

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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2003 - the year in Review

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES by Warwick Paterson

2003 – The Year of Living Quietly – The Year in Stamps

If 2002 was a tumultuous year for New Zealand Post - at least in terms of bad press and reports of corporate profligacy - then 2003 has been a thoroughly orderly year with New Zealand Post getting back to the knitting and doing what it does best – supplying a postal service for the benefit of New Zealanders. *Long may it continue.* Apart from a few mild new initiatives in its stamp issuing policy there seems to have been an absence during the past year of major international forays and expenditures. New Zealand Post by all appearances has largely pegged back its attempts to be consultant to the World in setting up and running “State Owned Enterprise-type” postal administrations. The only conclusion that I can draw from this – even though initiatives like “Transend” may still be quietly ticking over – is that the driving force has been removed with the withdrawal of Dr Ross Armstrong as Chairman and the retirement from New Zealand Post to take up a position with Royal Mail in Edinburgh of Mr Elmar Toimé. Nothing has been reported of these two gentlemen since their departure but evidence of Mr Toimé’s tight and efficient business methods **may** be seen in the report on Royal Mail’s current charges to philatelic clients (see elsewhere in this issue).

If some of the entrepreneurial flair has now been removed from New Zealand Post - and there is every reason to believe that it has – then many collectors will see this as a Good Thing. While New Zealand Post is surrounded by increasingly efficient competitors like Pete’s Post, Freightways Ltd and Fastway Post, the answer to its ongoing success may lie closer to home in its traditional role, using sound and competitive business practices.

Not the least of the competition comes from the stamp-issuing policies of the various “Postal Operators” and this subject has been widely discussed in CP Newsletter and in the Philatelic Press in the U.K. From the outside looking in it looks as if the postal scene in New Zealand is a confusing and counter-productive mish-mash. The truth of the matter is that - as I have said in CP Newsletter before – the full effect of Postal Deregulation is still to be felt and with postal operators still finding their niches consolidating their positions, in some cases recapitalising, and all trying to take advantage of the new opportunities in competition with New Zealand Post, observers can be forgiven their misgivings. From my standpoint I feel that the sheer number of the operators’ stamp issues that are appearing will make it difficult for them to become fully established as collectable – at least in the short term. Ultimately collectors will collect anything that appeals to them and is available and the current appearance of lists and catalogues is going to help things on the way. Whether interest in postal operators’ issues will follow the same course as Postal History did perhaps twenty or thirty years ago – that of offering a cheaper and more “available” alternative to specialised stamp collecting – remains to be seen. Perhaps the first sign of this will be dealers locally accumulating organised stocks of the issues and making mint and used offerings, auction lists and so forth. That to me will indicate the establishment of an embryonic market, which may have a chance of expanding and making the material available to a new legion of converts.

Returning to New Zealand Post’s issues this year, we are needless-to-say continually alert to comments from clients about New Zealand’s stamps and those of other countries.

Generally feedback this year has been fairly predictable although many collectors are directly critical of the designs emerging in the U.K. and the U.S.A., holding them up as an example, which is consistently bettered by New Zealand Post. This is no public opinion poll, of course, with most of the information coming from already committed collectors of New Zealand stamps, but the signs are encouraging and generally favourable to New Zealand Post. Not as well received, however, is the relentless policy of New Zealand Post in layering - the term I coined some years ago where a given issue is loaded up with a veritable poultice of booklets, hang-sell packs, self-adhesives, miniature sheets, jumbo rolls etc etc. Some years ago I made a suggestion to the Stamps Business Unit that the "core" issue in each case could be identified easily so that people would know what items they needed for a straightforward collection of modern New Zealand. This would also relieve some of the weight of criticism, which they attract by heavy layering. For example, why not pick up the trend already established this year? Why not apply a silver or even gold fern to the core (minority) issues and the standardised black fern to anything else which does not qualify as "basic issue".

Surely in that event collectors would have no reason to complain at all. After all, self-adhesives, miniature sheets and booklets are all massively popular categories of collecting in their own right and those who want them will continue to accumulate them. The greater mass of collectors and youngsters simply don't want to go that far and will still be attracted to the - by now - very reasonable costs, relatively low effort involved, in accumulating a core collection of New Zealand.

It seems to me a logical move to make in protecting and consolidating New Zealand Post's brand as a country worth collecting. If it's good enough to put a lot of effort into producing well-designed, well-produced stamps, then why not treat the market's intelligence and perception with the respect that it deserves. The result would be a simplification of collecting rather than a complication.

As usual this year the criteria remain the same although not religiously adhered to.

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 prospective audience. **Cohesion of set:** Integrity of purpose achieved.

And finally the no doubt, keenly-anticipated quotation this year:

The Face of Nature we no more Survey,
All glares *alike*, without *Distinction* gay:
But true *Expression*, like th' unchanging *Sun*,
Clears, and *improves* whate'er it shines upon,
It *gilds* all Objects, but it *alters* none.

Epistle to Mr Jervas

Alexander Pope (1711)

America's Cup Defence (8 January 2003)

I was tempted to leave this set until last to avoid starting off on a naysaying tack but revisiting these stamps after twelve months I am still at a loss to understand in what state of delusion a designer could reach such a confusing set of designs. Quite obviously taken directly from photographs, each design appears to have been shot at midnight on a moonlit night. Darkness envelops each scene save the phosphorescent trails of the yachts in the 80c. Someone with a torch has dwelt briefly on the advertising logos filling the mainsail of the New Zealand yacht in the 40c, and in the 90c the crew blindly fumble and wrestle with each other in their attempts to keep the yacht on course. Symbols crowd the designs adding to the puzzlement. At least the values are clearly delineated and coloured. Where is the *joie-de-vivre* and competitiveness that characterises the New Zealanders who excel internationally in this high profile sport? "Design-noir" at its nadir.

The Year of the Sheep (5 February 2003)

Denise Durkin is not a designer's name familiar to me. However, in my opinion if she continues to produce designs like this set she will become increasingly well known. Why? Although thoroughly representational and avoiding clichés and gimmicks, these designs present a simple and visually satisfying image of New Zealand scenes. I know this attitude seems old fashioned and somehow there seems to be a need in modern design to pile more and more meaningful features on top of the basic idea. However, as indicated in the quotation this month, nothing really changes in good design. The purpose of design – is to evoke a worthwhile idea which rings a chord with the general public. These are very well-sized stamps and contain considerable detail. The colours are muted and effective. There is a wealth of information provided. There is even a little humour. Those who have visited New Zealand and witnessed the various "farm shows" staged for their edification will know that the biggest laugh comes when the sheep dog hops up on the flock's backs and takes the quickest route from A to B. The dog in the \$1.30 value steals the scene with his purposeful "strong eye" glance. A lovely set, full of action and verisimilitude.

Royal New Zealand Ballet 50th Anniversary (5 March 2003)

The five values of this set provide a perfect opportunity to draw attention to the cultural side of life in New Zealand and I am sure this point was not lost on New Zealand Post or on the designer. However, both this design and the America's Cup issue were designed by CommArts of Wellington, the 60% owned subsidiary of New Zealand Post which has the responsibility of seeking and selecting designs. To me it appears that when they favour their own designs the issues fall well short of what should be possible. The stamps of this set are either based directly on photographs, or alternatively on photographs which have been heavily computer-enhanced. Of the former see 40c, 90c and \$2, and possibly the \$1.30. The \$1.50 appear to me to have been extensively monkeyed around to gain better definition. At risk of being branded a reactionary I maintain that a set such as this can never have the impact or sheer creativity of a set like The Year of the Sheep. Jon Trimmer comes over best in the 40c due to the sheer power of his characterisation both in pose and facial expression. The \$1.30 is acceptable and the 90c and \$2 stamps measure up – barely – in a deeply forgettable sort of way. The \$1.50, however, to me is a wooden and contrived design which is not saved at all by the drab colours that have been used. While reviewing this set as stamps, my eye went to the black and white reproductions on the front of the CP Newsletter for April. Tell me: are the designs in black and white not more effective than the actual issue with the strong



colour backgrounds in the stamps? Finally, the tiny 2003 under the N of Zealand is a distraction and impossible to read with the naked eye. As a set, these stamps struggle to make the grade.

Armed Forces Uniforms (2 April 2003)

This is a set with tons of interest and is reminiscent of similar USA sets which have come out over the past couple of years featuring Western Characters of legend and Hollywood Stars. In this case an attempt has been made to feature the uniforms used by the New Zealand Armed Forces during our country's history. I can well understand why the designer wanted to – needed to – keep the design strictly representational with an absolute minimum of variation in the pose of the subjects while including a number of items of supporting historical interest - medals, badges and caps. In fact, the presentation is so standardised that individual poses would not assist a great deal. Now, the Mounted Rifles South Africa 1899 – 1902. Here magnification is needed to make out what the soldier's uniform looks like. To me this is a set aimed at the thematic market with a good deal of historical interest thrown in. I guess it's strictly reference-book format that is the only way to achieve what the designer set out to do and this he does quite creditably. A nice set, well and competently designed and coloured. In common with all the designs of 2003, stamp values are large, well defined and easy to read. New Zealand Post continues to learn.

Scenic Definitives – New Designs (7 May 2003)

I find it difficult to be over-critical of a set which produced such a monumental error as the "Solid Silver" overprint in the five value short-run silver overprinted release (i.e. in the 50c of this issue). Fortunately there is no need to. Although the images are small in this set and thoroughly photographic, they all have character, depict thoroughly authentic scenes and are generally well composed. Oddly, the 50c Ailsa Mountains – the error stamp itself – falls somewhat shorter than the others with the large area of mountain, trees and water-reflections all merging into an amorphous mass in the right of the stamp. The pity is something better should have been possible.

Conquest of Everest – 50th Anniversary (29 May 2003)

Not a hugely distinguished set of two stamps in my opinion – but then what can you do or say that has not been said a thousand times before in dealing with such eponymous characters as Tensing Norgay and Sir Edmund Hillary. Both stamps have features to recommend them – in the case of the orange stamp it is Tensing himself, but with the climbing scene cluttered, hard to make out and generally unsatisfactory. In the blue stamp Everest is the star in a very impressive shot of the mountain with a cloud of blown snow streaming from the peak. Of Sir Edmund while even then he was no oil painting he did exude rugged charm and surely our greatest living hero deserves a little better (okay – I know I am going to be shot down in flames this time). Not an outstanding set – another opportunity handled in a patchy and indifferent way.

Queen Elizabeth II – Coronation 50th Anniversary (4 June 2003)

Another CommArts' effort which succeeds well enough but is let down by relatively poor reproduction. Admittedly the first set in 1953 was by the recess-engraved process except for the 3d and 8d values which were photogravure. However, none of the values seems to have survived reproduction very well at all, with the possible exception of the \$2 Crown and Sceptre. These were good standard designs in their time and largely still

display the quality of period design allied with good production methods. All five reproductions could have reached the standard of the \$2. Perhaps in some ways one has to accept that either modern offset lithography or indeed the printers themselves do not have it in them to achieve a high enough standard of reproduction. A pity – as Rob Talbot said at the time the earlier 1898 Pictorial set came through in most cases better than these.

100 Years of New Zealand Rugby (2 July 2003)

Here the designer has used photographic records of early test matches, in the three lower values, seen in formidable forward rushes or determined running with the ball. The first \$1.50 value is an appeal to the heart, it conveys the pride our greatest sports representatives feel in putting on “the jersey”. In the other \$1.50 and the \$2.00 values the scrums and the maul take centre stage with the heaving effort that these phases of the game require. It is a good set, well coloured with photographic reproductions either toned or coloured as the case may be to convey the photo-journalistic or television styles of the periods concerned. This is quite a clever design feature which subtly gives the feel of the matches concerned. The coloured strip across the top of the designs lifts each beyond the level of simple photo reproduction, now seen as a classic historical event brought to life. Thoroughly praiseworthy.

Health – Children’s Playgrounds (6 August 2003)

Thoroughly forgettable pot boiler stuff this, introducing little new in the scenes portrayed. Perhaps the designer felt “another year – another Health design” but the product seems poor in the extreme. The possible exception is the 90c plus 5c in which the girl playing hopscotch is well characterised both in her pose and in the shadow thrown across the hopscotch court. If all three designs had shown the same degree of inspiration we might have had a more memorable set.

Waterways (6 August 2003)

To me these are great scenic issues well composed and in a size which allows the designer to give us enough detail combined with overall effect to bring the stamp to life. The handling of each scene with the “drop shadow” behind the irregular border at the bottom is effective and adds something new. The composition is good with a little representative motif featured at bottom left in each case which does not intrude, but which cleverly adds something worthwhile and informative. It seems carping to criticise a set like this but I do feel that the fern emblem at top right in each case would have been much less intrusive had it been coloured black. This logo if it is correct to call it that, which is now a feature of all New Zealand Post stamps and distinguishes them from other stamps produced by other organisations in New Zealand, should in my opinion never be allowed to dominate designs or draw the eye away from what the designer is trying to achieve. In this case regrettably it does just that.

Veteran Vehicles (3 September 2003)

Another five value set aimed at the thematic market. Interestingly, this is the first issue to be delivered by French firm Cartor Security Printing. Whether Cartor will produce better and more consistent work than Southern Colour Print remains to be seen but this set gives very little to go by. The technique used by this designer (Stephen Fuller) has been to highlight the vehicle and to make the background as anonymous as possible. I can see why he would take this approach as the typically fussy outlines of Veteran Cars

are better left to stand alone rather than compete with realistic looking background scenery. Nevertheless it seems a pity that the cars look so wooden! I looked at these designs several times to decide why this should be, and I decided that the "woodenness" is all in the positions of the people occupying or driving the cars. These individuals lack body language, a sense of enjoyment and in most cases look stiff and without character. To me the cars are all fine and just the sort of thing a car enthusiast loves to see. Plenty of detail, colour and character – pity about the people all of whom have an oddly French look about them ... Hmmm.

Christmas Decorations (1 October 2003)

Again we are privileged to have a set from the brush of arguably the foremost of New Zealand's current stamp designers – Lindy Fisher of Auckland. If my bias is showing then so be it. For inventiveness, colour and sheer interest, Lindy's designs have a subtlety and impact that few designers anywhere achieve today. This time Lindy has used stylised shapes and symbols with the exception of the representation of Jesus in the 40c. The shapes and designs are based on christmas decorations but all convey a very real sense of the joy and excitement of a child's Christmas. The backgrounds, particularly in the 40c and \$1.50, are particularly good with their shading out towards the margin highlighting the central design. All the designs feature pine needles intruding from the margins. This brilliant design component, which I have never seen before, tends to soften and improve the flow of the designs particularly in cases where they are intended to be part of a composite block of four format. It is impossible to ignore this designer's work and in many ways impossible to forget it. The maturing of her art can be traced in her stamps over a period of many years.

Lord of the Rings III – The Return of the King (5 November 2003)

The last set of designs in this classic series are an improvement on the previous two sets. This time, whereas the designer of the first two sets (Sacha Lees of Weta Workshop) specialised in rather dark scenes with smallish figures and a limited amount of facial characterisation, the new designer (Frans Lenzen of CommArts Design) has produced stamps with an immediate impact, large expressive faces, a suitable grand finale. Although I have not been able to see the film yet, these stamps are heavy with personal drama, emotion and clarity. The colours used match those in the first two sets but I have to say that I like this designer's approach better and perhaps bringing him in for the last set may be seen as a master stroke. Well done for this set CommArts – all is forgiven.

And my pick for set of the year this year – perhaps surprisingly and many will have their own opinions – New Zealand Sheep for their originality, imagination and overall execution.

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GOODS AND SERVICES TAX

*GST will be added to all prices listed in this newsletter for local orders (12½%)
Overseas orders are "zero-rated" and do not pay GST*

REVIEW

The 2004 Tasman Catalogue of New Zealand's Alternate Postal Service Providers. Published by Stirling & Co. Ltd, P O Box 949, Christchurch, price \$10.

The first edition of a priced catalogue of stamps issued 1998-2003 from Fastway Post, National Mail, DX, Kiwi Mail, Petes Post, Black Sheep and Universal Mail. A well laid out and comprehensive catalogue, Mint, Used and First Day Covers, with some quite surprising catalogue values. For instance, the single stamp issued in November 1998 by National Mail, the complete booklet catalogued at \$100!

Whilst the stamps issued for, for instance, Fastway Post and Petes Post are relatively well-known and no huge catalogue increases, this is the first time we have seen a complete listing of both Black Sheep and Universal Mail stamps. According to this catalogue, Black Sheep have produced 328 different stamps, and Universal Mail have produced no less than 645 different stamps (5 different stamps in each booklet).

Nevertheless, for anyone interested in these alternative postal service provider stamps, a recommended publication, available from ourselves upon request.

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BRITISH PHILATELIC BUREAU HANDLING CHARGES

We recently had view of a circular from the Customer Services Manager of the British Philatelic Bureau at Royal Mail Tallents House, Edinburgh, concerning a significant increase in the Bureau's handling charges from 1 Jan 2004.

These are (all values converted to NZ\$ as at today's rate):

Standing Orders increased from 90c to \$3.05

extra orders from the Bureau's Stock List increased from 90c to \$5.70 !!

These large increases are "...as the result of a comprehensive review into the cost of operations bringing the charges closer to the actual cost of fulfilment. We are confident that these new charges will enable us to continue to provide the quality of service you have come to expect from Royal Mail".

Certainly in today's economic climate of user pays, levelling a postage, packing, insurance and handling charge is acceptable business practice, but an increase in the charge for, for instance a small additional order, from 90c to \$5.70 (34p to £2.15) does indeed seem excessive.

From Hilton Dickens, Masterton, comes a complete list of Petes Post stamps 1 April 1999 to date –

“As of March 2003 Petes Post formed a philatelic division to develop products and services to cater for collectors with September 1 seeing the first series of stamps for the philatelic market. I wish to acknowledge the assistance of John Hill of Napier for looking through this list.”

New Plymouth

NP1	Port Taranaki New Plymouth – Local 35c (1/4/99) green border	Impressions		Roll 200	
NP2	Mt Taranaki-National 40c (1/4/99) green border	Impressions		Roll 200	
NP3	Mt Egmont/Taranaki-National 40c (14/6/99)	Impressions		Roll 200	
NP4	Port Taranaki 35c (2000)	Jago	Booklet 10 Aquatic Centre (gloss) Petes Post (matt)	Roll 96	Book 96
NP5	Mt Taranaki-New Plymouth 2000 40c	Jago	Booklet 10 Video Ezy (semi-gloss) Free Desert	Roll 96	Book 96
NP6	Three Sisters 40c (2000)	Jago		Roll 96	
NP7	Three Sisters 90c (2000)	Jago	Booklet 10		
NP8	Pukekura Park 35c (2003)		Booklet 10	Roll 96	

Taranaki

T 1	Rhododendron ‘Unique’ 35c (14/6/99)	Impressions		Roll 200	
T 2	Rhododendron 35c (2000)	Jago	Booklet 10	Roll 96	Book 96
T 3	Mt Taranaki–Taranaki 40c (2000)	Jago	Booklet 10		Book 96
T 4	Mt Taranaki–Taranaki 90c (2000)	Jago	Booklet 10		
T 5	Windwand 40c (2000) 10 different designs	Jago	Booklet 10		
T 6	Windwand 40c Taranaki(2001)10designs	Jago	Booklet 10		

Napier

N 1	City 35c (14/6/99)	Impressions		Roll 200	
N 2	City 35c 2000	Jago	Booklet United Video		
N 3	Mt Taranaki-Napier 40c (2000)	Jago	Booklet 10 United Video, Petes Post		
N 4	City 90c 2000	Jago	Booklet 10		

Hamilton

H 1	Waikato R - City 35c (2/8/99)	Impressions	Booklet 10	Roll 200	
H 2	Waikato R – City 35c (2000)	Jago	Booklet 10	Roll 96	Book 96
H 3	Mt Taranaki-Hamilton 40c (2000)	Jago	Booklet 10 United Video, Petes Post		Book 96
H 4	Waikato R – City 90c (2000)	Jago	Booklet 10		

Hastings

HS1	Cape Kidnappers 35c (2/8/99)	Impressions	Booklet 10	Roll 200	
HS2	Cape Kidnappers 35c (2000)	Jago	Booklet 10 Lucky Dip	Roll 96	Book 96
HS3	Mt Taranaki-Hastings 40c (2000)	Jago	Booklet 10 Lucky Dip		Book 96
HS4	Cape Kidnappers 90c (2000)	Jago	Booklet 10		

Hawkes Bay

HB1	Balloon 35c (2001)		Booklet 10	Roll 96	
HB2	Great Wine 40c (2001)		Booklet 10	Roll 96	

Manawatu

M 1	Tararua Wind Farm Windmills 35c (2/8/99)	Impressions	Booklet 10	Roll 200	
M 2	Windmills 35c (2000)	Jago	Booklet 10		Book 96
M 3	Manawatu Gorge 40c (2000)	Jago	Booklet 10	Roll 96	Book 96
M 4	Manawatu Gorge 90c (2000)	Jago	Booklet 10		
M 5	Fielding Clock Tower 90c (2003)		Booklet 10		

Tauranga

T 1	The Mount 35c (8/11/99)	Jago	Booklet 10 Video Ezy (gloss) Petes Post (matt)		Book 96
T 2	Mt Taranaki-Egmont 40c (2000)	Jago	Booklet 10 Video Ezy (gloss) Petes Post (semi)		Book 96
T3	The Mount 90c (2000)	Jago	Booklet 10		
T 4	Kiwifruit 40c (2003)		Booklet 10	Roll 96	
T 5	Mt Manganui - Ship 40c (2003)		Booklet 10		
T 6	Photofantastic 90c (2003)		Booklet 10		

Wellington

WN1	Interislander 35c (4/9/2000)	Jago	Booklet 10	Roll 96	
WN2	Interislander Turning 35c	Jago	Booklet 10		
WN3	Wellington City 35c	Jago	Booklet 10	Roll 96	
WN4	Beehive 40c	Jago	Booklet 10	Roll 96	
WN5	Cable Car 40c	Jago	Booklet 10	Roll 96	
WN6	Cable Car 90c	Jago	Booklet 10		
WN7	Beehive 90c	Jago	Booklet 10		

Wanganui

WA1	Virginia Lake 35c (13/11/2000)	Jago	Booklet 10	Roll 96	
WA2	Waimare 40c	Jago	Booklet 10	Roll 96	
WA3	Waimare 90c	Jago	Booklet 10		
WA4	Mainstreet 90c (2001)		Booklet 10		

Gisborne

G 1	Turanganui River 35c (1/3/2001)	Jago	Booklet 10	Roll 96	
G 2	Inner harbour 40c (1/3/2001)	Jago	Booklet 10	Roll 96	
G 3	Oranges 90c (1/3/2001)	Jago	Booklet 10		

Personalised

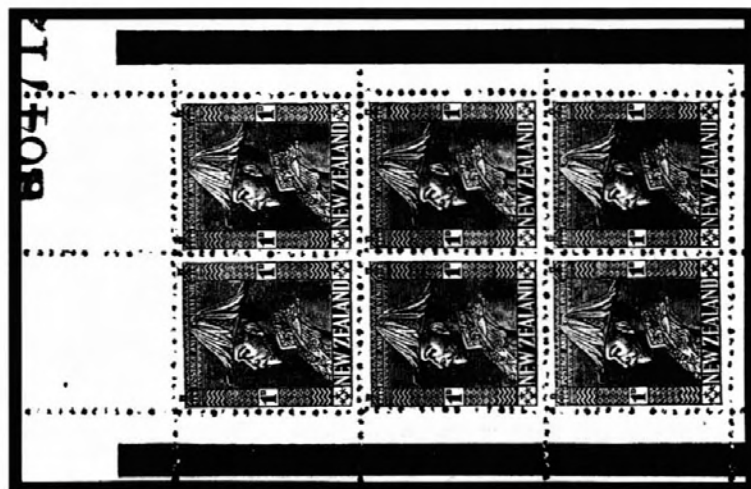
P 1	Len Jury 35c (19/7/99)	Impressions		Roll 200	
P 2	Len Jury 40c (19/7/99)	Impressions		Roll 200	
P 3	Fletcher Construction Building 35c (2/8/99)	Impressions		Roll 200	
P 4	Fletcher Construction 35c (2002)	Jago	Booklet 10		
P 5	Meco Engineering 40c (2/8/99)	Impressions		Roll 200	
P 6	Meco Engineering 40c (2002)	Jago	Booklet 10		
P 7	Sport Taranaki Westpac Trust 40c (2/8/99)	Impressions		Roll 200	
P 8	Sport Taranaki Westpac Trust 40c (2000)	Jago off white	Booklet 10		

P 9	Sport Taranaki Westpac Trust 40c (2000)	Jago white	Booklet 10		
P 10	Sport Taranaki No Westpac Trust 40c (2003)		Booklet 10		
P 11	Warehouse Stationery 35c (17/8/99)	Impressions	Booklet 10	Roll 200	
P 12	Warehouse 35c (2000)	Jago	Booklet 10		
P 13	Warehouse 40c (17/8/99)	Impressions		Roll 200	
P 14	Warehouse 40c (2000)	Jago	Booklet 10		
P 15	Warehouse 35c (2000) (3 designs)	Jago	Booklet 10	Roll 96	
P 16	Warehouse 40c (2000) (3 designs)	Jago	Booklet 10	Roll 96	
P 17	99.3 Y's Angels 35c (2000)	Jago	Booklet 10		
P 18	Medlab 35c (2000)	Jago off white paper	Booklet 10	Orange (error)	
P 19	Medlab 35c (2000)	Jago white paper	Booklet 10	Red	
P 20	YMCA 40c Blue letters (2000)	Jago	Booklet 10		
P 21	YMCA 40c Black letters (2000)	Jago	Booklet 10		
P 22	ESOL 35c (2000)	Jago			Book 96
P 23	Graphix 35c (2000)	Jago	Booklet 10		
P 24	Graphix 40c (2000)	Jago	Booklet 10		
P 25	Hamilton Wine 35c Yellow/Brown (2000)	Jago			Book 96
P 26	Hamilton Wine 40c Yellow/Brown (2000)	Jago			Book 96
P 27	Hamilton Wine 35c Gold/Red (2000)	Jago			Book 96
P 28	Hamilton Wine 35c Gold/Red (2003)		Booklet 10		
P 29	Hamilton Wine 40c Gold/Red (2000)	Jago			Book 96
P 30	Hamilton Wine 40c Gold/Red (2003)		Booklet 10		
P 31	Jim Ellis 35c Harcourts (1999)	Impressions		Roll 200	
P 32	Jim Ellis 35c (2000)	Jago	Booklet 10		
P 33	Waikato Childcare 35c (1999)			Roll 200	
P 34	Waikato Childcare 35c (2000)	Jago	Booklet 10		
P 35	Waikato Childcare 35c (2003) New Phone no.		Booklet 10		
P 36	Literacy Aotearoa 35c (2000)	Jago			Book 96
P 37	MUSAC 40c (2000)	Jago	Booklet 10		
P 38	Taranaki Netball 35c (2000)	Jago	Booklet 10		
P 39	Taranaki Netball 40c (2000)	Jago	Booklet 10		
P 40	New Plymouth Boys' High School 40c (13/6/00)	Jago gloss and semi-gloss	Booklet 10		
P 41	Paterson Burn 35c (2000)	Jago	Booklet 10		Book 96
P 42	Paterson Burn 40c (2003)		Booklet 10		
P 43	St James' Catholic School 40c (2000) (10 different designs)	Jago	Booklet 10		
P 44	TALETS 35c (2000)	Jago			Book 96
P 45	Te Runanga 35c (2000)	Jago		Roll 96	Book 96
P 46	Te Runanga 40c (2000)	Jago		Roll 96	Book 96
P 47	Waikato University 35c (2000)	Jago	Booklet 10		
P 48	Waikato University 40c (2000)	Jago	Booklet 10		
P 49	Vision Rooding 35c (2000)	Jago	Booklet 10		
P 50	Gary Brown 35c Harcourts (2000)	Jago			Book 96
P 51	Opie & Dron 40c (2000)	Jago	Booklet 10		
P 52	Professional Plumbing 40c (2000)	Jago	Booklet 10		
P 53	Graphix Explosion 35c (2000)	Jago	Booklet 10		
P 54	New World 35c (2000)	Jago	Booklet 10		

P 55	New World 40c (2000)	Jago	Booklet 10		
P 56	Three Brothers 35c (2000)	Jago	Booklet 10		
P 57	Three Brothers 40c (2000)	Jago	Booklet 10		
P 58	Bank Bar 35c (2000)	Jago	Booklet 10		
P 59	Jago Print 40c (2000) (6 designs)	Jago	Booklet 10		
P 60	Govett Quillam 40c (2000)	Jago	Booklet 10	Roll 96	
P 61	D & L Crow 40c (1999)	Impressions		Roll 200	
P 62	D & L Crow 40c (2001)	Jago	Booklet 10	Roll 96	
P 63	Rhapsody Rest Home 35c (2000) (10 different designs)	Jago	Booklet 10		
P 64	Rhapsody 35c (1/4/2003)	New Website	Booklet 10		
P 65	Furniture Court 40c (2001)	Jago	Booklet 10		
P 66	Avenue Motor Inn 40c (2001)	Jago	Booklet 10		
P 67	Auto Wreckers 40c (2001)	Jago	Booklet 10		
P 68	Benjamin Moore 35c (2001)	Jago	Booklet 10		
P 69	Blockbuster 35c (2003)		Booklet 10		
P 70	Hair Design 40c (2003)		Booklet 10		
P 71	Avenue Hotel 40c (1/4/2003) Name change		Booklet 10		
P 72	Grand Hotel 35c (2003)		Booklet 10		
P 73	Surf Highway 40c (2003)		Booklet 10	Roll 96	
P 74	Taranaki Philatelic Society 35c, 35c/4, 40c/6		Booklet 10		
P 75	Taranaki Philatelic Society 40c, 35c/4, 40c/6		Booklet 10		
P 76	Devon Intermediate 35c (/10/2003)	10 designs	Booklet 10		
P 77	Waitara 2 Waitara 40c (/10/2003)	10 designs	Booklet 10		

Petes Post Philatelic

PPP1	Petes Post.com 35c (1/9/2003)	Graphics	S/A in sheet form		
PPP2	Petes Post.com 40c (1/9/2003)	Graphics	S/A in sheet form		
PPP3	Petes Post.com 90c (1/9/2003)	Graphics	S/A in sheet form		
PPP4	Petes Post.com. \$1.50 (1/9/2003)	Graphics	S/A in sheet form		
PPP5	Petes Post.com. \$2.00 (1/9/2003)	Graphics	S/A in sheet form		



107(b)
booklet
pane
with
re-entry

New Issues

December saw an unusual spate of new issues with the Royal Visits, a re-issue of the 1½d Provisional and the unexpected appearance of the first Elizabethan definitive. Data of these are as follows:

Royal Visits: Issued December 9th. S64/5, two values, 3d lilac and 4d blue. Watermarks Multiple NZ and Star (W.8); perfs, 3d, 12.85 x 13.8 (13 x 14); 4d, 13.5 x 13.3 (13½ x 13½); paper, apparently better quality “Royal Cypher” grade with horizontal mesh. Plate Nos. 45983 and 45984 in the 3d, 45985 in the 4d. The 3d is a rather pleasing stamp of delicate shade, but the likeness of the Queen is not particularly good, and the shading on the neck is unfortunate. The 4d is not so attractive. Altogether hardly an issue to get lyrical about.

1½d Provisional M17a. This, the “Arms Type blank” overprinted “1½d Postage” as in 1950, was re-issued in Auckland for two or three days only, about the 15th to 17th December during a shortage of 1½d stamps caused by the Christmas card mail. In all respects except shade (in which there was a discernible difference), the stamps were identical with those of 1950, having upright watermark. The shade difference – admittedly minor – was seen as a slightly greater red content in the ink, the result being more scarlet and less pink than formerly. In 1950 there were two shades and it is the darker of these which is nearest to the new shade. All seen here of the new issue had upright (not inverted) watermark, and this will of necessity reduce the value of the uprights of 1950, hitherto scarcer than the inverteds of that year.

1½d Elizabeth N3a. The same scarcity of 1½d stamps must have forced the early issuing of this one value of the new set. No doubt it had been intended that all values would appear on an advertised date this year. The date of issue was December 15th at Wellington, other places a day or two later.

The colour is lake and already shades are noticeable. We have had two, lake and rosy-lake, rather similar to the 2d of 1898. Watermark and perf as in the George VI; printers, Bradbury Wilkinson; paper, coarse, Royal Cypher, vertical mesh, seen both thick and thin. Plates 11 and 12, so far; designer, L.C. Mitchell, to whom heartiest congratulations. This is a delightful design, very nearly worthy of its beautiful subject – which is saying much indeed. The likeness, while not perfect, is infinitely superior to the Royal Visits and the colour is most pleasing. The printing (recess) is a great relief – many had feared photogravure would be used. In December I wrote in the Notes “What is wrong with our stamps?” The answer in this case is – nothing. Things look good for the future. The high values should be worth waiting for. It is worth noting that this is New Zealand’s first definitive issue without the word Postage in the design.

3d Royal Visit Varieties:

Mr R. A. Dexter reports on both plates 45983 and 45984 of this value as follows:

Plate 45983 – Row 5/9 and R9/5 both show slight doubling of the Royal Cypher, particularly the “II” in the centre. **Plate 45984** – R8/2, 8/15 and 9/5 all show possible retouching in the N.W. corner. There appears to have been a weakness of the transfer die at this corner of the design and variation throughout the sheet at this spot is discernible. In 9/5 particularly, one of the shading lines, normally diagonal, is practically horizontal. Row 10/8 shows the best re-entry of the issue, with clear doubling of the shading in the N.W. corner.

BOOKLET PANES

Add that extra something to your specialised NZ collection ...add booklet panes.

- 105 (a) **W2b(x)** 1902 **1d Universal** G7a booklet pane of six from booklet W2a, **top selvedge** pane imperf at sides and bottom, LHM on top selvedge only, otherwise superfine condition, no rust or toning (Cat \$650) \$550
- (b) **W2b(x)** booklet pane as above, **lower selvedge**, 2 x LHM 4 x UHM, again fine condition (Cat \$650) \$450
- (c) Front and back covers from **1902 booklet W2a**, numbered 5569A-1902, perfect for album page display \$100
- (d) **W2c(y)** 1905 **1d Universal** G7a booklet pane of six from booklet W2c, **top selvedge** pane perf all round, LHM on top selvedge only otherwise once again superfine condition (Cat \$650) \$575
- (e) **W2c(y)** booklet pane as above, **lower selvedge**, 2 x LHM 4 x UHM, pane cut to the left (Cat \$650) \$425
- (f) **W02a(z)** 1907 **1d Universal Official** GO7a booklet pane of six, fine UHM \$125
- (g) **W02a(z)** booklet pane as above, LHM on top selvedge \$110
- 106 (a) **W3a(x)** 1910 **1d Dominion** J1a booklet pane of six, lower selvedge, from the fairly clear electrotypes plates, cut down at sides (Cat \$400) \$245
- (b) **W3b(v)** 1912 **1d Dominion** J1a booklet pane of six, lower selvedge, with side selvedge bars and no binding selvedge bar, from the blurred electrotypes plates, 2 x LHM 4 x UHM \$245
- (c) **W4b(y)** 1919 **1d Dominion** J1a booklet pane of six, lower selvedge, from the clear new steel plates, one stamp crease and other small tone (Cat \$275) \$175
- 107 (a) **W4f(w)** 1928 **1d Field Marshal** K15a booklet pane of six, top selvedge, with side selvedge bars and two binding selvedge bars, LHM on top selvedge only \$250
- (b) **W4f(r)** 1928 **1d Field Marshal** K15a booklet pane of six, top selvedge with side selvedge bars and no binding selvedge bars, instead with black serial number and **re-entry R3/1**, in the letters of of NEW, **prominent and MUCH UNDER-CATALOGUED**, LHM on top selvedge only \$700
- (c) **W4f(r)** booklet pane as above with **re-entry**, **fine used**, complete pane \$500
- (d) **W4f(w)** booklet pane as above black print 'proof' on thin cream paper. Special Offer price: Only \$ 25
- 108 (a) **W4f(z)** 1928 $\frac{1}{2}$ d **green George V p.14 K13f** with no adverts, side selvedge bars, two binding selvedge bars, top selvedge, LHM on top selvedge only \$250
- (b) **W4f(z)** 1928 $\frac{1}{2}$ d **green George V p.14 K13f** with no adverts, side selvedge bars, no binding selvedge bars, instead with black serial number, top selvedge, LHM on top selvedge only \$250
- (c) **W4f(z)** booklet pane as above with black serial number, **fine used** complete pane \$200

109 (a)	W5a(z) 1935 1d Kiwi L2c Parisian Ties booklet pane of six, top selvedge, UHM	\$150
(b)	W5b(z) 1936 1d Kiwi L2d booklet pane of six, fine UHM	\$ 85
(c)	W5b(z) booklet pane as above, 2 x LHM 4 x UHM	\$ 60
110 (a)	W6a(z) 1938 1d red George VI M2a booklet pane from plate 5, 5 x UH 1 x LH	\$ 75
(b)	W6a(z) as above from plate 23, 3 x UH 3 x LH	\$ 70
(c)	W 6a(y) 1938 1d red George VI inverted wmk M2a(z) pane from plate 5, 4 x UH 2 x LH	\$ 90
(d)	W6a(y) as above fine used , complete pane	\$ 75
(e)	W6a(y) as above from plate 23, 4 x UH 2 x LH	\$ 95
(f)	W6a(x) 1938 1d red George VI pane Plate 5 on selvedge, fine UHM	\$125
(g)	W6a(x) as above with Plate 5 on selvedge, 4 x UH 2 x LH	\$100
(h)	W6a(w) 1938 1d red George VI inverted wmk pane Plate 5 on selvedge, rare, fine UHM (Cat \$450)	\$395
(i)	W6b(z) 1938 ½d green George VI M1a booklet pane, 3 x UH 3 x LH	\$110
(j)	W6b(y) 1938 ½d green George VI inverted wmk M1a(z) pane, 4 x UH 2 x LH	\$130
(k)	W6b(y) as above fine used , complete pane	\$100
(l)	W6c(y) 1938 1½d brown George VI inverted wmk M4a(y) pane, 5 x UH 1 x LH	\$275
(m)	W6c(y) as above fine used , complete pane	\$200
111 (a)	W7a(z) 1954 1d orange QEII pane UHM	\$ 4
(b)	W7a(y) 1954 1d orange QEII pane inverted wmk UHM	\$ 20
(c)	W7a(x) 1954 3d red QEII pane UHM	\$7.50
(d)	W7a(w) 1954 3d red QEII pane inverted wmk UHM	\$ 20
(d)	Front and back covers and interleaving, accumulation of 14 from 1935 to 1954, excellent for display	\$ 60

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#### KING GEORGE V RECESS –USED (Continued)

##### 4½d Deep Green

|         |                                                                                                                                                                                        |                 |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 857 (a) | <b>K6a 4½d Deep Green perf 14 x 13¼.</b> Block of four used with light <i>cds.</i> . Lovely item                                                                                       | \$400           |
| (b)     | <b>K6b 4½d Ditto perf 14 x 14¼.</b> Another nice block of four this time with machine cancellation. Very fine CU                                                                       | \$400           |
| (c)     | <b>K6c 4½d Ditto vertical two-perf pairs.</b> Lovely block of four (dated Timaru 1925) Nice clean commercial item of fine appearance<br><b>Or</b> pair with light machine cancellation | \$1000<br>\$450 |

##### 5d Blue

|         |                                                                                                                                                             |                 |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 858 (a) | <b>K7a 5d perf 14 x 13¼.</b> Dated block of four in Blue shade, very fine light postmark<br><b>Or</b> slightly darker shade this time dated 1926, superb CU | \$50<br>\$50    |
| (b)     | <b>K7c 5d Ditto vertical two-perf pairs.</b> Superb block of four with 1931 date, lightly marked<br><b>Or</b> pair with light machine cancellation, fine    | \$1000<br>\$450 |

## 6d Carmine

- 859 (a) **K8a 6d Carmine perf 14 x 13¼.** Block of four, very fine used in Deep Carmine (light dated *cds*) \$20  
**Or** Ditto in Carmine, fine \$5  
**Or** in Carmine-Pink dated \$30  
**Or** Pink (dated) fine CU \$40  
**Or** in Pale Carmine \$5  
**Or** magnificent block in Rose dated 26.1.1926 wonderful item, guaranteed \$250
- (b) **K8b 6d Ditto perf 14 x 14¼.** Block of four in Pink, light *cds*, slight corner crease \$50
- (c) **K8c 6d Ditto two-perf vertical pairs.** Good CU example (Rawene 1919) Carmine Pink shade (Catalogued \$750) \$500  
**Or** single pair light parcels cancellation \$175  
**Or** light squared circle in Carmine, used pair \$350

## 7½d Deep Red-Brown

- 860 (a) **K9a 7½d Deep Red-Brown perf 14 x 13¼.** Spectacular block of four with lighter *cds* (Wellington) dated \$400  
**Or** vertical pair (not two-perf) fine CU \$150  
**Or** block of four with very light parcels cancellation \$200
- (b) **K9c 7½d Ditto two-perf vertical pairs.** Block of four with light *cds* (Catalogued \$1200) \$750  
**Or** single pair \$375

## 8d Indigo-Blue

- 861 (a) **K10a 8d Indigo-Blue perf 14 x 13¼.** Dated block of four (*cds*) in very fine used condition \$500
- (b) **K10c two-perf vertical pair.** Pair with untidy strike of *cds* (Cat. \$500) \$250

## 8d Red-Brown

- 862 (a) **K10d 8d Red-Brown perf 14 x 13¼.** Attractive block of four with light parcels cancellation, one stamp thinned \$15

## 9d Sage-Green

- 863 (a) **K11a 9d Sage-Green perf 14 x 13¼.** CU block of four in Sage-Green dated 1934 \$40  
**Or** in Yellow-Olive, superb single example (Catalogued \$30) \$20
- (b) **K11c 9d Ditto vertical two-perf pairs.** Very fine example with machine cancellation \$600

## 1/- Vermilion

- 864 (a) **K12a 1/- Vermilion perf 14 x 13¼.** Superb dated block of four in Pale Orange-Vermilion. A brilliant shade \$50
- (b) **K12b 1/- Ditto perf 14 x 14¼.** In Orange-Vermilion, fine block block of four with dated *cds* \$12.50  
**Or** in the rare Orange-Brown. CU example with parcels cancellation. This is a 100% guaranteed example of the rare shade. \$775
- (c) **K12c 1/- Ditto vertical two-perf pairs in Orange-Vermilion.** Lovely dated *cds* single, very fine CU \$700

### King George V Officials Fine Used

- 865 (a) **K04b 3d Chocolate perf 14 x 14½.** In Deep Chocolate, superb CU and dated block of four \$20
- (b) **K04c 3d Chocolate two-perf vertical pair.** Beautifully used pair in Chocolate-Brown \$275
- (c) **K05g 4d Deep Bright Violet.** Block of four used at Telegraph Office, Wellington, and dated. However, magnificent of their shade and quite acceptable at any Official showing \$50
- (d) **K08a 6d Carmine perf 14 x 13½.** Block of four in Carmine with *cds* \$5
- (e) **K08c 6d Carmine vertical two-perf pair.** Nice genuine example in Pink \$350
- (f) **K010d 8d Red-Brown perf 14 x 13½.** Good CU example \$500
- (g) **K011a 9d Pale Sage-Green.** Very fine CU block of four \$600  
**Or** block of four in Deep Yellow-Olive (Catalogued \$1600) \$1200
- (h) **K012c 1/- Vermilion vertical two-perf pair.** Lovely dated example in Vermilion \$500  
**Or** fine example in Orange-Vermilion, light *cds* \$400

### KING GEORGE V – SURFACE PRINTS

A nice selection of rarity items and scarcer plate flaws and varieties.

#### ½d Green

- 52 (a) **K13a ½d Green De La Rue perf 14 x 15.** Watermark inverted and reversed (W7e) fine dated used example of this rarity \$150
- (b) **K13a ½d Ditto.** Watermark inverted in Deep Green, fine commercially used \$175
- (c) **K13a ½d Ditto.** Beautiful commercially used block of four (dated) \$ 5
- 53 (a) **K13b ½d Green perf 14 x 15** experimental paper (Cowan with De La Rue watermark). Lovely strip of three with Wanganui machine cancellation of the period. (Catalogued \$450) \$300
- 54 (a) **K13c ½d Green perf 14 x 15** Jones paper, superb dated block of four \$ 50
- (b) **K13d ½d Green Ditto** Jones paper with Litho watermark. Nice lightly hinged duo with colourless watermark, one with horizontal mesh, one with vertical mesh (VM crinkled) \$100
- 55 (a) **K13f ½d Green perf 14** Cowan paper, superb commercially used of the Deeper Dark Green \$ 40
- (b) **K013f ½d Green Ditto (Official).** Nice dated block of four \$ 5
- 56 (a) **K13g ½d Green Cowan perf 14 x 15** (Reversed). Horizontal pair lightly hinged with Kodak ads (W4e) \$ 50

#### 1d Field Marshal

- 57 (a) **K15b 1d Cowan perf 14 x 15** Nice commercially used block of four in Rose Pink \$ 30

- (b) **K15b 1d Ditto** Horizontal pair from booklet with Parisian ads (W4j)  
UHM \$ 30 LHM \$ 25

- 58 (a) **K22e 1d Ditto** (K15a with blue diagonal surcharge "HALFPENNY").  
Highly credible single of the period with *cds* over one corner. Impossible  
to verify in terms of the "Greymouth" *cds* but offered "as is" \$ 50

### 1½d Orange-Brown

- 59 (a) **K17b 1½d Orange-Brown perf 14 x 15 De La Rue** finest possible  
used example of major shades  
Deep Orange-Brown \$ 1  
Pale Chestnut \$ 10  
(b) **K17d 1½d Orange-Brown Wiggins Teape paper perf 14 (VM)**  
Magnificent used example \$200  
60 (a) **K17e 1½d Orange-Brown Cowan perf 14 x 15.** Lovely  
commercially used example \$200  
**Or K017e** as above o/p **Official**, very fine comm. used in deep shade \$100

### 2d Yellow

- 61 (a) **K18c 2d Yellow Art paper with litho watermark perf 14 x 15.**  
Sound commercially used example (Catalogued \$150) \$100  
(b) **K018e 2d Yellow perf 14 (Official).** No stop after "Official".  
Fine commercially used example, highly unusual \$100  
(c) **K18h 2d Yellow Wiggins Teape perf 14.** Dated strip of four  
in Lemon-Yellow, commercially used, impressive \$ 75

### 3d Chocolate

K19 3d Chocolate Row 6/8 flaw on face.

- 63 (a) **K19a 3d De La Rue.** Fine commercially used dated R6/8 \$ 35  
**K19b 3d Jones** fine commercially used (dated), scarce R6/8 \$100  
**K19c 3d Cowan perf 14 x 15.** Superb used example, very fine R6/8 \$ 60  
**Or K019c 3d Ditto "Official"** R6/8 \$100  
**K19d 3d Cowan perf 14.** Very fine commercially used with date R6/8 \$150  
(b) **K19b 3d Chocolate Jones paper perf 14 x 15.** Superb dated  
block of four, fine Chocolate shade \$120

### 2/- Admiral

- 64 (a) **K20b 2/- Blue Cowan paper perf 14.** Superb used in Blue \$ 50  
**Or** sound commercially used block of four with date parcels marking \$ 75  
(b) **K020b 2/- Ditto "Official" Cowan perf 14.** Superb used example \$400  
**Or** fine used block of four (dated). Three strikes of Riverton *cds*,  
one stamp slightly more prominent marking. This is a superb block  
(Cat. \$1600) \$1400

### 3/- Mauve

- 65 (a) **K21a 3/- Mauve Jones paper perf 14.** Very fine commercially  
used example \$400  
(b) **K21b 3/- Mauve Cowan perf 14.** Superb used example, centred right \$375

## BUYING PLATEBLOCKS

We are currently **Buying Commemorative Plateblocks**, as per the enclosed list.

Condition must be **perfect UHM** only.

Please offer whatever you may have – even one or two items would be fine!

Required block size as indicated.

### **BUY, UHM**

|       |                                                                                                                          |         |
|-------|--------------------------------------------------------------------------------------------------------------------------|---------|
| S25c  | 1937 Coronation 6d plate 3L <b>no</b> re-entry ( <b>no</b> orange spot to right of top right 6d) on R4/1 (block of four) | \$ 35   |
| S80a  | 1959 Scout Jamboree 3d plate A1 (block of four)                                                                          | \$ 3.50 |
| S80a  | plate A2 "                                                                                                               | \$ 3.50 |
| S80a  | plate B1 "                                                                                                               | \$ 3.50 |
| S80a  | plate B2 "                                                                                                               | \$ 3.50 |
| S106a | 1967 Royal Society 4c plate 1A x 4 (block of six)                                                                        | \$ 2.50 |
| S119a | 1969 Otago University 10c plate 1a x 4 (block of six)                                                                    | \$ 4.50 |
| S172a | 1973 Steam Locomotives 10c plate 1B x 4 (block of eight)                                                                 | \$ 30   |
| SS9a  | 1973 Mountains 6c plate 1 (block of six)                                                                                 | \$ 6.50 |
| S211a | 1976 Vintage Farm Vehicles 8c plate 1A x 5 (block of six)                                                                | \$ 4.50 |
| S243a | 1978 Farming 30c plate 1B x 6 (block of six)                                                                             | \$ 4    |
| S461a | 1993 Womens Vote \$1.50 imprint block of six                                                                             | \$ 10   |
| S502a | 1994 Cricket \$1 imprint block of six                                                                                    | \$ 8    |
| S503a | 1994 Cricket \$1.80 imprint block of six                                                                                 | \$ 15   |
| S514a | 1995 Rugby League \$1.50 imprint block of six                                                                            | \$ 10   |

### **Christmas Plateblocks**

### **BUY, UHM**

|       |                                                 |         |
|-------|-------------------------------------------------|---------|
| SC3a  | 1962 2½d plate 1A x 4 (block of six)            | \$ 4    |
| SC4a  | 1963 2½d plate 1B x 4 (block of six)            | \$ 2.50 |
| SC7a  | 1966 3d plate 1A x 4 (block of six)             | \$ 3    |
| SC10a | 1969 2½c wmkd paper plate 1A x 5 (block of six) | \$ 2.50 |
| SC10b | 1969 2½c unwmkd plate 1A x 5 (block of six)     | \$ 4.50 |
| SC10b | 1969 2½c unwmkd plate 1D x 5 (block of six)     | \$ 4.50 |
| SC11b | 1970 3c plate 1B x 5 (block of six)             | \$ 2.10 |
| SC36e | 1995 \$1.50 imprint block of six                | \$ 10   |

### **BUY, UHM**

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