

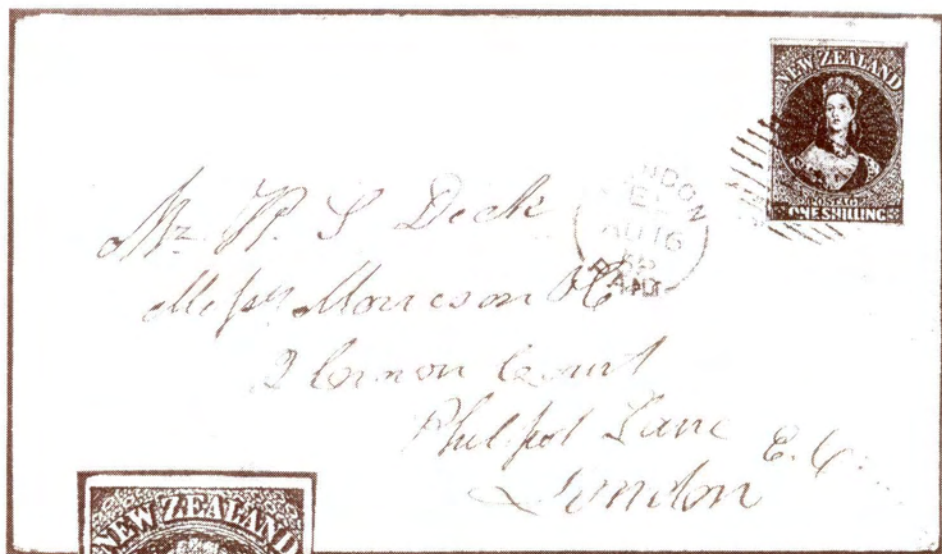
CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 48 NUMBER 7, FEBRUARY 1997



MAJOR RARITIES

Lot 700(a) 2d London Print (SG2)
unused; Lot 701(a) 1/- London Print
(SG3) on fine cover.

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

1996 DESIGNS - THE YEAR IN REVIEW

Any year which contains such dramatic events as change to a Parliament elected on a proportional basis (Mixed Member Proportional system), the Olympic Games, and a completely new definitive series, has to present a challenge to the ever-inventive designers. Put that against the apparently inexorable move to self-adhesives, and the inadvertant release of one of the most dramatic and attention-grabbing errors in New Zealand stamp history, and you have the makings of an exciting year - and exciting it was.

This year, for the second time, I use, (rather loosely) Eugene Leeb's set of criteria which first appeared in Gibbons Stamp Monthly of July 1995. They are:

Theme: Strong emotional/intellectual appeal
Size and proportions: No clouding or confusion: appropriate.
Composition: Pleasing to the eye, balance and flow.
Colours: Harmony, subtlety, sufficient contrast.
Clarity/visual impact: Uncluttered, limited design elements, central focus.
Lettering: Legible and clear, integral to the design, easy to spot denomination.
Originality: Freshness of approach, eye-catching, unusual,
Liveliness "attack": Avoidance of cliches
Printing quality: Sharp and clear
Charm: Flair for the unusual and exciting,

and this year I add another one:

Maturity/sophistication: Albeit with simplicity.

Everyone has their own criteria, particularly where art or design are concerned. To me, good design is a little like good wine. You tend to take it in slowly and over time it does not pall in a way that a lesser variety would. Inevitably this means that design should appeal to educated tastes. And that, in my book, means less of the superficial gimmickry and trendiness through which New Zealand stamp design has passed from time-to-time.

RACEHORSES (24 January):

To me, the presence of very strong colours and design features throughout the six values of this set, set it on a path to be one of our more memorable and instantly recognisable stamp issues. The fact that the horses tended to fill the available space with action and movement gives these designs great immediacy. Not only that, but in a strange sort of way the dominant geometrical shapes used in the background and highlighted in bright colours, convey an impression of strength and an established history - which, of course, the NZ horseracing industry has in Spades. A great way to start off 1996 - well done, New Zealand Post.

GOODS AND SERVICES TAX

G.S.T. will be added to all prices listed in this Newsletter for local orders (12½%). Overseas orders are "zero-rated" and do not pay G.S.T.



It seems almost churlish to remark that the values do not stand out sufficiently within the design. They should either have been larger or printed in black. Mature - yes!

MAORI CRAFT (21 February):

This is a set with a strong Maori flavour - however, I will risk an accusation of political incorrectness by suggesting that the Maori name for New Zealand, "Aotearoa" (the Land of the Long White Cloud) is out of place in its dominant position at the top of the stamp. There is something pleasant and appealing about the use of "Aotearoa" occasionally in all walks of New Zealand life. However, the manner of its use in this issue, to me smacks of gimmickry, if only because 99.95% of the world's population don't know what it means and are unlikely to try and find out. The designer has done a creditable job by his use of colour, shape, and pattern, these highlighting the Maori's keen sense of the aesthetics of design. In my opinion, however, some of the strength of the individual shapes and artefacts is lost by being submerged in an overly fussy background. The values are small and fiddly and difficult to read, particularly in the \$1.50 and \$1.80. Moreover, the type face used for "Aotearoa New Zealand" is very plain and unimaginative.

SEASHORE BOOKLET (21 February):

Another of the slightly fanciful designs which have appeared over the last couple of years. An amazing number of sea creatures have been crammed into one small booklet pane described in tiny lettering, given a tiny value and country name and left to "sink or swim", so to speak. The sheer amount of detail and poorly differentiated shapes in the whole pane do not bode well for the recognisability of the creatures on the individual stamps or the stamps themselves in isolation. The gull, the fish, and even the invertebrates have a certain whimsical quality about them which makes them quite endearing. Probably the best feature of a forgettable issue, which was, I suspect, designed in the large and reduced in size to extinction.

RESCUE SERVICES (27 March):

It may have been said before (probably in CPN) but in my opinion, this series represents a massive opportunity wasted. The figures in the design have a stilted, posed look about them - probably because they have been drawn free hand - and this in a field of endeavour which is all action. Ignore the sketched radios, torches, ambulances, helmets, planes, speedboats, helicopters, Red Cross boxes, and so forth, and that's the easy part. Surely a case where some maturity and sophistication could have been brought to bear along with a few real action shots to produce an exciting series of stamps. In my opinion, the five stamps in this set are five too many, and although the values are big and readable, I have to ask "if you can't do it properly - why do it at all?". Rescue Services are, I am sure, full of strong, skilled, competent, and courageous people. The people in these stamps seem to me to exhibit few of these characteristics.

Sophisticated? - forget it.



1995 PICTORIAL DEFINITIVES (27 March):

A further nine values in this spectacular set were added to the 40c Mitre Peak stamp which was issued the previous year. These designs make the most of New Zealand's spectacular scenery. I suspect that the scenes depicted have been shown on countless table placemats (in somewhat larger size!). However, compare them with the 1898 or 1935 Pictorials and most people would agree that for character and ability, to "memorability quotient", these stamps probably won't figure. Why that should be I'm not sure, because the scenery is accurately represented and is undeniably magnificent. Perhaps it's just that an artist's representation - as with the recess-engraved First and Second Pictorials - has the power to highlight and render memorable what the artist wants us to see. Perhaps it's time for New Zealand to again break new ground with a set which represents something of the art of photography. How well that can be achieved on a stamp I'm not sure. There are unusual angles and memorable images in nature as well as among humanity.

Volume 3 No 8, March 1952:

The King. "I feel that we can best serve his memory by expressing to the utmost our conviction that our young Queen should not in her turn be made a victim of the same inhuman system that has demanded of the King more than any of his subjects would tolerate."

NEW ZEALAND WILDLIFE (1 May)

Where the birds are concerned, this set succeeds quite well with realistic depiction of each species in motion and their natural habitat. Who could ask for more? In the three higher values, however, I think that the designer may have got carried away a little. The tail of the whale in the \$1.20 is a memorable image and quite worthwhile (see above). In the \$1.50 and \$1.80, however, I think these are the homeliest sea mammals I have seen lately. The seals have an inquiring look about them which is just believable, but the dolphin looks positively domesticated to me.

1996 SELF-ADHESIVE PICTORIAL DEFINITIVES (1 May):

The sheer smallness of these stamps should have counted against them but the introduction of the remarkable stochastic screening method to produce them made up for a lot. If anything, these are better designs than the main definitives. To me, they succeed remarkably well and in a number of cases verge on the memorable.

1996 HEALTH (5 June):

Probably more attention has been paid to the 40¢ design than many in recent New Zealand stamp history due to the late realisation that the bear in the original concept was facing in a direction that meant that the child must also have been facing forward. Definitely not recommended in New Zealand today. Regrettably, the changed design (without the bear) is not as good a design as the original. Two quite appropriate depictions of children learning about safety on the road. And this time they're real children with appealing smiles. Perhaps we've left the stick figures of yesteryear behind.

OLYMPICS (10 July):

More of the infuriating circular stamps which prove so difficult to detach from the sheet in one piece. To my mind, a circular stamp presents considerable hurdles in achieving a satisfactory balance and overall composition. The very circular nature of the stamp tends to dominate the design and all other design features become subservient to it. In the case of the \$1 kiwi stamp, the kiwi itself lent itself to a circular format (having a roughly circular body). In this latest example, however, the shape of the stamp and its size do battle for the eyes' attention with the sportspeople featured and their activity. The \$1.50 (rower) succeeds as well as any and the dizzying 80¢ (cyclist) succeeding least. In the \$1, the heads of the athletes have been chopped off, and in all values - except possibly the 40¢ - the value is confused in the complicated features of the design and background. Not a particularly successful series, I'm afraid, even though they achieved the notable landmark of being the world's only circular Olympic stamps representing in their colours a version of the Olympic rings. Nicely symbolic and no doubt popular with collectors of Olympic stamps overseas.

Volume 3 No 4, November 1951:

CP Catalogue: "It has given me great pleasure to note that those who class themselves as novices and beginners are particularly pleased with the Catalogue. For my aim was to produce a highly specialised work which would attract the non-specialist - not an easy task since the beginner is invariably shy of the difficulties of specialisation."

NEW ZEALAND SYMPHONY ORCHESTRA (10 July):

Perhaps one of the more innovative issues of the year. The designs are strong, make a clear statement even to the expression of the hands of the players. Other strong design aspects are the clean, clear lettering and value. This was a set which made some considerable technical innovations, notably the gold foiling. To me, this issue represents a high point in the whole year's programme and demonstrates fully how New Zealand stamp production and design has come of age - considering that the set was designed and produced entirely in New Zealand. Well done!

CINEMA IN NEW ZEALAND issue (7 August):

This is another set with a curiously memorable quality. Some of it lies in the tall shape of the stamps; some of it with the power of the images depicted. New Zealand cinema at best has come of age only recently and therefore the 100 years commemoration may leave one to wonder what exactly we were commemorating. But these are strong designs about films which in their time attempted to make a valid social comment, addressing subjects (at least in the recent example) which traditionally might have been taboo (or is it tapu?) in New Zealand society. To that extent, this is a mature and adventurous issue which matches the emergent stirrings of New Zealand cinema, and some recent and notable successes. Spectacular and full of interest.

AIRPOST BOOKLET \$1 (7 August):

A nice depiction of the Pohutukawa tree which, as everyone knows, comes into bloom at Christmas in the north of the North Island. Very much an Auckland, or North Auckland summer scene with sea and beach. Good routine stuff. Makes you want to go and find your swimming gear.

OLYMPIC GOLD issue (28 August):

This 40¢ stamp featured two living sporting heroes, Danyon Loader and Blyth Tait. Both had won gold medals at the Atlanta Olympics - and in Loader's case, two of them. Time was that living heroes were by international convention not featured on stamps (obviously to avoid the emergence of personality cults). In this case, whatever you think of commemorating sports heroes, the circular format works quite well with the two heads leaning together to occupy the central position.

MMP issue (4 September):

Whoever put together this laboured cartoon depiction of Parliament Buildings doubling as a ballot box should be made to try the same thing with a real beehive. The design bears all the signs of having been put together in a hurry. The very inclusion of the letters "MMP" will mean little to anyone outside New Zealand and not a few within New Zealand. This is a crude, lightweight design which will not be kindly remembered by future generations of philatelists.

ASK ABOUT OUR MONTHLY 20% DISCOUNT PLANS

1996 CHRISTMAS issue (4 September 1996):

This year's six sheet values and two adhesive values are good strong stuff from one of New Zealand's better designers. The themes taken from the Christmas story and represented in strong colours, with strong characterisation, will be well received. The designs achieve the no-doubt-intended objective of bringing the Christmas stories events up-to-date without trivialising them. Curiously, however, the designs have thereby lost some of their design quality and as a result will be difficult to remember or differentiate between the different values and the event depicted. Nevertheless, Lindy Fisher's achievement is considerable and this set will, I think, be well received. The value lettering manages to be spindly but fully readable.

EXTINCT BIRDS (2 October 1996):

In my opinion, this "six plus one self-adhesive" value set is a corker. I had the opportunity to discuss them with the designer, Geoffrey Cox, of Auckland, and canvassed the method by which he seemed to bring the birds right out of the designs and "into your living room" as it were. First of all, the birds all have action and movement - they're all either flying, crawling, running or addressing some other aspect of their environment. Gone are the sterile studio paintings of the birds so favoured by 19th century illustrators. These birds may be extinct but they're full of action and immediacy and you can quite imagine the fearsome sight of a moa bearing down out of the bush. I asked Mr Cox how he arrived at the colouring of the neck of the moa (bright blue) since the bird is extinct and to my knowledge no genuine moa coat of feathers has ever been found. He gave me an enigmatical smile. As far as I'm concerned the year's top set and one which will attract enormous interest from thematic collectors, bird fanciers, endangered species specialists, and environmentalists the world over. Brilliantly done.

SCENIC GARDENS (13 November 1996):

This is another very fine set and I hope with the Extinct Birds, the lead into a vintage year for New Zealand stamp designing. There are five values and each depicts a fine "poster style" representation of the garden concerned. One could never mistake these pictures for photographs and yet they comprise all the strong character and memorable qualities which I think the Christmas set, taken individually, lack. The colours are good, the flowers look fine, the scene's attractive. I'm sure this will be another popular set.



\$1



\$1

BUTTERFLIES CHANGE SHAPE

Further developments in the current high values

by Rob Talbot

The \$1 and \$2 Butterfly reprints have emerged and added their own interest to the fascinating development of this popular series. The Forest Ringlet and Southern Blue are **literally** changing shape with the continued change to new printers, Questa.

The change to the perforation of the earlier \$3 and \$5 reprints resulted in a wider stamp (1.25mm wider) (see January '97 Newsletter). However, in both values the illustration was unchanged and its associated border remained square. In the \$1 and \$2, not just the border, but the design itself has been stretched horizontally by $\frac{1}{2}$ mm to produce a noticeably oblong border. Of course this does not significantly alter it overall but it does suggest that new artwork has been prepared now that House of Questa has some time to plan production.

Also, perhaps because Questa have now prepared plates suitable to their own printing presses, they have added their distinctive coloured "Q"s (they look like balloons) as print colour checks (traffic lights) in the lower left selvedge. This confirms that the designs were indeed intended to be printed in six colours (4 process plus grey for the wording and coloured for the border). Does it mean we are unlikely to see any more missing colours? (see last month's notes).

It is perhaps a little disappointing that the first three printings in the \$1 stamp cannot confidently be differentiated other than by selvedge markings. However, these three printings aside, the series has shown an absorbing variety of changes and also included one of the more innovative (and harder to get) stamp booklets.

Will New Zealand Post reprint the \$4? Will they reprint any Butterflies again? I will have to put out some feelers - watch this space.



\$2



\$2



\$1 BUTTERFLY

	No Kiwi	1-kiwi	2-kiwi	Airpost Booklet	3-kiwi
Printer	Leigh-Mardon	Leigh-Mardon	Leigh-Mardon	Southern Colour	Questa
Colour	Leaves light green Wing marking brown Background cream	Leaves light green Wing marking brown background cream	Leaves light green Wing marking brown Background cream	Drab green Dull brown Buff (NB: all colours paler, drabber)	Green Dark brown Pale yellow (NB: all colours stronger)
Kiwis	None	Below col.2	Below col.2	N/A	Below col.2
Barcode	None	L & R of row 3	L & R of row 3	N/A	L & R of row 3
Value	"VALUE \$50.00"	"VALUE \$50.00 50 STAMPS @ \$1.00"	"VALUE \$50.00 50 STAMPS @ \$1.00"	N/A	"VALUE \$50.00 50 STAMPS @ \$1.00" ("@ symbol round)
Paper	VM	VM	VM	HM	HM
Gum	Bluish	Bluish	Bluish	Bluish	Bluish
Perfs	14½	14½	14½	14½ximperfx14½	13.75x14½ (Stamp 1.25mm wider)
Design	Illustration border square	Illustration border square	Illustration border square	Illustration border square	Illustration & border wider (i.e. oblong)
Note:	* In 3-kiwi printing "NEW ZEALAND" is a smaller font, "\$" is a different font (illustrated elsewhere) * The only obvious differentiation between first three printings is in selvedge marking (illustrated also)				

\$2 BUTTERFLY

	No Kiwi	1-kiwi	2-kiwi	3-kiwi
Printer	Leigh-Mardon	Leigh-Mardon	Leigh-Mardon	Questa
Colour		Wing tips lighter Grey	"NEW ZEALAND" paler Grey	All colours stronger
Kiwis	None	Below col.2	Below col.2	Below col. 2
Barcode	None	L & R of row 3	L & R of row 3	L & R of row 3
Value	"VALUE \$100.00"	"VALUE \$100.00 50 STAMPS @ \$2.00"	"VALUE \$100.00 50 STAMPS @ \$2.00"	"VALUE \$100.00 50 STAMPS @ \$2.00" (Different font, especially in round "@" symbol)
Paper	VM	VM	VM	HM
Gum	White	Cream	Bluish	Bluish.
Perfs	14½	14½	14½	13.75x14½ (Stamp 1.25mm wider)
Design	Illustration border square	Illustration border square	Illustration border square	Illustration & border wider (i.e. oblong)
Note:	* In 3-kiwi printing "NEW ZEALAND" is a smaller font, "\$" is a different font (illustrated elsewhere) * Differentiation in the first three printings is difficult other than by selvedge markings (illustrated elsewhere)			

NEW ZEALAND POST - THE WORD GOES FORTH

Under the heading "Born-again NZ Post tells the world how it was saved" the National Business Review of November 1, 1996, claims that the former Post Office is now a leading advocate of postal reform.

Any reader who doubts the claims made in these pages several months ago that New Zealand was one of the most efficient Post Offices in the world, should note that the Company has become one of New Zealand's fastest growing exporters of intellectual property on the strength of its successful corporatisation.

Recent commissions to "revolutionise postal systems" have been in South Africa and Malaysia and NZ Post has won contracts to advise a number of other countries from South America to Asia, Europe and the Pacific.

A new company, New Zealand Post International, was formed in April to handle overseas sales of advisory and commercial services which are now making a reasonably significant contribution to revenue and profits.

Turkey is the next country on New Zealand Post's list and they have bagged an agreement to study the postal system there and prepare a business development plan.

Readers will recall that New Zealand Post was restructured as a State Owned Enterprise in 1987 and in that year the postal service made a loss of nearly \$38 million. 12,000 staff and a bloated network of nearly 900 post offices didn't help and a greater loss of \$50 million the following year was projected. 423 outlets were closed in the first year and staff numbers are now at 6800 with a 100% increase in productivity.

By 1993 the SOE was posting a profit of \$37.4 million and this jumped to \$66.7 million the following year. 1995 saw a \$72.4 million surplus, and \$75 million followed in the twelve months ending last March.

Nearly 80 countries have been exposed to the New Zealand Post success story and that of the SOE model, which has often been described and praised in these pages. It is now viewed with considerable interest by representatives of post offices around the world. In the cases of Malaysia and South Africa, New Zealand Post introduced production and management processes it had developed for letter-sorting, transportation, and delivery for those countries. What is being sold is not high technology, but skills and knowledge which have been developed from the corporatisation experience.

Feasibility and scoping studies have followed on mail systems in Indonesia, the Philippines and Korea, to contracts in Tanzania, the Czech Republic, Mexico, Nauru, Fiji and Western Samoa. In Vietnam, one client country, a development plan has been developed by New Zealand Post personnel for the postal system there where current traffic rate is one piece of mail per head of population per year. The comparable figure for New Zealand is 285. Funding the development programme will possibly be undertaken by the World Bank and Asian Development Bank. New Zealand Post is currently negotiating contracts with those corporations.

FEBRUARY BLOCKBUSTERS!

- 700 (a) **A2a (SG2), the "London" 2d Greenish-blue, UNUSED.**
This is a stamp which has only recently come to light but with its distinctive colour and ivory head, is an unmistakable copy of the 2d "London".

The stamp has three full margins and is cut very close at lower right side. There is a light horizontal bend (it could hardly be called a crease) which is virtually invisible from the back or front and there is fair to good ivory head.

This is one of the great rarities of the Full Face Queen series - any London print in genuine unused condition fits this description. One of the major listings this month (Cat. \$42,500) and absolutely guaranteed genuine - we shall obtain an RPSNZ certificate if requested.

P.O.A.

- 701 (a) **A6a (SG3) 1/- Yellow-green, ON COVER.** Another of this month's most dramatic listings. The cover is from Otago (19.5.58) via Sydney to London where it arrived on August 16 1858. The cancellation on the stamp is 18 (in bars) and the rate is ½oz-1oz, 1/-. The stamp has two large margins and is cut close at base. Cut into at right slightly (see illustration). This is a wonderful example of a very great rarity (Cat. \$100,000)

P.O.A.

EARLY NEW ZEALAND ISSUES

Selected blocks of four

Some really lovely material this month from a collection just taken into stock. All the material has been selected for its brilliant colours and well-centred visual appeal.

All new material.

FIRST SIDEFACES

- 75 (a) **C2f 2d Rose, wmk W3, p.12x11½.** Superb 2LH 2UH block of four. Centred slightly high but very difficult to fault in this surprisingly difficult item. Deep Rose. \$ 450
- (b) **C3a 3d Deep Brown, wmk W3, p.12½.** Magnificent 2LH 2UH block of four. Centred very slightly high but really wonderful appearance. Absolutely authentic gum for the period. \$1300
- (c) **C4a 4d Indian Red, wmk W3, p.12½.** 2LH 2UH block of four, stamps centred right. Very fresh item (Cat. \$2700) \$2200
- (d) **C5c 6d Blue, wmk W3, p.12x11½.** 2LH 2UH block of four. Lower pair perfect centring. Delightful fresh block (Cat.\$1160) \$ 940



- 75 (e) C6c 1/- Green, wmk W3, p.12x11½. Lovely block deep shade showing "stepped" upper strike of the comb perforating head. Brilliant facial appearance and lower two stamps lovely centring. Upper two stamps part original gum (hinged). (Cat.\$1550 LHM) \$1275
- (f) C7a 2/- Claret, p.12x11½. Lovely example in with near-perfect centring. Very lightly hinged and a very worthy item with which to feature the rarity. Superbly priced at (UHM price \$1500) \$ 695

(Note: we have in stock fine commercially used examples of this, and the following listing, at reduced prices. Ask to see an example on approval)

- (g) C8a 5/- Grey, wmk W3, p.12x11½. Another perfectly centred very very lightly hinged example of a major New Zealand rarity. Deep Grey (Cat. \$900 LHM) \$ 845

SECOND SIDEFACES

- 76 (a) D1a ½d Black, p.12x11½. Magnificent completely UHM block of four. Grey-black. Cat. \$600, this month's "buy of the month" \$ 300
- (b) D2p 1d Rose, Die 3, p.11. Magnificently centred block of four, LH, in Carmine-rose. \$ 25
- (c) D3k 2d Purple, p.11. Beautifully centred block of four, 2UH 2LH. Lovely item at excellent price \$ 50
- (d) D4c 2½d Blue, p.12x11½. Magnificent 2LH in characteristic Pale blue shade. One of the nicest items we've seen for a while in this series, well-centred. (Cat. \$380) \$ 300
- (e) D5h 3d Orange-yellow in superb-looking block of four. Stamps possibly lightly hinged. Wonderful item (Cat. \$200) \$ 155
- (f) D6g 4d Deep Green, p.11. Stamps centred high but excellent appearance in this item. 2LH 2UH (Cat. \$300) \$ 215
- (g) D9d 8d Blue, p.11. Lovely 2LH 2UH block of four which although centred a little low will compliment any collection. Wonderful condition and excellent appearance. (Cat. \$640) \$ 475



- 76 (h) **D10k 1/- Red-brown, p.11.** Really wonderful 2UH 2LH block of four of an issue which is difficult to find in any condition, let alone in such well-centred brilliant quality. Cat. \$550, another wonderful opportunity this month. \$ 495
- 77 (a) **B3a ½d Newspaper stamp, wmk W4, VM, p.12½.** In nice block of four UHM, 'Letter' wmk. \$ 50
- 1898 PICTORIALS**
- 78 (a) **E1a ½d Mt Cook, Purple.** Lovely unhinged block of four in Purple-slate. \$ 24
- (b) **E2a(1) 1d Lake Taupo in Yellow-brown.** 2LH 2UH block of four. \$ 16
- (c) **E3a 1d White Terrace, p.11 in Lake Crimson.** Perfect unhinged mint block of four. Dramatic shade. \$ 250
- (d) **E4b 1½d Boer War, p.14.** Two superb blocks demonstrating the two different grades of paper which we believe were used for this issue. The shades also differ, one being Pale Chestnut and the other a distinct shade of Brown. (see recent articles regarding varieties occurring in this issue under "Gripper Marks"). Lovely exhibition pair. \$ 200
- (e) **E5a 2d Pembroke Peak, Rosy Lake.** UHM in magnificent single. Very scarce in this condition. \$ 90
- (f) **E6a 2d Pembroke Peak, p.11.** Nice block in very deep shade of Purple. 2H and 2UHM. Beautiful appearance. \$ 50
- (g) **E6d 2d Pembroke Peak, Dull Violet.** Magnificent bottom-right selvedge block of four showing four examples with mixed perforations 11 and 14. patching between the upper and lower pairs and selvedge. Sensational rarity piece (Cat. \$2800), this month only \$2300



78(c)



78(g)

- 78 (h) **E9b 3d Huias, no wmk, p.11. in Deep Yellow-brown.** 2LH 2UH block of four of very fine appearance. \$ 150
- (i) **E9c 3d Huias, wmk'd p.11.** Nice-looking block in Yellow-brown, 2LH 2UH. \$ 150
- (j) **E10a 3d Huias (reduced) p.14.** Very lightly hinged block of four in Deep brown. Very fine appearance. \$ 400
- (k) **E10c 3d Huias (reduced), p.14x15.** Nice LH block of four in Yellow-brown. Superb value - scarce multiple. \$ 300
- (l) **E11a 4d White Terrace, Dull Rose, 2LH 2UHM** block of four in superb condition. Wonderful buying at (Cat. \$150) \$ 100
- (m) **E12b 4d Lake Taupo, wmk'd perf 11, Deep blue and Chestnut.** Superb 2LH 2UH block of four \$ 80
- (n) **E13c 5d Otira Gorge, wmk'd perf 11.** Two lovely blocks in Deep Brown (2LH 2UH) and Red-brown (LH). Spectacular appearance. \$ 340
- (o) **E14a 6d Kiwi, Deep Green, London Print, no wmk.** Lovely 1UH and 3UH block of four. Centred low in lower pair. \$ 450
- (p) **E14d 6d Kiwi, Red, Lisbon superfine paper, p.11.** Nice largely UHM block, two stamps of which show the "Letters" wmk. \$ 300
- (q) **E14g 6d Kiwi, Red, wmk p 14 in Bright Pink shade.** 2VLH 2UHM block. Most attractive. \$ 300
- (r) **E15a 6d Kiwi, Red (reduced), p.14.** 2LH 2UHM block of four in the Deep Rose-red shade. Brilliant (Cat. \$500) \$ 450
- (s) **E15c 6d Kiwi Red (reduced), p.14x15.** Very fine and crisp block of four in Carmine pink. Superb quality. \$ 325
- (t) **E16a 8d War Canoe, London Print, in Indigo Blue.** 1LH 3UH block of four. \$ 300
- (u) **E16b 8d War Canoe, no wmk, p.11.** LH block of four \$ 200
- (v) **E17b 9d Pink Terrace, no wmk, p.11 in Deep Purple.** 2UH 3LH block of four of very fine appearance. \$ 270
- (w) **E17d 9d Pink Terrace, p.14, wmk'd.** Lovely LH block of four in unusually pale shade - quite dramatically so. Not seen before. \$ 325
- (x) **E18e 1/- Kea and Kaka, wmk'd p.14.** Lovely block of four, 2LH 2UH, in Orange-brown. \$ 320
- (y) **E19b 1/- Kea and Kaka (reduced) p.14x15.** Nice 2UH 2LH block of four in Orange-red (Cat.\$1750) \$1500
 OR lightly hinged example of equal appearance \$1300



Clockwise
from top
left:

78(w) 79(b)
79(c) 79(s)
79(a)

- 79 (a) E20a 2/- Milford Sound, London print, in Blue-green. Lightly hinged block of four (magnificent appearance)

\$1200

- (b) E20c 2/- Milford Sound - provisional issue on "laid" paper, no wmk, p.11. One of the superb offers this month. Absolutely unhinged block of four of this rarity, showing also top selvedge. Very dramatic item. Fully guaranteed.

\$2500

- (c) E21b 5/- Mt Cook, no wmk, p.11 in a deep shade of Carmine. This stupendous block shows bottom selvedge and excellent centring and general condition. 2UHM 2LH. Another 'star' offering this month (Cat. \$3400)

\$3000

Stamps issued in trial slot machines 1905-1906

A most unusual listing including a variety of these fascinating issues and at least one variety which we have never seen before.

- 80 (a) **GS1a "Dickie" machine June 15th 1905.** The stamps were imperforate top and bottom and where the stamps purchased were separated from the roll by extracting from the machine, a roulette gauging $9\frac{1}{2}$ made the detachment possible. There are two large circular holes at the sides of each stamp. Nice single example of the rarity, Dot plate, LH, roulettes on both sides (Cat. \$300) \$ 200
OR nice example with machine cancellation, fine used, of the period. \$ 300
- (b) **GS1a ditto, dot plate.** Superb strip of three with roulettes at each end. \$ 400
OR strip of four, slight soiling. \$ 350
- (c) **GS1a ditto, NEW VARIETY.** A most interesting strip of ten stamps with roulettes gauging $9\frac{1}{2}$ at one end. The first seven stamps imperforate between. and the last three stamps in the strip are inverted with relation to the original strip. The roll has been joined by the selvedge of both the first and the second strips. Between the two strips has been applied a "pin perf" which was obviously intended to facilitate separation where the overlap occurred between the two strips. To our knowledge this has not been recorded before and represents a most remarkable addition to New Zealand philatelic history in the way that these first slot machine rolls were made up. The roulettes gauge $9\frac{1}{2}$ - the same gauge as the roulettes used to separate the stamps from the roll in the machine. A remarkable piece of philatelic history. \$ 725
- 81 (a) **GS2a "Dickie" machine, July 8 1905.** The description of these stamps is as GS1a but the roulette separating the stamps gauges $14\frac{1}{2}$ Dot plate stamp. Nice single example, LH. \$ 250
OR lightly hinged pair, roulettes at each side. \$ 400
OR lightly hinged strip of three (Catalogued over \$1000). \$ 475
- 82 (a) **GS3a new "Dickie" machine, March 6, 1906.** The stamps were imperforate all round with large semi-circular holes (2 at the sides, only singled issued. Reserve plate. Nice LH single. \$ 200
- 83 (a) **GS4b "Parker" machine, June 21 1906.** Reserve plate stamps imperforate all round. These copies are believed to have been surplus, disposed of by Mr Parker after the withdrawal of the machine. UHM pair. \$ 50
OR lightly hinged. \$ 35
- 84 (a) **GS1a or GS2a.** A most interesting piece of selvedge the size of a 1d Universal stamp with two holes on each side, imperforate top and bottom. There is a roulette gauging approximately 22 at both sides. The mesh of the paper is horizontal, the origin of this item is unknown to us but it may represent an early trial using a finer roulette to separate stamps from the roll. Extraordinary curiosity value \$ 25

FULL FACE QUEENS

Check These Prices

PROVISIONAL PAPERS - PAPER VARIETIES

NZ WMK

- 69 (a) **A1j (SG97) 1d Carmine-vermilion imperforate.** Copy of exquisite appearance with three full margins, cut into at base. Light marking well off the face. Wonderful opportunity. (Cat.\$775) \$ 75
- (b) **A2j(2) (SG98) 2d Blue imperforate.** Copy with two large margins, cut into at right, and fault at base. Several major faults but marking largely off the face. Good colour and appearance. (Cat.\$600), superb opportunity \$ 25
- (c) **A5f (SG99) 6d Red-brown imperforate.** Remarkable copy with pre-printing paper crease. Two good margins cut into at right and base. Light marking largely off the face. Very good opportunity indeed to obtain an item which is Catalogued at \$2000. Excellent example \$ 150

Note: many of the stamps in this month's listing are of fine exhibition-quality appearance. The hugely reduced prices are offers only available to CP NEWSLETTER subscribers.

- (d) **A6h(2) (SG100) 1/- Yellow-green imperforate.** Very fresh-looking copy with reasonable top and right margins, if faults. Marking off the face, clean and clear. Very good example. (Cat.\$800) \$ 75
- 70 (a) **PELURE PAPER (PROVISIONAL)**
- (a) **A2f (SG82/83) 2d Ultramarine unwmk'd imperforate.** Beautiful looking four-marginal example with central but light Auckland obliterator. Design fully present. Left-hand margin repairs. (Cat.\$2750), nice opportunity \$ 145
- (b) **A2f(2) (SG91/92) 2d Ultramarine unwmk'd perf 13.** Nice-looking example of very good colour indeed with light Dunedin obliterator over face. Slight crease and pulled perf. (Cat.\$2500) remarkable buying at \$ 495



71(a)



69(a)

- 70 (c) **A6f(2) (SG86) 1/- Yellow-green imperforate, no wmk.** Exquisite-looking copy with virtually four margins although possibly slightly touching at lower-left side. Marking over the face but light and clear. This is a wonderful example of top exhibition appearance. Several marginal faults and major invisible tear in the bottom margin. (Cat.\$3150) **MAGNIFICENT** \$ 275
- (d) **A6f(W) (SG94) 1/- Deep Green, perf 13.** Nice looking copy of fair centring with light Dunedin obliterator slightly over the face. Perfs at top have been improved, however this is a creditable copy. (Cat. \$3500) \$ 225
- PAPER WATERMARKED "NZ" - PERF 12½**
- 71 (a) **A1s (SG140) 1d Brown, advanced Plate wear, wmk NZ perf 12½.** MAJOR RARITY. This is possibly the lightest marked and best-centred copy in existence of this very major and rare variety (see illustration). There is a major thinned area on the back affecting approximately 20% of the stamp's area. However in terms of appearance and generally unusual nature, this is a remarkable offering and very unlikely to be repeated. Catalogued at \$25,000 \$4250
- THICK SOFT WHITE PAPER, NO WATERMARK - PROVISIONAL**
- 72 (a) **A2h(Z) (SG96a) 2d Dull Deep Blue (slight plate wear), perforated 13.** Lovely-looking lightly marked copy centred slightly high and with small thins and marginal tear. Catalogued at \$2750, absolutely unrepeatable \$ 175
- WATERMARKED "LOZENGES"**
- 73 (a) **A2x (SG142) 2d Vermilion showing Lozenge wmk.** Stamp with fairly heavy central obliterator and some staining. Nevertheless, a good example of the variety. (Cat.\$1750) \$ 150



69(c)



69(d)



70(b)



70(c)

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