

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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1888 First Sidefaces Presentation
Copies – see lot 755(b)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND STAMP DESIGNS OF 2004

by Warwick Paterson

The time to pontificate on last year's designs seems to come around ever quicker and as ever I find myself asking "what has really changed in the last year either for the better or for the worse?"

The number of major issues was one less last year, leaving out of the count the new Scenic Definitives in March. Assuming that the definitives will last longer and will continue in use in 2005, this is quite an encouraging change and perhaps gives a subtle indication of what I mentioned during the year - the tendency to hold or reduce stamp issues in a number of countries including some of the really well-known delinquents, who together had turned world stamp issuing into a farce.

In New Zealand we had a good range of subjects, including old standards like animals, rugby, parliamentary anniversaries, flowers, Olympics, tourism, health, sports. The spinning out of the Lord of the Rings series into a "absolutely positively the last appearance" set and the introduction of a truly New Zealand cultural invention "wearable art" are exceptions I guess with the latter a breath of fresh air in an otherwise fairly predictable line-up of subjects. Some of the design initiatives however were anything but predictable of which more later.

It would be difficult, in my opinion, to disagree that New Zealand Post should put its thinking cap on and spread the net a little wider in choosing interesting subjects for our stamp issues. Instead of that, in this last year we have seen a very clear cut attempt with the "postcard stamps" issue to compete with incursions being made by the postal operators into the very tourist-orientated area of providing postage for "the postcard home". New Zealand Post see this market just as the postal operators do, as one ripe for the picking and so off come the gloves!



Note that the postcard stamps carry the legend "New Zealand Post" and will not be dealt with as postage stamps or listed in the CP Catalogue - hence they are not criticised this year. Nevertheless I can't resist commenting that while the food designs (three) are highly quirky - even challenging - and will require the average tourist to obtain local advice to understand what the heck they are.

Nevertheless they do look appetising. The folks in the other two designs do have a strong New Zealand flavour but what the recipients overseas will think of them is anyone's guess. Loveable they may be, but don't expect the USA to respond with a series on "likeable moms and pops from the Ozarks". Mark Twain's classic insult springs to mind "Why do you sit there looking like an envelope without any address on it?"

And for those breathlessly waiting for this year's quotation – this time a cautionary one for critics. Eric Bentley, an American theatre writer said in 1982 "the critic cannot do his work without hurting; he represents the dentist. Even to say that Artist A is very good is to spread the word that Artist B is not so good. Motive mongers will say the critic has a grudge against B's wife."

As usual, this year criticism stresses major elements as follows:

Theme: size and proportion: colours: clarity/visual impact: originality: liveliness/attack: printing quality: charm: maturity/sophistication: cohesion of set.

New Zealand Zoo Animals (28 January 2004)

At one level – that of providing the home market with something colourfully educational this set succeeds well. Note that three of the animals featured are primates – our closest relatives in the animal world. All of the animals are ones which would appeal to children as somewhat humanoid and worthy of affection. This is one reason for taking people to the zoo in the first place I suppose. The natural environments in the background which are not all available in a zoo as far as I am aware, are a good addition and very necessary, particularly from the point of view of colour.

On another level however, that of design quality, these are to me relatively run-of-the-mill. They are fairly clearly adaptations of photographic material. Not everyone likes to see animals cooped up in zoos but the freshness and interest in these designs helps to allay that response.

Rugby 7s (25 February 2004)

Highly photographic designs again. This time showcasing an aspect of rugby which is gaining an increasing following as a very fast open variation on the original. The slightly angled oval in the centre is an interesting device which serves to highlight the photographic images although the strong red background for all designs tends to give the set a slightly samey look.

However, the photographs have received imaginative treatment and are well selected. In the \$1.40 and the \$2.40 the impression of action and movement is superb with the players bursting out of the oval. This is a device which nearly always works and in the small size of a stamp, manages to achieve an impression of greater scale. The photographs of the two rugby grounds (\$3 and \$5) have presented something of a problem. To show them as they would appear in a normal photograph would achieve little and much would be lost. However to feature a shot taken with a wide-angle lens taking in the full width of the ground in both cases, gives a magnificent effect of perspective and scale. New Zealand Post has done well with these designs, which in my opinion could

have been very ho-hum indeed. With only slight reservations I think they succeed well.

One Hundred and Fifty Years of Parliament (3 March 2004)

To my eye this is a lovely little set in five values. The monochrome line drawings of the buildings seem to suit both the old and the modern. In the 1854 building in Auckland for instance (40¢) there is a very strong image of early New Zealand wooden buildings right down to the steeply pitched roof. Buildings designed "at home" in Britain were expected to cope with snow – in Auckland it never snows! In the \$1.50 and \$2, more modern structures benefit from the simple treatment as well, achieving a look of perspective and authority. To me this is a gem of a set which owes much to the economy and integrity of its treatment.

Scenic Definitives 45¢ and \$1.35 (22 March 2004 and 5 April 2004)

Very much the standard definitive treatment today with the Maori motif at top margin and two more photographic scenes with strong New Zealand associations. New Zealand Post is clearly aware of the value of definitives in publicising some of New Zealand's attractions – such as whale watching at Kaikoura (45¢). The format is successful and the designs are well-handled with good large values and easily-readable captions explaining the scene. Perhaps by reducing panoramic scenes to such a small size rather too much is lost and the result is a certain blandness, but such a criticism could be seen as hair-splitting.

Historic Farm Equipment (5 April 2004)

This pleasing looking set in five values clearly fills a thematic slot in the year's line-up but equally as clearly has presented the designers with a major hurdle in adequately detailing machines for the minute examination that they will inevitably attract. As it is, a number of them look fairly "Heath Robinson". The threshing mill (\$1.50) is utterly non-descript; and perhaps the most memorable and satisfying is the Burrell Traction Engine (\$1.35). This is the only machine among these worthy pioneers which can be described as having a strongly recognisable antique shape. A difficult subject handled tolerably well.

Wearable Art (5 May 2004)

The bizarre subject in itself makes this the most challenging set of the year – and there's nothing wrong with that! The World of Wearable Art event in New Zealand – previously always held in Nelson but now moved elsewhere – involves designers' producing colourful and exciting clothing creations from just about any sort of junk they can find in their backyards! This is a bit harsh I know because to be fair many of the designers are using stuff they found in several backyards but you get my point. The result is a spectacular display and television coverage which is always keenly anticipated. Who said we lacked kulcha?

Original, interesting, new, colourful, thematic – call it what you like, collectors should love this set worldwide. It's a theme all on its own.

Dare I suggest that it could become a regular annual event? As long as they don't let these designs loose amongst the definitives!



Garden Flowers (2 June 2004)

This is a fine set of arresting, colourful and generally striking designs. I had to overcome my initial dislike of black backgrounds before paying proper attention to the detail, colour variation and interest in these flowers. This is an example of what modern printing methods can bring forth. Even within the limitations of the standard colour range used. There is nothing bland about this issue and I am sure it will find a worthy place among collections of flowers on stamps. Above all, it is a fresh treatment for flower or plant designs and succeeds well.

5¢ Provisional (? June 2004)

Is it a label, is it a stamp, is it a plane, no it's a provisional! Once again New Zealand Post has added to the rich tapestry of New Zealand philately with this execrable design. Even if you accept that it was rushed out at a time of panic in New Zealand when they were running out of 5¢ stamps to make up the new 45¢ standard letter rate, you would have thought that someone could have spent five minute envisaging something better than this terrible little shocker. Nevertheless there it is – in the Catalogue for ever and a day to be pondered over and mused upon by generations of philatelists to come.

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

I guess you would have to say that these designs and their counterparts – stills from the Lord of the Rings trilogy of movies – do rather entice your interest. Scenes in fantasy films like the Lord of the Rings may well disappear like the fantasies themselves but in this case these are real places, real rocks, rivers and so forth. Clever idea really – the idea that you can go to these places is a great drawcard for those devotees of the books and films. Thus, New Zealand Posts' stringing out of this theme has a strong tourist slant to it and will surely have already caused a lot of people to include a Lord of the Rings tour of New Zealand on their itinerary.

The designs are quite straightforward and indeed they must be to enable the eye to take in the real with the still from the film. Some are easier to pick up than others – like Skippers Canyon, juxtaposed with the Ford of Bruinen. An interesting set, a straightforward presentation and all very much in the national interest.

Olympic Games (2 August 2004)

It would be all too easy to dismiss the use of the lenticular "moving image" device as pure gimmickry and yet another desperate attempt to maintain interest in New Zealand's stamps. In no way whatsoever do I hold to this. Stamp design must move forward and grab the interest of the mass home market which makes it all possible. Stamps such as these allow us to recover well-known and well-remembered images virtually in four dimensions (including time). New Zealand Post deserves a real round of applause for attempting something adventurous and providing collectors with something quite unique.

The designs are quite simple, easily read descriptions, colourful logos and large figures of value. The stamps must have been horrendously difficult to produce – and expensive too although I suppose the \$2 value shows a prime profit (if it never gets used) over the unit cost of the Peter Snell lenticular design. Criticising these designs would be something like criticising the exciting moment itself at the Olympic Games. It simply isn't relevant, apart from saying that the execution is

satisfying, contains all of the essential features of good design and in 100 years will be just as interesting as it is today. And what more could you ask for? Living history.

Tourism Issue (1 September 2004)

This issue appears in six designs all with the face value \$1.50. All of the scenes are presented in the standard "definitive" form complete with the Maori motif and all of them represent New Zealand's leading tourist attractions. (Has anyone yet counted how many times Mitre Peak has appeared on a stamp?) In fact all of the scenes have appeared previously on New Zealand stamps including The Remarkables and The Bath House in Rotorua.

We wondered whether to treat these stamps as commemoratives or scenic issues in the CP Catalogue. A phone call to New Zealand Post revealed that in fact while they have not initially been released as definitives, it is highly likely that their use will continue in that form and therefore they will be listed among the definitives where they so clearly belong. The fact that all six stamps have the same \$1.50 face value indicates (a) New Zealand Post's preference for the \$1.50 rate (airmail to Australia, overseas postcard rate) and (b) another first for New Zealand definitives – multiple designs issued concurrently all of the same face value.

They are well chosen scenes with good colours and generally satisfying and well balanced. Again, New Zealand Post seems to have learned the lesson about the size of the denomination. All of these stamps have good big numbers.

Health Stamps 2004 (September 2004)

Here we go again! The Healths in modern times really have become the poor relations of New Zealand stamp issuing. These three designs have a certain quaint symbolism about them but this is completely outweighed by the wilfully childish "freehand" style. It's a pity to waste space on this sort of thing – have New Zealand Post ever taken a snap poll of children's attitudes and discovered whether a modern child would look twice at this padding. Come to think of it, how necessary is it to treat all children as if they all have a mental age of 4. Come on New Zealand Post, put your thinking cap on. What about some new themes? For instance, how do New Zealand children interact with the many races who now live in our country? Is there cultural cross-pollination? New games and sports to play? Why not find out and if there are – feature it. Here's another one. The internet and the use of computers is a huge part of every New Zealand child's life both at school and at home today. Has computerisation and its effect on children ever been featured? Computerisation and the internet are not in themselves bad things, but have enriched the lives of many children, both in communication and school research. Why not find a way of celebrating that? Anything would be better than over-worked-over old ideas, rooted in the middle of the last century.

Christmas 2004 (4 October 2004)

While the number of designs in each set seems to increase exponentially, unfortunately the quality of the designs is getting spread a little thin. Essentially, the themes are very strongly representative of the Antipodean Christmas with the

outdoor meals, the summer produce and with a couple of indoor scenes thrown in for good measure. Scanning over them I struggle to get any satisfaction out of these jumbled patterns. The only explanation I can think of is that the designer has fallen back into the old trap of trying too hard to cover too much ground to overload the senses with a mass of information. The result is formulaic designs without true definition, focal points or any real story other than "hey, it's Christmas again".

Extreme Sports (1 December 2004)

And now to close the year off. New Zealand Post delights us with another superb step forward in the history of stamp issuing here or anywhere else. You could quibble about the format, size of the values and so on. However this, in my opinion, would be missing the point that in using the neuro-linguistic force of the words **edge, rush, free, wild and dare**, New Zealand Post has broken open a new approach to stamp presentation. What was the purpose of the issue? To promote tourism and to present New Zealand as a worthwhile place to go if you want to get a thrill. This in turn is based on the perceived prevalence of an attitude to New Zealand that it is too far from anywhere for anything challenging to happen there. A sort of prim version of England in a milk bottle. This is overstating things of course; but by attacking that misconception head-on and trading on things that New Zealand offers that many other countries do not, then they have produced something which could promote a seachange in the image of our country to the rest of the world. Sure, it's only a foot in the door, but by such means are images honed and the interests of travellers enticed. These are imaginative, aggressive, provocative designs, the like of which I have not seen before.

Well there it is. A year in which New Zealand Post designs ranged from the sublime to the downright boring. The three most innovative sets in my opinion are Olympics, Parliament Buildings and Extreme Sports. (Any one in one year would have been exciting.) On balance, I have to say that for its simplicity and its sheer impact the "Set of the Year" accolade goes to Extreme Sports.

And as the year closed, I read with keen interest the remarks of Hermann E Sieger, one of Germany's leading stamp dealers, who also publishes a booklet called *Die Ganze Welt der Philatelie* (The Whole World of Philately). In its 56 pages appears information and colour pictures of stamps from more than 200 countries "from Afghanistan to Zimbabwe" which issue postage stamps. There is a brief description of each country and an estimate of the monthly cost of its new issues. There is also a value rating ranging from 1 to 5.

And the truest comment in the book it seems is as follows "*the practice of collecting has not changed. There are three factors when evaluating a "good stamp country" clear and understandable designs; small numbers printed and a conservative and justifiable issuing policy. But ultimately there is only one thing that counts: collecting stamps should bring enjoyment and relaxation.*"

PHILATELIC COMMANDMENTS

The following 'Philatelic Commandments' have been suggested by the Australian Philatelic Federation Ltd, in the latest edition of APF News, December 2004, Vol. 18, No. 3.

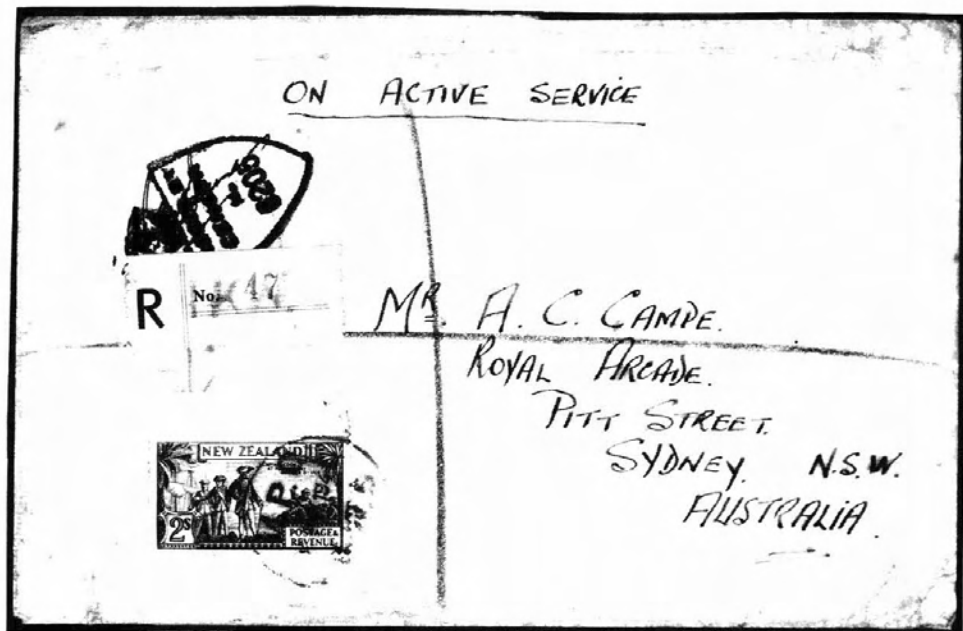
Thou shalt not vacuum in the study
Thou shalt not examine the Visa card too closely
Thou shalt sit patiently through karaoke at Asian stamp exhibitions
Thou shalt accept the sight of stamps soaking in the laundry tub
Thou shalt smile nicely at eccentric stamp collectors
Thou shalt realise that most of the telephone calls in the evening will be from stamp people

APF News is a free service from the Australian Philatelic Federation. Readers who would like to receive their personal copy of APF News may write to the Editor and ask for their name to be placed on the mailing list.

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FIFTY YEARS AGO

From the Newsletter – February 1955

by Campbell Paterson

A surprise George VI discovery:

Mr J.H. Rolston of Levin has shown me a KG VI 1d green plate block from Plate 33 on the fine paper with **horizontal** mesh (our listing M2b). This is a new plate for this paper and must rank for scarcity on equal terms with Plate 32 on the same paper. Since we list Plate 32 at £15 for the block, Mr Rolston is lucky indeed – though “lucky” is hardly right since the finding was the result of his own keen observation. Why not look up your copy of Plate 33 and let us know if you strike oil? As our Catalogue (and only ours) shows, Plate 33 is one of the common plates on the vertical mesh paper.

First Flight Cover - Auckland Carnival Helicopter Flight: New Zealand's first helicopter has been showing its paces around Auckland recently and was used to carry the first helicopter mail in N.Z. history – from Western Springs to Auckland C.P.O. We have covers carried on this flight. Special cover with cachet.

Printers error: The price for A6a (1/- Full-face Queen, London print) should be £300, not £3,000. Actually on the basis of the numbers in existence and the infrequency with which the stamp is seen, even in the classic collections, it might well be £3,000!

EIGHTY-FIVE YEARS AGO

From The New Zealand Stamp Collector – February 1920

The Victory Issue We hear that of the six values of the Victory Stamps, two each were supplied by Messrs. De La Rue, Perkins Bacon, and Waterlow and Sons.

The Postmaster General's instructions to the High Commissioner were that the stamps should be line engraved, but we presume for the sake of economy Sir Thomas McKenzie had them printed by the cheaper process.

Christchurch Philatelic Society Report: Relative to the “Victory” issue, Mr A.L. Chappel moved and Mr Cousens seconded “That this meeting of the Christchurch Philatelic Society emphatically protests against the Dominion's issue of “Victory” stamps having been placed on sale in London before the New Zealand public had an opportunity of even seeing the stamps. It considers that this haste to make money out of an issue that is intended to celebrate New Zealand's share in the Allies Victory and to commemorate the sacrifices of its sons, and which should be dignified in every respect, is degrading to the Dominion.” – Carried.

The Secretary was instructed to send copies of the resolution to the Prime Minister and to the Postmaster General, and to forward copies of the whole correspondence to the other New Zealand Societies.

And still they come!! We now learn on good authority that the “Victory” stamps are being overprinted Aitutaki, Niue, Penrhyn, Rarotonga and Somaoa, for use on these islands. – ‘Streuth!!!

London-Paris Air Mail Two express aerial postmen, each carrying at more than a hundred miles an hour a bag of urgently consigned letters, surcharged at half-a-crown an ounce, fly daily between London and Paris. Practice in working with the aerial mail, and in expediting land connections, already makes it possible to effect the entire routine of collection, aerial transport, and delivery, in a period of five hours – that is to say, a letter posted at the G.P.O. in London at 11 a.m. is now actually delivered to the addressee in Paris by 4 p.m. that same afternoon. In this total time of five hours' aerial transport over a distance of 250 miles only takes on the average 2¼ hours, the remaining 2¾ hours being occupied in land collections and deliveries. But when are we going to have the “penny flying post” as they have in America?

NEWSPAPER STAMP FIRST SIDEFACES

Newspaper Stamp

750(a)	B1a ½d NZ wmk p.10. LH o.g.	\$250
	Or Very fine used. Well centred copy with light obliterator cancellation off the face.	\$150
	Or B1a(Z) Copy centred low with no NZ wmk. Slight gum crinkles o.g. LHM.	\$200
	Or Used example, no wmk. Light obliterator cancellation bottom left corner. Fine example.	\$125
	Or B1a(Y) CU copy showing letter wmk. Rare. (Unpriced in CP).	\$175
(b)	B1b NZ wmk HM, p.12½. Fine used example, well centred with light cancellation.	\$195
	Or B1b(Z) No gum example. Unused. Blunt corner (cat. \$280).	\$25
(c)	B1c NZ wmk HM p.12½ x 10. LH o.g. copy centred slightly low. Fine.	\$190
	Or Fine looking copy with light obliterator off the face with closed tear (cat. \$185).	\$15
	Or B1c(Z) No wmk example, no gum.	\$100
	Or CU example of fair appearance.	\$100
	Or B1c(W) Perforation variation perf. 10 x 12½. Unused copy with no gum.	\$100
	Or Very fine used example with light obliterator.	\$195
	Or B1c(V) example unused (no gum). Unlisted in CP.	\$200
	Or Very fine used (unpriced in CP).	\$250
	Or B1c(Y) Irregular compound perforations p.10 x 12½ x 10 x 10. Superb CU example.	\$250
751(a)	B2a Wmk W1a VM p.12½ wmk "Small Star". Well centred LH example o.g. Dull rose.	\$50
	Or Exquisitely used (dated).	\$12
(b)	B2b ½d Wmk W1a line perforation "near 12". Two LHM, two UHM block of four (two LH stamps creased). This block is remarkable in that it demonstrates the "line" perf. characteristics of this perforating head. The stamps are beautifully centred and the appearance magnificent.	\$500
	Or Nice dated used example.	\$30
	Or B2b(Z) Unused example with no wmk.	\$75
752(a)	B3a Wmk W4 VM p.12½. Two LH, two UH block of four.	\$80
	Or Fine used set of two Light rose and Deep bright rose.	\$5
	Or Unused strip of 12 (no gum) showing full lettering "New Zealand".	\$100
	Or B3a(Z) Example with no wmk (unused).	\$15
	Or Used.	\$20
	Or B3a(W) Superb horizontal pair with double perforations between (LH, o.g.).	\$100
	Or fine dated used example.	\$50
752(a)	Or B3a(V) Imperforate right side with selvage, hinged example.	\$150

753(a)	Example of the Austin Walsh card completed with Dunedin date stamp and backstamped Auckland. Horizontal split at one side.	\$50
754(a)	Newspaper Wrapper Samuel FA.1a Unwatermarked. Inscription in frame of straight lines. Unused, fine condition.	\$200
(b)	FA.2a As above but on watermarked paper. Unused, fine.	\$75
(c)	FA.3a "WITHIN NEW ZEALAND" in wavy border. Fine dated used.	\$10
(d)	Two part-wrappers as above. One with 1½d adhesive added for overseas use; the other to the same address without added adhesive postage.	\$20
First Sidefaces		
755(a)	Specimen set. Complete set of eight values in fine condition, except for the 1d which has a short corner. Rubber stamped "Specimen" in carmine. Stamps ungummed. Cat. as mint \$6,500. The lovely set.	\$1,500
(b)	Presentation copies. Nice examples cancelled with Wellington CDS 13 JA 88. Used for Presentation Sets to dignitaries/officials. Gum removed.	
(i)	1d Lilac	\$75
(ii)	2d Rose	\$75
(iii)	3d Deep brown (perforation faults)	\$25
(iv)	4d Indian Red	\$250
(v)	6d Blue	\$150
(vi)	1/- Green	\$100
(vii)	5/- Grey	\$750
(c)	Presentation stamps – Two diagonal lines at bottom right corner, LH.	
(i)	1d Lilac	\$75
(ii)	2d Rose	\$75
(iii)	3d Deep brown	\$150
(iv)	6d Blue	\$100
(v)	1/- Green (no gum)	\$75
1d Lilac		
756(a)	C1a(3) Deep lilac Wmk W3 p.12½. Superb copy. Used.	\$20
	Or Dull Lilac (slight o.c.). Fine.	\$17.50
	Or Lilac CU.	\$17.50
	Or C1a(Y) Paper blued CU.	\$20
(b)	C1a(X) Deep Lilac Copy with inverted wmk, some thinning (cat. \$100).	\$20
757(a)	C1b 1d Lilac p.10 x 12½. Lovely copy with possible regumming (cat. \$300).	\$100
(b)	C1b " " LH example (cat. \$200).	\$150
(c)	C1b " " Fine CU example (dated).	\$60
(d)	C1b " " Very fine used marking off the face.	\$75
758(a)	C1d 1d Lilac Wmk W1 p.12½ "Large Star" paper. Fine used example.	\$250
(b)	C1d " " Deep shade.	\$300
759(a)	C1f Wmk W3 p.12 x 11½. Nice copy in Mauve lilac. UHM.	\$175
	Or slightly o.c. in Pale mauve lilac, LHM.	\$65



762(a)



758(a)



758(b)



763(b)



760(c)



761(a)



761(b)



768(a)



774(a) inv wmk



775(a)



777(a)



777(a)



778(a)

759(b)	C1f Very fine copy in Pale mauve lilac. Used. Or Mauve lilac. Good CU.	\$15 \$10
2d Rose		
760(a)	C2a 2d Rose Wmk W3 p.12½. Beautiful VLHM example in Rose.	\$100
(b)	C2a “ “ Fine CU example in Rose. Or Pale rose. Or Deep rose. CU example, superb shade.	\$20 \$15 \$5
(c)	C2a(V) 2d Rose Wmk inverted. One of the best copies. Superb obliterator cancellation (unpriced in CP).	\$375
761(a)	C2b 2d Wmk W3 p.10 x 12½. CU example with NSW oval postmark. Slightly clipped at lower left (cat. \$200).	\$75
(b)	C2b(Y) Irregular compound perf. p.12½ x 10 x 12½. Superb example with light postmark. Some p.12½ slightly rough but typical of this perf. head.	\$175
762(a)	C2c Wmk W1 p.12½ “Large Star” wmk. Superbly postmarked pair. Or Copy in deep shade, well centred, lightly marked. Or Paler shade.	\$70 \$30 \$25
763(a)	C2d Wmk W3 perforation “nearly 12”.	
<i>Note: All copies in this offering carry our unconditional guarantee of genuineness and have been fully expertised.</i>		
	Unused copy with slight pen mark. Stamp provable by its width (cat. \$1,500).	\$150
(b)	C2d 2d Fine used stamp with clear obliterator postmark. Fine. This time “narrow” stamp (cat. \$350). Or Horizontal strip of three showing the full characteristics of the “line” perf. Used. All stamps are of different widths, exceptional (cat. \$1,050). CU. Or Copy with interpanular selvage – demonstrably “line” by missing perf in all three vertical strikes – perforations cannot possibly be comb perf. Or “Deep stamp” clipped at right but demonstrably genuine. Or “Shallow stamp”, slightly untidy postmark.	\$300 \$425 \$400 \$50 \$100
764(a)	C2e 2d Wmk W3 p.12 x 12½. Lovely looking used example with obliterator two over the face. One blunt corner – this is a rare stamp (cat. \$450).	\$100
	C2e(Z) Perf. 12½ x 12. Good example clipped at one side but genuine (cat. \$475).	\$100
765(a)	C2f Wmk W3 p.12 x 11½. Part o.g. copy with imperf. at bottom selvage.	\$50
(b)	C2f Set of sound CU copies representing the three shades, Rose, Deep rose and Pale rose.	\$35
3d Deep brown		
766(a)	C3a 3d Deep brown Wmk W3 p.12½. LH example with o.g. slightly off-centre but attractive (cat. \$250).	\$150
(b)	C3a 3d “ “ Nice dated CU (cat. \$150).	\$75

767(a)	C3b 3d Wmk W3 p.10 x 12½. Good CU example well centred (cat. \$150).	\$75
(b)	C3b(Y) Irregular compound perf. one side perf. 10. LH example of magnificent appearance. Slight vertical sheet bend (cat. \$600).	\$300
(c)	Or Nice sound example of good appearance. CU (cat. \$175).	\$100
4d Indian Red		
768(a)	C4a 4d Indian Red Wmk W3 p.12½. Superb UHM copy. (cat. \$160).	\$850
	Or Good CU in sound condition (cat. \$160).	\$125
769(a)	C4b(Z) 4d Wmk W3 p.10 x 12½ irregular compound perforation (one side perf. 10½). Very fine used example.	\$200
770(a)	C4d 4d Wmk W3 p.12 x 11½. UHM copy centred slightly right otherwise fine (cat. \$650).	\$500
	Or VLH copy, fine.	\$350
	Or Very fine used example, centred slightly high (cat. \$110).	\$75
6d Blue		
771(a)	C5a 6d Blue Wmk W3 p.12½. Very fine used in blue.	\$30
(b)	C5a(W) 6d " p.12½ Wmk reversed (unpriced in CP). CU with fault, great rarity.	\$100
772(a)	C5b 6d Wmk W3 p.10 x 12½ LH, good looking part o.g. (cat. \$70).	\$150
	Or Fine CU.	\$70
(b)	C5b(X) 6d Irregular compound perforations (one side perf. 10). Unused copy (no gum).	\$60
	Or Sound CU example (cat. \$125).	\$50
773(a)	C5c 6d Wmk W3 p.12 x 11½. LH example (cat. \$240).	\$140
	Or Very fine used.	\$30
1/- Green		
774(a)	C6a 1/- Green Wmk W3 p.12½. LH copy centred slightly high (cat. \$800).	\$400
	Or Very nice dated CU in Deep shade.	\$100
	Or Paler shade CU.	\$100
	Or C6a(Z) Inverted wmk in fine CU (cat. \$550).	\$375
775(a)	C6b 1/- p.10 x 12½. Nice LH example (cat. \$800).	\$600
	Or Good CU Deep shade.	\$200
	Or Paler shade.	\$200
776(a)	C6c 1/- p.12 x 11½. Good LH example.	\$250
	Or Very good example with wide bottom gutter.	\$200
2/- Claret		
777(a)	C7a 2/- Claret p.12 x 11½. Pale claret in fine CU example (catalogue \$800).	\$600
	Or Very fine CU in Claret, centred slightly left.	\$750
5/- Grey		
778(a)	5/- Grey p.12 x 11½. LH example in Grey (cat. \$930).	\$750
	Or Fine CU (cat. \$850).	\$725

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.*

1935 PICTORIALS

Covers

- 104(a) **1 May 1935 L1a-L14a complete set of 14 stamps**, ½d to 3/- on a set of two plain white envelopes postmarked Wellington addressed to Sydney, Australia (to Superintendent Pattinson of the Police Department). Neat and clean. \$325
- (b) **1 May 1935 L1a-L14a complete set of 14 stamps** on a set of 14 Official illustrated First Day Cover envelopes, postmarked Dunedin to Dunedin (North East Valley). Mostly fine and clean, 5d FDC a little roughly opened, 6d stamp is lower selvedge copy. \$300
- (c) **1 May 1935 L11a 9d Maori Panel** on illustrated Official FDC, Skiing Mt Ruapehu postmarked Wellington, autographed by the designer of the stamp, Ian Calder. Nice item. \$100
- (d) **21 June 1937 L2d 1d Kiwi**, Christchurch slogan telephone postmark to New Plymouth. A little roughly opened. \$10
- (e) **4 August 1944 L4f 2d Whare**, postmarked NZ Industries Fair Christchurch to Wanganui \$3
- (f) **1945 (?) L9e 6d, L11e 9d, L12d 1/-** on a large piece of a Registered packet wrapper On Active Service, as used overseas by New Zealand Armed Forces in the Second World War. Posted in Italy, postmark MPO KW5, Registration label KW5, signed faint Censor stamp to Sydney, Australia. Attractive three stamp piece, vertical fold through centre, away from stamps. \$50
- (g) **May 1945 L13g 2/- Captain Cook** top selvedge on Registered cover On Active Service, posted in Italy, MPO KW5, Registration label 1KW, signed Censor stamp to Sydney, Australia. Back-stamped GPO Sydney. A little roughly opened and stained, but still nice. \$80
- (h) **11 Aug 1945 L4f 2d Whare**, NZ Industries Fair, Christchurch to Wellington. Neat. \$4
- (i) **17 Aug 1945 L5f 2½d Mt Cook & Lilies, S26a ½d Centennial** on NZ Patriotic illustrated cover Victory 1939-1945, Christchurch to Wellington. \$6
- L1 ½d Fantail**
- 105(a) **L1a (1)(2)** Single watermark, set of two shades, UHM \$5
- (b) **L1a (1)(2)** " " " set of two shades with the Deep green shade being particularly pronounced, FU \$2.50
- (c) **L1a** well centred block of four, 2 UHM, 2 LHM \$8
- (d) **L1a(Z)** Inverted watermark, LHM \$4
- (e) **L1a(Z)** " " " Used \$11
- (f) **L1a(Y)** No watermark in pair with right selvedge, UHM \$60
- (g) **L1a(Y)** " " " single HM \$25
- (h) **L1a(X)** Letter watermark, UHM \$35
- (i) **L1a(X)** " " " FU \$8.50
- (j) **L1a** Plate 1A plate block of four, 2 UHM, 2 LHM \$26
- (k) **L1a** Plate 1B plate block of four, 2 UHM, 2 LHM \$26
- (l) **L1b(1)(2)** Multiple watermark set of two shades, LHM \$5
- (m) **L1b(1)(2)** " " " Used, with the Deep green shade particularly good \$2
- (n) **L1b(X)** Inverted watermark, LHM \$4

105(o)	L1b(X) “ “ “ FU	\$7.50
(p)	L1b Plate 1A small, plate block of four, UHM	\$35
(q)	L1b Plate 1B small, plate block of four, UHM	\$35
(r)	L1b Plate 1A large, plate block of four, UHM	\$92.50
(s)	L1b Plate 1A large, “ “ “ 2 UHM, 2 LHM	\$65.50
(t)	L1b Plate 1B large, plate block of four, UHM	\$92.50
(u)	L1b Plate 1B large, “ “ “ 2 UHM, 2 LHM	\$65.50
(v)	L1b Unnumbered plate block of nine without flaw R8/3, 7 UHM, 2 LHM	\$56
(w)	L1b Unnumbered plate block of nine with flaw R8/3, some adhesions on gum, M	\$44
(x)	L1b(W) Plate 1A, plate block of nine with Clematis flaw on R8/1, no flaw on R8/3. 8 UHM, 1 LHM	\$70
(y)	L1b(V) Plate 1A, plate block of nine with Clematis flaw on R8/1 and flaw on value tablet on R8/3. Mint No Gum. MNG	\$25
(z)	L1b(W/V) Single R8/1 Clematis flaw U	\$10
106(a)	L1b(U) Single R5/17 value tablet re-entry, U	\$35
(b)	LO1b ½d Official, UHM	\$9.50
(c)	LO1b “ “ LHM	\$3.50
(d)	LO1b “ “ FU	\$6.25
(e)	LO1b Unnumbered plate block of nine, without flaw R8/3, 6 UHM, 3 LHM	\$90
(f)	LO1b Unnumbered plate block of nine with flaw R8/3, 7 UHM, 2 LHM	\$95
(g)	LO1b(Z) R5/17 re-entry, LHM	\$20
L2 1d Kiwi		
107(a)	L2a(1)(2) Single watermark two shades, UHM	\$27.25
(b)	L2a(1)(2) “ “ “ “ “ U	\$3.55
(c)	L2a Block of four, fine UHM	\$9
(d)	L2a, 2c, 2d Set in three dies, nicely written up on album page UHM	\$32
(e)	L2a(Z) Inverted watermark, UHM	\$15
(f)	L2a(Z) “ “ “ LHM	\$7
(g)	L2a(Z) “ “ “ FU	\$10
(h)	L2a(X) Letter watermark, UHM	\$40
(i)	L2a(X) “ “ “ U	\$10
(j)	L2a Plate A1, plate block of four, 2 UHM, 2 LHM	\$22
(k)	L2a Plate single A1, LHM	\$2
(l)	L2a Plate A2, plate block of four, UHM	\$30
(m)	L2a Plate A2, plate block of four in a Deep Carmine shade, block quite off-centre. 2 UHM, 2 LHM	\$60
(n)	L2a Plate B1, 2 UHM, 2 LHM	\$22
(o)	L2a Plate B1, plate pair, UHM	\$10
(p)	L2a Plate B2, plate block of four, 2 UHM, 2 LHM. (new CP Cat. UHM \$125)	\$85
(q)	L2a Plate B2, pair, LHM	\$45
(r)	L2 Specimen Overprint, ex-miniature sheet	\$40
(s)	L2a(V) Plate A1, plate block of ten with R7/2 halo flaw and R6/1,2, R7/1,2 major plate crack, 8 UHM, 2 LHM. An excellent piece with major plate cracking.	\$295

107(t)	LO2a 1d Official, UHM	\$10
(u)	LO2a " " LHM	\$4
(v)	LO2a " " FU	\$1.50
(w)	LO2a(X) Letter watermark, FU	\$20
(x)	LO2a Plate A1, plate block of four, no left selvage, 2 UHM, 2 LHM	\$55
(y)	LO2a Plate A2, plate block of four, no left selvage, LHM	\$40
(z)	LO2a Plate B2, plate block of four, fine UHM	\$100
108(a)	LO2a(Z) Plate A1, plate block of ten with R7/2 halo flaw, no plate crack, 8 UHM, 2 LHM. Rarely seen without plate crack either in ordinary or, as in this case, Official. Nice block.	\$295
(b)	LO2a(Z) Plate A1, plate block of ten, R7/2 halo flaw and R6/1,2, R7/1,2 plate crack, 8 UHM, 2 LHM. Excellent item.	\$375
109(a)	L2c Booklet stamp, UHM	\$27.50
(b)	L2c LHM	\$16.50
(c)	L2c(1)(2) set of two shades U	\$10
(d)	L2c(Z) Inverted watermark, UHM	\$37.50
(e)	L2c(Z) " " LHM	\$22.50
(f)	L2c(Z) " " U	\$8
(g)	L2c Complete booklet pane, W5a(Z), upright watermark, UHM	\$210
(h)	L2c Complete booklet pane, inverted watermark, W5a(Y), UHM	\$285
(i)	L2d Multiple watermark, UHM	\$3
(j)	L2d(1)(2)(3)(4) set of four shades, inc. Carmine-lake, CU	\$90
(k)	L2d(Z) Inverted watermark, UHM	\$11.50
(l)	L2d(Z) " " U	\$10
(m)	L2d Plate A3, plate block of four, 2 UHM, 2 LHM, inc. listed minor flaw. L2d(W) R9/2	\$25
(n)	L2d Plate B3, plate block of four, 2 UHM, 2 LHM	\$20
(o)	L2d Plate A4, plate block of four, 2 UHM, 2 LHM	\$20
(p)	L2d Plate B4, plate block of four, UHM	\$25
(q)	L2d Complete booklet pane of six, W5b(Z) UHM	\$85
(r)	L2d/LO2d Study on album page nine copies, various minor flaws and retouches, etc. FCU	\$10
(s)	LO2d 1d Official, UHM	\$10
(t)	LO2d " " LHM	\$4
(u)	LO2d " " FU	75¢
(v)	LO2d(Z) Inverted watermark, UHM	\$60
(w)	LO2d(Z) " " LHM	\$30
(x)	LO2d(Z) " " U	\$60
(y)	LO2d Plate B3, plate block of four, 2 UHM, 2 LHM	\$100
(z)	LO2d Plate A4, plate block of four, LHM	\$60
110(a)	LO2d Plate B4, plate block of four, 2 UHM, 2 LHM	\$80
<i>Note: For our full listing of L2b and LO2b, see January CP Newsletter, page 8, lots 100(a)-(i).</i>		
L3 1½d Maori Cooking		
111(a)	L3a Single watermark UHM	\$23
(b)	L3a " " " LHM	\$15.50
(c)	L3a " " " FU	\$15.50
(d)	L3a " " " Block of four, fine, 2 UHM, 2 LHM	\$77
(e)	L3a Plate 1A, plate block of four, including the two re-entries, R9/2 and R10/2, doubling of string from hand to basket, 2 UHM, 2 LHM	\$150

111(f)	L3a Plate 1B, plate block of four, 2 UHM, 2 LHM	\$140
(g)	L3b Perf 13½ x 14, UHM	\$20
(h)	L3b " " " LHM	\$12.50
(i)	L3b " " " FU	\$15
(j)	L3b Plate 1A, plate block of four, no left selvage, including the two re-entries, R9/2, R10/2, 2 UHM, 2 LHM	\$95
(k)	L3b Plate 1B, plate block of four, 2 UHM, 2 LHM	\$85
(l)	LO3b 1½d Official UHM	\$55
(m)	LO3b " " LHM	\$35
(n)	LO3b " " U	\$52
(o)	LO3b Plate 1A, plate block of four including LO3b(Z), re-entries R9/2 and R10/2, 2 UHM, 2 LHM	\$330
(p)	LO3b Plate 1B, plate block of four, HM minor faults	\$110
(q)	L3c Watermark inverted and reversed, UHM	\$80
(r)	L3c " " " " LHM	\$45
(s)	L3c " " " " FU	\$60
(t)	L3d(1)(2)(3) set of three shades including Purple-brown but heavy hinge and toning (cat. UHM \$330)	\$100
(u)	L3d(1)(2)(3) set of three listed shades, U	\$200
(v)	L3d Plate 1A, plate block of four including the two re-entries R9/2, R10/2, 2 UHM, 2 LHM	\$80
(w)	L3d Plate 1B, plate block of four, 2 UHM, 2 LHM	\$70
(x)	LO3d Official, set of two shades, LHM	\$25
(y)	LO3d " " " " U	\$30
(z)	LO3d Plate 1A, plate block of four, no left selvage, inc. LO3d(Z) re-entries R9/2 and R10/2, LHM	\$50
112(a)	LO3d Plate 1B, plate block of four, 2 UHM, 2 LHM	\$55
L4 2d Whare		
113(a)	L4a [to be continued]	

AROUND THE CP CATALOGUE – SECTIONS PC TO Z – PART FIVE

481(a)	PC5-10 \$1-\$10 Birds , Specimen overprints set.	UHM	\$30
(b)	PC14a-b, 40c Brown Kiwi , set of three. Fine paper, bluish gum, coarse paper.	UHM	\$3
(c)	PC14a, b, c , Complete set of 9 plate blocks. Original to 8 Kiwi inclusive (cat. \$100).	UHM	\$85
(d)	PC22a(Z) \$1 Forest Ringlet Butterfly as printed by Southern Colour Print, Dunedin with airmail label attached and imperf. at base.	UHM	\$10
482(a)	PD6a \$1 Green Round Kiwi set of two. Cream gum, tinted gum.	UHM	\$11
(b)	PD6a " " " in complete booklets, W27a (x 2).	M	\$70
483(a)	PE16b(iii)(W) 40c Tory Channel Self-adhesive with green litho ring flaw.	UHM	\$20
(b)	PE16b(iii)(W) " " " in complete booklet, W97a, R2/3.		\$25
484(a)	S2a, 1906 Christchurch Exhibition 1d in a top left corner selvage sheet serial number block of four in fine condition. Sheet No. 148431.	UHM	\$250

484(b)	S3a , " " " " 3d Mint copy with minor faults – a most acceptable gap-filler (cat. UHM \$250).	M	\$75
(c)	S4a " " " " 6d companion copy to above lot, mint stamp with minor faults (cat. UHM \$950).	M	\$350
(d)	S7a 1913 Auckland Exhibition 3d , copy with genuine exhibition postmark but heavy centred over the stamp (cat. FU \$800).	U	\$200
(e)	S9a(4) 1920 Victory ½d in Pale yellow-green shade.	LHM	\$75
(f)	S9a(4) " " " "	CU	\$35
(g)	S16a 1923 1d Map , copy in a carmine-lake shade.	CU	\$5
(h)	S16c 1925 1d Map stamp in a top right corner selvedge sheet serial number block of four, sheet no. 155367. Fine.	UHM	\$200
(i)	S17a(Y) 1925 Dunedin Exhibition ½d Top selvedge pair including flaw, R1/4, Top of "O" in Exhibition broken.	UHM	\$35
	S17c " " " " 4d stamp and flaw offered at special CP Newsletter price:-		
(j)	S17c " " " " 4d	UHM	\$112.50
(k)	S17c " " " " 4d	LHM	\$60
(l)	S17c(X) " " " " 4d , Flaw, R10/1, POSTAGF with no full stop.	UHM	\$225
(m)	S17c(X) " " " " 4d , Flaw, R10/1, POSTAGF with no full stop.	LHM	\$125
(n)	S17c(X) " " " " 4d , copy in poor condition with toning.	M	\$35
(o)	S28a(Z) 1940 Centennial 1½d Top left corner selvedge block of four with Plate A1 flaw, R1/1 a mauve line above the left 1½d (cat.\$13).	UHM	\$10
(p)	S35b " " " " 8d Top selvedge pair, one stamp with minor re-entry.	UHM	\$40
(q)	SO34a(Z) 1940 Centennial Official 6d Top selvedge pair, R1/10 joined "ff" (cat. \$185).	UHM	\$145
(r)	S39a,(Z) 1946 Peace ½d (1), (2), (3) set of three listed shades plus coarse paper (4v).	UHM	\$2.10
(s)	S39a " " " " with minor re-entry.	LHM	\$2
(t)	S41a,(Y) " " " " 1½d set watermark and watermark inverted.	UHM	60¢
(u)	S41a,(Y) " " " " 1½d set watermark and watermark inverted.	U	60¢
(v)	S50a(y) 1948 Otago 1d Inverted watermark. Fine.	UHM	\$150

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