

CAMPBELL

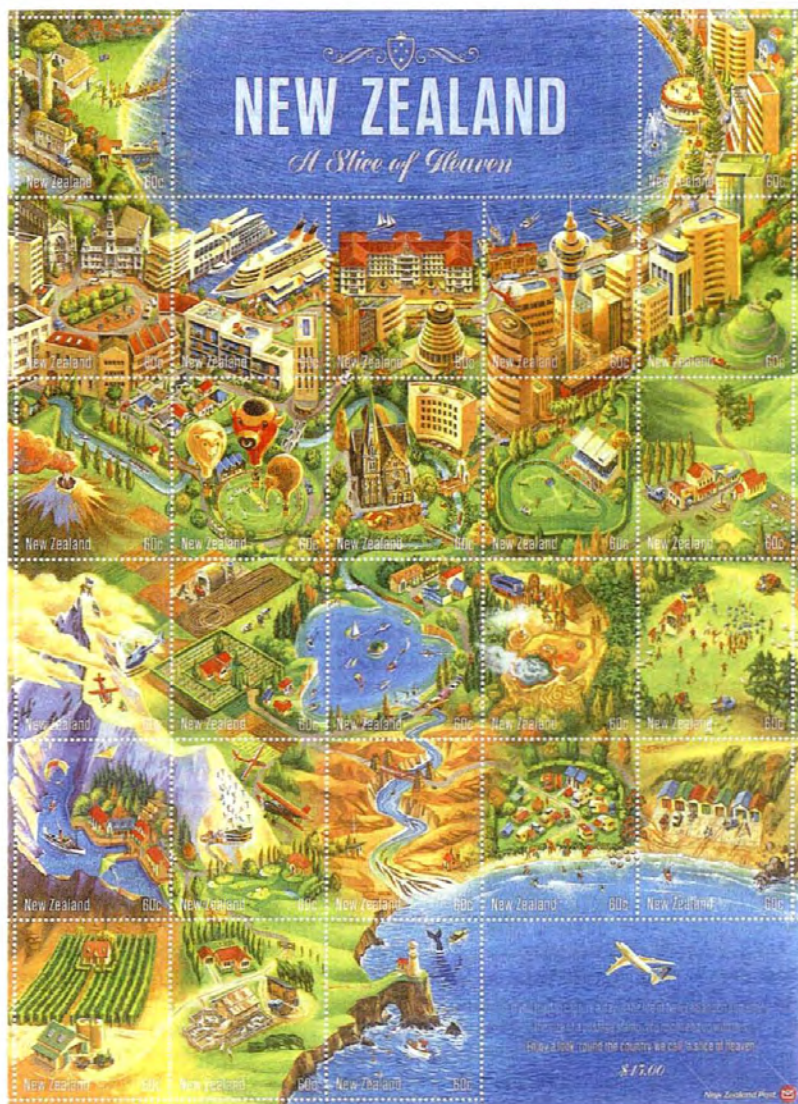


PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 62 Number 7, February 2011



CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

CAMPBELL PATERSON LTD, PO BOX 5555, Auckland 1141, New Zealand

Level Three, General Buildings, Cnr O'Connell & Shortland Streets, Auckland 1010

Telephone 64-9-379 3086, Facsimile 64-9-379 3087



NEW ZEALAND NOTES

YEAR 2010 – THE ISSUES

The spectacular, the inspirational and a couple of also-rans – and all in one year!

from Warwick Paterson

The peg I'll hang my comments on this year I'll call "depth". "Do me a favour", I hear you cry. These are just stamps and stamps are little flat things – they can't possibly have any depth. Wrong, in my opinion. There's one thing the competent modern stamp designer has learned to do, it is to build perspective and depth into stamps and those essential features of realism which all stamp designers would like to achieve in most of the stamp designs that they produce. And some of them are very good at it. They have borrowed from newspaper and advertising tricks and techniques, used well-composed photographic techniques like superimposition, portraiture, various types of shading and of course the well-chosen photographic scene.

Here goes.

The Year of the Tiger 2010 (6 January)

Clearly with New Zealand's growing relationship with the Asian giant, New Zealand Post has either been instructed or has reached the conclusion that we should acknowledge China in a visible way with our stamp issues. Accordingly, Banana Works, their designers have arrived at a standard form of design and a very standardised form of printing which will do the job. Regrettably, this sort of tokenism ill befits both our economic relationship with China and the Chinese themselves. Distressingly, they remind me of children's rubber stamps – you know the sort of thing which they put on the back of your hand for being a good boy – and in the \$2.30 top value, a Chinese kite emerges from a floating Beehive suspended in the sky. Whether this imparts a subtle comment about government in New Zealand, or the intentions of the occupants is not explained. As for depth – forget it, these are as flat as a pancake.

Suggestion – why not get the Chinese themselves to print these designs, better still design them themselves. In my opinion, anything of this nature that bespeaks a serious and progressive attitude to a potentially enormous trading partner like China, is worthy of greater consideration than these carefully-budgeted efforts.

I apologise to New Zealand Post for starting on such a negative note this year, but I believe that we can and we should do considerably better in the circumstances.

Personalised Stamps (10 February)

These simple, socially useful, reprints of previous designs have obviously proved successful and fill a demand in everyday life. The greenstone tiki is a welcome introduction and adds a quality aspect to the whole presentation. The sheetlet format is good and the design is sound. As to depth, these little vignettes are remarkably successful, particularly the Tiki with its variation in depth of green and reflective surface. Good – now standard – designs which no doubt give folk pleasure. Top marks.

Note: On September 9 2010, the four stamp miniature sheet was reprinted with increased face values to meet changes in the postal rates which in turn met an increase in the Goods & Services Tax rate from the 1st of October 2010 from 12.5% to 15%. In addition, a sheetlet of eight stamps and four "Personalised Stamps 2010" blanks was produced to meet the increase in the standard postage.

Please note that both the two miniature sheets of four designs and the above miniature sheet of eight designs all provide a space for individualised stamps (i.e. your personal design) in the ratio of one blank per two stamps. Modern stamp issuing at its best.

Ancient Reptiles of New Zealand (3 March)

A really great and quite inspirational set in my opinion. The stamps are large and each contains a coloured strip across the top which differs in the case of each of the five values. The gigantic prehistoric reptiles include two land-based dinosaurs, a flying animal and two water-based animals. The designs are simply presented in the form of line drawings with appropriate shading and surface detail with little of the flora and only some of the fauna of the period. This economical treatment is extremely effective and delivers all of the information one could need about their physical appearance. For hundreds of millions of years, reptiles really did rule the earth as the continents moved apart carrying them along with them. That New Zealand had the full range is in itself remarkable.

As to depth, the artist has used frontal detail of the ferocious mouths and teeth and treated the bodies as relatively secondary. This to me provides what I would call a "psychological perspective". What do I mean? Well, imagine yourself facing attack by one of these brutes and just about everything other than the gaping teeth would fade into the far distance! Now that's perspective.

ANZAC III – Remembrance (7 April)

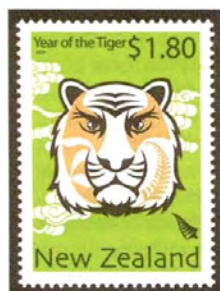
The six designs display a considerable sensitivity to their subject with well-chosen photographs, a stark New Zealand serviceman with his lemon-squeezer hat and the whole effect as monochrome; the "ANZAC" inscription and red poppy really do set the whole thing off, as they did last year. New Zealand Post showing once again that when they're onto a good thing, they do stay with it. Of the photographs easily the best the 1958 Parade of Gallipoli Veterans, the old soldiers holding themselves proudly and well with their medals. The remaining four photographs I find a little hard to make out and in a way this is a pity as the lettering is small and difficult to read and the figures in the photographs in the background are hard to distinguish. A lot of the effect is lost remembering that the attention span of the general public today in the era of advertising overload is about .5 second and when they continue this series as no doubt they will, the designers could keep this in mind. Just a suggestion.

Expo 2010 – Shanghai (30 April)

Rob Talbot dealt very fully in the June 2010 Newsletter with these designs and the clear risks of the designer and New Zealand Post took in producing them in such an unusual format. Essentially, there are five very long stamps vertically with the lower panel in each case featuring a New Zealand natural, indigenous, or modern scene with the upper panel doing the same with similar Chinese designs. The way New Zealand Post handled these in their First Day Cover production, even producing a special envelope to accommodate them was risky indeed but necessitated by their extraordinarily tall and narrow format. Used on a normal sized envelope, this can be overcome by mounting them sideways although a standard envelope should take them vertically but well to the right.

My main comment however centres on that touched with the first set the Year of the Tiger. In this case, their designer has shown real sensitivity and has produced something which curiously bridges the two cultures with deep colours, quality detail and an extremely perceptive juxtaposition of the matching cultural artifacts, plants and scenes. After one has overcome the initial shock of such unusual stamps and begins to examine the depth of meaning and significance that they evoke, then it is impossible not to be impressed. I particularly like the flowers where the colours seem to acknowledge the great age of Chinese culture and contrast with the age of Polynesian culture.

This is a set which covers a lot of ground and seemingly effortlessly. However, with a full explanation of designs on hand few could doubt its educationally and culturally unifying significance, definitely risk territory but impressively navigated by New Zealand Post.



Matariki III 2010 – Manutukutuku (9 June)

To me this set ticks all the boxes. It taps into the ancient cultural traditions of Maori which also by the way, indicate a good degree of technological – or aeronautical if you will – sophistication. The “classic” Maori were sophisticated in a number of ways, particularly in musical harmony and also as is well known, in the strategy and tactics of warfare (as British troops found to their cost at Gate Pa). The effort put into designing and creating these “Manu” must have been considerable, although no doubt Maori built up experience of the principles involved over generations. I particularly like the 50c “Manu Aute” with its humanoid shape which seems to pre-date the shape of aircraft as well. What particularly strikes me however is the uncanny similarity of this kite design to Antony Gormley’s *Angel of the North* in Gateshead. Even the proportions seem similar (the angel is 20 metres tall with wings measuring 54 metres across) – itself a modern English cultural icon.

Stamp issuing at its best – interesting, well designed, economical in non-essential detail, informative – the list goes on. In producing such a set, New Zealand Post recognizes its stamp users and the general public as intelligent and worthy of respect. As to depth in the background stylised design seems to indicate the swirling of air currents.

100 Years of Maori Rugby (9 June)

Just as rugby is woven into the fabric of life in New Zealand no less is it so with the Maori population. As designs, these are to me not much better than “OK, I suppose”. The idea of a shirt adorning a stamp – one that has been used before (50c) and for the \$1.80 a stylised rugby ball with Maori embellishments, all in a strictly black and white design does not inspire me with enthusiasm. The ideas behind the designs are difficult to criticise, the designs themselves regrettably equally difficult to praise. To me this indicates designers without inspiration producing stamp designs which say little about Maori sporting aspirations. We all know why black and white are the colours of New Zealand and Maori rugby, but this has put most rugby-related designs of the modern era into a straight jacket. Maori rugby heroes have been featured on stamps in the past. That’s a theme that could be revisited without giving any offence and the sporting pages abound in action shots and players with bodies and faces displaying the extremes of effort and achievement. This set makes me feel that rugby would benefit more by being shown on stamps as it really is – a game of skill, extreme speed and the heights of adversarial, physical sport. What’s wrong with that? Depth? Zilch.

Children’s Health – Butterflies (7 July)

No doubt the fascination that butterflies hold for many younger children was the reason for featuring them this year. This is a small set historically with two sheet stamps and one self-adhesive. Here I suspect New Zealand Post is aiming at capturing the interest of children, rather than attempting to portray idealised children and “healthy situations” for adult consumption. If that is the reason then I can see a reason to credit New Zealand Post with insight and sensitivity. It also indicates to me change in their approach to Health designs which may bode well.

The stamps are well-designed and attractive although I feel that the heavy borders take away from the delicacy of the rest of each design. To me that could be seen as a shortcoming but the images have depth, colour and particularly with the Monarch impressive reality. I can imagine children being very happy to add these stamps to their collections.

Five New Value Definitives (4 August)

No change to the existing definitive designs, but good sound stamp issuing nonetheless. These designs have great beauty and although small, and in particularly in

the case of the \$3.40 requiring good eyesight to appreciate them, will be welcomed as value-variations to the ongoing Scenic Definitives series.

All Blacks (4 August)

Again impossible to criticise and difficult to praise. These labels do little for the eye, less for the All Blacks and nothing for New Zealand.

To me they seem to have been designed within some very strict guidelines as to the use of the familiar and warmed-over Silver Fern logo and the All Black copyright. Move on.

Rugby World Cup 2011 (9 September)

Two values with the stylised International Rugby Board logo and huge letters and numbers. There is little or no skill in these designs, unless it's that of a sign writer. Were these designs governed almost completely by the requirements covering the use of these international symbols and logos. I think that something more engaging would do more for stamps and sport.

A Slice of Heaven (6 October)

Extraordinary, inspirational – the very least you can say about this colourful and informative sheet of 25 stamps is that it is educational! Each of the 25 scenes encapsulates the character, architecture and "scene-scape" of its particular subject. Each scene appears to be taken from the angle of a low-flying aircraft looking down and across at buildings, parks, landmarks and so forth. What this adds when the whole is put together is an amazing sense of perspective and a huge quantity of information in each scene. Significant buildings like Christchurch Cathedral, The Beehive, Auckland's Sky Tower, Mt Cook and many more are crammed together on the entire sheet in a way that by any measure could have been a disaster.

However, their colour choice is clever and is roughly uniform throughout the sheet and the predominant colours – orange, brown, blue and yellow-green seem to be included in every scene with a little red to pick out roofs and other minor details.

This approach to the presentation of 25 different scenes allowing them cleverly to overlap slightly without intruding on the individual scene depicted, is to my knowledge something quite new in stamp issuing and far in advance of so many issues including some from New Zealand (2007 "Classic Kiwi Lingo", 2008 "The A to Z of New Zealand", 2009 "A Tiki Tour of New Zealand") and such as the "Legends of the West" type of presentation in the USA and it deserves due note. As you can see the theme of presenting a number of different aspects of New Zealand has been developed over the past four years to a high level of expertise and originality. One can't help wondering what New Zealand Post will do next year to trump "Slice of Heaven". It had better be good.

Christmas 2010 (20 October)

Ever alert to the thematic market, New Zealand Post has returned in 2010 to the "Stamps on Stamps" theme which I suspect they have found a real money-spinner. And you have to admit that it does save on design costs and the demands of pernickety stamp designers each year. I'm not sure what criterion was used to choose these designs – perhaps just "a bit of this and a bit of that". They do cover the different manifestations that Christmas stamps in New Zealand have traversed from the iconic pohutukawa New Zealand "Christmas tree" (\$1.90) up to the \$2.40 value which features the stylised star the Southern Cross and a couple of flowers. Why choose the latter I'm not sure – it must be one of the least inspiring Christmas stamp designs ever, although doubtless well designed in a technical sense. The others are of Old Master painting, stained glass window and a modern depiction of the Nativity. Whatever depth exists in these stamps belongs to the original image depicted and by definition these stamps were certainly not designed to give a sense of perspective.

100 Years of Surf Life Saving (3 November)

The great thing about these designs is the perspective and movement depicted in each case. Even the life saver standing and looking out over the beach in the 60c with the flag flying lazily strongly evokes a sense of one of Auckland's West Coast beaches with the distant continuous sound of the surf rolling in while the tide goes out is extremely evocative – to me anyway. The \$2.90 seems to be a scene from the past with the outdated uniforms of the life savers.

As has been commented earlier, the identical highly coloured head of a life saver surveying the scene in each case seems to have been an afterthought and an attempt to add life and colour to relatively monotone scenes (as the sea so often presents). In my opinion, this addition is a step too far and I surmise is an attempt to add human interest when none was needed. Why not feature the life saving flag in varying positions – i.e. same flag, different wind conditions? To me that would add colour, a degree of interest, movement above all depth Ah me.

"He who knows about depth knows about God". (Paul Tillich)

Philatelic Workshop:

The subject variety: *A mint pair of E1a(Y), the ½d Mt Cook Purple imperforate between.*

The situation: *We submitted this pair to Robert P. Odenweller of New Jersey who carried out a characteristic micro-study of the variety to establish the genuineness or otherwise of the perforations.*

The risk: *That the perforations may have been forged on a proof pair of E1a, or F1 the ½d Green Mt Cook which is not only of a slightly different design but also features proofs in the colour of both E1a and its proofs.*

I've finished a very concentrated study of the London ½d pair imperf between, and have examined about 15 used singles, as well as two pairs and two blocks of four, for perf anomalies.

I should start by saying that ever since I started expertising in 1968, I have been very much aware of the appearance of attempts at reperforation or added perforations, particularly on U.S. stamps. In spite of that emphasis, my "education" certainly continued over to foreign stamps in general and New Zealand in particular. As I mentioned in my earlier sending, my initial thought was that the pair was a genuine example of the imperf between. The first thing I did, of course, was to look to make sure that it was the E1 type.

When I made the scan to be used for the certificate, I did it at 600 dpi, mainly to make a closer examination, without distortion, which is a wonderful benefit of computers and scanners, and a major improvement over the old 10x glass. What I saw, particularly on the vertical sides, was the same thing that raised a red flag on reperforated stamps over the years, square holes and "v" shaped holes, as well as varying size holes. The gauge varied, which on other stamps would be a sign of added perfs but with the London prints is normal. I have found that the variation on London prints is either from 12 to 14, or 14 to 16, with gauges changing from stamp to stamp as well as on opposite sides. (For example, I have an exhibit page of the 2½d that covers both the full height (in a vertical strip) and the full width (in the horizontal row of that intersecting strip) of the sheet, and each stamp has a different gauge combination from each of the others, but all are between 14 and 16.) I suspect that the perf wheels were kept in certain ranges and that you would be highly unlikely to find one that was, say perf 13 on one side and perf 15 on another, skipping over the perf 14 "barrier," but your experience (Andrew and Warwick) may be able to add something that deviates from this. Thus far, I've seen no variation in that pattern.

Continued on page 9.



4d Second Sideface Irregular Compound Perf – A New Discovery – Paul Wreglesworth writes.

I thought you might be interested to see this stamp which I discovered recently.

This is a 4d SSF with perfs gauging $10 \times 11 \times 12\frac{1}{2} \times 10$.

The assumption is that this was originally perf 10×11 and has been re-perfed $12\frac{1}{2}$ along the bottom (and possibly top) edge. Separation has produced an irregular compound perf. - you would probably regard it as 'mixed' perfs. 10×11 (mixed $12\frac{1}{2}$ horizontally).

You will recall some years ago we (together with Robin Gwynn) discussed SSF stamps gauging $11 \times 12\frac{1}{2}$ which SG still refuse to accept as genuine. We concluded the few known examples were genuine although extremely scarce. Stamps gauging $10 \times 12\frac{1}{2}$ are relatively common and we also know that the $12\frac{1}{2}$ head was used in combination with the comb head ($12 \times 11\frac{1}{2}$) - again relatively scarce.

This new find (which the RPSNZ Expert Committee have now issued a certificate for) would seem to show that the Government Printer probably used the $12\frac{1}{2}$ head as and when required throughout the period of issue (certainly from the late 1880s) and probably adds weight to the genuineness of those stamps gauging $11 \times 12\frac{1}{2}$.

Could there be other examples of SSF stamps perf 10×11 re-perfed with the $12\frac{1}{2}$ head? In theory yes but I presume that because it was used infrequently it may never have been used on other values or even other sheets of the 4d perfed 10×11 . It may only have been used to re-perf one or two lines of misplaced perfs. If my stamp was re-perfed top and bottom then a minimum of two full horizontal rows would have been re-perfed, 24 stamps.

How many have actually survived? Who knows? Not many for sure. This stamp may be unique, maybe others will come to light as collectors now start to check for them. My first thought when I saw the stamp that it was probably perf 10, re-perfed $12\frac{1}{2}$. It took me a while to accept what I *actually* had.

*This item will at the earliest opportunity be listed in the CP Catalogue as **D6f(X)**. W.P.*

Philatelic Workshop: E1a(Y)

Continued from page 7

With the new examination of the other London print $\frac{1}{2}$ d, and particularly of used copies, which, as used copies, have no likelihood of any manipulation, I have seen enough variation in the way the perfs look to contradict any thoughts that the perfs on the pair may be fake. The size of the holes is a particularly interesting variation I had not previously noted on the London prints, but my review shows that occasionally some of the pins are very small. This is unusual for a "quality" printer, but that is what they did.

In any case the variation is certainly one that is not abnormal, and I will issue a certificate that the pair is "genuine, imperforate between."

Bob also adds:

My expert service, is much less expensive and much faster than any other. My base fee is US\$25 for any item, plus P&P, with normal return with a colour certificate within 24 hours.

Enquiries and the application for a certificate may be obtained from OdenwellerAIEP@verizon.net, and I do have a complete reference with almost every variety and shade from 1855 to 2001, making comparison more certain.

EIGHTY-FIVE YEARS AGO

From The New Zealand Stamp Collector – February 1926

New Issues for New Zealand: A Correction.

When describing the projected new issues for New Zealand in last month's journal we unfortunately made an error in the details of the designs. We stated that the 1d value would include the portrait of His Majesty in Admiral's uniform and the higher values would have the portrait in Field Marshal's uniform. The alteration in the higher values was decided upon during Viscount Jellicoe's term as Governor-General, and it was considered appropriate that in the new stamps the King should be shown in Admiral's uniform. The change in the 1d value, was approved during the present Governor-General's regime and as he is a distinguished military officer, the new value is to have the King's portrait in Field Marshal's uniform.

Unrecorded Philatelic History by F.G. Harvie

The Lithographed Watermark.

It was midwinter, early in July, 1925; the night was long and tedious, and no human voices or footsteps disturbed the tranquility of the Government Printing Office in Wellington. The plates of the ½d and 2d King George stamps were engaged in earnest and deep conversation with the 1d Dominion, whilst the chocolate 3d close by was laughing heartily. "It all comes of being so cheap and popular," she was saying; "if you **will** insist on being in such demand, what else can you expect?"

The 1d blushed a sickly carmine, and the ½d paled to an almost emerald tint, for they had been discussing the hideous prospect of being issued with a splash of varnish on their backs in place of a watermark.

"Personally," chimed in the lordly 1/- vermilion from across the room, where he lay with the other line-engraved aristocrats, 'personally, I consider the whole lot of you surface-printed people rather shoddy; you are always changing your frocks – I mean your papers – because they get worn out, or used up, so quickly; you are entirely lacking in good breed, deportment and character; you have little tone, and no depth; in short, you are conspicuously deficient in those qualities which make for real greatness, and you need not expect much sympathy from any self-respecting engraved stamps."

"Well, I don't think **you** can talk," retorted the 2d; 'didn't you yourself only quite recently appear in an art shade of orange-red, in obvious imitation of the 1d full face of 1864? And if **that** isn't a tint for any nice-minded woman to be ashamed of, what is? I suppose you'll be shingling your perforation next." The 1/- subsided, and resumed her slumbers, and the three victims of the Postal Department's latest innovation continued their discussion undisturbed.

"It's bad enough to have a pseudo-watermark," sighed the ½d, "but it's adding insult to injury to be printed on paper as thick as cardboard, and ----"

"As soft as putty," laughed the 3d. "Yes," moaned the 2d, "and to have our backs covered with such abominably shining gum, that the manager if he likes could use us as a looking glass when he is shaving!" "Oh, well," said the 1d Dominion cheerfully (for she had a longer experience of the vagaries of the GPO than the others) – "cheer up! It won't last long. I, for one, resolutely refuse to adhere to any envelope on which I may be stuck, in spite of the shiny gum! I hope you others will back me up. And you may be quite sure," she added with a calculating wink, "that we shall be in big demand in a few year's time, for we shall be the first, and probably the last stamps in the Empire to be treated like this. Our fame will be world-wide, and we shall figure in every philatelic maniac's book of freaks."

With this consoling thought the three friends fell into an uneasy sleep, while the 3d was left lamenting that she had no such prospects of notoriety. The higher values on the other side of the room were snoring sonorously, one or two of them talking in their sleep from time to time; poor things, they were looking for a lost perforation (14 x 14½), in their troubled dreams.

FIFTY YEARS AGO

From the Newsletter February 1961

by Peter Oldham

The Troublesome Kowhai

A few major varieties have come to light in the current pictorial series although the majority of the stamps are well printed, but if ever there was a black sheep it is the 3d Kowhai O5a. Not only does it have a wide range of shades but if the present trend continues, stamps with properly placed colours will soon be on the list of scarcities. In some cases the colours, particularly the yellow and brown, are so badly placed that several areas of white appear on the stamps. When this occurs in conjunction with a light brown shade, the inexperienced finder is apt to think that a colour is missing altogether. Recently we have been inundated with calls from people who have this type of variety, but in nearly every case all four colours are present in some shape or form, so the true "white Kowhai" is still a rarity despite recent comment in the daily press. When the yellow or brown is so badly placed that large patches of white appear, particularly on the stem or branches, careful examination will show that these two colours appear on the background in a much deeper shade of blue. There are undoubtedly many solutions to the problems of this troublesome stamp but perhaps the easiest would be to scrap the design and issue a new one.

1/- Timber Industry, Partial Double perf O12a(Z)

We have recently seen an example which is almost identical to the 9d National Flag variety reported in the January Newsletter. Once again it is the top row which is affected and is caused by an extra strike of the comb head.

New Zealand Stamp Exhibition Dates

Philatelic Literature Exhibition 2011	19 March 2011
The 12th New Zealand National Philatelic Literature Exhibition, Palmerston North	
CPS100 2011	18-20 November 2011
A New Zealand National Exhibition for Christchurch Philatelic Society's Centenary, Student Union Building, Canterbury University, Christchurch 2011	
Blenpex 2012	21-23 September 2012
A Specialised Stamp and Postcard Exhibition, the Marlborough Lines Stadium, Blenheim.	
Australasia 2012	26-29 September 2012
A Themed National Exhibition from the NZ Society of GB, British Society of Australian Philately, Pacific Island Study Circle, London 2012 (Part of Autumn Stampex 2012 at the Business Design Centre, Islington)	
Upper Hutt 2013	13-16 September 2013
A Specialised National Exhibition.	
ANZAC 2015, New Zealand 2015 Auckland	April 2015
A limited International Exhibition, Auckland 2015	

GOOD AND SERVICES TAX

*GST will be added to all prices in this Newsletter for local orders (15%).
Overseas orders are "zero-rated" and do not pay GST.*

RECENT PURCHASES AND OFFERS FROM STOCK

- 440(a)** Small part Registered Tattersall envelope stamped 2 x E3a 1d White Terraces, postmarked Waihi 8 Feb 1901. Back-stamped Registered Auckland 11 Feb 1901, Hobart Tasmania 18 Feb 1901. \$15
- (b)** Similar Registered cover stamped 2 x E6b 2d Pembroke Peak reduced p.14, postmarked Wellington 7 Sept 1904, back-stamp Hobart, Tasmania 15 Sept 1904. \$15
- (c)** Similar Registered cover E9c 3d Huia, pair 1d Universal, postmarked Wellington 3 Oct 1903. Hobart, Tasmania back-stamp 10 Oct 1903. \$15
- (d)** Similar Registered cover, stamped E9c 3d Huia, 1d Universal, postmarked Wellington 10 Sept 1904, back-stamp Hobart, Tasmania 22 Sept 1904. \$12
- (e)** Similar Registered cover stamped E9c 3d Huia, 1d Universal postmarked Wellington 15 Sept 1904, back-stamp Hobart, Tasmania 22 Sept 1904. \$15
- (f)** Similar Registered cover stamped E9c 3d Huia, 1d Universal postmarked Petone 16 Feb 1905, back-stamped Wellington 16 Feb 1905, Hobart Tasmania 23 Feb 1905. \$20
- 441(a)** Early baggage label, with part string still attached! Possibly very early indeed for a baggage label. Registered Auckland to Washington DC, USA with stamped Registration No. 80936, altered in manuscript to 90936, part lower selvage E12b 4d Lake Taupo, wmkd p.11, scarce in used condition, postmarked 15 Apr 1903 Auckland, back-stamped San Francisco, California 5 May 1903. An excellent item. \$500
- 442(a)** Part Registered cover stamped E12c 4d Lake Taupo, 1d Universal Wellington 15 Oct 1903, back-stamp Hobart, Tasmania 22 Oct 1903. \$10
- (b)** Similar Registered cover stamped E12c 4d Lake Taupo, 1d Universal postmark Nelson 9 Dec 1903, back-stamped Wellington 11 Dec 1903, Hobart, Tasmania 17 Dec 1903. \$15
- (c)** Similar Registered cover stamped E12c 4d Lake Taupo postmarked Wellington 17 Dec 1904, back-stamp Hobart, Tasmania 24 Dec 1904. \$20
- 443(a)** Nice cover stamped strip of four F4b ½d green Mt Cook postmarked Oamaru 10 Nov 1905, back-stamp Hobart, Tasmania 16 Nov 1905. \$25
- 444(a)** **1935 Pictorials L7d 1941 4d Mitre Peak p.12½ Plate 3-2B, strip of 20.** A fine specialist piece (Cat \$1,300) UHM. \$960
Note: If this lot remains unsold, then we would break to produce the two L7d plate blocks: 3 and 2B UHM @ \$480 each
- 445(a)** **PA35a 1982 24c Map** Plate 111 with R9/1 prominent semi-constant plate variety long scratch off Fiordland UHM. \$50
- 446(a)** As a result of our buying advert Jan 2011 CPNL, page 14 lot 311(s), we can now offer: **TM50(X)** 1978 Health Miniature Sheet with imprint centred UHM \$50 FU \$60
- Life Insurance 1967 Decimal Overprint Plate Blocks**
- 447(a)** **X21a 1c** sideways watermark Plate A1 UHM \$50
- (b)** **X21b 1c** upright watermark Plate A1 UHM \$44
- (c)** **X22a 2c** Plate 1A UHM \$75
- (d)** **X23a 2½c** upright watermark Plate A1 UHM \$50
- (e)** **X23b 2½c** sideways watermark Plate A1 UHM \$50
- (f)** **X24a 3c** Plate A1 UHM \$67
- (g)** **X25a 5c** fine thin paper Plate A1 UHM \$60
- (h)** **X25b 5c** cream paper Plate A1 UHM \$80
- (i)** **X25c 5c** hard white paper Plate A1 UHM \$125
- (j)** **X26b 10c** cream paper sideways watermark Plate A1 UHM \$70



913(c)

911(b)

914(a)



DELAUNAY, WILKINSON & CO. LD. NEW MALDEN, SURREY, ENGLAND.

A 1

447(i)



912(a)



448(a)(detail)

- 447(k) X26b 10c** Top right corner selvage block of six with manuscript sheet marking \$12 UHM \$85
- (l) X26c 10c** hard white paper sideways watermark Plate A1 UHM \$70

448(a) X21a(Z) 1c sideways watermark top left corner selvage block of eight with paper manufacturers double-paper reel-join where a tear was patched before gumming and printing. Also in the vicinity of this reel-join, the blue colour of the centre plate is omitted. This occurs to the right of the lighthouse on the left pair, and to the left of the ship on the right pair particularly noticeable on R1/3. A fascinating most interesting specialised item. UHM **\$2000**

POW AND MILITARY POSTAL HISTORY BONANZA

A selection of accumulations, some featuring entire correspondence from POWs – range of postal, instructional, censor markings. Perfect for a Sunday afternoon.

- 1010(a) 1943-1944** An entire correspondence, 13 folded letter sheets and one postcard from an Italian POW Camp PG85. Then German camp Stalag VIIIC, 30 items (cards and letter sheets) and from Stalag VIIIA – 12 items. Range of censor marks all addr. Auckland \$50
- (b) 1942/43** Stalag 383 to Maidstone, Kent. Three letter sheets and three different German censor marks and two with British censor mark and tape. \$25
- (c) 1943/44** From Italian Camp PG57 to Egypt. Three items from Stammlager XXA to Egypt, a wide selection of German and British censor marks. Less usual route. \$40
- (d) 1941-44** Stalag VIIIB to Hawera. 24 items with a wide range of German censor marks, censor tape, US censor marks and German Airmail markings "über Nordamerika". \$75
- (e) 1941-44** Stalag 306 to Dunedin, Waimate, Christchurch. 1941 item is endorsed "Airmail from Baghdad", three other items are addressed to C/- 415 The Strand, London, England. German and British censor tape and markings. \$30
- (f) 1943-44** Six items from Italian Camp PG148, nine items from German camps Stalag 357 and 344. All to Te Puke, worn condition. \$20
- (h) 1942-45** From Italian Camp PG57, 11 items and Stalag IVA, 20 items (postcards and letter sheets). Magnificent condition throughout – wide range of censor signatures and markings. \$145
- (i) 1943-44** 28 items, one from an Italian camp and 27 from Stalag VIIIA, VIIIB, 344 good condition and range of markings. \$78
- (j) 1942-44** 35 items mainly from German camps to different recipients in New Zealand. Four with German stamps, one with NZ receiving CDS Paekakariki. Huge interest. \$150
- (k) 1941-44** Five items from Stalag VIIIE to Egypt. \$30
- (l) 3 x Italian Camp PG85** to Auckland, NZ and Italian censor tape. \$20
- (m) 1943-44** Eleven postcards Stalag VIIID and 344 to Christchurch, plus envelope Christchurch 1941 to ME Forces, NZ censor tape h/s returned "Prisoner of War" in purple \$35
- (n) 1942-44** Collection of 22 envelopes NZ to International Red Cross, Geneva. 11 items Surface Mail, 10 items Airmail a huge range of censor markings, censor tape, *coupon-reponse*, German transit markings (AX) and various rates 3/6, 3/- 1/-. Superb pickings. \$195
- 1101(a) Americans in New Zealand WWII** 20 items covering range of usages by US troops in NZ. Range of censorship markings and tapes NZ-US and US-NZ. Basis of specialised collection. \$150

- 1101(b) US Forces in New Zealand** Additional to the previous lot 40 items with US stamps addressed by US personnel giving APO and FPO return addresses. All censored in New Zealand and franked with US adhesives. Extremely interesting and varied selection. \$150

KING EDWARD VII - OFFICIALS

Continuing last month's welcome listing.

1/2d Green

- 910(a) HO1a Green.** Green in UHM single \$75
Or Very fine used Green and Yellow-green set \$10

3d Chestnut

- 911(a) HO3a p.14 x 14½** in UHM Chestnut \$145
Or Deep chestnut \$145
Or block of four UHM Chestnut \$550
Or ditto Deep chestnut \$575
Or in fine used Chestnut and Deep chestnut \$15
Or fine used in the deepest shade of Chestnut we have ever seen. Verging on listable. \$20
(b) HO3c 3d p.14 x 13½ scarce perf variation FU \$550
Or block of four. Fine used (dated - 10 May '16). Unrepeatable. Catalogued \$2,300 - very fine. \$2150

6d Carmine

- 912(a) HO6b 6d p. 14 x 14½** In UHM (Cat \$175) \$150
Or Spectacular block of four UHM \$600
Or very fine used example (Cat \$35) \$15

8d Indigo-Blue

- 913(a) HO7b 8d p. 14 x 14½** In UHM Deep bright blue \$125
Or Indigo-blue \$135
Or very fine used Deep bright blue \$120
Or Indigo-blue \$125
(b) HO7c 8d p.14 x 13½ UHM Indigo-blue (Cat \$135) \$115
Or UHM block of four Indigo-blue (Cat \$540) \$470
Or in fine used Indigo-blue \$125
(c) HO7d 8d two-perf pair in UHM \$500

1/- Orange-vermilion

- 914(a) HO8b 1/-** p. 14 x 14½ in UHM Orange-vermilion \$500
Or Vermilion \$500
Or **HO8b(Z)** block of four UHM. Bottom left corner selvage block in perfect condition featuring R10/1 "V" in Revenue doubled. Superb opportunity. \$2000

1975 ROSES - LARGER SIZES PLATE BLOCKS

We have been asked what larger size plate pieces we have in Section PA, 1975 Roses. Here is a listing of current stocks plate blocks of [20] (5 x 4). **All UHM.**

- 210(a) PA1a 1c** Plate 1A three dots \$30
(b) PA1a Plate 1B three dots \$30
(c) PA2a 2c Plate 1A two dots \$25
(d) PA3a 3c Plate 1A original \$25
(e) PA5a 5c Plate 1A original \$25
(f) PA5a Plate 1B original \$25
(g) PA5a Plate 1B one dot \$25
(h) PA5a Plate 1A three dots \$35
(i) PA5a Plate 1B three dots \$35

Kriegsgefangenenpost

Postkarte

LUFTPOST/AIR MAIL

über Nordamerika

Kriegsgefangenenpost

Postkarte

An

Mrs. E.H. Lambert

Gebührenfrei

Absender:

Vor- und Zuname:

Cpt. A.H. Lambert

Empfangsort:

Pipiwai, R.D.

80936 22422
 I.O. Howard Esq.
 Entomologist
 Agricult. Depart.
 Washington, D.C.

United States

REGISTERED
AUCKLAND

441(a)

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

Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$58.00 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 P.O. Box 5555, Auckland 1141, 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

