

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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LINDY FISHER AND FRIENDS

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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LINDY FISHER – STAMP DESIGNER

It's not every day that you set off in the morning with the challenge of interviewing one of the world's cleverer stamp designers. I was running a bit early so stopped the car and enjoyed the leafy attractions of one of Auckland's more appealing marine suburbs. Lindy and her husband and family live in a house which they created for themselves some years ago – a split level with imaginative colour schemes, outdoor decks, and of course a small studio for the stamp designer to work her magic.

What was it, I wondered, that gave Lindy Fisher's designs that extra *oomph* which seems to make them stand out among their companions and competitors? (And, as I was soon to find out, stamp designing is a competitive occupation). And why was there no clearly defined Lindy Fisher style?

What qualities does this self-confessed enthusiast bring to the world of miniaturisation, imagination and interpretation that is stamp design?

Although I had always admired her designs (and had said so) I first met the delightful Lindy by chance while we were both being interviewed by a visiting American television programme company back in the summer. This company makes features for the Public Broadcasting Service in the United States and pets and animals are one of their favoured themes. Somehow they'd found out that New Zealand had produced a series of stamps dealing with favourite pets (*CPS640a-645a 1999 "Popular Pets" des: Lindy Fisher*). They had come all the way to New Zealand to interview New Zealanders and find out something for their viewers about a country which places pets so high in its preferences. That a series of stamps about them could succeed among collectors and non-collectors alike, was clearly a source of interest.

Lindy had struck me as, above all, someone who intellectualises her approach to design. It's almost as though she has asked herself the same question "what is it that makes me – or will make me – a better designer of stamps and a better interpreter of themes". And it becomes clear as you speak to her that this is an ongoing journey – call it a magnificent obsession if you will – to produce stamps which say more and represent something intense and individual to everyone who comes into contact with them. Her conversation is peppered with expressions like "emotional transfer". I remember thinking that a stamp designer as thoughtful as this one is must be rare indeed.

Meeting Lindy at home and spending a few hours talking to her about stamps and design confirmed that impression. Her schooling was all local in the Howick/Pakuranga area of Auckland, which is part of Auckland's eastern suburbs. Her mother and her grandmother and great

grandmother had all been painters and Lindy showed early promise, carrying off the lion's share of the art prizes at school. Talent as a painter was clearly in the blood and showed through quite naturally.

Lindy took what is known in New Zealand as an OE (Overseas Experience) in 1977 and travelled in Switzerland and Europe for three months. This was a watershed in her artistic life, exposing her to the wonders of European fine art and galleries, and confirming her determination to come back to Auckland and complete her studies.

She completed a Bachelor of Fine Arts degree, majoring in Painting, Graphic Design and Art History at Auckland University. Then she moved on to several years in a graphic design studio taking on product design, some advertising, books, annual reports and packaging, which saw her rising through Production Manager to Art Director. She found that being married to the job was not an option she wanted to continue. Artistic freedom to design and create became a lifestyle choice for Lindy and stamp design beckoned as an alternative and tempting challenge. In her last year at art school she entered a stamp designing competition and applied to join the "stamp design pool" of New Zealand Post. Being accepted gave her the break she needed.



Centenary of women's vote – camera ready artwork

Lindy's first design for New Zealand Post was the St John Ambulance trio which came out in 1985. Looking at these designs with her, I asked Lindy whether she was aware of her development as a stamp designer in the intervening sixteen years. To me, however effective as stamps, they seemed plain designs, featuring the cross of St John on a monochrome background and a reference to the St John Ambulance Centenary in New Zealand. Lindy wouldn't have a bar of it! The designs are the carefully-achieved product of research, study of the organisation and establishing the most compelling symbol which would represent – particularly to the organisation itself – its character and achievements. What's more, had she been given the same brief today, her approach would likely not have changed.

Once an artist has been accepted into the New Zealand Post design pool they may be sent a brief giving the opportunity to submit original ideas in the form of *pencil visuals*. Part of the brief is to write comprehensive notes on the design background, the amount of research they have done – virtually a justification for the use of ideas, concepts, details and techniques. The value of such a process to a postal authority like New Zealand Post, is obvious when you ponder the way it has helped to develop Lindy as a stamp designer. The need to be accountable for every feature of a design, whatever the theme and however good it is, concentrates the minds of designers on producing something *which succeeds comprehensively*.

The artists receive a payment for their initial work. New Zealand Post then selects the work of two designers and instructs the artists to advance to *colour visuals* for further assessment. A decision may be made in favour of the successful design, or alternatively both artists may be asked to proceed to *finished artwork (camera ready)*. It is “always competitive” and nothing is assured until the successful design emerges.

Lindy has been invited to submit for fifteen issues over fourteen years and of those an impressive eleven (60 stamps) have gone through to issue.

As we discussed this process of generating and selecting designs Lindy showed how deeply she feels about one emerging trend. In the modern world, she says, hand artists working from their own inspiration may well be competing, even at the early stages, with computer-generated work. She implies that this may be detrimental to the quality of designs. Whereas a hand artist like Lindy may submit pencil visuals, a computer-generated design can look complete from scratch and there is always a temptation for those charged with the selection of designs not to see beyond that point. Perhaps it's easier to accept a completed computer-generated submission which you can see and evaluate from day one than to chance your arm with a set of visuals which then have to go through the several stages outlined before they reach the point of fully-fledged designs. How does this affect the quality of design? Again, Lindy is quite clear.

Computer-generated designs potentially lack the inspirational quality which can make the difference between a really good stamp design – a classic – and something which is purely representative and serves all the other **apparent** needs of stamp design.

To see Lindy, however, as a trenchant reactionary, holding out against a move towards the use of technology in stamp design, would be a mistake. She acknowledges that stamp design will inevitably go down the road of computer-aided images and has even taken the time to investigate how such techniques might be of assistance to her. Her plea, however, is that a “slot” be retained for fine art and hand-done designs. She deplores the day when all New Zealand designs are held on disk somewhere and the subtlety of the traditional artist is lost.

And what of maturity in design? Through the 1940’s and 50’s New Zealand stamp designs displayed a curious naïveté. Simple images full of children following traditional pursuits like throwing balls, skipping ropes and so on, and crammed into every corner of the design - as if to waste space, leaving something to the viewer’s imagination was too much to countenance. Lindy agreed that this came down to a matter of both maturity and of respect for the viewer. This is what she feels most deeply, that designs must display a humanity and perception which will appeal to the deeper sensitivities of those who look at stamps and use them – and all that without condescension.



“I’m not a pet-lover” she says pointing to the Popular Pets issue. “But I do love people”. Look again at the Pets designs and decide for yourself why, for whom and moreover, how they succeed. Perhaps at last we were on the track of the truth about Lindy Fisher, the stamp designer.

As I drove back to the office I began to appreciate why it is that Lindy Fisher’s designs invariably get under your skin. Respect for the viewers’ intelligence and emotions – and a strong desire to give satisfaction and fulfilment – carry this sincerely motivated artist, through a long process of refinement, to the best in stamp excellence.

The 1999 Christmas set, perhaps the pinnacle of her designs to date, was two years in the making.

NOTES:

Lindy summarises her own (self imposed) design process as follows:

1. Absorbing as much information surrounding the subject as possible and then trying to forget most of it to focus on the essence.
2. Including everything the public expects yet finding an original new approach that looks fresh.
3. Transmitting information correctly yet getting past that to appeal to people's passions.
4. Constantly condensing ideas then enlarging and refining them, then simplifying again.
5. Offering a design which catches the eye and is absorbed in a glance but holds your interest and stimulates your mind and emotions when you take a closer look.

Lindy's notes which she provided for the 1993 Centenary of Women's Vote Issue speak volumes about her commitment. "The purpose of this issue is to commemorate the 100th Anniversary of New Zealand women being granted the right to vote, by portraying their role and achievements over the last hundred years. I have endeavoured to create a real awareness of this purpose in a way which will enable us to share and take pride in this world-first event.

My whole design concept is therefore based on an interplay of old and new imagery. The first stamp (45c) set in the 1890's was rendered as a full colour impressionist's style oil work, reflecting the painterly style of that period. The image showed women alongside men of the period casting their first vote. The second value (80c) was set in the 1940's and imitates the sombre style often seen in war posters using coloured pencils and watercolour wash techniques. Women performing war work is the subject of the stamp. By the 1950's (\$1.00) movie posters and advertising using strong bright colours were common with subjects slightly glamourised in style. The third painting was rendered in gouache using this realist style. The image elevates the role of the mother seen here doing the unpaid work of the home maker and teacher. And in the 1990's (\$1.50) the subject was treated as an expressive composition reflecting our freedom by using a loose, direct pastel approach. The image on this stamp shows independent women involved in a business career, an option traditionally reserved for men. The whole set is tied together by encasing each image in an identical typographical border. The paper is tinted cream and the letter style of "New Zealand" is borrowed from the hand-engraved 1898 Pictorial 9d New Zealand stamp but moved to a contemporary position".

Lindy's designs have included:

CP S317-319	St John Ambulance (1985)
CP S377-382	Whales and Dolphin (1988)
CP SS 77-80	Anniversaries (1990) (designs heavily altered by printer without reference to artist. This led to Lindy's campaigning for a new clause in the designers' contract with NZ Post that such interference in the integrity of designs would be off limits).
CP S398-402	New Zealand Orchids (1990)

WILL PHILATELY SURVIVE?

An article in the "American Philatelist" Journal of the American Philatelic Society by Bob Lamb in the May issue gives all the information you could ask for to establish that philately is not only up and running on the Internet but is also flying like a bird into the new millennium!

Bob discusses the desire of the APS to provide more member services via the Internet. They are currently initiating their first correspondence course on their new educational website, www.stampcampus.org, with a first course starting on May 1 "Basic Stamp Collecting". This is a five week course covering a brief history of stamps, how to get started in the hobby, an introduction to the essential tools and terms, plus online class discussions and support.

APS members pay US\$35 and the fee covers the online curriculum, a printed guide to the beginning of collecting, and a bag of tools, stamps, and covers. The APS has a very attractive package for non-members as well. For US\$45 a non-member will get all the course materials, plus an APS membership for the remainder of the year. They are "limiting the class size" so that there will be ample opportunity for the students to interact with an instructor during the class periods. First course is a pilot which will allow the APS to develop concepts of Internet correspondence courses. It is intended to broaden the curriculum eventually to include some more advanced courses for the autumn session.

Their most "ambitious new undertaking" is the APS Internet sales programme. Conscious of the fact that many APS members want to buy and sell material on the Internet, this development out of the APS sales circuits is likely to grow apace. They say that the system has been designed to accommodate members who do not have access to the Internet through a website of their own or are too busy to scan and post the material or to go through the hassle of fulfilling individual orders. "We see this operation as working much like a co-operative, where we can provide full service to our members for a modest fee".

They really are up with the play! "Buyers find the prospect of the APS site interesting because of the diversity of material that it will offer, the ability to buy by credit card, and the knowledge that the integrity of the Society is behind every purchase. There will be a money-back guarantee of satisfaction with material you purchase from our site. There will be a lifetime guarantee on the genuineness of any material we offer".

Will stamp dealers survive into the new millennium?

CP S415-420	New Zealand Sheep (1991)
CP S442-447	Antarctic Seals (1992)
CP S458-461	Centenary of Womens' Vote (1993)
CP SC 37a-37h	Christmas (1996)
CP S563-568	Cattle of New Zealand (1997)
CP S640-645	Popular Pets (1999)
CP SC 40a-40f	Christmas (1999)

MANUAL DATE STAMPING SERVICES RETURN TO BLACK INK

With this headline NZ Post did not mean that they were making a loss. However they are advising that manual date stamping services provided by selected New Zealand Post retail outlets, will be progressively moving back to being provided in black ink.

Blue ink was introduced to accompany the new, smooth-action, self-inking rubber date stamps introduced from 1 January 2000. Blue ink was used because a suitable black ink was not available at that time to meet the primary security requirements along with compatibility with the rubber face plate, plastic ink pad and other rubber components of the new date stamps. The security requirement concerned the sustainability of the ink over long periods of time.

“When New Zealand Post introduced the blue ink with the new self inking rubber date stamps, we also conveyed we would continue investigating options regarding the ongoing use of blue and black ink,” says Wendy Riley, Stamps Marketing Manager.

“As a result of these investigations, we have sourced black ink that meets all the requirements regarding security, quality impressions, and compatibility with the self inking date stamps introduced from 1 January, as well as being non hazardous.”

“In addition, the new black ink provides superior drying qualities and can be used successfully on non-absorbent surfaces which will assist New Zealand Post retail outlets with service performing requirements regarding items of mail that are, for example, flow wrapped, or shrink wrapped, or involving high gloss stationery”.

New Zealand Post Embraces the Internet – Latte Anyone?

According to the NZ Herald of 6 June, New Zealand Post is well into a trial of public Internet access terminals which in turn may lead to Post Shops laying on Internet and electronic transaction services throughout New Zealand.

The trial is to run for three months and NZ Post intends to set up between thirty and fifty terminals over the next fifteen months. A number of manufacturers have installed trial kiosks at a dozen Post Shops in Auckland, Tauranga, Taupo and Wellington. Interestingly, one of the contenders is the New Zealand arm of the Australian Telecom giant, Telstra – straws in the wind?

The trial kiosks provide web-surfing and e-mail services but NZ Post hopes that a wide range of transactions will eventually be possible through their kiosks.

Something of New Zealand Post’s thinking came from the NZ Post product manager who likened the development of the kiosks to the automatic teller machine technology developed by banks. He said that the banks successfully migrated their customers away from the counters and “we are confident that we will be able to do the same”.

NZ Post even foresees their kiosks being provided in locations such as shopping malls and eventually services offered may include a mixture of paid and free Internet access.

One leading player is Paytech, a local company which is able to supply terminals at considerably reduced cost from imported machines. Payment of bills and money transfers seems to be one of the major objectives in New Zealand Post's sights. Kiosks will be able to take payments by coins, notes, Eftpos, credit card or smart card.

It's not hard to see New Zealand Post taking a huge leap forward in offering services such as these. Will the other postal operators try to muscle in? and given the popularity of cyber-cafes, would it be long before you judge the desirability of your NZ Post Internet terminal by the quality – and the aroma of their coffee beans?

WORLD STAMP ISSUING – IT JUST GETS WORSE

Otto Hornung, in his column in the Philatelic Exporter for February 2000 does his usual review of the Michel Rundschau survey of annual stamp issues. The survey by the way runs a year behind so this year's publication covers the world issues for 1998. Considering that the situation keeps deteriorating with more and more countries climbing on the bandwagon, I suppose that the fact that the survey is a year out of date means that we are spared the worst news – that of the up-to-date issues. If this sounds labyrinthine, then consider that next year's survey which Otto will tackle in February 2002, will cover all the millennium issues worldwide. Get ready to be buried in a tsunami of gummed perforated paper!

The 1998 survey then shows that, for stamps, there was an increase of 1050 to a total of 13,140 and 80 more miniature sheets, up from 1,235.

Strangely the countries which have abused the greatest like Grenada and Grenadines, reduced their output a little. The latter produced over 500 items in 1997 whereas in 1998 they churned out only 362 units, followed by Guinea (346) and Tanzania (315). Ominously these voluntary reductions were more than made up further down the list of abusers.

Producers of 100 units or more but 30 in 1997 were in 1998, 42. Says Otto 28 countries issued the total equivalent face value of DM100 or more but in 1998 there were 38 – a dangerous trend he says. Producing over 100 items were now not only USA and Japan, but also other philatelically respectable countries like Brazil, China, France, Australia, New Zealand and Canada. Among those with a face value of over DM100 you now find the USA, New Zealand, Portugal and Ireland.

One can only feel relief that New Zealand Post has stated that it will voluntarily drop the numbers of issues and face values in the current period. Britain dropped its output in 1998 by 9 to 217 and all its regions show a slight drop in numbers. Total face value went down from £98.63 to £88.32.

Someone's acting responsibly anyway.

KING GEORGE V SURFACE PRINTS

A short listing of major items from this sought after section. The condition is perfect, each of the items is difficult to find and will probably be represented by a space in many specialised collections, and above all a **10% discount applies on all of these lots. This month only** – paid-up Newsletter subscribers only please.

Lot 1	(a)	K13b ½d Green , experimental paper (de la Rue watermark) thick colourless gum, UHM	\$27.50
		or very fine used	\$100
	(b)	K13c ½d ditto , Jones paper, perf 14 x 15, fine UHM	\$20
		or very fine used	\$10
	(c)	K13g ½d ditto , Cowan paper with reversed watermark, perf 14 x 15, mint UHM	\$22
		or VFU	\$5
Lot 2	(a)	K15c 1d Field Marshal , perf 14 x 15, Cowan paper with reversed watermark.	
		Rose-Carmine UHM	\$35
		Bright Claret UHM	\$40
		Pale Claret UHM	\$45
		Deep Bright Carmine UHM	\$45
Lot 3	(a)	K17c 1½d Orange-Brown , Cowan paper, perf 14, UHM very fine used	\$17.50 \$27.50
	(b)	K17d 1½d ditto , Wiggins Teape paper, perf 14, UHM very fine used	\$100 \$125
Lot 4	(a)	K18b 2d Yellow , Jones paper, perf 14 x 15, UHM – Pale Yellow	\$30
	(b)	K18c 2d ditto , perf 14 x 15 Art Paper with litho watermark. Yellow UHM	\$20
		Pale yellow UHM	\$20
Lot 5	(a)	KO13g ½d Green Official . Cowan reversed watermark, perf 14 x 15, very fine used	\$20
	(b)	KO16a 1½d Black Official , perf 14 x 15 (local plate), very fine UHM, Grey-Black	\$26
		Ditto, fine used	\$7.50
		Black UHM	\$26
		Ditto, fine used	\$7.50
	(c)	KO17a 1½d Black (London plate) , Grey-Black UHM Black UHM	\$7.50 \$14.50
	(d)	KO17b, 1½d Orange-Brown Official , de la Rue paper, perf 14 x 15, Orange-Brown UHM	\$10
		Deep Orange-Brown UHM	\$10
	(e)	KO18a 2d Yellow Official , de la Rue, perf 14 x 15, Yellow UHM	\$22
		Pale Yellow UHM	\$33
		Orange-Yellow UHM	\$33
	(f)	KO20b 2/- Admiral Official , Cowan, perf 14. Very fine genuine used example in Blue	\$350

SECOND POSTAGE DUES (Design of 1902)
The Original p.11 Printings

120	(a)	Y15a 1902 ½d no wmk	UH		\$ 4
	(b)	Ditto	Block of 4	UH	\$18
	(c)	Ditto	LH		\$ 3
	(d)	Ditto	FU		\$ 6
	(e)	Ditto	CU		\$ 3
	(f)	Ditto	NSFU		\$ 1
121	(a)	Y15b 1904 ½d s/w wmk		UH	\$ 4
	(b)	Ditto	Block of 4	UH	\$18
	(c)	Ditto	LH		\$ 3
	(d)	Ditto	FU		\$2.50
	(e)	Ditto	CU		\$1.25
	(f)	Ditto (Jan 1905 date-stamp)	Block of 4	U (faults)	\$ 6
122	(a)	Y16a 1906 1d fine top selvage block of 6, containing two minor varieties		UH	\$210
	(b)	Ditto	Single	UH	\$30
	(c)	Ditto	Single	LH	\$17.50
	(d)	Ditto	FU		\$ 4.50
	(e)	Ditto	CU		\$ 2.25
	(f)	Ditto	Pair	U	\$ 7.50
123	(a)	Y17a 1905 2d BUYING MINT			
			UHM we will Pay		\$140
	(b)	Ditto	LHM we will Pay		\$ 85
	(c)	Ditto FU single	Sell price		\$150

FIRST SIDEFACES specialised (cont)

4d Indian Red

820	(a)	C4a Wmk W3 HM, p12½. Wonderful unhinged mint example with perfect centring – outstanding in every respect (Catalogued \$850)		\$775
		or unused example with straight left hand side – attractive		\$ 50
	(b)	C4a 4d ditto. Very fine commercially used of the period – lovely genuine example. Light clear mark (Catalogued \$160)		\$145
		or fine commercially used , slightly heavier mark but superb of the period – perfect of the issue (Catalogued \$160)		\$100
		or not-so-fine example with fault or very heavy marking		\$ 20
821	(a)	C4b 4d ditto. Wmk W3, HM, p10 x 12½. Unused example of C4b(z) irregular compound perforation (one side perf 10) – some faults		\$ 50
	(b)	C4b 4d ditto. Heavily commercially used example of the irregular compound perf (Catalogued \$200)		\$ 40
		or copy with faults		\$ 15

- 822 (a) **C4d 4d Wmk W3, HM, p12 x 11½.** Nice UHM example with bottom selvedge showing comb perf characteristics. O/C left and high but a most attractive example (Catalogued \$600) \$350
 or **2LH 2UHM** block of four. Centred right but spectacular example with its comb perf characteristics. (Catalogued \$1,900) – true exhibition piece \$1,500
 or **VLHM** example with good centring and colour \$295
 or **slightly heavier hinged** (major plate flaw on neck) \$250
 or **unused** example of magnificent appearance \$ 35
 or copy with **presentation cancellation** (corner lines) – very fine \$200
- 6d Blue**
- 823 (a) **C5a Wmk W3, HM, p12½.** VVLHM example in Blue – superb \$300
 or **slightly heavier hinge**, Deep Blue, O/C \$225
Unused example in Blue \$ 30
Deep Blue (fault) \$ 25
- (b) **C5a 6d ditto.** Superb copies, fine used in Blue \$30; or Deep Blue \$ 30
 Or **fine commercially used.** The two shades in utterly genuine examples \$ 40
 or the two shades **slightly heavier postmarks** \$ 35
 or the two shades in **not-so-fine** copies \$7.50
- 824 (a) **C5b 6d Wmk W3, HM, p10 x 12½.** Hinged copy of this scarce item (Catalogued \$400) \$150
- (b) **C5b ditto.** Very good commercially used example (Catalogued \$80) \$ 50
 or copy with **slightly heavier marking** – Blue \$40; Deep Blue \$ 40
 or copy with **heavier marking**, the pair of shades Blue and Deep Blue \$ 25
 or **C5b(x) irregular compound perforation** (one side perf 10). Very fine used example (Catalogued \$125) \$100
 or **heavier marking** – commercially used \$ 50
- 825 (a) **C5c 6d Wmk W3, HM, p12 x 11½.** Absolutely superb example in UHM – Blue (Catalogued \$400) \$375
 or **lightly hinged** example in Pale Blue (Catalogued \$180) \$135
 or **Blue** \$150
 or **presentation copy** with corner cancellation \$185
- (b) **Very fine used pair of stamps** in Blue and Pale Blue, superb of the period (Catalogued \$40) \$ 35
 or examples with **slightly heavier postmark** – fine commercially used – the two \$ 20
 or not-so-fine examples – the two shades \$ 5

GOODS AND SERVICES TAX

GST will be added to all prices listed in this Newsletter for local orders (12.5%). Overseas orders are "zero-rated" and do not pay GST.

1/- Green

- 826 (a) **C6a Wmk W3, HM, p12½ Deep Green.** Superbly centred item (Catalogued \$650) \$500
 or in **Green** part OG, hinged \$300
 or example **overprinted specimen.** OG but blunt corner allows the price \$150
- (b) **C6a 1/- ditto.** Superb used example in Deep Green (Catalogued \$125) \$110
 or **Green** \$110
 or **commercially used,** Deep Green \$75; Green \$ 75
 or **not-so-fine used,** the two shades \$ 30
 or **C6a(z) inverted watermark** (Catalogued \$550) \$325
- 827 (a) **C6b 1/- Wmk W3, HM, p10 x 12½.** Very fine lightly hinged example (Catalogued \$650) \$550
 or **unused** example \$ 25
- (b) **C6b ditto.** Very fine used copy (Catalogued \$300) \$250
 or **commercially used** \$125
 or **not-so-fine** used of excellent appearance \$ 25
 or **C6b(w) irregular compound perf** (one side perf 10) fine commercially used (Catalogued \$300) \$225
- 828 (a) **C6c 1/- Wmk W3, HM, p12 x 11½.** Magnificent unhinged mint in Green, centred slightly high (Catalogued \$500) \$400
 or in **lightly hinged,** beautiful copy in Green (Catalogued \$275) \$200
 or **Deep Green** \$200
 or **presentation copy** with cancellation over corner (line) \$250
- (b) **C6c 1/- ditto.** Fine commercially used example in Green (Catalogued \$100) \$ 40
 or **Deep Green** \$ 40
 or **not-so-fine used** copies, set of two in Green and Deep Green \$ 25

2/- Claret

- 829 (a) **C7a Wmk W3, HM, p12 x 11½.** Very lightly hinged example in Pale Claret (Catalogued \$750) \$700
 or in **Claret,** beautiful centring \$700
 or **centred slightly right,** lightly hinged \$575
 or **unused (no gum)** magnificent centring and appearance \$ 75
 or **presentation copy,** centred low with line cancellation over corner \$475
- (b) **C7a 2/- ditto.** Good commercially used in Claret, marking prominent (Catalogued \$750) \$550

5/- Grey

- 830 (a) **C8a Wmk W3, HM, p12 x 11½.** Magnificent copy of good centring with almost imperceptible hinge. Grey (Catalogued \$900) \$800
 or another copy with **even better centring** and light hinge \$875
 or example in **Deep Grey** (centred left) \$675
 or **Grey,** lovely centring, light hinge \$695
 or **presentation copy,** centred right with line cancellation over corner \$575
- (b) **C8a 5/- ditto.** Commercially used example in Deep Grey. Wonderful of the period and of the issue. \$775
 or in **Grey** – similar \$750

FULL FACE QUEENS

A small lot of recently acquired rarities with often invisible defects and **priced to sell**. This is an excellent opportunity to fill gaps without breaking the bank. All the varieties are 100% guaranteed for as long as you have them in your collection.

- 510 (a) **A2a (SG2) 2d Deep (Greenish) Blue**. Really beautiful single example with light marking well off the face, three good margins, if slight nick at the top, close left bottom and scissor cut at left. This is a truly magnificent example with only slight ivory head (Catalogued at \$1,750) \$255
 or **lovely used pair**. Light marking well off the face, strong ivory head, both stamps cut into at the top. (Catalogued at \$3,500) \$395
- (b) **A2b (SG5) 2d Blue Richardson print** on blue paper, unused. Massive rarity in superb looking left marginal copy with huge left wing margin. Cut into only slightly at top right, the stamp has an invisible vertical crease at right with slight paper splitting. (Catalogued at \$5,000), this months offer is quite unrepeatable for such a great rarity. \$575
- (c) **A1d (SG8) 1d Dull Orange Richardson print** on white HM paper, unused. Cut close on all sides but design fully intact, pale shade. This is another remarkable rarity (Catalogued \$3,250) – Quite exceptional \$425
- (d) **A2c(2) (SG9) 2d Pale Blue Richardson print** on white paper (HM). One of the best copies we have ever seen with very light marking off the face, four huge margins and about 15% of the stamp on the right. This is an amazing example \$425
- (e) **A5a (10) (SG13) 6d Brown Richardson print** on white paper (VM). Item with extraordinary colour approaching the Tan-Brown of the HM variety. Quite extraordinary colour and would tempt us to Catalogue the Tan-Brown under vertical mesh. Four small margins, marking off the face (Catalogued \$800) \$295
- (f) **A5a (12) (SG15) 6d Chestnut, ditto VM**. Lovely three marginal example with very light marking off the face. Exquisite appearance, wonderful value at (Catalogued \$1,250) \$195
- (g) **A5b(3) (SG42) 6d Very Deep Brown, Davies print** on Star watermarked paper, imperforate, marking off the face in this four marginal example (margin very close at bottom left). This is an amazing shade, as deep as we have ever seen in this issue and quite definitive. (Catalogued \$425) \$275

“Your catalogue has been a wonderful asset during my collecting years, and I shall treasure my copy, even though no longer adding to my collection” – (JB – Wellington)

- (h) **A2h (SG96) 2d Dull Deep Blue** on thick soft white paper, no watermark. Imperforate (1863) – lovely four marginal used example with particularly bright colour. Design intact although margin nicked at base. Thin spot (Catalogued \$3,000) \$295
- or A2h (z) (SG96a) 2d Dull Deep Blue ditto**, perf 13. Wonderful example with clear face, light marking to the right. Typically centred to the left and high. Catalogued at \$3,000, rounded corner allows this amazing price \$315
- (i) **A1j (SG97) 1d Carmine-Vermilion “NZ”** watermark, imperforate, unused. Absolutely magnificent four marginal example with superb colour. There is a tiny nick at top right and there are thin spots. The appearance of this item is full Exhibition status. (Catalogued \$2,500) our incredible price this month \$275
- (j) **A6h(y) (SG106) 1/- Yellow-Green NZ** watermark, perf 13. One of the best looking copies we have seen, this item has marking well off the face and bright, clear colour. Perfs possibly improved at right and base. (Catalogued at \$2,500) another of this months amazing opportunities \$275
- (k) **A6f(w) (SG94) 1/- Deep Green**, perf 13 on pelure paper, no watermark. Another really magnificent looking example with dated postmark well off the face and well centred. Slight smudging and possible closed pinhole to the left of the Queen’s head. (Catalogued at \$4,000) – Amazing \$675
- (l) **A6e(2) (SG79) 1/- Davies Print** star watermark perf 13. Lovely guaranteed example of the scarce shade. Marking over the face a little but most attractive (Catalogued \$800) \$575
- (m) **A2n(w) (SG114) 2d Deep Blue Plate II** perf 12½ pair from the plate after damaged occurred but prior to retouching. One of the key items from this value and plate showing missing background lines surrounding the Queen’s head and typical rather “over-inked” look about the unprinted parts of the stamps. Truly lovely example (R18/7 and 8) \$250
- (n) **A4b(7) (SG121) 4d Orange-Yellow**, star watermark, perf 12½. Lovely well centred example with deep true colour. Marking over the face (Catalogued \$3,000 (RPSNZ Certificate)) \$525

“Many thanks for your courteous letter of the 22 May to myself, regarding my giving up my collecting hobby etc., and your kind offer of assistance in any way.” – (JB - Wellington)

(o) **Davies Prints imperforate** with Star watermark. A set of six examples in as good condition as we have seen for some years. All the stamps have four huge margins, are of extremely bright and true colours. This is an opportunity to feast your eyes on the stamps as they were issued. An investment to prize and treasure – an investment for the longer term. The set contains 1d Carmine-Vermilion (SG35), 2d Blue (very early platewear) (SG38), 3d Brown-Lilac (SG40), 6d Very Deep Brown (SG42), 6d Red-Brown (SG43), 1/- Yellow-Green (SG45) – exceptional

\$1,950



S10(a)

S10(b)

S10(c)

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