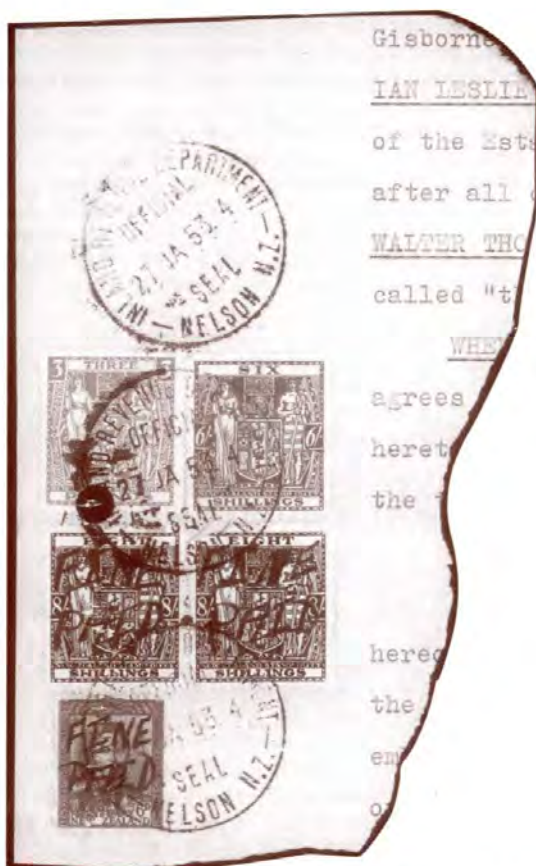




NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 59 Number 7, February 2008



Lot 241(g) 'FINE PAID' manuscript overprints with Inland Revenue postmark tying manuscript stamp. Unique?

SEE BACK PAGE FOR THIS MONTH'S 'OFFER OF THE MONTH'

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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2007 – LAST YEAR IN STAMPS

by Warwick Paterson

Somewhere I read once – in a textbook on economics I think – that the quickest way to get the “feel” of a place, town, or city is to head for the highest point and take in a 360 degree survey of the lie of the land. This is good advice if you come to New Zealand actually. Several of our major cities are either pock-marked with tiny volcanoes (Auckland), will show the effect of primeval tectonic movements (Wellington). Leaving the “Tiki-Tour” (see later) aside for the moment, this brings me to the New Zealand stamp issues of the past year. Revealing it is too.

The first thing that strikes me about the 2007 lineup, is the continuing restraint now being shown by New Zealand Post in the number, at least, in issues being produced. 2007 equated 2006 give or take, and you would have to say that the choice of face values also has become a little more conservative. For instance, the 60th Wedding Anniversary of the Queen and Prince Philip, would I surmise in years past would have called for something of at least \$5 face value and an even more expensive method of production – or am I simply clutching at straws? In terms of face value however, there is nothing over \$3 and in the majority of sets \$2 is the top in value – equating the Airmail rate to the USA and Europe. This point alone, makes it a more comfortable and a manageable view for collectors once you take the plate blocks and other varieties into account then where (say) a \$5 stamp is included in the range as it was in 2006. Against that, one has to put the \$10 face value of the “Classic Kiwi” sheetlet which even for one-of-each collector is a must have.

Let’s just say that 2007 does not appear to me to have been an aggressive marketing year for the Stamps Business Unit at New Zealand Post headquarters.

“The Period Look”. Looking back over the C20th and C21st it’s easy to see how changing conditions in New Zealand affected the stamp designs and perhaps more revealingly the methods of stamp production. Stamp designs tend to be typical of the period whatever that may be and I guess reflect something of the popular art forms, the evolution of artistic design in that particular era. Hence, the definitives particularly run to type with the George V heads curiously harking back to the 1d Black in its design elements and the George VI and Queen Elizabeth II heads beginning to reflect the influence of photography. The 1898 Pictorials seem to me to be trailblazers – the first pictorial issue I believe of its type in the world – and certainly speak of the growing awareness of New Zealand and the government of a huge scenic tourist potential of the country. When you move into the 1960’s many of the low values rather resemble text book illustrations of plants and flowers, with the pictorial emphasis reflected in the high values.

However, probably the best issues which to illustrate period trends are the Commemoratives. In the early days, one feels that commemoratives were something of the poor relation to definitives with a lot less design input and production expense. None of the Christchurch, Auckland or Dunedin Exhibitions stamps impresses at all in these respects. Somewhat more attention was paid to commemoratives before the War beginning with the Chamber of Commerce issue and the 1940 Centennials have to be seen as trailblazers with their multi-faceted

"vignette" designs. Sure they are fussy and overloaded with detail, but as period pieces they rate extremely well. Their influence can be seen to carry on well into the 1940's and '50's and something of this at least was governed by the relative restrictions of the recess engraved process.

The next very distinctive period is the early photogravure issues. Designs are becoming simpler with less crammed into a small space, much more representative of their subject matter as befits a process which owes a lot of its quality to photography. To me the 1960's have a distinctly hand-drawn character with issues like the 1968 Armed Services and Law Society and Otago University issues which followed them. Into the '70's there was still not any wholesale move towards photographically-based issues with sheer artistry (1971 World Rose Convention) having a regular appearance in issues like the 1972 Vintage Car Rally which would have surely lent themselves to actual photographs. In about the mid-70's stylised and symbolic designs start to make their appearance, the 20th Olympics and ECAFE issues of 1973. While in the Frances Hodgkins issue (1973) there was a growing awareness of the way art lent itself to stamp designs. Issues like the 1975 four commemoratives and 1976 five commemoratives to me show a retrogression into symbolism and cardboard-cutout designs. Very much no doubt of this period. This trend of a combination of hand-drawn designs, photography and "trendiness" seems to continue as far as the 1980's, but the tendency of the designs in the '90's to me, is strictly representational with photography and exceptional hand-drawn design lightening its grip.

This trend is continuing to the present. It is possible to draw conclusions like these, by flicking through the Catalogue as I have just done. The sub-theme of all stamp designs however, is the subtle development of more modern approaches and a constant drive by New Zealand Post to find new and market-driven ways of attracting the stamp buyer. This is partly in the subjects chosen which market research tells them are always acceptable. Pets, animals, children's literature, films, a little bit of history and a fair bit of local architecture are generally thrown in. There is also a strong sub-trend towards simpler, more direct and straightforward messages with less "fiddly detail around the edges". Against that you have to put the use of logos and proprietary symbols (ferns, pandas, and fern-leaf borders). Of course the individual quality of design put into each issue is very much a movable feast. Some designs (2006 Summer Festivals) are so confusing and awful that you wonder how they sneaked past the selection panel. And then there is always the stunningly brilliant idea which in my opinion is usually achieved through greater simplicity or impact and a strong compelling theme. The way New Zealand Post taps into the iconic nature of much New Zealand – produced film demonstrates this brilliantly. These issues perhaps, by their very nature give the strongest possible period-feel to current emissions from New Zealand Post.

How do 2007 issues stack up? Hard to be precise with such a wide range of themes. There's the "Slogan-Label" definitely a modern trend (Classic Kiwi), there are the new designs Scenic Definitives (a throwback to an earlier period), the Children's Drawings Christmas stamps (another throwback), a set of photographs of animals (hardly breaking any new ground), the Southern Skies (a

somewhat new idea), the Clever Kiwis (fairish but fiddly), Scott Base (Ross Dependency revisited) and the centenaries stamps (period-less).

I hate – I mean really cringe – to say it, but in fifty years 2007 – looking back – is going to seem like a very boring period in New Zealand philatelic history.

Scott Base 50th Anniversary (20 January 2007)

Looking at this set one has to wonder how many issues of stamps New Zealand Post can wring out of its presence in Antarctica (Ross Dependency). This is not a Ross Dependency issue, but at the loss of a coin it could well be and with the centenaries of several exploration periods and individuals yet to come the trickle could well become a flood.

Criticising the designs individually is quite easy as despite the shots of green buildings which tie three of the values together, these designs suggest to me that the designer sat down and had to rack his brains to find something meaningful. The 90c, \$1.35 and \$2 do tell a story of sorts with the development of buildings at McMurdo Sound. The \$2 puts them in context with the scenery. However, the 90c and \$1.35 to me are as nondescript as the buildings necessarily are in that environment. The \$1.50 looks like a token design to me. Personally, I think an opportunity was missed here to define what it is New Zealand *actually does* at Scott Base. Would NZ Post please tell us?

Year of the Pig (7 February 2007)

Yet another token issue, presumably pitched to curry favour with our future international trade agreement partners, the People's Republic of China. I guess for someone with an interest in New Zealand livestock, the identification and features of the different New Zealand pigs, although where-oh-where is the "Captain Cooker"? (Doubtless this is – by its appearance anyway – the Auckland Islands pig). A colourful set with undoubted thematic appeal and the Chinese character in the top left corner adds a little internationality to it.

As with a lot of these photographic based modern livestock issues there is little to be excited about..

New Zealand Native Wildlife (7 March 2007)

This exclusively self-adhesive set with die-cut perforations seems to me, yet another refinement of the "handy stick-on label" trend. But wait – what are stamps if they're not handy stick-on labels?

This set to me demands a similar double-take. Look at them for a while and you realise that they are actually quite charming. Each of the animals portrayed has character – a certain quirky charm. The Kiwi for instance is ducking its head to get under a frond. The Yellow-eyed Penguin looks as if it's having a good look around and the dolphin seems to be making a quick exit right, but still keeping a beady eye trained on the stamp designer. I'm not inclined to be over-critical of these stamps. They are part of the modern trend where one gets a brief impression and moves on, "such is the pace of modern life". The lettering,



values, and other peripheral details fail I'm afraid where the designs *per se* – surprisingly – succeed.

2007 Centenaries (24 April 2007)

These wooden "posed" designs to me, give a little of the events, sports or folks portrayed. But above all, I maintain there is a lack of design-cohesiveness in this set. The treatment with the demi-lune pattern in the inside margin of each design certainly ties the set together, but as a self-conscious effort the designs only just do that. Perhaps it's the colours. There are two different treatments. Each commemoration is represented by two different designs which portray a historical scene in monotone, and a modern scene in multi-colour. To me the whole idea of this is laboured and wooden. Frankly, in the se-tenant strip I find it a real effort to interpret what's going on. It's almost as if the design unit said "ho-hum here we go again another multiple commemoration covering for disparate organisations. How do we get it all to hang together"? To me they were beaten by the overused concept before they started.

Scenic Definitives (9 May 2007)

These seven new designs uphold what has become one of the most popular and consistently successful series in New Zealand stamp history. Sure, they're photographic and at times the scenes seem to have to be shoe-horned into such a small space making design details difficult to discern. Nevertheless, they are wonderfully evocative of the New Zealand scene, together for an overseas collector give a fine "Tiki-Tour" (there's that word again dammit) of New Zealand visual attractions. Then one realizes what a unique country New Zealand is in the modern overcrowded world and the sheer pleasure of wide open, uncluttered spaces can bring even if you are quite used to them. Well done New Zealand Post for generating such a sound idea in the first place, and having the courage to stick with it year after year.

Southern Skies (6 June 2007)

Quite an original idea really if not, from a design-impact point of view, the most electrifying issue in the book. As Rob Talbot observed at the time, the various observatories occupy a corner position in each value, and are among the most interesting features of this set. The Southern Cross is there in the 50c, and all Kiwis know what the Southern Cross looks like. I tremulously venture to suggest that very few school children will recognize the star formations in the other four values. Interesting, however to give a nice generic portrait of various types of nebulae and star clusters. Educational, innovative, thoroughly worthy and a great way of recording the Southern Sky at night. However, I defy the reader to look at this set for more than 15 seconds without his eye wandering to something else.

Classic Kiwi Lingo (4 July 2007)

This is a good "local colour" issue and with the Kiwi icons in the bottom left corner of each design which tie these stamps into earlier issues and into New Zealand life generally - they're worth a glance, particularly to those who are not familiar with the New Zealand vernacular. If you are coming to New Zealand for a few weeks, I don't recommend that you learn them however. Most of them are used

in identifiable social groupings and in a highly specialised way. To verify this, think of the expression "hissy fit". I'd never heard this expression until the Prime Minister of New Zealand used it describing chagrin of a political competitor. I'm not sure how traditional this one is, but I would imagine if you used it in the company of a road gang in the middle of the North Island they would probably think you'd either sneezed or expectorated. "Sweet as" may have started in New Zealand – but then again it may not have. I've seen it referred to in a North American magazine as "sweet". This is also the abbreviation that exists in New Zealand, but where did it come from? Nevertheless, they're fun these stamps and certainly for those readers who are trying to guess what they mean. At the very least, they have a certain earthy charm.

Clever Kiwis (1 August 2007)

This set looks to me to be yet another of these efforts which was drawn on a huge canvas (where it actually looked quite good and informative) and has been reduced to a tiny square where it begins to mean – well – absolutely nothing. To try and reproduce detail in design drawings in monocolour background of the same colour is risky enough, and I can only believe that they were put in there to give an "impression" rather than to inform. This is a case where New Zealand Post could have put out a small manual (one per stamp) so that the more incisive minds could glean some interest from the designs. As it stands one looks at them and feels compelled to say "oh, of course, that's Norris and Illingworth spreadable butter I always knew it looked like that". I mentioned a short attention span for those looking at the Southern Skies issue. I think most collectors will take the Clever Kiwis lot in about thirty seconds. Which leads me to ask how clever was the kiwi who designed it?

Children's Health – Peaceful World (5 September 2007)

This set has all the appeal of a cup of tea with ten sugar lumps. In a design sense I suppose, it's fair but the utter sentimentality – the mawkishness – of the subject matter is not I'm afraid the sort of thing that attracts people to stamp collecting. I could go on about these designs but the longer I stay on them, the deeper the hole I'm going to dig for myself. As our politicians are wont to say these days when things get sticky – "move on".

Royal Diamond Wedding Anniversary (5 September 2007)

Here are two stamps which I think do New Zealand Post proud. There is the now almost standard black and white representation of an earlier scene juxtaposed with a modern scene in multi-colour. However, it is impossible to say they do not have charm. The treatment is restrained, the size is reasonable, the values are acceptable and the sense of the photographs is warm friendly and endearing. Perhaps I am just an old royalist at heart, but this is a nice little set of stamps which will always look good in the Catalogue, on the album page or on the odd cover or as a classic Kiwi might say "Good on yer ma'am".

Christmas Symbols (3 October 2007)

As children's designs, I guess these are as good as any others. They're colourful, have charm and give us momentary pleasure in seeing things through the eyes of a child. I am sure children's designs have a place in stamp issuing.

particularly at Christmas but please New Zealand Post – I think it's a good idea but should be used about once every fifteen to twenty years. There you go, I've dug myself another hole.

New Personalised Designs (7 November 2007)

Good for the purpose for which they were designed, I think. Once again New Zealand Post's market research must tell it that people buy and have pleasure in using these labels on letters and cards to each other. Note particularly though, the miniature sheet and the stamps themselves are designed to be accompanied by personalised images. When you take that into account, if your picture is repeated in the centre strip, then the whole concept gains a new lease of life. Viewed in isolation – ho-hum. With a picture of **you** attached then the whole issue takes on a different aspect. Verdict – good for the purpose for which they were designed.

This year's favourite – the Queen and the Duke of course.

And the time-honoured quotation this year:

"He thought he saw an Albatross
That fluttered around the lamp:
He looked again and found it was
A penny-postage-stamp.
"You'd best be getting home" he said,
"The nights are very damp".

Lewis Carroll

Afterthought: Non-Kiwi readers could do worse than to look for two wonderful little books on Kiwi and Aussie usage of a generation ago – probably now long out of print. They were "Newzild and How to Speak It" and "Let Stalk Strine". "Newzild" fits well with this year's "Classic Kiwi Lingo". In it we found that the three most basic greetings to learn before embarkation were "Air gun?", "Ashy gun?" and "Acid gun?"!! *Trans: ("How are you going?", "How's she going?", and "How's it going?").*



237(a)



240(b)



240(c)



240(a)

Britain

James Skinner is one of Britain's leading professional philatelists and commentators. Here is an excerpt from January 08's issue of the major trade journal "The Philatelic Exporter". He shares some essential opinions and important advice for would-be buyers. Where printer and Post Office remain tight-lipped, writers like Skinner help join the dots for the security of collectors and the hobby.

Major British auctioneer Grosvenor, had some "absolutely startling" sales in the Victorian, Edwardian and George eras with the Modern Error section in November really raising eyebrows in terms of the prices gained. Grosvenor is a prestige auction, but it is still unusual to find that even run of the mill stamps fetching significantly higher than Catalogue values. With over fifteen lots fetching an excess of £10,000, with four breaking the £20,000 barrier, a unique example is the 1990 Stamp World 1d Black and Seahorse miniature sheet, missing the black intaglio printing was the stand-out item bringing £25,000 before buyers' premium and VAT! This is thought to be a record.

Of more concern, Mr Skinner writes of a few lots in the sale which are not errors per se, but are stamps very similar to the issued versions but in unissued denominations – prepared for use but never issued. Skinner speculates about how illicit material such as this is in public hands "their background remains murky". The stream of similar highly priced items of the Modern Error finds its way into the public domain and he says it's quite disturbing as this would imply that someone who was at one stage a link in the design/print/distribution chain is drip feeding them on to the market. The lots in question did not do well in the sale. There are other items, notably the imperforate Machin Heads (1999/2000 Millennium series). These are appearing on the market and rapidly becoming a scourge probably emanating from the same source.

Another item is the £5 Machin Head stamp printed in gravure but in an ochre-brown colour of its intaglio predecessor, rather than the normal pale blue shade. Skinner questions the legitimate release of this and other material that he mentions, and suggests that it may have come from the old Harrison Print Works relocated to the now defunct Byfleet, Surrey plant. He speculates that a lot of staff being made redundant in this process may have "in the final days at Byfleet slipped out the back door in the pockets of one or more disenfranchised printers". The £5 value was withdrawn before the sale.

As Mr Skinner says I would definitely think twice before biting. They're most definitely a case of "caveat emptor"!

THE CP NEWSLETTER
DEDICATED TO THE NZ COLLECTOR'S
RIGHT TO KNOW

NEW ISSUES AND VARIETIES

by Rob Talbot

Scenic Underwater Reefs (9 January 2008)

An issue featuring four amazing underwater photographs by a New Zealand specialist nature photographer, Kim Westerskov. Unfortunately the designer has gone to town with "let's do something different" ideas.

The font chosen for "New Zealand" ignores the convention of capitalising proper names with no justification springing to mind for using a child's hand. The wave-like boundary at the lower margin, presumably chosen to help highlight and differentiate the various values, is unnecessarily clever. The location map (in itself a great idea) overpowers the image and, by overlaying and protruding from the "wave" at the bottom, simply adds to the clutter proliferated by "New Zealand" and the Silver Fern symbol arbitrarily dumped in different regions of the photograph. A simple colour-differentiated tablet (curved if you have to!) would have tidily accommodated all the inscriptions and location map and so allowed the image to speak for itself.

Designed by Tim Garman, Silver-I Design Associates, Wanganui. Printed by Cartor Security Printing, France (gummed) and SEP Sprint, Australia (self-adhesives) by offset litho, four process colours.

Gummed sheets of 25, 104gsm Red Phosphor stamp paper. Perforation 13 x 13.4, mesh horizontal.

Miniature sheet incorporating all values as [4]. No change to details.

Booklets (2) – 10 x 50c and 10 x \$1.00, CP1 C100 self-adhesive paper. Phosphor tagged on margins of stamp i.e. straight-sided box avoiding printed design. Perforation 11.3 x 11.2, mesh horizontal. Matrix intact.

Boxed roll of 100 x 50c, Avery Dennison B90 self-adhesive paper. Phosphor tagged with straight-sided box on margins and about 1mm of design. Matrix stripped. Other details unchanged from booklets.

Se-tenant pair from Jumbo Roll printing (only so supplied) incorporating 50c and \$1.00 values. Matrix intact. Other details unchanged from boxed roll.

Designs are: - 50c Dusky Sound, Fiordland

\$1.00 Mayor Island, Bay of Plenty

\$1.50 Fiordland

\$2.00 Volkner Rocks, White Island, Bay of Plenty

DEFINITIVE REPRINTS (December? 2007)

PE27d \$1.50 Arrowtown x 5 (Booklet 2-Kiwi)

No change to the interesting 1-Kiwi booklet reprint reported on last month.

IF THE INFORMATION IS MATERIAL AND WILL HELP YOU TO MAKE GOOD DECISIONS CP NEWSLETTER WILL RUSH IT TO YOU

EIGHTY-FIVE YEARS AGO

From The New Zealand Stamp Collector – February 1923

IMPORTANT ANNOUNCEMENT

Our publishers, Messrs Verne & Co., have pleasure in announcing that their firm is at present undergoing reconstruction, in order that they may be better able to cope with the increasing business which they are experiencing year by year. They also desire us to inform their many clients, and all philatelists, that they have secured the services of Mr R.J.G. Collins who will join the firm as a director next month.

Full particulars will be given in next month's issue of "The New Zealand Stamp Collector" which will be a special number.

MORE SURCHARGES

Now that the rate for letters has been reduced from 2d to 1½d, we wonder what the Department will do with the stock of 2d stamps on hand, which will be in little demand. We sincerely trust they will not be overprinted for use as another value, – but one never knows.

THE "MANN" NEW ZEALANDS

It is not often the New Zealand lay press honours philately with space in its columns, but recently a local "daily" expressed surprise to hear that the collection of New Zealand stamps formed by that well known philatelist, Mr Eric W. Mann, had been sold to a dealer for £20,000. In fact, it questioned the veracity of the cable and suggested that a mistake had been made in transmitting.

From what we have heard of Mr Mann's collection we should say that it would be well worth the price paid, and since obtaining a few particulars from Sir Heaton Rhodes, who saw the collection in London, we are of the opinion that the dealer in question made a good bargain when he purchased it. Sir Heaton informs us that the collection was commenced by Mr Mann's father, many years ago, when he had an interest in the firm of Stanley Gibbons, and who had the pick of all the good things the firm purchased.

Mr Mann's page of "number ones" is something worth seeing, and contains a strip of four or five of these gems, besides numerous singles, both used and unused. The bisected "shillings" are also a magnificent lot, and the collection contains quite a number of these rarities. The 1867 issue is one of the most interesting, and Sir Heaton tells of panes of the 1/- and 6d values which were sent home years ago in payment of a debt owing by a resident in New Zealand. The present owner is no doubt glad that money-orders were not available at that particular time.

The purchaser has offered to sell the collection to the museum as a whole, otherwise it will be broken up. It seems a pity that such a magnificent collection should be broken up and the various gems allowed to be scattered to the four corners of the earth, but we expect they will all help to complete other big collections and give untold joy to the many collectors who are ever ready to acquire such stamps.

FIFTY YEARS AGO

From the Newsletter February 1958

by Campbell Paterson

A Nice Find

Among a recent purchase of covers made here was one bearing the scarce "Goldfield" datestamp on the back. This mark can be found illustrated in Vol. 3 of the Handbooks on page 78 (fig 35) and described on page 79. On the latter page it is stated that this datestamp "was introduced in 1863". It gave me considerable pleasure to find that this cover was dated March, 1862. It is a commentary on the scarcity of this stamp that if we take this find as the earliest known it means that it was in use for at least nine months of 1862 and of all the covers that bore it during that period only one has survived. Naturally I considered whether this might be a freakish use of the wrong year in the canceller but fortunately there was a fine clear 1862 Dunedin mark on the face of the cover. For the record I may say the adhesive involved was a fine 2d blue on white no wmk. paper, Richardson Print. The history books record that the Gabriel's Gully strike that set off the Otago Goldrush was made in 1861 so there is now evidence that a special Goldfield datestamp was introduced by the P.O. with praiseworthy celerity. There is no doubt that the Postal History field is largely neglected in New Zealand. That it is now beginning to receive more attention is almost wholly the result of the publication of Vol.3 of the Handbook. This volume stands in my opinion among the greatest works on philately ever produced.

3d 1935 Airmail Inverted Watermark used, V6b(Z)

Mr R. Samuel, of Waimate has uncovered the above find – a lapse of some 23 years since the date of issue.

2d Provisional, N41

As we go to press an unheralded surprise has appeared at numerous Post Offices and takes the form of the 1½d Q.E. overprinted 2d. So far we have personally only seen Plate 9 (large figures of value) with a circular black spot obliterating the original figure of value and 2d superimposed above it. What other plates have similarly been treated and whether supplies of the small figures of value warranted overprinting also, we cannot as yet say, but we welcome reports from clients.

Possible Issues for 1958

Announcements have been made concerning a simultaneous stamp issue in September by Australia and New Zealand of the same design, to commemorate the 30th Anniversary of the Trans-Tasman flight. October will see the Nelson City Centennial special issue closely followed by the usual Health Issue. Finally the Postmaster-General announces a special issue to commemorate the centennial of the province of Hawke's Bay later this year. New Zealand collectors appear to be well catered for this year.

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.

1970 PICTORIALS – Errors and Varieties

1019(a)	P2c(Y)	1c Red Admiral Blue colour omitted	\$275
(b)	P2c(U)	1c Red Admiral Major red colour shift	\$250
(c)	P3b(X)	2c Tussock Butterfly Black colour omitted (Cat increase)	\$750
(d)	P5a(Z)	3c Lichen Moth[4] Partial double perforations	\$100
(e)	P6c(Y)	4c Puriri Moth Light green omitted	\$500
(f)	P6c(X)	4c Puriri Moth Purple-brown omitted	\$550
(g)	P6c(W)	4c Puriri Moth Blue colour omitted	\$750
(h)	P6c(S)	4c Puriri Moth [10] Imp 1B1B1B1B full double perforations	\$600
(i)	P6c(S)	4c Puriri Moth [10] Top left selvage. Full double perforations.	\$600
(j)	P7b	5c Scarlet Parrot Fish [6] Purple colour shift	\$60
(k)	P8b(W)	6c Sea Horse Olive colour omitted	\$600
(l)	P9b	7c Leather Jacket [2] Major bistre shift	\$150
(m)	P9b(X)	7c Leather Jacket vert. [2] Major yellow shift up. Bottom selvage proving piece	\$200
(n)	P12b	10c Royal Stamp (Coat of Arms) [2] Major light blue shift	\$150
(o)	P12b	10c Royal Stamp (Coat of Arms) [6] Imp 2A2A2A4A, Rosine colour omitted. Note missing plate number	\$800
(p)	P12b(Z)	10c Royal Stamp (Coat of Arms) Rosine colour omitted	\$125
(q)	P12b(W)	10c Royal Stamp (Coat of Arms) Silver colour omitted	\$350
(r)	P12b(P)	10c Royal Stamp (Coat of Arms) Misperforation (two lines at top)	\$150
(s)	P13b	15c Maori Fish Hook [4] bottom right selvage doctor blade flaw	\$75
(t)	P14b	18c Maori Club Brown colour shift. 2mm Right.	\$125
(u)	P14b	18c Maori Club Black colour shift. 2mm Right	\$100
(v)	P14b(Y)	18c Maori Club Major Black colour shift (Cat increase)	\$400
(w)	P15b	20c Maori Tattoo [4] Major black colour shift (illustrated CP Cat Permanent Page P6)	\$100
(x)	P19a(Z)(1)	50c Abel Tasman National Park 2 nd print. Pale green (right headland) omitted	\$250
(y)	P19a(Z)(2)	50c Abel Tasman National Park Pale green (right headland) omitted	\$70
(z)	P19a(Y)	50c Abel Tasman National Park Pinkish-buff (shore) omitted.	\$100
1020(a)	P19a(X)	50c Abel Tasman National Park[4] Full double perforations, double comb	\$200
(b)	P30a(Y)	4c Magpie Moth Strip of five. Red partially omitted	\$100
(c)	P30a(Y)	4c Magpie Moth Strip of four. Red partially omitted	\$100
(d)	P30a(W)	4c Magpie Moth) [6] vert. Partial double perforations	\$50
(e)	P30b(S)	4c Magpie Moth Double surcharge, one albino	\$150
(f)	P30b(S)	4c Magpie Moth [4] left selvage. Surcharge double print-one albino	\$600

NEW ZEALAND – THE UNUSUAL – THE DIFFERENT

- 237(a) Standardisation of Fruit Inspection Fee ½d Orange \$40
 (b) 1890 NZ Railways Newspaper 1d Violet \$5
- 238(a) 1906 Christchurch International Exhibition set of seven (not complete) comprising 2. Maori Warrior fine LHM, 3. Kiwi HHM, 4. Maori Woman MNG, 5. Tui HM, 6. Maori Carving HM, 7. R.J. Seddon MNG x two copies \$135
- Note: Should the purchaser of this lot require, we will attempt to obtain for them the missing Exhibition label to complete this set., No. 1. New Zealand Map.*
- 239(a) Social Security & Unemployment Relief A duplicated accumulation of 1950-51 Social Security stamps comprising 1950 6d Blue and 1/- Yellow-green; 1951 6d Blue, 9d Pale brown, 1/- Yellow-green and 3/- Blue-green including a good example of the 1951 inverted '1' in '1951' variety on the 1951 1/- Yellow-green (27v) plus 1931-33 Unemployment Relief 2/- Carmine, 10/- Yellow-green (29) \$35
- 240(a) George VI Overprints DENOTING 1/3d Brown and blue \$40
 (b) Ditto 'FINE PAID' 9d Chocolate \$35
 (c) Ditto Mortgagee's Indemnity Fee 1/- Red-brown and claret \$35

A Miscellaneous Selection of Most Interesting items, all ON PIECE.

- 241(a) 1939 Nov 1 Large piece of Memorandum of Lease document from Taihape Solicitors bearing 1935 Pictorials L9b 6d Harvesting, L14d 3/- Mt Egmont punched and cancelled 'Stamp Duties Dept, Wellington'. \$20
- (b) 1945 Sept 11 Piece of Estate Duty Affidavit, the High Court of Justice, Northern Ireland King's Bench Division of Probate with Northern Ireland embossed in red £2 and £1, franked 1935 Pictorials L10e 8d Tuatara, KGVI M7c 3d Blue, Z35c Arms 7/- Pale Blue and Z47a Arms £2-10/- Red. All punched, postmarked, 'Stamp Duties Dept, Canterbury'. \$50
- (c) 1949 May 4 Pair M6a KGVI 2d Yellow-orange, franked PO Main Trunk, Wellington \$2
- (d) 1951 Jan 23 on small piece of brown paper packaging M15a KGVI 2/- and Z55b Arms 11/- on 11/- Yellow postmarked 'Auckland Airmail'. A genuine postage usage. \$150
- (e) 1951 Aug 1 Five stamps on small piece: Z47b Arms £2-10/- Red, Z33d Arms 5/- Green, 10/- Arms Red 'Fine Paid', 3/- KGVI 'Fine Paid' and 9d Chocolate 'Fine Paid'. All postmarked 'Stamp Duties Department, Nelson'. All unpunched – an attractive piece \$200
- (f) 1952 Oct 23 on small piece 1935 Pictorials L12d 1/- Tui, KGVI 3d Blue M7c postmarked 'Government Buildings' \$2
- (g) 1953 Jan 27 A most interesting piece of legal document, postmarked 'Inland Revenue Department Official Seal, Nelson' franked Z48c £3 Green Arms punched, Z34d 6/- Rose Arms and a pair of Z37d 8/- Indigo-violet Arms and M10a KGVI 6d. These last three all overprinted in manuscript 'FINE PAID' with postmark over manuscript addition. Most interesting. Possibly unique. \$350
- (h) 1954 June 16 M14a KGVI 1/3d on piece with two postmarks 'Inland Revenue Department' Official Seal, Wellington. \$2
- (i) 1953 Oct 9 on piece of thin card (baggage label?) KGVI 1/-, pair 2/-, plus 8 x Z31d 2/6d Arms franked 'Auckland Parcels' \$25



1018(a)



1017(g)



1016(a)



1017(f)



1017(e)



1017(b)



238(a)



241(e)

* OFFER OF THE MONTH *

February Special Offer for CP Newsletter Subscribers only

This month's offer:

SP11 E13 5d Otira Gorge set of five

This month's offer comprises one of each of the printings of the 1898 Pictorials of the 5d Otira Gorge. Namely **E13a** London Print,

E13b First Local no watermark p.11,

E13c Second Local wmkd p.11 in two shades **Brown** and **Sepia** and

E13d Third Local watermarked p.14, 1898-1906.

* The set of five stamps hinged mint (Cat \$550) \$400 *

A Profusion of Offsets...

Thanks to recent purchases, including the magnificent collection highlighted last month, we are able to make this varied offering. The listing runs the gamut of the offset error format from the partial or faint examples common to the genre right up to the scarce and/or visually stunning ones. They are typical of the offset lithography process though not unknown in other printing processes. This listing therefore is exclusively of decimal issues.

1016(a) P3b(Y)	2c Tussock Butterfly Yellow offset, full and strong	\$300
(b) P6c	4c Puriri Moth Yellow offset (unlisted!) full but faint – various blocks:- (i) Pair with selvage	\$10
	(ii) [4] With selvage	\$25
	(iii) [6] No selvage	\$30
	(iv) [8] Top selvage	\$25
	(v) [15] No selvage	\$25
(c) P12b(U)	10c Coat of Arms Silver offset, full and strong	\$150
(d) P12b(Q)	Ditto Red offset, full but faint, vertical pair	\$80
(e) P12b(O)	Ditto Dark blue offset, full and strong (scarce)	\$150
1017(a) PA15a(Y)	20c Paua Shell Chestnut offset, full and strong	\$250
(b) PA16a(Z)	30c Toheroa Violet offset, full and strong	\$450
(c) PA17a(Y)	40c Coarse Dosinia Yellow offset, partial (85%) and strong	\$200
(d) PA18a(Z)	50c Spiny Murex (i) Red offset, partial	\$10
	(ii) [4] Two full but weak, two partial	\$100
(e) PA19a(Z)	\$1.00 Scallop Yellow offset, full and strong	\$400
(f) PA25a(Z)	15c Te Heu Heu Green offset, full and strong	\$350
(g) PA29a(X)	60c Te Ata-o-tu [2] Brown offset one full and one partial – ghostly facial features. To be catalogued. Scarce.	\$500
1018(a) PB2b(Z)	2c Agate Blue and grey offset. Full and strong. Scarce.	\$400

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

Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$46.75 inland. ISSN 1172-0166

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