

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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FINE AND RARE

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES
2002 – The Year in Stamp Design
by Warwick Paterson

If there's one thing that has characterised New Zealand stamp design over the past few years it is the degree of control that has been exercised over expenditure in the Stamps Business Unit. Now I'm not talking about travel and entertaining – of that more in a minute – but the Stamps Business Unit, as a department of New Zealand Post has undergone a number of changes and gives all the appearance of being under fairly strict oversight when it comes to expenditure on stamp designs and production of the issues themselves. Stamp design now is handled by a different company known as CommArts and it appears that matters of policy regarding stamps and matters governing the stamp design and production process are now handled by a somewhat more compact part of the group. As far as can be seen this change is being effected in the name of efficiency but it's possible that the new set-up exerts a greater fiscal control over the processes.

CommArts, by the way is a 60% owned subsidiary of New Zealand Post and is independently charged with seeking and selecting designs from a wide range of established designers and design houses; then carrying designs forward, accepting quotations and dealing directly with stamp printers like Southern Colour Print in Dunedin, to produce all the stamps issued by New Zealand Post. As might be expected, the Stamps Business Unit at New Zealand Post exercises contractual controls over CommArts and is responsible for ensuring that its interests and those of New Zealand Post are met under this outsourcing arrangement. Whether such an arrangement engenders an improvement in stamp design over time or not remains to be seen. It may well be that a subsidiary organisation operating within strict guidelines (see CP Newsletter November 2002, page 3) is progressively neutralised as an innovative and daring trail-blazer. I'm bound to say evidence of the last year's issues would not bear that out, and would in fact, suggest the opposite.

Here are the standard criteria which I keep in mind when offering criticism of New Zealand stamp designs. **Theme**: strong emotional and intellectual appeal, **Size and Proportion**: appropriate composition, pleasing to the eye, balance and flow, **Colours**: harmony subtleties, sufficient contrast, **Clarity/Visual Impact**: uncluttered design elements, central focus legible and clear lettering, 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**: suited to the prospective audience, **Cohesion of Set**: integrity of purpose achieved.

Nevertheless the signs currently are that New Zealand Post is still concerned to maintain the quality of its issues (thank heavens) and the process of improvement which has taken place over time. I have heard over the grapevine that Lindy Fisher, perhaps the most competent New Zealand designer of the current period, is still working on designs for New Zealand Post and even if all their issues cannot be original hand-drawn artistic masterpieces, then at least some will be, and that will serve to establish a benchmark for the rest!

However the conditions which must be weighing very strongly on New Zealand Post Board and financial controllers is the emergence over the past year of disturbing areas of profligacy, both at the highest level in the organisation and at a managerial level, at least at one of the major subsidiaries. These have been the subject of much news reporting not to say New Zealand Post's own introspection and dismay at some of the slack cost controls which have been shown to be operating in the organisation. It may well be that trail-blazing subsidiaries such as Transend, the international consultancy of New Zealand Post may feel that they have to operate within a culture of lavish expenditure on occasion in order to achieve the sort of international clout that they so obviously seek. Nevertheless it has been a matter of wide speculation over the past month or two where – resulting from some anonymous reports made a year or two ago – it has now come to light that certain sectors of management have been living high on the hog at the expense of their organisation and some aspects of the case do not make happy reading. Consider executives who choose to stay in the most expensive hotels in London, requesting “Hyde Park views” where perfectly adequate accommodation is available at a third of the cost; managers who are given the responsibility of developing the South American market and who never in fact go there and executives who travel from Madrid to London – a trip of two and a half hours – where common sense and an awareness of the need to control costs would suggest that mixing with the plebs in tourist class would be more in order than business class.

The latest revelations have emerged to the deep embarrassment of the Minister of State Owned Enterprises, and surely of Mr Elmar Toimé, the CEO of New Zealand Post. Both Mr Toimé and New Zealand Post during his tenure at the top have developed a reputation as an extremely efficient and tightly-run organisation focussed on the highest possible objectives, achieved in the most efficient way. The curious thing is that New Zealand Post has been successful in achieving this and much of what Transend has to offer the world is a direct result of this sort of commitment. It appears that even in Transend the excessive expenditure has been in pockets of the organisation only, rather than widespread. Nevertheless, the setting up of a centralised agency in Madrid several years ago which cost \$3,000,000 which was following practices which contravened Spanish domestic work permit and employment regulations betrays an unprofessionalism which is hard to understand in such an organisation. The agency was closed and with it went the three million dollars of tax payers' money without apparently very much to show for it. In any other organisation heads would have rolled but one has to question the quality of the advice the organisation sought and received in trying to make sense of the whole debacle.

Perhaps this sets New Zealand Posts's attitude to spending money on stamp designs and production in context. If the money managers in the company are excessively aware of costs and police them rigidly who can blame them at a time when New Zealand Post is facing such serious competition in electronic mail and in deregulation where Postal Operators are continuing to make inroads, however incrementally?

“Stamp collecting, the CP catalogue and its Australian companion, have given me a great deal of pleasure over more than four decades and I must pay tribute to the very high quality of your product.” (PRS, NSW)

And here are some quotations to play with (as usual!). Bear with me.

Unlike the artist referred to by Man Ray, the French photographer when he said “*a creator needs only one enthusiast to justify him*”, regrettably the artist in stamp design better satisfy somewhat better percentage even if he is a real design innovator! With my well-known bias towards hand drawn creativity in stamp design (as opposed to computer-aided images) is nicely encapsulated in a quotation by Pauline Kael, an American critic writing in 1968, Kael said – pejoratively – “*being creative is having something to sell or knowing how to sell something, or having sold something. It has been taken over by what we used to mean by being ‘wised up’ knowing the tricks, the shortcuts*”. Armchair critics will have to decide this year whether that applies to New Zealand Post! And finally, Arthur Koestler, the British philosopher commented “*creative activity could be described as a type of learning process where teacher and pupil are located in the same individual*”. There’s only one New Zealand designer currently to whom I would apply that comment. But I’m getting ahead of myself, read on –

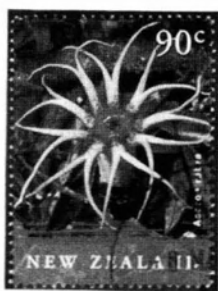
Group One Winners:

Year of the Horse (7th February, 2002)

I guess you need to be a horse-lover or follower of Harness Racing or Galloping fully to appreciate these designs. Unless you fall into these categories, action pictures of horses tend to have them all looking, if not the same, then certainly very similar. Nothing of the character or courage of the animals comes over in these still shots – magnificent specimens as they may be in this set of relatively large designs. I am not sure that the designer (Kevin Dunkely) has fully appreciated this fact because he has done very little to counter it. The inclusion as a basic format of a large oval, part coloured, surrounding the principal image has the effect of standardising the designs. I can appreciate why a designer might employ this sort of device as it ties the set together and gives each design a part in the composite whole. Other standard devices used in this issue are the crowd scene, outside the oval in each case, and the horizontally blurred background giving the impression of rapid motion as if the photographer had to pick up the moving image with the movement of his camera to avoid blurring of the subject. I doubt that with modern photographic equipment this is actually necessary, but it certainly gets the point over! Nevertheless I must say that the use of all these “devices” and some of them rather contrived, weakens the impact of the set, and takes away from the subjects rather than enhancing them. There’s a feeling in my mind that if the artist had gone back to the drawing board and played around with ways of picking out the horses in greater contrast to the confused backgrounds, then the set would have been that much more effective. In stamp design, there is a real danger of trying to pack too much “meaning” into a small space presumably to make sure that the punters are getting their two bobs’ worth. Certainly not a bad set but then not as memorable and “classic” as it could have been. The Greeks did it better several millennia ago. Have another look at the Elgin marbles spirited away to the British Museum for horses with character!

Native Fungi (6th March, 2002)

This set, as suggested by Rob Talbot in his original notes, is a real trip into phantasmagoria. Fungi have developed a vast and often brilliant palette of colour and a fascinating range of shapes and textures. The designer, cleverly, has let each plant stand on its own against a background which should have worked against the designs but ends up enhancing them. There is no gimmickry here or standardisation (apart from



the lettering and value of course) and the result is a riot of colour and form. It is difficult to fault a set like this, which (photographically) faithfully reproduces the subjects. Conceivably an artist of great brilliance could bring even more out of the colours and textures, but it would be churlish to find fault for that reason. This is a fascinating and highly authentic set if not exactly a beautiful one. And it surely does not fall short on the grounds of originality. The designer was DNA Design, Wellington.

Architectural Heritage (3rd April, 2002)

During the 19th century when most of the buildings depicted here were erected, supplies of excellent native timber were so plentiful that timber was the cheapest building material and hence most buildings of modest size were wooden structures. As long as I can remember this has been given as the reason that New Zealand does not have a great deal of architecture of note and why many buildings which may have been significant in their time have either fallen into disrepair or been knocked down. Two qualifications: because of the Gold-Rush and the immediate liquidity that this produced, Dunedin and Christchurch, but particularly the former, received some of the best non-wooden buildings in the country and, not by accident, three of these designs represented buildings from these two cities. Qualification number two: Government Buildings in Wellington (later destroyed by fire) was not in fact a stone building but had a timber structure – one of the largest such in the world. A similar building is St Mary's Cathedral in Auckland which is made completely of timber and which I believe was one of the largest timber-framed churches in the world. It was some years ago moved the equivalent of a city block across a major thoroughfare and planted back in its correct orientation next to the Auckland Cathedral. The stamps themselves are among the most innovative recently and are the type which give one a real lift when they are issued. Essentially the designer has used, for the miniature sheet which comprises all the designs and values, understated pastel colours for the frames and even the human figures, thus subordinating these extra features to the undoubted appeal of the structures. This designer (Mission Hall Design Group Ltd) then has achieved at a stroke what the designer of the race horses failed to do. He has recognised that in the small space of a stamp it is reasonable only to expect one major idea to be projected with any force at all. Even here, the designers have attempted to include in the pastel panel at the bottom of the stamps an architectural outline of the buildings' profiles which I think is a mistake (although not a fatal one). I particularly like Government Buildings Wellington and the way it fades in the distance with its human figures in period costume and horse-drawn buggy in the foreground. This design is one of the most evocative I have seen for some years, achieving somehow a real sense of period and of history. The Auckland War Memorial Museum (40c) is fast becoming an international symbol of Auckland and deservedly so with its classical outline and Classical front. The Auckland Sky Tower (\$2) when it was first erected was a subject of some controversy but as a backdrop to the America's Cup Races this year (2003) is also fast becoming an internationally recognised outline. In the 80c the old Kemp House (Stone Store – Kerikeri) achieves a degree of Georgian majesty and the horses and humans in the foreground are cleverly incorporated without obscuring anything of the interest in the building. This is New Zealand stamp design at its cleverest – perfectly pitched and very representative of our country without being fussy and mawkish.

"But, CP's reputation is impeccable and I am sure you would be willing to provide a letter to document the provenance" (RBL, U.S.A.)

Art meets Craft (2nd May 2002)

Two of the designs in this seven design set were produced in Sweden and the 40c flax basket and \$2.00 glass vase were part of the joint issue – another innovation for this set.

This is certainly the most artistic of this year's range of designs and – in the case of most of the issue superbly balanced and highly informative representations of their subjects. All are modern artefacts of course and at a stroke give New Zealand a little more presence in the creative world of art than it had before. A couple of the designs in my opinion fall short of the standard set by the others. These are the \$1.30 and the \$1.50 which although fully representational, don't quite "make it" in the way the 40c Flax Basket and \$2.00 Glass (both produced in Sweden) do. But above all there is nothing like a plain background to concentrate the eye on the subject of the stamp and this set moves further away from the clutter and aspect of "trying too hard" with which some sets seem to be hobbled. Moreover, the inclusion of two recess-engraved stamps shows just what a superb process this type of printing still is for stamp design. Cheap and nasty it sure ain't, with a powerful mix of colour, detail, form, artistic balance and information all wrapped up in one small package. I have no doubt that cost prevents a country like New Zealand returning to line engraving as a serious contender in stamp production but isn't it nice to see it again in this issue creating designs which will look as sound and effective in 250 years as they do now. I have a tiny 7,000 year old earthenware slipware bottle in perfect condition. Its balance and design are the equal of anything produced today. Now that's good design, and so are these two stamps.

Queen Mother's Memorial (5th June, 2002)

If you are as famous and revered a figure as the Queen Mother is then I should think that this is the type of commemorative which you would like to have designed and issued in your memory. As pointed out in the newsletter originally, there is no black border but nevertheless the portrait is one of abiding familiarity and respect in which the Queen Mother was held in this country. This is a formal design with a simple frame and simple but austere lettering. The Queen Mother is caught in a thoughtful mood. It would be hard to improve on this impressive "in memoriam" design.

NZ Post Children's Book Festival (5th June, 2002)

These stamps appear in a miniature sheet of 10 different designs all with a face value of 40c. Children's doodles have long been a favourite of stamp designers, usually for Christmas stamps but always clearly for a youth audience. Whether children who sit in classrooms whose walls are festooned with such masterpieces appreciate them remains to be seen! Whatever, they do make an easy stamp design because with a minimum of tuning they can simply be reduced to stamp size, be produced and issued. Come to think of it, maybe it's the adults who are the target market who can be expected to look at them with a certain amount of indulgence – "out of the mouths of babes" style of thing. Normally I can take or leave this type of effort but I have to say this year that this set succeeds remarkably well. The designs were produced in a design-a-stamp competition by the children and clearly the selection panel has had some fun with them.

To me they fall into two distinct groups: a) those with good balance, strong images, economy of line and good focus, and b) those with genuine humour lurking close below the surface. It's not hard to see some of these kids going on to produce very fine designs in a few years. Each of them shows an inventive use of artistic devices to make their point and in the case of one or two they would stand up tolerably in any company

for general purpose use. In other words, the designs all show real talent and are satisfying on several levels. There is a definite absence of patronisation in the selection and the judges of the competition have been wise enough to identify and highlight areas of skill rather than take a dismissive attitude to a child's efforts. For these reasons I see this set as a definite step forward for New Zealand Post. Bravo!

Scenic Coastlines (3rd July, 2002)

A continuation of the scenic themes which are becoming so familiar in their style and content. In their photographic reproductions these convey a lot of the sense of New Zealand's wild and windy coastlines – a reminder of just how far from anywhere in the Southern Ocean with its roaring 40's.

Children's Health – Healthy Eating: Fruit and Vegetables (7th August, 2002)

More trailblazing! New Zealand Post this year with its Health Stamps shows that it is fully in step with the modern move to fruit, vegetables, and fibre foods as the principal components in a healthy diet. The vibrant colours of this set seem to me to emphasise the very high quality of produce in New Zealand. These are really quite simple designs although the cascade of products in each case makes them seem less so – a riot of colour and texture. Its hard to be critical of designs like these. They get away from ingenuous children's games and pleasures which have been so much of a cliché in New Zealand Healths for so long. Another flight to maturity!

Christmas – Church Interiors (4th September, 2002)

This is a set which seems to offer so much but in the end failed to deliver. I have studied it carefully, listened to the comments people made when they were issued (largely uncomplimentary) and tried to clarify in my own mind why they seem to fall so far short. I am convinced now that this falls into two clear categories, and neither has anything to do with the subjects chosen. First of all the choice of colours. The general effect is sombre, samey and unattractive to the eye. All the details of the church interiors are present and the eye feasts on that – with an effort. I am quite sure that the churches themselves are variously utterly charming, colourful, majestic, austere and architecturally satisfying. None of this comes over in the designs. Yet again the problem is the intrusion of a repeated major shape or device which I mentioned in connection with the Group One Winners. Here the super imposition is the shape on an arch which is standard for every design and dominates – even overpowers – the variety of styles and shapes which are such an individual feature of the churches concerned. There isn't a church here which uses a simple Norman arch in its design. In the 40c the roof has a Maori Meeting House design; in the 80c the timber beams give the shape of an arch or arches. There's nothing simple about them. In the 90c there may be arches there but they are not Norman arches and the roof shown appears to be octagonal. In the \$1.30 the style is very modern, very austere, and has elements of arches, but is certainly not overpowered by them. In the \$1.50 the arch is a more rounded more Romanesque style, and in the \$2.00 the church features circles and perpendiculars to tremendous effect. In every case these designs are spoilt by the presumption of the designer to impose his own traditional ecclesiastical symbol on top of them – the traditional Norman arch of mediaeval churches and cathedrals in France and in Britain. Here I feel quite confident in criticising the designer for what I think is the over-reliance on a stylistic device which, although it seems appropriate, is in the end self-defeating and spoils what should have been a brilliant and classic series of designs.

In the joint issue with Vatican City (\$1.50) (21st November 2002) the ancient painting depicted gives a strong historical depiction of the birth of Christ and would stand up in any company of Christmas issues.

Leading the Waves (2nd October 2002)

These are profoundly unsuccessful designs in my opinion for a number of quite basic reasons. First of all the background, deep greens and purples (and other colours) does little to enhance the subjects or draw you into the design for a closer look. If you do take a closer look you realise that there are the shapes of yachts and launches but almost without exception they are uninspiring illustrations without movement or excitement. To me these are a collection of “stills” of boat designs and the stamp designs themselves fall into the trap of trying too hard to be clever. Utterly forgettable.

Americas Cup (2nd October, 2002)

Issued at the same time as Leading the Waves (above) this is a set to commemorate the contesting of the Americas Cup in the waters off Auckland in February 2003. These stamps were issued in time to coincide with the racing of the Challengers’ Series beginning in late 2002. These stamps succeed a little better and appear to have been designed with a little more inspiration. The \$1.30 conveys the massive sail seen in the races – a powerful image. \$1.50 gives a good impression of light on water with yachts battling it out around the course and the \$2.00 gives an impression of wind and wave which is authentic enough but not always borne out by the insistence of the race organisers and racing rules on ideal conditions for racing. Quite an artistic and well executed set although hardly anything startling.

Holiday Hideaways (6th November, 2002)

This is a real “good ole boy” set of designs if there ever was one. The traditional Kiwi holiday home, be it bach or crib, is usually as shown in these designs just a corrugated iron shack nestling as close as possible to the beach on some section of New Zealand’s coast. I am not sure what is gained by illustrating these atrocious buildings unless it is to excite feelings of nostalgia for a more egalitarian New Zealand, which certainly did exist in greater measure than it does today. The types of houses that are built at holiday resorts and some subdivisions now-days tend to be of somewhat higher quality and are a lot more comfortable. Which I guess proves that nostalgia ain’t what it used to be!

The Lord of the Rings II: The Two Towers (4th December, 2002)

Very much in the same order as last year’s issue, this time featuring some new characters not seen in the first instalment. Frodo still appears with a startled look, but in subtle ways the emphasis has changed. No doubt, once one has a chance to see the film, many of these designs will fall into place. Above all to me, Peter Jackson the director’s minute attention to detail comes forth, even in these stamp designs. Things like suits of armour, buildings, even the garb of the Orc Raiders, is perfect in every particular, and whatever it does for the films, it certainly makes wonderful subjects for memorable stamp images. Nothing cheap, nasty and unsophisticated here. Stamps and films are busy putting New Zealand on the map at the beginning of the 21st century.

“Stamp collecting, the CP catalogue and its Australian companion, have given me a great deal of pleasure over more than four decades and I must pay tribute to the very high quality of your product.” (PRS, NSW)

COLLECTIBLES RIDING HIGH! Are we Entering a New Age of Collectibles?

Hard on the heels of my article of several months ago which drew attention to a worldwide move to tangible property for investment, the Financial Times of December 14th 2002 contains a more detailed article about investment this time in the international rare book market.

Reading some of the details of the way the international market for first editions functions, I was struck by the strong similarities between books as collectibles and stamps (and indeed many other rare artefacts).

First editions it seems are running hot and are now “in the grip of an obsession” according to the FT. Harry Potter and The Lord of the Rings are leading the charge and the market has now reached a level which is widely thought to be unsustainable. Recently the first edition of J.K. Rowling’s first Harry Potter book sold for nearly £38,000 (approximately \$NZ110,000). With many modern first editions selling for many times the value of the classical equivalents you can’t help feeling the emergence of another investment bubble. *Stamp comparison: the 1996 “Teddy Bear” error which, at its height, sold at \$2,500 (\$3,500 for the self adhesive). More recently auction realisations have approximated \$1,100 and as we at CP have found there is an extremely healthy retail market for this rare, modern error at \$1,500 and firming. These high levels and the volatility implied compare with the slower rise of the classics like the Full Face Queens or indeed today some of the middle issues (Edward 7th, George 5th). The question is, were the original Teddy Bear prices sustainable and was it inevitable that there would be a drop in price as occurred followed by a slow rise.*

However, it’s not the first editions of children’s books or fantasies that are hitting the high spots. The first edition of *Ulysses* by James Joyce fetches far more than the first edition of a centuries old classic. Nevertheless, there are still pockets of good value in book buying and the interest may be set to continue awhile yet. Some statistics: *The overall value of rare books has risen by 42.1% since December 1997, representing a 6.6% compound growth rate. The market is up by 77.9% in the ten years since December 1992, (in spite of a brief dip in 1993) representing a compound growth rate of 5.6%.* However book dealers recommend – as with stamps - that the earlier established classics (and this means published between 1450 and 1800) are a much better bet. Experienced booksellers, according to the FT, tend to be very nervous about recommending books as an investment tool because the vagaries of fashion can intervene. Nevertheless books are less volatile than art because it is not a highly-gearred business and there are institutions and collectors all round the world. *In this case the comment definitely applies to stamps as well. There are few dealers today of any experience who recommend stamps as an investment (which is not to say of course that there are not many stamps which have proved to be a very good investment over the long term.)*

Booksellers suggest that investors should always put quality first. “You must get absolutely the best copy you can.” A good provenance helps and for an example, a copy of A.A. Milne’s *Winnie the Pooh* inscribed by the author to his son, sold for over £100,000 in London several weeks ago. *Compare stamps again. Known copies of known*

rarities (from well-known collections) sell particularly well in stamps and must always command a premium price.

The internet is playing its part bringing the ability to compare prices on international markets, in turn gaining knowledge and in buying. Here books may differ a little from stamps to the extent that the pricing for classic stamps needs to be so finely judged that a buyer over the internet would need to leave a sizeable margin to allow for short-comings in the description of a given item. A precise pricing by a reputable dealer in this case is more likely to be safe, particularly where it is accompanied by a guarantee. "Go for the best of the best and leave the mediocre material behind. Condition is more important than it ever was before." This definitely applies to stamps today with buyers around the world applying stringent standards. The problem here, which may indeed impact on books, is that with the shortage of supply, collectors' condition standards tend to drop in collectibles and the lesser grades tend to increase in value relative to top grades. This is a trap for the unwary and always needs to be kept in mind when assessing price. Any "irrational exuberance" in any market will produce distortions and anomalies in pricing.

Finally, the greater internationalisation of the market is beginning to have an effect on prices and on popularity. Books used to be something of a niche collectible but now are favoured by enthusiasts in all countries.

Just another case of an historical flight to tangible property – along with gold – in response to uncertainty and fear in most other income-bearing investment markets.

Final thought:

If you want an idea of the markets which have experienced the greatest rises in the past 10 years and those which have followed more mediocre trendlines (and may yet have further to move!) try the following.

The steepest move has been in English 18th century furniture which has fully trebled in 10 years. Teddy Bear collectors – real bears that is – will find their exquisite specimens of vintage bears fall only a little short of this and the Bordeaux Wine Index – despite a hiccup in 1996/1999 – has reached virtually the same level as the bears. Further down the list comes 18th century porcelain with an increase less than twice starting value in 1992 and rare English coins which increased only 1.25 times. Art peaked in 1999/2000 at just under twice starting values, but has dropped back to about 1.75. And Toy Figures and Classic Cars have barely held their own in the race to find the best store of value and the most tempting prospects.

NEW ZEALAND DEREGULATED REGISTERED POSTAL OPERATORS UPDATE

Including New Zealand Post itself there are currently thirty-two registered Postal Operators operating throughout New Zealand. Seventeen of them are currently involved in mail handling and delivery within New Zealand to one degree or the other. The other fifteen operators are either currently inactive or are registered for reasons other than mail delivery within New Zealand.

The seventeen active Postal Operators are:

1. **New Zealand Post** itself, throughout New Zealand and the only operator in New Zealand's offshore islands, Stewart Island, The Chatham Islands, Gt Barrier Island and Waiheke Island.
2. **DXMail** are part of the Freightways group, delivering mail nationwide. Other than NZ Post DXMail is the most significant operator in New Zealand.

3. **Fastway Post New Zealand** delivering mail nationwide. Fastway Post have their own postal franchises throughout the country that sell postage-included envelopes and stamps. These products can be posted into the NZ Post network for delivery by NZ Post. Fastway also sell parcel products, which are for delivery through the Fastway Courier network.
4. **Pete's Post** delivery throughout most of the North Island of New Zealand – ten out of the North Island's fourteen zones. Pete's Post have recently entered the Auckland market and are offering a postage-included envelope to the market there. This is a different envelope to the one which they sell in other regions of the North Island. In these regions, they offer a range of products with a Pete's Post logo on it which could be delivered either directly by Pete's Post or by another postal operator. The postage-included envelopes being sold in Auckland have a gold logo on them and are only delivered through the NZ Post network.
5. **Circular Distributors** offering a nationwide delivery service.
6. **Rural Couriers Society (Coural)** offering a nationwide delivery service.
7. **EKO Post** in Auckland
8. **Masterpost** in Auckland
9. **QuikPost Waihi** in the Waikato
10. **Gisborne Mail** in Gisborne
11. **Quick Post** in Taupo
12. **Tui Deliveries** in the Manawatu
13. **Go Postal** on the Kapiti Coast and in the Manawatu
14. **Zero Post** on the Kapiti Coast
15. **Dunstan Mail** in Otago
16. **Pamfleet Post** in Otago
17. **Hometown Post** in Southland

There are two methods for other Postal Operators to access the NZ Post network:

Lodgement Agreement – for instance DX Mail and Pete's Post

Prepaid Agreement – for instance Fastway Post, Kiwi Mail, Posties Choice and Pete's Post. (*Kiwi Mail* and *Posties Choice* are two of the 'other fifteen operators' as mentioned above).

With acknowledgement to PostNews Magazine, NZ Post, Issue 143 August 2002

Addendum January 2003

Since the August 2002 PostNews there have been a number of changes to NZ Registered Postal Operators, as follows:

- Paragraph 1 – there are 31 registered operators (a change from 32).
- Paragraph 1 – 18 are involved in mail handling and delivery, and the other 13 are either currently inactive or registered for reasons other than mail delivery.
- Point 4 – Pete's Post delivers in 9 of the 14 North Island zones (a change from 10). Their postage-included envelope is offered in both the Auckland and Wellington markets.
- Point 9 – QuikPost Waihi has deregistered.
- Point 17 – Hometown Post are registered, but have not yet commenced their operations. For this reason they have regarded as 'currently inactive'.
- Other registered operators are G Post (Blenheim), Mailboxes Ltd (nationwide), and Destination Post Services (Wellington).

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.

NEW ZEALAND POST CEO QUILTS

At the end of last year it was announced that the Chief Executive of the company Elmar Toimé, is resigning and leaving to take a top job with Royal Mail Holdings in the UK. He leaves with the company harshly under the spotlight regarding the revelations of excessive expenditure in its subsidiary Transend Worldwide. Mr Toimé also had a seat on the board of the latter.

Elmar Toimé has spent 15 years with New Zealand Post, the last 10 as Chief Executive. He is also a director of New Zealand Post-owned Kiwi Bank, and of several public companies. The fact that he moves on to a top job with Royal Mail Holdings in the UK gives some appreciation of his standing in the international postal industry. He has seen New Zealand Post through the difficult phases of deregulation and the development of electronic communications. Mr Toimé has always, in my experience, taken a keen interest in New Zealand Post stamp designs and the way they are received by the public. He's even been known to write to CP Newsletter's editor with a few constructive suggestions about how they should be criticised. We at CP Ltd are sorry to see his stewardship of the company come to an end.

NEW ZEALAND POST Proposed New Issues 2003

- 8 January – The America's Cup Team New Zealand – The Defence – 3 stamps and a miniature sheet
- 5 February – Year of the Sheep – 5 stamps with commemorative gutters and a miniature sheet
- 5 March – Royal New Zealand Ballet 50th Anniversary – 5 stamps
- 2 April – New Zealand Military Uniforms
- 7 May – New Definitives
- 29 May – Sir Edmund Hillary's conquest of Mount Everest
- 4 June – 50th Anniversary of Queen Elizabeth II including a re-issue of re-valued stamps of the 1953 Coronation Set
- 2 July – Scenic New Zealand Waterways
- 6 August – Health – Children's Playgrounds
- 13 August – Sport and Leisure
- 3 September – Christmas 2003 Christmas decorations
- 5 November – Veteran Vehicles
- 5 November – Ross Dependency marine life
- 3 December – The Lord of the Rings Part III: The Return of the King

A 'HOT ITEM'

CP Packet Creates a Stir in the Deep South

Monday 9 December 2002 was a memorable day for us at CP here in Auckland. A valuable sending had been sent at the end of the previous week to a major client in a small very tourist-orientated centre in the South Island. A call came through from New Zealand Post's chief office in Christchurch at about 10am that a 'packet which had been identified as having been sent by CP Limited' was leaking white powder in the Postal Agency and that the Agency had been cleared of personnel and cordoned off. The crisis was now being attended to by the Fire Brigade and the Police. Now this is not the type of intelligence to settle your digestion on the run-up to lunch

and the situation was made worse in that we could not contact who had made the original call. 'Richard' (not his real name), a team leader from Christchurch and logically the postal agency in the small centre were both completely incommunicado. We visualised ranks of grim constables, jaws jutting like bricks, fending off the panicking locals.

By this time panic was setting in in Auckland and at last we managed to raise 'Richard', the team leader in Christchurch. Richard said with some surprise "Oh, hasn't the Fire Chief from Dunedin been in touch with you? – I will give him a call", and then hung up. As the temperature continued to rise a call eventually came through from the Dunedin Fire Chief who appeared to be supervising the operation. "No worries" said Barry the Fire Chief. "Emergency over".

The perception had arisen that there was a powder coming from the CP packet. One girl experienced a stinging sensation in her hand and it promptly began to swell up. Mass hysteria set in at the Agency and two other girls started complaining of ill affects. Was it Anthrax? – no Anthrax doesn't burn to the touch, or at least we don't think it does. Then had Al Qaeda struck again in the soft target of New Zealand tourism in the South Island. The girl with the stinging hand was medically examined at last and was found to have a small insect bite on the inside of her little finger. It appears that the other girls made a dramatic recovery on receiving this news and the item disappeared from Radio New Zealand News where it had been featuring large for several hours. Meanwhile we yelled at Barry the Fire Chief "don't irradiate that packet, it's worth \$8,500." "Oh no, we don't go that far," said Barry smugly.

Soft target indeed!

EARLY MAIL COACH SERVICES

The Way it Was (Cont.)

by Noel Lincoln

The through service from Taranaki continued and was gradually improved up to the time of the opening of the railway. Indeed a portion of the original service is still carried on from New Plymouth to Opunake with branches from the latter point to Eltham and Hawera. It is interesting to record that the existing New Plymouth-Opunake service is performed by Mr W.A.Jury, an old driver for Messrs Shepard and Hall. So excellent is the road that the journey of 40 miles is covered with regularity in 6½ hours each way.

Another noteworthy service was that between New Plymouth and Clifton (Urenui) established in 1867, and which with various changes continued until 1875 when the railway was opened to Waitara. Thenceforth mails were carried by coach from Waitara and the service has been extended till it now reaches Awakino, 49 miles distant.

The inland route in Taranaki was not opened up until comparatively recent times. In 1895 the mails were carried on horseback to Whangamomona once a week, the journey taking two days from Toko and three from Stratford. In 1904, although a coach was by this time employed in carrying the mails during a considerable period of the year the bags had still to be packed in winter owing to the bad condition of the roads. In 1897 a coach first carried the mails between Inglewood and Purangi, and between Stratford and Kaponga ten years later.

In concluding this somewhat disconnected account of early postal communication on the West Coast of the North Island, a tribute is due to the splendid services performed by mail-carriers of those by-gone times, prominent among whom were Mr Scott (after whom Scott's Ferry, in Rangitikei was named) and Mr Burling (for many years a settler at Waikanae, and who a few years ago passed away after attaining to a centenarian). These worthy men journeyed many a weary mile and endured hardship in carrying the mail through the troublous districts of the Manawatu and Rangitiki. Oftentimes, in the absence of roads and in grave risk of interference by hostile natives, a tinge of romance surrounds the early mail carrier, whose pluck and endurance in the performance of his public duties are worthy of a high place in the annals of the Dominion's history.

In other parts of the country, as in those already mentioned, mails were at first carried on foot. The newspaper press of 1857 records that the native who carried the mail from Napier to the interior had gone to the war and the service to Waipukurau had in consequence been suspended for some weeks. Regarding this service the Press two years later announced that it would in future be under the control of the Postmaster-General. That there was an element of distrust in the General Government of the day by the public is revealed in a remark at the conclusion of the article that "the less he (the Postmaster-General) interferes in the matter, the more efficient is likely to be the service." The interests of the natives appear, moreover to have been considered to a degree not fully appreciated by a correspondent at Wairoa who in 1865 wrote:

"The Wairoa mail just comes and goes when the postman likes. The Postmaster here has written to Napier to know what he should do regarding the non-arrival of the mail but can get no answer to his letters. If, (the correspondent plaintively concluded) a European had the mail he would have to find two sureties, but the natives have only to ask for the contract and it is theirs."

An important incident is referred to in the Hawkes Bay Herald of the 10th October, 1857, in the following words:

"On Tuesday evening we had to welcome the arrival of the first mail from Auckland – the bearers of it being detained by the extreme severity of the weather. We are sorry that the footsore natives should not on their arrival themselves have received a better welcome than that of a bed on the island without food or refreshment; but we hope that better arrangements will be made before the coming of the next mail".

In the following month the same newspaper advised its readers that – "The overland mail from Auckland arrived here on Monday morning and departed again on Wednesday afternoon. To whatever cause ascribable, the 'physique' of the mail – to use a somewhat anomalous expression – is getting 'small by degrees and beautifully less.' The first trip consisted of four men, the second of three, the third of two, and the fourth of one man. In this matter we write feelingly for we find that nearly one-half of the 'Heralds' were this time left behind, one tolerably filled bag containing sixty-one letters and fifty papers being all seemingly that the bearer could take". In 1859, referring to the English mail, the same newspaper recorded that – "The Hawkes Bay mails are intended in future to be forwarded **via** Wellington. In this instance it happens unfortunately to have been sent to Auckland whence we may, with good luck, get it in the course of another fortnight".

That the post office had quite an open mind as to how its mails should be conveyed is seen in an advertisement published in that year calling for tenders for a fortnightly overland mail from Wellington to Napier (to leave Wellington every alternate Tuesday at midday and to arrive at Napier on the following Monday) which made it a condition that the "tenderers should state the mode of conveyance". Later records declare that the first overland mails from Napier to Wellington were conveyed **via** Castlepoint in October, 1861. This service appears later to have been temporarily discontinued, for a newspaper paragraph of the 9th March, 1867, states that "it had been learned incidentally that the overland mail between Wellington and Napier had been re-established although no official intimation had yet been given to that effect". A weekly service was, however, regularly performed between Napier and Waipawa by means of what was known in those days as an Albert car, i.e., a vehicle drawn by three horses abreast.

Matters were improving. Later in the same month we are told that "a project is on foot to open up the interior of this (Hawkes Bay) Province as well as establish overland communication with Wellington by means of Cobbs' coaches. Mr Davies and Mr Peters, both of whom have been connected with similar undertakings in Wellington and elsewhere, have arrived in Napier". "At first", states the article, "They will require a subsidy from the Government and their final decision will depend upon the encouragement His Honour, the Superintendent, may be able to hold out."

At the beginning of the following year the firm inaugurated a service from Napier as far as Porangahau. Later on, the service was extended through to Wellington, the time occupied being five days. The coach left Wellington on Tuesday arriving at Napier on Saturday and left Napier on the return journey on the following Monday arriving at Wellington on Friday.

In 1870, the general Government organised a mail service from Napier northward receiving and delivering mails at the various military and other intermediate stations. In 1871, a service ran between Napier and Taupo, passengers being notified that part of the journey would be performed on horseback. The coach used was made by Messrs Faulkner and Riddell of Napier and after being taken to pieces at Petone was packed on horseback as far as Tarawera where it was put together and run to Taupo. At this time there were 100 pack-horses at work on the Taupo road carrying military stores. The 4th July, 1873, was a red-letter day for the settlers at Tauranga. An archway was raised and a public reception given to the first coach to arrive from Taupo. A riding party met the coach eight miles out and formed a guard of honour. In the evening the contractor, Mr Hannon, was entertained at supper, 60 persons gracing the festive board. In 1877 Messrs Hart and McKinley carried on a weekly coach service between Napier and Tauranga **via** Taupo and Rotorua, the subsidy being £8,000 per annum.

In 1865, a horse service was performed between Napier and Pikopiko (now Rissington). A settler who forcibly opened this mail to obtain his own correspondence was impressed with his wrong-doing during a subsequent period of six months imprisonment. *(to be continued...)*

"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)

"Your always fascinating Newsletter again read with considerable interest and enjoyment. My compliments on the publication of Noel Lincoln's article – well deserving of being recorded.

Was the title to this article Noel Lincoln's own or devised in your office? Mail 'coaches' never travelled the overland route between Auckland and New Plymouth – see 2d value 1955 postage stamp centenary – while its introduction on the Wellington – New Plymouth section only came in the late 1860s. If you visualise the coastline with the harbours and rivers to be crossed, cliffs to be fought around, and swamps to be negotiated one can understand why on foot or horses had to be used" – (Robin Startup – Masterton) *The title was Linc's – we published the article strictly 'as written' – W.P.*

FIFTY YEARS AGO

by Campbell Paterson

From the Newsletter – February 1953

New 3d Provisional M18a

The new provisional is reported as having been first on sale in Christchurch on the 12th December 1952. The Government Philatelic Bulletin states that 1d stamps from Plates 108, 112, 113, 114, 115, 116, 117, and 118 have been surcharged. So far I have seen Plate 112 only, but since 108 is always on the "equal parts" paper (fine vert. mesh), and the others mentioned are always on Wiggins Teape Royal Cypher paper (coarse, vert. mesh), it would seem that there will be two new stamps to list in the Catalogue. The wording of the Bulletin makes it clear that other plates may possibly be surcharged later. No varieties of surcharge have been reported, but Newsletter readers may care to check back on Mr Mohr's reports on these 1d plates for details of re-entries found earlier. Plate 115 has a large number, though none is very outstanding.

George VI Varieties

I know readers will be delighted to learn that after a fairly long lapse I have some new reports from Mr F.J. Mohr. Comments in parentheses are mine.

2d Plate 140 – Row 7/1 light impression (quite noticeable in a block). The following show extra lines of colour: R2/6, right line of right panel extends to bottom frame line (definite); R7/11, at foot of right panel (quite good) ; R7/17, at top of right panel (faint))

2d Plate 141 – No clear varieties noticed. However, extra fine lines of colour on the following may be evidence of retouching: R2/5, inside right frame line near top; R6/19 inside right frame line top to bottom; R9/4 and R9/8, inside left frame line near top (all faint)).

2d Plate 144 – Nothing noticed except a possible flaw (?) in right panel of R10/2. Very faint.

2d Plate 145 – R1/7 Retouch? left frame line; R4/10, retouch top left panel; R6/8, firm line of colour outside top left panel; R8/4 thickened right frame line at bottom. (These are all quite good; in any colour but yellow they would be even better. R8/4 is the best).

1/- Tui – Unrecorded retouches. Mr Mohr has been studying early sheets of this stamp and reports: R3/2 – The leaf that forms the extreme top right corner retouched. R6/1 – Clear retouching of the background lines in front of the bird. The "shadow line" (which faintly outlines the bird) is almost invisible in this case. R8/1 – Retouching evident. Note retouching slip in the form of a line from the inside corner of the frame by the last E of REVENUE.

2/- Captain Cook L13c(z) Watermark Inverted

Mr J. White has sent in a copy of this variety which confirms my belief in its existence. While I was editor of Pim's Catalogue I listed it, but its existence was later questioned and I decided to omit it pro tem. It must be exceedingly scarce.

3/- George VI Invert Wmk M16a(Y), M16a(X)

I was in error last month in saying that there is no way to distinguish between the inverts from Plate 2-1 and those from 3A-1. There is actually some difference in the shades. I should have said that there are no **plate characteristics** by which to distinguish between the plates.

1/- Upright Wmk (Die II) Invert: M13c(Z)

This has just been found – a single sheet (I understand) having turned up in Palmerston North. The plate involved was 4-2. It is probably well known that hitherto only one copy (a used specimen) has ever been found, and that at least three years ago, so presumably the earlier sheet is irretrievably lost to philately. We managed to obtain (at a price) the larger portion of the sheet, but such a number is quite inadequate for our needs, so we had to fall back once again on the old method of drawing names out of a hat to see who would be the lucky ones

1/3d Plates and Watermarks M14b, M14c

Plate 3A-2 has hitherto been known only with sideways watermark, while Plate 4-2 has been known only with upright. Later we heard a report (December Newsletter) of 4-2 with sideways watermark (which we have still not seen). Now Mr R.E. Croudish sends us a plate block of 3A-2 with upright wmk! Truly New Zealand stamps can always be relied upon to be interesting – never a dull moment! We can use lots of these plates (3A-2 upright, 4-2 sideways), so why not make some easy money by supplying us?

3d Provisional Plate 108:

Mr P.E. Hudson sprang me a real surprise by producing the Provisional Plate 108 on coarse (Wiggins Teape Royal Cypher) paper. Since Plate 108 in its 1d form has never been reported on W.T. paper, this is most unexpected.

Only time will tell whether this block is freakish or whether all Plate 108 Provisionals are on coarse paper. Certainly it should start a hunt to find the 1d Plate 108 on coarse also. That would be quite a rarity. I would be greatly helped by reports of all Provisional plates found. Would collectors please help? Needless to say we need supplies of these Provisional Plates, so any offer will be welcome.

FIRST SIDEFACES

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|-----|-----|--|-------|
| 583 | (a) | C1b 1d Deep-Lilac wmk, W3 HM p.10x12½ very fine used, if centred high | \$65 |
| | | or C1b(x) 1d ditto , irregular compound perf (one side perf 10). Central obliterator "C" but light and stamp well centred – really lovely example | \$85 |
| | (b) | C1f 1d ditto , wmk HM p.12x11½, set of very fine used in the three shades, Mauve-Lilac, Deep Mauve-Lilac and Pale Mauve-Lilac. Beautifully centred, light marks | \$40 |
| | (c) | C2a 2d Rose wmk W3 HM p.12½. The three listed shades Rose, Pale Rose and Deep Rose in superb, well-centred used copies | \$60 |
| | (d) | C2c 2d ditto , wmk W1 HM p.12½ Deep Rose. Fine commercially used example on the "Large Star" paper (Catalogued \$35) | \$25 |
| | (e) | C2f 2d ditto , wmk W3 HM p.12x11½. Set of the three listed shades in fine, well centred condition, used | \$40 |
| | (f) | C3a 3d Deep Brown , wmk W3 HM p.12½, VLH example, well centred, fine (Catalogued \$250) | \$200 |

1898 PICTORIALS FINE AND RARE

50(a) E21h (SG348) 1906 5/- Mt Cook

Mixed perfs (p.11 used to correct p.14 inaccuracies). A lower selvage copy, lightly hinged mint, fine and fresh with super colour. An excellent example of this rare stamp. \$5,000

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|-----|--|-------|
| (g) | C4a 4d Indian Red , wmk W3 HM p.12½, very fine commercially used example (Catalogued \$160) | \$150 |
| (h) | C4d 4d ditto , wmk W3 HM p.12x11½. Superb UHM example, slight small o/c – brilliant (Catalogued \$650) | \$575 |
| (i) | C5a 6d Blue wmk W3 HM p.12½ - magnificent LHM example, well centred. VVLH | \$400 |
| (j) | or ditto fine used , Blue and Deep Blue in lovely set – beautifully centred, light markings (Catalogued \$70) | \$50 |
| (k) | C5c 6d ditto , wmk W3 HM p.12x11½, very fine, VLH pair in Blue – lovely appearance (Catalogued \$480) | \$400 |
| | or copy with presentation cancellation (parallel lines bottom right corner) | \$300 |
| | or VLH single in Deep Blue (Catalogued \$240) | \$200 |
| | or in superb used Blue and Deep Blue (Catalogued \$60) | \$50 |
| (l) | C6a 1/- Green wmk W3 HM p.12½ - nice LHM example (large part OG) in Green (Catalogued \$800) | \$300 |
| | or fine commercially used in Green (Catalogued \$125) | \$95 |
| (m) | C6b 1/- Green , wmk W3 HM p.10x12½, fine LHM example centred slightly left (Catalogued \$800) | \$450 |
| | or fine used example (Catalogued \$300) | \$225 |
| (n) | C6c 1/- Green wmk W3 HM p.12x11½. Superb UHM of good centring with wide bottom margin. Majestic (Catalogued \$700) | \$650 |
| | or VVLHM example (Catalogued \$300) | \$250 |
| | or presentation copy with corner lines | \$300 |
| | or fine commercially used in Green , fine centred copy with light obliterator cancel | \$75 |
| | or lovely block of four with multiple strikes of “A” vertical oval obliterator (Catalogued \$400) | \$195 |
| (o) | C7a 2/- Claret , wmk W3 HM p.12x11½. Magnificently centred LHM copy in Pale Claret. Very fine Exhibition item | \$775 |
| | or slightly o/c right , very lightly hinged | \$595 |
| | or well centred example , large part o/g | \$375 |
| | or presentation copy LHM with corner line | \$650 |
| | or magnificent fine used example well centred, light shade, light obliterator | \$775 |
| | or example slightly OC left , slightly more untidy postmark | \$725 |
| (p) | C8a 5/- Grey wmk W3 HM p.12x11½. Another well centred, lightly hinged example (fractionally OC left). Pale shade – magnificent (Catalogued \$930) | \$850 |
| | or similar in deep shade | \$825 |
| | or presentation copy LHM, perf stain and slightly OC, LHM | \$300 |
| | or fine used example , well centred (Catalogued \$850) | \$775 |
| | or example CDS , dated | \$800 |

3/- Pictorial 1942 Re-entries (Perf 14¼ x 13½, L14g):

We have been breaking up some mint part sheets of this most interesting stamp, with the result that we can offer these notable varieties and at reasonable prices. All UHM

283 (a)	Block of 4 inc. R2/3 with "extra tree" small flaw on mountain and selvedge plate crack	\$85
(b)	Block of 4 inc. R1/5 and 1/6 both prominent "slope" re-entries	\$85
(c)	Block of 4 inc. R3/4 "slope", R4/3 and R4/4 both "trunk", good re-entries	\$85
(d)	Block of 4 inc. R3/5 and 4/6 "trunk" re-entries, and R3/6 major re-entry to sky on left and trees LV14n	\$95
(e)	Block of 4 inc. R4/2 very distinct re-entry at lower left centre LV14n	\$95
(f)	Strip of 4 inc. R5/3 excellent sky retouch on right, also R5/4 "trunk" re-entry	\$80
(g)	Block of 4 inc. Plate number, minor re-entry R9/2; R10/2 shows white flaw left of peak	\$110
(h)	Bottom corner block of 4 inc. the good sky re-entry to R10/5	\$85

NOTE: These are exceptionally low prices, the blocks being in most cases priced below the Catalogue price for **normals**, forming a unique opportunity for the Pictorial specialist.

FLAWS AND VARIETIES

Commemoratives

235 (a)	S235a(z) 1978 Annivs 10c Stratford, Ashburton plate 2B1B R5/10 flaw: a "3" above and to left of bells in clocktower, right selvedge block of eight, toning corner (Cat \$50)	UHM	\$10
(b)	S335/6a(z) 1986 Year of Peace 25c pair plate 1A R4/2 flaw: extra feather right of upper wingtip, top left selvedge block of eight, UHM	UHM	\$10
(c)	S368a(z) 1988 electricity 40c R10/4 flaw: litho ring above MAL, lower selvedge block of four	UHM	\$10
(d)	S369a(z) 1988 electricity 60c No. '6' on selvedge below R10/10, lower right selvedge block of six	UHM	\$12
(e)	S371a(z) 1988 electricity 80c R8/9 flaw: blue mark in inner design, lower right selvedge block of six	UHM	\$16
(f)	S377a(z) 1988 Whales 60c R5/4 flaw: red spot on baby whale's back, left selvedge block of eight	UHM	\$13.95
(g)	S380a(z) 1988 Whales 85c R5/3 flaw: red mark to the left of 'o' in Ross, left selvedge block of eight	UHM	\$20.70
(h)	SH16a 1989 Heritage The Sea 80c, R5/1 flaw: green and yellow flaw in hills at extreme right just above roof of boat, left selvedge block of six	UHM	\$11
(i)	SH16a 1989 Heritage The Sea 80c, R2/4 flaw: blue flotsam flaw in the reflection of boat at extreme right. Top selvedge block of six	UHM	\$11

Definitives

236 (a)	P5a 3c Lichen Moth : PV5e plate 1B R2/14, a retouch in the right margin of the background under 3c top selvedge block of eight	UHM	\$10
(b)	P10a 7½c Garfish : PV10f plate 1B R4/16, a retouched pale flaw above garfish, top selvedge block of eight	UHM, (Cat \$22.50)	\$20

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|-----|---|-----|------|
| (c) | P13a 15c Maori Fishhook : PV13a R8/3 retouch, prominent central touch up mark to the red-brown background, left selvage strip of three | UHM | \$15 |
| (d) | P13a 15c Maori Fishhook : PV13a R6/10 retouch, central touchup mark to the red-brown background, right selvage block of six | UHM | \$20 |
| (e) | P13a 15c Maori Fishhook : PV13a R9/6, 9/7, 10/7, three retouches, minor touching up marks to the red-brown background, lower selvage block of four | UHM | \$30 |

Roses complete sheets

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|-----|-----|--|-----|------|
| 237 | (a) | PA1a 1c Sterling Silver complete sheet of 100, sheet number 100555, plate 1A, 2 dot print, including two plate varieties PAV1(a), R5/2, frame retouch and PAV1(b), R10/6 frame retouch (Cat \$53) | UHM | \$35 |
| | (b) | PA2a 2c Lilli Marlene complete sheet of 100, sheet number 068042 on top selvage, 168042 on lower selvage! Plate 1B 2 dot print including two plate varieties PAV2(b) R2/7 frame retouch and PAV2(d) R3/4 a major retouch of the corrected flaw crack in frame (Cat \$58) | UHM | \$38 |
| | (c) | PA3a 3c Queen Elizabeth complete sheet of 100 sheet number 062629 plate 1A two dot print including plate variety PAV3(b) R6/9 retouch (Cat \$92.80) | UHM | \$58 |
| | (d) | PA4a 4c Super Star complete sheet of 100 sheet number 082757, plate 1A one dot print including four plate varieties PAV4(a) R1/4 retouch, R2/4 retouch to the left of 'N' of New, R3/4 retouch around the "a" of land and PAV4(b) R9/4 a flaw on the 4, (Cat \$56) | UHM | \$36 |
| | (e) | PA5a 5c Diamond Jubilee complete sheet of 100 sheet number 143565, plate 1B 3 dot print (Cat \$30.50) | UHM | \$20 |
| | (f) | PA6b 6c Cresset complete sheet of 100, sheet number 614782 on top selvage 614790! on lower selvage. Plate 2B including two plate varieties PAV6(d) R7/3 retouch and PA6b(z) R10/6 plate scratch taking the form of a green line from above the 'C' of Cresset to the base of the middle bud (Cat \$97.50) | UHM | \$61 |
| | (g) | PA7b 7c Michele Meilland complete sheet of 100 sheet number 377417, plate 2A (Cat \$55) | UHM | \$30 |
| | (h) | PA8b 8c Josephine Bruce complete sheet of 100 sheet number 483388 plate 2A including two plate varieties PAV8(f) R3/10, red dot in 'N' of New and PAV8(g) R10/10 boomerang flaw (Cat \$120.50) | UHM | \$66 |
| | (i) | PA9a 9c Iceberg complete sheet of 100 sheet number 092615 plate 1B, including two plate varieties PAV9(c) R6/8 major retouch and PAV9(d) R8/2 leaf retouch (Cat \$95) | UHM | \$59 |

Also available we have the following **1975 Roses in quarter sheets of 25** (unless stated otherwise). These lots are offered at reduced special offer prices.

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|-----|-----|---|--|------|
| 238 | (a) | PA1a 1c plate 1A 3 dot print block of twenty | | \$10 |
| | (b) | PA1a 1c plate 1B 3 dot print block of twenty | | \$10 |
| | (c) | PA2a 2c plate 1B | | \$10 |

(d)	PA3a 3c plate 1A	\$20
(e)	PA5a 5c plate 1A 1 dot print	\$10
(f)	PA5a 5c plate 1A 3 dot print (block of 20)	\$10
(g)	PA5a 5c plate 1B 3 dot print	\$10
(h)	PA6a 6c plate 1A (Cat \$80)	\$50
(i)	PA6b 6c plate 2A	\$15
(j)	PA7b 7c plate 2B	\$17.50
(k)	PA8a 8c plate 1A (block of 16) with a nice shift of the black leaf outline shifting into the right yellow frame. (If not sold we will break into four blocks of four at \$150 each – please request)	\$600
(l)	PA8b 8c Plate 2B 1 dot print	\$15
(m)	PA8b 8c plate 2B	\$20
(n)	PA9a 9c plate 1A	\$15
(o)	PA10b 10c plate 3B 2 dot print	\$15
(p)	PA10b 10c plate 4B 3 dot print	\$15
(q)	PA30a 4c overprint plate 2A	\$10
(r)	PA30a 4c overprint plate 2B	\$10
(s)	PA33a 20c overprint plate 2B 2 dot print including PA33a(y) R8/1 pale patch top left frame and R8/5 retouch top left petal (Cat \$55)	\$30
(t)	PA31a 14c overprint top left block of twenty including PA31a(s) R1/2 no serif on figure 1 of 14 and R1/4 dot under c and R4/5 flaw in leg of 1 of 14	\$25
(u)	PA31a 14c overprint matching top left block of twenty without these three plate varieties, i.e. all overprints normal	\$20
(v)	PA31a 14c overprint left selvedge strip of five including R4/5 damage to foot of 1 of 14c with major overprint shift upwards. Nice item	\$100
(w)	PA31a plate blocks of ten , plate 3A 2 dots	\$10
	Plate 3B 2 dots \$10: Plate 3A 3 dots \$10: Plate 3B 3dots	\$10
	Plate 4A \$10: Plate 4B	\$10
(x)	PA31a 14c overprint value blocks of six perf right with traffic lights \$6: imperf right no traffic lights	\$6
(y)	PA31a 14c overprint top right obliteration marks imperf right solid block \$6: imperf right solid block plus two	\$6
(z)	PA31a 14c overprint top right obliteration mark perf right solid block plus three	\$6

1971 4c on 2½c Overprint

239	(a)	P30a photogravure surcharge plate 1A	\$26
		Plate 1B \$26: Plate 2A perf left \$26: Plate 2A imperf left	\$26
		Plate 2B \$26: Plate 3A \$26: Plate 3B	\$26
	(b)	P30a lower selvedge traffic light blocks of ten from plate 1A	\$20
	(c)	P30a ditto from plate 2A \$20: From plate 3A	\$20
	(d)	P30a value blocks of six type 1, each arm of V broken	\$25
	(e)	P30a type 2, left arm of V shortened	\$25
	(f)	P30a type 3, U of value distorted at foot, perf top	\$25

“Sincerely yours, from someone who has always appreciated her contacts with your firm.” – (New Plymouth)

	(g) P30a ditto, imperf top	\$25
	(h) P30a type 4, minute dots above centre stroke of E and to the left of 8, perf top	\$25
	(i) P30a ditto, imperf top	\$25
	(j) P30b 4c overprint London letterpress. P30b(t) R5/1 only traces of bars showing, top left selvedge block of ten (Cat \$75)	\$50
	(k) P30b(y) surcharge heavily impressed	\$5
	(l) P30b(y) ditto, lower selvedge block of four	\$20
	(m) P30b(x) broken surcharge	\$5
	(n) P30b plate block of ten , plate 1A \$25: Plate 1B Plate 2B \$25: Plate 3B	\$25 \$25
	(o) P30b value blocks of six , 1, \$/two firm obliterating bars across the original sheet value (not <i>street</i> value, as in the current CP Catalogue!) imperf top	\$30
	(p) P30b ditto, ditto, perf top	\$30
	(q) P30b, 2, \$/ three uneven obliterating bars imperf top	\$30
	(r) P30b ditto, ditto, perf top	\$30
	(s) P30b, 3, \$// 8 of \$8.00 over 4 of 4c	\$30
	(t) P30b, 4, \$// 8 of \$8.00 to the left of the 4 of 4c imperf top	\$35
	(u) P30b ditto, ditto, perf top	\$35
	(v) P30b ditto, ditto, perf top plus sheet number	\$35
	(w) P30c 4c overprint Local letterpress P30c(y) R1/13 full stop after c in a top selvedge block of 6	\$4.50
	(x) P30c(y)ditto, single	\$3
	(y) P30c(z) R2/3 hole in 4, FU	\$4.50
	(z) P30c plateblocks of ten , plate 1A \$25: plate 1B	\$25
240	(a) P30c value blocks of six old \$5 sheet value unaltered, perf top	\$50
	(b) P30c ditto, imperf top	\$50
	(c) P30c new sheet value \$8 by rubber stamp	\$15

"I count myself lucky to have lived at a time when Health, Christmas & Ross Dependency stamps, as well as beautiful NZ issues have been produced and it has been relatively easy to make a simple collection.
I congratulate you on your splendid catalogue and am amazed at the comprehensive variations you list in colours, watermarks, perforations, etc." – (G.N. - Otago)

SPECIAL OFFER

OD18b 1968 \$2 Pohutu Geyser multicolour plateblock of ten, **plate 1A1A1A UHM** (Cat \$1500)

A very fortunate purchase allows this amazing offer price (February CP Newsletter only)

One third Catalogue

\$500 UHM

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.

SPECIAL SITUATIONS

All offers as circulated in the **December 2002** Newsletter are still available. All material will be listed in the first available revision of the CP Catalogue. Remember all offers carry CP's guarantee of full expertisation and important original research.

62. Lord of the Rings I – Two forms of s/adh strip

- | | | |
|----|---|---------|
| a. | <i>Strip of six values without matrix</i> | \$15.00 |
| b. | <i>Strip of six value with matrix</i> | \$20.00 |

63. Lord of the Rings I - Miniature sheets produce changes in mesh and irregular compound perforations.

- | | |
|-----------------------------|---------|
| <i>Two miniature sheets</i> | \$13.50 |
|-----------------------------|---------|

64. Group One Winners – mesh changes in miniature sheet.

- | | |
|----------------------------|--------|
| <i>The miniature sheet</i> | \$5.00 |
|----------------------------|--------|

65. 40c Scenic Coastlines – changes to roll manufacture.

- | | |
|---------------------|---------|
| <i>Three strips</i> | \$17.00 |
|---------------------|---------|

66. Scenic Coastlines – jumbo roll strip

- | | |
|--|--------|
| <i>Strip of three values se-tenant</i> | \$5.00 |
|--|--------|

67. Children's Health – mesh changes in self-adhesive.

- | | |
|---------------------------------|--------|
| <i>Two self-adhesive stamps</i> | \$1.70 |
|---------------------------------|--------|

68. Christmas 2002 – changes to roll manufacture

- | | |
|---------------------|---------|
| <i>Three strips</i> | \$17.00 |
|---------------------|---------|

69. Christmas 2002 – three varieties of 40c self-adhesive.

- | | |
|---------------------------------------|--------|
| <i>Three 40c self-adhesive stamps</i> | \$2.50 |
|---------------------------------------|--------|

70. Mitre Peak 40c Definitive – brilliant new shade

- | | |
|----------------------|-----|
| <i>The 40c stamp</i> | 70c |
|----------------------|-----|

REPRINTS

There is no change to technical details for the following reprints offered here as imprint or full booklet with "kiwi" print run indicators.

71. Scenic Definitives

- | | | |
|----|---|---------|
| a. | 40c Mitre Peak 2-kiwi imprint | \$ 4.30 |
| b. | 50c Mt Ngarahoe 2-kiwi imprint | \$ 5.40 |
| c. | \$1.00 Taiaaroa Head 3-kiwi imprint | \$10.80 |
| d. | \$2.00 Gt. Barrier Island 2 and 3-kiwi imprints | \$43.20 |
| e. | \$3.00 Cape Kidnappers 1-kiwi imprint | \$32.40 |

72. 100 Years of Tourism

- | | | |
|----|---|---------|
| a. | \$1.50 Sea-kayaking 1,2,3 and 4-kiwi imprints | \$64.80 |
| b. | \$2.00 Tramping 1-kiwi imprint | \$21.60 |

73. 100 Years of Tourism

- | | | |
|----|-----------------------------------|---------|
| a. | \$1.50 Sea-kayaking 1-kiwibooklet | \$13.50 |
|----|-----------------------------------|---------|

The CP NEWSLETTER is a confidential source of information for philatelists and collectors.

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