

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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Campbell Paterson – From Coffee to Stamps in Eighty Years.

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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CAMPBELL PATERSON – FROM COFFEE TO STAMPS

by Warwick Paterson

This month's colour spread gives a perfect opportunity to background the Paterson family, from its origins in Scotland down to present day, where its name in the world of stamps may be well known – a by-word even – but I fancy will never be the international household name that the original Patersons made of their specialty foods business in Glasgow, and more particularly for their "coffee essence", the forerunner of today's instant coffee. In those days it was sold as a liquid in a square bottle.

As most Scots can tell you, the name Paterson spelt that way, is Scottish in origin. According to research I did some years ago, it is said to descend from the fuller "Patrick's son" a name which in its turn was suggested – perhaps fancifully – had patrician undertones! I even read an account once that connected the Patersons – a sub-clan of the clan Campbell – with Bonnie Prince Charlie – more fanciful musings no doubt from someone with a vested interest in the matter however tenuous the connection might be.

Cut to the middle years of the 19th century, and we find Robert Campbell Paterson, a merchant setting up in business, producing pickled foods for Victorian households. In those days, pickling food in vinegar was accepted as a means of preserving food for any reasonable length of time. Salted meats like salt beef or meats preserved in brine must also have been an acceptable method of preserving viands, smoking and drying were also used.

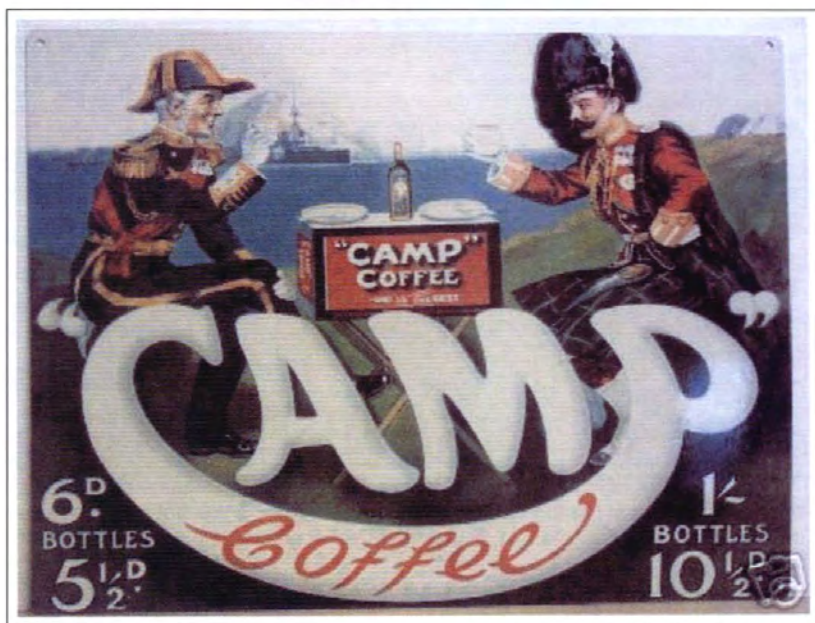
The service offered by Robert Paterson was to produce foodstuffs which could be preserved in vinegar and made accessible in the off-season. In particular foods like eggs could be pickled in the summer months when there was a better supply and hence the price was lower. The same applied to tongues, hams, fruit and vegetables. According to Southern Necropolis Research in Glasgow, sheets soaked in vinegar were often used in sick rooms to ward off infection, and the sniffing of vinegar was a practice used as an analgesic for the relief of headaches. The important thing about vinegar was that it be pure and the difficulty in those days was to find a merchant who would sell it unadulterated.

Robert had worked hard to cultivate a good reputation for honesty and integrity. His name begins to appear in the Post Office Directory from about 1851. His son Campbell joined him in 1868, and the family began to diversify into sauces, ketchup and fruit wines. As early as 1848, he had been described as a vinegar merchant under the name of Robert Paterson & Sons, 33-35 Merchant Street, off Stockwell Street, Glasgow.

When Robert died in 1882, Robert Paterson & Sons had achieved instant fame with the world's first instant coffee – Camp Coffee. This was an essence of coffee beans, chicory and sugar poured from distinctive square bottles.

Campbell Paterson (the son of Robert Paterson, the founder), was approached by the Gordon Highlanders with a request for a coffee drink that could be conveniently and easily used by the British Army in field campaigns in India. Field kitchens were finding the regular grinding and brewing of coffee beans too complicated and time-consuming, and an effective compact solution was sought. What better than a liquid coffee to be used in camp for the troops?

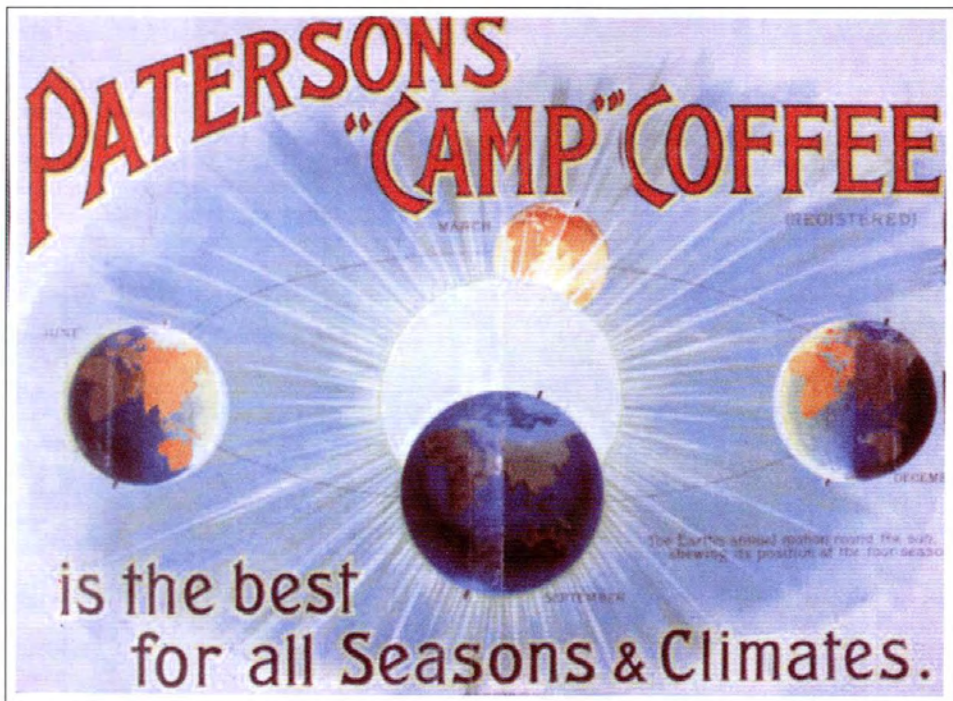
When the First World War came, the coffee was used extensively by the British troops in the trenches in France. Modern aficionados of instant coffee might not recognize the taste of Camp Coffee as in any way satisfactory. Nevertheless, it must have warmed many soldiers in their miserable trenches in the heat of battle or relieved the boredom of war.



The label (see front cover this month) is said to bear the portrait of Sir Hector MacDonald the hero of many wars in India. The coffee is still produced now by McCormick Europe, (Condiment Division) in Paisley.

The next generation produced another Campbell Paterson who for was sent to Australia and New Zealand in 1914 with the family's recipes for producing vinegar-preserved foods. The following generation's Campbell Paterson was of course CP of Campbell Paterson Ltd (Est. 1949), then and now preserving its good name with traditions started by Robert Paterson in the nineteenth century as honest traders!

Note on front page illustration: companies like Robert Paterson & Sons were concerned in the 1890's to protect the image of strength and permanence, power and prestige of the British Empire. The way to sell therefore, was to appeal to people's patriotism. A close examination of the label shows a senior British officer waited on by a dark-skinned servant with both British and Indian soldiers standing in front of their tents in the background, an image bound to stir the jingoistic fervour of the working-class folk who were the main consumers of Camp Coffee between 1919 and 1945. Camp Coffee is better described as a "coffee substitute" with about 45% of the ingredients, chicory.



KING GEORGE V 4d ANILINE BRIGHT VIOLET.

by Warwick Paterson

One of the joys of stamp dealing is to have at times, a considerable volume of specialist material passing through one's hands. This inevitably leads to the formation of patterns in one's mind – what one can "expect to find" built into a sort of an infrastructure against which one is continually comparing varieties, shades and the whole gamut of the physical qualities of each individual issue and value within that issue. I understand that the human brain carries in it a visual/mental picture of what it expects a "normal" human being to look like. Doubtless each race of people has a slightly different picture embedded in their minds, but this allows us to quickly match our expectations with the images of people who appear in front of us. Without going too far in this aspect of mental function, this may explain why rotund people are *prima facie* expected to be jolly, and thin, gaunt and hungry looking people give a totally different expectation. Unfair as this may be, these mental impressions seem to be carried through to a sort of a template of the typical human face and body shape by which we derive much of our first impressions of the individuals we meet, whether we like them, whether we fear them, trust them, so forth. Doubtless this is all part of our survival mechanism which developed during our evolutionary phase.

Back to stamps. Experienced specialist dealers and collectors undoubtedly become very good at comparing the stamps they see with the image in their mind of what they expect to see. Imagine my delight therefore, when looking through a local post bid sale's offerings, I spotted a block of the 4d King George V recess engraved issue, printed from Plate 20 and in two perf vertical pair format, in a shade which very definitely did not fit with my mental expectations. In this variety, (K5f) two main shades are known Bright Violet and Dull Violet and both are clearly differentiated and easy to pick. The Plate 20 aspect is easy because close examination of the star at bottom right shows regular shading rather than the retouched form familiar to Plate 44. The block in question stood out as completely different in colour. I would liken it mostly to the "aniline" extremes in the 2d Violet, a not dissimilar shade. The subject block, however, was deeper, somehow more impressive than most anilines which I have seen; it was with some excitement that after the block examination, I had to consider seriously, whether this was a completely new class of shade in the printings of the 4d in violet Plate 20. I split the block of four into two vertical pairs and sent them to clients, one of whom was Graham Wilson, of Wellington who I knew would, with his intense interest in this subject, apply a trained mind to its study. Particularly interesting to me was going to be his reaction to it and his expert response. What follows are the working notes which he jotted down during an examination of the item and after having displayed it and discussed it with the experts of the Hutt Valley Philatelic Society ("peer comment" as he terms it!).

"This may be the first time that this shade has been recognized as a mint stamp and the shade has not been catalogued previously.

"Graham White's study of used stamp 4d shades identifies "Aniline Bright Violet" but he had no copies with postmark dates on them – speculates 1919 as the printing date. Jackson's extract of Government Printing Office records shows one print run of 5000 sheets in 1919 (May). Sheet Numbers 1052484 to 1057483. 28 sheets were spoiled and destroyed. The 2d Violet was printed in three print runs in 1915 only. At some time during these printings, an ink containing a slightly soluble

purple dye was used which gave a brighter shade and some staining when the stamp was wet. The shade was named "Aniline Violet".

"The 4d printings from Plate 20 commenced in 1916 with the bright violet shade and this shade was current until 1920. The dull violet shade continued from 1920 until 1926 when Plate 20 was retired and printings from Plate 44 commenced using purple ink with blackish tones. So we can surmise that Aniline Bright Violet certainly predates 1926 and probably also 1920 as the pigment for the Dull Violet colour probably came from a different supplier once the new dyestuff manufacturers came into the market after WW1.

"So far the shade is known for two unhinged mint two perf pairs – both from the same block of four stamps (*ibid*).

- The display stamp is from Plate 20 because it is a Violet two perf pair (upper stamp p.14 x 13 ¼) and the gum has a slight amber tone. [The only Plate 44 two perf pair is blackish violet (upper stamp p.14 x 14¼) and the gum is white and the price is x10].
- It is brighter than the "Bright Violet" shade and it has an "aniline dye" brilliance.
- It is similar to the 2d "Aniline Violet" shade but this example is brighter.
- Some of the colour intensity is due to over-inking as shown by a light violet rub over on many of the areas that should be white.
- The reverse of the stamp has some traces of violet transfer on gum high spots – probably from the sheet below in the original stack. I don't think that is ink bleed.
- The stamps were heavily inked in the printing process and, under magnification, elements of the design show bleeding into the white paper. However, most of violet and purple GV stamps show the same fault. Characteristic "aniline" bleeding is not as readily visible on mint stamps as it is on used stamps.
- Under short wave UV light there is no fluorescence but there is a small reflected light effect from black (total absorption) for Dull Violet, slightly bluish for Bright Violet and slightly pinkish for Aniline Bright Violet.

"The display sequence illustrates the similarity of the 4d Aniline Bright Violet two perf pair to a 2d Aniline Violet Stamp and compares the shade transition from 4d Aniline Bright Violet to 2d Aniline Violet to 4d Bright Violet (two stamps) to 2d Violet to 4d Dull Violet."

I'm grateful to Graham Wilson for providing such a window on his analysis of this item. Not only that, but I am actually gratified that he agreed with my initial impression based solely on my "mental template".

Needless to say, this item will be listed under K5d, e and f, as shade (1) Deep Bright Violet (Aniline).

Finally by way of clarification the discovery of a new shade in unhinged mint and pristine condition is grounds for catalogue listing, whereas used discoveries in **the absence of the mint** may not carry as much weight for obvious reasons.

"IS THIS A STAMP?": THE RESULTS

See CP Newsletters September and October 2005

by Andrew Dolphin

We asked for CP Newsletter readers' thoughts and opinions regarding the 2004 New Zealand Post postcard stamps, "Draw it Yourself" - four stamps, "Wild Food" - three stamps and "Kiwi Characters" - three stamps.

Eighteen respondents expressed a preference (in addition to these, we received a significant number of clients ordering the ten stamps, either in sets or complete panes, who did not specifically express a preference either way but simply placed their orders) and here are the results:

In favour - yes, these are stamps and yes, CP Catalogue should list them - 10

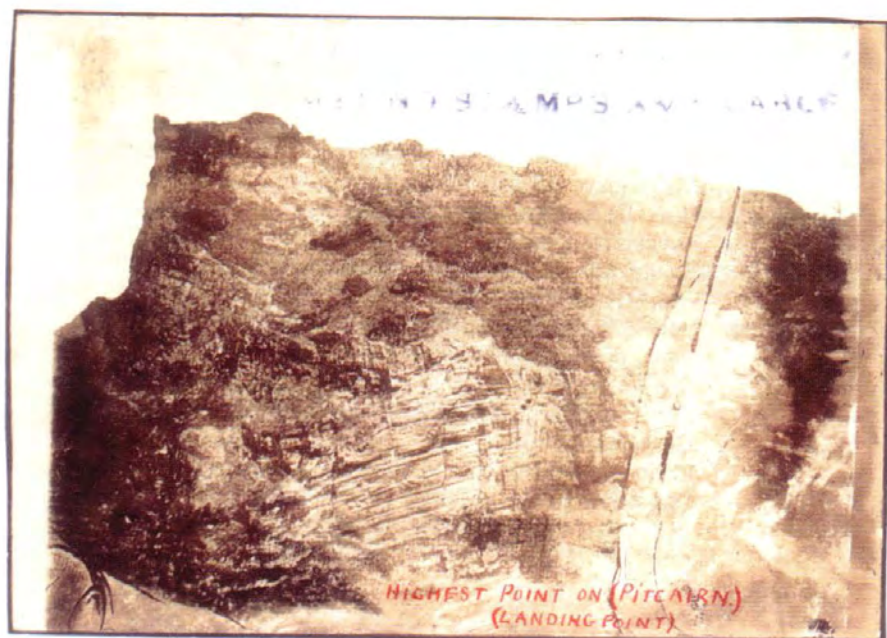
Against - no not stamps, should not be listed - 3

Undecided - no specific preference expressed - 5

So by a majority of 10 to 3, it would appear that CP Catalogue "should list" these stamps, **by what format** this would be is still undecided, and is currently still under discussion by the CP Catalogue Editorial team. We will keep you apprised as to developments.

New Zealand 2006 New Issues Provisional Release Schedule

January	Chinese Lunar New Year: the Year of the Dog.
February	75 th Anniversary of the 1931 Napier Earthquake Disaster.
March	2006 Commonwealth Games Melbourne, Australia.
April	The Queen's 80 th Birthday Commemoration. This is a joint issue with the Channel Island of Jersey.
May	Washington 2006 World Philatelic Exhibition, mini sheet, Washington Convention Centre, USA.
June	Maori Performing Arts.
July	Renewable Energy.
August	Health stamps & miniature sheet on the theme "Five Fruit & Vegetables a Day".
September	New Zealand Gold Rushes.
October	New Zealand Summer Festivals.
November	The Ross Dependency set: the 50 th Anniversary of Sir Edmund Hillary's Antarctic Trans-Continental Expedition. Christmas. Kiwipex 2006 National Philatelic Exhibition, mini sheet, Christchurch.



Early Pitcairn Islands postcards, from next month's CP Newsletter.



Early Pitcairn Islands postcards, from next month's CP Newsletter.

EIGHTY-FIVE YEARS AGO

From the New Zealand Stamp Collector – December 1920

THE FINANCIAL CRISIS Stamps as an Investment

We are told by leading financiers and business men of the day, that the world is going through one of the greatest financial upheavals in history. The daily papers cry out that the financial crisis is here, and the multitudes take a firm grip of their money, gasp and await developments.

We don't profess to be financial experts in any shape or form, but to the ordinary layman, it is evident that certain readjustments must take place, as has occurred after previous wars, so that the commerce of the world can right itself after the five years of trouble such as we have just experienced. No sane person could expect the world to settle down to pre-war conditions without such difficulties. Common sense tells us that things must regain their normal state, but it is the pessimist who casts a gloom on the atmosphere, and we even meet him in the philatelic world, of all places. During the first few months of the war we experienced the same thing; but how long did it last? – and how long did the pessimist go around advising all and sundry to close up shop until brighter days were in sight? It did not take long to find out that, instead of dying a sudden death, philately took one of the biggest upward jumps during the years of its existence. War issues were of course responsible for a great deal of new business, but one has only to look back at auction and other catalogues to find out that the old classics were ever in demand, and higher prices were paid for this class of stamps than ever before. The compilers of catalogues even went as far to say that thousands of pounds were being put into stamps every year by "ones who knew," as a solid investment. And if we look at the latest catalogues to hand, we shall find that these investors have not been disappointed; for, we see that, despite the money shortage and the so-called financial crisis, business in stamps has not slackened in the least, it has in fact continued to increase to such an extent, that prices have risen in many cases more than double what they were twelve months ago, and what is more reassuring, the demand is greater than ever.

New Zealand New Issue – Considerable doubt has been expressed as to the existence of the 7½d. "King George" in the two perforations 14 x 13½, 14 x 14½. We are indebted to our publishers and to Mr C. Ferrier for the sight of a sheet perforated 14 x 13½ (top four rows) and 14 x 14½ (bottom six rows). It will be remembered that the 14 x 14½ was queried in Gibbons 1919 catalogue and in the new edition just to hand is omitted altogether.

Consequent upon the increase in postal rates, two provisional letter-cards have appeared. One consists of the 1½d. "King George" in light brown with the ½d. "King Edward" in green, printed at the side of the 1½d. and covering the "D" of "CARD." We should imagine that this card with the

impressed stamps of two reigns must be unique. The second has two 1d. "Dominion" printed side by side in carmine.

Better Late Than Never. About two months before the War, Major C.L. Bagnall, the new president of the Newcastle Philatelic Society sent his specialised collection of the stamps of Papua to the Philatelic Exhibition at Cassel, Germany. The collection, which was held to be the best in existence at the time, was valued at approximately £3,000, and Major Bagnall had been approached by more than one dealer who desired to acquire it. For all practical purposes however, it remained lost in Germany, and nothing more was heard of it until a few weeks ago, when the collection was returned, not only intact and undamaged, but accompanied by a gold medal and diploma of the exhibition. Major Bagnall is to be congratulated upon his good fortune.

FIFTY YEARS AGO

From the Newsletter – December 1955

by Campbell Paterson

Sight-Sorting the 1935-47 Pictorials

8d. Tuatara. As in all values of the Pictorial set, the sorting of quantities of 8d Tuataras can be greatly speeded up by the adoption of a methodical plan of campaign. A speed of "100 in 5 minutes" is quite possible, indeed easy, for the collector who can use the "mesh" method of paper identification and who can recognize coarse ("wood pulp") paper from the earlier fine ("Esparto") papers. I suggest the following course of action: Make sure all the stamps are **free of paper** on the backs and turn them all face downwards. First select all on coarse paper. (In the 8d this is easy as virtually all the coarse paper stamps show a brownish or reddish tinge to the paper). The stamps thus selected are all L10e. Now eliminate all the perf 12½ stamps – easily recognized by their relatively large and clumsy perforations. These are L10d. Now divide the residue into those with apparently horizontal mesh and those with apparently vertical mesh. (The "apparently vertical" stamps when warmed curl vertically, the "apparently horizontal" curl horizontally, that is top curling towards bottom). I say "apparently" because we are here concerned with stamps some of which have sideways watermark and these confuse the issue since a sideways vertical mesh looks and acts like a horizontal mesh. The residue, then, (after the 12½ perf are out) is selected into apparently horizontal and apparently vertical meshes. The apparently vertical can be identified immediately. Without further examination they can be safely classed as L10b. What remains must now be a mixture of stamps with Single watermark sideways (L10a) or Multiple watermark upright (L10c). Use of a watermark detector will save trouble as the upright Multiple watermark responds well and is easily seen. Inverted sideways watermarks (with N.Z. to

the left of the star as seen from the back) are worth watching for in L10a, L10b and L10e. The latter is rare.

3d Elizabeth – A New Die

With the redrawn type (enlarged figures) due to be issued soon – or fairly soon - it came as a major surprise to me when Mr R.A. Dexter announced his belief that the current 3d Queen Elizabeth, as found on sheets from Plates 32 and 33, is from a retouched die – either a retouched die (which would seem impossible for technical reasons) or a retouched subsidiary master die.

That readers may the better follow this Note I will here give the evidence of the difference between the “new” 3d of Plates 32 and 33 and the “old” 3d from all earlier plates. Mr Dexter, whose magnifying glass is never far from his hand, has found that the new 3d has clearly defined outlines to the stars in the S.E. corner at points which on the old 3d lack definition.

These differences are small and need a good glass to be seen but that point is of no importance. If the only evidence offering is minute and requiring fairly high magnification (x10) for proper study, that is regrettable but in no sense alters the **significance** of that evidence. In other words if, as I believe, a master die has been retouched, that is a point of considerable philatelic importance. How hard we have to work to uncover the evidence is quite irrelevant.

Further evidence is seen in the fact that the small stars (inside the larger stars) are much more clearly defined in the new 3d. The points of the large stars, mentioned above, where evidence of a touching up of earlier small gaps can be seen, are to be found (1) on the lower edge of the left side point of the right-hand middle star and (2) at the tip of the same point on the bottom star. A similar weak spot now strengthened is on the outline of the shading that forms the centre of the letter D in ZEALAND, on the curve at the N.E. “corner” of this shading.

I have been sufficiently convinced by the evidence to have had the blocks prepared, pinpointing the differences in enlarged diagrams. I have also given stamps of the “new” dies in a listing under catalogue number N5a(4).

“My husband and I came into your offices in Auckland yesterday with my son’s stamp ‘collection’. I would like to sincerely thank you for your time which I appreciate is valuable, especially when the collection to view is essentially a waste of your time. I trust we caused you no inconvenience, and again express my gratitude for your excellent and kind advice.”
D.S., Hamilton

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.

MODERN ERRORS

A selection of interesting and scarce errors – just in time for Christmas!
Please note: This is a very dynamic area of collecting and this list is "subject unsold".
 All items are unhinged mint unless specified otherwise.
 Recent purchases allow this very special opportunity.

1967 Definitive Pictorials

980(a) OD4a(V)	2½c Kowhai imperforate pair	\$600
(b) OD5a(W)	3c Puarangi double perforations	\$400

1970 Definitive Pictorials

981(a) P2c(U)	1c Red Admiral major red colour shift	\$150
(b) P2c(Y)	1c Red Admiral Blue colour omitted	\$275
(c) P3b(X)	2c Tussock Butterfly Black colour omitted	\$700
(d) P8b(W)	6c Sea Horse, olive colour omitted	\$450
(e) P11a(Z)	8c John Dory, strip of 10 showing double paper (reel join). Strong print disturbance on face side.	\$500

(f) P11b(W)	8c Ditto Ochre colour omitted. A difficult and seldom discovered missing colour. Supporting colour print of sheet from which it is sourced, colour print of chestnut colour omitted (the other brown colour) and letter of authentication make this an instructional and interesting display in any collection. (Listed at \$150)	\$125
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(g) P19a(U)	50c National Park. Major shift of dark green (left headland).	\$300
(h) P30a(T)	Provisional 4c on 2½c Magpie Moth. Major surcharge shift.	\$300

(i) P30a(Z)	Provisional 4c Ditto Two vertical strips of five: bottom stamp without surcharge, top selvage with "bars" surcharge. Very scarce. New catalogue \$800	\$800
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1975 Definitive Pictorials

982(a) PA7b(Y)	7c Michele Meilland Complete triple perms. Spectacular selvage block of ten.	\$650
(b) PA8b(Y)	8c Josephine Bruce. Pair completely imperforate – top right "Value" with both selvages.	\$500
(c) PA10b(S)	10c Queen's Head. Major magenta shift	\$250
(d) PA10b(T)	10c Ditto Orange colour omitted	\$500
(e) PA10b(U)	10c Ditto Pair imperforate	\$500
(f) PA16a(Z)	30c Toheroa. Violet colour offset	\$400
(g) PA31a(Z)	14c on 10c Queen Orange colour omitted	\$450
(h) PA33a(Z)	20c on 7c Rose "GEAR OVERPRINT" seen in black under imprint – only possible with the extra deep selvage. Block of [20]	\$400

1988 Bird Definitives

983(a) PC14a(Z)	40c Brown Kiwi. Block of 6 from bottom right corner showing spectacular full double perforations in row 10.	\$360
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982(a)



983(a)



981(h)



982(c)

Modern Errors cont.

Commemoratives

984(a) S117a **18c Centenary of Law Society.** 2 x [6] Imprints – set of the scarce 1221 and 1a2a2a1a. \$400

(b) S170a(Z) **4c "Class X" Train.** Black colour doubled on 6 stamps in block of 8 i.e. two stamps normal se-tenant. Very unusual proving piece. \$450

(c) S260-2(Y) **14c 125th Anniversary of First New Zealand Stamps.** Imprint [6] with major black colour shift. Black from imprint and plate number on base of bottom three stamps. Possibly unique. \$750

(d) SP276, 7(Z) **20c 1981 Royal Wedding.** Vertical se-tenant pair with silver-grey omitted on both stamps – a major rarity. \$2,000

(e) SP276, 7(Y) **20c 1981 Royal Wedding** Major silver-grey colour shift. Goes well with previous offer (Going, going gone!) \$200

Christmas

985(a) SC11b(Y) **3c 1970 Stained Glass Window.** Major shift of olive colour in horizontal pair. \$500

(b) SC23a(Y) **18c 1982 Magenta and dark blue colours offset.** Spectacular. \$650

Scenic

986(a) SS13a(Z) **6c Offshore Islands.** Horizontal pair hinged on non-error stamp. Imperforate at left with left selvage. \$500

(b) SS19a(Z) **18c Forest Parks.** Dark blue colour omitted. Among the most dramatic of missing colours. \$450

Health

987(a) T35b(Z) **3d + 1d Prince Andrew.** Full positional block of 15 with R3/5 "Bloodstained Finger" flaw. \$150



986(a)



984(c)



984(e)



984(d)



986(b)



985(b)

BLOCKS GLORIOUS BLOCKS

1898 Pictorials (and one Edward VII Official)

A wonderful selection of well-centred blocks of four, all with original gum, most unhinged mint, fresh and very fine scarce multiples. Check these out with care. We will seldom see their likes again.

18(a)	E1a	½d Mt Cook	Purple-brown a fine well-centred fresh block of four UHM	\$120
(b)	E2a	1d Lake Taupo	Blue and yellow-brown perfect well-centred block UHM	\$80
(c)	E2a	"	Blue and chestnut a matching lovely block UHM	\$80
(d)	E5a	2d Pembroke Peak	Rosy-lake shade well-centred block in first class condition UHM	\$1200
(e)	E7a	2½d Lake Wakitipu	Sky-blue, hint of toning one stamp otherwise fine well-centred UHM	\$150
(f)	E8a	2½d Lake Wakatipu	Blue a really lovely well-centred block of four, Post Office fresh UHM	\$500
(g)	E8b	2½d Lake Wakatipu	no wmk perf 11, Dark blue an equally beautiful block of four with absolutely perfect centring and perfect gum UHM	\$450
(h)	E9a	3d Huia	a top left corner selvedge block of four in Yellow-brown fine UHM	\$600
(i)	E9b	3d Huia	no watermark perf 11, in a pleasing bright Yellow-brown shade, one light central hinge remnant otherwise another clean and fresh well-centred block of four	\$200
(j)	E11a	4d White Terrace	Dull rose fine well-centred block of four 2UHM, 2LHM	\$260
(k)	E12a	4d Lake Taupo	no wmk perf 11, another fine block of four with one very light centrally placed hinge remnant	\$80
(l)	E13a	5d Otira Gorge	Chocolate shade another extremely well-centred block fine UHM	\$800
(m)	E13b	5d Otira Gorge	no wmk perf 11, one light centrally located hinge remnant otherwise lovely block in Red-brown shade	\$300
(n)	E14b	6d Kiwi	Green no wmk perf 11, Deep green another very small centrally located hinge remnant, this time also with some small gum loss but wonderful centring and shade	\$850
(o)	E14c	6d Kiwi	Red no wmk perf 11, in Rose, again a small centrally located hinge remnant, this time with some minor gum adhesions but from the front another winner. Lovely well-centred stamps	\$300
(p)	E16b	6d War Canoe	no wmk perf 11 this is a beautiful fresh Post Office condition unhinged mint block of four, very nice	\$700
(q)	E17b	9d Pink Terrace	no wmk perf 11 in Purple another wonderful block of four with full original unhinged mint gum from the lower portion of the sheet with the hand-applied gum finishing just short of the base of the lower pair of stamps, from the front a winner UHM	\$875
(r)	E18b	1/- Kea and Kaka	no wmk perf 11 in Dull Red lovely centring one centrally located very light hinge remnant	\$600
(s)	E20b	2/- Milford Sound	no wmk perf 11 in Blue-green Post Office fresh condition unhinged block of four fine in all respects, simply a lovely block	\$4000
(t)	E21b	5/- Mt Cook	no wmk perf 11 the matching block with the 2/- Milford Sound immaculate unhinged mint gum condition perfect centring simply gorgeous	\$6000
19(a)	HO8b(Z)	Edward VII 1/- Official	lower left corner selvedge block of four including the major re-entry R10/1 'V' in Revenue doubled, beautiful block fresh well-centred unhinged mint with the major re-entry an added bonus	\$1325



18(d)



18(s)



18(q)



18(n)



18(t)



19(a)

1935 PICTORIALS

Once again, CP Newsletter is pleased to offer an excellent specialised range of errors and varieties, plate blocks, etc from the ever-popular Second Pictorials. This is **all new stock** from recently acquired collections and successful auction bidding.

Be in quick – previous similar listings have not lasted long!

120(a)	L1a	1/2d Fantail 1935 Plate 1A, lower selvage pair, M	\$10
(b)	L1a	Plate 1B, plate block of four UHM	\$32.50
(c)	L1a(Z)	1/2d Inverted wmk LHM	\$5
(d)	L1a(Y)	No wmk UHM	\$55
(e)	L1b(W)	1/2d Fantail 1936 Plate 1A small, plate block of six with R8/1 clematis flaw UHM	\$60
(f)	L1b	Plate 1B small UHM	\$35
(g)	L1b	Plate 1B large LHM	\$75
(h)	L1b(R)	Plate 1B large, R4/2 flaw retouched corner by D of LAND single HM (tone spot) (Cat \$40)	\$10
(i)	L1b	A collection of seven U singles, various flaws, inc. R8/1 clematis, R8/3 flaw on value tablet, R9/7 loss of shading fantail and claw, etc U	\$20
121(a)	L2a	1d Kiwi 1935 Left selvage block of four L2a(V) R7/2 halo flaw plus major plate crack between stamps and on selvage LHM (Cat as a block of ten \$250)	\$150
(b)	L2d	1936 Plate A4 UHM	\$30
(c)	L2d	Plate B4 UHM	\$30
(d)	L2d(W)	Plate A3 R5/17 Kiwi and the worm, pair UHM	\$20
(e)	L2d(5)	Used in pair with normal, significantly contrasting pair, Die 1 and Die 3, Carmine-red and Red, ex-booklet pane, superbly demonstrating the use of Die 1 roller to effect a repair by re-entry. The re-entry shows in all the letters of Postage & Revenue and is most noticeable. A major specialist item. FU	\$500
122(a)	L3a	1 1/2d Maori Cooking 1935 Plate 1B, plate block LHM	\$140
(b)	L3d	1936 nice set of three shades in blocks of four, Red-brown, Deep red-brown and an intermediate shade (not Purple-brown!) UHM	\$180
(c)	L3d	Plate 1A, plate block including the two re-entries R9/2, R10/2, doubling of string from hand to basket UHM	\$105
(d)	L3d	Ditto Plate 1A plate block no left selvage but still with the two re-entries LHM	\$85
123(a)	L4a	2d Whare 1935 Plate 1A plate block LHM	\$70
(b)	L4a	Plate 1B plate block UHM	\$80
(c)	L4a	" " LHM	\$65
(d)	L4b	1936 Plate 1B plate block UHM	\$20
(e)	L4b	Plate 2B plate block UHM	\$20
(f)	L4b	Plate 3A plate block UHM	\$20
(g)	L4b(X)	Block of six from Plate 1B R2/3 Tekoteko re-entry, UHM no top or left selvages, otherwise a fine block with a strong example of the re-entry	\$500
(h)	L4e	1941 perf 12 1/2 Plate 2A plate block with extra deep lower selvage showing lower perforation line UHM	\$80
(i)	L4f	1941 Plate 2A plate block LHM	\$15

1935 Pictorials cont.

123(j)	L4f	Plate 2B plate block perfs through lower selvedge UHM	\$20
(k)	L4f	Plate 2B pair imperf lower selvedge UHM	\$10
(l)	L4f	Plate 3A plate block LHM	\$15
(m)	L4f	Plate 3B plate block LHM	\$15
(n)	L4f	Plate 4A plate block perfs through lower selvedge UHM	\$40
(o)	L4f	Plate 4A plate block imperf lower selvedge LHM	\$30
(p)	L4f	Plate 4A plate block no left selvedge perfs through lower selvedge UHM	\$20
(q)	L4f	Plate 5 plate block UHM	\$20
(r)	L4f	Plate 5A plate block UHM	\$20
(s)	L4f	Plate 5B plate block UHM	\$20
(t)	L4f	Plate 5B plate pair UHM	\$5
(u)	L4f(Z)	2d Inverted wmk, single, fine used	\$250
(v)	L4f	Blocks of four of the three listed shades Orange, Pale orange and Deep orange UHM	\$20
(w)	L4f	Top selvedge block of eight showing evidence of plate cracking on top stamps and selvedge UHM	\$30
124(a)	L5c	2½d Mt Cook & Lilies 1936 Plate 1 plate block LHM	\$120
(b)	L5c(Y)	Right selvedge block of four, showing the two prominent flaws from Plate 1, R5/5 top right corner, R6/5 bottom right corner LHM	\$175
(c)	L5d	1936 perf 14 line Plate 3 plate block LHM	\$60
(d)	L5e	1938 perf 14 comb lower left corner selvedge block of four with R10/1 minor re-entry, and minor plate crack LHM	\$50
(e)	L5f	1942 Plate 4 plate block LHM	\$25
(f)	L5f	Plate 4 plate block with burele band LHM	\$30
(g)	L5f	Plate 4 lower selvedge plate block of 12 incl. L5f(Z) R10/4 re-entry UHM	\$85
(h)	L5f	An identical block of twelve to the above with Plate 4 with major burele band including L5f(Z) UHM	\$120
(i)	L5f(Z)	Lower right corner selvedge block of six from Plate 4 including R10/4 re-entry UHM	\$35
(j)	L5f(Z)	An identical lower right corner selvedge block of six to the above with the R10/4 re-entry, this time fine used, a good block FU	\$100
(k)	L5f(Y)	Top left corner selvedge block of four, R1/1 stalk to flower flaw UHM	\$35
(l)	L5f(Y)	Right selvedge block of four with R8/6 flaw UHM	\$35
(m)	L5f(Y)	R1/1 single stalk to flower CU	\$10
(n)	L5g	Plate 4 plate block no burele band LHM	\$65
125(a)	L6b	3d Maori Girl 1936 Plate 2 plate block no left selvedge LHM (Cat \$485)	\$345
126(a)	L7a	4d Mitre Peak 1935 Plate 1 pair UHM	\$50
(b)	L7a(W)	Lower right corner selvedge block of six with the three Frame Plate 1, Mitre retouches on R7/8, R7/10 and R8/10 LHM	\$240
(c)	L7b	1936 Plate 1 plate block no left selvedge LHM	\$45
(d)	L7b	Plate 2 plate block no left selvedge LHM	\$45
(e)	L7b	Plate 2A plate block no left selvedge LHM	\$45
(f)	L7b(W)	Block of four from the unnumbered centre plate with R3/8 double re-entry outline of peaks right and left UHM	\$50
(g)	L7c	1941 perf 14 line Plate 2B pair fine used A nice little genuine used plate item (Cat if mint for the plate block of four \$2000) FU	\$600
(h)	L7d	Perf 12½ Plate 3 plate block UHM	\$400

1935 Pictorials cont.

126(i)	L7e	1942 Plate 4 plate block LHM	\$50
(j)	L7e	Plate 5-1 plate block UHM	\$75
(k)	L7e	Plate strip of ten - 2A UHM	\$100
(l)	L7e(T)	Top right corner selvage block of nine from the unnumbered centre plate with R3/8 double re-entry UHM	\$150
(m)	L7e(S)	Identical top right corner selvage block of nine from the unnumbered centre plate with the R3/8 double re-entry and the R2/8 flaw a prominent line across the peak UHM	\$150
(n)	L7e(U)	Lower right corner selvage block of six from Frame Plate1 with the three Mitre retouches UHM	\$75
(o)	L8a	5d Swordfish 1935 Plate 1 plate block of four UHM	\$700
(p)	L8b	Plate 1 plate block no left selvage LHM	\$475
(q)	L8c	1936 Plate 1 plate block LHM	\$200
(r)	L8c	Block of six fine commercially used dated 27 June 1938 U	\$45
(s)	L8c(X)	Re-entry R4/1 Plate 1 single U	\$40
(t)	L8f	1942 Plate 2 plate block UHM	\$75
(u)	L8f	Plate 2 plate block spotted plate UHM	\$80
(v)	L8f	Plate 3 plate block UHM	\$75
(w)	L8f(5), (X)	The famous Cobalt blue shade of the double print one albino. This is a lovely horizontal pair in super fine condition UHM If above lot does not sell, we will consider breaking the pair into two fine UHM singles of the Cobalt blue double print, one albino error @ ea.	\$3200 \$1600
127(a)	L9b	6d Harvesting 1936 Plate 1 plate block no left selvage large cracked plate LHM	\$150
(b)	L9b	Plate1 plate block very large cracked plate extending into stamp UHM	\$240
(c)	L9d	1942 Fine paper Plate 2 plate block including the R10/1 re-entry M one tone spot (Cat \$375)	\$250
(d)	L9e	1943 Plate 2 plate block including R10/1 re-entry UHM	\$75
(e)	L9e	Plate 3 plate block UHM	\$75
128(a)	L10b	8d Tuatara 1936 Plate A2 single UHM	\$35
(b)	L10d	1941 perf 12½ Plate 3 block M	\$40
(c)	L10d	Plate 3 single LHM	\$5
(d)	L10d(Y)	Right selvage block of four from Plate 3 R13/10 broken 8 flaw UHM	\$100
(e)	L10d(Y)	Single R13/10 broken 8 flaw U	\$20
(f)	L10e	1942 Plate 3 plate block UHM	\$75
(g)	L10e	Plate 4 plate block UHM	\$75
(h)	L10e(U)	Pair Plate 3 R13/10 broken 8 flaw UHM	\$40
(i)	L10e(U)	R13/10 broken 8 flaw single U	\$20
129(a)	L11c	9d Maori Panel 1938 Upright watermark right selvage, well centred block of four 2UHM, 2LHM	\$320
(b)	L11c	Lower left corner selvage block of four with two grey bars in bottom selvage 2UHM, 2LHM	\$475
(d)	L11d	Smaller design single wmk at a special price fine UHM (Cat \$250)	\$190
(e)	L11d	Ditto Fine block of four UHM	\$890
(f)	L11d(Z)	Single stamp with selvage UHM	\$300
(g)	L11d(Z)	Pair of stamps with single wmk selvage UHM	\$600
(h)	L11e	1941 Block of four with one black bar on lower selvage UHM	\$90

1935 Pictorials cont.

130(a)	L12a	1/- Tui 1935 Plate A1 block LHM	\$500
(b)	L12d	1942 Plate A1 block UHM	\$75
(c)	L12d(X)	Block of four showing re-entries and retouches UHM	\$80
131(a)	L13a	2/- Captain Cook Landing 1935 Plate1 block no left selvage UHM	\$700
(b)	L13a(Y)	A chance to acquire a copy of the rare perf 14-13 x 13½, one of the most difficult stamps to find in the 1935 Pictorials. This stamp has an increased CP Catalogue UHM of \$2500. This copy is L13a(T), the R10/10 flaw line through Cook LHM	\$2000
(c)	L13b(Z)	1935 R1/4 Captain COQK flaw top selvage copy UHM	\$300
(d)	L13b(Z)	Top selvage pair R1/4 COQK, R1/5 UHM	\$530
(e)	L13b(Z)	Top selvage block of four R1/3, R1/4 COQK, R2/3, R2/4 fine UHM	\$990
(f)	L13c(Y)	1936 Top selvage pair with R1/4 COQK flaw UHM	\$200
(g)	L13c(X)	Top selvage pair with R1/6 hat flaw UHM	\$270
(h)	L13c(w)	R8/2 coconuts flaw U	\$35
(i)	L013c(X)	Official R8/2 coconuts flaw U	\$150
(j)	L13d(Y)	1939 perf 13½ x 14 top selvage single with R1/4 COQK flaw UHM	\$800
(k)	L13d(X)	R1/6 hat retouch U	\$50
(l)	L13d(W)	R8/2 coconuts flaw U	\$50
(m)	L13d(V)	R9/2 one or two dots over bow each U	\$70
(n)	L13e(U)	1941 perf 12½ R9/2 two dots over bow retouch UHM	\$225
(o)	L013e(Z)	perf 12½ Official top selvage block of four with R1/4 COQK flaw UHM	\$1285
(p)	L13f	Plate 1 block of four inc L13f(U) R9/2 dots over bow retouch LHM	\$250
(q)	L13f(X)	Pair inc R1/4 COQK flaw UHM	\$135
(r)	L13f(X)	Top selvage block of four with R1/4 COQK flaw	\$240
(s)	L13f(U)	R9/2 dots over bow retouch single LHM	\$50
(t)	L13f(V)	R8/2 coconuts retouch U	\$25
(u)	L13f(U)	R9/2 dots over bow retouch U	\$25
(v)	L013f(Y)	Perf 12½ Official R1/6 hat retouch LHM	\$245
(w)	L13g	1942 Plate1 block inc L13g(V) R9/2 dots over bow retouch UHM	\$400
(x)	L13g	Plate 2 plate UHM	\$200
(y)	L13g	Plate 3 plate UHM	\$215
(z)	L13g(Y)	Top selvage block of four with R1/4 Captain COQK flaw UHM	\$355
132(a)	L13g(X)	Top selvage pair with R1/6 hat retouch UHM	\$205
133(a)	L14d	3/- Mt Egmont 1936 Plate 1 plate block no left selvage LHM	\$375
(b)	L14g	1942 Plate 1 plate block UHM	\$150
(c)	L14g(Y)	Lower selvage block of six Plate1 including R9/4 re-entry to sky right of peak re-entry stamp prominently standing out from others in block UHM	\$225
(d)	L14g	An identical block of six to the above lot from Plate 1 this time the block is in pre re-entry form state with R9/4 not exhibiting the prominent re-entry UHM	\$160
(e)	L14g(U)	Left selvage single R3/6 re-entry to sky and central trees UHM	\$35
(f)	L14g(U)	R3/6 re-entry U	\$10
(g)	L14g(Y)	R9/4 re-entry U	\$20

Note: Please remember we still have copies of lot 161(b) from the September 2005 CP Newsletter: the one page leaflet description of NZ Pictorials Stamps issued May 1st 1935, FREE upon request with every order from this list.



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