

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 50 NUMBER 7, FEBRUARY 1999



207(a) The Queen Elizabeth 2d overprint
"Stars" error on genuine cover of the
period – a superb modern rarity.

CP'S NEW ZEALAND STAMPS – WELCOME TO OUR TRADITION

CAMPBELL PATERSON LIMITED, PO BOX 5555, Auckland 1, New Zealand
Level Eight, General Buildings, Cnr O'Connell & Shortland Streets, Auckland 1
Telephone 64-9-379 3086, Facsimile 64-9-379 3087



NEW ZEALAND NOTES by Warwick Paterson

1998 Stamp Designs: The Year When Quality Ruled – OK

The recent departure of Russell Watson as Manager of the New Zealand Post Stamps Business Unit in Wellington provides a good time for speculation about New Zealand Post's future stamp issuing and design policy – as well of course as about the eternal questions of the number of issues, the face values of individual stamps within sets and the total face value of stamps issued during the year. Russell recently informed me that he has been invited to join New Zealand Post International Limited as their new Projects Manager, effective from the beginning of this year. Russell's energy and enthusiasm at the Stamps Business Unit will be missed particularly as – as evidenced in the 1998 issues – the standard of designs and the underlying sophistication of New Zealand stamp issues has advanced by leaps and bounds during his tenure. Most collectors would settle for all of the benefits that Russell's work represents but perhaps a little less commercialism. As one UK client said at Christmas "the one redeeming feature is the quality of modern printing, especially with New Zealand issues. Most of them all beautifully done with clear open subjects which gives so much pleasure".

Looked at purely from New Zealand Post's point of view one can easily see how a market orientated approach can be justified. New Zealand Post produces stamps principally for the New Zealand public – not for collectors. Issues like the "Favourite Felines" can be seen to have been pitched at the younger generation and the cat lovers amongst us. Which makes it all the more surprising that a set like the 1898 Pictorial Centenary got through with its fourteen values. While to philatelists they are fascinating and will give years of pleasure, to many of the public, values like the 80c Lake Wakatipu and the \$1 Otira Gorge, look positively drab when put up alongside the full year's line-up. If this is the point to which Russell and his team have brought stamp issuing in New Zealand, then considerable credit is due; even if many in the public can be heard to say these days "they do issue an awful lot of stamps nowadays, don't they?".

Finally, to clarify another issue which may give readers cause for pause this year, the reason why none of the new "postal operators" labels, "stamps" and other postal indicators is included in the design critique should be made clear. Our policy at present is to regard these new productions as "locals" somewhat in the nature of the numerous other meter marks, frank stamps, and other postally valid labels of the past. This will, apply at least until the UPU recognise the postal indicators as valid New Zealand stamps. While this policy will remain under review, the emergence of a solid body of collector interest could alter the situation, either now or in five years. Failing the emergence of serious collector interest, the CP Newsletter and

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.



Catalogue may include an acknowledgement of their existence and their validity for their postal purposes only.

The criteria as usual this year are as follows:

Theme: *strong emotional/intellectual appeal*

Size and Proportion: *appropriate*

Composition: *pleasing to the eye, balance and flow*

Colours: *harmonies, subtlety, 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*

Performing Arts (14 January)

This issue was of such philatelic interest that the aspect of design was almost overshadowed. Once again, the use of a local printer, providing as it does, for New Zealand Post the ability to move quickly with design, changes, approvals and so forth, also meant that when something went wrong with the design of one of the values (the \$1), New Zealand Post was able to move fast to make the necessary changes at short notice. Needless to say this threw the printer into a state of confusion and the result was well documented in CP Newsletter throughout the early part of 1998. On most counts the six designs succeed well in conveying a defining feature of the performing art depicted. Herein in my opinion lies the short-coming. Each design manages to prove to me that a "performing art" is not simply someone dressed in certain type of clothing "caught in the frame" as it were. The performing arts are an entire environment in themselves with staging, audience, lights and so forth and while these designs manage to get their point over well enough, one is left in the case of at least several of the designs, asking whether they would be recognisable without the description - "Modern Dance", etc., at bottom right in each case. For instance, in isolation, the 40c Modern Dance could just about be someone breasting the tape in the 100 metres. Somehow the use of one or two very strong dominant colours has even further robbed the designs of recognisable defining features with the indeterminate character in the \$1 succeeding least. A difficult subject to depict and a wide range of performers to define. This issue to me succeeds only in a limited sense.

Favourite Felines (11 February)

I have always admired Lindy Fisher's designs and these are no exception. The types of cat are well characterised with the animals realistic in their positions, facial appearance, colours and so forth. This set has been designed with an absence of gimmickry and clever effects and I believe was the result of considerable market research by the Stamps Business Unit to

find out what people wanted and the features they would appreciate most in such an issue. Another issue pitched with unerring accuracy at the thematic market. Most of the lettering and figures are admirably readable. The use of script in the title panel at the bottom of the stamp is a slight detraction although the resort to the vernacular ("domestic moggy") more than anything identifies the target market.

Museum of New Zealand (11 February)

This is a confusing issue visually and it took me some minutes moving the stamps around, sideways, diagonally, upside-down – every which way – to work out what the designer was trying to put over. The design of the buildings themselves is not striking. To my untrained eye they lack an integrated style or memorable features. Just the sort of architecture that a certain member of the British Royal Family would be happy to critique. Having established the best angle for extracting information from the design (diagonally reading downwards) another host of design detractions started to emerge. In the \$1.80 for instance, why do there have to be so many birds? Birds in the 40c get over the point that this is a harbour scene, but in the \$1.80 the varying types of birds diving, sitting on walls, are not only a hugely dominant part of the design but succeed in obscuring what identifiable features the building itself may present. All of which leads me to believe that that was their intent. A straightforward representation of the buildings would end up with a monumentally dull stamp. Clearly the designer was presented with a "big ask" in completing this assignment and did his best by throwing every visual and design trick he could think of into the mix. Personally I would rather have seen a major feature of the contents of the museum (and there are plenty) which would tempt me to enter and take a look. Numbingly forgettable I'm afraid.

A New Beginning – Millennium Series (18 March)

As already stated in the Newsletter at the time this is a set of designs which I think succeeds superbly almost in spite of itself. The tendency to overcrowd designs, - simply cram too much in - is usually evidence of a lack of imagination. Really clever designers can take a feature, highlight it and give it a wealth of meaning without swamping the senses. In these 1998 designs we have almost an encyclopaedia of information about the immigrants concerned, with their mode of transport, children, adults, old people, costume, a different border for every value, and so on. Nevertheless, in my opinion, the designs are quite compelling. Each figure in each design is depicted to convey a message through body language, costume, facial expression. And overcrowding? Try travelling to New Zealand in an outrigger canoe with little food or water; try getting your baggage and boxes off an immigrant ship onto the wharf after a three month voyage of discomfort, overcrowding and sometimes disease. No, these are designs

"With sincere thanks for your friendly and thoughtful service. The quality of all the stamps you send is much appreciated." - (E & R H, Walsall, England)

which convey a very strong atmosphere of their several historical periods. They are interesting, strictly representational and above all cleverly put together. Not everyone will agree with me I am sure but to me these are the second most successful series of the year.

Memorial Statues (18 March)

This issue, produced jointly with Turkey, makes no great pretensions at design excellence other than to be purely representative and thereby put over a message. Using a statue as a design subject immediately limits you to the quality of the statue and the ability of the sculptor, because the more you do to the statue in terms of surrounding it with features, the more you negate the point of the design. The very heavy "New Zealand" and title panel at the base, together with the rather drab background colours, don't in my opinion do a lot to help it along. The title panel is tiny, hard to read. This however is an issue with social significance. New Zealand's emergent consciousness of itself as an independent nation is generally felt to have begun with the military sacrifices at Gallipoli rather than with the Boer War – our previous overseas military excursion. Significantly perhaps, the word "Anzac" does not appear on either of these stamps – this is specifically a New Zealand/Turkish memorial issue.

Greetings Booklet (15 April)

It would be easy to be very hard indeed on the designs in this booklet, however, I think their exaggerated nature, and in a number of cases at least, their self-mocking character suggests to me that if they're awful, that's the way the designer wanted them to be. The joker with his old mum; the weight watchers standing up to their knees in green water; the comic book characters, the inevitable nod to multi-racialism and so on all probably make this set a very user friendly one for the general public. This is a booklet where you can actually choose a stamp to suit the recipient. And what's wrong with that? I believe it was very popular.

1898 Pictorial Centenary (20 May)

This was a set which every real collector will have received with a surge of recognition and appreciation. The magnificent designs still stand up to quite close scrutiny and with their great period flavour convey a lot of what still exists to be seen by the visitor to our country. Short of engraving new dies and manufacturing new plates (the issue could have been produced using the



traditional recess engraved process), the modern printer has got remarkably close to the original effect in each case. Once again it would be easy to pick and choose between the designs and their production. Suffice to say that New Zealand Post did philately - and New Zealand - a huge service when it produced this set. All credit to them I say.

Health Issue 1998 (24 June)

This issue follows the traditional New Zealand Health stamp theme of children at the beach, although the introduction of learning to swim is a good one. Even the girl in the 40c plus 5c has remembered to put her lifejacket on. These are health stamps with a message. Design and production are quite good although the odd shaped value tablet and the rather informal lettering at the bottom of the stamps, in my opinion, detracts. At least the children look real enough this time.

New Zealand Art – Peter McIntyre (24 June)

As pointed out previously in the Newsletter, one of the unavoidable difficulties of reproducing paintings and works of art on stamps is that, what may look effective and impressive in full size, immeasurably loses impact by being reduced to stamp size. In the case of the four paintings depicted here, three of them choose subjects with very strong central focal points; the soldiers at Cassino, the two Maori children and the Anglican Church. In the \$1 value, however, the landscape and clouds, however well executed is reduced almost to meaninglessness in stamp size. Overall however, this set succeeds tolerably well. Whatever you think of McIntyre as an artist, he did define New Zealanders and their war effort in a highly representational and often memorable way. The 40c succeeds best.

The Scenic Skies (29 July)

Again I have praised this six value set in the Newsletter before and simply repeat here that I consider this the best set by far of the year. It is quite a simple idea really – taking cloud formations and sunlight effects in the sky and making a set of stamps out of them. Many designers, and indeed stamp issuers would avoid anything quite so ho-hum. Nevertheless, New Zealand Post's inventiveness and its keen attention to detail and high production standards produced a set here so original and with such impact that you have to ask why nobody else tried it. Admittedly the designer has used local landscape and seascape to amplify the effect. In other words you are not just seeing the impression of the sky in its ever varying form but you are also seeing the effect that the sky has on the landscape in its reflected form and the multi-dimensional result is impressive. I have to confess that I reached for my Polaroids when I picked up the \$1.50.

Christmas Issue (2 September)

An interesting set of designs featuring almost a "lino-cut" effect. The scenes are highly standardised – and stylised – and have genuine appeal. The use of calligraphic lettering and figures, as well as the ornate borders and contrasting colour combinations, all adds to the effect.

Underwater World (7 October)

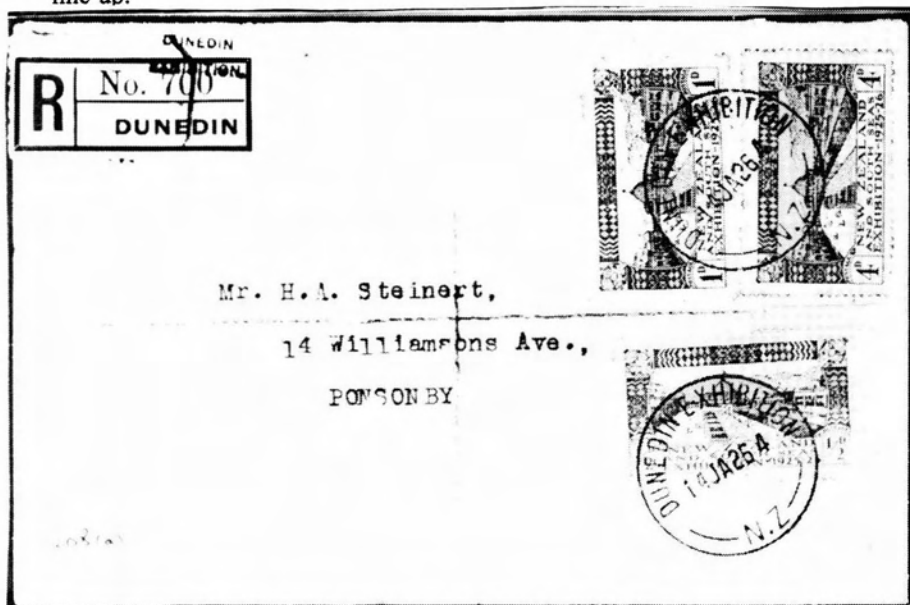
As pointed out at the time, this in many ways represents an ideal treatment of a subject like marine life and plants. It's an environment which never fails to fascinate and provide interest through its unusual features, shapes, colours and so forth. This set is no exception and likely to be of enduring interest.

Town Icons (7 October)

The way in which this set was issued with its "local" hangsell packs, its booklet and its "one of each" hangsell pack made it unusual. The designs provide a certain amount of interest and have local significance and interest in New Zealand. With the exception of Pania of the Reef (Napier) and the Tekapo sheep dog, however, the icons - which are illustrations of actual massive scale representations in each local centre serve to greet visitors to the town concerned - must have been wretched subjects for a stamp designer to shoe-horn into a tiny stamp sized space. Future generations will almost certainly ask the question "Why?"

Urban Transformation - Millennium Series (III) (11 November)

The concept in this six value set seems to me a little overworked and just a little "obvious". This is not a sophisticated way of dealing with history and the design device of an old post-card scene or engraving, folding back to reveal the modern reality is a technique which has been used so often in New Zealand stamps in various forms, that I think stamp designers of the future would be well advised to avoid it. Once again it seems to evoke the self conscious identity search which I mentioned last year. Nevertheless they are attractive stamps and the sharp detail and true colours of modern offset lithography do a lot to make this an acceptable contribution to the year's line-up.



DEREGULATION UPDATE

The continuation of the on-going series in which CP Newsletter will attempt to track the fluctuating fortunes of the players and – we hope – the distillation of order out of chaos.

Major Participant Fails to Measure Up

The major retail discounter in New Zealand “The Warehouse” which imports anything from cosmetics to bargain-basement clothing from SE Asia and markets them through a chain of stores throughout New Zealand made the headlines before Christmas when it announced that in a joint venture with one of the new “Postal Operators” (see CPNL Vol 50 No.3), National Mail they would sell for 35c the stamps of the latter (a discount from the 40c standard postal rate) for use on letters posted in their stores. Initially the offer looked pretty good, you could buy stamps in booklets or a pre-paid envelope in Warehouse stores while you were doing your Christmas shopping and send your cards and letters simply by posting them in the box provided in the store. Just the sort of convenience that the legislation was designed to promote. The service which involved delivery by National Mail to New Zealand Post and conventional processing from there on was to end on Christmas Eve.

The Warehouse were delighted with their bright blue mail boxes. “Save” screamed the advertisement “Mail a standard envelope anywhere in New Zealand for 35c”. Delighted, that is, until the complaints started pouring in. “Teething problems” resulted in some mail taking up to nine days to be delivered. The Warehouse moved quickly and suspended the service just over a fortnight after it was first introduced confident that it would be able to re-introduce it within a few days. National Mail, for its part, claimed bewilderment at what was causing the delays – they were talking to New Zealand Post about the problems. Confusion reigned with Warehouse clients posting the mail at New Zealand Post mailboxes rather than in the blue mailboxes provided in the stores. National Mail were coy about the volume of mail being handled. Eventually The Warehouse severed its links with National Mail and New Zealand Post added to the chorus pointing out problems with National Mail’s system which required all mail including South Island items to be sent to Auckland for sorting. The Warehouse revealed that they had sold 300,000 National Mail stamps and hoped that they would be able to negotiate a new arrangement with New Zealand Post using its KiwiMail which was being trialled in the Waikato (see CP Newsletter January 1999 p4).

“Postal Operators” Multiply

CP Newsletter’s prediction some months ago that a number of small operators would appear to take advantage of deregulation seems to be

coming true. On 3rd December the New Zealand Herald announced that there were fifteen companies registered with the Ministry of Commerce under the Postal Services Act 1998 enabling them to deliver letters. Many of the companies were sole operators set up to deliver local business mail within small provincial towns. Typical of these companies is Quick Post of Taupo operated by a former postman. Quick Post will deliver business mail for 30c in the Taupo area. Kipa Simon revealed that he was delivering 10,000 letters a month and hoping to franchise his operation into the Bay of Plenty. Only three of the companies licensed to deliver letters have interconnection (access) agreements with New Zealand Post. There seems to be evidence of a confused situation where the Rural Courier Society, an umbrella organisation for rural delivery contractors, has a licence and is working for New Zealand Post but does so without an interconnection agreement. Dissatisfaction with New Zealand Post and the way it negotiates the agreements may eventually lead to litigation. According to the Rural Courier Society there is a danger that newcomers will be held to ransom by the network owner, New Zealand Post.

At what stage I wonder does the continued and very obvious dominance, both in negotiating agreements and in the operation of the mail system, start to become a deterrent to new players entering the field.

Commerce Commission "Watchdog"

In this connection the Commerce Commission is now examining the access agreements mentioned above. Five complaints have been registered and these cover prices and conditions for connecting actual and potential competitors to New Zealand Post. The discounts allowed to the three major players who have agreements – Fastway Post, New Zealand Document Exchange and National Mail – usually amount to between 6% and 7%. Fastway Post has pointed out that New Zealand Post already gives discounts of up to 30% to some of its larger clients. Attempts to renegotiate a better deal with New Zealand Post meet with a stone wall and anomalies such as those pointed out in CP Newsletter for January abound. The major three players appear to be forced into cost benefit anomalies in offering the services as a result of New Zealand Post's intransigent approach.

It appears that the major new entrants into mail handling in New Zealand would be satisfied with the setting up of a new delivery system in competition with New Zealand Post. Although New Zealand Post claims that it would not be difficult to achieve by tapping into other delivery networks (circulars, newspapers,) nothing seems to have come of this suggestion yet.

I have to ask whether such a new system can be made to work efficiently and profitably for the new entrants. In the long run are costs going to be controlled in an environment where a totally new postal collection and delivery system has to be set up and operated in parallel with New Zealand Post's? If that takes place someone is going to have to pay for it and that means more expensive stamps. **Watch this space.**

Magnificent New Year Selection

Gleanings from a recent collection, some of the items included are exceptional copies of great rarities, others are present purely for their sheer philatelic interest.

Full Face Queens

- 200 (a) **A2d(1)(SG36) 2d Blue Davies Print**, Star watermark, imperforate. Great rarity these days in unused condition, three margins and close to touching at top right. Lovely at \$ 350
- (b) **A5b(5) 6d Red Brown**, ditto. Huge top and bottom margins, small margin at left and slightly cut into at right. Another great rarity (Catalogued \$2,250). Unused \$ 450
- (c) **A5d(SG85) 6d Black-Brown**, unwatermarked, imperforate. Pelure paper, very fine used, two marginal copy of great appearance (Catalogued \$1,250) \$ 100
- (d) **A6d(1)(SG44) 1/- Bluish Green**, Star watermark, imperforate. Superb four marginal copy with very light marking off the face. Really lovely example (Catalogued \$900) \$ 800



(a)



(b)



(c)

- (e) **A5b(1)(y) 6d Black-Brown**, ditto, roulette 7. Lovely example with light marking well off the face and all margins. Closed line of roulettes at right, roulette at three sides – exceptional copy, BPA certificate (Catalogued \$1,500) \$ 750
- (f) **A1q(3)(SG132a) 1d Brown**, perf 12½ Star watermark, extended plate wear. Beautifully centred unused copy with full original gum. \$ 250
- (g) **A3d(3)(SG117) 3d Pale Lilac**, perf 12½ ditto, unused. Another magnificently centred item of dramatic appearance. \$ 250
- (h) **A4a(2)(SG119) 4d Deep Rose**, perf 12½ ditto. Item of fresh bright appearance. Centred slightly higher and to the right. This is a great rarity and it is seldom that CP Newsletter has the chance to offer one (Catalogued \$6,250) minor “filled” area on back \$2,000



(e)



(f)



(g)



(h)



IT PAYS
TO SAVE



Mrs C. Hellriegel

96 Warnock St

Westmere.

207 (b)



203 (e)



200 (i)



- 200 (i) **A1q(2)(SG132) 1d Reddish-Brown**, Star watermark with extended plate wear. One of the most magnificent blocks of full face queens we have ever seen. In this block of four the marking is central and light but fully identifiable (Perkins Bacon No.11) and as a bonus the top right stamp is the magnificent re-entry at row 11 number 3 (see CP Catalogue permanent page A6). Illustrated this month this is a wonderful wonderful item (some parted perfs between the upper pair). The exhibition item *par excellence* \$ 775
- (j) **A1q(2)(SG132) 1d Reddish-Brown**, extended plate wear, perf 12½. Superbly centred copy and example of the variety. Slight tear at base and crease but a worthy example at the price. \$ 25



201(c)

First Sideface

- 201 (a) **C7a 2/- Claret**, perf 12 x 11½. Absolutely magnificent used example with light obliterator marking off the face and remarkably deep colour and clear print. One of the best used copies we have ever seen. \$ 800

Second Sidefaces

- 202 (a) **D4a 2½d Blue**, perf 12 x 11½ (life insurance paper). Nice pair of the two shades in fine used Ultramarine and Dull Blue. Quite distinctive items in this first printing. \$ 25
- (b) **D4c 2½d ditto**, perf 12 x 11½, 7mm paper VM. Nice used example in Pale Blue. \$12.50
- (c) **D4e** (perf 10); **D4h** (10 x 11); **D4j** (11). Nice set of the three perforation changes with all the shades listed in fine used copies. Perf 10 – Blue; Pale Blue; Bright Ultramarine. Perf 10 x 11 – Blue and Pale Blue. Perf 11 – Blue; Pale Blue; Dull Blue. The eight shades. \$ 60
- (d) **D10a 1/- Red-Brown**, perf 12 x 11½. Nice example of the scarce variety, Pale Reddish-Brown, fine used. \$ 30

1898 Pictorials

- 203 (a) **9d Pink Terrace**. Waterlow & Sons Ltd, sample sheet in Red-Brown, overprinted diagonally with punched hole each copy lower left. Superb and rare. \$1,200
- (b) **5d Otira Gorge**, in Bluish-Green. Single copy from top left of miniature sheet, overprint in black Waterlow & Sons Ltd Specimen. Punched hole. \$ 175
- (c) **1/- Kea & Kaka** (redrawn). Top selvedge block of four with inverted watermark, plate proof in Black. Imperforate. \$ 350
- (d) **1/- Kea & Kaka** (original). Lovely plate proof block of four on unwatermarked paper (local plates). Superb block of four. Imperf. \$ 500

- 203 (e) **2/- Milford Sound** imperforate, unwatermarked, local plates. Block of four in Blue-Green – Lovely item \$ 500
- (f) **E1a(2) ½d Mt Cook**, Purple slate. Beautiful UHM block of four \$ 50
or **2LH 2UH block** \$ 35
- (g) **E13c 5d Otira Gorge**, perf 11, watermarked in Deep Brown. UHM block of four. \$ 300
- (h) **E18d 1/- Kea & Kaka**, perf 11, watermarked in Red. 2LH 2UH block of four \$ 400
- (i) **E12 4d Lake Taupo**. Brilliant set of pairs E12a (no watermark, perf 11) and E12b (watermark, perf 11). Both featuring the major re-entry at row 8/10. E12a full selvedge UHM, E12b bottom selvedge LH \$ 150
- (j) **E3a 1d White Terrace**, perf 11. Superb used block of four in Rose Red \$ 25
- (k) **E8d 2½d Lake Wakatipu**, perf 14. A fine used block of four with light marking. Dated. \$ 100
- (l) **E15a 6d Kiwi** redrawn, perf 14. Lovely used block of four. Dated 1907. Magnificent \$ 120
- ½d Green Mt Cook**
- 204 (a) **F2c ½d Green**, perf 14 x 11. Lovely bottom selvedge block of four showing selvedge arrow to the left and scratched numbers 2, normal and reversed. VLH one stamp, otherwise perfect. \$ 750
- (b) **F1b ½d Green**, Pirie paper perf 14. Nice commercially used, dated, used block of four \$ 75



206 (a)



205 (a)

1935 Pictorials

- 205 (a) **Essays of the 2½d value and ½d value**, the latter showing stag's head and antlers in Grey-Blue and the former showing mountain scene in Dull-Green. Both die prints – the pair \$ 750

1d Universal

- 206 (a) **Extraordinary strip of three** showing an example of Waterlow plate stamp, patched into Royle plate sheet, (with patching). The stamps reading from left to right are: Waterlow plate perf 14 x mixed 11 & 14 x 14 x 14: Royle plate stamp perf 14 all round, patched into Waterlow sheet and reperfed vertically left and right, perf 11 giving mixed perfs left and right 11 & 14: Waterlow plate perf 14 x 14 x 14 x mixed perfs 11 & 14. The item is accompanied by a note from Dr K J McNaught stating "a very remarkable item". The strip includes two copies of G9e Waterlow plate mixed perfs and one copy of G10e Royal plate mixed perfs. All mint and in fine condition (Catalogued \$3,850) \$3,250

Queen Elizabeth II

- 207 (a) **N41a 2d Overprint** on 1½d "with stars" (small letter of value). With pleasure this month we offer two examples of this rarity, genuinely used on cover of the period. The first item illustrated on the front cover this month represents a 3d rate including the 2d Overprint and 1d Orange, both small figures of value. Postmarked at Auckland East, 27 March 1958. This is an item of superb authenticity as a number of the 2d "Stars overprint" error were sold through Auckland East Post Office. Glorious and genuine item (local letter) \$1,275
- or (b) **A similar item** this time on slightly worn cover and 2d rate. Postmarked Auckland C1, 1 April 1958. This is another local Auckland letter. \$ 775

Dunedin Exhibition

- 208 (a) **Nice cover posted at the exhibition** 14 January 1926. The exhibition postmark and genuine exhibition registration label. The label is a standard Dunedin registered label with Dunedin Exhibition overprint. Very fine cover with only tiny spotting and carries on the back the label of FG Steinert, Confectioner, 63 Queen Street, Auckland. The letter has clearly been taken to the exhibition and self mailed to Auckland. \$ 300

MINIATURE SHEETS – USED

A continuation of the Christmas listing of non-Health miniature sheets since 1969. Some are getting quite scarce particularly – as these mainly are – with postmarks "of the period". Note that this is a list well worth checking as in a number of cases individual sheets are heavily discounted.

- | | | | |
|-----|-----------|--|---------|
| 117 | SM398-402 | 1990 New Zealand Orchids , beautiful used dated June 1992 (Catalogued \$20) | \$10 |
| | SHM20 | 1990 "Endeavour" and Map with "Stamp World" London, 1990 date stamp | \$13.50 |
| | or | June 1992 CDS | \$7.50 |
| | SSM80 | 1990 Anniversaries with \$1.80 Anniversary of Auckland, contemporary date | \$15 |
| | SM403-8 | 1990 150 th Anniversary of Stamps with 1990 date | \$20 |
| | or | 1992 date | \$10 |
| | SM432a | 1991 Rugby World Cup \$1.80 Haka fine used with contemporary date | \$ 7 |
| | or | PhilaNippon '91 Philatelic Exhibition – Superb used | \$15 |

PCM24	1991 PhilaNippon '91 \$3 Yellow Admiral stamp, used with contemporary date (Catalogued \$12)	\$10
or	1992 date	\$ 6
SM448-451a	1991 Barcelona Olympics 45c, 80c, \$1 and \$1.50 stamps , fine used of the period (Catalogued \$8) or miniature sheet issued for the World Columbian Stamp Expo 92. Fine used with exhibition postmark	\$ 5
SM439-440	1992 Navigators , \$1 and \$1.50 values, superb used of the period	\$ 8
SM457	1993 Royal Doulton Ceramics Exhibition \$1.80 value, superb used	\$15
PD6a	Taipei '93 Stamp Exhibition , \$1 Kiwi Green, Blue and Red. Very fine used m/s with exhibition cancel (Catalogued \$12.50)	\$ 8
SM471a	\$1.50 Dinosaur Stamp , superb m/s of the period	\$10
or SM471b	Bangkok 1993 Stamp Exhibition (Catalogued \$5.50)	\$ 4
SSM104	Bangkok 1993 m/s (\$1.80 Pohutu Geyser stamp), fine used of the period (Catalogued \$7.50)	\$ 4
PDM6b	Hong Kong 1994 m/s . \$1 Kiwi Red, Blue and Green. Fine used of the period	\$4.50
SM477b	Tourism m/s \$1.80 Heliskiing, fine used	\$12
SM480	Wild Animals m/s (PhilaKorea 1994). Fine used of the period (Catalogued \$10)	\$ 6
PCM16	PhilaKorea m/s (bird stamps). Superb used of the period (Catalogued \$10)	\$ 6
SCM35	1994 Christmas 45c, 70c, 80c, and \$1 stamps , fine used (Catalogued \$10)	\$ 5
PC10 (Stamp)	Post'X 95 m/s , \$10 Kiwi stamp (not CP Catalogue listed), fine used	\$10
SM515	Rugby League m/s , \$1.80 stamp, fine used (Catalogued \$5)	\$20
PDM62b/66b	Singapore '95 Stamp Exhibition , 45c x five stamps (farm animals), fine used (Catalogued \$5)	\$3.50
		\$ 4

"The stamp programme 1999 in Japan schedules 80 times of issue. The competence of prefecture stamp releasing has been transferred to the regional postal authorities from the Ministry of Posts and Telecoms. Too much overissue in Japan!" (TT, Tokyo)

The CP NEWSLETTER is a confidential source of information for philatelists and collectors.
Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$40.00. ISSN 1172-0166
All lots offered in this newsletter are unconditionally guaranteed as genuine and as described.
They are offered subject unsold and will be sent on approval to known clients. Postage is additional.
GST not included (NZ only).

The information contained in this newsletter is private to subscribers and unauthorised reproduction is expressly forbidden.
Postal orders to PO Box 5555 Auckland 1, New Zealand.

To obtain more detailed descriptions of the material offered in this newsletter or to place orders, phone us COLLECT 64-9-379 3086 or Fax 64-9-379 3087 or Email: service@cpnzstamps.co.nz

Our web site is: www.cpnzstamps.co.nz

Overseas clients phone (toll free) UK: 0500-893 975; USA: 1800-434-8185

