

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 60 Number 7, February 2009



LINDY FISHER
THE STAMP DESIGNER'S ARCHIVE

2008 Unadopted Design for the "Year of the Rat"
The finest modern designs that you never saw.

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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Introducing:-

LINDY FISHER — NEW ZEALAND STAMP DESIGNER

by Warwick Paterson FRPSNZ



This month's larger, full-colour Newsletter is devoted solely to the New Zealand stamp design work of Lindy Fisher of Auckland. Readers of the CP Newsletter and users of the CP Specialised Catalogue will be very familiar with Lindy's name and her work. This month it is our considerable pleasure to offer the entire archive of Lindy's opus covering a 25 year period, starting with the St John's Ambulance issue of 1985.

The Newsletter does not attempt to deal exhaustively with Lindy's work during this period, but rather my objective this month is to present a sampling of the materials in the archive and to do this I have selectively chosen items which seem indicative of Lindy's process and technique. I have arranged this "visual overview" – if you will – under the headings:

Unadopted Designs Here are represented most of the unadopted sets which Lindy has attempted (but not all) and in the archive some take the form of completed essays prepared for submission to New Zealand Post before the designs were withdrawn, photographic records of the submitted designs, other hand-painted preparatory work and scans of the eventual submissions. The issues represented in the archive are:

1985 St John's Ambulance **1988** Whales and Dolphin **1990** New Zealand Orchids Miniature Sheets **1990** Anniversaries **1991** New Zealand Sheep **1992** Antarctic Seals (Ross Dependency) **1993** Centenary of Women's Vote **1996** Chinese Lunar Series Miniature Sheets **1996** Christmas **1997** Cattle of New Zealand **1999** Popular Pets **1999** Christmas **2001** Garden Flowers **2003** Christmas **2008** Pocket pets **1981** Energy Issue (competition submission) **1983** Photographic Scenic (centenaries) **1984** Frogs and Reptiles **1986** World Peace Competition **1991** Butterflies and Moths **1992** Olympic Stamp Competition **1998** New Zealand Fish & Game - Competition **1998** Year of the Tiger; Cats issue **2001** Year of the Snake – Marine reptiles **2003** Year of the Ram **2004** Year of the Monkey **2008** Year of the Rat.

Initial Ideas Design details, pencil sketches on tracing paper (sometimes on odd pieces of paper torn from notebooks!), colour pencil, pen rough outs of design ideas and anything else that seems to contribute to the emergence of a design.

Developmental Tracings and Sketches At this stage the design is emerging in recognisable form and may contain elements from various sources and sketches, some of which may survive Lindy's relentless process of refinement. There are also watercolour rough outs attempting varied colour combinations some in the form of overlays and some painted on photocopies of the basic black and white design. At this point the design is near completion.

Black and White Complete Essays, Colour Sketches The design is now complete and this category of material includes detail approaching the finished work.

Hand Painted Essays In this case most are scans, although in certain fuller files they represent hand-drawn artwork and material equivalent to the completed submission or essay provided to New Zealand Post. **Note here:** All completed hand-painted design work

which is used in the production of a stamp issue belongs to New Zealand Post under their contract with Lindy Fisher and except in unusual circumstances, remains in the NZ National Archive.

I attempt to reproduce the designs of most of the unadopted submissions. Of the above list the Year of the Rat issue is easily the most interesting. In this case the designs were fully developed and hand-painted design work had been prepared for New Zealand Post in six designs. This set is in my opinion particularly successful, both for its colours and for the extraordinary vitality of the animals represented. When preparation of the issue had reached its final stage, the Department of Conservation in New Zealand (DOC) intervened. Lindy Fisher herself had requested that DOC were approached to verify physiological correctness. DOC objected strongly that New Zealand Post were intending to put vermin on New Zealand stamps even though they are regarded highly in the Asian world for their attributes – cunning and agility. New Zealand Post changed tack, and altered the brief to “New Zealand Small Pets”. They chose small rodents including the rat and insisted that they be “fancy bred” varieties as opposed to those found in the wild. Lindy came across the term “pocket pets” and New Zealand Post accepted that title. I have attempted to give a full visual presentation of this issue, because I think their abandonment robbed New Zealand of what were some of Lindy’s finest work representing her development over a quarter of a century to the accomplished and consummate stamp designer that she is today.

Note on Correspondence A large part of the archive includes contracts and their development between New Zealand Post and their stamp designers and also includes some fascinating exchanges over the years as the issues progressed.

At one stage Lindy became aware that the printer had carried out some alterations to her designs. Nevertheless, Lindy quite took the artistic view that having worked so hard and assiduously to produce the finest artwork that it should be allowed to stand unless she was consulted. Lindy’s highly analytical mind and turn of phrase must have made some unfortunate’s ears burn at New Zealand Post. Their response was to the point. However, Lindy’s relationship with New Zealand Post remains as warm and strong as ever and she continues to design for the Company.

Close examination of the illustrations that follow will give readers a clear idea of the sort of care and attention that is paid to stamp design, revisions and accuracy particularly where animals are concerned in the design. In the case of the **1999 Christmas** issue, Lindy consulted on the question of religious sensitivities, her NZ Post consultant approached a specialist in ecclesiastical imagery. His response was detailed and interesting and deals with the place of animals in the Old and New Testaments in Jewish society and in early Christianity.

Finally, New Zealand Post itself weighed in with comments arising from their consultation with the Department of Women’s Affairs in New Zealand, considering designs submitted by Lindy for the 1993 Centenary of the Women’s Vote issue. These are worth quoting in full and in my opinion they give a clear indication of the priorities applied today in our ever more egalitarian society.

The letter continues “In summary, their comments and recommendations concerning your designs were as follows:

1. The words "Centenary of Women's Suffrage" are difficult to read and research has indicated a lot of people don't know what "suffrage" means. They recommend that at the top of each stamp you include the words –

Centenary of the Women's Vote
1893-1993

2. 45c stamp The image was seen as unsuitable as it does not illustrate a group of New Zealand women in 1893 but a group in London a decade later. The clothing they are wearing is early twentieth century English not nineteenth century New Zealand and the scene does not readily indicate political activity.

There was apparently in New Zealand none of the riots/protests etc, that took place in England. It would therefore probably be more appropriate to depict a group of women queuing to vote or actually voting.

3. 80c stamp While it was accepted the image used is based on an authentic source, it is not in fact typical of the type of 'war work' carried out by women in New Zealand. A 'landgirl' or driver for the Armed Forces would be a far more representative image.

4. \$1.00 stamp They considered a more appropriate way of conveying women's unpaid child raising work in a rural context, would be to depict a mother helping her child with correspondence school lessons. I believe by retaining the mother figure and replacing the baby with a young child doing some homework, you could achieve an attractive design that would please everybody.

5. \$1.50 stamp It was considered for this stamp, that it would be far more appropriate to include two business women, one Maori and one European, as representatives of 'contemporary women'. Two suggested settings for the two women were, on the steps of Parliament or in an office situation.

6. it was stressed that it was very important to include at least one Maori woman in the issue."

And the rest is history.

In August 2000 Newsletter (Volume 52, No.1) I interviewed Lindy and speculated on the quality of her work. "What was it I wondered that gave Lindy Fisher's designs that extra *oomph* which seems to make them stand out from their companions and competitors? What qualities does this self-confessed enthusiast bring to the world of miniaturisation, imagination and interpretation that is stamp design?"

At last – examining the archive of 25 years work – I think I have the answer – total immersion. At the very earliest planning stage of each issue Lindy maps out rough ideas that she will use to bring the stamps into being. This is done on large, broad sheets of paper and involves what can only be described as "self-talk". For instance for Christmas 1999 issue, she talks herself through a process writing down each stage as she goes. As the process proceeds notes are interspersed with developing sketches and shapes and characters.

So in a process of intense focus, she actually "lives" the environment surrounding it and this is what leads to the integrity of her creations.

I am sure that many artists in history have used similar techniques. What makes Lindy's so interesting is that she has written everything down – every thought, feeling and emotion – and the developing blueprints in each case, give a particularly intimate insight into her progress.

The archive is offered this month Price on Application.

THE UNADOPTED DESIGNS



Unadopted Issue.

Hand painted essays for the Year of the Rat issue 2008 (see notes).



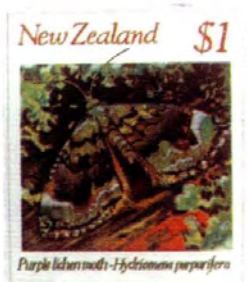
Year of the Rat 2008 (unadopted) Colour marker development sketch.



Year of the Rat 2008 First Day Cover design.



1981 Energy issue experimental designs.



1991 Unadopted Designs
Butterfly high value definitives.



1991 Year of the Ram Unadopted Designs.



← Oops!
Siamese
not Domestic



1998 Year of the Tiger-Cats Unadopted Designs.



1994 Year of the Monkey Unadopted Designs.

STRONG SWIMMER - DEEP
DIVER - EATS DEEP FISH *COLD*



POWERFUL, AGILE HUNTER
EATS CRAB & SMALL FISH *CRAB*



NIGHT HUNTER - EXPLORES
CAVES, CAVES & SEAWEEDS *CAVE*



NEW ZEALAND 80c



GREEN TURTLE - VEGETARIAN
QUIETLY GRAZES IN SHALLOW
SUNSCREENED WATERS *SHY*

NEW ZEALAND 1.20



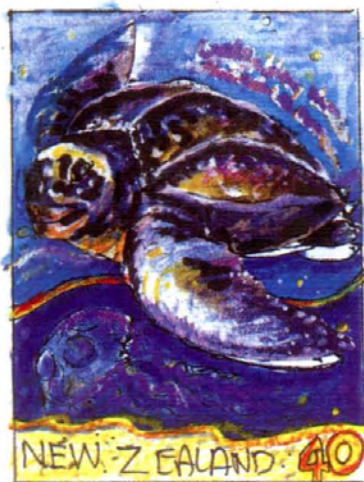
HAWKBILL TURTLE - BROWN SHIRT
MAZILGALY COLOURFUL SHELL
SURFACE FEEDING, BIRDS

NEW ZEALAND 1.80



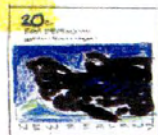
YELLOW BELLED SEASNAKE
TOTALLY OPENSEA DIVER
SHY SURFACE GLIDER

2001 Year of the Snake-Marine Reptiles Unadopted designs



2001 Marine Reptiles 40c Colour rough-out.

THE ISSUED STAMPS

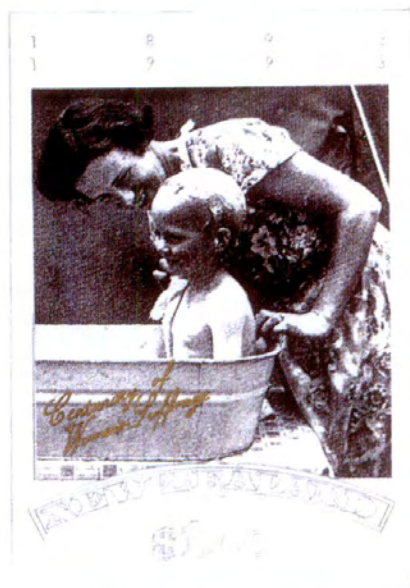


- very simple looking, it's a simple outline
- positive but also suggestive of a seal
- lots of white, no solid black/white
- Cool colours, a little blue
- Equally, a little red/white
- Lazy on land, but in water

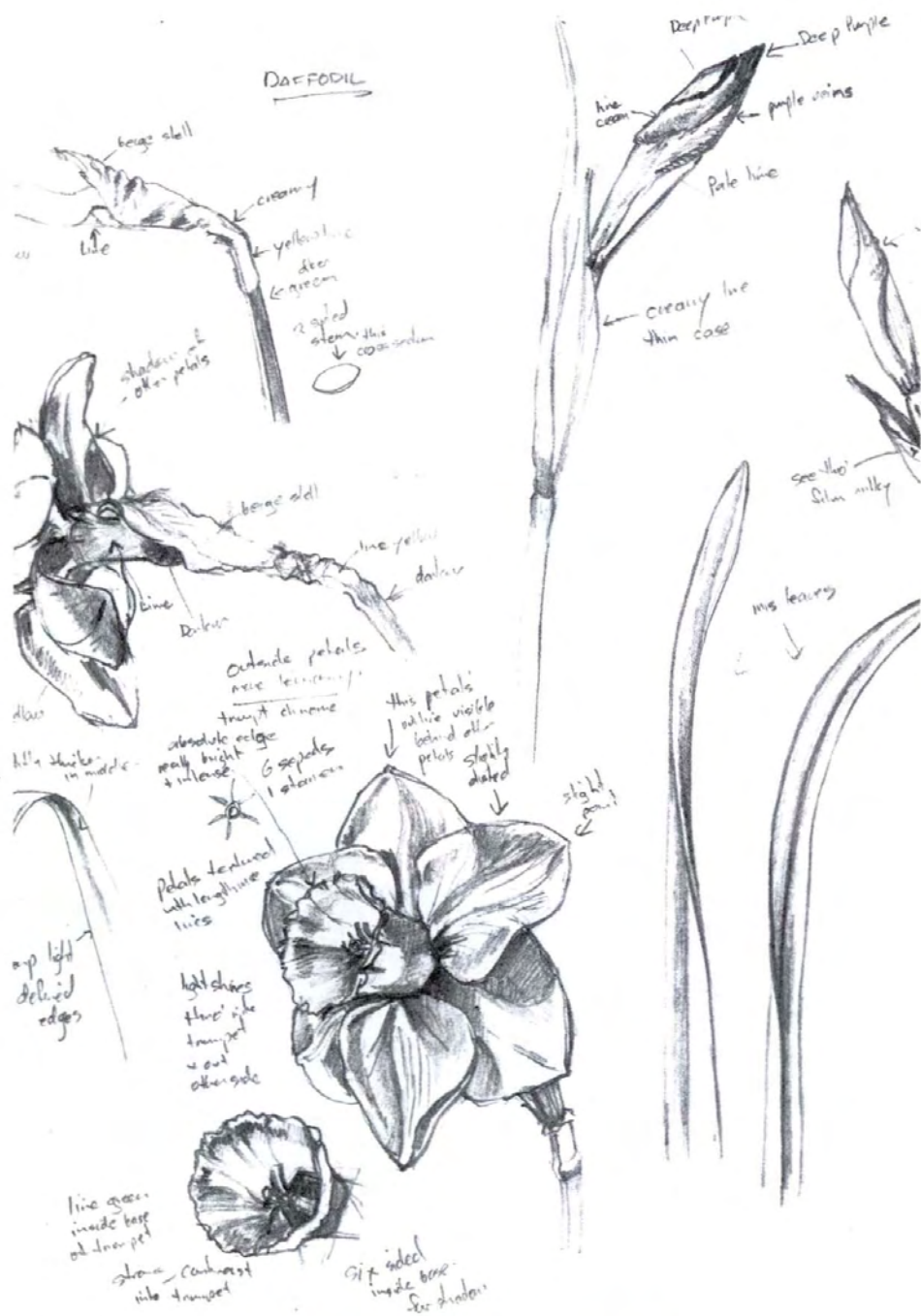
1992 Antarctic Seals Colour rough of design idea and notes



1993 Centenary of Women's Vote-
pencil sketch of design idea



1993 Women's Vote-
photographic and of design idea \$1.00 Value



2001 Garden Flowers - idea sketches.



2001 Garden Flowers Scan of final submission Miniature Sheet

Supplementary Text: New Zealand Post First Day Cover

Position of artwork Keep clear of the area for the stamps. Allow a clear and large enough area for an address panel allowing space for the address to be written or address label to be affixed.

ARTWORK REQUIREMENTS

Stage 1 – Design Proposal

Rationale : Working within the guidelines set out in the brief, advise how you came up with the design submitted and why you chose that approach.

Designs: Clearly illustrate the overall appearance, pictorial content and typographic layout. New Zealand Post will consider the proposed designs and select one for completion.

- | | |
|-----------------------------|---|
| 1. Stamps | One copy of each design at approximately A6 size and reduced to and reduced to actual stamp size. |
| 2. 'Gutter' image | One copy of each design at approximately A6 size and reduced to actual size. |
| 3. Miniature Sheet | One copy, depicting stamps and border design at A4 size and one copy reduced to actual size. |
| 4. First Day Cover | One copy of the design at actual size illustrated with stamps affixed. |
| 5. Written Rationale | One copy. |

Stage 2 – Finished Concepts

Complete the designs, refining into highly rendered illustrations (size- twice up) showing the pictorial image, typographic layout and content of each stamp, gutter image and miniature sheet with the associated first day cover in full colour.

Provide a complete indication of the type face of the proposed lettering.

Note that changes are often required at this stage to bring the selected design to signoff point for the finished art.

Stage 3 – Finished Art

Refining of some aspects of the designs will be required and once agreement is reached on the final images, camera ready art is to be presented:

Physical Artwork

Complete the copy of typographic content and show in position on clear overlay. Text is to be supplied on disk (preferred) or in bromide form.

Mark all key lines and guide marks on an overlay not on the finished artwork

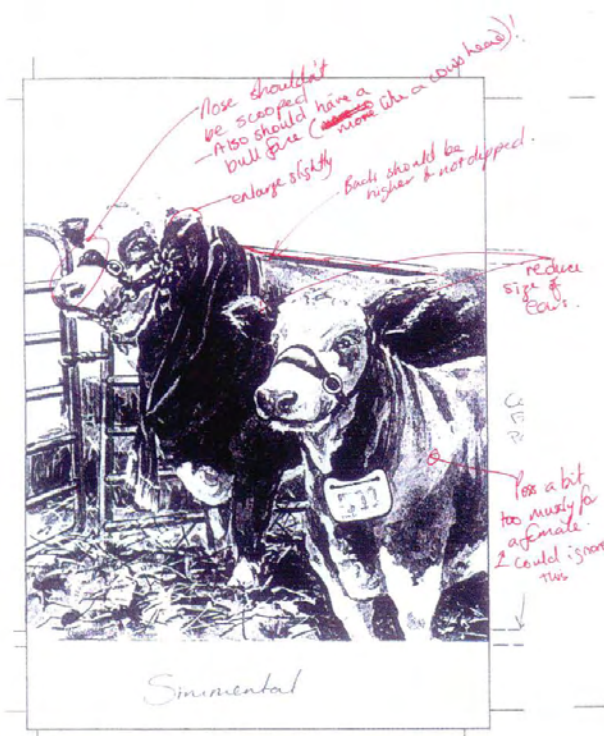
Incorporate a 4mm "bleed out" on all four sides of the stamps

Supply all artwork separately mounted onto standard card (flex, PVC board or similar material).

Electronic Art

1. Quark-Xpress and Adobe Illustrator are the preferred applications.
2. Supplied on CD or Zip disk ready for forwarding to the stamp printer (who may be offshore). Scanning resolution 450-600 dpi (the higher the better) as stamps are printed using 300 line screen.
3. As we are often required to enlarge the stamp artwork to produce promotional posters etc., it is necessary for all images used, that the final digital image must be supplied at a minimum of 300 dpi at approx. A4 size. Please ensure all electronic art is converted to CMYK format (not RGB).
4. Two accurate colour prints of each finished design to accompany the disk (along with any original material) as a reference for colour match and to facilitate final approval of the finished art by New Zealand Post.
5. Supply in separate layers - Text - pics - logos etc. Also supply (on same disk) a copy of the complete design in PDF format.
6. Disk to be clearly labelled with product etc and detailed instructions for the printer to be enclosed.

NZ Post. Representative example of typical contractual requirements.



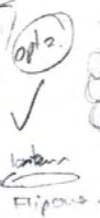
1999 Cattle issue initial design rough-out in black and white with expert's comments on design improvements.



1999 Popular Pets initial pencilled design detail ideas. For date stamp.

shepherds' gentle presence
 stillness and looking
 lamb = dust
 roachiness in clothing
 - camp like light & this
 - thinking as stillness & looking
 - turkey like wind

a shepherd's
 3 sheep all leaning out
 Floor



1999 Christmas
 Sheet of initial sketches-design details



1985 St John's Ambulance
early colour rough-out.



Chinese Lunar New Year Series
pencil sketch of hare.

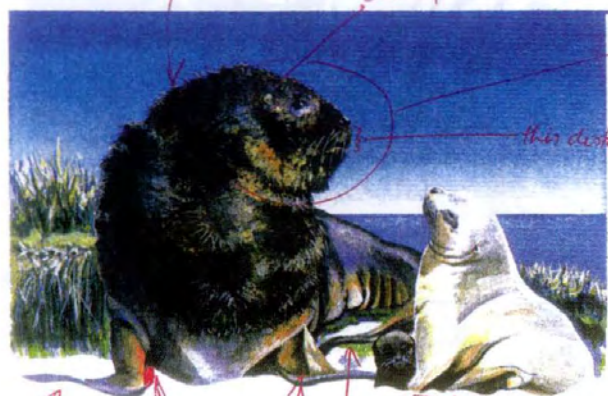


2004 Year of the Monkey
watercolour miniature sheet background design



1997 Year of the Ox Miniature Sheet colour trial of ox design.
Pencilled rough-out of full miniature sheet design with notes.

Sea Lion



much too shaggy; coat is smooth fur. ✓

ear is pointed ✓

head is too big
for width of
body below - radius
by c. 3mm allow ✓

this distance too long ✓

too unlike
a limb - needs
suggestion of digits

✓
Nude ✓

✓
no ridge like this ✓

rear flipper too long, no digits showing on this one
- have
should
be

✓
flippers with digits shown
be visible

1992 Antarctic Seals Scan of \$1.80 design which was sent to Scott Base
(Ross Dependency) for expert criticism and annotation.



1996 Christmas Pencil sketch and pen and colour rough-out of issue designs.



1999 Christmas

Colour visuals experimenting with different colour combinations.
(Note differences from issued stamps).



1996 Christmas

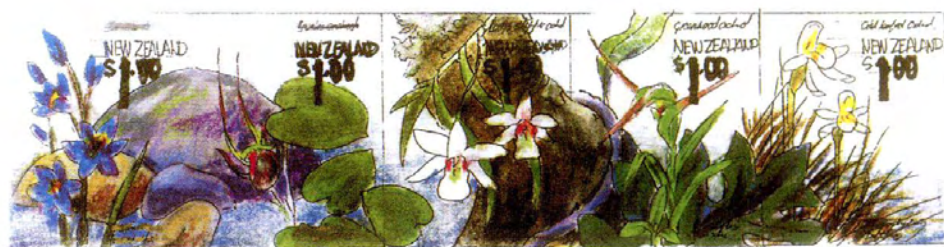
Rare painting experiment to establish style.



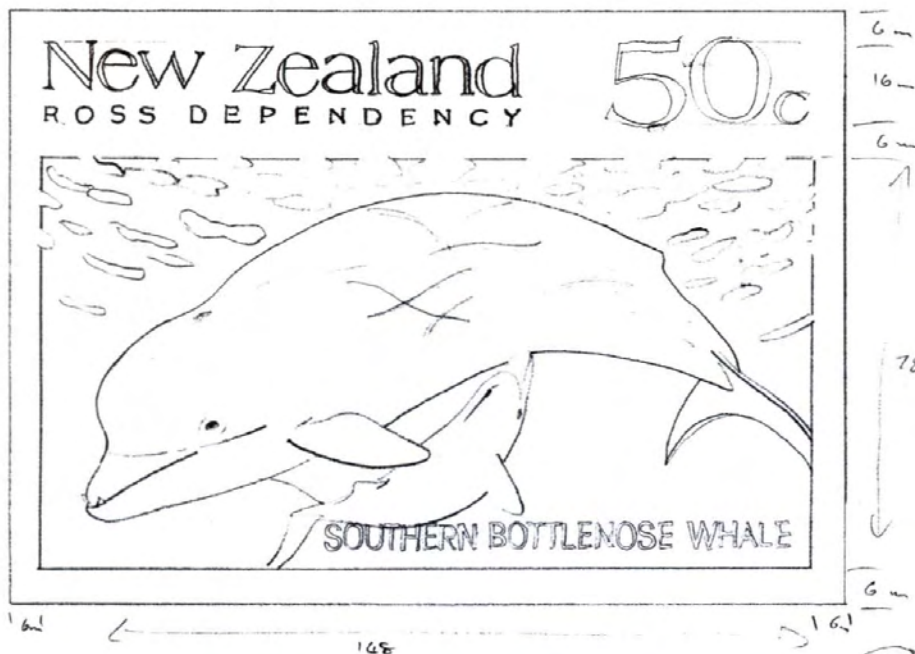
2003 Christmas coloured design experiments (scans) and initial sketches of design details (size reduced).



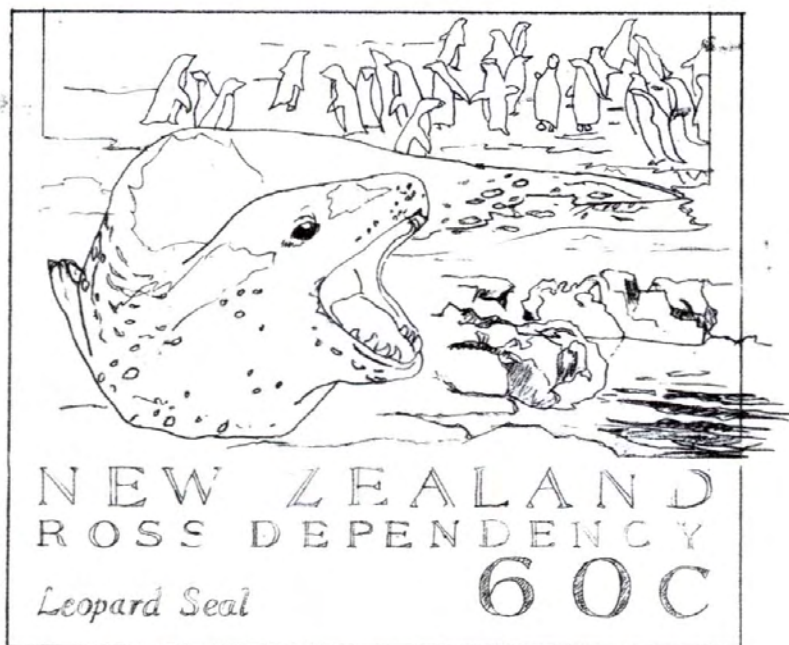
1990 Anniversaries colour rough-out of miniature sheet



1990 Orchids early colour rough-out of miniature sheet design



1988 Whales issue pencil sketch with dimensions



1992 Seals development sketch in pencil of design



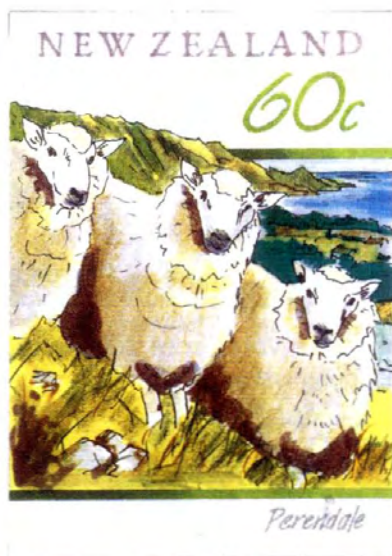
1993 Women's Vote pencil sketch of design submission (unadopted).



1991 Sheep pen and coloured pencil rough-outs of two designs with notes in margin.



2008 Pocket Pets hand painted submission essay



1991 Sheep pencil and design marker early design submission.

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