

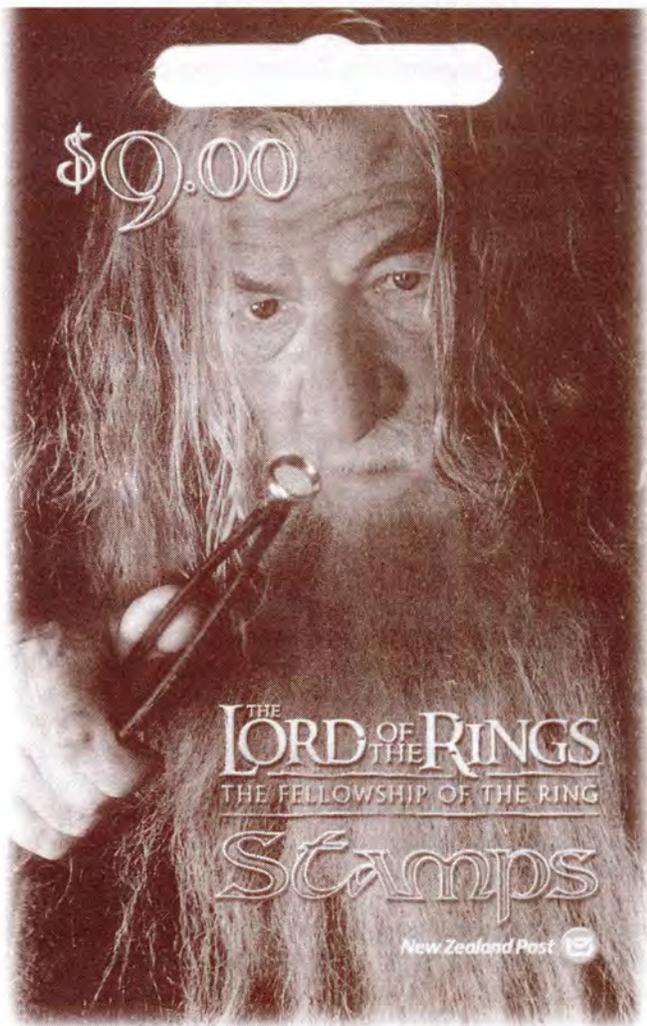
CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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CP'S NEW ZEALAND STAMPS WELCOME TO OUR TRADITION

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NEW ISSUES AND VARIETIES

by Rob Talbot

Penguins (7 November 2001) – New Zealand and Ross Dependency

Good clean design and photographic images well chosen will ensure this issue's popularity especially with the many thematic collectors. This also maintains the high standards and good design combination of recent Ross Dependency issues. Though nominally issued under two different "flags" the consistent design clearly indicates NZ Post's desire to conscript New Zealand collectors to Ross Dependency too.

Technical details also cover both issues. Stamps and FDC's were designed by Comm Arts Design, Wellington. All stamps were printed by Southern Colour Print, Dunedin in litho by four-colour process. Perforation gauges 14.3 and mesh is vertical on red phosphor coated paper from De la Rue.

| | | |
|------------------------------|--------|----------------------------|
| Designs are for New Zealand: | 40c | Rockhopper Penguins |
| | 80c | Little Blue Penguin |
| | 90c | Snares Crested Penguin |
| | \$1.30 | Erect-crested Penguin |
| | \$1.50 | Fiordland Crested Penguin |
| | \$2.00 | Yellow-eyed Penguin |
| Ross Dependency: | 40c | Emperor Penguins – Lovers |
| | 80c | Adelie Penguin – Cute |
| | 90c | Emperor Penguin – Hooligan |
| | \$1.30 | Adelie Penguin – Bathing |
| | \$1.50 | Emperor Penguin – Toffs |
| | \$2.00 | Adelie Penguin – Playtime |

Christmas (7 November 2001) Self-adhesive Booklet

All technical and designer notes are unchanged from the self-adhesive roll issued 5 September 2001 and described in November 2001 Newsletter. Other than by backing paper the stamps in roll and booklet are not differentiated.

Lord of the Rings I – The Fellowship of the Ring (4 December 2001)

Having read the books and the Hobbit, all twice, and at time of writing eagerly waiting to see the film you will understand this description will probably be coloured by my enthusiasm for Tolkien's work. As the book was and the film is being released in three parts so will be the issue of stamps. NZ Post is the only postal agency with rights to images from Peter Jackson's film. To the best of our knowledge only Great Britain (in the 1990's) has commemorated "The Hobbit" and "Lord of the Rings" (LOTR) has not been featured before on stamps.

Peter Jackson, the director of all three parts of the film LOTR, is a New Zealander who had already been noticed for his previous work but now has stamped his mark in world film history. LOTR has created and will presumably continue to create box office records.

Because, with the exception of parts of the sound track it was made **entirely** in New Zealand, including special effects, we have taken particular national

pride in this film. The natural scenery, manifested in great variety, is identifiably New Zealand. Wellington has re-named itself “Middle Earth” and our tourist industry is strongly touting for teeming Tolkien tourists against the justifiable competition from its UK counterpart.

Jackson has certainly played his part in national promotion by using NZ wines and food at the various premieres and, of course, with this issue of stamps. Perhaps too, with his Kiwi casual dress sense and habit of walking around the set with bare feet. Some of those who have witnessed this have proposed that this is due to Hobbit bloodlines.

At first – and perhaps second – glance this issue does look as if NZ Post have gone for an overkill! With the exception of a prestige booklet most stamp formats are included. For example the miniature sheets are six in number, one per value and with one stamp per sheet. Sold as a set of six with a wopping premium 43% over face value this does nothing to endear the **stamp** collector rather than the Tolkien fan. A similar 41% premium is asked for the presentation pack containing FDC (gummed stamps), set of 6 M/S and strip of six values of self-adhesive stamps (more of which later!).

Remaining formats are effectively at face value with a reasonable and proper charge for the envelope of the FDC's. But if you thought we had finished with miniature sheets, wait – there is more! The gummed stamps (all values) are available in sheets of 25 and the 40c value in even smaller sheets of 10. We call the smaller size a “sheetlet” to distinguish it from sheet and miniature sheet. As a final twist (for NZ based collectors at least) you can only obtain it from “Books & More” – a major NZ Post franchise – or the Philatelic Bureaux in main centres. Sadly there is no true philatelic variation in gummed formats. Take a single stamp from any miniature sheet, sheetlet, or sheet and there is no difference.

The self-adhesive formats are more interesting however. A booklet is the basic self-adhesive format but, as usual, to cater for the manufacture of FDC's there is a strip of 1 x 6 values cut from the jumbo roll used in that process. Because two designs (90c and \$2.00) are in landscape and the rest are in portrait formats but all aligned in the same direction in the booklet, the two landscapes are vertical mesh whilst all others are horizontal. Note that there are 4 x 40c and 2 x 90c plus all other values to make a total of ten stamps in the booklet. This has created the highest face value booklet to date not including prestige booklets.

The jumbo roll strip features stamps with the design and mesh vertical. Therefore only 90c and \$2.00 values cannot be differentiated between booklet and Jumbo roll when off the backing paper, i.e. used.

One other variety exists as a result of the Jumbo roll manufacture. The special 2-layer self-adhesive paper is printed in large sheets and then die cut with “perforations”. In addition to the stamp designs the “Lord of the Rings” logo was printed beneath the two landscape designs. That is to say on the stamp paper layer and not on the backing paper. For Jumbo rolls the excess stamp paper, (called “skeletal trim”), is stripped from the sheet leaving only the stamps themselves adhering to the backing paper. The printed and stripped sheets are then guillotined into strips which are joined end to end to form a continuous roll many thousands of stamps long. For distribution purposes strips of six stamps were cut from the Jumbo rolls by hand for sale to collectors who wanted sets as opposed to booklets however, these strips are not the same as those included in the presentation packs!

Before the skeletal trim of these jumbo roll sheets was removed sheets were reserved and neatly guillotined into strips of six stamps. Because all the stamp paper remained, “Lord of the Rings” logos appear beneath the two landscape designs! In addition to being included in the presentation pack limited quantities were made available to philatelic bureaux but not otherwise generally available to the public.

Did we say “overkill”? The reality is that this will be a hugely successful issue for NZ Post. The miniature sheets, with the stamp design shown in situ from the scene in the film from which it came are a little short of brilliant.

The combination of excellent design and philatelic interest would be enough to make this issue popular with collectors. That the theme is “Lord of the Rings” judged recently as the most popular of the 20th Century will make this a NZ Post milestone. In the short term at least this is confirmed because, after only one month from issue date, two values \$1.50 and \$2.00 are sold out! Long term stamp collectors will judge its success.

Stamps, booklet, M/S’s and FDC’s were all designed by Sacha Lees of Weta Workshops, Wellington who were heavily involved in the making of the film and its promotion. Southern Colour Print made a great job of the printing as usual in litho using 4 process colours. Paper types are De la Rue 103gsm red phosphor for gummed stamps and JAC Non DC PS1 B1000 PSA stamp paper for the self-adhesives.

For gummed stamps of all formats perforations gauge 14.4 x 14 with mesh horizontal for portrait and 14 x 14.4, mesh vertical, for landscape designs. Self-adhesive booklet perforations are 10.1 x 10.3, mesh horizontal for portrait and 10.3 x 10.1 mesh vertical for landscape. Note that both forms of self-adhesive strip are from the same printing for Jumbo rolls and there is no change in perforation gauge but all designs are vertical mesh.

| | | |
|--------------|--------|--------------------------------------|
| Designs are: | 40c | Gandalf & Saruman |
| | 80c | The Lady Galadriel |
| | 90c | Sam & Frodo (Landscape) |
| | \$1.30 | Guardian of Rivendell |
| | \$1.50 | Strider |
| | \$2.00 | Boromir, son of Denethor (Landscape) |

REPRINTS

Scenic Definitive 10c and \$1.00 2-Kiwi Reprints (April? And/or July? 2001)

Technical details are unchanged from first and second printings but paper variation is visible under UV light for these issues in general.

It is unclear in the case of at least the 10c (PE2a) whether the 2-Kiwi reprint first appeared in the March/April 2001 period and was then reprinted in July **without change to the indicator** (see also the \$4.00 booklet reprint below). Our observations strongly suggest that the good work of indicating printings with black Kiwi silhouettes has been quietly dropped. We will endeavour to ascertain discernible printings but greatly rely on our customers and friends to pass on their observations. In the light of the current possible policy change by NZ Post this is a good time to carefully check all material coming your way.

Self-adhesive Scenic Definitive Booklets (March? 2001)

Threatened Birds and NZ Stamp Collection 2000 adverts

Received by a collector in March 2001 but not discovered by us until November 2001. There are no reprint indicators, (e.g. change of advertisement or "Kiwis". However a significant change has created a new variety. **There is no phosphor tagging** - easily confirmed with the naked eye. There is also a paper change which is not easy to distinguish despite a whiter colour and finer mesh. Surprisingly, since NZ Post's automatic sorting machinery needs to read it, there is no phosphor coating visible under UV light. We surmise this may be due to a change in phosphor from that reacting to long wave UV to that reacting to short wave. In the second case there is, I am told, an after-glow when the UV light source is removed.

THE ANNUAL REPORT OF TRANSEND

Readers of the Newsletter will be quite familiar with the name of Transend, the international consultancy arm of New Zealand Post. In the face of the huge increase in the use of electronic communications throughout the world, Transend has proved that there is a need for a consultancy serving postal administrations around the world and Transend's external earnings go some of the way to compensating New Zealand Post for the loss of postal business.

Above all, however, the annual report of Transend is required reading as a remarkable window on the structured way in which New Zealand Post is approaching its problems as a State Owned Enterprise and indeed the way in which it recognises and categorises those influences. Much of what is contained in the report is of limited interest to postal historians and philatelists, but a selection of observations from the report serves to give a valuable insight into current trends.

A sampling: -

- * Transend's operating revenue (previous year) was NZ\$180 million (\$169 million) and international consultancy activities produced NZ\$27.7 million or 15.4% of the total (\$23.5 million).
- * In a "best estimate" of market share, Transend postulates that it provides, currently, a staggering 56% of global postal services consultancy.
- * A major problem identified by Transend is the decline in the world letters market which in turn has generated increased parcel traffic and time-sensitive document delivery services both areas in which many postal administrations lack expertise. "Integrator" companies have built formidable businesses filling this gap. Postal administrations have not worked together on considerations such as security, speed, tracking information or time-sensitive delivery for products passing one geographic border to another. This is where "Integrators" have seized their opportunity. Transend itself is grasping the opportunity for consultancy services to postal administrations in coping with this problem.
- * The market is moving towards the formation of large global

alliances between postal administrations as a consequence; geographic barriers to entry are lowering; through alliances new opportunities are emerging and costs may be reduced; global brands are being developed which are more powerful than any single entity could create alone.

- * Communication trends are identified in the huge increase in the use of mobile phones; the increase in the proportion of senior citizens in populations which are in turn the fastest growing age segment visiting the internet; the accessibility of technology is reaching whole new populations, in the developing world, opening new markets; 55% of children surveyed said they would prefer to communicate on line than use the telephone.
- * New Zealand reflects all of these trends except that mail sent to New Zealand has grown in volume, both of letters and parcels through UPU channels.
- * As was originally predicted in CP Newsletter at the time of postal deregulation in New Zealand, bulk volumes of mail handled in New Zealand, outbound, are down due to extreme competition. This is a direct result of the targeting by courier companies of this segment of the mail.
- * Population trends identified by Transend include: by 2025 two thirds of the world's population will live in urban areas; population growth is slowing in developed countries; population growth is increasing in third world countries; half the world's population subsists wholly or significantly on rice; the proportion of older people to younger people is increasing in developed countries; around the world every minute there are 250 births and 105 deaths, every hour the population increases by 8,741. Clearly these are not meaningless statistics. Transend is well aware of their influence now and in the future on postal and communications strategies.
- * Much of the threat from Integrators (aka Courier companies) arises from their ability to cherry-pick key strategic customers to maximise marginal opportunities. Allied to the increase in globalisation and the strength of multinational companies this presents a formidable challenge to all postal administrations.
- * Transend makes the key observation that "many postal administrations are still hampered by out-dated business models with processes and rules based on inter-governmental or Treaty-based model, which is not commercially focused and as a result, inefficient". Hence enterprise reform is a key component of the structural change process.
- * The necessity for postal administrations to compete for scarce public funds with other government departments means that many have suffered from a lack of capital investment. Automation and modernisation of processes are a key requisite in the progressive development of the postal business; clearly this becomes a huge political challenge in many countries.
- * Technology has empowered the end user (Internet surfer), shifting the power base away from the manufacturer or service provider

(postal administration). This is an interesting concept in that modern technology seems to have cut out the “middle man” (postal administration) with consequent economies.

- * Postal companies once believed they had a natural monopoly. This complacency leading to a “we know what they want” attitude has compounded the previous problem.
- * Transend’s analysis of the international market clearly shows that the integrators have gained the high-value market leaving the high volume, low-value segment of the market to the postal administrations.

Transend’s Annual Report offers an impressive insight into the quality of strategic planning which they are bringing to bear on advising the world’s postal administrations. Above all they favour strategies leading towards independent commercialisation; separate owner/operator and regulator roles; and enterprise reform, restructuring administrations on a fully accountable private sector model; introducing private sector skills in personnel and development procedures.

As a window on the state of the world postal market in the year 2001 Transend’s Annual Report is a document worth obtaining and reading carefully.

IRRADIATION AND PHILATELY?

Dr Brian W Pengilly, CP client and scientist has pointed out that there is a move by the US Postal Service to run mail through electron beam irradiation to kill potential bacteria as a consequence of the anthrax contamination in New Jersey. He writes “I suspect no-one has data concerning the impact of such irradiation upon stamps. Is it possible that stamp colours could be changed and that adhesives could be cross-linked and embrittled. Is anyone studying this potential problem?” Subject to letting things “come out in the wash” it is difficult to answer this question. Irradiation is used for the treatment and longer preservation of fruit, vegetables and foodstuffs. To date we have no report of any affect on natural dyes in natural products by irradiation. Many of the traditional dyes in stamps were of natural origin; beyond that who knows? Let us know if you have a contribution which will help satisfy Brian’s question.

PLASTICS AND STAMPS

A timely update on the compatibility of plastic mounts and storage products and their long term effectiveness and safety when brought into contact with stamps.

The Philatelic Exporter (U.K.) for November 2001 contained an extremely relevant article on this much vexed subject. Written by William E Souder Phd, Chief Scientist of StampLabs, it gives a revealing insight into the background to the production and use of these products and as such provides information that all collectors should be aware of.

Dr Souder begins by pointing out that although plastic film in its various forms provides an ideal storage medium for stamps, they have often been the subject of unwarranted criticism and attack. None of the plastics he points out available to manufacturers of these products is specifically designed for stamps. The philatelic market for such products is a relatively small niche for today's highly automated plastics film manufacturers; therefore philatelic products are necessarily fabricated from plastics that have been carefully engineered – but for other uses.

The Threat. There are dangers in the use of PVC (polyvinyl chloride) and collectors who have stock books and mounts and containers made of early plasticized PVC should listen carefully! This type of material used for shower curtains, wrapping films and many other every-day products was made with the addition of plasticizers to the PVC polymer. Even modern but vastly improved plasticizers however, cannot be completely relied on to stay put. Older plasticizers produced effects of buttering, softening and sticking of printed papers and are a result of a migration of the plasticizer out of the polymer blend and on to the paper pages. These hideous plasticizers dissolve inks, saturate paper with an oily residue. Plasticised PVC should never be used for storing stamps and covers, and where it has been used many collectors will be familiar with the reversed image of the stamp on the plastic film produced by the ink transfer phenomenon – resulting in the destruction of the stamp or cover. Modern PVC philatelic products are made from unplasticized PVC films (uPVC). These films are safe for stamps and covers.

Dr Souder commences with a practical approach; not to use anything more than ten years old. Identification of individuals items is difficult and some may still be of pPVC even in some dealer's stocks.

Polypropylene (PP) is a popular film for making philatelic products. PP appears in various forms but without going into a lot of detail, neither PP nor its close relative OPP (oriented polypropylene) seems to have created problems long-term with stamps. PP pages are available from photographic equipment retail stores and the photographic industry has the most stringent standards for films.

Dealing specifically with uPVC products he makes the following points:

- * The slight plastic smell from uPVC is from a temperature stabiliser that keeps the film stable up to a very high temperature. It is harmless.
- * New PVC films do not degrade into hydrochloric acid at room temperatures. The film only degrades when 300°F critical temperature is reached and even then hydrochloric acid is not produced.
- * Moisture has no effect on the PVC polymer.

The PP film has also been subject to numerous criticisms it seemed. Myth has it that it flows at low temperatures, has a lower clarity than some other films and is a fire hazard. In fact it is a fire retardant and none of these claims is relevant to philatelic application. PP has to reach 125°F (52°C) before any damaging changes take place. However, PP must be of photographic quality and not include plasticizers and other additives that can harm stamps.

Thus PVC and PP are safe for philatelic used and are described as “today's workhorses of philately”. They are inexpensive and readily available, easy to work with.

Of greater concern is the use of polyethylene terephthalate (PET or polyester, or 'Mylar'). One version of Mylar (produced by DuPont) is the standard film used by libraries and museums and is regarded as a comfortable "archival" film. Unfortunately "archivalness" according to Dr Souder cannot accurately be measured and the colloquialism is thus unscientific and unreliable. Mylar is relatively expensive and is not readily fabricated into stock pages and so forth. PET has been used in association with black paper pages but the danger comes from the paper itself and the gum used rather than the PET.

Polystyrene and polystyrol commonly used for stamp mounts and sleeves, has often attracted criticism. Polystyrene mounts can shrink but significant shrinkage of this film does not occur below 130°F (55°C). Some poor and inexpensive polystyrene mounts interrupt air circulation and these can create problems with moisture retention leading on to rust, mould and mildew. Polystyrol it seems is a better product. Squeezing or packing too tight can produce adverse results.

Another problem with polystyrene is that it degrades in contact with automobile exhausts, oil burners and petroleum effluents. Stamps stored in garages may well suffer damage, and oil heated basements are also to be avoided.

All plastic products have the characteristic of becoming scratched with use and this is harmless even though it may appear unsightly (sometimes being mistaken for a white deposit). Plastic products also create static electricity and attract dust and grit. It is wise to replace such products from time to time.

Dr Souder concludes with some pertinent rules for collectors in using plastic storage products.

- * Never pack stamps and covers tightly in plastics, particularly where the ink is raised above the surface of the item being stored. This can result in ink transfer under pressure.
- * Always store stamps and covers and plastics upright so that they may breathe.
- * Keep them at the same temperature at which the human body is comfortable (70°-75°F) about 21°-24°C.
- * Do not abruptly move stamps and covers from hot to cold environments, this results in condensation. Keep humidity levels under 50%.
- * Make sure that mounts with "lick and stick" adhesives are dry before inserting the stamp.
- * Never use glassine. Glassine paper has the tendency to be acidic and damages stamps.
- * Store stamps and covers out of direct light. Ultraviolet light degrades all plastic films unless they have been treated. It is best to use plastic films without an added ultraviolet inhibitor as a question mark hangs over this additive.
- * Use only the highest quality philatelic plastic products fabricated by the most reputable firms and expect to pay for that quality.

Dr Souder admits that the whole subject of the use of plastic products in relation to stamps is still under study and that we don't know everything yet. However, the above rules, if closely adhered to should provide safe long term storage for your stamps.

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.

FIFTY YEARS AGO

by Campbell Paterson

From the Newsletter – February 1952

1935-47 Pictorials – A Discovery

It has always been my conviction – I have said so often enough – that the Pictorials are a real mine of philatelic interest. The regularity with which new varieties turn up is quite astonishing. Even more astonishing is the set's ability to produce a surprise even in a plate which one would have imagined had been studied to the utmost degree.

Booklet panes of the 1d Kiwi with Multiple Watermark (**not** to be confused with "Die 2" Booklets with Parisian ads and Single Watermark) are common enough and since the 1940 Handbook recorded some fine re-entries on some panes they have been studied very closely. Naturally then, when I bought a pane recently I looked for re-entries. As far as doubling of design went, there was nothing of note, but I did notice that the top right stamp in the pane of 6 was appreciably darker than the other five stamps. To the experienced collector such a peculiarity is fairly clear evidence that the dark stamp has been re-entered, the absence of doubling indicating that the re-entry has been well executed and the new impression has exactly coincided with the old. (We see this in the 2/- Captain Cook Plate 1 on quite a few impressions from sheets printed after the big series of re-entries had been made).

So, though disappointed in that I had not found one of the major examples, I was quite pleased with my pane. Then I noticed that although the stamp was much darker than its companions, its sky shading (which throws the white clouds into relief) was **weaker** than in the other stamps and of a different shape. Now, the sky shading, as is well known, is the main feature of difference between Dies 1, 2 and 3 in the 1d Kiwi and here apparently was a Die 3 stamp with weak sky shading as in Die 1. I looked for the other difference between the Dies, namely, the horizontal line of shading to the left of the cabbage tree half-way down the trunk – which line is prominent in Die 3 but weak in Dies 1 and 2 – and found that it was weak on this stamp.

A request to Mr K.J. McNaught to let me see his copies of two of the major Booklet re-entries brought these stamps by return and I am now able to say that these too show the typical Die 1 weakness of sky shading and weakness of the line behind the tree.

On this evidence it can be safely stated (for the first time) that the re-entering of the 1936 (Multiple watermark) Booklet plate was done with the Die 1 transfer roller used for the Single watermark Plates A1, A2, B1 and B2 and never hitherto associated with any Multiple Watermark plate.

We thus have in the Pictorials a new and (I think all will agree) most interesting variety – "1d Kiwi, Die 1, Multiple Watermark." It is unquestionably scarce with re-entry showing and perhaps even more so where no doubling is apparent, as in our example.

1951 Health 'Yachting' – New Zealand Stamp Designs

I have not previously criticised this year's Health design because such criticism might (even in a very small way) have affected the sales. This I naturally wished to avoid.

However, I believe the public reaction has been generally adverse. It cannot be argued that it is a good design, apart altogether from the poor general appearance – yachtsmen tell me it is technically incorrect in several details, and even I can see that it would be well-nigh impossible for the youth in the

stern to retain his control of the yacht, keep his balance and wave his arm all at the same time.

Though it is doubtless not the case, the design gives the impression of having been done in a hurry and it is hard to believe that the designer fully appreciates the awful permanence of stamp designs. Indeed that is a point which I think is overlooked by nearly all stamp designers. I have been trying to think of something quite so everlasting as a stamp design and I have found it difficult.

An artist paints a picture – if its ultimate owner thinks it poor he can destroy it. Or a writer perpetrates a third-rate book (or third-rate New Zealand Notes!) – no harm is done; public opinion will soon consign the offending work to the limbo of forgotten things.

But stamps! Just let the authorities give their official blessing to a design, however atrocious, and it is with us for all time. In our albums and in our catalogues it continues to show itself unashamed, year after year, a blot on our hobby and a monument to our lack of taste and lack of vigour.

Lack of vigour – for I do not doubt that a campaign for the improvement of designs by the societies and the federation would impress the authorities that there are some who care for beauty in small things – that the **permanence** of stamp designs is no trivial matter and that in having poor designs we are missing a wonderful opportunity to advertise our lovely country.

Mr Berry has on occasion given facts of time spent on his work which make it quite clear that the standard remuneration to artists is hopelessly inadequate. So the remedy is simple enough. Let the Government offer really worth-while prizes for designs in open competition. This, coupled with a firm determination on the part of the authorities to accept nothing but really superior, suitable work and we could look forward to a new era in our stamps. (The resultant profits in increased sales to collectors would easily repay the extra cost of better prizes).

Another point – so long as our authorities are prepared to accept stamps printed on the cheapest and poorest paper obtainable we will get no improvement. Our current high values are quite good designs, but have never been seen to advantage. The paper that has always been in use for them can only be described as rubbish. During the war no doubt there was good reason for its use, but today there seems little justification for it.

A Dangerous Forgery

A recent mail from London brought one of the most remarkable examples of the faker's art that I have seen. It was a New Zealand cover bearing a ½d black Queen Victoria and a pair of the London 2d Pembroke Peak **imperf between pair**. The postmark, "Wellington 16 MR 99", in four concentric circles, was obviously genuine, as was the back stamp "Paddington Ap 21 99". On the back flap was printed the name of a Wellington solicitor.

Altogether a very desirable piece, until one discovered that the "imperf-between" stamps were actually the well-known proofs (in rosy-lake) of the later local 2d Pembroke, issued in purple in **1900**. In short, here is evidence that proofs from the "local" plates were being faked with forged perforations, as early as 1899 and **before the stamps from those plates were ever issued**. Obviously, genuine perf varieties of the London issue must have been commanding high prices as early as 1899. Collectors should be very careful to check well before buying alleged rare London perf varieties of the 1898 2d and also of the ½d purple-brown.

Love the Catalogue. Need info on NZ Albums – Happy New Year –
(D.B. – Virginia)

THIS MONTH'S VARIETY

Auckland friend and client Frank Parkinson made an excellent suggestion to us the other day. “Why not”, said Frank, “have a variety spot every month, clearly and concisely describing the means by which a given variety may be identified and verified?” What could be better? Starting this month we feature a random selection of New Zealand Varieties from the earliest to the most modern, with a brief description of causes and a precise description of the way in which that variety may be identified. Taken over time “Variety of the Month” will produce an invaluable reference file for NZ collectors.

- Stamp:** **The 1½d Boer War Stamp of 1900 (1898 Pictorial series).**
p.11, p14.
- The Variety:** Re-entry at horizontal row 2, stamp number 12 counting from the left.
- Description:** The variety results from the double impressing of the design of the stamp by roller die on the surface of the plate. Commonly re-entries results from the correction of an out-of-place impression, although in this case the precise reason for the doubling is not clear.
- Features:** As “the most spectacular re-entry in New Zealand Philately” this variety is the most definitive in its class. Almost every line in the design is doubled and examination under a X5 magnifier shows clearly that the naked eye “blurring” throughout the impression is the result.



- Opinion:** A very sought after item and a very spectacular one, particularly in positional block from the top right hand corner of the sheet. Already a “dogs dinner” of a design, with the R2/12 re-entry this compounds the depredations of the designer. Originally met with gales of hilarity and outright annoyance when it was issued, this stamp has been an object lesson to postal administrations in the one hundred and two years since.

REPRINTS UNREMARKABLE!

Over the past twenty years or so, New Zealand Post has used a variety of “reprint” marks to indicate when certain issues were reprinted to maintain bulk stamp supplies. Such reprints usually took the form of Kiwi symbols or asterisks – sometimes oblique lines and sometimes simply dots. These have been useful for collectors to help them identify changes in printing details where such differences – thanks to modern technology – would otherwise have been almost impossible to detect. In some ways in many issues the “reprint marks” have come to replace the changes in plate numbers so familiar to collectors of recess engraved issues prior to 1960 and photogravure issues after that. We have detected recently the existence of some reprints – quite identifiable by their physical characteristics – appearing without reprint markings. Does this signify a trend in New Zealand Post stamp production procedures or are these “unremarkable” reprints simply an anomaly?

Certainly the implications of unmarked, unidentified and unnotified reprints would revitalise one aspect of philately – that of the empirical student studying stamps in the Post Shop or used in bulk from the mail, for differences both minor and major. Who knows – if it is a trend it could help to maintain interest in specialised philately for years to come! Alternatively, the ease with which reprints can be collected clearly identified by selvedge markings would be lost. Everything is a trade-off. Where do you derive most of the fun in collecting? Let us know.

Concatenation of the Intriguing and Rare

Just the thing to kick off the New Year. Some delightful and normally quite inaccessible material here.

- | | | | |
|------|-----|---|---------|
| 1000 | (a) | Bla ½d Newspaper stamp wmk “NZ” HM p.10. Very lightly hinged example unused of this great rarity | \$200 |
| | | or very fine used with one or two blunt perfs | \$50 |
| | (b) | Samuel FA4a ½d Rose Newspaper Wrapper fine used. Cancelled Wellington 3 rd June 1898. Fine uncut example. As good as we have seen | \$25 |
| 1001 | (a) | C3a 1st Sideface 3d Deep-Brown wmk W3 HM p.12½. Unhinged mint copy, beautifully centred with wide margin at right. | \$500 |
| | | or LHM mint OG block of four with superb centring and pristine appearance. | \$1,750 |
| | (b) | C3b 3d Deep-Brown ditto p.10 x 12½. Lovely used example with light marking well off the face | \$140 |
| | (c) | C5c 6d Blue wmk W3 HM p.12 x 11½ magnificently centred VVV lightly hinged example | \$225 |
| | (d) | C8a 5/- Grey wmk W3 HM p.12 x 11½ magnificent used example with good centring (slightly left) and obliterator mark well off the face to the right. Demonstrably genuine and highly desirable in this difficult issue | \$825 |

- 1002 (a) **D1a Second Sideface ½d Black VM** p.12 x 11½. The scarce item of this value, particularly in unhinged mint. Super centring UHM \$125
- (b) **“Pirie” paper set ½d (D1h), 2d (D3p)**. Nice unhinged mint pair \$45
or superb well centred used (2) \$30
- (c) **D10a 1/- Red-Brown** ditto p.12 x 11½ superb used well centred example in Reddish-Chocolate \$50
- (d) **D10k 1/- Red-Brown** p.11 perfect unhinged mint example in Deep Red-Brown \$200
or very fine used example in Red-Brown, marking well off the face \$20
- 1003 (a) **E4a 1½d Boer War** wmk W6 p.11 **KHAKI** fine commercially used. Really lovely example of this very great rarity. The die exhibits the strange absence of red colour which is a characteristic of the true Khaki. Yet the print is strong and in full detail. About to receive a major boost in Catalogue price in 2002 we can offer this nice, slightly aged example at \$1,500
Note: This items bears our unconditional money-back guarantee. If at any time it is established by a mutually acceptable authority not to be the Khaki, we will refund the purchase price in full plus expenses.
- (b) **E3a 1d White Terrace** wmk W6 p.11 **Deep Crimson-Lake shade**. In very fine commercially used this great shade is seldom offered – or even seen for that matter. Again guaranteed \$250
- (c) **E6a 2d Pembroke Peak** wmk W6 p.11 **MAUVE**. Lovely lightly hinged example centred right and high but one of the most remarkable mint examples of this shade that we have seen \$50
- (d) **E12b 4d Lake Taupo** wmk W7 p.11. Superb used example in the “very fine commercially used” category. This is a highly desirable slot to fill in any collection as this item has become extremely scarce recently \$150
- (e) **E14a 6d Kiwi (Green)** no wmk London Print. **GRASS GREEN**. Lovely guaranteed used copy of this rarity. Slightly clipped at top but impressive of the shade and light marking. (Catalogued \$500) \$100
- (f) **E14b 6d ditto** no wmk p.11 **PALE GREEN**. Nice commercially used copy (Catalogued \$165) \$100
or beautiful used example in **YELLOW GREEN**. One or two clipped perfs (Catalogued \$240) \$100
- (g) **E20a 2/- Milford Sound** “London” Print. Fine used example in Grey-Green \$350
- 1004 (a) **F1b ½d Mt Cook (Green)** wmk W6 VM p.14 very fine used \$12.50
or **F1d ditto** p.11 x 14, superb used \$25
- 1005 (a) **G2a 1d Universal** wmk W6 p.11 Carmine-Lake very fine used \$35
or **Deep Carmine-Lake** commercially used \$75
or **G2b ditto** p.14 Carmine-Lake \$100
- (b) **G4c 1d Universal** unwatermarked Cowan paper with HM p.14 x 11. Very fine used example of this rare perf combination – superb used \$300

- (c) **G10f 1d Universal** ditto Royle plate, p.14 x 14½ (comb). Magnificent used block of four of this scarce perf in very fine appearance indeed with light markings (dated). 1 stamp crinkled and damaged, but three perfect copies, the overall effect of the block is very fine indeed and in our opinion in multiple this is a rare item. The fine block \$475
- (d) **GS2a 1d Universal** ditto experimental coil machine “Dickie” machine, July 8th 1905. Two large holes at left and right side with roulette gauging 14½ at the sides. Dot plate, superb used example with appropriate Wellington machine cancellation – lovely example \$500
- 1006 (a) **H4d King Edward VII 4d Yellow** perf 14 x 14½. **OCHRE-YELLOW**. Lovely unused example (no gum) but dramatic of the shade and unconditionally guaranteed. About as good and convincing an example as you are likely to find (Catalogued \$500 used) \$425
- (b) **H7d ditto** 8d Indigo Blue. Beautiful used block of four of the two perf combination \$350
- 1007 (a) **K1 1½d Grey King George V** various perfs. Amazing combination in no gum blocks showing all the no watermark variations available in the printings on “Pictorial” paper. **K1d** the set commences with top right selvedge block of four, two horizontal pairs watermark and no watermark. Top left selvedge block of four two horizontal pairs, watermark and tiny portion of watermark; bottom left selvedge block of four. Horizontal pairs, watermark and very slight watermark (note: bottom selvedge piece is perf 14 x 13¼ - scarce denoting printing perf 14 x 13¼ throughout the sheet). **K1e** bottom right selvedge block of four, two horizontal pairs, watermarked and unwatermarked. **K1f** block of six (3 x 2) including three two perf pairs, two with two watermarked pairs and the centre pair unwatermarked. With full gum these blocks would be priced at \$500 plus. Our price for this representative set \$125
- (b) **K5b 4d Yellow** p.14 x 14¼, very fine used example (dated), cancelled Bannockburn. Fine used of this rare item \$175
- (c) **K5g 4d ditto** p.14 x 14¼ (1) Deep Bright Violet. Unusually fine example of this item very well centred, light hinged, absolutely guaranteed – rare \$400
or **the same variety** in genuine commercially used condition, dated (Catalogued \$135) \$100
- 1008 (a) **S7a 3d Auckland Exhibition** overprint Chestnut, superb commercially used example – almost perfect \$750
- (b) **S8a 6d ditto** another wonderful commercially used example \$750
- (c) **S84a 1959 3d plus 1d Red Cross commemorative**. Fine commercially used examples of the two major flaws R7/5, large flaw on Greenland and R1/1 smaller flaw on Greenland. Both dated \$30

RECENT PURCHASES and OFFERS from STOCK

| | | | | |
|-----|-----|---|-----|-------|
| 217 | (a) | D3c 2d SSF p.12 x 11½ postmarked Waihakeke (Cat \$60) faults | U | \$25 |
| | (b) | D4a 2½d SSF p.12 x 11½ postmarked Eastern Bush | U | \$20 |
| | (c) | D8b 6d SSF p.12 x 11½ postmarked View Hill | U | \$20 |
| | (d) | E3a 1d White Terrace postmarked Le Bon's Bay 16 Jan 01, small fault | U | \$10 |
| | (e) | E6a 2d Pembroke Peak postmarked Whiton 21 Sept 00 | U | \$5 |
| | (f) | E9c 3d Huias wmk p.11 postmarked Blackball 22 Dec 03 | U | \$10 |
| | (g) | E9c " " postmarked Te Mata 7 Nov 04 | U | \$5 |
| | (h) | E10c " p.14 x 15 postmarked Aponga 23 Feb 09 | U | \$50 |
| | (i) | E14c 6d Kiwi no wmk p.11 postmarked Woodend 11 Jun 02 | U | \$10 |
| 218 | (a) | E12b 4d Lake Taupo wmk p.11 – a lower left selvage block of 20, including the two listed plate varieties:- EV12d R7/1 horizontal lines above the highest heavily shaded peak doubled, and EV12f R8/1 horizontal lines high above top palm head doubled, in very fine UHM (Cat \$880). Excellent specialist piece. | UHM | \$595 |
| | (b) | F1d ½d green Mt Cook Waterlow p.11 x 14 in a fine mint block of four 2 x UH, 2 x LH | | \$125 |
| | (c) | F2d ½d green Mt Cook Basted Mills p.11 x 14 in a fine mint block of four | LH | \$160 |
| 219 | (a) | G5a 1d Universal postmarked Kiripaka 25 Feb 02 | U | \$10 |
| | (b) | G5a " " Peria 29 Jan 02 | U | \$5 |
| | (c) | G5a " " Rangiwahia 23 Feb 03 | U | \$5 |
| | (d) | G5a " pair " Lemuka, Fiji 7 Oct 02 | U | \$50 |
| | (e) | G9a " pair, one stamp major re-entry, very prominent doubling, postmarked Russell 14 Mar 07 | U | \$10 |
| | (f) | K5d 4d KGV p.14 x 13¼ in a superb used block of four postmarked Pyramid (Invercargill) – very nice | U | \$100 |
| | (g) | K15a 1d Field Marshal postmarked Mina 22 Dec 32 | U | \$10 |
| | (h) | K15b " postmarked Heathcote Valley 13 Jan 35 | U | \$8 |
| | (i) | K15b " postmarked Te Wera 1 Oct 34 | U | \$5 |
| | (j) | K15b " postmarked Tututawa 18 Dec 33 | U | \$10 |
| | (k) | K15b " postmarked Warea 16 Nov 34 | U | \$10 |
| | (l) | K15a/b " packet of six stamps, interesting postmarks | U | \$9 |
| | (m) | K18a 2d KGV p.14 x 15 postmarked The Forks | U | \$6 |
| 220 | (a) | L11e 9d Maori Panel p.14 x 15 FINE PAID | U | \$20 |
| | (b) | L12d 1/- Tui p.14 x 13½ MORTGAGEE'S INDEMNITY FEE | U | \$20 |

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