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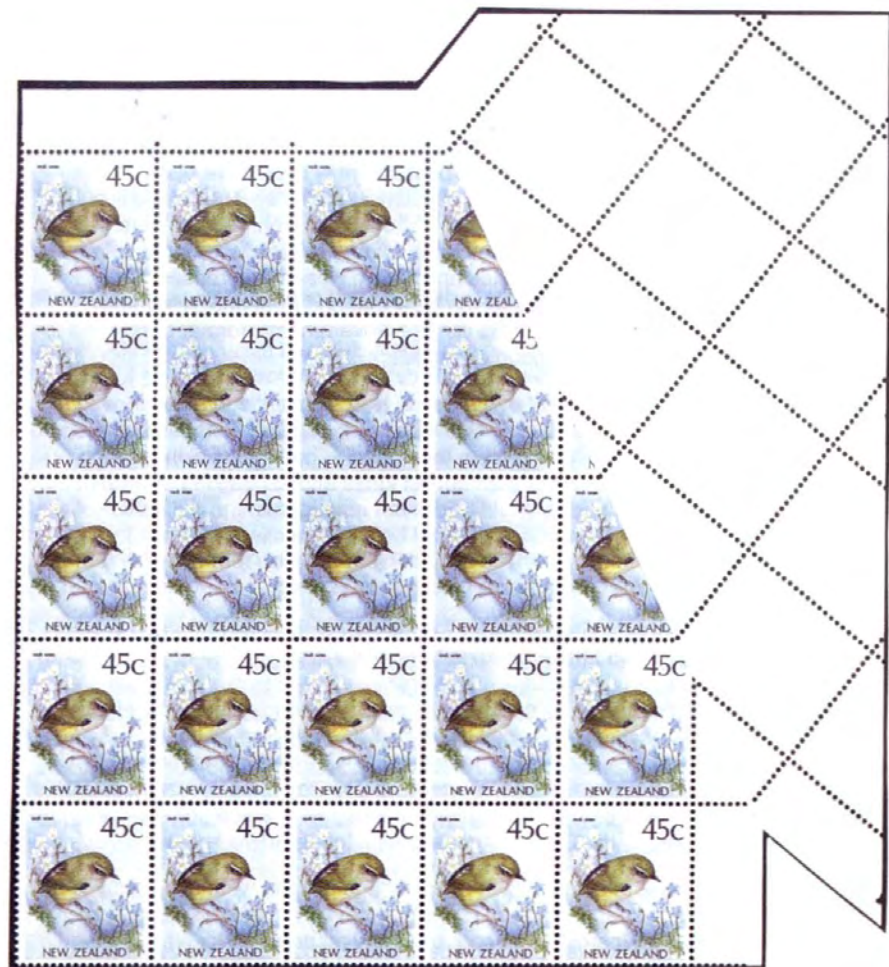


PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 64 Number 10, May 2013



45c Rock Wren Significant Paper-Fold
(see page 15)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

The State-Owned Enterprises (SOE) Model –

Successful Concept Comes Under Fire.

As readers of the Newsletter will be well aware, New Zealand Post Ltd is an SOE, the status indicating that it's one of those industries in the late-1980's which were singled out by the government of the day to be converted into privately-owned corporations with the Government as the sole shareholder.

The whole idea of the SOEs was that they should be successful – and potentially very successful – industries, which had previously represented trading activities owned by the Government but which had turned in performances for the Government which were disappointing at best and may even have been contributors to New Zealand's economic difficulty at the time. The limited liability company model was found to be the most efficient to take on management of previously solely government commercial and trading operations. Amongst these entities were Crown Research Institutes and Crown Health Enterprises. Coal mining and postal services (previously the New Zealand Post and Telegraph Department) as well as smaller entities like the Government's former Land-Mapping business Terralink are good examples.

The reformist Labour Government of the day in New Zealand could see the temptation of combining the attracting of a significant body of management talent to the boards of the SOEs and "giving them their head" – getting a sinking feeling (?) – so they could bring conventional commercial ideas and aspirations to what in the past had been dull-as-ditchwater "Public Service" management and direction.

The original trading enterprises had never been asked to be competitive and might on occasions even be profitable.

Nine SOE's were formed effective from 1st April 1987 and all were framed in terms of the Companies Act 1953 (later amended).

More than a quarter of a century on seems a good time to reassess how effective the SOE model has become – particularly in the light of severe global recession and economic downturn – even more pertinently in NZ Post's case. It's fair to say that the Great Recession has placed enormous pressure on the oversight of SOE's which is chiefly the remit of the SOE minister in Parliament and more directly by the Treasury and a Quango, the Crown Company Monitoring Advisory Unit.

Recently, cracks have begun to show in such a "best of both worlds" environment. The most egregious example of this is in the performance - and failure – of one of the major SOEs "Solid Energy" – the coal company responsible for New Zealand's coal extraction from state-owned mines.

First of all, on the governance side (i.e. Boards of Directors), Solid Energy came under the influence of its Chief Executive, Don Elder who had all the qualities that one would want in a SOE CEO. Elder's aspirations concentrated on pouring huge amounts of cash flow into the generation of renewable energy projects. Herein the conflict – the commercial objective of the company was to produce coal for sale, particularly overseas but Mr Elder's plan was to develop Green Energy projects,

the very opposite. The result was the racking up of a huge level of debt (NZ\$389m).

The second example of emergent cracks may be sheeted home to the Government. The SOE in this case is Meridian Energy, one of New Zealand's chief electricity providers – and one which is at present being partially floated to the public in a minority interest share float. Another energy share float Mighty River Power has attracted huge interest presenting yet another twist in the tale of the SOE model. The twist this time is partial privatization – almost certainly a long term objective from the start, particularly in the case of NZ Post.

Meridian also supplies enormous amounts ($1/7^{\text{th}}$ of New Zealand's total electricity production) of power to Rio Tinto, owner of the Tewai Point Smelter at Bluff. The smelter which processes bauxite for aluminium ore needs the power to supply what is an enormously energy-hungry process.

In this case, the New Zealand Government has muscled in on the SOE Board of Directors, where they themselves have been involved in the negotiations with Rio Tinto setting a new price for the energy supply.

And now yet another twist in this saga: the Opposition Labour Party has just announced (April '13) that if it is returned to power in the next election, it will effectively renationalise the SOE power companies in New Zealand and return to a system of central control for the purchase of all electricity generation in the country. Effectively return to state monopoly and price control represents the very opposite of the principle of State Owned Enterprises.

When "one-man band" SOE Boards borrow vast sums to develop private hobby-horses using government money and loan finance and when the Government itself plays fast and loose with established legislation and administration of a SOE for short term gain, what does this say about the future success of the model? The elephant in the room is political expediency as any cynic might have foretold.

And how does this relate to New Zealand Post – itself a SOE? Fifteen years ago under the stewardship of Ross Armstrong the then General Manager and Elmar Toime the then CEO of the company set up a subsidiary to promote New Zealand Post's services around the world looking to other struggling post offices and advising them how to run a profitable post office. In view of recent results, it's a bit like gallows humour – who would wish New Zealand Post's recent results on any post office? Mr Armstrong and Mr Toime and the idea of selling advisory services to post offices, all seem a distant memory now. But at least they didn't incur debts of millions in the name of the state. The scheme was closed down quick-smart no doubt by the SOE Minister of the day. All that I remember was public outrage at the cost of the luxury hotels Mr Armstrong chose on his peregrinations and the gross entertainment expenses. Perhaps New Zealand Post got off lightly! Perhaps adverse times can keep a SOE on the straight and narrow after all.

IMPORTANT NOTICE TO CP NEWSLETTER SUBSCRIBERS

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We have changed our bank account to –

TSB Bank Ltd, Auckland

Account No. 15-3970-0093969-10

DEAR CHRISTCHURCH RESIDENT



Christchurch 1906 1d Claret Reprint Mystery

In a recently purchased accumulation, was this envelope. Affixed to it were three copies of a quite good shade match of the 1906 Christchurch Exhibition 1d Claret stamp. These reprints had been perforated and gummed and at first glance could almost be mistaken for the real thing (not really, in actual fact). We have not come across these 1d Claret reprints before. Does any CP Newsletter reader know their history, the year they were produced, or any other details?

NEW ISSUES AND VARIETIES

by Andrew Dolphin

It has been a while since New Zealand New Issues have appeared in the CP Newsletter, so we have a number of issues to go through this month.

New Zealand Native Ferns (7 February 2013)

Matching last year's set of New Zealand Native Trees, we now have five stamps depicting New Zealand Native Ferns. However, whilst trees provide the opportunity of a wide range of different leaves, fruits, flowers, etc, in many different colours, ferns are quite similar and so the set of five comprises three quite similar stamps with only one standing out as quite different. Nevertheless, it's an interesting set and well-presented. The five ferns chosen are unique to New Zealand, indeed around 45% of New Zealand's 200 species of ferns occur nowhere else in the world. The designs are: **70c Hen and Chickens Fern**, **\$1.40 Kidney Fern** and this is the distinctive looking one, quite different to the other four stamps in the set, **\$1.90 Colenso's Hard Fern**, **\$2.40 Umbrella Fern**, **\$2.90 Silver Fern**. This fern of course with its distinctive silver underside, has become an iconic symbol of New Zealand's (usually) sporting identity. Also known by the Maori name Ponga, it was first collected on Captain Cook's first voyage to New Zealand in 1769 by European botanists Joseph Banks and Daniel Solander.

Designed by 2Di4 Design, Wellington, printed by Cartor Security Printing, Meauce, France by offset lithography in the four process colours, horizontal mesh p.13¼ x 13 on 102gsm red phosphor gummed European stamp paper. Five stamps in sheets of 25 and a five stamp miniature sheet.
SS191a-195a, SSM191-5.

Four Process Colours

We frequently talk about the four process colours in respect of modern New Zealand stamp printing, sometimes with an additional special colour, occasionally with additional clear spot overglossing, or foiling. The four process colours are CMYK – Cyan, Magenta, Yellow and Black. The 'K' in CMYK stands for Key rather than B for Black. The reason being that in four colour printing cyan, magenta and yellow printing plates are carefully keyed or aligned with the key of the black key plate. When cyan, magenta and yellow (CMY) 'primaries' are printed at full strength, the resulting 'secondary' mixtures are red, green and blue. Mixing all three secondaries theoretically results in black, but imperfect ink formulations do not give true black, which is why the additional K (Key) component is needed, producing the black key printing plate.

Definitive Reprints

There has been a further 1-Kiwi KiwiStamps reprint to go with the 1-Kiwi booklet reprint W129a(Z), noted in the February 2013 CP Newsletter. This time it is the 1-Kiwi reprint of the KiwiStamps retail roll box, the black 1-Kiwi being on the bottom of the box alongside the Postages Required Rates Chart. These are the five KiwiStamps Q11a-Q15a, producing the se-tenant strip of five Q15b(Y). We also have available a small number of KiwiStamps 1-Kiwi retail roll box and strip sets, and 1-Kiwi start and end strips sets and these are offered in Special Situations No. 18, items 210 (c) and (d).

Margaret Mahy (13 March 2013)

In my opinion, this is a truly delightful set of stamps and a real winner for New Zealand Post. Margaret Mahy ONZ is internationally well-known as a children's book

author, undoubtedly 'A Lion in the Meadow', Margaret's first picture book is the most well-known and probably best-loved – there cannot be many New Zealand households with children that do not possess a copy. Quoting NZ Post's Collector's Notes "The five stamps in this issue celebrate five of Margaret Mahy's popular books and are a charming tribute to her life and work." Margaret Mahy 1936-2012.

Designs: 70c *A Lion in the Meadow*, Wonderfully evocative illustration by Jenny Williams. This is of course not the first time *A Lion in the Meadow* has appeared on New Zealand stamps, previously being the 40c 1999 Health stamp, celebrating children's books. This is a seminal work of New Zealand children's literature first published in 1961.

\$1.40 *A Summery Saturday Morning*, simple rhyming verses producing a rhythmic tale. Illustration by Selina Young, Banks Peninsula.

\$1.90 *The Word Witch*, illustration by David Elliott, of Margaret herself. This is a collection of verses written throughout her life.

\$2.40 *The Great White Man-Eating Shark*, illustration by Jonathan Allen. The story of Norvin the actor, who is plain and shark-like.

\$2.90 *The Changeover*, illustration by Bruce Hogarth. This is a novel for young adults rather than children and tells the story of Laura Chant's supernatural romance.

The Margaret Mahy 1936-2012 miniature sheet incorporates all five stamps along with another illustration from *A Lion in the Meadow*. An all-round excellent stamp issue.

Designed by Tim Garman MSCD, Silver-i-Design Associates, Whanganui and printed by Southern Colour Print Ltd, Dunedin by offset lithography in the four process colours, p.13¼ x 13 on 104 gsm red phosphor gummed stamp paper, horizontal mesh in sheets of 25 and a five stamp miniature sheet.

S1370a-S1374a, SM1370-4.

ANZAC 2013 (10 April 2013)

Here is the fourth set in New Zealand's annual ANZAC series and this one is subtitled "New Zealanders Serving Abroad". The issue honours the work of the New Zealand Defence Force (NZDF) in its peacekeeping operations for the past sixty years, 1953-2013. This set continues the ANZAC stamp-issuing tradition with another well-designed set of six stamps. Designs: **70c Afghanistan** 2003-2013, the stamp shows the New Zealand Provincial Reconstruction Team (NZPRT) on patrol with Kiwi Team One in north east Bamiyan Province, Afghanistan 2011. **70c Timor-Leste** 1999-2012, this stamp shows the International Stabilisation Force of an RNZAF Iroquois helicopter carrying Australian troops in Dili, Timor-Leste in 2008. **\$1.40 Solomon Islands** 2003-present. The Regional Assistance Mission to the Solomon Islands is made up of mainly Territorial Army Reserves and the stamp depicts members of TG Rata 8 performing a haka to welcome TG Rata 9 in Honiara, Solomon Islands in 2009. **\$1.90 Bosnia-Herzegovina** 1992-2007. New Zealand's NZDF personnel joined the UN Peacekeeping effort in Bosnia-Herzegovina for fifteen years. This stamp showed an armoured personnel carrier, Status BritBat 2 Alert State Green, an M113A1 of Queen Alexandra's Mounted Rifles on checkpoint duty in Bosnia-Herzegovina in 2007. **\$2.40 Antarctica** 1957-present NZDF Specialist Personnel provide on-going support in Antarctica during the summer season. This stamp shows NZ ANZAC class frigate *Te Kaha* patrolling Antarctic waters 1999. The accompanying ANZAC 2013 booklet (see below) contains a superb photograph of a RNZAF Boeing just landed at Pegasus Airfield on its maiden flight to the Ross Ice Shelf in Antarctica. **\$2.90 Korea** 1953 Here is a topical stamp having reference to current events in North Korea, commemorating the 60th Anniversary of the Armistice of the Korean War and the involvement of New Zealanders as part of the UN Command Military Armistice Commission in Korea. The stamp shows the post-Armistice Korean HQ of the 16th Field Regiment RNZ Artillery and what became known as Kiwi Hill in 1953. The six

stamps are nicely brought together on a fine First Day Cover featuring the iconic poppy.

There is also an ANZAC 2013 New Zealanders Serving Abroad souvenir miniature sheet booklet. And now here's an interesting thing, these ANZAC booklets and other large booklets released by NZ Post, for example last year's RNZAF 75 Years booklet are sold at a premium (sometimes quite a considerable premium) over the face value of the stamps they contain. As an example the first two ANZAC booklets from 2008 and 2009, have a face value of \$16, but were sold at \$19.90, nearly 25% over face value. Thus, they did not receive CP Catalogue Section W full Catalogue numbers, only receiving a footnote. Now this year's ANZAC 2013 ANZAC IV booklet whether by design or accident, contains two sets of ANZAC stamps with a face value of \$20, but the booklet is being sold at \$19.90!

I surmise the reason for this is the ever increasing denominations of the stamps used in these booklets which nobody thought to tot up to give their total face value. Thus as far as the CP Catalogue is concerned, this is a normal New Zealand stamp booklet, albeit being sold at 10c under face value! The fact that it is an extremely interesting and well-produced booklet containing six miniature sheets one for each stamp and a seventh miniature sheet containing all six stamps is an added bonus.

Designed by Strategy Design & Advertising, Wellington and printed by Southern Colour Print Ltd, Dunedin in the four process colours plus one special colour: gold, in offset lithography, horizontal mesh p. 14 on 104gsm red phosphor gummed stamp paper, sheets of 25. S1375a-S1380a, W140a.

From Sideswipe Column, The New Zealand Herald, 16 April 2013

NZ Post Fails to Deliver

W. writes: "Last month we temporarily redirected our mail from Milford to Wanaka. As Gold Card holders, redirection is free and we were not asked for any payment. After a couple of weeks, we received a letter from NZ Post stating our redirection order was cancelled because no payment was made. Off to the post office, where we were told staff had not been advised yet, but new rules now applied and \$25 had to be paid... So NZ Post changes its rules, doesn't tell the staff, doesn't tell the customer, cancels the redirection, doesn't deliver the mail, advises you 16 days later (at the redirected address) and makes you start the whole process again. We will now get the last of our bills and accounts online. It's not surprising mail volume is declining so rapidly."

New Zealand Stamp Exhibition Dates

Upper Hutt 2013 13-15 September 2013
A Specialised National Stamp Exhibition, to be held at Expressions Arts & Entertainment Centre, 836 Fergusson Drive, Upper Hutt.

Baypex 2014 (inc. Australasian Challenge) 14-16 November 2014
Hastings Stamp Collectors Club, Taradale, Napier

The Capital Stamp Show 2015 2015
Wellington Philatelic Society

CALs CORNER – Part 40

by Andrew Dolphin

2012 CAL Pack 2012

Released January 2013 and containing all the CALs and booklets issued over the course of the year, together with a 67 CAL Personalised Postage 2012 set of four Year of Issue covers, dated 31 Dec 2012. We are delighted to report that this year we did not miss a single CAL and thus all the 2012 CALs were listed in detail and described in full in the various CALs Corners, Part 34, May 2012 through to Part 39, February 2013.

2012 US/NZ 70th Anniversaries

Set of two CALs plus booklet. When these first came to hand in August-November last year, the available information tended to suggest that these were produced by the US Embassy in Wellington and the subject matter, particularly the ten photographs of US soldiers, sailors and troops in New Zealand 1942-1946, would certainly have confirmed this. We are now informed that rather these two CALs and booklet were issued by the Ministry of Foreign Affairs & Trade in Wellington. We are pleased to make this correction here.

2013 Zone Law

A 70c self-adhesive CAL was released January 2013 for Zone Law, an intellectual property and business law firm in Wellington. This is the third in the Zone series of CALs, the two Trademark Zone CALs 60c from March 2011 and 70c from Oct 2012, and Zone IP 60c from Aug 2011.

2013 Centennial of The Return of the Terra Nova

A 70c gummed CAL was released 11 February 2013, commemorating the 100th Anniversary of the arrival of the *Terra Nova* in Oamaru in the early hours of 10 Feb 1913. It depicts a painting detailing the historic landing of the Master of the SS *Terra Nova*, Capt. Pennell and Dr Edward Atkinson asking Oamaru Harbour night watchman Neil McKinnon for directions to the Oamaru Harbour Master. The Captain then sent a cable to London regarding the deaths in Antarctica of Capt. Scott and his party. The painting was by Oamaru artist Watts Davies and had been commissioned by Christchurch stamp dealer, Steven McLachlan of Shades Stamp Shop Ltd as part of the 2013 Scott100 Celebrations. The painting has been gifted to the Forrester Gallery in Oamaru. First Day Covers and MaxiCards were prepared dated Christchurch 11 Feb 2013.

2013 Hutt Valley Philatelic Society

A 70c gummed CAL has been released celebrating the 75th Anniversary of the Hutt Valley Philatelic Society, 1938-2013. The CAL shows the Chalon portrait of Queen Victoria with the initials HVPS. The CAL was first used 26 Feb 2013 to send out HVPS Newsletters, a souvenir cover with commemorative postmark was prepared dated 9 March 2013, Lower Hutt.

2013 Australia 2013 Exhibition Booklet

A \$7 self-adhesive booklet has been issued by Australia 2013 Exhibition, celebrating the Centenary of Australia's Kangaroo Stamps and containing two each of five different 70c CALs. In 2013, the Australian philatelic community will celebrate the centenary of the first Australian Commonwealth postage stamp issue, being the celebrated Kangaroo and Map stamps of Australia. Australia 2013 International Philatelic Exhibition is being held 10-15 May, at the Royal Exhibition Building, Carlton Gardens, Melbourne. The five CALs show: 1/- unadopted essay of the Australia Kangaroo and Map stamp, Australia 2013 World Heritage Royal Exhibition Building, Melbourne, Australia 2013 Exhibition logo, the 1913 1d Red Kangaroo and Map stamp, the 1913 £1 Brown and Ultramarine Kangaroo and Map stamp. These CALs were first used in New Zealand 26 March 2013, souvenir Australia 2013 covers were later produced dated 10 May 2013.

(Thanks due to research contributing to this article to Margaret Ingley).

NEW ZEALAND AND BRITISH STAMPS IN 1935

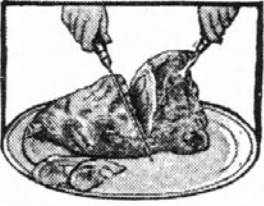
We recently came across this interleaving pane in a GB 1935 Silver Jubilee booklet, containing ½d Green, 1d Red and 1½d Brown 1935 GB Silver Jubilee stamps. Amongst all these other similar typical interleaving advertisements, this one really stood out as something quite different.

SILVER JUBILEE
1910 - G V R - 1935

POSTAGE STAMPS

12 @ 1½d · 4 @ 1d · 4 @ ½d **2/-** 301

*A joy
to carve!
A delight
to eat !!*



THAT'S NEW ZEALAND LAMB

Ask for it and look for the mark 'NEW ZEALAND' stamped on the principal joints.

"In my opinion, the exceptional reputation that New Zealand always had as a "responsible" stamp-issuing country in my more active days has become tarnished, which is a shame. The U.S. is no better, I hasten to add. It seems that the policies of almost every country in issuing stamps have targeted the collector to make up budget deficits." R.P.O., New Jersey, USA April 2013

GOODS 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.

"SOAKING SELF-ADHESIVES"

Graham Wilson of Eastbourne has picked up on last month's note. He writes:

There seems to be a trend overseas for postal authorities to use permanent adhesive so that the stamps are not removable. Some NZ alternative postal providers have also issued stamps that don't soak off in water. Royal Mail have the new Machins with permanent adhesive and those cut-outs to help the stamp to self-destruct if you try to remove it from the envelope paper by soaking in water. I guess that this will migrate to NZ Post eventually because we are great imitators.

Aqueous soaking relies on the stamp paper hydrating to the extent that the fibres in contact with the adhesive become lipophobic and reject the adhesive. The stamp then peels off easily if the adhesion system is designed to behave in this way. If it is designed to be permanent then I think you can be sure that all of the paper can rot in the water and the adhesive bond will remain as strong as ever.

It is a real nuisance if the adhesive parts from the envelope paper and remains attached to the stamp.

Adding a wetting agent just accelerates the hydration of the paper fibres. Did Dr Borrelli investigate the permanent adhesive stamps too?

If you haven't seen this one have a look at this You Tube video by Roly R.
<http://www.youtube.com/watch?v=nWMcVYglZiM>

He is using Fuelite – light hydrocarbon solvent which was also packaged as Lighter Fluid at one time. The aromatics content is 5% max and so it is unlikely to be high enough to reactivate the type of printing ink used for stamps. If the solvent is uncontaminated it will evaporate to dryness.

The downside is extreme fire risk – must have no sources of ignition present. And the presence of a significant concentration of n – hexane creates a health risk if you inhale it for a period (nerve poison) – work in a well-ventilated area or in a fume hood. Better to use n – heptane as the solvent, if it can be obtained.

It relies on the adhesive being softened by low aromatic hydrocarbon solvent. This then enables the stamp to be released from the envelope paper.

The way that Roly R cleans the residual adhesive off the stamp back is interesting. I would need to be convinced that no oily residue remained in the stamp after it was nominally "dry". A UV lamp would show a blue fluorescence if oily residue remained in the stamp.

However it is a way to deal to permanent adhesive. Or you could just leave the stamp on the paper.

"I cannot praise you enough for your excellent service over the years and my termination does not mean you have fallen out of favour as I will now spend time putting my lovely mess of a collection into order. I have no intention of selling, only the enjoyment of study and organisation." I.P., Hartlepool, UK April 2013

EIGHTY-FIVE YEARS AGO

From The New Zealand Stamp Collector – May 1928

New Zealand. Mr Macneil of Wanganui showed us the ½d Permit stamp in the same type as the 1d chronicled last month. The ½d is printed in green.

On the Trail of the Springbok Our "All Blacks" are nearing the land of the Springboks, and we join with all philatelists in wishing them success on their tour.

Had it been an American team we should no doubt have had a commemorative issue of postage stamps. But alas! We can only hope that the players will send us some souvenirs in the shape of some high value "bilinguals" or perhaps some of the South-West Africans, preferably a few of the rarities.

We do not know whether there are any stamp collectors amongst the team, but so long as they collect a sufficient number of tries and goals we shall be satisfied.

FIFTY YEARS AGO

From the Newsletter – May 1963

NEW ZEALAND STAMPS AS I SEE THEM, by Campbell Paterson

I continue here my rather spasmodic "serial" on my own experiences with New Zealand Stamps. As I always emphasise, this is not an exhaustive study of the various issues – just some notes that may be helpful to collectors. I have dealt with the 1858 Richardson white paper stamps to some extent already and will not say too much more about that set, beyond that recent experience shows it to be well on the move as regards value. Just for example, the 2d in the commoner shades (SG 9 and 10) has to me always been a stamp of no great rarity. Until quite recently, if one had a good four – margined copy one was quite happy to sell it for £3 or £4. I will admit that it still astonishes me to see this stamp fetching £15 or more, which it does today providing the condition is top grade. The same applies to the 6d (SG 12, 13, 14). The SG Catalogue figures seem high to me, yet that must be just a case of my being slow to adjust my ideas, for the really top copy does fetch close to these prices. I must be getting old! It is not unlike the feeling I still get on an Auckland bus if the fare used to be 4d (say in 1939), I still feel resentment at being charged 1/- for the same distance! As far as stamps are concerned, and this applies more to New Zealand and other classics than to any other commodity I know, provided that the condition is top grade ("top grade" meaning **really** superb), the sky is the limit, and the poor catalogue publisher is hard put to keep pace with the upward trend.

If the above applies to the commoner 2d and 6d, how much more must it apply to the 1/- Richardson? If I were asked what I thought were the most difficult Full Faces to find in superb, full-margined condition, I would say the 1/- Richardsons – particularly the blue-green shade. Probably because the paper is relatively soft and prone to thinning and because all 1/- Full Faces are scarce with decent margins (these ones for some reason particularly so), there is no doubt that the top grade 1/- Richardson is a pearl of great price and the "catalogue" figure pretty meaningless when there is informed competition for good copies.

I cannot but record with regret that over here (I am writing in England) there is greater appreciation for superb classic stamps than one finds in New Zealand. With a few knowledgeable exceptions, New Zealand collectors are still looking for luck to provide them with good copies at cut rates. The only result is that more and more of our philatelic gems are going overseas to people who know that real quality commands a big premium.

Turning now to the biggest group among the Imperf Full Faces – those with "Star" watermark, printed by Davies from February, 1862. Not only are these stamps themselves delightful, but their usage, as shown by cancellations or by markings on covers, is an endless

source of philatelic interest. It is quite astonishing how much early New Zealand history can be divulged by an intelligently collected series of "Davies Imperfs", especially if they are on cover. Naturally, the available supply of covers is totally inadequate to meet the demand, and price is accordingly a stumbling block to many. I have seen a cover with three stamps, all top grade copies, but catalogued under £20 in total, sell for over £50 just because they were on what was a relatively uninteresting cover. When the cover is a historic one – say postmarked at one of the Maori War centres – the demand is tremendous.

Dealing with the 1d, these stamps (SG33 to 35) provide a handsome series of shades. Because there was a demand for them in England during their currency, early as it was, mint copies of the 1d in beautifully margined condition are commoner than would be expected. The early dealers no doubt bought sheets and carefully cut them up to sell at perhaps at perhaps 3d or 6d a copy. I wish my great-grandfather had been a man of philatelic vision! Still it is something we can be thankful for, that they do exist. In finest used the 1d is becoming scarcer today and is appreciably more so – in my experience – than the 2d and 6d. This is because the 1d was used single only on soldiers' letters. Pairs or more of the 1d were occasionally used to pay higher rates, but are not common, and blocks are extremely rare. The 1d used by itself on cover is a real philatelic prize, as soldiers' letters are much sought after. All covers of Maori War origin are valuable.

Of the 1d shades the vermilion is commonest, with a fine bright orange less so, and shades of carmine-vermilion the scarcest. Some of the latter are dangerously similar in colour to the 1855 London print and it is pretty safe to say that many a "Davies" masquerades as "No. 1" even in some experts collections!

"Manuscript" cancellation is sometimes seen. This can take many forms, sometimes being the name of a small post office, with or without the date; sometimes just initials (probably those of the local postmaster), possibly with a date. Other types are crude St Andrew's crosses, wavy lines or a single letter like "O" or "R". These would be stamps affixed to covers and posted at a small post office which had no canceller. After pen-marking it would be sent in to the district post office, there to receive the district cancellation. Examples are stamps pen-cancelled "Howick" with later Auckland cancellation. Another quite often seen is "Turanga" (later Gisborne). Actually these "manuscripts" are much more common on the 2d value than on the 1d. Returning to the stamps themselves, it should be remembered that the same plate was used for all the 1d Full Faces from 1855 to 1872. This plate showed several fine re-entries, recognizable as some doubling of the design, so that the same re-entries can be found in the Davies Imperfs, as in earlier and later issues. These, too, are much sought after. Proofs in black exist of the 1d and are all scarce, the commonest being the "Hausberg" proof on rather coarse card. An imperf reprint on "Star" paper was made of the 1d in pale orange, sometime after the Full faces ceased to be current in 1874. This is often mistaken for the "accidental" Imperf listed as SG111a. As it is certainly not worth anything like the catalogue figure for a pair of 111a (£75 mint, £65 used), it is as well to know that whereas the reprint is a pale yellow-orange and shows extensive plate wear. No 1d red of the perf 12½ group accidentally issued imperf (as indeed some were issued), would be in the yellow-orange, nor would it be so worn. Indeed the "accidentals" that I have seen have shown only slight plate wear at the most and have been much redder shades of the normal perf in the generally 12½ orange (a scarce stamp itself). In any case SG112 is not notably worn. The reprint, when sold as such, usually fetches from £4 to £6 for a single. It is always unused without gum (or should be!). The real "accidental" imperf (i.e. a stamp of the perf 12½ period issued imperforate) is rare. A single is a dangerous object in that it could possibly be a trimmed perf 12½; a pair would be much more satisfactory; but I have never seen such a thing and it would certainly command a high price indeed. All of which only means that it is worth watching for! That is one of the greatest attractions of the Imperf Full faces – a quite innocent-looking single or pair may turn out to be, for one of various reasons, a rare item.

(I will deal later with the higher values Davies imperfs).

1d DOMINIONS

From the "Ikley" Collection. Another nice lot this time containing some very major pieces in superb condition. Our client has always been meticulous in his selections as we have been in the material we submitted to him over fifty years.

De La Rue Paper

500(a)	J1a Magnificent shade set in UHM blocks of four, Carmine and Dull Carmine. The two:	\$80
(b)	Or J1a The same shades in singles but including Carmine Pink.	\$50
(c)	J1a in used, Carmine, Dull Carmine, Carmine Pink, Dull Pink (from booklets and Ruby from booklets). Five wonderful shades.	\$50
(d)	J1a(L) Slot machine issue with double gum, guillotined bottom side.	\$80
(e)	J1a(4) Dull Pink from booklets in UHM	\$50
(f)	J1a(Z) Offset on back UHM -- fine	\$150
(g)	J1a(M) Feather flaw LHM \$20	Or VFU \$15
(h)	Or J1a(O) Broken globe flaw UHM	\$40
(i)	Or J1a(O) Vertical selvedge pair UHM \$50	Or VFU \$15
(j)	Or J1a fine commercially used in block of four	\$50
(k)	J1a(L) UHM slot machine issue (double gum) showing Globe flaw -- very rare. (photo p.20)	\$300
(l)	Or J1a(Q) Q flaw UHM \$125	Or VFU \$50

(m)	J1a(R) block of four with bottom selvedge. Two lower stamps UHM, imperforate sides and bottom. (Cat \$2,500) (photo p.20)	\$2150
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(n)	J1a(P) Ship's bow split FCU copy.	\$50
(o)	W4a(Y) J1a booklet pane UHM with "pair-wide" horizontal bar, blurred print from electrotpe plate. (photo p.17)	\$500
(p)	Or W1a J1a ditto continuous bar in binding selvedge (two stamps) LHM	\$275
(q)	Or W4b J1a Booklet pane from steel plate in Ruby shade, no bars in binding selvedge UHM, magnificent. (photo p.17)	\$500

Jones Paper

501(a)	J2a(1) Bottom selvedge block of four in UHM, Carmine	\$390
(b)	Or J2a(2) Top left selvedge corner block of four UHM	\$385
(c)	Or J2a ditto two blocks of four, Carmine and Deep Carmine UHM	\$745
(d)	J2a(Y) 2UH/2LHM block of four in fine condition, watermark inverted.	\$495

(e)	J2a(X) Unsurfaced paper. A remarkable bottom selvedge block of four of this rare variety 2UHM/2LHM. Absolutely guaranteed examples (Cat \$6,000). (photo p.20)	\$3775
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(f)	J2a(V) Feather flaw left selvedge block of four UHM showing this prominent variety at R3/1. (photo p.20)	\$453
(g)	J2a three very fine blocks of four used, Carmine, Deep Carmine and blurred print from top row showing plate wear.	\$150
(h)	Or J2a(Y) Single with thicker paper and watermark inverted.	\$125
(i)	W4c J2a Booklet pane very fine used (dated 1925) with side selvedge bars and guillotined bottom selvedge.	\$250
(j)	J2a ditto fine set of used plate flaws. Broken globe, Feather and Faulty frame line. (Cat \$135)	\$60

Continued on page 14

1d Dominions (cont.)

De La Rue Unsurfaced Paper

- 502(a) **J3a 1d** Deep Dull Carmine superb UHM single (Cat \$400) \$275
 (b) **Or J3a** very fine used (Cat \$450) \$375
 (c) **J3a** ditto magnificent block of four UHM, (Cat \$1,600) (*photo p.20*) \$1375

De La Rue Paper with Sideways Watermark

- 503(a) **J4a** Block of four in Deep Carmine UHM (Cat \$200) \$150
 (b) **Or J4a** similar block UHM in Carmine \$250
 (c) **Or J4a** very fine used example Deep Carmine \$50 **Or Carmine** \$50
 (d) **J4a(W)** UHM block of six showing Broken globe flaw (Cat \$425), two stamps slight black fibre adhesions on back with "Globe" stamp unaffected \$275
 (e) **J4a** Vertical strip of four, Letters watermark (Cat \$340) \$275
 (f) **Or J4a** Fine commercially used block of four, four stamps 'Letters' watermark and two stamps sideways watermark (extremely high Catalogue \$750) \$325
 (g) **J4a(Y)** Fine used example with watermark sideways inverted (Cat \$250) \$200

Art Paper with Litho Watermark

- 504(a) **J5a** Blocks of four showing Pale Blue-green, Yellow-green. UHM \$65
 (b) **J5a(R)** Block of four UHM with colourless watermark and VM (Cat \$240) \$200
 (c) **J5a(W)** Unused copy (LHM) with black watermark \$275
 (d) **Or J5a(R)** colourless watermark UHM \$50 **Or VFU** \$40

Cowan Thick Chalky Paper

- 505(a) **J6a** Two blocks of four, one Carmine, one Deep Carmine both UHM. Very fine (Cat \$500) \$250
 (b) **J6a** Top selvedge pair UHM showing worn plate \$100
 (c) **J6a(V)** Feather flaw in LHM single \$50
 (d) **Or J6a** ditto in good CU \$50
 (e) **Or J6a** pair "N" flaw, very fine (CTO?) \$50
 (f) **Or J6a(W)** Globe flaw, fine CU \$50

- 505(g) **W4d(T) J6a** "Kaitangata Coal" ads booklet pane with pair wide bars and Jeyes' ads in binding selvedge. Magnificent and unrepeatable. (*photo p.17*) \$3795
 (h) **W4d(N) J6a** Individual pane fine CU with date "Big Tree" ads in selvedge, no binding selvedge minor parted perfs at one point, very fine CU (Cat Mint \$5,000) cleaned (*photo p.17*) \$1495
 (i) **Or W4d(P) J6a** ditto very fine used dated booklet pane, no binding selvedge but exquisite \$295

Cowan Paper with Reversed Watermark

- 506(a) **J7a** Top right corner selvedge block of four with Serial No. UHM \$250
 (b) **Or J7a** UHM block of four with top selvedge and worn top frame line, two stamps. \$240
 (c) **J7a** Block of four UHM with very pale offset impression on back. Not the listed variety but an interesting variation. \$300
 (d) **J7a(X)** Horizontal pair with Broken globe flaw LHM \$125
 (e) **Or J7a** very fine used example \$150
 (f) **Or J7a(W)** very fine used \$150
 (g) **Or J7a(V)** Broken "N" flaw in very fine used \$225
 (h) **W4e(Y) J7a** perfect UHM booklet pane with Kodak ads \$350
 (i) **Or W4e(Y)** example with light hinge mark in binding selvedge, stamps UHM. Part of Sheet Serial No. in binding selvedge \$340

1d Dominions (cont.)

506(j)	Or J7a block of four fine CU with Kodak ads Wiggins Teape VM Paper	\$50
507(a)	J8a Block of four UHM bottom selvage "Hard" paper	\$500
(b)	Or J8a single thick soft paper UHM	\$130
(c)	Or J8a top selvage single showing worn top frame line UHM	\$130
(d)	J8a(W) Globe flaw UHM horizontal pair	\$355
(e)	Or J8a(U) 'N' Flaw in fine used single Officials	\$150
508(a)	JO2a(Z) Globe flaw UHM	\$175
(b)	Or JO2a(Y) Feather flaw	\$175
(c)	Or JO2a Mint UHM single	\$75
(d)	JO5a Art paper, block of four with Globe flaw UHM (watermark oxidised)	\$10
(e)	JO6a mint UHM single	\$60
(f)	Or JO6a(Y) mint unhinged	\$150
(g)	Or JO6a block of six FU	\$30
(h)	Or JO6a(Y) FU	\$150
(i)	Or JO6a(X) CFU	\$225

901(a) PC21a 45c Rock Wren (1991) p.14½ x 14

Magnificent top right corner block of 25. In one of the most massive sheet folds we have ever seen (*see front page this month*), the sheet has been printed with the corner folded from the top left corner of R1/9 to the top right corner of R4/10. This has resulted in images of six stamps being affected by the fold with one stamp being completely unprinted.

Possibly the most extreme example of paper fold in modern New Zealand philately - \$3,350

1935 PICTORIALS - PART 2

The continuation of the "Syracuse" Collection, and now joined by the "Ilkley" Collection. Thus combined collections producing excellent listings.

46(a)	L3a 1½d Maori Cooking single watermark p.14 x 13½ Plate 1A with the two string doubling re-entries R9/2, R10/2 UHM	\$225
(b)	L3a Plate 1B UHM	\$200
(c)	L3b single watermark p.13½ x 14 Plate 1A with the two string doubling re-entries R9/2, R10/2 UHM	\$190
(d)	L3b Plate 1B UHM	\$170
47(a)	L4b(X) 2d Whare Excellent set of two top left corner selvage blocks of six from Plate 1B, both showing the R2/3 TekoTeko re-entry. The first an early state with the re-entry doubling in the sky first appearing; and the second a late state with the figurehead upper outline at its most prominent in the sky above the eave of the whare. UHM (<i>photo p.19</i>) 2½d Mt Cook & Lilies	\$1125
48(a)	L5a 1935 Single wmk p.14-13 x 13½, Plate 1, plate block of four UHM	\$240
(b)	L5a Plate 1 single UHM	\$35
(c)	L5a(Y) inverted watermark selvage copy UHM	\$85
(d)	L5a(Y) inverted watermark Used (<i>photo p.19</i>)	\$170
(e)	L5b Single watermark p.13½ x 14 Plate 1 UHM	\$250
(f)	L5b Plate 1 single UHM	\$30
(g)	L5c Multiple watermark p. 14-13 x 13½, Plate 1 UHM	\$240
(h)	L5c Plate 1 single UHM	\$35

1935 Pictorials (continued from page 15)

48(i)	L5c(Z) inverted watermark UHM	\$150
(j)	L5c(Z) ditto selvage copy LHM	\$85
(k)	L5c(1),(2) Set of two shades, Blue-slate and pale blue-slate UHM	\$60
(l)	L5c(1),(2) ditto set of two shades, Used	\$50
(m)	L5c(1) Nice block of four FCU	\$75
(n)	LO5c 1938 Official Nice top selvage block of four with L markings UHM (Cat \$440)	\$375
(o)	LO5c Plate 1, plate block of four UH/LH (Cat \$880) (<i>photo p.19</i>)	\$750
(p)	LO5c Plate 1, single UHM	\$120
(q)	LO5c Very fine used, a difficult stamp to find in such fine condition	\$250
(r)	L5d 1936 p.14 Line Plate £ (Cat \$128) UHM	\$100
(s)	L5d Plate £ single UHM	\$20
(t)	L5d(1), (2) Shades set Deep chocolate and Red-chocolate UHM	\$32
(u)	L5d(1), (2) Shades set U	\$12
(v)	L5d(Z) inverted watermark, selvage copy UHM	\$125
(w)	L5d(Z) inverted watermark LHM	\$75
(x)	L5d Right selvage block of four, two small re-entries listed in Royal Volume II, R7/5. R8/5 UHM	\$100
(y)	LO5d 1938 Official p.14 Line Plate £ UHM (Cat \$320)	\$250
(z)	LO5d Official Plate £ single UHM	\$50
49(a)	LO5d fine used block of four U	\$200
(b)	L5e(1),(2) 1938 2½d p.14 Comb set of two shades Red-brown and Deep red-brown UHM	\$30
(c)	L5e Plate £ plate block of four, excellent block UHM	\$150
(d)	L5e Plate £ single UHM	\$25
(e)	L5e(1),(2),(3) Shades set of three U	\$150
(f)	LO5e 1945 2½d Official p. 14 Comb Plate £ UHM	\$320
(g)	L5f 1942 p.13¼ x 13½ (1),(2) set of two shades Chocolate and Reddish-chocolate UHM	\$16
(h)	L5f (1),(2) Shades set Used	\$28
(i)	L5f(Z) Lower selvage block of four with R10/4 re-entry UHM	\$50
(j)	L5f(Z) ditto Lower selvage with Burele bar UHM	\$50
(k)	L5f(Z) Selvage strip of three with R10/4 UHM	\$35
(l)	L5f(Y) Block of four with R1/1 stalk to flower flaw UHM	\$50
(m)	L5f(Y) ditto R1/1 flaw single Used	\$20
(n)	L5f(X) Lower right corner selvage block of six with R8/6 scratch on flower Flaw UHM	\$50
(o)	L5f(X) ditto R8/6 block with Burele band UHM	\$60
(p)	L5f Plate 4 Comb Head A, no Burele band UHM	\$64
(q)	L5f Plate 4 Comb Head A, with Burele band UHM	\$75
(r)	L5f Plate 4 Comb Head B, no Burele band UHM	\$64
(s)	L5f Plate 4 Comb Head B, with Burele band UHM	\$75
(t)	L5f Plate 4 single, no Burele band UHM	\$10
(u)	L5f Plate 4 single, with Burele band UHM	\$20
(v)	L5g 1942 p.14¼ x 13½ Plate 4, no Burele band UHM	\$80
(w)	L5g Plate 4 single, with Burele band UHM	\$20
(x)	L5g(Y) Top left corner selvage block of four with R1/1 stalk to flower flaw UHM	\$85
	3d Maori Girl	
50(a)	L6a Single watermark, L6a lower left corner plate positional piece with Plate No. 2 trimmed off UH/LH (Cat \$300)	\$200
(b)	L6a(Y) Letter watermark single U	\$30

(Continued on page 18)



500(o)



500(q)



505(g)



505(h)

1935 Pictorials (continued from page 16)

50(c) L6b 1936 multiple watermark, set of two shades UHM	\$200
(d) L6b ditto set of three shades U	\$10
(e) L6b Plate 2, plate block of four UHM (Cat \$800) (<i>photo p.19</i>)	\$600
(f) L6b Plate 2 single UHM	\$110
(g) L6b(Z) inverted watermark UHM	\$180
(h) L6b(Z) selvedge block of four UHM (Cat \$720)	\$590
(i) L6b(Z) inverted watermark used	\$160
(j) LO6b 1938 3d Official set of two shades UHM	\$320
(k) LO6b ditto set of two shades. Used	\$20
4d Mitre Peak	
51(a) L7a 1935 single watermark L7a(1), (2) set of two shades UHM	\$75
(b) L7a(1),(2) ditto two shades . Used	\$24
(c) L7a(1) Nice block of four used	\$25
(d) L7a(X) Letter watermark UHM	\$55
(e) L7a(X) Letter watermark Used	\$20
(f) L7a(W) Lower right corner selvedge block of four with two Mitre retouches, R7/10, R8/10 UHM	\$175
(g) L7a Plate 1 UHM	\$240
(h) L7a Plate 1 single UHM	\$40
(i) L7b 1936 Multiple watermark, Plate 1 UHM	\$125
(j) L7b Plate 1, plate single Used	\$10
(k) L7b Top right corner selvedge single Used	\$5
(l) L7b Plate 2, UH/LH	\$85
(m) L7b Plate 2 plate block of ten with Burele band UHM	\$175
(n) L7b Plate 2A, UHM	\$125
(o) L7b Plate 2A, UH/LH	\$85
(p) L7b Plate 2A plate block of six UH/LH	\$110
(q) L7b Plate 2B UH/LH	\$85
(r) L7b Plate 2B plate block of ten with Burele band UHM	\$175
(s) L7b Plate singles set 1, 2, 2A UHM	\$50
(t) L7b(Z) Inverted watermark UHM	\$50
(u) L7b(Z) Inverted watermark block of four UHM	\$175
(v) L7b(Z), (X) Lower right corner selvedge block of four with the two R7/10, R8/10 Mitre retouches and inverted watermark UH/LH (<i>photo p.20</i>)	\$200
(w) L7b(Z) Inverted watermark Used	\$80
(x) LO7b 1936 4d Official Top left or top right corner selvedge blocks of four UHM each	\$100
(y) LO7b Plate 1 UH/LH	\$180
(z) LO7b Plate 1 single LHM,	\$20
52(a) LO7b(Z) Lower right corner selvedge block of six with the three Mitre retouches R7/8, R7/10, R8/10 UHM	\$250
(b) LO7b(W) Top selvedge block of six with R3/7 flaw, spot to left of crown UHM (Cat \$240)	\$175
(c) L7c 1941 4d p.14 Line Fine, beautifully centred copy UHM (<i>photo p.19</i>)	\$310
(d) L7c ditto ditto VFU (<i>photo p.19</i>)	\$360
(e) LO7c 1941 4d Official p.14 Line UHM	\$35
(f) LO7c ditto selvedge block of four UHM	\$125
(g) LO7c Plate 2B UHM	\$280
(h) LO7c Plate 3 UHM	\$280
(i) L7d 1941 p.12½ Plate 2B single UHM	\$70
(j) LO7d 4d Official p.12½ Plate 2B UH/LH, minor crease (Cat \$280)	\$150

To be continued



48(o)



52(c)



52(d)



48(d)



2

50(e)



47(a)





500(m)



501(e)



502(c)



500(k)



501(f)



51(v)

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Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$62.00 inland. ISSN 1172-0166

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