

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 63 Number 4, November 2011



lot 750(a)
see Page Eight

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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New Zealand
Stamp Dealers
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The New Zealand Experience (5 October 2011) To connect with the large increase in visitor numbers for the Rugby World Cup 2011, here is the latest release from NZ Post entitled "The New Zealand Experience". Unfortunately, the six resulting stamps can best be described as only rather average ordinary designs which fulfill their design brief I suppose, but really only just. Each stamp takes one major image and superimposes it on a background of related smaller images. There are two 60c stamps: the first The Great Outdoors depicts a seated tramper against a background of one of New Zealand's walking tracks, winding its way through one of our fourteen National Parks. The second 60c stamp is Water Sports and this shows a small yacht travelling at speed through the water and in the background a windsurfer and a speedboat. The remaining four stamps are: \$1.20 Fishing, a brown trout just about to take a fly and in the background big game fishing; \$1.90 Maori Culture depicting a Maori Kapa Haka performer with a Marae in the background; \$2.40 On the Slopes a skier on the ski slopes; \$2.90 Extreme Sports probably the best stamp in the set showing a bungy jumper and in the background a jet boat and hot air balloon.

The six stamps quite neatly come together in a miniature sheet which works well. The miniature sheet bears the words "Kia ora from New Zealand! Whilst tripping around God's-own I saw these cool stamps and thought they summed up my amazing New Zealand experience! Enjoy!". I believe this is a first time a philatelic miniature sheet has inscribed on it words in the form of a message about the self-same miniature sheet. Quite cleverly done.

Designed by Cue Design, Wellington and printed by Southern Colour Print Ltd, Dunedin by offset lithography in the four process colours, vertical mesh, perf 14 on Tullis Russell 104gsm red phosphor gummed stamp paper, in sheets of 25 and miniature sheets of six. SS180a-185a, SSM180-5.

CALS CORNER – Part 32

by Andrew Dolphin

2011 60c Mike and Carlie Wedding Invitation A 60c gummed CAL was released February 2011, depicting an engaged couple, Mike and Carlie for use on their wedding invitations for their 21 April 2012 wedding.

2011 60c Zone Corporation A 60c gummed CAL was released August 2011 for The Zone Corporation Ltd, who are intellectual property consultants of Wellington. The CAL was released in conjunction with a trademark zone promotion and bears the words 'Zone ip Evaluate Secure Guard'.

2011 60c Briar Patch A 60c self-adhesive CAL was released August 2011 by Briar Patch New Zealand Ltd of Te Toko Station, Te Kuiti. Briar Patch are an export knitting yarn company, slogan 'Knitting on a Cloud' and the CAL depicts a young shearer holding a Perendale lamb wool fleece. The CAL was used on spring advertising for Lammermoor Station and their cream, chocolate and marle knitting wool.

2011 60c Kiwi Stamp Circuit Rugby World Cup 2011 A 60c gummed CAL was released 9 September 2011 from Kiwi Stamp Circuit of Glen Innes, Auckland and featuring the black Kiwi KSC emblem and rugby ball. First Day Covers were prepared, Auckland 9 September 2011 which was the day of the Official Opening Day Ceremony for RWC 2011.

And once again we have a **mystery CAL**. This time a set of two 60c gummed CALs, released June 2011 both featuring aerial views, one of a large harbour and the other one of a large suspension bridge over a river. Further details on this set will be published when known.

(Thanks due to research contributing to this article to Margaret Ingley)

Philatelic Workshop:

“New Zealand’s First Error”

Further Discussion.

by Warwick Paterson

In response to my article in the September Newsletter, Geoff Rickards of Wellington wrote and hypothesised several situations. His main drift was that the stamp – which he has examined – showed signs of ‘tampering’ and in some way may be bogus. While I did not agree initially with Geoff, I sent the stamp to Bob Odenweller in New Jersey for his examination and analysis. Bob’s letter follows and makes a number of interesting points about this variety and its likely source. While I think there is still room for alternative theories and while I have not completely abandoned my own theory about this stamp, Bob’s article certainly raises doubts. Geoff Rickards himself had pointed out the difference between the print on the right hand side of the stamp and on the left (see illustration Volume 63, No. 2) and this could conceivably support Bob’s theory in that the stamp does on the right hand side have a rather “worked over” look and dullness which indicates that work has been done on it.

Firstly, Geoff Rickards says:

Along with many others, no doubt, I was most interested in the opening article titled “New Zealand’s First “Error?”” in the latest CP Newsletter [Vol. 63(2) September 2011]. It generated a lot of thought, and a few observations and comments, as follows.

* J. Easton/F.T. Melville’s in *Postage Stamps in the Making* presents on p. 48 a description and illustration of commercial paper making by hand. It is of a vatman dipping the mould slanting-wise into the vat containing pulp, then presenting the filled mould to the coucher for subsequent handling. If typical, this makes it unlikely, in my view, the explanation given in the CPNL account for the origin of the item in question.

* The *Postage Stamps of New Zealand* Vol. 1 p.637 states that the white un-watermarked paper used by Richardson for our FFQs was machine made. This is suggested for the three Richardson stamps in my collection, and for the item in question. All four of these stamps bend vertically when examined by the curl test, from either side of the paper, implying they have vertical grain, and thus were printed on machine-made paper.

* Accordingly, any extension of the given explanation of the subject stamp to cover machine-made paper would need to account for the fact that the join-line runs parallel to the grain of the stamp. The initial expectation is that it would be more-or-less at right angles to the manufacturing ‘run’ of the paper, and thus be across the grain.

* I should also note that it is really quite easy to manufacture counter-thinned paper situations such as exhibited by the item in question, by hand. No help with a razor blade or microscope is required. You may be interested to see the example I produced with photocopy paper, images of which I attach. This sort of thinned material is the very stuff, the very bread and butter, of those that repair thins, add margins and recreate whole stamps in New Zealand’s FFQs and the like.

* With these points in mind, I had the opportunity, per courtesy Carl Aargesen, of looking at the item in question, with a x2 hand lens and subsequently from 1200dpi scans (see attachment). This allowed the following additional observations.

Continued on page 5

611(d)



608(c)



607(a)



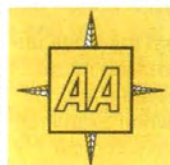
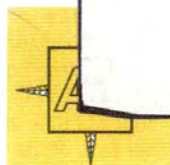
604(a)



NEW ZEALAND

NEW ZEALAND

NEW ZEALAND

75th Anniversary of the
Automobile Association
in New Zealand10^c
1902 197750th Anniversary of the
Royal Australasian
College of Surgeons10^c
1927 197775th Anniversary of the
Automobile Association
in New Zealand10^c
1902 197750th Anniversary of the
Royal Australasian
College of Surgeons10^c
1927

NEW ZEALAND

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1927 197775th Anniversary of the
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1902 197750th Anniversary of the
Royal Australasian
College of Surgeons10^c
1927

613(a)

607(k)

Continued from page 3.

* The item was already off cover when it came - many years ago - into its current ownership, and only recently became separated into two parts (on soaking to remove its hinging).

* The design elements of the left half of the item are crisp and bright; those on the right half are more fuzzy and dull. The whole right half has a background grubbiness not present in the left half.

* When the tops of the designs of the two halves are aligned, certain lower parts of the design do not match.

* The postmarks give the appearance of having been applied manually by pen and ink. Their ink lines are of variable thicknesses and spacing, and many have greater lead-point sizes and densities typical of pen lines. Some lines of the left cancellation barely, or not at all, reach the margin of the stamp.

* Altogether, I think the above evidence warrants consideration of an alternative origin of the item in question, i.e. that it has been manufactured from counter-thinned parts of two different stamps. This would be to give it another margin, in a manner not uncommon in our FFQs. Given the philatelic importance you have attached to the item, perhaps the owner should be encouraged to refer it to the Royal Philatelic Society Expert Committee for a certificate of genuineness.

Bob Odenweller writes:

"I've had a chance to inspect the unusual stamp that is split into two pieces, as illustrated on the front of the Newsletter. Normally, I would check for repairs or other internal problems by using watermark fluid, but have declined to do here so for two reasons. First, it is unlikely to show anything that is not already visible, but second, and more importantly, the feathery edges of the two halves would not be likely to fare very well in any sort of immersion. For this reason, I seriously doubt that the stamps were ever soaked off a cover and separated in the process. Some of the edges would be so delicate that they might simply disintegrate.

Your Newsletter article commented about the difference in thickness of the two halves, but putting them "together" to "make a single stamp," they measure the same thickness with a digital electronic thickness gauge. I would suspect that the perceived thickness you referred to could be when tested by feel rather than actual measurement. The right side could give that feeling if the lack of cohesion of the two parts of the "sandwich" were to be perceived as a bit "fluffier" than the untouched and more uniformly compact left side.

In my estimation, the penetration of the ink is perfectly normal for the way intaglio printing would go into wetted paper of this sort. The thinner parts of the cut show more and the thicker parts less.

The cancellation is probably genuine, but it has minor aspects that do not look quite right. I suppose that would bother another observer, but I've seen so much variation in these early strikes that I would not feel it to be of any consequence. The bottom bar is bent slightly upwards, which would be the case of a heavily (mis)used obliterator. A relatively small-looped number shows in the center, under high magnification, and may be an "8" or, less likely, a "2," but is not a "6" or "9."

I've compared the two sides under high magnification at 1,200 dpi and find that they are equally well printed, and typical of this issue.

As I see it, you were very close to being right when you said that "someone with a razor blade had separated the two halves," but rather than starting at "halfway across," I'd say that the person started at the right edge of the stamp. As he progressed along leftwards with the blade, it reached higher up toward the top

surface of the stamp and finally broke through about half-way across. I dare say that it would be fairly easy to replicate with a useless modern issue on a cover, but even easier with the relatively thicker paper of the Richardsons.

As to the hypothesis of a defect in the paper, I might point out that I have attended a workshop in which we actually made paper from a (rather chilly) vat of "stuff." We were shown how to dip the mould and how to shake it in a special "dance" to interweave the fibers. I'm afraid my first two attempts were clumsy, and I put too much "stuff" into the mould, so was told to dump it back into the vat of stuff, which was kept agitated. There was no thought of "repairing" the batch. I'd say that a professional paper-maker would have even less interest in "salvaging" one that was improperly made, and besides, the fibers interweave with the special form of shaking done in the initial stages. I even tried to make watermarks, with very limited success. The whole experience convinced me that my talents had to lie elsewhere, but I did learn to appreciate the mysteries of how paper is made.

That experience, and plain common sense, tells me that the observed stamp did not result from a papermaker's attempt to patch a poor job. The process of making the paper is so automatic and with the (probably very) few attempts that are not quite right dumped back into the vat, it is not worth considering. Each new sheet, in the hands of a professional, takes well under a minute to complete in that process. I won't go into how the vatman fits the deckle to the mould, or how the coucher (pronounced "koocher") takes the sheet after it has drained a bit and turns it out onto a felt blanket, before returning the mould for another sheet. The stack of sheets and felts between them are called a "post," which is pressed hydraulically to get rid of the water. The whole process is so automatic and mechanical that the idea of "salvaging" a sheet just would not occur to them.

Getting back to the stamp, why someone would wish to skin a stamp from a cover with a razor blade rather than soaking it is beyond my comprehension. At the same time, the nature of the very thin edges of the stamp cry out that they could never have been soaked.

I cannot in any sense believe that this might be accorded a listing in the catalogue. After considering all the above, I would believe it to be simply a failed attempt to remove a stamp from an envelope, using a razor blade."

Warwick Paterson responds:

I'm grateful for the carefully considered responses to my article from Geoff and Bob.

Geoff's main suggestion is that the "split" 2d Blue Chalon printed on Richardson paper and described and illustrated in September's Newsletter (see illustrations on front page) is the result of deliberate fraud. Fraudulent tampering with stamps – adding margins, re-backing, etc., – is invariably to improve the value of the stamp. Why else would anyone bother? The basic condition of this stamp even excluding the "split" is so poor that its repair simply does not justify the huge amount of time and expertise that it would take to achieve. Furthermore, the PSNZ Volume 1 is vague in the extreme about the production of Richardson's papers. It appears to take the form of a statement of opinion rather than be based on any form of modern analysis or marshalling of facts and features.

In Bob's case his suggestion is that the "split" 2d is the result of a clumsy attempt to remove it from the original envelope with the use of a razor blade. I have difficulty accepting this conclusion. Looking again at the illustrations in the Newsletter, it is clear that the paper on the right hand margin of the reassembled stamp is of substantially normal thickness. Our "technician" would have had to fold back this margin and start splitting the stamp starting at the right hand edge and

working inwards toward the centre of the stamp, eventually emerging halfway across the stamp in a "feathered" edge working to separate the very fibres of the paper to complete the work at the surface of the stamp. Again my question is "why?" The removal of a stamp from an envelope with a razor suggests an intention to preserve the stamp. To complete the operation knowing that one was in the process destroying the stamp and at the same time exhibiting a sustained level of skill seems unlikely to me.

My theory is that however the damage occurred this stamp was printed on a defective piece of (probably) hand-made paper. In the days when Richardson was printing New Zealand Chalmers in Auckland, suitably-sized paper was at a huge premium. Hence, the "overlaps" in both blue paper and white paper effected to make use of too-small pieces.

Consider the following:

Richardson picks up a sheet of paper from the stack and forgets that he has left a metal tool on top of the stack to counter the wind that is blowing through his open door (this being a hot day in mid-January in Auckland). The sheet of course tears slightly (the tear which you see today in the split stamp). As Richardson is fast running out of paper of a suitable size to carry on printing, he simply makes a small repair to the torn sheet using normal adhesive which once dried, allows him to continue printing *with that sheet*.

This explains why the feathered edge is so perfect, both on the underside and on the top side and even the tear with its very broad profile conforms to my image of what happens when you whip a sheet moving from right to left which slightly tears the edge of the sheet in a sideways movement.

Richardson then continues to use the sheet of paper to print a full sheet of stamps, that sheet goes through the full process of being distributed to the Post Office and cut up for sale to the public.

The stamp is then attached to an envelope and goes through the normal process of use until much later Carl Aagesen decides to soak the stamp. At this point the two pieces literally float apart. NZ's first overlap if you like.

To me the circumstantial evidence of hand-made paper, a mildly defective sheet then repaired in light of already proven shortages of suitable sheets seems compelling.

Would anyone else care to grapple with this seemingly anomalous situation and submit their own "thought experiment".

Later comment:

Bob Odenweller has rejoined the discussion in correctly pointing out that recess printing of stamps was carried out on dampened paper. In theory this counters the "slightly torn sheet theory". However in my mind the jury is still out. The "overlaps" are a major feature of these early Richardson issues were also dampened before printing. The overlap is a mere millimetre or two wide in each combined sheet and the join was strong enough to allow a continuation of printing quite satisfactorily. Why then should a corner or marginal tear in a sheet affecting perhaps several centimetres in length and hence supported by the rest of the sheet not be perfectly "repairable" even in a dampened state? Always remember that the official attitude to spoil sheets as late as the 1930's was to "repair, patch, perforate and use" in a way that seems quite foreign to our modern "planned obsolescence" mentality. "Nip and tuck" if you will.

"Perhaps, rather than a refund, you could hold as a credit - I'll work up a list and get it off to you shortly." C.G., Canada

NZ CHALONS

Superb 3d Block

750(a) A3d(2) (SG117) 3d Lilac p.12½ Star watermark.

Superb block of six (3 x 2).

Illustrated this month, the fine and rare multiple **unused** of the 3d.

Condition perfect with all perforations true to the period.

The outstanding multiple

\$2,750.00

EIGHTY-FIVE YEARS AGO

From The New Zealand Stamp Collector – November 1926

NEW ZEALAND NOTES by R.J.G. Collins

Another New Paper. In August the 1d "Dominion" was issued on a thin paper with shiny gum. As the Stamp Department had advised us that all the gummed paper used for the surface-printed stamps was being obtained from Messrs. A. Cowan and Sons, it was naturally assumed that this new paper was from a fresh supply received from that firm. However, official information has now been received that the new paper has been supplied by Messrs. Wiggins, Teape and Alex Pirie Ltd, who are also contractors to the Australian Government Printing office.

This firm – or rather Messrs. Wiggins, Teape and Co., who amalgamated with Alex Pirie and Co. to form the present firm – supplied portion of the paper on which the first issue of the British South Africa Company's stamps was printed, and paper manufactured by the same firm was used for a provisional printing of the "full-faces" in 1873.

The Cowan surfaced paper was found to be satisfactory from the point of view of the printer, but the gum used did not possess perfect adhesive properties, and the Wiggins Teape and Pirie paper is better in this respect. Up to the present only the 1d has appeared on the new paper, but other values may appear later.

FIFTY YEARS AGO

From the Newsletter November 1961

by Peter Oldham

New Zealand Notes and Comment

All who have seen this year's Christmas stamp will agree that it is colourful and certainly a great improvement over last year. The colour toning affect is created by a yellowish wash over the picture section, and I have already seen stamps with this wash sufficiently misplaced to reveal colours far more brilliant than intended. This misplacement of colour is sufficient to tinge with yellow the bottom of the letters NEW ZEALAND, while at the bottom of the picture part of the stone wheel to the left is a pink shade and the green step in the centre is blue.

Two contrasting shades have already been recorded, the most outstanding differences being in the sky and the yellow colouring.

It would seem that this stamp was issued just in the nick of time, as stocks of the 2½d overprint are in short supply and were in danger of becoming exhausted.

GOOD AND SERVICES TAX

GST will be added to all prices in this Newsletter for local orders (15%).

Overseas orders are "zero-rated" and do not pay GST.

MISCELLANY

First Sidefaces

- 604(a) C6c** two fine copies **1878 1/- Green p.12 x 11½**. Both crisp, clean, fresh condition. (*Ex-Lord Steinberg*). (**photo p.4**) LHM \$600 UHM \$1,200
1898 Pictorials
- 605(a) E1a 1898 ½d Mt Cook** Good set of the three listed shades VFU \$22
- (b) **E2a 1898 1d Lake Taupo** block of four in Blue and yellow-brown shade with good Plate 2 re-entry, **EV2f R3/2** top frame re-entry doubling top right. 2UH/LH \$65
- (c) **E2a(3)** ditto Very good examples of Blue and chocolate-brown shade, block of four HM \$195 Single HM \$50
- (d) **E2a** top right corner selvedge single with sheet Serial No.123 HM \$20
- (e) **E5a 1898 2d Pembroke Peak Brown-lake** top right corner selvedge single sheet Serial No. 40 HM \$200
- (f) **E6b(2) 1902 2d Pembroke Peak** fine well-centred block of four in purple shade 2UH/LH \$160
- (g) **E6d 1903 2d Pembroke Peak mixed perfs** single, noted razor cut to aid separation CU (Cat VFU \$1,000) \$495
- (h) **E8a 1898 2½d Lake Wakatipu** fine single UHM \$200 VFU \$30
- (i) **E8d 1906 2½d p.14** good block of four, well-centred 2UH/LH \$360
- (j) **E9a 1898 3d Huia** top right corner selvedge single with sheet Serial No. 24. HM \$100
- (k) **E9c 1902 3d Huia** watermarked **p.11** Fine right selvedge block of four UHM \$985
- (l) **E9c** ditto Top right corner selvedge strip of three with prominent re-entry **EV9b R1/10** inner and outer right framelines complete re-entry doubling UHM \$875
- (m) **E12c(Y) 1903 4d Lake Taupo p.14** Right selvedge block of four imperf vertically, giving one horizontal pair imperf vertically UHM and one likewise LHM (Cat \$3,500) Excellent block (**photo p.4**) \$3000
- (n) **E12f** ditto Lovely well-centred single p. 14 x 12¾-13¼ UHM \$275
- (o) **E13a 1898 5d Otira Gorge** single UHM \$375
- (p) **E13a** ditto Top right corner selvedge single, sheet Serial No.20 HM \$150
- (q) **E14a 1898 6d Kiwi Green** single UHM \$800
- (r) **E14a(1)** ditto fine block of four in green shade LHM \$1000
- (s) **E14a(2)** ditto fine block of four in deep green shade LHM \$1000
- (t) **E14a** Top right corner selvedge single with sheet Serial No.18 HM \$200
- (u) **E14b(2) 1899 6d Kiwi no watermark p. 11** nice single in pale green shade UHM \$875
- (v) **E14b** ditto single with presentation cancellation lower right corner LHM \$275
- (w) **E14b** ditto imperf local plate proof in green, block of four, nice item \$200
- (x) **E14c 1900 6d Kiwi Red** lower selvedge pair, lovely centring fine UHM \$500
- (y) **E14e(Z) 1902 6d Kiwi watermarked p.11** right selvedge horizontal pair imperf vertically. Nice item (Cat \$2,000) LHM \$1425
- (z) **E15a(3) 1907 6d Kiwi Reduced** Deep aniline pink UHM \$250
- 606(a) E15a(4)** ditto Deep rose-red UHM \$250

607(a) EO15c 1909 6d Kiwi Reduced Official p. 14 x 15 top left corner selvedge plate block of four, Plate No. 6. Rare UHM (Cat \$9,500) (photo p.4) \$7,475

1898 Pictorials (cont.)

- 607(b) E17a 1898 9d Pink Terraces** Top right corner selvedge pair with R1/9 re-entry (see note under **EV17a**) re-entry doubling in circle top right '9' UH/LH \$800
- (c) **E18a 1898 1/- Kea & Kaka** single with perfect centring, fine UHM \$600
- (d) **E18a** ditto Top right corner selvedge single with low sheet Serial No.13 HM \$250
- (e) **E18a** ditto imperf proof single in orange-red \$75
- (f) **E18e** ditto 1/- p.14 lovely block of four, well-centred in super orange-red shade, crisp and clean UHM \$1790
- (g) **E20a 1898 2/- Milford Sound**
fine UHM \$2250 nice LHM \$750 well-centred HM \$400
- (h) **E20c 1902** ditto **laid paper**. Rare. A fine well-centred vertical pair in blue-green. UHM \$3990 Fine UHM \$2000 LHM \$1250 FU \$950
- (i) **E20e 1906 2/- watermarked p.14** Right selvedge copy with **EV20d** R6/10, major re-entry with prominent right outer frame doubling. This copy (from the edge of the sheet), also with part letter watermark, fine LHM (Cat UHM \$1,550) \$675
- (j) **E21a 1898 5/- Mt Cook** Top right corner selvedge single with very low sheet Serial No.16 HM \$750
- (k) **E21h 1906 5/- Mt Cook mixed perfs** lower selvedge copy showing well the two lines of perfs p.11 and p.14 (**photo p.4**) LHM \$5,985
- 608(a) F3a 1902 1/2d Green Mt Cook no wmk** top selvedge single from Plate 1 with good re-entry R1/4, showing re-entry doubling in 'D' of LAND and 'U' of REVENUE. Quite visible (Cat UHM \$1,000+) This top selvedge single is MNG, thus \$175
- (b) **F3a 1902 1/2d Green Mt Cook no wmk p.11** super right selvedge block of four of this scarce stamp 2UH/LH (Cat \$3,000) (ex-Lord Steinberg) \$2225
- (c) **G10a(Z) 1906 1d Universal Royle** Right selvedge part-arrow block of six, imperf horizontally. Lovely, fresh clean block (**photo p.4**) (ex-Ernie Leppard) UHM (If unsold will break to produce vertical strips of three, imperf horizontally UHM at, each, \$825) \$1645
- (d) **G10c** ditto left selvedge part-arrow block of four **p.14 x 11** 2UH/LH, Lovely well-centred block of four of this scarce perf. \$1765
- 609(a) H1a(3) 1909 1/2d Green Edward VII** Deep green shade, one of the deepest green shades we have seen UHM \$200
- 610(a) K1-K12 George V** set of presentation cancels, set of ten 1 1/2d Grey, 2d Violet, 2 1/2d Deep blue, 3d Chocolate, 4d Yellow, 4 1/2d Deep green, 6d Carmine, 7 1/2d Red-brown, 9d Sage-green, 1/- Vermilion UHM (Cat 'normals' UHM \$505) \$430
- 1970 Pictorials**
- 611(a) P2c(U) 1973 1c Red Admiral** right selvedge block of four with major red colour shift. Illustrated in CP Catalogue, Permanent Page P6, UHM \$975
- (b) **P2c(T)** ditto lower selvedge block of six with huge black colour shift. New CP Catalogue listing, with black of New Zealand and butterfly dramatically shifted lower. UHM \$3000
- (c) **P6c(T) 1973 4c Puriri Moth** dark green wing veins inverted. The dark green wing veins omitted is a common missing colour error, with many sheets known – the same item with dark green wing veins inverted is **exceedingly rare**, with only a handful known to exist from booklets, many thus having trimmed perfs. Perfect copy. UHM \$3500

- 611(d) **P11d(U) 1974 8c John Dory** block of four with excellent black colour shift with New Zealand and black outline shifted down and John Dory now appearing in lower selvage. New CP Catalogue listing, block of four UHM (*photo p.4*) \$975
(If unsold as block, we'll break into four singles at, each, UHM \$250)
- 612(a) **PA10b 1979 10c QE II** left selvage strip of five with brilliant bright pink doctor blade flaw through stamp 4, revealing underlay colour in middle. Excellent UHM \$200
Commemoratives
- 613(a) **S218a(Z) 1977 AA, RACS** Left selvage block of eight, grey colour missing on AA stamps (4x). The missing grey colour shows the prominent grey bar over the wording and in the shading of the arrow points for the AA logo, which now show as white. Excellent missing colour error in fine block. UHM (*photo p.4*) \$5775
(If unsold will break into four pairs at, each, UHM \$1,500)
- (b) **SH27a(Z) 1990 60c Katherine Sheppard** Left selvage strip of three with good dry print of lilac colour UHM \$80
- (c) **SH116a(Y) 2005 45c Café Culture** Left selvage single with two errors: die-cut outline inverted and two phosphor outlines, one inverted UHM \$995
- (d) **SH116a(Y)** ditto Left selvage strip of three with two examples of double error as above: die-cut outline inverted and two phosphor outlines, one inverted, with third stamp in strip of three, stamp removed for use showing clearly the inverted die-cut outline. UHM \$2295
- (e) **T56b(V),(X) 1984 Health Horses** Lower right corner selvage traffic-light block of four, lower pair complete orange omission, upper pair orange major colour shift with wording 'Clydesdale' and 'Shetland' now appearing in middle of stamp, **PLUS** the same huge shift of the orange colour traffic-light square, now overlapping the blue and red squares. Fabulous combined error with colour omission and colour shift in same block. Fine UHM (*photo p.15*) \$1775
- (f) **TM80 Overprint 2008 Health Miniature Sheet** Tarapex 2008 Exhibition overprint:
'Cat \$25' UHM \$15; 'Cat \$25' U \$20; 'Cat \$45' FDC \$30
- (g) **2011 Rugby World Cup 2011 All Blacks Sheetlet** as described October 2011 CP Newsletter, page 9. UHM \$42.35

1898 PICTORIALS - Used

Continuing the well-received listing of several months ago.

3d Huia (Reduced)

- 503(a) **E10b p. 14 x 12 ¾ -13¾** Brown or Yellow-brown FU \$150 CU \$100
Not So Fine Used \$25
- (b) **E10c p. 14 x 15** Brown or Yellow-brown FU \$150 CU \$100

4d White Terrace

- 504(a) **E11a No wmk London Print** Dull Rose or Deep Rose FU\$100 CU \$50
Or Bright Rose CU \$50

4d Lake Taupo

- 505(a) **E12a No wmk p.11** Indigo and Brown FCU \$18
Bright Blue and Chestnut CU \$20
Bright Blue and Bistre-brown CU \$20
Greenish-blue and bistre-brown FU \$30 CU \$10
- (b) **E12b p.11 wmk Deep Blue and Chestnut** good CU (Central Auckland Registered 28 Mar 1903) (Cat \$250) \$125

1898 Pictorials Used (cont.)

- 505(c) E12c p. 14** Deep Blue and Deep Brown FU \$10 CU \$8.50
 Blue and Yellow-brown or Deep Bright Blue and Chestnut
 Or Blue and Pale Brown-yellow each FU \$7 CU \$5
 Variety (W) wmk reversed FU \$350 or CU \$175
(d) E12f p. 14 x 12¼-13¼ Blue and yellow-brown VFU \$200 or CU \$75
- 5d Otira Gorge**
- 506(a) E13a 5d Otira Gorge London Print** Pale Red-chocolate CU \$75
 Red-chocolate or Chocolate each FU \$125 CU \$75
(b) E13b p.11 no wmk Chocolate or Red-brown each FU \$20 CU \$10
(c) E13c p.11 wmk Red-brown or Deep Brown FU \$20 CU \$10
 Sepia FU \$45 CU \$40
 Black-brown FU \$125 CU \$100
(d) E13d p. 14 Brown or Red-brown FU \$15 CU \$8.50
 Sepia FU \$40 CU \$30
- 6d Kiwi (Green)**
- 507(a) E14a London Print** Green or Deep Green each FU \$150 CU \$75
 Or Grass Green commercially used example of this rarity. Squared
 circle cancellation of New Plymouth, fully guaranteed (Cat \$1500)
*The above shade is very rare and our example this month shows the
 colour to brilliant advantage* \$975
(b) E14b p.11 no wmk Deep Green FU \$225 CU \$175
 Pale Green FU \$275 CU \$200
 Yellow-green FU \$315 CU \$275
- 6d Kiwi (Red)**
- 508(a) E14c p.11 no wmk** Fine CU Rose or Rose-red each \$25
 Or Brick Red FCU \$125
(b) E14e p.11 wmk Rose-red or Rose-carmine FU each \$25 FCU \$15
 Carmine Pink FU \$30 FCU \$25
 Brick Red FU \$250
 Salmon FU \$250 FCU \$175
(c) E14g p. 14 wmk Pink, Rose-carmine or Bright Rose-carmine
 FU \$40 CU \$25
 Or Deep Rose-carmine FU \$300
- 6d Kiwi (Red Reduced Size)**
- 509(a) E15a** Carmine Pink FU \$25 CU \$10
 Or **E15a** Deep Aniline Pink FU \$55 CU \$30
 Red FU \$65 CU \$40
(b) E15b p.14 x 12¼-13¼ Carmine-pink FU \$450 FCU \$250 CU \$150
(c) E15c p. 14 x 15 Carmine-pink FU \$15 CU \$7.50
(d) E15c Deep Aniline Pink CU \$125 Pale Aniline Pink CU \$300
- 8d War Canoe**
- 510(a) E16a London Print** Indigo or Prussian Blue each FU \$100 CU \$60
(b) E16b p.11 no wmk Deep Blue or Prussian Blue each FU \$50 CU \$30
(c) E16c Indigo Blue, Blue or Deep Blue each FU \$30 CU \$25
510(d) E16d p.14 Steel Blue or Deep Blue each FU \$25 CU \$20
- 9d Pink Terrace**
- 511(a) E17a** Purple Lake FU \$150 CU \$90
(b) E17b p.11 no wmk Purple, Deep Purple or Rosy-purple FU \$100 CU \$60
(c) E17c p.11 wmk Purple or Reddish Purple FU \$35 CU \$20
 Brownish-lake (rarity) FU \$150
(d) E17c(Y) wmk inv. CU \$110
(e) E17d p.14 Purple or Reddish Purple FU \$30 CU \$20



515(b)



515(c)



515(d)



515(h)



515(i)



515(k)



E21e 515(l) selection



E21e 515(l) selection



515(o)

1/- Kea & Kaka

512(a)	E18a London Orange-red or Dull Red	FU \$100	CU \$60
(b)	E18b p.11 no wmk Red, Dull Red, Dull Orange-red or Bright Orange-red	FU \$30	CU \$22
	Or Dull Brown-red		CU \$50
	Or Orange-red (aniline) Superb used (guaranteed)		\$350
(c)	E18d Red, Deep Red, Bright Red or Orange-red	FU \$23	CU \$15
(d)	E18e Orange-brown or Orange-red	FU \$25	CU \$20

1/- Kea & Kaka (Reduced)

513(a)	E19a p. 14 x 12¾-13¼ Orange-red	FU \$200	CU \$135
(b)	E19b p. 14 x 15 Orange-red	FU \$75	CU \$50

2/- Milford Sound

514(a)	E20a London Print Blue-green or Deep Green	FU \$500	CU \$350
(b)	E20b p.11 no wmk Blue-green	FU \$100	CU \$75
	Grey-green or Deep Green	FU \$140	CU \$100
(c)	E20c p.11 no wmk "laid" paper Blue-green	FU	\$1000
(d)	E20d p.11 wmk Green	FU \$200	CU \$135
	Blue-green	FU \$150	CU \$90
	Deep Green	FU \$225	CU \$150
(e)	E20e p.14 Green or Deep Green	each FU \$125	CU \$60
	Or Blue-green	FU \$150	CU \$70

5/- Mt Cook (photos page 13)

515(a)	E21a London Print Vermilion commercially used copy with thin, relatively central postmark (Westport 1899). A very acceptable representation		\$125
(b)	E21b p.11 no wmk Vermilion CU copy with Woodville coin type 17 DE '00. (Cat \$1500)		\$1150
(c)	E21b Or similar with Wellington CDS 1 AP '01 slightly bent corner perf		\$625
(d)	E21b Copy with central Dunedin concentric circle postmark 12 JE '02 VFCU		\$1325
(e)	E21b Copy with heavy central Wellington CDS 4 AP '02. Defective perforations, fair example		\$95
(f)	E21b Or copy with very light postmark perfectly positioned. Colour good. This stamp and its postmark may be slightly faded. Attractive		\$275
(g)	E21b Or copy with Fiscal postmark		\$50
(h)	E21d p.11 with wmk upright Deep Red CU copy with two strikes of Dunedin Registered CDS AU '07. Aged		\$325
(i)	E21d Or CU copy with faint unidentified parcels cancellation deep colour		\$625
(j)	E21d Or copy of deep colour with heavy double concentric ring cancellation to the left		\$475
(k)	E21d Or copy showing perfect strike of forged Dunedin CDS (see PSNZ Vol. 3. p.541) "13" fine reference copy		\$100
(l)	E21e p.14 wmk sideways Red magnificent guaranteed genuine copy in perfect condition, light postmark, very fine (Cat \$900)		\$775
(m)	E21e Or FCU example in very good condition indeed		\$650
(n)	E21e Or NSFU, but excellent colour and fair appearance		\$275
(o)	E21f p.14 wmk upright good used example with Dunedin squared circle		\$1150

FULL FACE QUEENS

A small selection of mainly unused copies including some of the best examples we have seen for many years. (See illustrations page 16).

- 631(a) **A1m(1) (SG110) 1d Carmine-vermilion p.12½.** Magnificently centred example of fresh clean appearance light obliterator at lower right well off the face. Brilliant. \$300
- (b) **A1m(1)** ditto Attractive looking unused centred right and marginal (gum traces). Fine (Cat \$450). \$375
- (c) **A2n(1) (SG114) 2d Indigo Star Watermark p. 12½** Exquisite copy of perfect centring and very deep true colour. One of the finest we have ever seen. \$650
- (d) **A2n(6) (SG114) 2d Dull Blue p.12½** Superb copy of clean, fresh appearance centred fractionally high. \$350
- (e) **A2s(4) (SG134) 2d Vermilion p.12½** Beautifully centred example Unused. \$300
- (f) **A2s(2) (SG133) 2d Orange p.12½** Superb used example very light marking off the face "unidentified" Obliterator No. 8, illustrated PSNZ Vol. 3 p.85. Very fine. \$100
- (g) **A1q(2) (SG132) 1d Reddish-brown p.12½** Fine unused centred slightly to right. \$375
- (h) **A3d(2) (SG117) 3d Lilac p.12½** Another perfect copy of magnificent centring and fresh clean appearance, fine colour. \$400
- (i) **A4b(2) (SG120) 4d Yellow p.12½** Well centred copy of fine appearance. \$500
- (j) **A5h(1) (SG122) 6d Deep Red-brown Star Watermark p.12½** copy of beautiful deep colour and centring. Used. \$100
- (k) **A5h(4) (SG122a) 6d Brown (reddish) p.12½ Star Watermark** Another superb used example with marking at base. \$100
- (l) **A2n(V) and A2s(W)** Unused examples of fine appearance of 2d Blue and 2d Orange from the damaged and later retouched portion of Plate 2. Both centred slightly to the side but fine examples.

The two \$180





631(a)



631(c)



631(d)



631(e)



631(f)



631(g)



631(h)



631(i)



631(j)



631(k)

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