

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 51 NUMBER 7, FEBRUARY 2000



Lot 909(a) SG119 Unique unused pair. Ex Stanley, this item was last sold by CP in 1979. Since then it has passed through three collections and has now appeared in a major disposal in the UK. IT IS THE ONLY KNOWN UNUSED MULTIPLE OF THE 4d ROSE

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES – By WARWICK PATERSON

The 1999 New Zealand Stamp Designs: Some Peak Achievements – But Can it Last?

Outrageously to paraphrase Hippocrates "life is short but stamp designs are forever". (Ars Longa Vita Brevis)

At least in one case this year the second part of that statement was brought home to me. And remember the 1½d Boer War – the stamp that gave us the greatest re-entry in New Zealand stamp history – and the nadir of really bad designs!

Last year I speculated about the future for New Zealand Post's stamp issuing and design policy, among other things, after the departure of the very experienced Russell Watson, Manager of the Stamps Business Unit (now Stamps Business). In fact 1999 saw out the last of the designs conceived and produced under Russell's tenure of that position. Right at the end of 1999 a new team took over under Viv Beck and the first of their designs started to appear at the end of the year. The change is – well noticeable for now.

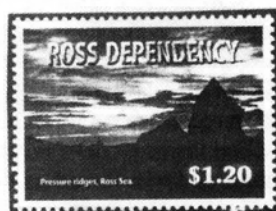
Concurrent with that change, however, has come a more realistic appraisal of New Zealand Post's issuing policy. Wendy Riley made it clear in her article (CPNL December) that New Zealand Post was keenly aware of the feelings of its clients and customers where stamp issuing was concerned and indicated a slight reduction in the numbers of issues and face values.

Nevertheless, this year's issues do contain some most interesting developments and in the case of at least one issue (1999 Christmas) one of the most beautifully conceived, designed and produced issues in modern New Zealand stamp history. This is not just my opinion – the plaudits have poured in and leave one in no doubt that the collecting and stamp using public pay a very great deal of attention to their stamps and are selective about what they like and what they use.

Last year I allowed myself the luxury of choosing the "Scenic Skies" (July) as the best set by far of the year. "Focus" New Zealand Post's stamp issuing magazine for October '99 records that the Lindis Pass stamp – the \$1.80 Scenic Skies design – was voted "number one" by collectors and at the Coupe du Monde des Timbres (Stamp World Cup) in Paris at PhilexFrance '99 in July, given the first prize for the most

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.



beautiful stamp, Oceania Division, third prize for the most beautiful stamp in the world and fifth prize for the most beautiful stamp Grand Prix des Administrations Postales (the latter voted by postal administrations.) A fine result and certainly this year's "peak achievement". Well done New Zealand Post.

For the record I repeat the criteria which the Newsletter uses each year in assessing and criticising the status of designs.

Theme: Strong emotional intellectual appeal

Size and Proportion: Appropriate

Composition: Pleasing to the eye, balance, and flow

Colours: Harmonies, subtleties, sufficient contrast

Clarity/Visual Impact: Uncluttered design element, 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

and for the first time this year –

Cohesion of Set: Integrity of purpose achieved

Native Tree Flowers (13 January)

This is a lovely set (six values) by any standards with strong, clearly delineated and distinctively coloured flowers with a shadowy impression of the tree-proper in the background. Both the native and Latin name are unobtrusively included in the design and as was noted at the time in the Newsletter the innovation of "New Zealand" fading out vertically towards the design. This is a subtly designed issue by Sue Wickison, and personally I can only hope that we see a lot more from her. Native plants and flowers proliferate in the world's stamp issues but in the use of this format, Sue Wickison has introduced a most effective refinement. How is it done: in fact the designer has used the well known photo-journalist's trick of allowing the subject of the design to extend beyond the margin. This is very effective in illustrating faces and people. In adapting it to native plants, and using a vertical format to accentuate the effect Sue Wickison has done stamp design a notable service. Perhaps the most effective is the \$1.80 Southern Rata.

SPECIAL SITUATIONS WILL KEEP PHILATELY ALIVE FOR YOU INTO THE NEW MILLENNIUM

Popular Pets (10 February)

Issued in six values these are clever designs unashamedly targeting the child collector/thematics market. All the designs are very clearly drawn and all the natural characteristics of each animal are present and instantly recognisable. As befits an issue pitched at this market the designs in each case have a strong emotional appeal which some may not like. This sometimes stretches credibility a little as in the \$1.00 where the rabbit and the kitten are oblivious to each other despite appearing to be variously startled or interested in something out of view. The lamb in the \$1.20 value has a look of intelligent and enquiring interest with its slightly inclined head. The New Zealand lamb is a breed well known to me and – believe me – intelligent it is not. A “sugary” set to be sure but I don’t have the heart to attack it on any substantive grounds.

Art Deco Buildings (10 February)

New Zealand architecture is certainly alive and well to judge by the number of glass towers reaching skywards in cities like Auckland or Wellington. Historically however, it has failed to give us much to brag about, except (and notably I might add) in Dunedin where the availability of funds allowed the founders of our country to indulge themselves with some impressive and lasting structures. I have heard it explained by the sheer abundance of native timber in the early days which allowed us to construct some of the best (and biggest) wooden edifices in the world (some of Wellington’s Government buildings, and St Mary’s Church in Auckland). Timber, however, while useful for building homes quickly and efficiently has quite often deteriorated or disappeared within 150 years and there lies the problem. This set of four values picks out the “Art Deco” period in New Zealand architecture and illustrates one massive and three quite small buildings which typify this style and period. The stamps themselves appear to me to be purely representational in design and doubtless that was what was intended. Art Deco is a style belonging to the 1930’s and was used extensively in the rebuilding of Napier after the major earthquake there during that period. Definitely a set of specialist interest and from a purely stamp design point of view the 40c succeeds best with its impressive perspective (Civic Theatre, Auckland).

1999 Nostalgia. The Millennium Series – Part IV (10 March)

As the title suggests this is the fourth in the Millennium series and comprises six values. The designer has succeeded quite creditably in identifying a number of images, items and icons. In this case all of them easily recalled by those currently of middle age. In the ultimate thematic play, New Zealand Post divides the set into nostalgic groupings (toys, food, collections, etc.).

From the design point of view all seem quite sound and well put together. The designs and colours are certainly pleasing and the themes are very easy to interpret. The designer has managed to avoid clichés in most

cases even allowing for the fact that the tiresome clichés of the day are almost certainly tomorrow's nostalgia. Which is another way of saying nostalgia is not what it used to be I suppose.

1999 New Zealand Ubix Rugby Super 12 (7 April)

This set in its multiplicity of forms is about the nearest we get this year to a thoroughly conventional New Zealand sporting stamp issue. The set which concentrates on five of the "Super 12" competing districts in New Zealand was obviously employed by New Zealand Post to appeal to local interest and supporters of rugby teams. The set also manages to cover a number of different features of the running, tackling, kicking and try scoring game. Clearly there were opportunities here to portray New Zealand's most keenly followed national sport and New Zealand Post succeeded tolerably well I guess. The designer's device of bringing the player into clear focus with a blurred general background is obviously based on the impression given in the use of a precisely focussed telescopic lens and manages to accentuate the impression of speed, physical activity and effort and co-ordination.

Quite a successful set although strangely lacking in real personality. This may be because many of the players and exponents of the sport are so well known to the public that it is their character that comes over in television and illustrated newspaper coverage. In other words it's not just their favourite sport that people like to see portrayed but their favourite players acting out their typical roles. This is where the set falls down, because as soon as you generalise the players and concentrate purely on aspects of the sport, then you lose at least half of the interest – maybe even more.

Centenary of Victoria University of Wellington (7 April)

This is an impressive single stamp issue (40c value only). The building itself is an imposing brick structure with a good deal of character (and no doubt, for many, vivid recollections). The stamp equips itself well in all departments particularly as, being of larger dimensions, it is able to deal well with quite a minutely detailed edifice. Definitely a successful stamp, if not a trail-blazer. It avoids gimmickry and cleverness and to that extent has to be applauded.

1999 Health Series – Children's Books (16 June)

This set appearing in three values has as much character and interest as any of this year's line-up, being based on the world of imagination that is children's stories and books. The designer (Ann Adams) has clearly capitalised on the opportunity and each design incorporates the suggestion of a story. If I were a child and knew the stories concerned, I would certainly want to use these stamps on my letters. The colours are good and the layout in each case highly competent. New Zealand Health

stamps over the past few years have suffered badly from a lack of imagination, interpretative depth and character. This set supplies all three and as all good children's books should, will probably have appealed to adults as well. Another New Zealand Post success story for 1999.

New Zealand Art – Doris Lusk (16 June)

Once again New Zealand Post has tackled the artworks of an indigenous painter (with all the risks that that entails) and come up with quite a praiseworthy set of four stamps. The designer has succeeded by choosing artworks which have a very clear texture and character even when reduced in size. This can be achieved, as with the dollar value, by having a very strong focal point in a distinctive colour; or it can be achieved, as is the case with the 40c, with the general texture of the hills and the lake. These are strong design features in a stamp and it says a lot that they have been achieved simply by representing the paintings in miniature.

In my opinion reproductions of artworks on stamps are a veritable minefield for the stamp designer. In the case of this set, this has been successfully achieved with an interesting and highly satisfying set of designs.

APEC New Zealand '99 (21 July)

This is another single stamp issue (40c) produced in slightly larger size to commemorate a signal event in New Zealand's history – the staging of the Asia Pacific Economic Co-operation Conference – easily the largest gathering of international leaders ever seen in New Zealand. The design attempts to bring together a number of symbols of New Zealand, concentrating on items which contribute to exports and international trade. Personally I think that the design is a dog's dinner. The letters APEC with a fern across the A are acceptable enough but to get anything else out of the design requires a magnifying glass, insightful skills at genius level and a huge amount of patience. Personally I don't think the public would give this stamp a second glance. Considering the importance of the occasion this is the failure among this year's stamp issues, and that's a pity. A lot could have been done with the occasion given a little courage and imagination but instead of that the designer has fallen back on the tired old clichés and crammed techniques of the past.

Scenic Walks (28 July)

From the pedestrian to the sublime! This is a set which although purely representational succeeds to an almost extraordinary degree in my opinion. One thing greatly in its favour is the fact that the printing methods used today are capable of producing near-photographic quality even in a vastly reduced size. All the features are there which qualify this set for an accolade. The scenes are strong, richly coloured and thoroughly authentic and representational. To take an example, in the \$1 study the water running across the sand in the sunlight. You can almost

feel it between your toes with its dappled constantly moving shadows and patterns. The wide format makes a panorama out of every scene. This is stamp issuing at its best, celebrating the sheer physical beauty of our country. A set like this will never go amiss.

Christmas 1999 (8 September)

I have praised this set in the Newsletter before as have many of our clients. Lindy Fisher of Auckland has surpassed herself with these amazingly colourful and memorable designs. Each one of the six values employs a Christmas shape outlined in gold, superimposed on a strongly defined square of background colour. Inside the Christmas shape, be it a star, archway, bell, tree or what-have-you, is the Christmas scene, in some cases quite crowded but forgivably so. This set succeeds so well because of the absence of condescension or childish attempts to oversimplify. In other words the designer respects her audience and the occasion and shows it with a mixture of meticulous attention to detail combined with believable representations of the characters concerned. This designer has done a lot for New Zealand stamps over the years and to me this is the culmination.

Yachting (20 October)

Here is another grand old theme of New Zealand stamps – fun and commitment on the water in yachts of all sizes, shapes, colours and abilities. The current stamps commemorate the staging of the America's Cup Competition in Auckland with its preliminary rounds covering 1999/2000. There's not much you can add really because the designs all succeed well and convey a strong impression of what yachting in Auckland is like, either within the Harbour or out in the Gulf. A fine set which is bound to be popular, even though it follows on many predecessors of the same ilk.

Leading the Way (Millennium V) (17 November)

This is probably the weakest set of the year from many standpoints. As has previously been pointed out the themes depicted conflict with each other at so many levels that any good they might have done in instructing the viewer is lost. Individually perhaps most themes have merit but this is a case of a set being less than the sum of its parts.

Unfortunately the conceptual shortcomings are compounded by the use of drab largely monotonous colour, tiny incomprehensible detail, shadowy background overlays, parts of flags, blueprints, diagrams, documents, newspapers all floating vaguely in the ether. This set, in my opinion, commits so many crimes against stamp design that I have no hesitation in designating it the worst set of the year – possibly the millennium – any millennium.

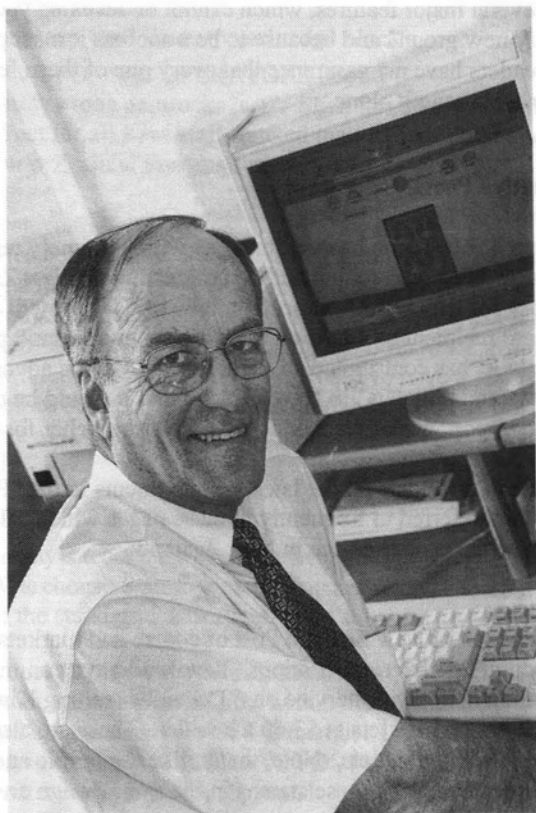
UK VISIT PLANNED –

During August and September 2000 I intend to “take up residence” in the UK with Jenny and as I will be available for several months clients and friends are invited to make contact now if they would like to meet, sell New Zealand material at that time, or to discuss matters of mutual interest and concern (actually I use stamps as an excuse for visiting the UK – the real reason is my genealogist wife researching her (and my!) antecedents in the UK. So those clients who are also genealogists may respond...).

I will be available to travel anywhere in the British Isles, so this will provide an ideal opportunity to put a face to a name or gain advice. Making contact now of course implies no obligation on you, but the chance of a mutually beneficial encounter is one of which you should take full advantage.

Further details will become available in the next few months but in the meantime write to:

Warwick Paterson, PO Box 5555, Auckland 1
or phone Toll free 0500-893 975



Warwick Paterson mans the CP Website in Auckland.
He may be contacted on service@cpnzstamps.co.nz

**FIFTY YEARS AGO:
FROM THE NEWSETTER JANUARY 1950
By CAMPBELL PATERSON**

AN ANNOUNCEMENT

Since commencing my own business I have received repeated enquiries as to whether I intend to issue a New Zealand Catalogue.

It is not a matter for a hasty decision as readers will appreciate. The making of a catalogue entails a tremendous amount of work and the initial expense is very heavy. Again, I have tried all along to make my business a personal one by taking a real interest in every customer's collecting methods and requirements, and the weeks, indeed, months, of work on a catalogue would mean that I would have less time for this and everything else. However, having weighed the pros and cons and incidentally lost some sleep over the matter, I have reached the decision that unless some insuperable difficulty appears there will be a CAMPBELL PATERSON CATALOGUE.

One thing is certain, it will be radically different from anything seen here before. In several major features, which cannot be revealed yet, it will break entirely new ground and because to be a success it must please collectors, readers have my assurance that every one of these features is designed for their benefit alone.

The Alternative Postal Operators

Robin Startup of Masterton has written to us with the timely reminder that he has now been researching and commentating on New Zealand Postal History for fifty years – almost the twin of CP Limited!

Robin – recent recipient of the Rhodes Medal – New Zealand philately's highest accolade, has contributed so fundamentally to the advancement of postal history (and philately) in New Zealand that it would be difficult to overstate the importance of his work. We are all the richer for it.

He comments in an update on the latest developments in the "Postal Operators" saga referred to frequently in these pages which followed the deregulation of the postal service in New Zealand.

KiwiMail

This is an offshoot of New Zealand Post of course and markets its services through Shell Service Stations. KiwiMail have commenced a 400-plus station nationwide service on 6 December selling KiwiMail stamps in ten-stamp booklets at \$3.60 a booklet. These are also being sold at other KiwiMail outlets. Note, that unlike the purple and green stamps of December 1998, these stamps in the same design are now scarlet and green. The Shell promotion did not mention any cut-off date but posters on KiwiMail Posting boxes state that the 36c rate will be

continued opposite

1898 PICTORIALS

In perfect unhinged mint blocks. Lovely little selection of material which has been chosen for its superb centring and UHM condition. All new and previously unoffered material many prices quite exceptionally favourable.

409	(a)	E1a ½d Mt Cook Purple-Brown , right selvedge block	\$ 60
	(b)	or Purple-Slate block	\$ 60
410	(a)	E2a 1d Lake Taupo in Blue and Chocolate-Brown – superb	\$120
411	(a)	E3a 1d White Terrace Crimson block	\$180
	(b)	or Rose-Red (deep shade) UHM	\$180
412	(a)	E4b 1½d Boer War perf 14, block (Catalogued \$120)	\$100
413	(a)	E5a 2d Pembroke Peak (Brown-Lake) in Rosy-Lake UHM block - rare	\$600
	(b)	or ditto in deeper shade	\$600
414	(a)	E6b 2d Pembroke Peak (Purple) perf 14, dull Purple block, top right selvedge serial number	\$100
	(b)	or Purple ditto	\$100
	(c)	or Reddish Purple ditto	\$100
415	(a)	E7a 2½d Lake Wakitipu in Deep Blue, bottom left corner Selvedge block	\$120
	(b)	or Deep Dull Blue , top selvedge block	\$120

ALTERNATIVE POSTAL OPERATORS (Cont)

maintained “as long as stocks last”. Shell has an agreement with New Zealand Post for all KiwiMail franked mail to be cleared and processed through New Zealand Post mail centres.

Pete’s Post

This service commenced operations in Tauranga on 8 November 1999 providing a local-to-local service through forty green and silver posting boxes throughout the Tauranga and Mt Maunganui area. It is understood a “localised” design 35c postage stamp has been made available, while out-of-town letters require 40c. These have to have a 40c NZ Post stamp affixed before being accepted into national delivery. A postage meter, frank value as 0.00, and hand datestamps will be used to cancel Pete’s Post mail.

Fastway Post

This company’s ten-stamp booklets were sold from 1-7 December through Warehouse Stationery stores, nationwide at \$3.80 a booklet. These are the standard Fastway no-value stamps.

Today’s Post (13 Herbert Street, Richmond)

They provide a local-to-local post within the Richmond (Nelson) business district and commenced service 1 December 1999. They are using 30c self-adhesive stamps with TODAY’S POST over a letter box in red and blue against a deep yellow background. Mail is cancelled with a small unframed line-stamp TODAY’S/POST in red.

416	(a)	E8a 2½d Lake Wakatipu London Print, bottom right selvedge serial number block of four in Blue	\$200
	(b)	E8b 2½d ditto no watermark perf 11 in Bright Blue – superb	\$220
	(c)	E8d 2½d ditto perf 14, top selvedge block of four in Dark Blue	\$200
417	(a)	E9b 3d Huia s no wmk perf 11, Yellow-Brown in bottom left corner selvedge block of four	\$240
	(b)	or Deep Yellow-Brown centred slightly high – lovely block of four	\$200
	(c)	E9c 3d ditto wmk W7a perf 11. 2LH 2UHM block of four in the very scarce shade of Pale Bistre – very distinctive	\$240
418	(a)	E10a 3d Huia s (reduced), perf 14 block of four in Brown (left selvedge)	\$450
	(b)	E10b 3d ditto perf 14 x 12¾-13¼ in Brown, block of four (Catalogued \$640)	\$595
	(c)	E10c 3d ditto perf 14 x 15, lovely top selvedge block of four in Yellow-Brown (Catalogued \$580)	\$475
419	(a)	E11a 4d White Terrace , UHM block in Dull Rose (Catalogued \$180)	\$135
	(b)	or Deep Rose ditto	\$135
	(c)	or Bright Rose (Catalogued \$200)	\$150
	(d)	or Lake Rose (Catalogued \$240)	\$175
420	(a)	E12b 4d Lake Taupo Wmk W7 perf 11, Deep Blue and Chestnut, block of four (Catalogued \$100)	\$ 50
	(b)	or 4d ditto Deep Blue and Yellow Chestnut	\$ 50
	(c)	E12c 4d ditto perf 14 deep Blue and Deep Brown in block of four – magnificent shade, slight gum disturbance one or two stamps (Catalogued \$100) extreme shade	\$ 75
	(d)	or Blue and Yellow-Brown top right selvedge corner block	\$ 75
	(e)	or Deep Bright Blue and Chestnut – superb extreme	\$ 85
	(f)	or Blue and Pale Brown-Yellow (extreme)	\$100
421	(a)	E13c 5d Otira Gorge , Wmk W7a perf 11 in Red-Brown block	\$340
	(b)	E13d 5d ditto perf 14, shade 4, very pale Brown. Very scarce in any form and in block of four irreplaceable, 2LH 2UHM	\$400
	(c)	E14a 6d Kiwi Green London Print, lovely selvedge block of four in Deep Green (UHM)	\$1,000
	(d)	E14b 6d ditto no Wmk, perf 11 in Yellow-Green, block of four UHM except for trace of hinging in lower perf, one stamp	\$900
	(e)	E14b ditto centred slightly right (Catalogued \$1,300)	\$975
	(a)	E14d 6d Kiwi Red , unwatermarked perf 11, “Lisbon” paper, Rose-Red block	\$350
		or Red	\$350
	(b)	E14e Wmk W7a perf 11, UHM block in Rose (Catalogued \$300)	\$275
	(c)	E14g 6d ditto perf 14 in bright Pink, Top right selvedge corner block of four	\$400

continued opposite



905 (a)

(b)

(d)

(e)

(f)

(f)



905 (g)

(h)

(i)

906 (b)

(c)

907 (a)



907 (d)

(e)

(f)

(g)

908 (a)

(c)



(e)

(f)

(h)

909 (b)

(c)

(d)

QUEEN VICTORIA CLASSICS 1864-1873

Beautiful presentation of carefully selected copies. All new material. The collector concerned has taken years to find what he considered were most exquisite copies of individual shades, mint or used. The following list will bear careful scrutiny and we encourage clients to view selected items on approval. **Send no money!** Our approval policy allows you to view stamps at your leisure, compare them with the rest of your collection and make a selection – wherever you are in the world!

The perforated issues, perf 12½ with Star watermark

1d Red

Unused

- 905 (a) **A1m(1) (SG110) 1d Carmine-Vermillion.** Superb looking example of perfect centring and margins in very deep “Red” shade (Catalogued \$300). Minor shaven area at back allows the ridiculous price - unused \$ 95
- (b) **A1m(1) (SG110) 1d Carmine-Vermillion ditto.** Absolutely magnificent example – one of the best we’ve seen for years. Perfect centring and lovely example of early (comb perf) printing – unused \$350
- (c) **A1m(2) (SG110) 1d Carmine ditto.** Centred slightly right but a magnificent fresh example of a rather “Orange” shade. Distinctive and contrasting \$300
- (d) **A1m(3) (SG111) 1d Orange-Vermillion ditto.** Another unused centred slightly right but a brilliant example of this distinctive shade (Catalogued \$300) \$215
or magnificent example **centred slightly left and high** \$250
- (e) **A1m(5) (SG112) 1d Orange.** Unused superb example centred slightly right but a full deep shade – one of the finest examples of the rare “Orange” that we have ever seen. This is an outstanding item and will give a boost to any Chalon collection (Catalogues \$800) \$625

Used

- (f) **A1m(1) (SG110) 1d Carmine-Vermillion.** Magnificent used in very deep Reddish colour. Very light marking well off the face, nice centring, quite exquisite \$ 80
or equivalent copy **slightly duller shade** \$ 75
- (g) **A1m(3) (SG111) 1d Orange-Vermillion.** Another magnificent copy, this time centred slightly high and right but light marking off the face and unusual deep shade \$ 55
- (h) **A1m(4) (SG111) 1d Vermillion.** Another magnificent deep shade well centred copy, if close at right. Light marking off the face \$ 70
- (i) **A1m(5) (SG112) 1d Orange.** Near perfectly centred example with light marking well off the face. Colour full and true and very fresh and pristine (unfaded). Magnificent (Catalogued \$185) \$160

2d Blue**Unused**

- 906 (a) **A2m(3) (SG113) 2d Blue** (plate 1). Extensive plate wear, unused lovely example and somewhat scarce (centred slightly right and low) (Catalogued \$375) \$325

Used

- (b) **A2m(2) (SG113) 2d Deep Blue** plate 1, ditto. Magnificent well centred, used. Very light postmark, minor horizontal crease (Catalogued \$70) \$ 20
- (c) **A2m(4) (SG113) 2d Bright Blue**, plate 1, ditto. Advanced plate wear, very fine used, marking off the face (Catalogued \$70) \$ 65

Unused

- 907 (a) **A2n(1) (SG114) 2d Indigo** (plate 2). Magnificent example centred slightly high (Catalogued \$500) unused \$310
- (b) **A2n(5) (SG114) 2d Deep Royal Blue**. Beautiful unused of brilliant bright true colour, centred slightly low (Catalogued \$225) \$175
- (c) **A2n(6) (SG114) 2d Dull Blue**. Stupendous stamp of perfect centring and appearance, original gum. One of the finest of this month's offering – very scarce \$275
or example centred slightly high but very fresh \$175

Used

- (d) **A2n(1) (SG114) 2d Indigo**. One of the most brilliant examples of this shade we have seen. Centred high but the marking is off the face and the shade is very clear and unmistakable. Lovely example (Catalogued \$125) \$ 95
- (e) **A2n(2) (SG114) 2d Greenish Blue**. Very strong shade in this stamp centred very slightly high. Light marking off the face, very fresh and true example guaranteed (Catalogued \$125) \$105
- (f) **A2n(5) (SG114) 2d Deep Royal Blue**. Another magnificent copy with perfect centring, light marking well off the face, very deep shade \$ 75
- (g) **A2n(4) (SG114) 2d Pale Blue**. Another magnificent well centred example with very true shade. Very fine \$ 60
- (h) **A2n(6) (SG114) 2d Dull Blue**. Another magnificently centred example, light marking well off the face, strong true shade \$ 60

3d Lilac**Unused**

- 908 (a) **A3d(2) (SG117) 3d Lilac**. Well centred unused, large margins, extremely fresh. \$200
- (b) **A3d(4) (SG117) 3d Deep Lilac**. Description as above, very clear print, large margins \$200
- (c) **A3d(5) (SG117) 3d Slate Lilac**. Magnificent item with huge margins and clear print, excellent of the shade. Part OG (Catalogued \$300) \$250

	(d) A3d(7) (SG118) 3d Mauve-Lilac. Another magnificently centred example. Pale shade but unmistakable (Catalogued \$550)	\$450
Used		
	(e) A3d(5) (SG117) 3d Slate-Lilac. Very fine used with very light marking, brilliant face	\$ 75
	(f) A3d(7) (SG117) 3d Mauve-Lilac. Again a very pale shade but marking well of the face and perfect centring	\$100
	(g) A3d(8) (SG118) 3d Deep Mauve. One of the deepest shades we have seen in this magnificent copy with marking well off the face. Very extreme example of the shade (Catalogued \$275)	\$250
	(h) A3d(10) (SG118) 3d Pale Mauve. Centred a little high but a brilliant example of this shade, light marking well off the face. Very nice example (Catalogued \$200)	\$150
4d Rose		
Unused		

OFFER OF THE MONTH – UNIQUE ITEM

- 909 (a) **A4a(1) (SG119) 4d Rose , unused.** This month we have pleasure in offering the "largest known" multiple unused of this scarce stamp – an unsevered pair. This unique item comes from the M.C. Stanley collection and Mr Stanley's contention that the stamp was the largest known multiple has been borne out by his own twenty five years of observation and our own additional twenty years. No other multiple has ever appeared. This is a magnificent item and by definition will never be repeated **\$12,500**

- (b) **A4a(1) (SG119) 4d Rose ditto, unused.** Lovely fresh example centred slightly high and to the right but brilliant of the great rarity. This is the paler shade and is a very very true example. (Catalogued \$6,250) **\$5,250**

Used

- (c) **A4a(1) (SG119) 4d Rose,** very fine used example. Centred slightly to the right, marking off the face, very clean (Catalogued \$850) **\$775**
- (d) **A4a(2) (SG119) 4d Deep Rose.** Lovely fresh copy with marking off the face. Centred high and right but very fine (Catalogued \$875) **\$680**

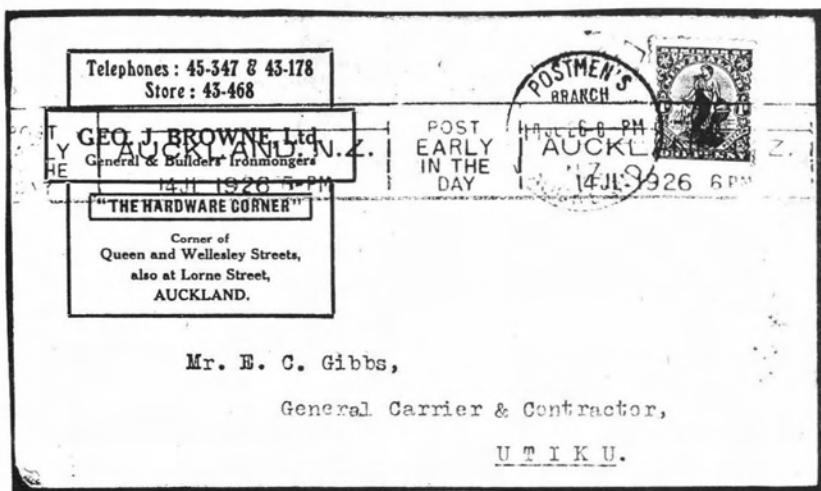
To be continued...

"Only 1 year of new issues and already I am very glad I joined. And I really appreciate the well postmarked stamps on the envelopes also as well as the friendly comments." (TJ – Cheshire)

A CENTURY OF COVERS FOR THE NEW MILLENNIUM NEW ZEALAND POSTAL HISTORY

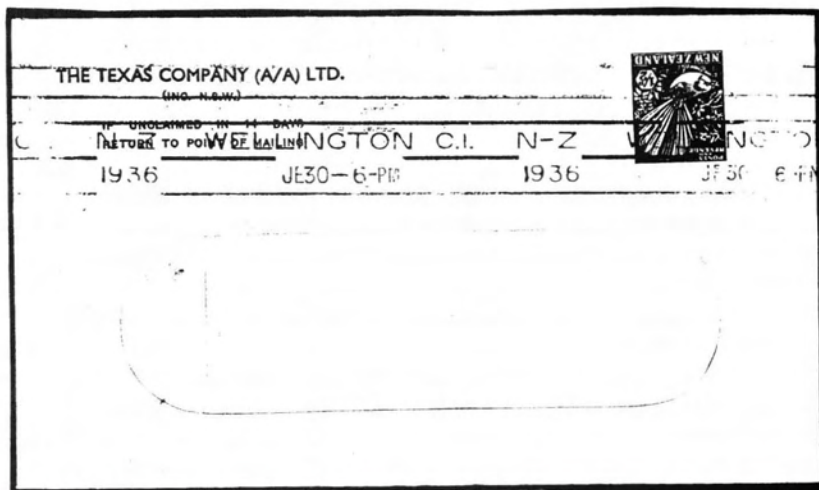
A fine selection of covers, all periods, all price ranges, many at exceptionally good prices. Some particularly interesting usages here, especially in the 1935 Pictorials section.

1. 1858 Oct 21 Petre to Wellington Oct 23. Stampless letter sheet with one of the finest strikes 'Paid At Petre, New Zealand' crowned circle handstamp. A wonderful exhibition item, Very Fine **\$1,875**
2. 1903 Apr 2 U.S. 1c embossed envelope franked 'Packet Boat' to Auckland, plus fine strike 'NZ Marine PO RMS Ventura' cds. **\$ 385**
3. 1903/4 set of five Travelling Post Office postmarks: Dunedin, Auckland, New Plymouth, Christchurch, Invercargill on five 1d Universal covers to Australia **\$ 75**
4. 1905 June 15 Auckland to Australia June 22, machine cancel on 2d Pembroke Peak reduced p.14 E6b **\$ 20**
5. 1907 Apr 11 Lichfield St. (Christchurch) to London May 21, via "Frisco", franked with fine strike very early meter-mark: Moss machine number 3 small circular 'New Zealand Postage Paid', plus boxed cachet 'Christchurch New Zealand Official Paid' alongside. Superb specialist item **\$ 385**
6. 1919 Sept 4 Christchurch to London, franked fine Moss machine Model D 'Postage Paid 3 Halfpence Christchurch', plus circular "Christchurch Paid" frank. Another fine cover **\$ 225**
7. 1920 Feb 23 On Public Trust Office Business window envelope from Wellington, franked Moss Machine Model E 'Postage Paid 3 Halfpence P. Trust', plus circular 'Wellington 1½d Paid Feb 24' postmark. Rare **\$ 225**
8. 1920 March 31 Wellington to Bristol, franked Moss machine 3 Halfpence Wellington, plus Courtenay Place cds and Wellington 1½d Paid postmarks, on reverse NZ Govt Railways Visit New Zealand Mitre Peak, Milford Sound cinderella. Lovely item **\$ 250**
9. 1921 May 9 Wellington to London June 1, franked two strikes Moss machine One Penny Wellington, plus Wellington 2d Paid cds on advertising envelope Midland Hotel, Wellington. **\$ 175**
10. 1924 July 29 Auckland to USA, franked Moss machine One Penny Auckland on advertising envelope JJ Craig Ltd Shipowners, Carriers, Coal and Lime Merchants, Build in Brick. Neat cover **\$ 50**
11. 1926 Jan 14 Dunedin to Auckland, Dunedin Exhibition registered cover franked Dunedin Exhibition set of three S17a/c tied Exhibition postmarks and Dunedin Exhibition Dunedin R registration label with part octagonal frank, on reverse embossed label FG Steinert Confectioner 63 Queen Street and St Kevins Arcade Newton Auckland **\$ 240**
12. 1926 July 14 Auckland to Utiku Jul 16 backstamp franked 1d Dominion Cowan R5/24 Broken Globe flaw J6a(w) tied Auckland slogan and Auckland Postmen's Branch cds, on advertising envelope Geo J Browne Ltd, The Hardware Corner and containing original letter on Geo J Browne Ltd headed letterpaper, regarding vices and anvils! Most interesting item **\$ 125**



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|--|----------|
| 13. 1930 Dec 22 Gisborne to Lower Hutt, franked 1930 Health T2a, plus To Pay 1d Double Deficiency cachet, plus 1d postage due Y16e, on reverse manuscript 31/12/30 | \$ 75 |
| 14. 1931 Dec 24 Gisborne to Lower Hutt, Wellington backstamp 24 Dec flown cover franked AirMail 3d, 7d, V1a, V3a plus 'Christmas Air Mail 24 th December 1931 by Air from Gisborne' cachet. | \$ 100 |
| 15. 1931 Dec 24, as No.14, except franked AirMail 4d, 5d, V2a, V4a | \$ 100 |
| 16. 1935 May 1, L1a 1/2d fantail x 3, L2a 1d kiwi on illustrated FDC Te Aro to Wellington | \$ 28 |
| 17. 1935 May 1, L2a 1d kiwi on illustrated FDC Timaru local, designer autographed by RJG Collins, fine | \$ 45 |
| 18. 1935 May 1, L3a 1 1/2d Maori cooking on illustrated FDC Wellington to Gisborne | \$ 20 |
| 19. 1935 May 1, L3a 1 1/2d Maori cooking on blank FDC Upper Symonds Street to Canada | \$ 17 |
| 20. 1935 May 1, L4a 2d Whare on illustrated FDC Wellington to Napier | \$ 12 |
| 21. 1935 May 1, L4a 2d Whare on blank FDC Upper Symonds Street to Canada | \$ 6 |
| 22. 1935 May 1, L5a 2 1/2d Mt Cook on blank FDC Upper Symonds Street to Canada | \$ 37.50 |
| 23. 1935 May 1, L6a 3d Maori Girl on blank FDC Upper Symonds Street to Canada | \$ 5 |
| 24. 1935 May 1, L7a 4d Mitre Peak on blank FDC Upper Symonds Street to Canada | \$ 5 |
| 25. 1935 May 1, L8a 5d swordfish on blank FDC Upper Symonds Street to Canada | \$ 37.50 |
| 26. 1935 May 1, L9a 6d harvesting on illustrated FDC Wellington to England | \$ 25 |

27. 1935 May 1, L9a 6d harvesting on blank FDC Upper Symonds Street to Canada \$ 7
28. 1935 May 1, L10a 8d tuatara on blank FDC Upper Symonds Street to Canada \$ 7
29. 1935 May 1, L11a panel on blank FDC Upper Symonds Street to Canada \$ 10
30. 1935 May 1, L12a 1/- tui on blank FDC Upper Symonds Street to Canada \$ 20
31. 1935 July 19, L2a 1d kiwi Wellington 1935 Silver Jubilee slogan to Utiku 20 July backstamp, containing letter on The Empire Hotel Wellington headed notepaper 'To Ted... from Flo' \$ 20
32. 1935 Aug 6, L2a 1d kiwi Wellington 1935 Silver Jubilee slogan to New York, received backstamp Aug 27 \$ 20
33. 1936 Jan 14, L7a 4d Mitre Peak on registered cover Dunedin to USA, backstamps Feb 7 San Francisco, Feb 11, Dedham, Mass \$ 20
34. 1936 Apr 29, L8a 5d swordfish on registered cover Auckland to USA 'per Mariposa', backstamps May 16 San Pedro, May 21 Pawtucket R.I. \$ 35
35. 1936 June 30, L1b ½d fantail Wellington to Utiku 2 July, stamp is left selvedge copy R8/1 LV1c/d Clematis flaw, lovely cover \$ 125



To be continued

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Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscription: \$45.00. ISSN 1172-0166

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