

CAMPBELL PATERSON



# NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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**Lot 106(d) two outstanding copies  
of the 5/- Mt Cook, in contrasting shades.**

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CAMPBELL PATERSON LIMITED, PO BOX 5555, Auckland 1, New Zealand  
Level Eight, General Buildings, Cnr O'Connell & Shortland Streets, Auckland 1  
Telephone 64-9-379 3086, Facsimile 64-9-379 3087



## NEW ZEALAND NOTES AND COMMENT

by Warwick Paterson

**That Was the Year That Was!** – The Year 2000 issues in review.

Recuperation from major surgery (and complications!) gave me plenty of time last month to consider just how New Zealand Post has done this year with its new issues, particularly as this is the first year under the “new regime” after Russell Watson left the Stamps Business Unit and set out for pastures new.

If you want to argue the point, have a look at Australia’s new issues for that matter, the USA – maybe it’s a matter of taste, but to me for all of the features New Zealand’s new issues of the past few years have maintained a very high standard indeed.

Last year I took the risk of allowing myself a quotation suitably altered to suit the situation. This year I’ll do it again and since no readers complained too loudly last year I may yet get away with it. *“High is our calling friend! creative art... demands for service of a mind and heart though sensitive, yet in their weakest part heroically fashioned”* (Wordsworth). Wordsworth also alluded to *“pencil pregnant with ethereal hues”* prophetically he might even have been foreseeing some of our more inspired designers! Because the calling of stamp designing is certainly a high one, it’s certainly creative and it certainly demands the service of mind and heart, to be fully effective and lasting. As to “heroically fashioned” well I’ll leave that to you, the reader, to decide whether any of this year’s stamp designs would have appealed to Wordsworth – and indeed whether the standard of New Zealand stamp design is improving, standing still or going backwards!

Without anticipating this year’s winners and losers, here again are the criteria which I use annually to pass judgement. Please do remember that in any year the comments made on individual issues and designs tend to be subjective and represent one person’s viewpoint. The subject is always open to discussion and if you think I’m just plain wrong, why not write and tell me so?

**Theme:** strong emotional intellectual appeal

**Size and proportion:** appropriate

**Composition:** pleasing to the eye, balance and flow

**Colours:** harmonies, subtleties, sufficient contrast

**Clarity/Visual Impact:** uncluttered design elements, central focus

**Lettering:** legible and clear, integral to the design, easy to spot denomination

**Originality:** freshness of approach, eye catching, unusual

**Liveliness/Attack:** avoidance of clichés

**Printing Quality:** sharp and clear

**Charm:** unusual and exciting

**Maturity/Sophistication:** simplicity and, for the second time this year,

**Cohesion of Set:** integrity of purpose achieved



### **Last Sunset (31 December 1999)**

Cheating a little here I'm afraid, as this stamp did not find its way into last year's critique. Well, the best you can say about this design is that it confirms the impression that New Zealand Post follows a pretty time honoured formula when it runs out of ideas! The \$1 Round Kiwi stamp has been seen in many manifestations since its first appearance many years ago. It has changed in colour, been printed by the recess engraved method, by lithography and, lo, now it appears again in the guise of a new issue but really from sheets overprinted by lithography ... this reincarnation in purple. But is it a new issue? In some ways not, perhaps, but the sheets were overprinted for a particular purpose and it is difficult to see how any collector could leave this reissue without some representation showing the gold sunburst so prominent in the selvages.

A matter of opinion clearly, and those who object to issues' commemorating significant events with minimal alteration, i.e. simply a way of using up old stock, may disagree with me.

Some of the difficulties of overprinting, pre-printed and perforated sheets, were discussed in the Newsletter at the time. Certainly in this case New Zealand Post had to work for the "waste not, want not" aspect of the policy – and not only that back an assured winner in the \$1 Round Kiwi (now obsolete in this value).

### **First To See the New Dawn (1 January 2000)**

Reading my notes penned when this stamp first made its appearance I see that I was in favour of it and was unduly dazzled by the effect of the brilliant sun on a relatively dark background. How things can change in retrospect! My whole impression now is that this stamp has been designed to a formula with a large amount of computer assistance – look at the letters and figures – with an outline map of the world superimposed, the international dateline slapped on top and a brilliant sun rising on the horizon. To its credit, the idea is simple and the message straightforward and unequivocal – even though it seems to suggest that New Zealand stands for once in its history at the centre of the world.

On reflection I now feel that this stamp lacks any real depth or inspiration. I repeat that the gimmickry of the microscopic lettering on the horizon ("First To See the New Dawn") positively mindless in this context. Stamps, stamp usage and stamp collecting are purely visual hobbies and a legend that you cannot read has no place in a postage stamp.

I realise that this is a fairly negative response to a stamp which commemorated an exciting event. Perhaps it's just that the excitement is over!

#### **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.*

### **Spirits and Guardians (9 February 2000)**

This set, which would also commemorate the Chinese Lunar Year of the Dragon, surely qualifies for Wordsworth's "heroic" definition. The artistic aspect of these very clever designs lies in the clear depiction of the characters portrayed – which are not, strangely enough, strongly Maori in essence but could quite reasonably be described as "universal". This is a very clever set of stamps portraying in six values the essence of Maori myth and legend in a way which is fully understandable to the Chinese or to any other race for that matter.

In such a setting it would be churlish to pick fault with the use of the country name "Aotearoa" with New Zealand relegated to tiny type. However, if you wish to gauge my true attitude to this set, check them off against the list of criteria at the beginning of this article. Frankly, it's difficult to see how they fail in any sense. Designer, Manu Smith, has excelled himself – I hope we see plenty more of this type of inventiveness and sheer artistic relevance in New Zealand stamp design in the future.

### **Scenic Definitives (6 March 2000)**

These four additions to the Scenic Definitives set are right up to the standard of previous designs and surely demonstrate the amazing detail and quality which can be achieved by modern photolitho printing methods with sophisticated screening. In this case, each design will stand up to microscopic examination of the various features of the scene portrayed and if it is pictorial integrity which you are after and you have a good magnifying glass, then these stamps are probably for you. The stamps, however, are small considering the vistas portrayed and while the face values are large and eminently readable, the name of each scene verges on the minuscule which is unfortunate. I realise that in such stamps which have to conform to small size restrictions to be fully usable on small envelopes, there is not a great deal of room to play around with. Overall worthy additions to New Zealand's Scenic Definitive range over the years.

### **\$1.10 Gold Round Kiwi (6 March 2000)**

Here we go again. A change in face value necessitated by new airmail rate to Australia. This is the first value change in the Round Kiwi and demonstrates the Stamps Business Unit's determination to keep this most definitive of definitives going into the future. As pointed out at the time it is a design change by dint of the increase in face value but I can only hope once again that New Zealand Post do not go too often to the well. After all would this not have been a chance to introduce another completely new design – related perhaps in some way – but offering collectors some variation.

#### **\$4 Kiwiana II Booklet (3 April 2000)**

In September Rob Talbot criticised this set and came up with some tongue-in-cheek conclusions about the similarity of the kiwis portrayed to kiwifruit. There was something honest and straightforward about the original “Kiwiana” set of designs in as much as they portrayed in rude simplicity some of the more familiar items which kiwis use in their day-to-day life. (I have still to fathom why these designs were so popular with kiwis because frankly they see enough of “jandals” to last a lifetime let alone use stamps portraying the things).

On to the current booklet: here in ten designs are portrayed some more icons of the New Zealand lifestyle. Unfortunately this time the icons as subjects of the stamp design seem to have been subordinated to what you can only be described as mutant kiwis recast as something that looks like kiwifruit. Even the kiwis (fruit or birds) leave a lot to be desired and you certainly wouldn't want to use them as a means to instruct overseas schoolchildren about either the New Zealand way of life or the kiwi bird itself. There's not much more to say really. You have to search for the icon, and even then once you've found it, it doesn't tie together with birds holding Anzac biscuits in their now revitalised vestigial wings and rammed up beaks that were quite clearly never designed to chew biscuits!

And by the way, doesn't Anzac have “Australian” somewhere in it – it's a bit like the pavlova really which I notice New Zealand Post tiptoed around without openly claiming it as a New Zealand icon. The argument over the pavlova – a sort of meringue cake with cream and fruit – goes back many years with both the Australians and the Kiwis claiming responsibility for it! Too hot to handle for New Zealand Post, that's becoming obvious.

But all in all this is a set that I regret fails dismally to get over its message to have relevance, interest – it doesn't even look good with its multicoloured jumble of images. The low point of this year's designs.

#### **On the Road (1 June 2000)**

Now here's a set that really does have relevance! If you go for a drive on New Zealand roads, even now, sooner or later it's likely that you will see most of these models still in use. This is not nearly as pronounced as it used to be in my own youth when the importation of cars was either a matter of money under the table or long waiting lists in an attempt to conserve overseas exchange in post war conditions. Some cars in those days literally went on forever getting new engines and everything else that fell off along the way to keep them roadworthy.

Not so today however, where, in New Zealand at least, the importation of second hand Japanese cars has supplied the bottom end of the market and the availability of new models from just about anywhere is fairly clear to see.

This is quite a well designed set really and certainly of interest to car buffs anywhere. There is the Volkswagon Beetle, the Mini, representing the most recognisable cars internationally, and of course these have dominated New

Zealand roads in their time just as they have everywhere else, giving extraordinary service. Probably less familiar to those outside Australasia are the Holden and less recognisable in the way the stamps have been designed are the Toyota and the Honda. Nevertheless the latter two are highly internationally recognised designs. Portraying part of the car (the front end in each case) presents some difficulties because to aficionados the front end is all you need but to those less familiar with these designs, or even of a later generation, they will not be quite so recognisable.

Their best feature, however, is their simplicity and straightforwardness, their monochrome approach and the willingness of the designer simply to get the message over simply and directly. Definitely a set which has to be said to succeed, although hardly a trail-blazer or a classic, and unless like me you spent some enjoyable times in a Mark 1 Zephyr – about the only six cylinder car you were likely to get your hands on – of some limited relevance.

### **Scenic Reflections (7 July 2000)**

Rob Talbot speculated at the time of issue that this set would figure among the “Best Design” Awards of the year – and it’s hard to argue with that. In this set the level of interpretation of each scene and the variety of techniques by which that has been undertaken, is impressive. For instance, in the 80c Lake Whakatipu, \$1.10 Mt Ruapehu and \$1.80 Lake Alexandrina, the colours and the scene are fully representational with all hues represented and features such as reflected sun, lake reflections of mountains, quiet buildings and backwaters by the lake, and so on, are entirely believable and evocative. In the 40c, \$1.20 and \$1.50 however, a more monochrome approach has been used allowing the scene to be bathed in an “ethereal hue” to revive Wordsworth. This is a set which is well up to the best that we have seen from New Zealand Post over the years, showing variety and approach, colour interest – fascination even. The sort of thing that portrays the very best of what New Zealand has to offer in terms of natural beauty to a world which hopefully longs to enjoy such things. These scenes provide a beautiful, if traditional, slot in a stamp-issuing programme for the year.

### **The Queen Mother – 100 Years (4 August 2000)**

As she is just about everywhere else in the world the Queen Mother is universally admired and loved in New Zealand and her image has enriched many people’s lives over several generations. No so familiar is her appearance as Lady Elizabeth Bowes-Lyon on the 40c but the memory of her trout fishing in New Zealand wearing pearls still causes amusement. What more can you say about a subject like the Queen Mother. The stamps are competently designed, images of her against a backdrop of typical scenery and activities. They have a New Zealand flavour that is relevant and I believe would provide interest for anyone collecting such issues anywhere in the world. In some ways they can be

seen as a good example of stamp designing, bringing home a real reference to New Zealand while highlighting the subject. Good stuff.

### **Olympic and Sporting Pursuits (4 August 2000)**

These designs are interesting and must have been very relevant at the time of the Sydney Olympics. There is a problem here however, in that the very stylised way of presenting each sport gives you a perceptual problem in trying to interpret the design and relate it to what the designer is trying to say. In a way, each design, because it is “shot” from an unusual direction, (after all who watches sportsmen performing in international competition from directly above their heads?). You have to look at these designs to work out which sport is represented, although of course the vertical legend at the side solves the problem for you if you care to turn the stamp sideways and look at that first. To me these are typically computer-assisted designs with bold colours chosen for contrasting effects and interest. To me they lack subtlety and once you’ve got inside the design, become completely representational without any nuances depicting effort, strain, victory, defeat, call it what you will. Regrettably these latter features are the very things that make the Olympics so fascinating for people who watch them – and most of course on TV where everything can be replayed, shown in close-up and savoured. There is little to savour in these designs once you’ve cottoned on to what they represent. Once glance and you have finished with them, which in my view makes them relatively unsuccessful. They are typical however, of modern stamp design and suggest to me that what was mentioned in the Newsletter some months ago by Lindy Fisher, that economics may triumph over personal subtlety in providing stamp designs in the future. The plea would have to be to New Zealand Post, when stamps are so profitable why not occasionally allow personal artistry such as was shown in the Spirits and Guardians issue earlier in the year. Heroic these ought to be – heroic they are not.

### **Christmas 2000 (6 September 2000)**

The technical details of this issue were discussed in the Newsletter at the time, where the odd feature of the designs bleeding off into the perforations to the left was discussed. They are indeed standard Christmas designs of a very traditional type, the likes of which have been seen in children’s Sunday School texts and no doubt owe a lot to early medieval illustrators whose concepts of angels, wise men, and the central Christmas characters of the Virgin Mary and Christ, were well established hundreds of years ago.

This makes this set to me good Christmas pot boiler stuff without actually introducing anything new. I regret to say that when you compare it with Lindy Fisher’s design of last year and you know the time it took her to produce it and conceptualise it, refine it and complete it, designs like this don’t stand up too well. The designer probably feels strongly for their subject but these are not

designs that you go back and back to still finding something more each time you look again.

### **Scenic Definitives 90c and \$1.20 (2 October 2000)**

More additions to this “theme” definitive set (when will it end?). The designs chosen in this case are unusually lacking in salient features. The shot of Rangitoto Island manages to make Rangitoto look like virtually any non-descript hill, mainly because of the extreme range and the scene of Lake Camp, South Canterbury – well what can you say – where is Lake Camp anyway?

Facetiousness aside, both of these designs do little to improve the series and bear all the marks of previously sidelined submissions brought out of retirement to fill gaps.

### **Children’s Health – Bears and Dolls (5 October 2000)**

This is an interesting, highly representational set. Dealing with the designs only let alone the ramifications of se tenant blocks, first day cover blocks, miniature sheets and so forth which have already been dealt with under the new issue service. A lot of children will love these designs with their “honest” depiction of slumping bears and dolls so familiar to our childhood. Even the \$1.80 has obviously been set up in the rocking chair, not by the designer, but by a child, itself holding a bear. I have nothing against this type of design because it conveys true images of childhood, much of which would be fully appreciated by children themselves. Let’s face it, stamp designs are for everyone, not only critical, analytical adults like yours truly and a set like this has been well conceived, well designed and nicely produced.

### **Threatened Birds (joint issue with France) (4 November 2000)**

This is an interesting issue continuing what is becoming a theme nowadays and that is joint issues with other countries. Particularly the “rapprochement” with France that this signifies – now well entrenched – is an important feature of the back-ground of the selection of this issue. Again, the birds are purely representational doubtless taken from good photographs except possibly the Black Stilt, the Stewart Island Fernbird, the Kakapo, the North Island Weka and the Kiwi. Looks as though New Zealand got the better of the deal! If these stamps were also issued in France, sales must have jumped because there are a lot of values and a lot of birds represented. The two French stamps also issued on the joint first day cover were available only as singles in mint on request. They too are nice designs, fairly obviously computer-assisted and representational.

These are all interesting, thematic stamps which will no doubt will be quickly snapped up by the appropriate collectors worldwide, particularly in France and New Zealand.

## The Verdict

Not a signal year for New Zealand stamp issuing I'm afraid. There are a lesser number of issues – which many will welcome and for which Newsletter has pressed for some time.

The only truly impressive design in every respect to me is the Spirits and Guardians issue which has been produced by a mind, not only with full understanding of the cultural aspects, but surely of the universality of what they signify. Reprints of Round Kiwi stamps jostle with the redeeming features of the Motor Vehicles, The Queen Mother and the Health stamps which do, I may say, break new ground and do bear the marks of careful thought, planning and pitching to an appropriate and identifiable market.

### Another "Paper Curl" flaw is discovered but...

#### How many have been destroyed as damaged goods?

We were pleased to receive a letter from Mr R D MacDiarmid of Mosgiel, NZ together with his used stamp (40c "Chilly bin" from Kiwiana II) exhibiting the same flaw as we described in last month's article (page 6). He had been puzzling over his stamp for three months as he was "struck by the absence of any damage to the surface of the stamp."



As Mr MacDiarmid noted it is easy at first sight to suspect in a used stamp, damage which occurred somewhere in the train of collection, sorting, cancelling and delivery. I examined his stamp under various magnification and light levels and confirm his observation of nil damage to the stamp paper.

Perhaps the simplest test without magnification is holding the stamp at an angle to the light source and observing no change to the light reflecting from the highly calendared paper surface. Under the highest powered magnification (30x) it was easy to see the seepage of colours through the paper curl into the otherwise white area of the flaw.

Mr MacDiarmid's persistence included various experiments to duplicate the effect on other self-adhesives. He dragged, for example, the corner of a seven pound weight over a "Tory Channel" stamp but all efforts failed! However his choice of self-adhesives may be well-chosen. The paper is quite different to the usual "sheet" stamp paper being highly sized, calendared or both. Indeed the "paper curl" may have originated from the stamp paper itself.

It is, therefore, tempting to support that this is a class of flaw peculiar to self-adhesives. I am not keen to wager anything in this direction and have this nagging memory of screwing up similar stamps as damaged goods. How about you?

## FIFTY YEARS AGO

by Campbell Paterson

From the Newsletter - January 1951

### CANTERBURY ISSUE

The new set does not appear to meet with much approval from those whose opinions I have heard. Criticism is directed more against the shades used than the designs but it is fairly generally agreed that the latter are not as attractive as in the Otago issue. The choice of colours is difficult I know, especially when the printing is done 13,000 miles away, but it is still hard to understand why, in the case of the 2d, two such mutually antagonistic colours as vermilion and carmine should have been combined. I am told that the idea was to convey the impression of sunlight shining on the "Pilgrims" as they topped the Bridle Track over the Port Hills. My own inclination would have been to depict them in a very pale grey, as befitting ghostly figures, and this shade would have combined well with the carmine border. The 6d stamp is a very heavy design, definitely spoilt by the redundant trees on either side. The shades in the 1/- are anaemic and the aeroplane seems to me to be justified only if it is deemed necessary to occupy every available space. No doubt it is intended to convey a modern touch. The 1d is probably the best of the set and the 2d the worst – once again, as in the Otago set, the most commonly used stamp is the least attractive. However, it is easy to stand on the sidelines and criticise.

### VARIETIES

Very few varieties have been reported. Mr R Herbison showed me two distinct thicknesses of paper in the 2d, the thicker being an unusually heavy paper. Mr R A Dexter reports some re-entries of a very minor nature in the 6d and two rather better in the 1d. These latter are R12/2 affecting the little shield at top left and R12/6, the horizontal lines below "LAND".

### NEW DISCOVERIES

#### **2d + 1d 1950 Health Invert. Wmk**

As opposed to the case of the companion green stamp, where a number of sheets with inverted watermark have been reported, there has been a report of one sheet only in the higher value. It was, I understand, found at Dannevirke.

#### **1d George VI green, Invert. Wmk**

About a year ago a sheet of this was found and copies distributed by an Auckland firm. Now another sheet has been found, in the South Island. The shade differs slightly from the earlier sheet. The paper is the "Tokelau", or "equal parts", grade and the Plate is No. 105.

*4c on 8c (Josephine Bruce Rose) 1979/80 Provisional*

### In 20 years this is the only offset to emerge in this issue – and it's a good one!

Provisionally (pun intended) this stunning error will be Catalogued as PA30a(V). We were immediately taken with its strong impact, so desirable in an offset error. The original issue, i.e. PA8a before surcharge, was prominent in the number of offset variations discovered. There was a single yellow (buff) colour offset and most permutations of two from all four colours. However, none have previously been recorded for the provisional overprint.

What at first appeared to be red and green colours offset was discovered, under magnification, to also include the black. It was for this reason, with the folds of the rose petals strongly shaded with black, that this magnificent offset had so much impact.

Another point of interest is that the surcharge had been partially (lightly) offset too though some four years later. In truth it was more likely to be a set-off from drying ink transferred from the adjacent sheet rather than offset from the impression rollers of the printer. Even so it is amusing to suggest that this could be an offset of red, green, black and black!

The provenance is good, the sheet having been in the possession of one person since its original discovery. We were able to acquire only one block (the last) of three full and three partial with right (from the front) selvedge. Together with the owners recollection of the sheet containing approximately 20 full and 10 partial we can deduce from the small block that the line of demarcation went from R1/5 to R8/10 and offset on the back of the stamps in the top right corner. However, there cannot be any offset value markings extant because the top (and left) selvedge was removed prior to surcharging.

## **RECENT NEW ZEALAND AUCTION REALISATIONS**

### **John Mowbray International – Wellington, October 2000 Auction:**

This was the eighth annual auction, previously run by Stanley Gibbons New Zealand Ltd, now operating under the auspices of John Mowbray International. The sale had over 1200 lots, mostly New Zealand, with a high total estimate.

Highlights: To start with five collections:

A good to very fine mint and used collection in six volumes, Full Face Queens to Moderns, well written up with specialisation in 1898 Pictorials, George VI, QEII and 1960 definitives. This sold at the reserve price of \$14,000 – still a most impressive sum for this six volume New Zealand collection. A collection of ten flight covers 1920's to 1940's, USA to New Zealand, obviously including some scarce flown items, estimated at \$250 realised \$775. A collection of 215 flight covers 1929 to 1935, mostly New Zealand but some other countries including numerous Smiling Boys estimated at \$2,500, this sold at \$4,800. A collection of 85 flight covers 1930 to 1935, nearly all New Zealand again including many Smiling Boys, estimate \$1000 sold \$2,000. A collection of 23 flight covers 1938 to 1940, detailing the Empire Airmail Scheme and TEAL Flying Boat Services with much extra material, timetables, photographs, etc., estimated at \$225, realised \$625.

Moving on to the Full Face Queens, Marcel Stanley's re-entry collection arranged by plate position, values 1d to 1/-, each re-entry illustrated by enlarged photo with detailed notes on identification. This marvellous collection which also included double impressions, blurred impressions and dry prints, sold for \$40,000. This is without doubt a testament to the very high philatelic reputation still enjoyed by the late Marcel Stanley.

A specialised used collection of 140 Chalon Heads, including two 4d Roses, and three pairs and a single of the 1/- imperf. NZ watermark **A6h**, estimated \$1500, realised \$4,200. And a further collection of 68 FFQ 1d to 1/- including a 4d Rose, estimated at \$500 sold \$1150. Eight notable individual FFQ lots: **A1a(x)** 1d London with Cancelled obliteration across one corner, one of six of each of the London Prints presented to Sir Rowland Hill by Perkins, Bacon & Co., this copy three margins small thin on back realised \$16,000. **A2a(z)** 2d London on large piece tied by barred numeral 9 postmark, with New Plymouth and Wellington postmarks. This is the fifth earliest recorded use of a New Zealand stamp, estimate \$1250, realised \$1,500. **A5b(1)** 6d imperf large star, black- brown four margins, mint sold for \$1,600. **A5b(5)** ditto red-brown mint sold for \$1,550. **A6a** 1/- London, a fine used copy close at right, realised \$5,000. **A6d(3)** 1/- imperf large star yellow-green, mint sold for \$1,850. **A6e(3)** 1/- perf 13 large star, mint estimated at \$600, this copy sold for \$1200. **A6h(1)** 1/- imperf NZ watermark, mint sold for \$1,850.

Two coil lots: **GS1a** 1d Universal Dickie machine, imperf top and bottom, roulette 9½ from the Dot plate, fine used, sold at \$500. A complete coil of **J1a** 1d Dominion stamps believed to be the only coil roll still in existence, from plate 13 including **J1a(q)** R10/19 Q flaw and **J1a(p)** R9/19 ship's bow split flaw, estimated at \$750, this sold for \$1050.

We then had two copies of **S2b** 1906 1d Claret, the first a fine UHM copy described as being in exceptional condition, estimated at \$15,000, this sold for full current Catalogue \$20,000. The second, a presentable copy hinged mint with three thinned perfs sold for \$7,000.

Moving on to Health stamps: **T15b(y)** 1943 Triangulars, lower right selvedge corner block of four, pair imperforate between on cover ex the Amir of Bahawalpur, this sold at estimate for \$35,000 – a fabulous rarity. Next came no less than seventeen Teddy Bears, **T68a** three blocks of four, one with left selvedge, one with top selvedge and one a barcode block, all sold for \$5,000 each and three singles selling, one for \$1175 and two for \$1125. Also a self-adhesive single **T68b** sold for \$3,200, this against an estimate of \$2,000. The only unsold Teddy Bear was a copy with very minor crumpling in frame as presented to a children's hospital, this remained unsold.

An early 1921 New Zealand flight cover from the Canterbury Aviation Company with Aerial Post cachet, realised \$2,300.

And finally two Pigeon-Post lots. A collection 1898 to 1958 including Mr S H Howie, of The Original Great Barrier Pigeongram Service's, 2nd prize certificate for his pigeon, and numerous agency envelopes for the flimsys, plus other items, estimated at \$300 sold for \$675. And finally VP3 used on complete flimsy, the Pigeongram overprint on Special Post stamp, from 1899, sold for \$8,500.

### PERFECT UNHINGED MINT

Here is a listing of very fine, well-centred, perfect unhinged mint Post Office condition stamps. This list is absolute – any item in any way the slightest amount less than 100% has been left out. You have our assurance on that!

<b>1898 Pictorials</b>		<b>UHM</b>				
100 (a)	<b>E1a 1898 ½d Mt Cook</b>	(1) purple-brown \$ 22				
		(2) purple-slate \$ 22				
		(3) blackish purple \$ 35				
(b)	<b>E2a 1898 1d Lake Taupo</b>	(1) blue & yellow-brown \$ 16				
		(2) blue & chestnut \$ 16				
		(3) blue & chocolate-brown \$ 35				
(c)	<b>E3a 1900 1d White Terrace</b>	(1) crimson \$ 60				
		(2) rose-red \$ 60				
(d)	<b>E4b 1907 1½d Boer War</b>	pale chestnut \$ 50				
101	(a)	<b>E5a 1898 2d Pembroke Peak</b>	(1) brown lake \$160			
			(b)	<b>E6b 1902 2d reduced p.14</b>	(1) dull purple \$ 35	
					(2) purple \$ 35	
	(3) reddish-purple \$ 35					
	(c)	<b>EO6b 1907 2d Official</b>	(1) purple \$ 40			
			(2) red-purple \$ 40			
	(d)	<b>E7a 1898 2½d Lake Wakatipu</b>	(2) sky-blue \$ 35			
			(3) grey-blue \$ 35			
			(4) dull blue \$ 35			
			(2) dull blue \$ 60			
	102	(a)	<b>E9a 1898 3d huias</b>	(2) deep yellow-brown \$ 90		
				(b)	<b>E10a 1907 3d reduced p.14</b>	(1) brown \$215
		(c)	<b>E10b 1908 3d reduced p.14 x 12¾- 13¼</b>			(1) brown \$175
						(2) yellow-brown \$175
		(d)	<b>E10c 1908 3d reduced p.14 x 15</b>	(1) brown \$175		
	(2) yellow-brown \$175					
103	(a)	<b>E11a 1898 4d White Terrace</b>	(1) dull rose \$ 70			
			(2) deep rose \$ 70			
			(3) bright rose \$ 70			
			(4) lake rose \$ 70			
	(b)	<b>E12a 1899 4d Lake Taupo No wmk p.11</b>	(4) greenish blue & bistre- brown \$ 35			
			(c)	<b>E12b 1902 4d Lake Taupo wmk'd p.11</b>	(1) deep blue & chestnut \$ 35	
	(2) deep blue & yellow-chestnut \$ 35					
	(d)	<b>E12c 1903 4d Lake Taupo p.14</b>	(1) deep blue & deep brow \$ 35			
			(2) blue & yellow-brown \$ 35			
			(3) deep bright blue & chestnut \$ 35			
			(4) blue & pale brown-yellow \$ 35			
	(e)	<b>E12f 1908 4d Lake Taupo p.14 x 12¾ - 13¼</b>	blue & yellow-brown \$ 105			

			<b>UHM</b>
	(f) <b>E13c 1903 5d Otira Gorge</b>	(1) red-brown	<b>\$ 100</b>
	<b>wmk'd p.11</b>	(2) deep brown	<b>\$ 100</b>
	(g) <b>E13d 1906 5d Otira Gorge p.14</b>	(1) brown	<b>\$ 100</b>
		(3) red-brown	<b>\$ 100</b>
104	(a) <b>E14a 1898 6d Kiwi London</b>	(1) green	<b>\$ 270</b>
		(2) deep green	<b>\$ 270</b>
	(b) <b>E14e 1902 6d Kiwi s/w wmk p.11</b>	(2) rose-red	<b>\$ 100</b>
		(4) carmine-pink	<b>\$ 100</b>
	(c) <b>E14g 1906 6d Kiwi p.14</b>	(1) pink	<b>\$ 100</b>
	(d) <b>E15a 1907 6d Kiwi reduced p.14</b>	(4) deep rose-red	<b>\$ 225</b>
		aniline pink (unlisted)	<b>\$ 225</b>
	(e) <b>E15c 1908 6d reduced p.14 x 15</b>	(1) carmine-pink	<b>\$ 225</b>
	(f) <b>EO15c 1909 6d Official p.14 x15</b>	(1) pink	<b>\$ 660</b>
105	(a) <b>E16b 1899 8d War Canoe</b>	(1) deep blue	<b>\$ 115</b>
	<b>No wmk p.11</b>	(2) Prussian blue	<b>\$ 115</b>
	(b) <b>E16d 1907 8d War Canoe p.14</b>	(1) steel blue	<b>\$ 115</b>
		(2) deep blue	<b>\$ 115</b>
	(c) <b>E17b 1899 9d Pink Terrace</b>		
	<b>no wmk p.11</b>	(1) purple	<b>\$ 145</b>
	(d) <b>E17d 1906 9d Pink Terrace p.14</b>	(1) purple	<b>\$ 145</b>
		(2) reddish purple	<b>\$ 145</b>
	(e) <b>E19b 1908 1/- Kea &amp; Kaka</b>		
	<b>reduced p.14 x 15</b>	(1) orange-red	<b>\$ 600</b>
106	(a) <b>E20c 1902 2/- Milford Sound laid paper p.11</b>		<b>\$ 650</b>
	(b) <b>EO20e 1907 2/- Official</b>	(1) blue-green	<b>\$ 450</b>
	(c) <b>E21a 1898 5/- Mt Cook London print</b>		<b>\$1000</b>
	(d) <b>E21e 1906 5/- Mt Cook s/w wmk p.14 red (shades):</b>		
	two nicely different red shades available, one with		
	right selvedge	Each	<b>\$1050</b>

### First Sideface Inverted Watermark

Shown to us recently by Mr P Gilmour of Exeter, Devon, was a fine used copy of the 1/- Green First Sideface, perf 12 x 11½, this copy having the normal watermark W3 inverted. This is a most interesting discovery from Mr Gilmour and will be Catalogued in the next available supplement to the CP Catalogue as C6c(z).

We are always grateful to all CP Newsletter readers for advising us of their new discoveries, so please 'don't be shy', if you have anything in your collection that you think is not listed in the CP Catalogue we want to know about it! Our thanks go to Mr Gilmour for alerting us to this new discovery.

"My thanks for the prompt payment of your cheque. I think I have been very privileged to deal with your firm judging by some quotes I have received" - (M.I. -Auckland)

## RECENT PURCHASES

- 570 **J8a 1d Dominion Wiggins Teape** paper flaws:
- (a) **(V) plate 12, R3/1 feather flaw U** (Cat \$90) U \$ 60
- (b) **(U) R9/23 broken N flaw** U \$130
- (c) **(T) top frame flaw** U \$ 50
- 571 (a) **K5g 4d KGV** plate 44 perf 14 x 14¼. Block of four used \$ 20
- 572 (a) **L7a 4d Mitre Peak**, strip of three showing LV7a R7/8 and R7/10 retouches to the i of Mitre, the two different plate variety stamps UHM, LH on centre unit \$ 60
- (b) **LO7e(y) 4d Mitre Peak Official**, strip of three showing re-entry frame plate 2B, R4/1 (LV7g) UHM \$ 38
- LO7e 4d Mitre Peak Official**, p.14 x 14½ plateblocks:
- (c) **Plate 2B** UH \$ 60
- (d) **Plate 2B** (one extension perf hole) UH \$ 60
- (e) **Plate 2B** plate no. only half printed UH \$ 60
- (f) **Plate 2B** plate no. only half printed (one extension perf hole) LH \$ 30
- 573 (a) **S6a(z) 1913 Auckland Exhibition** 1d slot machine issue used with Exhibition postmark, still with some remnants of double gum, clearly showing slot machine characteristics (Cat. \$300) U \$250
- (b) **S6a(x) 1913 Auckland Exhibition** 1d R3/1 feather flaw. Used with heavy Exhibition postmark but clearly showing flaw (Cat. \$275) U \$190

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5 / 1, 5, 7

6 / 3

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