

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 57 Number 8, MARCH 2006



75th ANNIVERSARY OF THE HAWKE'S BAY EARTHQUAKE | 1931-2006

75th Anniversary of New Zealand Red Cross pane from the booklet for the 75th Anniversary of the Hawke's Bay Earthquake 1931–2006.

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



NEW ZEALAND STAMP DESIGNS FOR 2005

THE YEAR IN REVIEW.

by Warwick Paterson

Each year when I begin this critique, I find myself looking for trends. Trends that is not only in design quality and production – which inevitably reflects the expenditure put into the programme – but also in the themes. To me the themes used, and the inventiveness displayed each year are what will define New Zealand stamp issuing in the future – whether people find the stamps interesting, intriguing, provocative or what have you, or whether in fact they will settle into a routine where no great effort was made twelve to eighteen months beforehand, to brainstorm what could be interesting, satisfying and competitive with the issuing programmes of other countries.

January 2004, we had technical innovation (the lenticular designs of the Olympics set), reliable standards such as flowers, animals, buildings, tourist attractions and Christmas, and a continuation of the film themes, and antique vehicles. All good stuff but leavened with the introduction of sheer originality in the Risk Sports and the Wearable Arts Competition – two issues which could be said to represent ways in which the New Zealand tourist industry can be promoted through stamps worldwide.

Taking the same critical look at 2005's issues, I find myself scratching to find anything remotely comparable in terms of originality, unless it is the coffee-cup shaped "Café Culture" set which is certainly quite striking – a sort of "potted" history on a coffee mug. Scanning the rest however, there doesn't seem to be a continuation of this innovative trend. We have Farm Animals, the Service Organisations, Commemorative, Health and Christmas as usual, another dose of Kiwiana on well-worn themes, Stamps on Stamps, Films on stamps and Rugby Jerseys.

Whatever I might have hoped, my plea 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", seems to have fallen on stony ground. This year's quotation: The actor Christopher Plummer, is said to have commented on Julie Andrews "working with her, is like being hit over the head with a Valentine's card" – and this year I have to say I know how he felt.

As ever, this year's criticism attempts to look at the designs on the following headings Theme: Size and Proportion: Colours: Clarity/Visual Impact: Originality: Liveliness/Attack: Printing Quality: Charm: Maturity/Sophistication: Cohesion of Set.

Year of the Rooster- New Zealand Farmyard (12 January 2005)

Not an easy set to review I'm afraid – I can almost find nothing to recommend it, apart from its strong colours. The scenes look unreal and the animals as if they've been told to pose. I'm quite certain that these designs are created largely by computer graphics and –grinding a very old axe of mine – they simply don't stack up against artist-designed offerings. The animals are all anatomically correct – if you can ignore the ewe with horns in the 45c – and yet apart from the two lambs which have a certain quizzical appeal they could have all come straight out of a child's alphabet book ("p is for pig", etc). In the computer/TV age we're so used to live action and are so good at interpreting



it in the sound bites that bombard us every day of the year, that something with every nuance of real life digitally bled out of it is in no way satisfactory. Just another ho-hum example of obsessive cost cutting and lack of inspiration.

Three Anniversaries (YMCA, Rotary, Lions) 2 February 2005

This is the first issue that I have ever criticized in which I was personally responsible for at least one of the designs. The process of selecting designs was as follows. Each organisation was asked to submit suitable photographic material or ideas to the New Zealand Post designers. New Zealand Post then knocked the designs into shape, making them more suitable for their use on stamps, and no doubt as collectables.

Lions comes first as the most junior organisation at fifty years old. Lions managed to get at least one thematically interesting subject in the \$1.50 with the "fun" train. There must be somebody somewhere who collects such miniaturised locomotives on stamps. In the 45c, there is a typical Saturday morning scene familiar to all service organisations with the members lending a hand to create something useful in a country background. The precise details aren't important – however it is typical of the work Lions do. The 45c is not a bad design, if only because it gets the subject over so clearly and balance is achieved with the path leading up on an angle to the right.

In the Rotary designs I can claim in the case of the \$1.50 to have conceived the subject. In the 45c, a curious perspective device is used putting the youths' hands right in the centre of the design at the front, which somehow doesn't ring true. The involvement with youth is authentic enough and "the hands in the soil" idea is a good one, but the execution leaves quite a lot to be desired. In the \$1.50, the scene shows the "Roto Cottage" project at Ba Village, Fiji in operation. Cyclone-proof houses were designed in Auckland and the objective is to allow local (Indian in the main) Fijians to make their own bricks from local materials with special brick making machinery and create their own homes and villages thereby. The houses are open, airy and light years ahead what many Fijian folk live in. In fact, while the programme has been a qualified success, far more successful has been Rotary's provision of corrugated iron houses (rather like garden sheds) which are erected by the hundred and which have provided valuable, cheap housing in Fiji to otherwise homeless people. In choosing the "Roto Cottage", I must admit that it makes a better stamp design than a corrugated iron structure. The \$1.50 succeeds well enough as it gets over quite a lot of information in the very small space of a stamp (frankly, I wondered at the time how they would do it), it is nevertheless not a particularly exciting stamp design I regret.

The senior organisation of course, is the YMCA at 150 years, which in the \$1.50 has a rather standardised design of youths letting off steam. In the 45c the scene is one of kayaking or canoeing. On balance, I have to say that the YMCA stamps succeed best as a pair in a generally rather unexciting set.

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.

150 Years of New Zealand Stamps – 1855 to 2005, (2nd March, 6th April, 1st June 2005)

It's hard to dislike "stamps-on-stamps" and it's surprising what a good subject stamps make for yet more stamps! In the case of this series, New Zealand Post dealt with them in three "fifty year" bites with a new set of five stamps covering the period concerned. The number of non-collectors who have been perplexed by the heading on each stamp 150 Years of Stamps followed by a fifty year period in red is quite extraordinary. I have been approached by friends who eyeball me triumphantly and announce "I have found a New Zealand stamp with a major error on it – huh!"

Dealing with all three sets at the same time, the first fifty years includes an interesting range particularly with the Government Life Insurance Department 6d Green. This is a quirky feature of New Zealand stamps over the years, the Government Life Insurance Department being the only government department in the world to my knowledge, that had the right to issue its own stamps. The second period has been equally well selected as classic designs Queen on Horseback, Red Boy and 9d Chapel from the 1946 Peace series. Personally, I would have rather seen the design of the 1931 Air reproduced; and the choice of the 1d Claret colour of the normally 1d Vermilion issue of the Christchurch Exhibition seems to me a strange one. This is purely pandering to the interests of collectors as at least one major authority considers that these stamps were never issued at the Exhibition or anywhere else for that matter. The claret adorns the 45c value in its various forms, and even if it had been correctly issued in 1906 it could only have been classified as "error on stamp" I suggest that not many Post Offices celebrate their errors in this way, and I'm waiting for the first selection of Post Office mistakes on stamps to find its way into an exhibition. I suggest it will probably have one stamp in it.

In the final fifty years New Zealand Post has chosen two of the more handsome, recent designs, particularly the 45c Maori myths on the \$1.50 value. Kate Sheppard is a nice design and the \$1 circular Kiwi has become a "legend in its own mind" to misquote Clint Eastwood. New Zealand Post has contrived producing it in different forms and face values for nearly twenty years. Now that really is a definitive! And as such it must rival the 1d Dominion for longevity.

The drop-shadow in the case of each stamp-on-stamp is a useful modern device and has the effect of making the subject stamp almost curl up off the surface towards you. This is clever and gives this entire set an immediacy, which I can't remember being matched. These are all well-designed stamps with good proportions and colours and impressive with their white backgrounds. A very satisfying commemoration by New Zealand Post, if not of a type that will ever produce individual design highpoints.

Café Culture (4 May 2005)

This is the first of the New Zealand issues during 2005 where the stamps have assumed the very shape of a major feature of the subject they're trying to commemorate. It's a nice idea but here's hoping it doesn't get out of hand. They give the critic a problem. How do you criticise the shape of a coffee cup

with some lettering on it? Most coffee cups these days seem to have something on them and sometimes the designs are more futuristic and exciting than these. If they do fall down in any sense it is in the attempt to combine the shape of a modern cup for all values with some quite dated scenes of Café Culture. For instance, if I wanted to be pernickety, why didn't they create cups for the earlier scenes, which approximated the shape of the cups used in those days? Most coffee in the early scenes would have been drunk from a cup and saucer, and possibly a coffee cup and saucer. Drinking exclusively from coffee mugs is a distinctly modern trend and not necessary observed by everybody, even today.

New Zealand Post has at last produced a set of stamps which is almost impossible to criticize constructively. Geronimo!

DHL New Zealand Lions Series 2005 (1 June 2005)

This is the second of the die-cut stamps illustrating one major feature of the event it commemorates. On the Lions shirt, I must admit I find the "Zurich" legend the most dominant feature of the entire stamp, if not the entire set. I realise that sponsorship is sponsorship, but I for one would be put off illustrating these jerseys for that reason alone. An original idea and I must say the shirts do evoke images of the people who wear them. Regrettably, some events on the tour proved less exciting than one would have hoped, and in the long run I hope that this particular tour is not remembered for those aspects as the 1905 tour of Britain is for the disallowed Deans try which is part of New Zealand rugby folk legend.

Greetings (6 July 2005)

I find greetings stamps tend to be a little anodyne viewed in the set and it is difficult to generate any excitement from them. This miniature sheet of ten designs (one of them the Kiwi, repeated) fails to excite in its design quality, subjects or in any other respect at all. There is a bit of humour in the \$1.50, where the old tea towel joke showing New Zealand about 25% the size of Australia, and totally out of proportion to the rest of the globe appears. You could say perhaps, in qualified praise of the New Zealand character that we find such things funny, but this month I don't feel like psychoanalysing the New Zealand character – it's hard enough just dealing with the works of the New Zealand Post designers. The two rings, a fern, a Kiwi, some balloons, a couple of glasses of champers, globe of the world, baby's hand, pohutukawa and a wrapped parcel. I guess in the right place at the right time, any one of these will get over the heart-felt message that somebody wants it to, although once you've got that single message over, how do you get rid of the nine remaining stamps without using them in completely inappropriate situations? I capitulate.

Health Children & Pets (3 August 2005).

Each year Health's become less and less impressive. This set features stylised animals and equally stylised children depicted in equally unreal pastel colours. You really have to force yourself to get in tune with the simpering message of a set like this. Surely, somewhere in the stamp design department, there must be someone who can think of something better. This sounds harsh, and that is regrettable but what I would like to know is what

target market does New Zealand Post consider it is aiming this type of material at. They are out of tune with modern society, modern youth: the words "get a life" keep springing to mind.

World Wildlife Fund -The Kakapo (3 August 2005)

To me, this is the standout design of the year. The designer has captured perfectly the bizarre appearance of this bird, with its tiny eyes, drooping beak and voluminous plumage. The treatment of the outline of the bird is innovative and clever as well. Instead of letting it occupy the entire stamp the plumage "bleeds" out into the white background, concentrating the eye on the facial features. The legend "night parrot unique to New Zealand" is unusually full for a stamp and demonstrates the justifiable attention New Zealand Post has paid to highlighting an endangered species. Quite a simple design really but with some special features and a message to tell.

Please note the following designs have also been reviewed in last month's CP Newsletter by Rob Talbot in his New Issue Notes.

King Kong (19 October 2005)

I think this is quite a strong set, although it has to be said that New Zealand Post is taking the easy way out by turning stamps into miniature posters for New Zealand-produced films. And any photographic reproduction gives an easy ready-made design. nevertheless, from the standpoint of "blowing the NZ trumpet" as it were, why not? All five of these are strong designs due to the photogenic nature of the actors and the immediacy of their expressions. This is modern stamp designing and production in the age of the fleeting image. You take the scene in at a glance and even in the case of the hero of the film (King Kong himself), the image is unmistakable and memorable. I like these designs in the sense I liked the Extreme Sports issue last year. They are bold and make a strong statement and have brought an image to stamps which to my knowledge has never been used before – that of the clear representation of a reel of cinematic film.

Christmas (5 October, 2 November 2005)

Stagey and posed is the only way I could describe these stamps. The difficulty of trying to create a Nativity scene in the modern era is that it has all been done before for hundreds of years and infinitely better than the current offering. What's more, many of the earlier paintings have been reproduced on Christmas stamps – and many of them from New Zealand. Thus, there is an element of re-invention about these scenes where the artist has tried to give us a series of storybook images almost completely without interpretive perception. The insertion of the midnight scene on the \$2.00 is about the only clever device used in this set, because it's so completely in contrast with the colours used for the other four values. Not a very exciting set I'm afraid – a pot boiler which adds very little new to the Christmas message in the modern world.

The Chronicles of Narnia (The Lion, The Witch and The Wardrobe) (1 December 2005)

Much of what I said about King Kong applies equally to these photographic images from the film. Again, New Zealand Post has used the photographic

images of scenes to produce a set which holds together tolerably well. The secret seems to choose scenes which clearly encapsulate some of the qualities of the individuals of the film even the friendly old lion. In a way, the designer has identified a way of telling a rather limited story in the space of a set of stamps – a story that requires us to know what the tale is about, but even if you didn't – and you were a child – it might make you feel you wanted to find out. And this is clever in its own way. New Zealand Post may have found an easy way out for two of its issues this year, just as it did in previous years, but at least it is doing it well.

Well, another year done and on the whole one without any real highpoints at all. New Zealand Post has fallen back this year on some of the tried and tested staples. This is something of a retrograde step, I'm afraid and I can only hope New Zealand Post pulls something out of the hat in the New Year '06.

Having said that stamps are for folk to use and enjoy, and in that sense New Zealand Post may be achieving more than I credit them for.

And another cinematic (two can play at this game!) quotation this year: John Simon, the US film critic once said of Glenda Jackson "nothing she says or does stems from genuine feeling, displays an atom of spontaneity, leaves any room for the unexpected. It is all technique – not the most intricate technique at that – about as good as computer poetry." Apply those comments to computer generated stamp design, and in my opinion you're knocking on the door.

NEW ISSUES AND VARIETIES

by Rob Talbot

Year of the Dog (4 January 2006)

Another woodenly posed, artist illustrated set to join the rest of a rather dreary series. I sincerely hope, when the end of the 12-year series is reached in 2009, that a new design concept is chosen for the next series (if indeed it is to continue).

However, the boredom is relieved by an innovation on the 45c stamp only. For the first time on New Zealand stamps, Braille has been embossed in the centre of the design. Not easily seen from the front, the raised dots do not interfere with the image at all – no problem for a blind person of course. For the rest of us the dots are readily seen from the back where they are now impressions. We have read reports and noted from our own stock that some of the dots are less well defined and may even seem to be omitted. None of this is constant and our observation is that they are never totally omitted. Also our experimentation suggests that it is difficult, if not impossible to fraudulently remove any dots.

Elsewhere in this issue is an interesting report from Ron McDiarmid of Mosgiel concerning the literal interpretation of these dots. As you will read there, confusion from the Blind Institute and a lack of exactness from NZ Post pervades the matter. A quick visit to the internet reveals the first set of dots (character) represents the # (hash) symbol commonly used in North America in substitution for "number". The second and third "characters" are now interpreted as "4" and "5" but not preceded by the "#" would be the letters "D"

and "E" i.e. 4th and 5th in the alphabet. Therefore the literal interpretation of the dots is "#45".

Designed by Steven Fuller, Wellington. Printed by Southern Colour Print, Dunedin (gummed) and Australia Post Sprintpak (self-adhesive) by offset litho (self-adhesive with stochastic screening) in four process colours.

- Gummed sheets of 25, Tullis Russell 104 gsm Red Phosphor stamp paper.

Perforation 14, mesh horizontal.

- Miniature sheet incorporating \$1.50 and \$2.00 values. Technical details as above but mesh now vertical.
- Booklet 10 x 45c self-adhesive stamps, B100 paper. Perforation 11.2, horizontal mesh. Phosphor tagging straight-sided left, right and bottom margins.
- Boxed roll of 100 x 45c self-adhesive stamps. Backing paper appears different to booklets. Perforation 12.8, mesh vertical. Phosphor tagging unchanged. Jumbo roll singles are indistinguishable from singles cut from the roll and therefore will not be listed. There are no joins or labels but, as before, the end of roll is indicated by a red line on reverse of backing paper and every ten stamps by black blocks at each side of the roll. The set of strips distributed by us references these features.

Designs are:	45c	Labrador Retriever
	90c	German Shepherd
	\$1.35	Jack Russell Terrier
	\$1.50	Golden Retriever
	\$2.00	Huntaway

Hawkes Bay Earthquake 75th Anniversary (3 February 2006)

The opinion in the CP Office (and anywhere else this issue has been critiqued) is unanimous that this is among the finest productions ever from NZ Post. It is not necessarily the visual design, which is very competent, as other issues have had greater graphic impact or originality. We believe it lies in the choice, from among many documentary photographs of such powerful images one almost becomes part of the event.

The device of single colour tones, relieving the otherwise black and white photographs of the era, retains the ambience of the times as does the appropriate choice of type fonts. Similarly the use of buff colour on the selvages makes the set look "old" – 75 years at least! All of these comments carry across to the prestige booklet where it is possible to tell a story not possible on the stamp sheet. Again the careful and consistent design transports one to the days surrounding the devastating events.

Because the prestige booklet is sold at a premium over the face value of the stamps it contains it will not receive a full listing. It will as usual, be noted in W (Booklets) section but without any pricing or technical details despite being a different mesh to the sheet.

Designed by CommArts Design, Wellington. Printed by Southern Colour Print (litho in four process colours but note selvage only printed in one special colour, buff, on sheets). Miniature sheets in the prestige booklet use only the four process colours.

- Gummed sheets of 20, Tullis Russell 104 gsm red phosphor stamp paper all different designs. Perforation 14, mesh vertical.

- Prestige booklet comprised of seven miniature sheets. Six have three of the designs in duplicate i.e. six stamps, and one has two designs in duplicate each separated by a gutter/label which commemorates the coincidental 75th Anniversary of the New Zealand Red Cross. Perforation 14, mesh horizontal. Designs are:

45c Napier before the earthquake	45c Aerial View of the Devastation
45c Fire service	45c " " "
45c HMS Veronica	45c Emergency accommodation
45c HMS Veronica sailors	45c Makeshift cooking facilities
45c Red Cross	45c Community spirit
45c Rescue services	45c Refugees evacuated by train
45c Devastation	45c Building industry
45c Medical services	45c A new art deco city
45c Emergency mail flights	45c Celebrations
45c Refugees	45c Hawke's Bay region today

February (?) 2006: Definitive Reprint

No change to technical details other than Kiwi silhouettes.

PE26a \$1.00 Coromandel 2-Kiwi

What Does It Say?

An Interesting Tale from Ron McDiarmid, Mosgiel

"I have been asked by several folk to tell them what the Braille characters are on the sheet 45c "Year of the Dog" stamp issued 4 January of this year.

So I phoned the Royal NZ Institute for the Blind on their listed 0800 number and had a conversation with a very pleasant female about this. She eventually found a copy of this stamp in her desk and consulted her Braille manual after I had told her that it seemed to me that there were three characters shown, and I wondered if these could stand for "DOG".

After some little time she told me that these symbols read in Braille "LDE" – which made no sense to either of us.

I then phoned Don White of Dunedin Stamp centre to discuss this with him, he was interested, and shortly phoned back to say that he had emailed NZ Post Stamps Centre who told him that their understanding was that the symbols stood for "45", the stamp value. It has since occurred to me that "D" is the fourth numeral, and "E" the fifth, so maybe the "L" means either "decimal point" or perhaps "numerals follow".

I wonder why NZ Post didn't give us this information in their advance info pamphlet?" (This simply stated "for the first time New Zealand Post has been able to include Braille on the 45c stamp", but it did not specifically say how the Braille actually read. - Ed).

"Latest mailings from NZ seem to indicate that NZ Post has too much ink and using obliterations as in the early days. Stamps completely ruined."

G.T., Bath, UK

EIGHTY-FIVE YEARS AGO

From the New Zealand Stamp Collector - March 1921

NEW ZEALAND AERIAL MAILS

We learn on good authority that providing the Aerial Posts prove a success from a financial standpoint, special aerial stamps will be issued for New Zealand. However, we feel certain that the Dominion will not be able to boast of an air stamp for some time to come, and fail to see how the Government can hope to keep the service going at all, as the number of letters carried will hardly warrant the expense of a permanent service.

IMPORTANT NOTICE

TO ALL CLIENTS WITH GOOD NEW ZEALAND MATERIAL FOR SALE

Points you should consider:

- ❖ A CP valuation is a complete expertisation of your collection. It may uncover hidden gems for which you will receive full value. There is no risk of loss in this respect.
- ❖ All aspects of your collection are valued in full. There is no "lotting" of specialised items in order to save time and space. If it has a value then we value it individually.
- ❖ We have clients lined up for the better varieties. This means that we can allow the best possible price to you for items which we will be able to sell immediately.
- ❖ There is no risk. To us the customer is always right. A cliché? – we don't think so. We do not run our business by rules and regulations nor do we seek to impose them on our clients – if you are not happy – we will do everything reasonable to put things right!

**TRY US – WITHOUT OBLIGATION – WE WANT TO
BUY!**

CAMPBELL PATERSON LTD

FIFTY YEARS AGO

From the Newsletter – March 1956

by Campbell Paterson

1956 Southland Set – S69a 2d Whaling: Mr Dexter has been studying the 2d and reports: On Plate 1A a great deal of retouching of frame lines has been done. On Plate 1B a clear graver slip is seen in the extreme N.W. corner of R8/6.

S70a 3d Cow etc.: A sheet value block from Plate 1B has been seen with quite an extensive plate crack between the figures "£1/10/0" and the top of the stamp below. A point about the 2d and 3d Southlands which should be recorded is that the perforating is almost certainly done before the sheets 1A and 1B are guillotined apart. In other words, the perforating machine is a double-header – something new to me.

S71a 8d Takahe: I early noticed on the 8d sheet that some impressions seemed distinctly darker (as to the frames) than the general run. I have not had time for any detailed examination, but R3/14 and 4/19 both show distinct if minor doubling around NEW ZEALAND, while on R1/7 there is a general thickening of the frame in the top half of the stamp.

Elizabeth Set: Mr R. Lawson reports that the Stamps Branch, Wellington, gives December 1st as the first day of issue of the 1½d with larger figures **N32a**.

Our Mr Keatley has discovered a 1/6d Q.E. with blurred centre, **N11a(Y)**. The stamp was one in a vertical coil pair. The blurring gives the familiar "blotting paper" effect, but no indication of albino impression can be seen **NC6(d)(Y)**.

Sight-Sorting the 1935-47 Pictorials – L11 9d Maori Panel:

This stamp has the undeserved reputation of being difficult to identify. Dealt with methodically, it is no harder to handle than most and easier than some. Presuming that a collector has a bulk lot to sort into the various issues, I suggest he proceeds thus: segregate all stamps with **really black** (not grey-black or grey) frames. Dealing first with these, we find that some are larger than others and in the large ones the black is dull compared with the "shiny black" of the smaller stamps. These large, dull-black stamps are all the original, single watermark issue of 1935 (**L11a**). The small shiny-black stamps are either with single watermark or Multiple watermark. It is not hard with experience to sort out the "Singles" by the paper, which is whiter, smoother and with a clean cut vertical mesh. However, if necessary a watermark detector can be used. The watermark of the "Singles" is relatively easy to pick up on the detector, while the "Multiple" is difficult – so any that are clear will be Singles (**L11d**), while the difficult ones will be Multiples (**L11e**). Turning now to the stamps we put aside having grey-black or grey borders. Since some of these have Sideways watermark and perf 14 x 15 against the upright watermark and perf 14 x 14½ of the others, there should be no difficulty at all here. However, by far the quickest way to sort them is by the mesh, which in the Sideways watermark stamps lies vertically, while in the Upright watermark stamps it is horizontal. The Sideways watermark, perf 14 x 15, stamps are **L11b**, the others with Upright watermark, perf 14 x 14½ are **L11c**.

BUYING

Best prices **paid** for the **fine used** stamps listed below. Condition factors paramount, must be clean, good perfs, neat postmark, etc.

Second Sidefaces Used				BUY Fine Used
D5a	1882	3d	p. 12 x 11½, wmk 6mm (W.3), HM	\$16
D5b	1888	3d	p. 12 x 11½, wmk 7mm (W.4), VM	\$16
D5c	1890	3d	p. 12 x 11½, wmk 4mm (W.5)	\$30
D6a	1882	4d	p. 12 x 11½, wmk 6mm (W.3), HM	\$7
D6e	1893	4d	p. 10	\$4
D6f	1896	4d	p. 10 x 11	\$9
D8b	1888	6d	die I, p. 12 x 11½, wmk 7mm (W.4) VM	\$6
D8g	1892	6d	die II, p. 12 x 11½ wmk 7mm (W.4) VM	\$150
D8k	1897	6d	p. 10 x 11	\$6
D8m		6d	p. 11	\$6
D9c	1890	8d	p. 10 (DA9c adson)	\$75
D10c	1888	1/-	p. 12 x 11½, wmk 7mm (W.4), VM	\$26
D10d	1890	1/-	p. 12 x 11½ wmk 4mm (W.5)	\$225
D10k	1897	1/-	p. 11	\$25

Note: Also needed many fine used blocks of four and varieties, e.g. double perfs U, inverted wmk U, flaws 5d-1/- U, etc. Please offer any you may have.

George V Used				BUY Fine Used
K2g(Z)	1916	2d	Yellow no wmk, in pair with normal	\$225
K5a	1915	4d	Yellow re-entries: K5a(Z) R1/6 re-entry	\$125
			K5a(Y) R4/10 re-entry	\$125
<i>(Note: both re-entries illustrated Permanent Page K5)</i>				
KO10d	1922	8d	Official VFU	\$350
KO10d	"		Official FCU	\$225

1935 Pictorials Used				BUY Fine Used
L2a(Z)	1935	1d	Kiwi inverted wmk	\$7
L2a(Y)	1936	1d	Kiwi no wmk	\$17
L5c(Z)	1936	2½d	Mt Cook & lilies inverted wmk	\$85
L10b(Z)	1936	8d	Tuatara inverted wmk	\$45
L12b(Z)	1936	1/-	Tui inverted wmk	\$45
L13d(Y)	1939	2/-	Captain Cook R1/4 COQK flaw	\$45
L13g(Y)	1942	2/-	" " " " "	\$45
L13g(W)	1942	2/-	Captain Cook R8/2 coconuts retouch	\$30

Officials Used				BUY Fine Used
LO2d(Z)	1936	1d	Kiwi Official inverted wmk	\$45
LO13c(Z)	1937	2/-	Captain Cook Official R1/6 hat re-entry	\$85
LO13c(Y)		2/-	" " " R1/4 COQK flaw	\$90
LO13g(Y)	1944	2/-	" " " R1/4 COQK flaw	\$150
LO13g(X)		2/-	" " " R8/2 coconuts retouch	\$75
LO13g(W)		2/-	" " " R7/2 dots over bow retouch	\$75

BUY
Fine Used

KING GEORGE VI – A SPECIALISED LISTING

		½d Green	
300(a)	M1a	Plate 1 left block of four, tone spots detract (Cat \$50) M	\$20
(b)	M1a	Plate 2 left block of four, minor perf toning (Cat \$50) M	\$40
(c)	M1a	Plate 17 left single tone spot HM	\$5
(d)	M1a	Plate 18 left block of four, tone spots detract (Cat \$50) M	\$20
(e)	M1a	Plate 18 right block of four, tone spots (Cat \$50) M	\$25
(f)	M1a	Plate 19 left block of four, tone spots (Cat \$50) M	\$25
(g)	M1a	Imprint strip of four (Cat \$85) M	\$30
		½d Chestnut	
301(a)	M1b-d	Set of three two fine papers HM and VM, coarse paper UHM	\$1.80
(b)	M1b	Plate 17 right block of four, tone spots	\$5
(c)	M1b	Imprint block of eight 6 UH/2LH	\$20
(d)	M1c	Plate 101 block of six UHM	\$10
(e)	M1d	Plates 101,111, 133 blocks of six UHM each	\$7.50
		1d Scarlet	
302(a)	M2a	Set of two shades Scarlet and Rose-red UHM	\$16
(b)	M2a(Z)	Inverted wmk UHM	\$15
(c)	W6a(Z)	Booklet pane with upright wmk UHM	\$80
(d)	W6a(Y)	with inverted wmk UHM	\$115
(e)	W6a(X)	Booklet pane Plate 5 upright wmk UHM	\$125
(f)	W6a(W)	Booklet pane Plate 5 inverted wmk (Cat \$450) UHM special price	\$325
		Plate Blocks all blocks of four unless stated otherwise	
303(a)	M2a	Plate 3 left UHM	\$70
(b)	M2a	Plate 4 UHM	\$70
(c)	M2a	Plate 5 (ex-booklet pane) single HM	\$2
(d)	M2a	Plate 6 left 2UHM/LHM	\$55
(e)	M2a	Plate 7 left UHM	\$70
(f)	M2a	Plate 7 right UHM tone spots	\$35
(g)	M2a	Plate 8 left UHM	\$70
(h)	M2a	Plate 8 right UHM	\$70
(i)	M2a	Plate 11 left 2UHM/LHM	\$35
(j)	M2a	Plate 11 right, tone spots detract M	\$5
(k)	M2a	Plate 12 left 2UHM/LHM	\$40
(l)	M2a	Plate 13 left UHM	\$50
(m)	M2a	Plate 13 right, tone spots detract M	\$10
(n)	M2a	Plate 14 left UHM	\$50
(o)	M2a	Plate 14 right creased M	\$25
(p)	M2a	Plate 15 left UHM	\$70
(q)	M2a	Plate 25 plate block of eight UHM	\$200
(r)	M2a	Plate 26 plate block of four 2UHM/LHM (Cat \$200)	\$95
(s)	M2a	Imprint block of eight no plate number UHM	\$90
(t)	M2a	Imprint strip of four 2UHM/LHM	\$35
(u)	M2a:	Plate 8 R6/6 flaw fully developed over crown and Maltese Cross,	
	MV2a(g) (iii)	known as the broken ribbon flaw SG605a UHM	\$100
		1d Green	
304(a)	M2b	Fine paper HM, LHM	\$20
(b)	M2c(Z)	Fine paper VM inverted wmk UHM	\$100
(c)	M2c(Z)	LHM	\$70
(d)	M2c	Ditto thin paper UHM	\$1

(e)	M2e	Coarse paper HM, UHM		\$25
(f)	M2c	Plate blocks of eight 28,34, UHM	each	\$50
(g)	M2c	Plate blocks of eight, 32, 33 UHM	each	\$25
(h)	M2c	Plate blocks of six 102, 103, 104,105, 106,107,108,109 UHM	each	\$7.50
(i)	M2d	Plate blocks of eight 42, 66, 73 UHM	each	\$30
(j)	M2d	Plate blocks of eight 70, 71 UHM	each	\$50
(k)	M2d	Plate blocks of six 115,116,117,118,119,120,121,122, 123,124,125,128 UHM	each	\$7.50
(l)	M2e	Coarse paper HM Plate 85 plate block of eight UHM		\$250
(m)	M2d	Plate 115 plate block of twelve including minor plate varieties on R10/3 and R10/6 UHM		\$12.50
(n)	M2d	Plate 115 top left corner selvedge block of twelve including minor plate varieties on R1/3,R1/4, R1/5, R1/6		\$10
(o)	M2d	Plate 115 top right corner selvedge block of twelve including minor plate varieties on R1/19, R2/21,R1/22, R2/22, R2/23,R2/24		\$15
(p)	M2d:MV2d(m)	Plate 78 plate block of eighteen with R8/11 LAND and framelines crudely redrawn. Prominent retouch UHM		\$100
		1½d Chocolate		
305(a)	M4a	Plate 20 left block of four 2UHM/LHM		\$150
(b)	M4a	Plate 20 right block of four 2UHM/LHM		\$150
(c)	M4a	Plate 21 left block of four UHM		\$210
		1½ Rose-red		
306(a)	M4b	Plate 21 top left corner selvedge plate block of eight UHM		\$25
(b)	M4b:MV4b(b)	Plate 21 top selvedge block of sixteen with R4/10, flaw retouched out UHM		\$35
(c)	M4b:MV4b(a)	Plate 20 lower selvedge block of six R8/18 strong upper right background retouch. Prominent item UHM		\$30
(d)	M4c	Plate blocks of eight 20,21 UHM	each	\$35
(e)	M4c	Plate block of six Plate 129 UHM		\$20
(f)	M4c	Plate blocks of six 130,131,132,136,137 UHM	each	\$8
(g)	M4c:MV4c(a)	Plate 20 R8/18 second state retouch UHM		\$35
(h)	M4c:MV4c(b)	Plate 21 top selvedge block of sixteen R4/10 second stage retouch UHM		\$40
(i)	M4c:MV4c(c) (ii)	Plate 129 R9/22 retouch in plate UHM		\$20
(j)	M4c:MV4c(d)	Lower selvedge block of four Plate 132 R9/11 extensive fine retouch UHM		\$45
(k)	M4c	Block of twelve from centre of sheet with official Post Office patching vertically and horizontally interesting block UHM		\$10
		2d Orange		
307(a)	M6a	Plate blocks of eight 40,41,44,46,51,54,55,62,68,75 UHM	each	\$20
(b)	M6a	Plate blocks of six 141,142,143,144,145 UHM	each	\$7.50
(c)	M6a	Plate block of four 82 UHM		\$10
(d)	M6b	Plate blocks of eight 79,86,89 UHM	each	\$30
(e)	M6b	Plate block of eight Plate 80 this is a very scarce plate block with only a handful known (small ink spot one stamp) UHM		\$1500
		<i>To be concluded ...</i>		

MINIATURE SHEETS

A continuation of full listing of current stocks

			UHM	FU
426(p)	TM55	1983 Health	\$8	\$20
(q)	T55c(Z)	Se-tenant strip of three	\$4	\$10
(r)	SM300-3	1984 Antarctic Research	\$7.50	\$15
(s)	SM300-3	Ditto with Scott Base postmarks two different each	-	\$15
(t)	TM56	1984 Health	\$8	\$20
(u)	T56c(Z)	Se-tenant strip of three	\$4	\$10
(v)	SM313-6	1984 New Zealand Military History depicting the New Zealand Wars 1860's	\$7.50	\$15
(w)	TM57	1985 Health	\$10	\$20
(x)	T57c(Z)	Se-tenant strip of three	\$5	\$10
(y)	SM326-9	1985 Royal New Zealand Navy featuring HMNZS Monowai 1978 and New Zealand ANZCAN Cable	\$8.50	\$15
(z)	SSM60	1986 Scenic Bays Wainui Bay, North Auckland, New Zealand 1990 World Philatelic Exhibition	\$7	\$18
427(a)	TM58	1986 Health	\$8	\$20
(b)	T58c(Z)	Se-tenant strip of three	\$4	\$10
(c)		Set of two 1986 Health and 1986 Scenic Stockholmia '86 Exhibition overprint as issued at the International Stamp Exhibition in Sweden (Cat \$200) Special price	\$125	-
(d)	SM357-60	1987 Royal New Zealand Air Force depicting Wigram 1923	\$10	\$15
(e)	SSM64	1987 Scenic National Parks Tongariro National Park, New Zealand 1990 World Philatelic Exhibition	\$9	\$27.50
(f)	TM59	1987 Health	\$10	\$20
(g)	T59c(Z)	Se-tenant strip of three	\$5	\$10
(h)	SM367	1988 Centenary of Royal Philatelic Society of New Zealand (Inc) 1888-1988, Royal 100	\$7	\$9
(i)	SSM68	1988 Scenic Walkways Routeburn Track, New Zealand '90 Philatelic Exhibition	\$9	\$27.50
(j)	TM60	1988 Health Olympic Games	\$10	\$15
(k)	SSM76	1989 Scenic Trees Kauri, New Zealand 1990 World Philatelic Exhibition	\$9	\$18
(l)	PCM6	1989 PhilexFrance '89 Paris depicting Black Robin imperf colour progressives	\$30	\$35
(m)	TM61	1989 Health	\$10	\$12.50
(n)	T61c(Z)	Se-tenant strip of three	\$5	\$6.50
(o)	TM61a	World Stamp Expo '89 Washington DC, USA Exhibition overprint	\$26	\$26
(p)	TM61b	Stamp Show '89 Melbourne, Australia Exhibition overprint	-	\$20
		To be concluded...		

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

