

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 56 Number 2, SEPTEMBER 2004



Leslie Paterson

NZ AIRMAIL ESSAYS - An Important Discovery
- See page ten

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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



Lord of the Rings – New Zealand Home of Middle Earth (7 July 2004)

Though the month of July was scheduled for the annual scenic issue, the final product was promoted and cacheted with the official "Lord of the Rings" film logo. Because this makes a natural fit with the previous LOTR issues this one joins them in section S.

The pairs of each value match a scenic view of the locations used with the corresponding scene from the film. The designer has done well to keep things simple and uncluttered so letting the scenery/scenes speak for themselves.

There are only four values to the set but as they come with two designs to the value a set comprises eight stamps. Other commemorative issues have had more stamps to a set, e.g. 1898 Pictorials Centenary and Military Uniforms, but this one distinguishes itself with perhaps the greatest array of formats, over both gummed and self-adhesives, ever assembled in the history of stamp-collecting. Is this the last fling of the LOTR band wagon? I can see "Christmas in the Shire", "Elven Language Week" and "Save the Orcs" Health Stamps being a huge success for SC, SH & T collectors alike.

Take heart! There is a solid rumour that 100-stamp rolls are to be replaced by the new self-adhesive sheet format. This is borne out in the September Health issue. The reason given is the storage space required for the boxed rolls. Unsaid, I suspect, is the greater production cost of the roll and its packaging.

Designed by Frans Lenzen of CommArts Design, Wellington. The gummed stamps are printed by Southern Colour Print, Dunedin and the self-adhesive by SNP Sprint, Australia in four process colour offset lithography (self-adhesive with stochastic screening). The self-adhesives are all phosphor-tagged down the right side panel.

- **Gummed sheets of 50** – paper is Tullis Russell 104 gsm Red Phosphor. Each value is represented by two designs, one per row. (One is a scene from the film, one is a scenic view of the NZ location). Perforation 14, vertical mesh.
- **Miniature sheet** incorporating one of each design in 4 x 2 format. Mesh is now horizontal but other technical details are unchanged.
- **Se-tenant block** incorporating one of each design in 2 x 4 format. Note this is the reverse of the miniature sheet, i.e. the design pairs of the same value are vertically se-tenant (horizontally for the miniature sheet). This format was only supplied as a block without any selvage – selvage details (if any) are unknown – intended for FDC production.
- **Self-adhesive booklet** incorporating 6 x 45c and 4 x 90c (vertically se-tenant pairs of respective designs of a value). There is a buff border around each stamp on the - as usual - intact matrix. Die-cut perforation will be listed as 11.25 but note this is rounded. The precise measurement is different from the other self-adhesives and all show a different gauge for vertical and horizontal "perfs". However the differences equate to no more than 0.02 mm per perf and 0.2 mm over the entire depth of the stamp – barely measurable with normal philatelic tools. Mesh is horizontal.
- **Self-adhesive roll** incorporates the two 45c designs horizontally se-tenant. There are four strips (three joins) each of 25 stamps with no labels or other indicators of roll end. The joins exhibit the two possible sequences of the two designs (one being twice as frequent as the other) but only one example is being distributed in lieu of a label set. Matrix is stripped and reverse of backing paper printed, in black, a vertical oblong over "SNP Sprint (Aust)". Other technical details unchanged from booklet

- **Jumbo roll block of four** incorporating two designs vertically se-tenant for each value i.e. 45c and 90c. Matrix is intact but other technical details unchanged from retail roll. Used for FDC production.
- **Self-adhesive sheets of 100 (45c) and 50 (90c).** Special note: Self-adhesive paper type is announced by NZ Post as; "dispensers & coils: CPI C90 self-adhesive paper, sheets & booklets: CPI paper C100 self-adhesive paper." However our observation of the paper(s) used suggests the same (or nearly similar) paper is used for booklets, rolls and jumbo rolls and a quite different paper for the sheets ignoring backing paper. This is because the booklet/roll paper (from the back) has a smooth finish with very fine mesh (horizontal) and the sheet has a coarse finish with very obvious mesh (vertical). From the backing paper point of view, the booklet and sheet show a very bright, white reaction to UV and the rolls (including Jumbo) a dull, greyish reaction. Overall this suggests two different papers for the stamps off paper, i.e. used and **three** different papers (sandwich of stamp and backing paper) for the four self-adhesive formats. Perforation unchanged but mesh differentiates the sheets.

Designs are:	45c	The Ford of Bruinen	Also in s/adh
	45c	Skippers Canyon (nr. Queenstown)	"
	90c	South of Rivendell	"
	90c	Mount Olympus (National Park)	"
	\$1.50	Edoras	
	\$1.50	Erewhon (Southern Alps)	
	\$2.00	Emyn Muil	
	\$2.00	Tongariro (National Park)	

"Le Salon du Timbre" Exhibition, Paris (26 June – 4 July 2004)

The \$1.50 (S853) has no change to technical details from core issue. The second \$1.50 (S854) and also \$2.00 (S882) now have horizontal mesh (previously vertical). We believe this is the first miniature sheet to incorporate stamps from two separate issues.

Designs are:	SM853, 854, 882	\$1.50, \$1.50* (100 Years of New Zealand Rugby)
		\$2.00* (Rugby Sevens – Joint Hong Kong)
		* Listable variety

Olympic Games 2004 (2 August 2004)

"The world's first issue of 'action replay' stamps" is proudly proclaimed by NZ Post on all its promotional literature for this innovative issue. The illustration is printed by a so-called "lenticular" process. From my observation this appears to be achieved by printing three screened images interlaced on a substrate. The images are visually separated by an overlay of (presumably) plastic in a ripple relief, acting as a horizontally oriented lens (hence lenticular). The lens enlarges and focuses on one image at a time so that as you rock the stamp backwards and forwards on a horizontal axis the eye is tricked into seeing motion.

Though based on the same phenomenon the action is nowhere near as smooth as film and frankly with only three images in play not even as effective as the flick books I remember being distributed with comics as a free gift and still occasionally seen today. Another visual phenomenon can be clearly seen in this process called *moiré*. This is where the screen dots line up to form secondary patterns (and on these stamps as strong diagonals). The printing must require extreme precision of registration to reliably give the desired effect.

I recognise the great novelty – a “world’s first” – and greatly enjoyed researching the technical layers of their production (more of which follows). However, as a personal opinion my perhaps conservative approach to stamps finds this issue overly gimmicky. They are far from fit for their purpose – a standard earmark of bad design – as you will soon see. On the other hand most collectors harboured similar feelings for Tonga’s “tin can” mail and cut-to-shape self-adhesive bananas ...

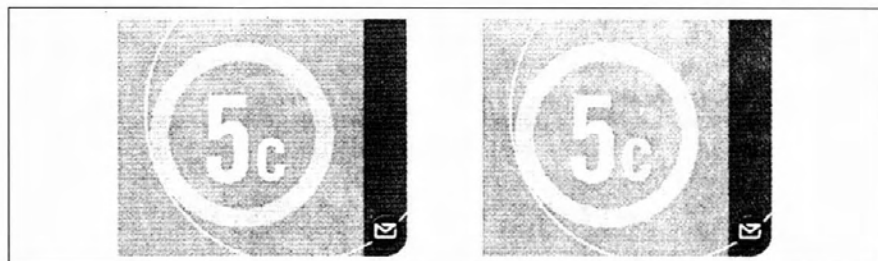
Apart from the die-cut simulated perforations, itself a fairly recent feature, nothing about the characteristics of these stamps has been seen before.

- Though the white panel at left shows very bright under UV there is no trace of phosphor coating. Similarly, no phosphor tagging is evident.
- Four process colours are reported by NZ Post but this seems to refer to the illustration only. The value panel (at left) is using five colours and black. This appears, under magnification, to have the hallmarks of a relief printing process but this is in fact reported as **silk-screened**! This is a process usually retained for printing packets of breakfast cereal and leaves a rough granular surface to the touch. Clearly a much more refined silk-screen process has been used for these stamps. Is this the first silk-screened stamp? (Let’s hear from you if not).
- The illustration (lenticular printing) is printed separately on its own substrate (paper). Because of the plastic overlay this has become quite thick and card-like. Strips of illustration seem to have been laminated onto the silk-screened “stamp” paper. This sandwich is quite thick and comparatively heavy (32 stamps weighed in at 20 grams). The adhesive seems stable for now and did not give way when soaked in water.
- The backing paper on which the stamp sandwich is sold shows no sign at all of a “kiss” die-cut impression which is readily seen on previous self-adhesive stamp issues. The edges of the stamp show every sign of having been stamped out with consequent distortion and slight turning over of the edge. It is inconceivable that die-cutting took place on the as-sold backing paper. Therefore the die-cut stamps were later laminated onto said backing paper. This backing paper has been rouletted between stamps vertically and horizontally for separation by post office staff or the end-user.
- The paper is described by NZ Post as “self-adhesive labels”. From an experiment to soak a stamp off an envelope it is quite clear that no water soluble release layer is incorporated and the adhesive is **very** permanent. We also advise that an attempt to remove the adhering envelope paper with white spirit not only was aborted (very messy!) it also softened the surface (coating or overgloss) of the value panel. It was left very tacky though it **seemed** to recover eventually. We strongly recommend leaving the stamp on backing paper, piece or cover and this will be the only way we sell them.
- Because of the finish on both illustration and stamp paper regular hand canceller ink would not dry and/or adhere and a special ink had to be sourced for CTO stock. The initial indications are that machine cancellers permanently cancel on the stamp paper but not the illustration.
- Sheets of 16 (4 x 4) self-adhesives all of one value. Die-cut perforation is 10.6 and mesh (hard to see) is horizontal.
- Strips of all four values se-tenant (1 x 4) have the backing paper rouletted between stamps for separation. All other technical details are unchanged. Despite the FDC having the four values in 2 x 2 formation we are unaware of a jumbo roll format.

Note: Here’s one final quirk for you - noted on the \$1.50 sheet stamp. To the right of the green Olympic logo ring is found a **small** black blob. Under reasonably high-powered magnification this turns out to be a © (copyright) symbol. On half the \$2.00

sheet stamps in the same position is a **tiny** black blob which under magnification turns out to be a tiny black blob – we can reasonably surmise this to be a fragment of a ©. The © or a fragment is not to be found on the 45c and 90c values in the sheets and not on any value of the se-tenant strip. This holds for our own stock and that of at least one other dealer. If anyone discovers any variation to this observation, please let us know. At this stage it is likely that the un-copyrighted \$1.50 (on the se-tenant strip) will be listed as a variety but the speck on some of the \$2.00 will be ignored.

Designs are:	45c	John Walker
	90c	Yvette Williams
	\$1.50	Ian Ferguson & Paul MacDonald
	\$2.00	Peter Snell



Emergency 5c Provisional Self-Adhesive (June ? 2004)

This new design was totally unannounced by NZ Post and not supplied to their standing order customers including dealers. The design does not follow any existing series (see illustration) and is hardly exciting – perhaps forced by the extreme emergency of the situation. Clearly the demand for 5c values (as noted in earlier newsletters) due to the increase in inland standard rate to 45c was unexpected and of unexpected duration. In this instance, Southern Colour Print were unable to divert production to help with a very grim situation in post shops throughout the country. We have established the following information to date.

Designer and printer unknown but probably designed by CommArts Design, Wellington and printed in Wellington. There is naturally no official first day of issue and local first day of availability varies around the country, e.g. 29 June in Christchurch, 30 June in Taranaki. We will not be distributing or listing a FDC. There are two paper types noted but it is unknown whether this implies two printers, two print runs or just two papers used in the same print run. What appears to be the scarcer and perhaps the first available is not distributed as a new issue. We will endeavour to source a supply for our customers but it is expected to be at a premium and supplied as a variety. Die-cut perforation 5.8, mesh vertical (both papers).

Note: The discussion above concerning self-adhesive label paper used for the Olympic issue, holds for this one. Therefore we are only distributing the sheetlet of 10 (as sold by Post Shops) in mint format. We will supply as Cancelled to Order (CTO) on request and also endeavour to source a supply on piece. Very few have been in evidence in our office mail.

NZ NOTES

By Warwick Paterson

1935 PICTORIALS

An Anomalous Variety

L13g 1942 2/- Captain Cook printed on coarse paper p.13¼ x 13½.

Recently Tony Kendzior in the USA, sent us a copy of the above issue, with a perforation variety which we do not recognise. The stamp which is printed on Royal Cypher paper has a perforation measuring 13¼ across the top and bottom by 13½ at the sides. Halfway across the top and the bottom rows of perforations, are one very narrow tooth. The perforations give the appearance of the 13-14 x 13½ perforating head. So far so good. A problem arises in that, to our knowledge, this perforating head was never used for the 2/- stamp on coarse paper.

Adding to the mystery is the fact that this stamp is an example of L13g(x) Retouch to the "hat" flaw. Row 1 number 6. This alone would make it a scarce stamp but with the anomalous perforation it doubles the mystery.

In the first place, the Row 1/6 retouch does not appear on any stamp perforated by the head measuring p.13-14 x 13½. Clearly this, as well as the presence of Royal Cypher paper is both a "proving" factor in its identification as L13g and also the fact that the perforation characteristics at top and bottom of the stamp represent a true anomaly.

Any comments on the above would be gratefully received, perhaps by folk who have this stamp in their collection, either mint or used and are able to find a similar variation.

DEREGULATION UPDATE

After the "NZ experience", the "UK experience".

New Zealand as a small and remote western-style democracy has led the way in a number of fields, probably the most significant of which is votes for women. In the case of deregulation of the postal service, New Zealand also appears to have been early in the field with its private postal operators and "access agreements" which allow the postal operators to sell stamps and use the delivery services of New Zealand Post for a proportion of the postal charge that they make.

Otto Hornung, writing in the Philatelic Exporter – UK Philatelic Trade Journal in June – has identified clear evidence of something which many of us have suspected for some time. That is that the engagement of Elmar Toime, previously CEO of NZ Post as executive Deputy Chairman, late in 2002, has produced a number of changes and attitudes in Royal Mail which have emerged from Mr Toime's experience with NZ Post.

To claim that Mr Toime was responsible for postal deregulation in New Zealand and its associated acts of Parliament is probably getting onto risky ground. What is certain is that he was instrumental in preparing NZ Post for the onslaught of competition that was to come with Deregulation and for maintaining NZ Post's high level of competitiveness in the new environment. Clearly a commercial mind as acute as his has been of extreme value to Royal Mail, particularly when the British postal service is also undergoing progressive deregulation. However, that Mr Toime worked with the political powers-that-be at the time, is undoubted and perhaps in a way this was how he was able to protect NZ Post's interests so well.

As Otto Hornung points out, Royal Mail signed an historic agreement – the first of its kind in Europe – with an organisation called Business Post (BGP.L). It appears this is the first business in the UK which has been given a licence to handle business mail by the UK controlling postal body PostComm. In February Royal Mail said that more agreements of this type would follow. On April 7th 2004, Royal Mail signed a similar accession agreement with TPG Post UK, a subsidiary of the firm which runs Dutch Post. Hot on its heels came a third agreement signed on April 16th with Deutsche Post Global Mail. British firms, it is said, will have the opportunity of signing more accession agreements and other overseas postal administrations will be brought in as well.

The UK accession agreements run as follows. Royal Mail's new partners will collect from their business customers, pre-sorted mail. This mail is to be handed to one of Royal Mail's 73 postal centres, where it will undergo a final sort and then be delivered by RM's 80,000 postmen and women. Says Otto, "It is expected that the partner of Royal Mail will collect its customers' mail on day one, pre-sort it and deliver it to a postal centre on day two for final sorting, and that Royal Mail will deliver it on day three to one of the about 27 million addresses in the country. Effectively, this means a two-day delivery. For such a service, Royal Mail partners will pay per letter up to 60 grams, 13p if the mail has already been sorted at the 1,450 delivery offices. Letters sorted according to the 121 basic postcode areas will cost 13.375p each. Larger letters of A4 size will cost 14p each up to 60 grams, increasing to a maximum of £3.65, depending on weight. Each item will receive at top right an indicator identifying the firm which has handled its mail.

Whether this indicator will take the form of a stamp, a label of a stamp or simply a printed logo, does not seem to have been clarified yet. Any bets?

Royal Mail's inland tariff at present is for a letter up to 60 grams, irrespective of size including A4 for First Class (next day delivery) 28p. Second Class is 21p, so the margin for British or foreign firms after deducting 13p or 13.375p is about 7p-8p.

None of the new partners to Royal Mail has yet revealed how much they will charge for a letter of 60 grams. If this were more than the present rates of 21p or 28p, no one would use them, but if a large customer was sending 10,000 mail items and had to pay, say only 17p, this customer would make a saving of at least £400. Deutsche Post believes that under the accession agreement it will be able to provide a competitive and profitable business-mail service to UK clients. DHL, Deutsche's own subsidiary hopes that its own collection network will be combined with Royal Mail's strength and local delivery to provide a realistic alternative service (to Royal Mail's).

So the era of direct competition with Royal Mail has arrived. Just as it did some years ago with NZ Post in New Zealand.

Perhaps Elmar Toime's hand in this will never be revealed, but the key difference between what is happening in the UK and what is happening here in New Zealand is that so far the postal administration partners have been mostly overseas administrations and the UK has yet to see the emergence of the initially tiny and often very localised postal operators with their quirky stamp issues that have characterised much of postal deregulation in New Zealand.

NEW ZEALAND AIRMAIL STAMPS – A SET OF MYSTERY ESSAYS

Recently, Mr OW (Bill) Eustace of New South Wales wrote to me with a photocopy of some interesting looking airmail designs. All featured typical New Zealand scenes, featuring a monoplane flying from right to left and inscribed in "New Zealand Airmail" with face values of 3d, 5d and 7d. All three were mounted on a fragment of paper. The paper has been affected by insect damage but the essays have not. Bill added an account of the way in which these essays came into his hands.



A Pauline Mills design for Ballantynes, Christchurch in the 1920s

"My wife (née Mills) was sorting through some old family papers and came across the said fragment. Her mother, née Pauline Peacock was a commercial artist at Ballantynes in Christchurch, until she married Murray Mills in 1929. The pencilled notation "design Pauline Mills" on the back of the fragment dates the drawings sometime post-1929 but there is no other indication of date. Murray Mills' father, Frederick Mills, was a stamp collector – there are a number of first (NZ) flight covers passed on from him, but I have not had time to sort and list them. My question is, "What is the background to these designs?" I note that the denominations of the designs are 3d, 5d and 7d, whereas the 1931 NZ Air Stamps were 3d, 4d and 7d and that a surcharge 5d on 3d Green was added on the 18th December 1931. If there were essays for a competition for the original design how did Pauline know that the rate was going from 4d to 5d? Unfortunately, the only surviving member of the Mills family is my wife, Barbara, and she is now in her 70's".

Illustrated here is one of Pauline Mills' 1920's designs for a fashionable women's dress featured in the mail order catalogue of Ballantynes of Christchurch. Later, as Pauline Peacock-Miller, having retired from Ballantynes on marriage, she produced a number of pen-and-ink drawings of old houses, which she sold, whilst others remain in the family.

Needless to say, my interest was highly excited by the sight of these clean-cut and workmanlike drawings and the significance that they may have for New Zealand Airmail issues and Aero-philately.

After a little research, I wrote to Bill as follows.

"Regarding the 1931 airmails, the Postage Stamps of New Zealand Volume I, page 448 states that the Postmaster General commissioned the design from LC Mitchell of Wellington. This is interesting because the New Zealand Stamp Collector of March 1931 states:

"The design for the new stamps has been drawn by Mr Martin, a Wellington artist, and the plates are to be prepared in England."

Whatever the truth about the designer – and I have no doubt it was Mitchell – there does not appear to have been any request for design submissions or a competition. This would suggest to me that your essay design as it appears by Pauline Mills are not likely to have referred to the 1931 issue.

Logically, Mrs Mills would not have been aware of the approach made to LC Mitchell, with a request for three designs and as you have observed, the original values were 3d, 4d and 7d, rather than 3d, 5d and 7d.

This all suggests to me that these designs were generated after the 1931 issue was cut and dried.

In February 1932, according to the PSNZ, the Minister decided to invite designs for a new series of airmail stamps. The number of designs required was not to exceed three and in the order of £25 was to be paid for each. The competition closed on May 31st with 219 drawings from 75 people. Three designs were selected, which are illustrated on page 451. They are all, by the way, bi-planes as is the 1935 adopted design. None of these designs was approved and the proposed issue was abandoned. Later in October 1934, the PSA states that James Berry was supplied with a photograph of the Bell Block Aerodrome with "Faith in Australia" landing and the design was taken from this (by Berry).

In view of all of the above, the balance of probability is that Mrs Mills took part in the designer competition of 1932 and produced these three designs in accordance with the Minister's invitation. The fact that her designs are of the 3d, 5d and 7d denominations suggests to me that she was simply using the three denominations of the 1931 airmails then current.

Presumably the NZ Post archives will confirm this but I think that this is the strongest possibility."

These fascinating essays with their strong "period" character are illustrated and offered elsewhere in this month's newsletter.

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.*

NZ PHILATELIC LITERATURE

There have been two recent important additions to the field of New Zealand Philatelic Literature.

New Zealand and Dependencies – A Philatelic Bibliography compiled by David Beech, Allan Berry and Robin Startup, published by Allan Berry and David Beech, 238 Waikiekie Road, Thames. A comprehensive study of all the known sources of information on New Zealand philately, containing chapters on monographs, manuscripts and grey literature, background literature, indexes, periodicals, stamp catalogues, auction and sales catalogues, exhibition literature, official publications, commercial postal operations, CDs and videos. For any NZ philatelic student, wishing to do research on his chosen subject whether specialised or otherwise, this book will lead him directly to the previous known source material for his researches. Thoroughly recommended.

Alternative Postal Operators in New Zealand, Part Two by John Hill, published by John Hill, 13 Leeds Place, Napier. Volume Two covers alternative postal operators Pete's Post and DX Mail. The second volume in the series, Part I published last year, various other commitments preventing Part III being published for quite some time, it is stated. Although John says in his introduction, that he has not set out to write the definitive book on alternative postal operators, it would be hard to improve his coverage in this volume of Pete's Post and DX Mail. Over 200 pages depicting every known stamp and cover and details of the service of both private postal operators in copious detail. Clearly laid out and with good illustrations, again, recommended.

NEWSLETTER TYPEFACE

Following on from the June CP Newsletter Page 6, giving details of our intentions to trial a new typeface Univers in the CP Newsletter, we requested CPNL reader feedback and we would like to thank the seven readers who did indeed reply.

The seven votes were split 2 to 5; two for a return to Times New Roman; five for a continuation with Univers, so Univers it is. Thanks also for the comments made about the content of the Newsletter. We are always happy to receive letters along these lines. We did have a suggestion to try another typeface called Garramond; and another reader was happy with any typeface used, just urged us not to go to Gothic or Cyrillic!

50(a) – Airmail Stamps – Proposed issue of the early 1930's. Essays submitted but never adopted.

As outlined in this month's Notes and illustrated on the front cover, we have pleasure in listing a remarkable set of essays prepared by Pauline Mills, commercial artist of Christchurch. Superbly drafted design material like this, with such a strong flavour "of the period" is scarce indeed. This set deserves a place in the best New Zealand Airmails collections.

The set of three bromides in perfect condition, mounted on card – signed on the back.

\$1250

FIFTY YEARS AGO

From the Newsletter – September 1954

by Campbell Paterson

Elizabethan News

6d Invert. N7a(z), Mr M T Johnson reports the finding of a few copies of the 6d Elizabeth with inverted watermark. As I understand it, the greater part of the sheet had been used up.

1/- Value Marking N10a

I have now been shown by Mrs Simmons and Mrs Francis, both of Dunedin, the value marking "£4" with "£8" cancelled. (Previous "£4" blocks seen had been without prior marking or with "8£.")

2½d Mt. Cook Design L5

During my trip I had a day or so at the Hermitage, the fine Government Hotel close to Mt. Cook in the Southern Alps. I arrived at the beginning of the biggest snow storm for 12 years and so saw the mountains at their very best. The return journey by road round Lakes Pukaki and Tekapo, across the Mackenzie country and through Burke's Pass to Fairlie, was an unforgettable experience for one who had not handled snow since early childhood. For 30 or 40 miles the snow covered everything to a depth of two feet. But most impressive and to me surprising was Mt. Cook itself. I had never seen this peak closer than from Timaru and my preconceptions of it were based on the 2½d Pictorial of 1935 and numerous photos taken from the same place. This spot, where two slopes form a "V" in which Cook is framed as it were, lies very close to the Hermitage, in fact the view from the Hotel is almost that seen on the stamp. From this angle the mountain is not nearly as impressive as when seen from about 15-20 miles away. I had always thought that while Cook was higher than the neighbouring peaks it would not loom so very much more impressively since those peaks were also lofty. In fact, from the shores of Lake Tekapo (which is a drowned glacier valley) New Zealand's highest mountain literally dwarfs everything else in sight. Far from being lost in a maze of high mountains, as I had imagined, it appears strangely isolated and literally colossal in size. Probably many readers share my previous ignorance of the Alps so some explanation of the features seen on the 2½d Pictorial may be of interest.

Looking at the stamp, the dark slope on the right is the foot of Mt. Wakefield (6,561 feet), this mountain being part of the Mt. Cook range. The stamp hardly conveys the fact that Mt. Cook (12,349 feet) is nearly twice this height. The left slope looks smaller but is actually the eastern side of the main range, hereabouts dominated by Mt. Sefton (10,359 feet), The Footstool (9,073 feet) and Mt. La Perouse (10,101 feet). Mt. Cook is not part of this main north-south range. The Hooker glacier lies behind the left slope while the Ball, Hochstetter and Tasman glaciers are on the eastern side behind Mt. Wakefield. The nearer peak of Cook is not the highest of the three which crown Aorangi (the cloud-piercer) as the Maoris call it. Personally I thought "cloud-maker" would be a better name. On a clear day, with a westerly wind, one can see a constant series of clouds forming to the east of the mountain and drifting off over Canterbury.

Health Stamp Designs

During my trip south I saw a newspaper report to the effect that although public invitation (by advertisement) had been made to artists to submit designs for next year's Healths, only one entry had been received. (My own guess is that Mr. Berry was the sole entrant and if this is so we should feel grateful to him that he is prepared to enter in a competition which is so obviously unattractive to other competent artists in this country.) I have no doubt that in the event of next year's design being criticised the reply of those responsible for its production will be that the critics have no right to complain since they were not prepared to submit designs themselves; also it may be claimed that the Department is not to blame if it accepts the only design submitted.

For myself I do not accept the contention that no one should criticise unless he can do better himself – because I am not an artist am I necessarily incapable of distinguishing between the good and the bad in art? One might as well say that because I am not a hen I am not competent to recognise a bad egg when I meet one on the breakfast table.

The Department may feel itself absolved from further responsibility by the failure of other artists to enter the competition, it may even infer from this failure that other artists doubt their chances in competition. Nevertheless the present state of affairs calls for action. There should be earnest inquiry into the reason why only one artist considers it worthwhile to submit designs. There are scores of good commercial artists in this country and they are not indifferent as I have proved in conversation with some of them. But they are not prepared (they say) to spend time in a field where the conditions of entry are to them thoroughly unsatisfactory.

It is hoped that the Department will in future seek means to encourage artists – possibly by prior consultation with their representatives – rather than adopt the attitude that since no other designs are submitted the sole entry is necessarily good enough. The Health stamps serve a noble purpose and their sale should be helped by the production of beautiful stamps. So far in 25 years of Health issues, there has not been one of outstanding merit – most have been extremely poor. And the standard is not improving.

5/- MT COOK RARITY

75(a) **E21h 5/- Mt Cook Deep Red**, mixed perforations 11 and 14.

Wonderful vertical pair including bottom selvage of this extremely difficult item. The out-of-place perf. 14 row in the bottom selvage and between the two bottom rows has been placed downwards and sheet has been reperfected 11 in the correct place. Unusual in a vertical pair like this - effectively two examples of the rarity - but a wonderful proving item. Lower stamp has horizontal gum creases which are endemic to this sheet and may have contributed to the out-of-place perf. 14 rows.

Fine POA

RECENT FIRST DAY COVERS CONT'D

1985	(a)	16 Jan	St. John Ambulance	\$2.60
	(b)	6 March	Vintage Trams	\$6.10
	(c)	24 April	\$1, \$2 Birds (defs.)	\$10
	(d)	12 June	Bridges	\$6.00
	(e)	1 July	25c, 35c QEII defs	\$3.00
	(f)	31 July	Health	\$2.75
	(g)	18 Sept	Christmas	\$3.25
	(h)	6 Nov	NZ Naval History	\$5.85
	(i)	6 Nov	Navy Min Sheet	\$12.00
	(j)	6 Nov	Police	\$3.60
1986	(a)	15 Jan	Police	\$3.60
	(b)	12 Feb	Frama	\$2.00
	(c)	5 March	Motorcycles	\$5.40
	(d)	5 March	Year of Peace	\$1.90
	(e)	23 April	\$3, \$4 Birds (defs)	\$12.00
	(f)	1 May	30c, 45c Birds (defs)	\$3.50
	(g)	11 June	Scenic Bays	\$6.30
	(h)	11 June	Bays Min Sheet	\$12.00
	(i)	30 July	Health	\$3.60
	(j)	17 Sept	Christmas	\$3.60

BUYING HEALTH ISSUES

Best prices paid for the following. Please offer whatever you may have.

			BUY	
TM29c/d	1957 Beach Scenes Min Sheets	Upright watermark set	FU	\$84
T31b(W)	1959 3d Poaka with major (red) colour shift		UHM	\$32.50
T34a	1962 2½d Kakariki Plate 1B block of eight		UHM	\$5
T34a	" " " " 1A block of eight		UHM	\$5
T34a(Z)	" " " " Inverted Watermark		UHM	\$97.50
T34a(Y)	" " " " Printed on the gum		UHM	\$485
T34b	1962 3d Tieke Plate 1A block of eight		UHM	\$5
T34b	" " " " 1B block of eight		UHM	\$5
TM35a/b	1963 Prince Andrew Miniature Sheet set		FU	\$55
T36a(Y)	1964 2½d Tarapunga, block of four with partial double perfs.		UHM	\$52.50
T36b(Z)	1964 3d Korora, inverted watermark		UHM	\$165
T36b(Y)	" " " block of four with partial double perfs		UHM	\$50
TM36a/b	1964 Miniature Sheet set		FU	\$115
T37a	1965 3d Kaka in a value block of four		UHM	\$2.50
T37b(Z)	1965 4d Piwakawaka with green colour omitted (error)		UHM	\$300
T37b(Y)	" " " " Inverted watermark		UHM	\$50
TM37a/b	1965 Miniature Sheet set		FU	\$65
				BUY

AROUND THE CP CATALOGUE – SECTIONS B TO Z – PART ONE

460(a)	B3a 1892 ½d Newspaper stamp postmarked Aberfeldie 1894 Closed Post Office 1893-1904	FU	\$50
(b)	B3a(Z) ½d Newspaper stamp no watermark (cat. \$30)	U	\$17.50
(c)	B3a(Y) " " " letter watermark (cat. \$20)	FU	\$10
(d)	B3a(W) " " " double perfs	CU	\$5
461 (a)	C1b 1874 First Sideface 1d p.10x 12½ pair on cover Auckland local item, nice clean cover	U	\$60
(b)	C2a 1874 " " 2d p.12½ copy LHM with presentation copy 'cancel' small toning (cat. UH \$180)		\$195
(c)	C2c 1875 " " 2d Large Star wmk	FU	\$35
	Nice pair used	U	\$65
		CU	\$20
(d)	C7a 1878 " " 2/- LHM with presentation copy 'cancel', fresh deep shade (cat. UH \$1800)		\$645
(e)	C8a 1878 " " 5/- fine commercially used copy in light shade, one rounded corner (cat. FU \$850)		\$575
462(a)	D2p(U) 1897 Second Sideface 1d bottom left pane R9/2 screwdriver flaw in pair on cover Harwarden to Christchurch		\$40
(b)	DA2j(2) 1893 1d Adsons set, single and pair 1st setting, good condition	FU	\$45
(c)	DA2j 1d Adsons 2 nd setting two pairs and a single, DA3g 2d Adsons " " " singles, all good clean copies (7)	FU	\$45
(d)	DA2j 1d Adsons 2 nd /3 rd settings packet of 50 x (including two pairs) condition varies (and a Perfin. Adson) (cat. \$300)	U	\$200
(e)	DA2j 1d Adsons two Beecham's pairs (4)	U	\$25
(f)	D10k 1897 1/- SSF p.11, lovely copy	UHM	\$395
	Nice pair	LHM	\$375
	Single	LHM	\$195
463(a)	E17a 1898 Pictorials 9d Pink Terrace, lovely set of three different purple-lakes shades (cat. \$375)	LHM	\$295
(b)	E17b(4) 1899 9d Pink Terrace no wmk p.11 brownish lake shade (cat. \$350)	LHM	\$275
(c)	E17c(Y) 1903 " " " wmk p.11 inverted wmk (cat. \$150)	CU	\$95
(d)	E17c(W) " " " " " " " reversed wmk (cat. \$300)	CU	\$195
(e)	E20a 1898 2/- Milford Sound, well centred, LHM (cat. \$700)		\$550
(f)	E20c 1902 " " " Laid paper copy (paper having a milled pattern consisting of numerous close-spaced lines) (cat. \$650)	CU	\$495
(g)	E20d 1903 " " " wmk p.11	FU	\$100
(h)	E20d(Y) " " " inverted wmk	FU	\$225

THE 50%-OFF PAGE

As usual – while stocks last. Paid up Newsletter Subscribers only please – for orders received this month only. **All quoted prices are subject to a 50% discount.**

- 60(a) **A2 2d Blue Full Face Queen.** Star watermark, perforated 12½. Printed from plate 2. At last a chance to represent in your collection a fine looking Chalon Head. Our copy is lightly marked off the face of good colour and fully intact. Centring varies but this is an excellent copy. To the first comers \$50
- 61(a) **Second Sideface D2 and D3, 1d Rose and 2d Lilac Die Sets**
Two lovely sets, essential in your collection. For reference when sorting either individual or bulk copies of these two issues. Three dies were used for each value and the features by which to recognise each impression are fully documented and illustrated in the CP Catalogue. However, there is nothing like looking at the stamps to make things easier. The current set is a must.
- (1) **1d Rose D2a Die 1** p12 x 11½ wmk W.3 HM
D2c Die 2 p12 x 11½ wmk W.4 VM
D2p Die 3 p11 wmk W.4 VM.
This superb set in fine commercially used clear faces and all die features clearly identifiable. \$35
- (2) **2d Lilac D3a Die 1** p12 x 11½ wmk W.3 HM
D3b Die 2 p12 x 11½ wmk W.4 VM
D3k Die 3 p11 wmk W.4 VM. Superb set as described above. \$27.50
(Stocks of suitable material are limited, so we recommend early response to this unprecedented offering)
- 62(a) **E4b 1898 Pictorial, 1½d Boer War wmk W.7 p14 chestnut**
(1) One of the more difficult items, particularly in the unused. Such copies as we have will be snapped up, so do not delay. Mint UHM \$55
(2) Good comm. used example of fine appearance. Attractive, scarce \$125
- (b) **E12b 4d Lake Taupo wmk W.7 p11.** Fine UHM \$25
(c) **E15a 6d Kiwi (Red)** (redrawn) wmk W.7 p14. Fine UHM example \$225
(d) **E15c “ “ “ wmk W.7 p14 x 15.** Fine UHM \$275
(d) **EO21e 5/- Mt Cook Official.** Surely the blockbuster offer this month. Only a couple available so the early bird will triumph. Fine commercially used example of this major item. \$500
- 63(a) **S26a-S38a 1940 Centennial Issue.** (1) The fourteen values in a superb selected set. The set includes the b listing of S35 8d Maori Council (black and vermilion). A magnificent selected set of UHM, (14 values). \$135
(2) Or the same set in fine selected used \$45
(b) **SO26a-SO38a.** The Centennial set, overprinted “Official”. Set in fine used (11v). \$80
- 64(a) **T1a 1929 Health “Nurse”. 1d + 1d.** Fine UHM copy \$55
Or fine used \$30

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

Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$45.75 inland. ISSN 1172-0166

All lots offered in this newsletter are unconditionally guaranteed as genuine and as described.

They are offered subject unsold and will be sent on approval to known clients. Postage is additional.

GST not included (NZ only).

The information contained in this newsletter is private to subscribers and unauthorised reproduction is expressly forbidden.

Postal orders to PO Box 5555 Auckland 1, New Zealand.

To obtain more detailed descriptions of the material offered in this newsletter

or to place orders, phone us 0800 755 557 or Fax 64-9-379 3087

or Email: service@cpnzstamps.co.nz

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

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

