

CAMPBELL

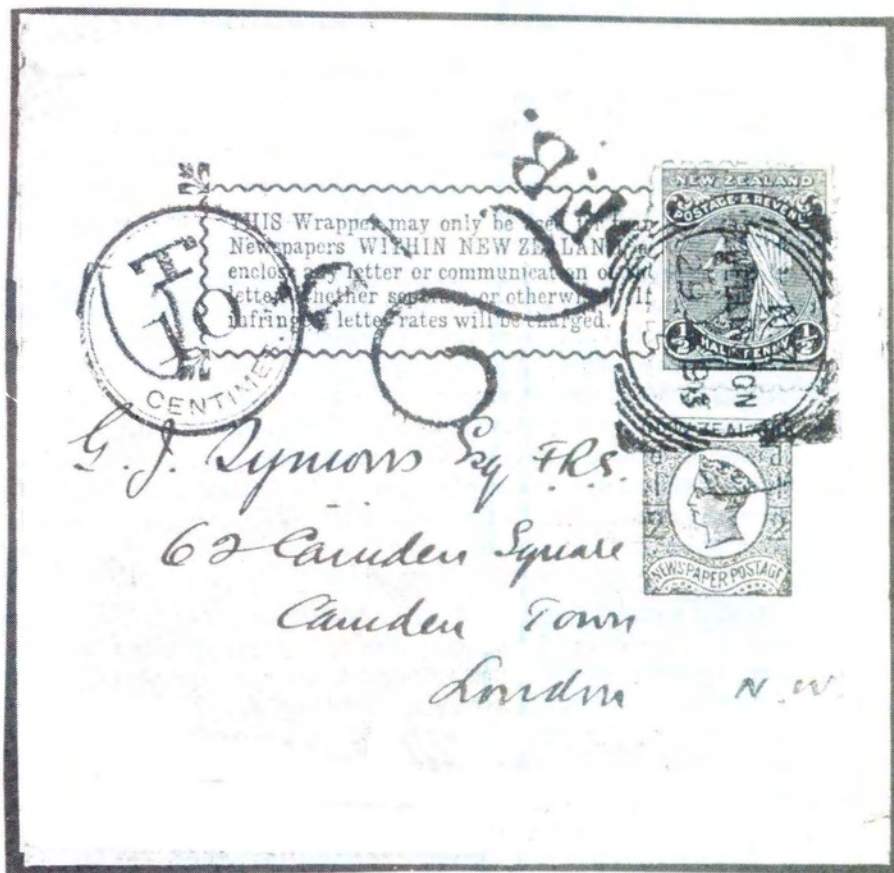


PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 49 NUMBER 7, FEBRUARY 1998



Superb Postal History Collection: The 1/2d Newspaper stamp.
 The wrappers – Wellington to London, England, 29th January 1896.
 Overseas Use – The Foreign Section Mark (see offer this month)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

THE 1997 DESIGNS – a year of good value, variety, and inventiveness.

If 1996 was – as I wrote twelve months ago – an exciting philatelic year of political change, major definitives, and error, then 1997 has been a year of consolidation.

As a “package”, the year just past seems to have provided a bit of just about everything. The only new definitive design was the \$10 Ruapehu but commemoratives covered a wide range - cattle, vineyards, art, fly fishing, cartoons, Royalty, and roses. There was an addition to the Heritage series (Discoverers), Scenic set (trains), the customary Healths, and Christmas; that left only the unusual Definitive self-adhesives in booklet form (Wacky Letterboxes and Creepy Crawlies). Plenty to interest everybody here and testament to the inventiveness, or was it good market research of New Zealand Post's Stamps Business Unit. Specialist units such as the latter have a strong commercial interest in providing what the public wants and all the time in the world to research it. The designs produced not only articulate (if that is the right word) the interests, concerns and amusements of the New Zealand public but manage to define aspects of the New Zealand character to the rest of the world. I suspect that the idea of presenting New Zealand to the world is a secondary consideration for the Stamps Business Unit planners. At the same time it ain't altogether a bad thing.

The other secondary (or is it tertiary!) consideration is the stamp collector market. I'm sure that it is perfectly clear to the Stamps Business Unit that the volume sales of stamps are not to collectors at all but to the general public who buy them on impulse because they like them and want to use them. And perhaps that is a good thing in that stamps have always been issued for the convenience of the general public and ultimately to serve their needs. Put it another way; it's hard to see New Zealand Post's flagging away the right to issue stamps beyond the expiry of the Deed of Understanding in five years. Stamps are simply too popular with the public and promote the use of the mail too effectively to be discontinued. That's the real reason why the Stamps Business Unit puts so much effort into producing a well-designed, varied and satisfying package like the 1997 issues.

I use the same criteria as I have in previous years to analyse the designs. An art critic may look at it differently but these headings cover what encapsulates the features of a good and enduringly pleasing stamp design.

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.



Theme: Strong, emotional/intellectual appeal
Size and Proportions: Appropriate
Composition: Pleasing to the eye, balance and flow.
Colours: Harmony, subtlety, of sufficient contrast.
Clarity/visual impact: Uncluttered 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 clichés
Printing quality: Sharp and clear
Charm: Unusual and exciting
Maturity/Sophistication: Simplicity

On to the issues:

Cattle (15 January)

The sort of set of designs one can take to immediately, as much for their honest depiction of New Zealand farm life as for their natural appeal, and the colourfulness of the animals themselves. Take a close look at the 40c, for instance. Who picked the standard movable electrified fence with its insulated posts? And traditional New Zealand breeds like Jersey combine with more recently introduced varieties like Simmental.

The values in this set are particularly good with underlining in the same colour and the big, clear, instantly-recognisable numbers. In my opinion this set has all the necessary features for an issue of lasting significance and appeal. This is a companion to the Sheep issue of 1991. Well done Lindy Fisher!

\$10 Ruapehu (12 February)

Although a high value of limited use (which inevitably makes the buyer wince), this stamp is not only dramatically impressive with its erupting cone, but also has a fair claim to be a commemorative, recording dramatically the major volcanic period of the mountain during 1996. (At time of writing I have just been to Taupo and seen the continuing – although scaled down – activity of the mountain). The lettering and the value are clear and bold and all of the major critical elements listed above are present to make this an issue with style. This, in my opinion, is an offset printing at its best, with striking representation of the place and event depicted.

Discoverers (12 February)

At last an issue for the critic to get his teeth into! Again, New Zealand Post has returned to a great tradition – some might say obsession – of New Zealand stamp designs.



This manifests as an apparent need relentlessly to commemorate the discovery of our country, its history, and every aspect of its origins.

I guess you can trace this back to the turn of the century - more specifically to the Christchurch Exhibition set which started the trend. From then on, with increasing frequency, we have, through stamps, delineated and analysed every aspect and phase of our origins, beginning with the arrival of the Great Fleet. You could say that its an easy option for commemorative series but can you imagine the British commemorating the arrival of Julius Caesar, or the arrival of the Celts in pre-history or the Normans perhaps wading ashore at the beginning of the millennium? Somehow the need to "articulate" our own origins betokens more than a slight searching for an identity. One thing is certain - this won't be the last time it is done in stamps.

The designs themselves are, in my opinion, relatively poor and fail on a number of specific counts. There is no emotional or intellectual appeal here and under the profusion of design elements and general clutter, the senses reel in the search for what the designer was trying to achieve. The \$1, for instance, is an extraordinarily convoluted montage - seascape, landscape and Maori artefacts battle for the eye's attention.

"I would like to thank you and the staff at C.P. for all you have done throughout '97, the Newsletters, Catalogue, new issues, and now the modern varieties. It is nice to deal with a firm with friendly professional staff which actually provides the service it says it will."

(M.C., Dorset)

With the \$1.20, the ship appears to be battering none-too-gently into Auckland Harbour - and the tiny motif thrown in, in the bottom left of each design (is it a map, is it the sun?), seems totally superfluous and piles more confusion to a series of designs where overcrowding seems to be the dominant theme. In my opinion, the stamps show neither flair nor charm nor maturity nor sophistication.

Vineyards (19th March)

Here's a set with genuine appeal and a tremendous amount to recommend it. First of all, the subject is one well worth commemorating - that is, the emergence of New Zealand wines as a small scale, but nonetheless significant, entrant on the world's viticultural scene. The set covers the whole range of New Zealand winemaking districts which, with the inclusion of Central Otago, have extended southwards with changes in climate and the vitality which characterises this industry in modern New Zealand. The designs are easy to understand and although the inclusion of enlarged grapes and vines frame and soften them, this does not always succeed (\$1 and \$1.50 values). The \$1.20 probably succeeds least with its relative lack of focal point. The rather scrawled country name presented vertically in the left-hand panel in each case is certainly not a strong design element.

Nevertheless, these are original designs with superb colour, plenty of freshness, and even greater charm. Bravo New Zealand Post for tackling something new and making a go of it.

Wacky Letterboxes (19th March)

The set was, I believe, the product of design submissions from all over New Zealand and succeeded in producing a range of extraordinary letter box creations. This, to me, is New Zealand Post's newly found inventiveness and flair shown to the best advantage. It's the sort of brilliant design idea that once produced makes you wonder why somebody didn't think of it before. It relates to the post, has humour and interest, and it shows that maybe we're not such a dull lot after all. It's hard to find much to criticise about these designs - even if you could pick fault the sheer brilliance of the concept carries the day. This set hopefully consigns to the dustbin of philatelic history the self-conscious seriousness of New Zealand stamp themes of the past; laboured navel-gazing, expositions they are not - "fun" things of the present they are, doing a lot to lighten this year's package.

"Thank you for sending both the new issues and a fine selection of modern varieties on approval. The former help keep the collection up to date, the latter are so impressive, are so attractive, and so appropriate, that I intend to keep all of them!"

(A.S., Newcastle Upon Tyne)

New Zealand Art – Colin McCahon (7th May)

As representations of works of the artist of course you can't fault them. That's the way McCahon painted them and like them or not, that's what they look like. Since his death, McCahon has quickly assumed a place as one of New Zealand's significant and best-received modern painters and visionaries. Often his works feature disembodied religious/landscape themes (none represented among these four values). They are well designed with their clear value and country panel on the right. The inclusion of the McCahon signature beside the paintings is a clever move, identifying the painter and giving great individuality. Greater art historians than I will no doubt find reason either to praise the issue or perhaps plough this colourful and very authentic set.

Pigeon-gram (7th May)

I read recently, I think in Captain COOK, that these stamps represent a delightful and heart-warming irony. During the time of their issue late in the last century, the New Zealand Post Office refused to recognise Pigeon Post stamps as valid postage stamps any way whatsoever. Yet here they are being commemorated in 1997 with a flourish and a fanfare! You've got to hand it to them – they know how to move with the times, even if it took a century. The world's first airmail stamps they certainly are and as such they are worth commemorating at any time and in any place. The designs are authentic as are the colours, and as a collector I would be glad to add these little beauties to my album wherever.

Fly-fishing (18th June)

This is an excellent basic thematic set – one which, incidentally, bears a striking resemblance to the introduction of Rainbow Trout issue (1983). The fish are superbly and faithfully represented with their colours and selected physical and skeletal details. The flies are also excellent and the large size of these stamps lends itself to the amount of clearly defined detail presented. Each stamp is a mini-education in itself about the sport of fly-fishing and about the quarry.

I find it hard to criticise these issues with their great natural appeal, subject matter, harmony and balance. Perhaps in some cases an improved design balance could have been employed but that is churlish. The designer wanted to convey information clearly and simply and seems to have religiously avoided the convoluted gimmickry of the Discoverers set (described above). The result is a set which the tourist industry in New Zealand must have welcomed with a shout of joy.

1997 Health Issue (18th June)

This is a set which, when it appeared, we debated whether to alert New Zealand Post to the fact that the child in the 40c value clearly has inadequate protection from the sun, despite her fair skin and hair. Would New Zealand Post, we wondered, withdraw the whole issue, redesign it

and reissue it at enormous cost as they did last year's Teddy Bear stamp with its wrongly installed car seat? Let the record show that we considered this latter possibility so likely that we hadn't the heart to risk it. The 40c design is a strong representation with a rather stylized featureless child on the beach is but nonetheless reasonably acceptable. The other designs, however, fall back on the adage that if a child drew it or scrawled it and it's colourful, then that ought to be enough for anyone. Don't get me wrong, I have nothing against child art and if I had my way every child in the country would receive a free paint brush, water colours, easel and paper on their first day at school. Just so long as too many of their doodles don't find their way onto our stamps.

Trains (6th August)

This set represents quite a clever leap in New Zealand Post's thinking. In order to fill a "scenic" slot this year, they could have produced yet another series of New Zealand's scenic grandeur. To their credit they have struck on the idea of relating the scene to a subject of vast world-wide thematic appeal, that of the railway train. You'll have to search for the train in a number of cases – somewhere in the scenery – but then perhaps that's part of the fun of the whole thing.

New Zealand Post's ability to give the whole story in the space of one stamp extends to the provision of a small map in the value tablet with a little red depiction of the railway route concerned.

The result is good, informative and interesting. However, the designs are unlikely to be individually memorable. To prove my point, try this: look at the stamps for a minute each, put them aside for five minutes, then close your eyes and try and remember any one design. CP Newsletter would like to hear from you if you can remember more than two of them. On the other hand, the map and the route you may well remember.

Christmas issue 1997 (3rd September)

This is another interesting concept with the words of the Maori Christmas carol "Te Harinui" threaded through the base of each design, tying them all together. The designs themselves are visually balanced and satisfying with good strong colours and clear messages in each case. They do represent a re-working – and not a particularly subtle one at that – of the New Zealand stamp themes of "origin" mentioned above. As such, perhaps, they might have benefitted from a little more "reality" – perhaps a quality which forces the viewer to confront whatever issues they represent. Without that quality I regret that such a set becomes little more than a philatelic lollipop. Sweet, momentarily satisfying, easily absorbed, and largely forgettable.

Ask about "SPECIAL SITUATIONS" OFFERS. They include many variations which may not be available again.

Creepy Crawlies Booklet (1st October)

Here's another of the sets which, no doubt largely aimed at children, confronts you with its originality, cheek, or any other striking quality you care to ascribe to them. The *ad hoc* bundling of such a disparate variety of natural creatures into the genus "Creepy Crawlies" is audacious enough but it succeeds superbly and shows how well tuned in New Zealand Post has become to the preferences of its public. First response to this set I encountered was on CNN Network News in which a benighted postal worker from Nelson (I think) complained to her employer she couldn't handle the stamps as she suffered from arachnophobia. It takes a lot to get a stamp issue – any stamp issue – into a CNN News broadcast to countless millions throughout the world but that's what the Creepy Crawlies Booklet achieved with its breathless, twitching postal lady; and a client in Canada writes as follows: "*I am returning the Hangsell, not that I would not have taken it if it had anything other than spiders on it. I must tell you why. When I had polio in 1929 in my delirium I dreamt that big black spiders were biting chunks out of me and I have had a hatred of spiders ever since.*" A great set of stamps and a memorable one which will create interest wherever they turn up.

They are well designed with their modern simplified depictions. Even the veined slug has a certain querulous character, and again this year, well done New Zealand Post.

Roses (Joint issue with China) (9th October)

Quite a significant issue appearing in its New Zealand and Chinese forms of both a Chinese rose and a modern New Zealand one.

This represents to me a good standard stamp design with the toned background admirably setting off the individual roses. Doubtless there have been better flower stamps, better detail (the New Zealand rose tends to merge into the background). Nevertheless there is not a great deal to criticise about such a pair.

New Zealand Cartoonists (12th November)

This is another of New Zealand Post's innovative sets for 1997. Four New Zealand cartoonists have been presented with a theme "Kiwis taking on the world" and have each approached it with their individual throwaway style. Take the 40c. Who knows, for instance, that the "buzzy bee", represented here and making a second appearance in New Zealand stamps (remember the Kiwiana booklet of several years ago?), is a New Zealand icon and has probably been battered, chewed, and otherwise abused by just about every New Zealand infant in the last forty years? Why, even Prince William was photographed with one in the grounds of Government House in Auckland, with his parents, during their Royal Visit as a family many years ago. The OE in the same design

stands for “overseas experience”, another New Zealand ritual which a high percentage of New Zealanders embrace between the ages of 18-25. Later in life they confine themselves to personalized number plates (OE15, OE20, etc). An issue which offers an insight into at least one aspect of the New Zealand character and that is our readiness to get offshore and “take on the world”.

Golden Wedding (12th November)

A design very much of the most traditional type. This, strangely enough, is the odd man out in the 1997 “package”. The stamp, with its formal portrait of the Queen and the Duke of Edinburgh, adds balance to the year’s issue with a return to – dare I say it – an echo of our origins. Many I am sure will welcome such a stamp both here and in Britain. It is, after all, the sort of stamp the British themselves no longer produce.

NZ POST GROWS TEETH

A less kindly, less gentle, New Zealand Post emerged before Christmas last year and – a brief review of the facts suggests – quite understandably.

Newsletter readers will recall that earlier last year the New Zealand Government blocked New Zealand Post its attempts to take over major local courier company, Freightways’ express freight business. It appears that ideologues in a Government searching for the nirvana of a “level playing field” favour complete deregulation for New Zealand Post, leaving it to sink or swim. In its attempt to take on its opposition with flair and aggression, its first attempt – the Freightways take-over – was squelched – the only question remaining now – why?

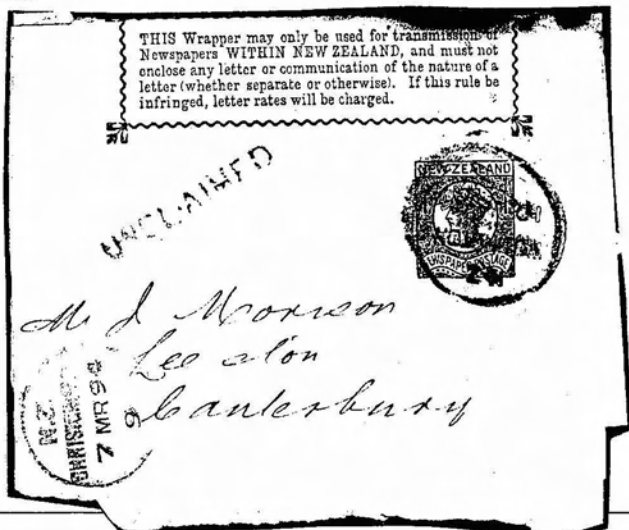
At the very least, New Zealand Post showed itself thereby to be potentially an aggressive competitor. If courier companies thought they were going to walk in and steal New Zealand Post’s business from under its nose without a fight, then they should keep a close eye on New Zealand Post’s latest move. At the time New Zealand Post was blocked from taking over Express Freightways, Ross Armstrong, Chairman of New Zealand Post accused the Government of constraining the Company’s growth and said that New Zealand Post could be “recalcitrant and questioning” for the Company noted at least one other State Owned Enterprise had been allowed to make a substantial take-over comparable to New Zealand Post’s Freightways attempt.

This had Government Ministers running for cover and it appears that no objection has been mounted to New Zealand Post’s current purchase of courier and parcel company, XP Group (NZ). XP had been owned by six private shareholders and operates primarily in the North Island parcel and courier markets using a fleet of 170 owner contractors.

And with Mr Armstrong's delightful understatement, the purchase shows that New Zealand Post intends to be nobody's political football – not any more, anyway.

And in the meantime, New Zealand Post continues to attempt to market its technical know-how and its expertise to overseas Post Offices. A visit by Mr Armstrong and Elmar Toime (Chief Executive) to Spain, late last year, is yet another straw in the wind.

New Zealand Post will be a company well worth watching in the years ahead.



"Of late I have been hearing a lot of talk about the stamp issuing policies of various postal administrations – ours included – and their impact on the present and future of the hobby.

Some of the complaints go back several years: too many new issues, trivial subject matter, the decline in engraved issues, the proliferation of souvenir sheets and other special formats that nudge collectors into purchasing many copies where they formerly collected only singles.

More recently, the debate has taken a different turn. Postal administrations have become very aggressive in their new issue policy. The potential market for new issues has expanded beyond the hobby to those seeking an inexpensive collectible item."

A heart-felt complaint about NZ stamp issuing?

No, Editor Steve Thorning on Canadian stamps, writing in the Canadian Philatelist Journal of the RPS of Canada for July-August 1997.

½d NEWSPAPER STAMP

- 750 (a) **½d Newspaper stamp.** One of the finest collections to come our way for some considerable time, here offered intact.
Please note: the following description is, of necessity, general, due to the size and extent of the collection. A full photocopy of the collection will be supplied to interested readers (charge: NZ\$5 + p & p)

THE STAMPS: magnificently presented and mounted on "card" type sheets, the collection includes proofs, specimens and examples from all the major printings.

Note that a major feature of this collection is the magnificent selection and quality of the mint and used covers and newspaper wrappers. We have seldom encountered such a fine lot throughout.

B1a: There are several pages of used and mint/unused, including watermark varieties and perforation variations, including irregular compound perfs.

B2a, etc: There are mint/unused singles and multiples and a very fine selection of used, including shades. Also a fine selection of B2b unused and used, including plate varieties, damaged electros, etc. A very fine selection of used shades on several sheets. Perforation varieties from Plate 1 and Plate 2 in multiples, and a page of watermark varieties. A special study of the 10 o'clock flaw recently discovered and written up, including a major multiple of the NZ and Star paper (30 stamps). There are dated examples of the development of the flaw.

B3a: There is a major study of Plate 2 flaws, including the 10 o'clock flaw with blocks of four, strips and mint. A study of shades and a serial number bottom-right selvedge block of eight showing Letter watermark. Fine used examples in multiples of the watermark. A study of the Austin Walsh card with two examples unused, and one used. A small subsidiary collection of strips and multiples of B3a.

THE WRAPPERS

Unused paper wrappers presented on over forty pages. This is one of the finest Newspaper wrapper collections we have seen. It commences with a study of the four types of wrapper bearing the stamp design appearing between 1878 and 1892. Complete unused and used wrappers are included with a wide range of "front" only wrappers. All the varieties are covered, including a wide range of flaws and varieties and watermarks. The used are of particularly fine quality with a wide range of usages and

THIS wrapper may only be used for transmission of Newspapers WITHIN NEW ZEALAND, and must not enclose any letter or communication of a letter (whether separate or otherwise), if this rule be infringed, letter rates will be charged.

Mr. M. Mibbe
P.O. Ch Ch
M/S M
Hawke



THIS wrapper may only be used for transmission of Newspapers WITHIN NEW ZEALAND, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise), if this rule be infringed, letter rates will be charged.



A Morgan
Pahiatua

Refused

M/S
Korod
Petone

THIS wrapper may only be used for transmission of Newspapers WITHIN NEW ZEALAND, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise), if this rule be infringed, letter rates will be charged.

20



M/S Palmerston North

infringed, letter rates will be charged.



Coyes Esq
Queenstown
Otago

Newspapers WITHIN NEW ZEALAND, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise), if this rule be infringed, letter rates will be charged.

3ONE; NO ADDRESS



M. J. Wier
Stanfords Lane

Lot 750(a) opposite page. Clockwise from top left: Christchurch Unclaimed (Type 1); Pahiatua Unclaimed; M/S Palmerston North "Not Called For"; M/S Wellington "Gone No Address"; Queenstown "Unclaimed"; M/S Upper Hutt and Petone "Refused".

flaws. The 10 o'clock flaw is studied in detail, with usages. Type 4 wrappers include specimen example unused and a remarkable selection of letter rate, overseas rate, underpaid mail, overseas use, early and late use. Of the Type 4 wrappers there are Company use (Dunedin Stock Exchange), samples for Presentation Packs, and a wide ranging study of Type 4 constant flaws with many examples fully described and studied.

There is a section of surplus material including later Newspaper wrappers.

Finally, there is another huge section of complete newspaper wrappers and fronts covering a vast range of usages including unclaimed from various Offices, Not Found, Gone No Address: Greymouth unclaimed with Refused cachet, Hunterville unclaimed cachet, Opunake unclaimed, Gone No Address in manuscript, Hokitika unclaimed, Auckland unclaimed, Dunedin unclaimed, Napier, Waipuku, Queenstown, Wellington, Longburn, Invercargill, Stratford, Greytown North, there is a selection of manuscript unclaimed cachets. Many of the above usages are represented by multiple examples.

There is a wide range of Wellington endorsements including the epitaph "Dead".

Note: the above section is one of the finest Postal History studies of the newspaper wrappers that we have ever seen containing a huge number of varied examples.

Write for further details including photocopy on request (charge \$10, refundable on purchase). The fine and very complete 1/2d Newspaper stamp collection: \$6000

POSTAL HISTORY COVERS

- | | | | |
|------|---------------------|---|-------|
| PH68 | 1940 19 July | Auckland to San Francisco franked L9 6d Harvesting and L14 3/- Mt Egmont. Cachet NZ-USA Airmail Service and on reverse San Francisco receipt 24 July 1940. | \$ 20 |
| PH69 | 1945 6 July | Auckland to New York, USA, on advertising envelope franked L4 2d Whare with Postage Due markings T 20 centimes, Postage Due 4c Seattle, Wash. and pair of US Postage Due stamps, 2c x 2 franked Parcel Post 14 July '45. No censor markings. Fine cover | \$ 50 |
| PH70 | 1950 20 Dec | Christchurch to New York, USA, franked 6d Canterbury Centennial on airletter Per First Direct Airmail Christchurch-Sydney plus cachet | \$ 50 |

1935 PICTORIALS : PLATE BLOCKS

Plate blocks from the various printings of the 1935 Pictorials seem to be going through something of a resurgence of interest. We take this opportunity of making a detailed listing of current stocks.

- | | | | |
|-----|-----|---|----------|
| 600 | (a) | L1b ½d Fantail, Plate 1A , small letters, block of six inc.
LV1c, R8/1 clematis flaw. UHM/LHM | \$ 40 |
| | (b) | Ditto, Plate 1A block of six 3x2 in deep green shade | \$ 20 |
| | (c) | Ditto, Plate 1A pair , UHM | \$ 3 |
| | (d) | Plate 1B , small letters, block of six 3x2, UHM/LHM | \$ 20 |
| | (e) | Plate 1A , large letters, block of six 3x2, UHM/LHM | \$ 75 |
| | (f) | Plate 1B , large letters, block of four, ¾ of plate number visible, UHM | \$ 75 |
| | (g) | Ditto , block of six, approx ½ of Plate 1B visible,
LHM/UHM | \$ 65 |
| 601 | (a) | L2a 1d Kiwi , single wmk, Plate A1 block of four LHM | \$ 10 |
| | (b) | Plate A2 block of four, LHM | \$ 10 |
| | (c) | Plate B1 block of four, UHM/LHM | \$ 12 |
| 602 | (a) | L2d 1d Kiwi , multiple wmk, Plate A3 block of four, UHM | \$ 11 |
| | (b) | Ditto , only small portion of A3 visible, UHM/LHM | \$ 7 |
| | (c) | Plate A4 block of four, UHM | \$ 11 |
| | (d) | Plate B3 block of four, UHM/LHM | \$ 8 |
| | (e) | Ditto, B3 block of six, UHM/LHM | \$ 10 |
| | (f) | Plate B4 block of four, inv wmk L2d(Z), UHM/LHM | \$ 50 |
| 603 | (a) | L3b, 1½d Maori Cooking , single wmk, Plate 1B block of four, UHM | \$ 120 |
| | (b) | Ditto 1B , UHM/LHM | \$ 80 |
| | (c) | Ditto 1B pair , UHM/LHM | \$ 35 |
| 604 | (a) | L3d, 1½d Maori Cooking , multiple wmk, Plate 1A block of six 3x2 inc. LV3a R9/2 and R10/2 reentries, UHM | \$ 65 |
| | (b) | Ditto 1A block of four, UHM/LHM | \$ 50 |
| | (c) | Plate 1B block of six, UHM | \$ 55 |
| | (d) | Ditto 1B UHM/LHM | \$ 40 |
| 605 | (a) | L4b 2d Whare , multiple wmk, Plate 1A block of six UHM/LHM | \$ 10 |
| | (b) | Ditto 1A block of four, UHM | \$ 12.50 |
| | (c) | Plate 1B block of six UHM/LHM | \$ 10 |
| | (d) | Ditto 1B block of four, UHM/LHM | \$ 10 |
| | (e) | Ditto 1B Plate single, UHM | \$ 2 |
| | (f) | Plate 2A , block of four, UHM/LHM | \$ 10 |

	(g)	Ditto 2A Plate pair, UHM	\$ 5
	(h)	Plate 2B block of four, UHM	\$ 12.50
	(i)	Plate 3B , block of four, UHM/LHM	\$ 10
	(j)	Plate 4B , block of four, UHM/LHM	\$ 16
606	(a)	L4d, 2d Whare , perf 14x15, Plate 2B block of four, UHM, fine	\$ 160
	(b)	L4e perf 12½ , Plate 2A , block of six	\$ 35
	(c)	Ditto , Plate 2B block of four, UHM/LHM	\$ 25
607	(a)	L4f, 2d Whare final issue , Plate 2B block of four, LHM, faults	\$ 2
	(b)	Plate 3A block of four, UHM	\$ 12
	(c)	Plate 3B block of four, UHM	\$ 12
	(d)	Ditto 3B , block of six, UHM	\$ 14
	(e)	Plate 4A , one extension hole left, UHM	\$ 20
	(f)	Ditto 4A , 3 extension holes left, UHM	\$ 20
	(g)	Plate 4B , strip of three, HM	\$ 2
	(h)	Plate 5 block of four, UHM/LHM	\$ 9
	(i)	Plate 5A imperf selvage, UHM, faults	\$ 6
	(j)	Ditto 5A , perf selvage, UHM	\$ 12
	(k)	Plate 5B block of four, HM, faults	\$ 4
608	(a)	L5b, 2½d Mt Cook and Lilies , single wmk, Plate 1 block of four, UHM	\$ 95
	(b)	L5c multiple wmk, Plate 1 block of four, LHM	\$ 70
	(c)	L5d ditto , perf 14 line, Plate 3 reversed block of four, LHM	\$ 30
	(d)	L5e ditto , perf 14 comb, Plate 3 reversed, UHM	\$ 55
	(e)	L5f ditto , perf 13¼x13½, Plate 4, UHM	\$ 12.50
	(f)	Ditto , Plate 4 with burele band, UHM	\$ 25
	(g)	L5g , perf 14¼x13½ Plate 4, block of four UHM/LHM	\$ 25
609	(a)	L6b 3d Maori Girl , multiple wmk, Plate 2 block of four, UHM/LHM	\$ 250
610	(a)	L7b 4d Mitre Peak , multiple wmk, Plate 1 block of four, UHM/LHM	\$ 22.50
	(b)	L7d , perf 12½ Plate 2B block of four, UHM	\$ 220
	(c)	Ditto 2B , UHM/LHM	\$ 150
	(d)	Ditto , Plate 3, block of four, UHM/LHM	\$ 125
	(e)	L7e ditto , perf 14x14½, Plate 1 strip of three, UHM/LHM	\$ 10
	(f)	Plate 2A block of four, UHM	\$ 13.50
	(g)	Ditto Plate 2A , LHM	\$ 10
	(h)	Ditto Plate 2A strip of three, UHM/LHM	\$ 7.50
	(i)	Plate 2B block of four, UHM/LHM	\$ 10
	(j)	Plate 4 strip of three, UHM/LHM	\$ 7.50

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|-----|-----|---|----------|
| 611 | (a) | L8c 5d Swordfish , multiple wmk, Plate 1 block of four, UHM/LHM | \$ 100 |
| | (b) | L8d perf 12½ fine paper, Plate 1 block of four, UHM/LHM | \$ 275 |
| | (c) | L8e perf 12½ coarse paper, Plate 1 block of four, UHM/LHM | \$ 400 |
| | (d) | Ditto Plate 2 block of four, UHM | \$ 300 |
| | (e) | Ditto 2 , UHM/LHM | \$ 200 |
| | (f) | L8f perf 13¼x13½ Plate 2 block of four UHM | \$ 33 |
| | (g) | Ditto Plate 2 spotted block of four, UHM | \$ 75 |
| | (h) | Ditto Plate 3 block of four, UHM | \$ 35 |
| 612 | (a) | L9b 6d Harvesting , multiple wmk, Plate 1 cracked, single UHM | \$ 30 |
| | (b) | Plate 1 pair , HM, faults | \$ 10 |
| | (c) | Plate 1 pair , extensively cracked extending width of selvedge, MNG | \$ 100 |
| | (d) | L9e perf 14½x14 Plate 2 block of four, UHM/LHM | \$ 15 |
| | (e) | Ditto, Plate 3 block of four UHM/LHM | \$ 15 |
| 613 | (a) | L10b 8d Tuatara multiple wmk, Plate A2 block of four, UHM | \$ 80 |
| | (b) | Plate A2 pair , UHM | \$ 35 |
| | (c) | L10c perf 14x13½ Plate 3 block of four, Sepia-brown shade, UHM/LHM | \$ 25 |
| | (d) | Plate 3 , block of six, Sepia shade, UHM/LHM | \$ 35 |
| | (e) | L10e perf 14x14½ Plate 3 , block of four, UHM | \$ 22.50 |
| | (f) | Ditto Plate 4 block of four, UHM | \$ 22.50 |
| 614 | (a) | L11c 9d Maori Panel , multiple upright, block of four, bottom selvedge two grey bars, UHM | \$ 325 |
| | (b) | L11d(Z) , smaller design, single wmk, single stamp with selvedge, UHM | \$ 250 |
| | (c) | L11d(Z) block of four with selvedge, HM, faults (Cat. \$900) | \$ 100 |
| | (d) | L11e reduced , multiple wmk block of four, bottom selvedge one black bar, UHM | \$ 30 |
| 615 | (a) | L12a 1/- Tui , single wmk, Plate A1 block of four, UHM/LHM | \$ 265 |
| | (b) | L12b multiple wmk, Plate A1 block of four, UHM | \$ 60 |
| | (c) | L12c perf 12½ Plate A1 block of four, UHM/LHM | \$ 320 |
| | (d) | L12d Plate A1 block of four, UHM | \$ 25 |
| 616 | (a) | L13a 2/- Captain Cook , single wmk, perf 13-14x13½, Plate 1 block of six, UHM (Cat. \$875), minor toning detracts. | \$ 395 |
| | (b) | L13g multiple, perf 13¾x13½, Plate 1 block of four inc. LV13g(X) retouch, UHM/LHM | \$ 200 |
| | (c) | Ditto , Plate 2 block of four, UHM (Cat. \$125) | \$ 95 |
| | (d) | Ditto , Plate 2, UHM/LHM | \$ 70 |
| | (e) | Ditto , Plate 3, block of four, UHM/LHM | \$ 100 |

BOOKLETS

A specialised listing of current stocks of QUEEN ELIZABETH II Booklets.

Note: a number of variations are listed so careful checking will repay dividends.

400	(a)	W7a 1954 4/- booklet.	\$ 30
	(b)	Ditto 1955 with pane of airmail labels	\$ 60
	(c)	W7c 1957 4/- booklet.	\$ 60
	(d)	W7d 1959 4/- booklet	\$ 75
	(e)	Ditto rear cover damage	\$ 37.50
401	(a)	W8a 1960 4/- booklet	\$ 30
	(b)	W8b 1962 4/6d booklet	\$ 85
	(c)	W8c 1964 4/3d booklet (a) unnumbered panes	\$ 35
		(b) all panes with numbers 1-6	\$ 60
402	(a)	W9a 1967 50c booklet: (a) without code letters on panes	\$ 25
403	(a)	W10a 1971 75c booklet, watermarked paper	\$ 40
	(b)	W10b 1973 75c booklet, no watermark paper	\$ 30
404	(a)	W11a(Z) 1977 \$1 booklet, left pane	\$ 15
	(b)	right pane	\$ 15
	(c)	right pane with traffic lights	\$ 15
405	(a)	W12a 1977 80c booklet, left pane	\$ 10
	(b)	right pane	\$ 10
406	(a)	W13a(Z) 1978 \$1 booklet, right pane	\$ 25
	(b)	W13a(Y) ditto right pane	\$ 25
	(c)	W14a 1978 \$1.20 booklet, right pane	\$ 15
	(d)	W15a 1980 \$1.40 booklet, left pane	\$ 15
	(e)	Right pane	\$ 15
	(f)	W15b 1980 \$1.54 booklet, left pane	\$ 15
	(g)	Right pane	\$ 15
617	(a)	L14f, 3/- Mt Egmont , perf $13\frac{3}{4} \times 13\frac{1}{2}$, Plate 1 block of four, UHM (Cat. \$275)	\$ 230
	(b)	L14g , perf $14\frac{1}{4} \times 13\frac{1}{2}$, Plate 1 block of four, UHM (Cat. \$95)	\$ 75
		Also available:	
618	(a)	L1a(Y) ½d Fantail , no wmk, UHM	\$ 45
	(b)	L1a(X) Letter wmk , UHM	\$ 30
	(c)	Plate variety LV2d 1d Kiwi , Plate A3 R5/17 Kiwi and worm, block of four	\$ 25
	(d)	Ditto, LV2d , Plate A3 R8/18, retouch top-right corner, lower selvedge block of six	\$ 22

407	(a)	W16a 1980 \$2 booklet, left pane	\$ 15
	(b)	Right pane	\$ 15
	(c)	W16b 1980 \$2.20 booklet, left pane	\$ 15
	(d)	Right pane	\$ 15
	(e)	W17a 1982 \$2.40 booklet, left pane	\$ 15
	(f)	Right pane	\$ 15
	(g)	W17b 1982 \$2.64 booklet, right pane	\$ 15
408	(a)	W18a 1983 \$2.40 booklet, left pane	\$ 20
408	(b)	Right pane	\$ 20
	(c)	W18a(Z) 1983 \$2.40 left pane with part printers' imprint	\$ 30
	(d)	W18b 1985 \$2.65 booklet, left pane	\$ 30
	(e)	Right pane	\$ 30
409	(a)	W19a 1985 \$2.50 booklet, Lake Tekapo, South Island, Left pane	\$ 15
	(b)	Right pane	\$ 15
	(c)	W19b 1985 \$2.75 booklet, Tongariro National Park, North Island, left pane	\$ 15
	(d)	right pane	\$ 15
410	(a)	W20a 1986 \$3 booklet, Matukituki Valley, Otago	\$ 20
	(b)	pane with value marking	\$ 20
	(c)	W20a(Z) pane with part imprint	\$ 30
	(d)	Stockholmia '86 Exhibition overprint	\$ 25
	(e)	Ditto , pane with value marking	\$ 25
	(f)	W20b 1986 \$3.30 booklet, stream and native bush, Canterbury	\$ 20
	(g)	W20b(Z) pane with part imprint	\$ 30
	(h)	Stockholmia '86 Exhibition overprint	\$ 25
	(i)	Ditto , pane with value marking	\$ 25
411	(a)	W21a 1987 \$4 booklet, Ahuriri Valley, Otago	\$ 20
	(b)	pane with value marking	\$ 20
	(c)	W21a(Z) pane with part imprint	\$ 30
	(d)	W21b 1987 \$4.40 booklet, Totaranui Beach, Abel Tasman National Park, Nelson	\$ 20
	(e)	pane with value marking	\$ 20
	(f)	W21b(Z) pane with part imprint	\$ 30

"It is a pleasure to do business with a company that can deliver the stamps I want instead of just promises and excuses. I look forward to doing business with you and Campbell Paterson in the coming year".

(A.G., Kansas)

1898 PICTORIALS – MASSIVE RARITY

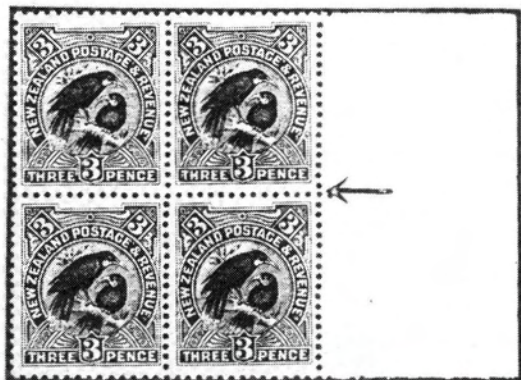
- 751 (a) **E10d, 3d Huia (redrawn), perf 14 x 15 over 14 x 15, Yellow-brown. Right selvedge (positional arrow) block of four UHM.**

Only the third example of this great rarity that we have seen or known of. The current offering is probably as good an example of this most unusual variety that it is possible to get.

The sheets, perforated 14 x 15, of this and other concurrent issues including the 6d and 1/- redrawn and the ½d Green Mt Cook, were perforated partly on one machine by one perforating head gauging 14 x 15, and partly by another machine by another head gauging 14 x 15. The differences can be seen in the illustration in the vertical perforations between the horizontal pairs and the selvedge. Viewing the illustration on its side, it is easy to see the major differences in the configuration of the perforation holes, absolutely proving the point and placing this current magnificent offering indisputedly in the category of E10d.

The block is to be Catalogued in the 1998 CP Catalogue at \$8000 for the block of four. This month's opportunity
Note: This offering carries our unconditional guarantee of genuineness which will be supplied, in writing, to the purchaser.

P O A



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