

CAMPBELL PATERSON



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 52 NUMBER 7, FEBRUARY 2001



**Publicly-owned Postal Operator
National Mail goes down the Tubes.
Who's benefiting from Deregulation?**

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

DEREGULATION UPDATE (or is it DOWN DATE?)

On Tuesday 12 December the New Zealand Herald announced under the heading "LAST POST FOR ALTERNATIVE DELIVERER" the demise of National Mail, perhaps the postal operator regarded as offering the greatest competition to New Zealand Post after postal deregulation so often reported in these pages.

With the loss of 200 jobs the company's dark-blue mail-boxes which have been springing up all over Auckland and Wellington will now disappear and leave the way for New Zealand Post – and apparently one other really successful minor operator to handle the nations' post.

The company had succeeded in implementing computerised mail sorting and distribution and the latest technology was being used. They complained however that they have not yet been able to convince enough high volume postal users to change over to National Mail and have also encountered serious price competition from New Zealand Post. An attempt is being made to sell the business without any success yet.

The company had predicted a September year loss of \$5.45 million to be followed by a profit next year of \$2.2 million. They first started in Auckland in mid 1999 and began delivering in Wellington in August. A public share float early in 2000 raised \$12.7 million from about 500 shareholders. The first six months to March 31st National Mail announced a net loss of \$2.6m.

This announcement opened the floodgates for a welter of newspaper commentaries about National Mail, New Zealand Post, the postal operators generally and deregulation and its implications.

Harshest criticism came from the New Zealand Herald in an Editorial on December 13th in which it cited National Mail's claim that New Zealand is a conservative market place and that it was unable, despite its best efforts, to win over the sort of major postal users from New Zealand Post that it needed to do to justify its heavy investment in technology and its floating on the sharemarket as a public company in New Zealand. Says the Herald "few will buy that reasoning. This is a country which, far from being averse to change, has embraced competition. In air travel and telecommunications and electricity, competition has been welcomed by New Zealanders keen to see the advantages".

According to the Herald the company's underestimation of the standard of service supplied by New Zealand Post and National Mail's inability to identify a suitable niche are the main reasons for its failure. New Zealand Post's response to the new competitor both in pricing and in service was vigorous to say the least. That, plus the poor timing in which National Mail entered the postal market, with electronic mail and E-Commerce challenging conventional mail and certain anomalies in the way National Mail listed on the stock exchange, then the verdict seems to be that National Mail were simply "off the pace" and failed through over-optimism and poor planning.



This notice confronted National Mail users last month

New Zealand Post itself is facing heavy pressures in the market place and in the standard of service that is required by the government of it as an SOE. Already this year it has lost \$3.8 million in the first quarter and has closed the North Shore Mail Centre due to the fall-off in the number of letters posted.

New Zealand Post sees the postal industry as competitive with low barriers to entry which allowed more than thirty new players to enter the market since deregulation in April 1998. They recognise that it's a tough competitive market "and it's been a difficult year with declining mail volumes due to poor economic growth and the increasing effects of electronic substitution".

New Zealand Post has diversified into international mail consultancy and they admit that they have had to make smarter use of their existing networks and processing capabilities.

From the postal operator's point of view there is one company, however, which is thriving. This is "Pete's Post" which, by targeting residential and small business customers, rather than going for the high volume work, has been able to beat New Zealand Post at it's own game. Their model, says their spokesman, relies on a vast number of customers using a small amount of mail - this way they don't mind losing a customer or two back to New Zealand Post. Pete's Post, however, are disappointed to see National Mail go under. They consider that with a war chest of \$14million-odd National Mail should have been able to take on New Zealand Post and make a go of it.

So far it does seem that postal deregulation has effectively been deregulation in name only. Another monument to the free market experiment totters under the current Labour Government full privatisation - for so long bandied about as a "not if but when" inevitability - seems now, even further in the future - if at all.

SIR R HEATON RHODES

The Sir R Heaton Rhodes Stamp Collection at the Canterbury Museum

Captain COQK, official organ of the Christchurch (NZ) Philatelic Society (Inc.) P O Box 29, Christchurch, New Zealand, recently featured an article by Jo-Anne Smith, the Curator of Manuscripts at the Canterbury Museum, Christchurch where the Rhodes collection is housed.

The facts quoted here are taken directly from Captain COQK and reproduced with their kind permission.

The way the Rhodes collection is being handled is of particular interest in view of the recent notes relating to the Tapling Collection in the British Library of whom the curator is Dr David Beech FRPSL. Clearly, conservation is foremost in museum curators' minds these days and not least in the mind of Jo-Anne Smith of the Canterbury Museum. The Rhodes collection, by the way, was formally gifted to the Canterbury Museum and his request was that it be held in trust for the people of Canterbury. A long-term collector, Rhodes had started as a schoolboy but in 1912 when he was appointed Postmaster General, he revived his interest and starting adding substantially to the collection. It is particularly strong in Full Face Queens and contains at least one unique item, the 2d Vermilion Chalon with NZ watermark, perf 10 x 12½ on cover. I remember once making a pilgrimage to the Canterbury Museum mainly in order to see this item!

Sir Heaton took the opportunity as New Zealand Red Cross Commissioner in Britain and France and began to attend stamp auctions and purchasing New Zealand stamps for his collection. The collection runs through to 1961 but is strongly biased towards Full Face Queens. They were mounted in fourteen albums and personally written up by Rhodes.

What is interesting is that at this time (1941) the Canterbury Museum was being redeveloped and the construction of the Centennial Wing commenced in the same year. Surprisingly it was not until 1961 that special cases were constructed and the Rhodes Stamp Room opened. As Jo-Anne Smith says "The albums compiled by Sir Heaton were disassembled and the pages placed between large glass sliding display panels in three specially constructed cabinets. Funding for these cabinets had come from the proceeds of Canpex, a stamp exhibition, and from Sir Heaton Rhodes' estate. The Stamp Room is opened by appointment only and many people visit it to see this world famous collection of stamps. In succession Ran Dacre continued as Honorary Curator and in 1980 when he died, Mr Robert Duns took over his position till the late 1980's. After that the museum has overseen the care and conservation and presentation of the collection.

More recently Jo-Anne Smith recounts that in 1998 the Centennial Wing housing the stamps was demolished to develop a Documentary Research Centre housing the Museum's Library, Manuscripts and Pictorial Collections. When it was time to move the stamp cabinets it was found that they contained asbestos (a serious health hazard).

It was here that the Canterbury Museum ran into a funding problem because the method of displaying the stamps - previously satisfactory by 1960's standards - was not up to museum practice. "To modernise the cabinets, remove the asbestos and replace the glass with non-breakable perspex was beyond the funds available to the museum. The museum cast about to find assistance in the difficult decision to remove the Sir Heaton Rhodes collection from the cabinets and to offer the cabinets to the local philatelic group who had aided with raising funds for the construction in the 1950's. This group was also unable to undertake the costly project of modernising the cabinets.

A secure environmentally controlled storage area has now been created for the preservation of the Sir Heaton Rhodes stamp collection and each album page is stored in a protective acid-free sleeve and placed in acid-free folders.

"Access to the collection is from the catalogue held in the documentary research. The catalogue contains photocopies of pages from the albums and can be browsed through. Each page has an identifying number and this number is used to retrieve the original pages from storage as requested by researchers.

There appears to be quite an elaborate process in place to allow viewers to access the pages, including outlining of conditions of access and production of identification.

Clearly the Canterbury Museum takes its custodianship of the Rhodes collection with the utmost seriousness and one can only applaud that. However, it is clear that a lack of available major funding makes it difficult for the museum to ever contemplate the ready access to the stamps afforded by the British Library (Tapling collection).

THE 2000 DESIGNS

Harold Howard writes from the UK:

Re your personal comments about the Year 2000 issues.

Just a short note on my observations. I collect New Zealand and accumulate GB stamps, and I can only say that if you had to suffer our GB issues over the past 24 months your recuperation would last forever.

On the whole I think New Zealand Post do a very good job in promoting your country. I particularly appreciate the scenic stamps, which bring back memories of our visit to your beautiful country. Although I thought the 'white line' at the top of the Scenic Reflections stamp detracted from the overall appearance. I would have preferred the stamp design to cover the whole of the label.

Even the Kiwiana stamps have artistic merit when compared to her Majesty's head disappearing in a cloud of smoke, the single tap or the Cyclops effect of the recent GB issue. 48 unrelated stamps per annum, now that to my mind takes some organising into a theme, even for the GB Post Office. No wonder many people are finding other countries, rather than modern GB to collect now we have finally reached the millennium.

However, I do have a criticism of NZ Post: I am not in favour of the production of the 25 stamp 'mini' sheets, I do not subscribe to New Zealand Post's explanation, that it makes the counter clerks job easier, when counting the sheets of whole stamps. Nor the printing on the reverse of stamps, these two productions are to my mind purely for commercial/philatelic reasons.

Everyone has their own ideas on stamp designs, I personally prefer the traditional approach, but I am eagerly awaiting the 2001 stamp issues from NZ and our continued association.

Robert Samuel's Postal Stationery Newsletter

A welcome reappearance has been made by this useful pamphlet, which, in its December issue, deals with the very rare postal stationery provisional items from 1932, featured last year in several copies of the CP Newsletter.

Of interest is Robert's confirmation that the 1d King George V envelope with supplement 1d adhesive, both stamps overprinted ONE PENNY, is a very scarce envelope of which he has only heard of a handful of examples. Robert also noted that the 1d social sized envelope revalued 1d and overprinted 1d across both stamps in purple, was the first record he had of a social sized envelope being overprinted in 1932.

Only the second copy of which he has knowledge, was the 1932 provisional ½d on 1d Dominion postcard with supplementary ½d King George V adhesive, both stamps overprinted HALF PENNY. And finally, Robert confirms that the three examples listed in the Newsletter of the ½d King George V newspaper wrapper, revalued with a ½d adhesive and overprinted HALF PENNY across the two stamps, were completely new to him and he notes that the instructions issued by Head Office to the Chief Post Offices, made no mention of the overprinting of newspaper wrappers, nor was there any need for newspaper wrappers to be revalued. The newspaper rate of postage had been increased from ½d to 1d in March 1931 and a new 1d King George V wrapper issued at that time. But the local 1d newspaper rate was short lived. In September 1931 the local rate at least was reduced back to ½d. After that date Post Offices stocked both ½d and 1d wrappers, the 1d wrapper being required (Robert thinks) to cover certain overseas newspaper rates, despite all this at least one office seems to have overprinted the supply of revalued newspaper wrappers in 1932 and the three examples were listed in the Newsletter.

The increase in internal large envelope rates is...**... just the tip of the iceberg!**

Following the issue of two new designs (one a new value) to cater for internal rate increases New Zealand Post have announced significant changes – increases euphemistically referred to as “new prices” – to international letters and parcels. These will have taken place by the time you read this and their perfectly reasonable justification follows:

*New prices for sending letters and parcels by International Economy and International Air will be **introduced from 1 January 2001**. The price changes do not affect International express services.*

The new prices reflect increases in costs associated with providing these services. The increases are due to the following factors:

- * *Increased charges set by the Universal Postal Union (UPU). The UPU is the international organisation that determines policy and costs between postal administrations. The increased charges apply to sending parcels and letters to developing countries including the Pacific Islands, Asia and Africa. The UPU has also made changes to the way charges are set for developed nations. These changes take effect from 1 January 2001.*
- * *The declining value of the New Zealand dollar. This has increased the payments New Zealand Post makes to international postal organisations for the delivery of New Zealand letters and parcels in their countries.*
- * *Increased charges from airlines as they pass on higher fuel costs.*

(New Zealand Post letter to customers 30 November 2000)

Parcel rates have, since August 1999, been set to the nearest 1c and change every 10 grams! The increase appears to be in the order of 20% and, the book of rates will be reprinted. However, a change in the number of zones for letters from 5 to 2 is significant. That chart follows:

AIR	Australia & South Pacific	Rest of World
Aerogrammes & Postcards	\$1.50	\$1.50
Medium Letters	\$1.50	\$2.00
Large Letters	\$2.50	\$3.00
Extra Large Letters	\$3.50	\$5.00
ECONOMY		
Medium Letters		\$1.50
Large Letters		\$2.50
Extra Large Letters		\$4.50

With the demise of prominent rates, e.g. \$1.80 to U.K. and Europe, we wait with baited breath to see how the standard set will be constructed and will there be less than six?

SOTHEBYS AND CHRISTIES PAY DEARLY FOR PRICE FIXING

Of particular interest last month was “an important legal notice” advising us of possible substantial legal rights in the civil action brought against Sothebys and Christies, the major fine art, furniture, collectibles, stamps and what-have-you auctioneers of long-standing and of previously impeccable repute.

What is interesting is the lengths that this class of plaintiffs are going to, to ensure that anyone in the world who may have been affected Sotheby's and Christies' alleged misdemeanours has a full chance to claim in the class action.

The defendants are Sothebys and Christies themselves as well as a group of directors of those companies.

The class of plaintiffs are people who purchased from Sothebys or Christies items offered at their auctions (other than on the Internet), held in the United States between 1st January 1993 and 7th February 2000. Also included are also those who sold through defendants, Sotheby's or Christies items offered at their auctions (excluding Internet) held in the USA between 1st September 1995 and 7th February 2000.

The proposed settlement is a massive US\$512 million, paid equally by Sotheby's and Christies and, interestingly, with the use of a freely transferable discount certificate which will make up \$100 million of the total made available to members of the class of plaintiffs and which can be applied to reduce seller's commissions and other consignment-related charges at auctions conducted by the defendants in the USA or UK.

In summary, the plaintiffs' claims are that the defendants agreed to fix the costs which they would charge including premiums and commissions charged to buyers and sellers. Hence, class members claim that they were charged supra-competitive prices for non-Internet auction services.

More specifically, on or about 2nd November 1992 Sothebys announced an increase in its buyers premium from 10% on all purchases, to 15% on the first \$50,000 of the purchase price and at 10% on amounts in excess of \$50,000. On or about 22nd December 1992 Christies announced that it was increasing its buyers premium to 15% on the first \$50,000 of the purchase price and 10% on amounts in excess of \$50,000. The plaintiffs claim that these substantially identical changes in defendants premiums were the result of collusion between Sothebys and Christies and of course resulted in considerable revenue to both Sothebys and Christies, they allege.

In or about March 1995, Christies announced that it was changing its sellers commission schedule to a sliding scale commission based upon the selling price and it would no longer negotiate these rates with prospective sellers. On or about April 1995, Sothebys announced that it too was changing its sellers commission schedule to a sliding scale commission based upon the amount of the selling price

and that it too would no longer negotiate its rates with individual sellers. Plaintiffs alleged that these new detailed sliding scale commission schedules by Sothebys and Christies were virtually identical and were the result of the defendants continuing conspiracy and agreement to fix premiums and commissions at supra-competitive rates.

The proposed settlements provide for Sothebys and Christies each depositing in an escrow account (a) \$100 million in cash, (b) an additional \$106 million in cash and (c) discount certificates as described above, and/or cash at Christies or Sothebys auction in such amounts as to equal a total fair market value of \$50 million.

Could the class action include you? If so, write to Auction Houses Litigation, P O Box 9436, Garden City, New York 11530-9436.

Editor's comment: One can only wonder at the business ability of the people who are alleged to have committed these anti-trust misdemeanours. Even were they able to prove their innocence, how would they rate on a "sliding scale" for insensitivity, not to put too fine a point on it?

Recently shown to us by Mr N Walker of Hawera, were two new Second Sideface stamps and a confirmation of a low value Longtype CP Catalogue listing, details as follows:

D5e(y) 3d Yellow Second Sideface, compound perf $12\frac{1}{2} \times 10$, mint. Although this p. $12\frac{1}{2} \times 10$ variation of the normal compound perf $10 \times 12\frac{1}{2}$ is known in other values, for instance, 5d and 6d, it has not previously been recorded in the 3d so this is a new listing.

DA10c(z) 1/- Second Sideface Adson, perf $12 \times 11\frac{1}{2}$, one side reperf 10, used. This stamp is described as compound perf 10 and $12 \times 11\frac{1}{2}$ - a most interesting stamp.

Finally, a confirmation of Z1f 1/- Pink low value Longtype, genuine used on cover from Wellington 6 July 1882 to Nelson 7 July 1882. This would confirm the sentence in the note under Z1f that verification of authenticity must invariably be by reference to postal date stamp used during 1882 or on cover.

Our thanks to Mr Walker for these new discoveries.

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.

ANTARCTICA

BRITISH ANTARCTIC EXPEDITION 1907.

S.V. "NIMROD."

4. 3. 09.

Dear Sir

Captain Evans informs
me that you would like
an Antarctic stamp. I
therefore have pleasure in
sending you one

I am
Sincerely
Yours truly
E. Shackleton

D.A. Aiken. Esq.
U.S.S.C.

700 (a) King Edward VII land
RD1a 1d Universal (G10a) on cover
with British Antarctic Expedition
CDS March 4th 1909 ("Nimrod"
homeward bound).

The cover is complete with a
document on Nimrod stationery and
is addressed to Mr D A Aiken,
Assistant General Manager of the
Union Steamship Company,
Dunedin. It is signed by Ernest
Shackleton and reads "Captain
Evans informs me that you would
like an Antarctic stamp. I therefore
have pleasure in sending you one."
This is a genuine cover addressed,
by Shackleton, with document
bearing his signature from the 1907-
1909 Expedition.

Rare.....

P.O.A.



D.A. Aiken. Esq.
Assistant General Manager
U.S.S.C.
Dunedin

700(a)

NEW ZEALAND CINDERELLAS

- 425 (a) **1910/30 (?) British Empire Cancer Campaign New Zealand Branch.** A most attractive 1/- cinderella depicting St George and the Dragon in a bright Red colour LHM \$250
- (b) 1890 NZ Railways Newspaper ½d Black U \$1
- (c) 1906 Christchurch Exhibition Labels, No.2 Maori FU \$10
- (d) Ditto No. 7 R J Seddon Mint \$10
- (e) 1932 Buy Health stamps. Very attractive cinderella depicting girl with sandwich! \$32
- (f) Australia 1934/5 Victorian & Melbourne Centenary – nice item \$40
- (g) 1882/3 New Zealand Land & Deeds stamps, short set of three values, 2/-, 5/-, 10/- CU \$7.50
- 426 (a) **And coming right up to date: New Zealand deregulated Postal Operator labels. A** representative set from 1998 of the seven private NZ Postal Operators self-adhesive labels: Fastway Post, Quantum Post, NZDX, Rural Couriers, PC, National and Kiwi Mail. Only four of these seven are still operating - Set of seven \$25
- (b) Also available PCNZ Ltd, 40c Kiwi booklet complete \$10
- (c) Pete's Post, New Plymouth Boy's High School Commemorative – single Mint \$1
- (d) Ditto FDC \$5
- (e) Covers – Fastway Post NZ Ltd, various February, July 2000 each \$2
- (f) Kiwi Mail cover July 2000 \$2
- (g) Also available CP Ltd 50th Anniversary cinderella – set of two covers, cinderella in Blue and Red, July 1999, stamped APEX 40c - pair of covers \$5



425(a)



425(c)



425(e)

1898 PICTORIALS – Very Fine Used

Hard on the heels of last months overwhelmingly popular unhinged mint offering.

- 842 (a) **E1a ½d Mt Cook** the four different shades including two shades of Purple-brown, Purple-slate and the scarce Blackish Purple \$ 10
- 843 (a) **E2a 1d Lake Taupo** the three fine shades, Blue and Yellow-brown, Chestnut and Chocolate-brown. Very fine \$ 12
- 844 (a) **E3a 1d White Terrace** three various distinctive shades, Crimson, Rose-red and Lake-crimson \$ 50
- 845 (a) **E4a 1½d Boer War** contingent, perf 11, Chestnut, Pale Chestnut and Reddish-chestnut in fine copies \$ 50
- (b) **E4b 1½d ditto** perf 14, superb used copy \$125
- 846 (a) **E5a 2d Pembroke Peak** (Brown-lake), Brown-lake and Rosy-lake in superb selected used \$1.50
- 847 (a) **E6a 2d Pembroke Peak** (Purple) perf 11. The set of three shades in fine commercially used, Dull Violet, Mauve and Purple \$ 8
- (b) **E6b 2d ditto** perf 14. The three shades, Dull Purple, Purple and Reddish-purple \$ 7
- 848 (a) **E7a 2½d Lake Wakitipu** in Grey-blue – superb \$ 75
- 849 (a) **E8a 2½d Lake Wakitipu**. Five shades Blue, Dull Blue, Deep Blue, Greyish-blue, Pale Blue \$ 70
- (b) **E8b 2½d ditto**, no watermark, perf 11. Blue, Bright Blue, Dull Blue, Dark Blue – the fine set \$ 27
- (c) **E8c 2½d ditto**, perf 11, watermarked. Blue, Light Blue and Sky Blue in very fine used \$ 75
- (d) **E8d 2½d ditto**, perf 14, Deep Blue and Dark Blue – the pair \$ 12
- 850 (a) **E9a 3d Huias, London Print**, Yellow-brown and Deep Yellow-brown, very fine genuine used \$ 30
- (b) **E9b 3d ditto**, perf 14, no watermark. Yellow-brown and Deep Yellow-brown \$ 4
- (c) **E9c 3d ditto**, perf 11, watermarked. Yellow-brown, Bistre-brown and Pale Bistre \$ 7
- (d) **E9d 3d ditto**, perf 14, watermarked. Lovely shades, Bistre-brown, Bistre, Pale Yellow-bistre \$ 25
- 851 (a) **E10a 3d Huias (reduced)**, perf 14, Brown and Deep Brown in fine pair \$100
- (b) **E10b 3d ditto**, perf 14 x 12¾-13¼. Brown and Yellow-brown in fine used \$125
- (c) **E10c 3d ditto**, perf 14 x 15. Brown and Yellow-brown in fine commercially used \$100
- 852 (a) **E11a 4d White Terrace**. Dull Rose, Deep Rose, Bright Rose, Lake Rose in fine used \$120
- 853 (a) **E12a 4d Lake Taupo**, perf 11, no watermark. Indigo and Brown, Bright Blue and Chestnut, Deep Blue and Bistre-brown, Greenish Blue and Bistre-brown \$ 35

- (b) **E12b 4d ditto**, perf 11, watermarked. Deep Blue and Chestnut \$150
or Deep Blue and Yellow-chestnut \$150
- (c) **E12c 4d ditto**, perf 14, watermarked. Beautiful range of shades, Deep Blue and Deep Brown, Blue and Yellow-brown, Deep Bright Blue and Chestnut, Blue and Pale Brown-yellow. The complete set \$ 20
- 854 (d) **E12f 4d ditto**, perf 14 x 12¾-13¼. Blue and Yellow-brown \$ 70
- (a) **E13a 5d Otira Gorge**, Pale Red-chocolate, Red-chocolate and Chocolate, very fine \$135
- (b) **E13b 5d ditto**, perf 11, no watermark. Chocolate and Red-brown \$ 14
- (c) **E13c 5d ditto**, perf 11, watermarked. Red-brown, Deep Brown, Sepia, Black-brown – lovely set \$125
- (d) **E13d 5d ditto**, perf 14, watermarked. Brown, Sepia, Red-brown – lovely set \$ 45
- 855 (a) **E14a 6d Kiwi (Green)**, London print in good commercially used in Deep Green \$ 60
- (b) **E14b 6d ditto**, perf 11, no watermark in good commercially used. Deep Green \$ 95
or the scarce **Yellow-green** (corner crease) (guaranteed) \$185
- 856 (a) **E14c 6d Kiwi (red)** perf 11, no watermark. Rose, Rose-red and Brick-red in fine commercially used \$100
- (b) **E14e 6d ditto**, perf 11, watermarked. Lovely set, Rose, Rose-red, Rose-carmine, Carmine-pink, Brick-red, and Salmon, very difficult to repeat \$275
- (c) **E14g 6d ditto**, perf 14, watermarked. Pink, Rose-carmine, Bright Rose-carmine, Deep Rose-carmine. Lovely complete set with shade four (the rarity) \$200
- 857 (a) **E15a 6d Kiwi (Red)** – reduced, perf 14. Carmine-pink, Deep Rose-red and Red in fine commercially used \$100
- (b) **E15b 6d ditto**, perf 14 x 12¾-13¼. Commercially used in Carmine-pink \$185
- (c) **E15c 6d ditto**, perf 14 x 15. Carmine-pink and the rare Deep Aniline-pink – in lovely pair \$125
- 858 (a) **E16a 8d War Canoe**, London print. Indigo and Prussian Blue – nice pair \$100
- (b) **E16b 8d ditto**, perf 11, no watermark. Deep Blue and Prussian Blue \$ 60
- (c) **E16c 8d ditto**, perf 11, watermarked. Indigo blue, Blue and Deep Blue \$ 75
- (d) **E16d 8d ditto**, perf 14, watermarked. Steel Blue and Deep Blue in fine copies \$ 40
- 859 (a) **E17a 9d Pink Terrace** London print. Purple-lake in fine used single \$ 40

- (b) **E17b 9d ditto**, perf 11, no watermark. Purple, Deep Purple, Rosy Purple – fine \$ 45
- (c) **E17c 9d ditto**, perf 11, watermarked. Purple, Reddish Purple Brownish Lake – lovely \$ 80
- (d) **E17d 9d ditto**, perf 14, watermarked. Purple and Reddish Purple in fine pair \$ 35
- 860 (a) **E18a 1/- Kea and Kaka**, London Print. Orange-red, Dull Red, Brownish Orange \$100
- (b) **E18b 1/- ditto**, perf 11, no watermark. Red, Dull Red, Dull Orange-red, Bright Orange-red, Dull Brown-red. The superb set \$100
- (c) **E18d 1/- ditto**, perf 11, watermarked. Brown-red, Red, Deep Red, Bright Red, Orange-red, Orange-brown \$ 80
- (d) **E18e 1/- ditto**, perf 14, watermarked. Orange, Orange-brown, Orange-red, Red, Pale Red, Dull Brown \$165
- 861 (a) **E19a 1/- Kea and Kaka** (reduced), perf 14 x 12³/₄-13¹/₄. Orange-red, nice used \$ 90
- (b) **E19b 1/- ditto**, perf 14 x 15. Orange-red – nice \$ 50
- 862 (a) **E20a 2/- Milford Sound** London Print, Blue-green or Grey-green \$350
- (b) **E20b 2/- ditto**, perf 11, no watermark, Blue-green or Grey-green \$ 85
or Deep Green \$130
- (c) **E20c 2/- ditto**, perf 11, no watermark “laid” paper in Blue-green – good commercially used example (Catalogued \$475) \$325
or copy with major fault, commercially used \$ 65
- (d) **E20d 2/- ditto**, perf 11, watermarked, Green or Deep Green \$115
\$130
- (e) **E20e 2/- ditto**, perf 14, watermarked, Deep Green \$ 70
or Green \$ 70
- 863 (a) **E21a 5/- Mt Cook** London Print. Superb dated used, perfect example \$975
- (b) **E21b 5/- ditto**, perf 11, no watermark. Vermilion – another superb example, dated \$775
- (c) **E21c 5/- ditto**, perf 11, watermarked (sideways). Lovely commercially used, dated. Demonstrably genuine – post mark \$675
- (d) **E21e 5/- ditto**, perf 14, watermarked (sideways). Dated, commercially used – lovely \$625



425(f)



581(f)



845(b)



853(b)



853(d)



848(a)



850(c)



862(a)



863(a)



863(b)



863(c)



863(d)



581(c)

RECENT PURCHASES

1935 Pictorials covers:

- | | | |
|---------|--|---------|
| 580 (a) | L1a ½d Fantail on 1935 illustrated FDC front only, Wellington | \$1 |
| (b) | L2a 1d Kiwi on 1935 illustrated FDC, Wellington to Ceylon, unusual destination | \$5 |
| (c) | L2a 1d Kiwi on 1935 illustrated FDC front only, Wellington | \$1 |
| (d) | L2a 1d Kiwi on 1935 plain FDC, Auckland slogan | \$2 |
| (e) | L6a 3d Maori Girl on 1935 plain FDC, Auckland slogan | \$3 |
| (f) | L4a 2d Whare pair 20 August 1935 on registered front only Te Awamutu to Wellington – nice clean piece | \$5 |
| (g) | L1b ½d Fantail pair, L10b 8d Tuatara 14 April 1937 on Dunedin CPO cover to India. Indian backstamp 16 May 1937 receipt, another unusual destination | \$15 |
| (h) | L3d 1½d Maori Cooking, V6a 1d air 14 April 1937 on Dunedin CPO cover, to Washington USA | \$10 |
| (i) | L9b 6d Harvesting 14 April 1937 on Dunedin CPO cover, blue – nice clean cover | \$6 |
| (j) | L1b ½d Fantail, M1a ½d green KGVI pair , 1 March 1938 on unaddressed illustrated FDC | \$4 |
| (k) | L2d 1d Kiwi 9 March 1938, Hamilton to Exeter, England – clean | \$3 |
| (l) | L1b ½d Fantail block of four, 7 Sept 1942 to Franklin Junction – nice block on cover | \$6 |
| (m) | L2d 1d Kiwi , undated used Bushells Ltd, Auckland | \$1 |
| 581 (a) | D2p(u) 1d SSF , perf 11 top left pane, R4/6 chisel flaw, FU | \$12.50 |
| (b) | E8b(z) 1898 Pictorial , 2½d Lake Wakatipu, no watermark, Perf 11, double perforations, FU | \$70 |
| (c) | E8d(2) ditto p.14 Dark Blue, top right selvedge pair, perfect, UHM | \$125 |
| (d) | E9c 3d Huia s, perf 11 with letter watermark, FU | \$3 |
| (e) | L9a 1935 Pictorials 6d harvesting single wmk plate number 1, plate block of four (no cracking), small staining one stamp (Cat \$150) | \$105 |
| (f) | N10b 1958 1/- QEII Centre Die 1B , as used in plates 3A and 3B. These plates were little used and this is a scarce stamp. Very fine. UHM | \$350 |
| | 3d Postage Dues | |
| 582 (a) | Y18a Cowan perf 14, FU | \$35 |
| (b) | Y18b Cowan perf 14 x 15, FU | \$50 |
| (c) | Y18c Wiggins Teape paper, FU | \$60 |

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