

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 46 NUMBER 12, JULY 1995



MAJOR DISCOVERY IN AUCKLAND

Warwick Paterson examines his newly found example of the Cousins engraving of the Chalon Portrait.

The engraving is to be presented to The Museum of New Zealand, in Wellington, for display in its Philatelic Section (see lead article this month.)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

The face has a beguiling look of youth and innocence and yet unmistakable majesty. The figure is small and richly draped in coronation robes and stands at a staircase. I was looking at one of the incunabula of stamp design throughout the civilised world in the mid-19th century; an engraving based on a superbly-painted original, but somehow finding as much in the image as the original portrait had done yet perhaps - dare one say it - a greater, more transfixing quality than the original.

The mezzotint engraving that had stopped me in my tracks was created by one of the 19th century's great practitioners - Samuel Cousins - and the original portrait the "Chalon Portrait" painted by Alfred Edward Chalon, RA, in 1837 on the occasion of Her Majesty Queen Victoria's first visit to the House of Lords, following her accession to the throne. The place: an auction house in Auckland, where it was individually lotted with a selection of Victorian furniture and had been separated from the original frame by an earlier owner; the frame occupying another lot number in the same sale (and estimated at three times the price of the engraving!).

Surely a find that many philatelists hope for in their more irrational moments, hidden away in the shadows of the auction room, unnoticed, unheralded, unappreciated - until that moment.

The "Chalon Portrait" was, during the 19th century, one of the famous paintings of the world. Three copies were made of the original, one of which is believed to have been destroyed during the war, one of which was lost at the end of the 19th century, and the remaining one of which had originally been given to the King of Portugal and is now known to be in the possession of a philatelist in North America. Another copy of the original Chalon Portrait by John Buckley, commissioned by the Prince Consort, is now known to hang at Windsor Castle.

Another watercolour painting is reputed to have been taken from the Cousins engraving by Edward Henry Corbould, RI, as an intermediate stage between the Cousins engraving and the Humphrys' essay which was used later for banknotes and stamps. This, however, has been questioned and it may be that Humphrys took his work directly from the Cousins engraving.

This is, however, of strictly academic interest. No trace of Corbould's watercolour remains and it can safely be said that the development of the design for the New Zealand Full Face Queens comes in a direct line from the Chalon Portrait itself through the Cousins engraving to Humphrys' masterpiece, the head of which is again illustrated in CP Newsletter and at the moment is in our possession - surely one of the few times that both rare engravings have been brought together.

GOODS AND SERVICES TAX

G.S.T. will be added to all prices listed in this Newsletter for local orders (12½%). Overseas orders are "zero-rated" and do not pay G.S.T.

The Cousins engraving is significant in that Cousins was clearly commissioned by the Palace in order to show the subjects of a great empire what their Queen looked like. In 1838, needless-to-say, an engraving from which prints could be taken was the only way that such information could be conveyed and the finer the engraving and more skilled the engraver - let alone the painter of the original work - the better this could be achieved.

It is believed that the Cousins engraving was displayed in British Embassies around the world together with other reproductions and similar portraits. The engraving in my possession appears to bear Queen Victoria's signature but this may be a facsimile. Whether all copies of the engraving carried the facsimile, it is not clear, as none of the information that I have been able to uncover about the engraving or its prints, or to whom it may have been presented, seem to provide this information. It is clear, however, that the engraving in my possession was an "official" one, as the frame from which it came bears the Royal Coat of Arms and is, in its Victorian style, an ornate and remarkable creation in its own right.

It is my intention to present the engraving to The Museum of New Zealand, at present under construction, which will eventually house the New Zealand Post archives and no doubt other philatelic material. Such a significant early stage in the design of New Zealand's first issue of stamps will be available for all those interested to view in perpetuity. The only other copy that I have been able to locate in New Zealand is one which belonged to the late Marcel C Stanley, one of New Zealand's foremost students of New Zealand Chalon Heads. Another copy of the engraving hangs at the Royal Philatelic Society, London, in their headquarters at 41 Devonshire Place.

Robson Lowe relates in a recent speech entitled "The Chalon Portrait" that the portrait of the Queen appeared on a huge variety of banknotes and stamps during the 19th century. The first adhesive postage stamp carrying it was the 12d Black, of Canada, issued 14 June 1851. The last time it was used in the 19th century on the Diamond Jubilee issue of Canada, issued on the 19th June 1897. Robson Lowe related (*ibid.*) that the design "After Chalon" appeared on three hundred different postage stamps (including variations - Ed.) issued in eleven British Dominions and Colonies. The numbers included Queensland (87), Tasmania (46) and of course, New Zealand (57). As he says "No other informal portrait of a monarch has ever achieved such popularity for it was through this medium that the peoples of the British Empire learnt the likeness of their monarch".

"I have been receiving your Newsletter for some time, which I find very interesting. I have to admit there were two reasons for my inclusion on your mailing list. The first for the Newsletter content and the second for a supply of fine used N.Z. stamps of recent issues and you co-operate in this respect by your deliberate choice of interesting stamps."

(D.G.S., Norfolk)

Samuel Cousins (1801-1887) - Mezzotint engraver to Royalty and the Nation, Associate of the Royal Academy and benefactor of the Arts.

No-one who has seen the "Cousins engraving" can mistake the inspirational skill of this master engraver. He was born in Exeter, one of a family of five sons and four daughters.

He wasn't born with a silver spoon in his mouth, with automatic entry into society, higher education or the artistic world. Young Samuel started his education at the Exeter Episcopal School and early showed a strong penchant for art and great dexterity with his pencil. Most of his spare time was spent copying engravings and when Captain Bagnell was passing in the town in 1810 he spotted some of Samuel's drawings in a shop window and was immediately taken with them. He went in and bought a few and no doubt in the manner of all generous patrons of his era, sent them to the Society of Arts.

This gave Cousins the opportunity he may not have realised he needed. Just ten years old, he won the Silver Palette of the Society of Arts for a drawing - which was submitted on his behalf - after a print by James Heath representing "The Good Shepherd" painted by Murillo. His genius was already showing through.

He caught the attention of another mezzotint engraver, S.W. Reynolds, in 1812, and this time Cousins' extraordinary streak of good fortune really came into its own. Reynolds, in September 1814, took this promising youth in as an apprentice without receiving the usual premium (which normally amounted to £300). Another patron, Sir Thomas Dyke Acland, took over the boy's education and it was Acland who put pressure on him to become assistant to his master for four years at a salary of £250 after he had finished his apprenticeship.

Cousins name was associated with that of Reynolds up to 1825 and he was permitted in 1824 to add his name to a portrait of the Duchess of Gloucester, "a tolerably good plate", as he put it. Mr Reynolds by then had taken in another pupil and at the end of his four years partnership, Cousins set up for himself at 104 Great Russell Street.

At the age of 25 he engraved the first plate on his own account - a portrait of Lady Acland and her children, and another - "Master Lambton" after Sir Thomas Lawrence. He was elevated an Associate of the Royal Academy and transferred to a new class of Associate-Engravers in 1854, being the first to receive, in 1855, the rank of "Academician Engraver".

He began a withdrawal from his profession in 1874 but did not give up entirely until 1883. He died in London in 1887, never having married and having been supported by his sister during the greatest part of his life.

As a benefactor he must have been enormously generous for the period. In 1872 he gave £15000 to the Royal Academy in trust for the benefit of deserving and poor artists - no doubt with his own relatively humble beginnings in mind.

"Queen Victoria after Chalon (1838)" is listed as one of his major works, as well as "Queen Victoria Receiving the Sacrament at her Coronation" completed in 1840.

It is worth noting that the British Empire and its peoples, as well as many throughout the rest of the world, owe much to both Chalon and Cousins for the unforgettable way in which they portrayed the young Queen in 1838. The Cousins' engraving, as well as many other reproductions of the Chalon Portrait, is said to have occupied pride of place over the mantles of many humble homes. The endearment engendered and lasting influence on the minds of so many millions, throughout the world, can only be guessed at.

The Cousins' engraving is an important work and I hope that many will have the chance to see it when it is eventually reframed and hung in the Museum of New Zealand in perpetuity.

References:

The Essay Proof Journal, No. 31.
 Robson Lowe "The Chalon Portrait", reprinted 'The Mail Coach', Volume 30 No.4 April 1994.
 Dictionary of National Biography, Volume XII, p.350.
 The Postage Stamps of New Zealand, Volume IV.

I also acknowledge Dale Forster, (Portland, Oregon), George C Branam (New Orleans, Louisiana), and Robson Lowe, for their kind assistance in supplying information.

AUCKLAND (and other!) CLIENTS ALERT

CP TOUR OF AUCKLAND MAIL SERVICE CENTRE

We are currently negotiating with New Zealand Post to organize a party to take a guided tour of Auckland's modern mail centre.

It is envisaged that the tour would end with refreshments at our Office and a chance to see the fabulous "COUSINS ENGRAVING" and "HUMPHRYS ENGRAVING", one of the few times such an opportunity has existed.

Clients interested in such an occasion should contact us by 14 July. Given sufficient interest, we shall undertake the invitations and arrangements.

**FROM CHALON TO PITNEY-BOWES
 A NIGHT OF PHILATELY WITH THE STAFF OF
 CAMPBELL PATERSON LTD**

"Please continue your excellent service which must be the envy of many dealers around the world, especially the concept of the loose-leaf Catalogue. Ingenious."
 (G.E.H., Gloucestershire)

NEW ISSUES AND VARIETIES

by Warwick Paterson and Warwick Goodale

Maori Language Issue (Te Reo Maori):

This topical issue appears on the 3rd May 1995 in six values: 45¢ Treasured Language Nest; 70¢ Sing to Awaken the Spirit; 80¢ Acquire Knowledge through Stories; \$1 the Welcoming Call; \$1.50 Recite Genealogies that Link People; \$1.80 Tell the Lore of the People. The stamps were designed by Manu Kopere, of Wellington. The printer was Southern Colour Print, Dunedin, by lithography. The paper type is Harrison Stamp Paper and the mesh is horizontal. Perforations gauge 13.5 x 13.5. Four process colours are used, black, yellow, cerise and blue. Barcodes are:

(NZ Post's identification number) 9415599

followed by:

45¢ 032973 \$1.00 033000

70¢ 032980 \$1.50 033017

80¢ 032997 \$1.80 033024

and appear in the left and right selvedge opposite Rows 3 and 7.

The designs seem to be indicative of the direction of New Zealand stamp design in the 1990s. Both New Zealand and its Maori name, Aotearoa, appear vertically at the right-hand margin and the cultural activity scenes are pleasantly idealized portrayals. CP Newsletter suggests that the portrayal of real people doing real things might be both informative and more effective.

Conference Stamps:

Commemorating the 28th Annual Meeting of the Board of Governors of the Asian Development Bank (\$1 value) and the 28th International Meeting of the Pacific Basin Economic Council (\$1.50 value), these stamps appeared on the 3rd May 1995. They were designed by Cue Design, Wellington, and printed by Southern Colour Print, Dunedin, by lithography, in four process colours. The paper type is CPL Red Phosphor coated and the mesh is vertical with white PVA gum. Perforations gauge 13.5 x 13.5. Both designs are variations of the same theme - the portrayal of New Zealand enlarged to about 20% the size of Australia, surrounded by concentric circles which may be interpreted several ways. Did the designer intend to suggest that New Zealand was the centre of the Pacific Basin? Alternatively, is there a thinly veiled implication of earthquake risk? CP Newsletter is glad to report that both conferences were completed without seismic event.

Barcodes are:

(NZ Post's identification number) 9415599

followed by:

\$1.00 033031 \$1.50 033048

and appears in the selvedge above and below columns 3 and 7.

C.P.'s NZ DEFINITIVES SERVICE**SPECIALISED, REGULAR, PREDICTABLE, INEXPENSIVE!**

America's Cup Issue:

This one-stamp issue appeared on the 16th May 1995 in sheetlets of ten stamps (5 x 2) and was produced in almost unbelievably short time in response to New Zealand's success in the world's greatest yachting contest. According to a New Zealand Post press release, the General Manager of New Zealand Post's Stamps Business Unit, Mr Russell Watson, decided several weeks before the final race that such a significant sporting result would deserve recognition, and with great confidence that "Black Magic" would go on to beat the Americans, the issue was prepared in advance.

(CP Newsletter speculates on the alternative result of an America's Cup loss by New Zealand. Would the stamps have gone to the shredder with the inevitable several copies sticking to the doorhandle of the shredding room?)

The stamp was designed by New Zealand Post Ltd and printed by Southern Colour Print by lithography. Mesh is horizontal and perforations gauge 12 x 12.

The barcode is: 9 415599 013804.

200,000 of the sheetlets were printed in the first printing, the second printing of 10,000 sheets was completed as a special Commemorative issue to be sold in a \$25 pack, gold printing in the selvages.

The appearance of the stamp coincided - no doubt, as planned - with widespread public euphoria regarding the America's Cup victory, and First Day Covers were sold out within the first several days, with sheetlets running out within a week. Several points regarding the design are worth noting.

The stamp bears the 'Team New Zealand' logo rather than the America's Cup. We believe that at the time the design was created, New Zealand Post did not have copyright to the America's Cup logo and therefore was unable to use it.

USA/UK VISIT - JUNE 1996

C.P.'s Managing Director plans to be in North America and in the UK in June next year to coincide with the major international stamp exhibitions, CAPEX '96 (Toronto) and STAMP '96 (at Wembley, London).

He intends to visit clients requiring assistance with suitable properties for sale at that time and will welcome approaches now to assist in planning.

Write without obligation to:

**WARWICK PATERSON
CAMPBELL PATERSON LTD
P O BOX 5555, AUCKLAND, New Zealand**

with a brief description of material on which you need an expert specialist valuation and offer.

Huge commercial sponsorship of the Team New Zealand challenge meant that the mainsail of Black Magic carried a wide range of sponsors' logos and advertising. These appear in the stamp and this creates another first for New Zealand stamps in our experience - "commercial advertising on stamps".

Production Timetable:

For those who like a detailed write-up in albums, we have been able to obtain, by courtesy of New Zealand Post, the production schedule for the issue.

- 11-12 April:** Production costs obtained from printer - in case it was decided to proceed with issue.
- 18 April:** Approval obtained for issue from Team New Zealand and principal sponsors.
Decided to proceed with issue.
- 20 April:** Transparencies obtained of boat, etc.
- 21 April:** Stamp designed by New Zealand Post.
Contract to produce stamp awarded to Southern Colour Print.
Design/Transparencies supplied to Southern Colour Print.
- 28 April:** Proof received and approved.
- 08 May:** Stamps printed.
- 09 May:** Perforating commenced.
- 10 May:** Initial supplies despatched to Philatelic Bureau, Wanganui.
- 11 May:** Initial supplies despatched to Custodian of Stamps, Auckland, Wellington, Christchurch, Dunedin.
- 14 May:** Issue announced on TV New Zealand: exclusive report on Channel "TV1", 6pm News Service.
- 16 May:** First day of issue. Initial supplies and First Day Covers sold out by 10.30 a.m.
Queues of 20-30 people reported at the Downtown Philatelic Centre, Auckland.
- 18 May:** Balance of First Day Covers now limited to one per person.

(Information supplied by courtesy of New Zealand Post.)

Reprints:

50¢ Kingfisher:

The latest reprint of this issue has appeared, this time with 2-kiwis opposite horizontal R9 in the left-hand selvedge.

Horizontal mesh is unchanged from the original and first reprint, although the paper appears to have reverted to the slightly coarser quality of the original print.

80¢ fastPost Booklet - NZ Falcon:

This booklet has appeared in a completely new form, now bringing the known types to three.

This time, the difference is in the perforations (see (d) below).

To recap, the printings have been as follows:

- (a) First printing of the issue appears printed by Leigh Mardon, Australia, in sheets of 100 and made up and sold only as booklets of ten each, attached by top and bottom selvages. Mesh horizontal, perforation 14.5 x 14. Cover information horizontal format.
- (b) Sheet issue (as above) but sold in sheets of 100.
- (c) Southern Colour Print printing, printed by the sheet, made up and sold as booklets (Tête bêche) blocks of ten allowing for attaching by top selvage when made up into booklets. Mesh vertical, perforations gauging 12 x 12. fastPost labels fixed under stamps.
- (d) Second Southern Colour Print printing and current new reprint. Traditionallly perforated booklet issue. Imperforate right and left sides, central and horizontal perforations gauge 12 x 12. Cover information now in vertical format, spot-glued closed. Inside covers reversed.

This is the first time that the 80¢ booklet has appeared in hangsell form with a detachable hangsell segment in the cover, then producing a counter-sale booklet. Types (a) and (c) were both counter-sale types only. Stamps positioned under fastPost labels.



FULL FACE QUEEN WORKSHOP

1d Brown, perf 12½, Star watermark (CP A1q : SG132)

Dr Andrew Murley, of Auckland, has shown me a very fine used copy of this issue with almost no platewear whatsoever (see illustration). This is far and away the least worn copy of SG132 I have ever seen and indeed seems to show less wear than some copies of CP listing A1m (SG110-112) 1d Vermilion, perf 12½, ostensibly an earlier issue. The surface of the stamp shows some diagonal scratching with which I am not familiar.

The first thought that came to my mind was that this stamp might have been a "1d Red" badly oxidised across the surface. Very close examination of the stamp under high magnification does not show any evidence of oxidation and I am satisfied that the copy is a quite genuine example of SG132 "unworn plate".

Further comments would be welcomed from readers with similar items in their collections. This copy must be a very rare and very, very, early print from the plate in 1871.

King George V 1½d Grey-black (local print) (K16a):

Response to the June Newsletter note regarding Captain Coqk's report of the new variation on "sideline south-west square missing" variety at R3/22, was prompt. Derek Holmes, of Leamington Spa, wrote to us offering the following comments on ways he has discovered to differentiate the two similar varieties at R1/11 (the one listed in the CP Catalogue) and R3/22 (the new discovery).

He writes:

As a matter of interest, you can tell the two varieties 1/11 and 3/22 apart. I have three examples of 1/11, each including an Official, showing a flaw in the "E" of "NEW".



He gives an illustration of the lower part of the "E" where below the centre stroke there is another small stroke emerging from vertical stroke.

On another matter relating to the surface printed Georges, he raises a query relating to the 2d Yellow (K18a) printed on De la Rue paper. He continues:

"Your Catalogue describes two states of Plate 31 R10/18. I have examples of four different states:

- (a) On De la Rue watermarked/gummed proof perforated 12½. This example shows the lowest missing line in the King's neck with a slight thickening of the middle line.
- (b) (On K18a), this shows the three flaws on the King's neck only (as listed in the CP Catalogue).
- (c) (On K18a), this shows the flaws as (b) above and also a large coloured flaw in the King's cheek with missing neckline as in the latest state
- (d) (On K18a) (As Catalogue) shows all neck and cheek flaws."

Any further comment?

WE MUST BUY

Particularly in the pre-1935 period

Specialisation is the keyword for CP buying. We have the market and we have the cash. High quality preferred although in earlier issues rarity and interest assumes a greater significance.

In moderns, we need errors and good varieties. Interest remains high - the bigger and more valuable the collection the better we like it.

TRY US FOR OBLIGATION-FREE INFORMATION AND ADVICE AND IF APPROPRIATE, A CASH OFFER.

(UK CLIENTS: IMMEDIATE ADVICE AND VALUATION AVAILABLE FROM OUR UK AGENT - DEREK REDSHAW)

1d Universal First Day Covers:

Readers around the world have continued to respond to our articles in May and June Newsletters. Ernie Leppard wrote from London as follows:

G1a(Y) First Day Cover (Bishop Envelope - Green lettering):
 "My cover has an incomplete watermark (see photocopy) and none of the others report this watermark. The stamp is also in a very deep Carmine Lake, almost a blackish appearance, of which I have another extraordinary FDC with this shade. I can't record this shade anywhere else for London Prints, it doesn't react to a weak hydroxide solution - so can't be oxidised. Both come from Christchurch and this would appear to rule this out (not necessarily - Ed)

No. 2 Canterbury Jubilee:

Your correspondent reports his cover backstamped for the Canterbury Jubilee in Brown. Mine has the backstamp in the blue of the "First Day of Century".

G1a(V) Ward First Day Envelope:

I have two shades of this in Carmine (normal) and Carmine Lake which Samuel does not list."



ROYAL
 ENGLISH IN
 AIR DRIED

Watermark diagonal
 in Envelope

And another client came to our Office and referred to our correspondent's original article (April Newsletter). In that he stated that 'G1a(T) First Day Cover matched addressee Ward envelope and card' were only represented by two matched pairs in existence. One, he said, was in Dublin, and one in his collection. He did allow, however - "I've heard a rumour that a third pair is in New Zealand". CP Newsletter has pleasure in illustrating that pair this month.

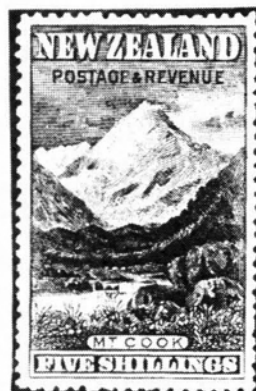


*The Postmaster,
Glasgow.*



*The Postmaster,
Glasgow*





- 712 (a) E14a 6d Kiwi (Green), London Print. No wmk.
Perfect UHM example..... \$ 175
- 713 (a) E20a 2/- Milford Sound, London Print, no wmk.
Magnificent UHM single, wonderful appearance
and condition..... \$ 500
- 714 (a) E21a 5/- Mt Cook, London Print, no wmk.
Perfectly centred item in impeccable condition.
One of the nicest we've seen lately..... \$ 600



- 715 (a) **E19b(2) 1/- Kea and Kaka (reduced), perf 14x15, Orange-brown.** Guaranteed shade and an item of great beauty. Top right corner serial number block. A light diagonal gum bend affects three stamps but not the appearance of this majestic piece. (Cat \$4400)..... \$ 3100

- 716 (a) **E19b 1/- Kea and Kaka, perf 14x15 Orange-red.** Magnificent right selvage block in UHM condition (Cat. \$2200), our price this month..... \$ 2000

1935 PICTORIALS (Cont'd)

4d MITRE PEAK

- 357 (a) **L7a Single wmk**, UHM \$13.50, LHM \$7.50, plate 1 block of 4 LHM \$57.50, plate 1 single UHM \$20; L7a(Y) no wmk UHM \$40, L7a(X) letter wmk LHM \$12; LV7a retouches: R7/8 LHM \$10, R7/10 LHM \$10, R8/10 LHM \$10, lower margin pair R8/5 LHM..... \$ 25
- (b) - **do -**, FU \$1, CU 50¢, shade (2) brown FU \$15, CU \$10, L7a(X) letter wmk U \$7; LV7a R7/10 U..... \$ 2
- (c) **L7b Multiple wmk p14x13½**, UHM \$5.50, LHM \$3.50, L7b(Z) wmk inv UHM \$25, plate strips of 10: --2A UHM \$110, LHM \$75, --2B UHM \$110, LHM \$75; plate 2 strip of 3 UHM \$25, singles: pl.2 LHM \$5, pl.2A LHM \$10, pl. 2B + portion burele band UHM \$10; LV7b block of 6, cont. R7/8, 7/10, 8/10 LHM \$35; R7/8 UHM \$7.50, LHM \$5, R7/10 LHM \$5, R8/10 UHM \$7.50, LHM \$5; LV7c reentry R3/8 LHM..... \$ 8
- (d) - **do -** FU 40¢, CU 30¢, block of 4 CU \$1.50, plate 1 block of 4 FU \$10, duplicated accumulation minor flaws LV7b etc (7v) U..... \$ 3.50
- (e) **L07b Official** UHM \$10, LHM \$5, plate 1 block of 4 UHM \$50, LHM \$40, L07b(Z)retouch LHM..... \$ 7.50
- (f) - **do -** FU \$2, CU..... \$ 1
- (g) **L7c perf 14 line** UHM \$165, LHM \$100, LHM weak centre printing \$110, plate 2B block of 4, fine LHM..... \$ 600
- (h) **L07c Official** UHM \$8, LHM \$5, plate 2B pair UHM \$24, plate 3 block of 4 HM (tone spots)..... \$ 25
- (i) - **do -** FU \$2.75, CU..... \$ 1.40
- (j) **L7d perf 12½** UHM \$45, LHM \$25, plate 2B block of 4 LHM \$170, 2B pair LHM \$75, plate 3 block of 4 LHM \$175, 3 single LHM \$ 40
- (k) - **do -** FU \$17.50, CU \$10, block of 4 U..... \$ 55
- (l) **L07d Official** UHM \$8, LHM \$5, NSFM \$1, plate 3 block of 4 HM staining \$22, L07d(Z) block of 4 shift markings UHM..... \$ 85
- (m) - **do -** FU \$2.25, CU \$1.15, NSFU..... .30
- (n) **L7e perf 14x14½** UHM \$2.20, LHM \$1.25, plates: strips of 20: --2A UHM \$330, LHM \$295, --2B LHM \$200; strips of 10: --2B UHM \$105, LHM \$90, 4-2A LHM \$90, 4-2B LHM \$85; blocks of 4: unnumbered UHM \$15, LHM \$12, pl.1 LHM \$12, pl.5-1 LHM \$12.50, pl.2A UHM \$13.50, LHM \$8.50, pl.4 LHM \$8.50; plate pairs: 2A LHM \$4, 2B UHM \$5; plate singles 2A UHM \$3, 2B LHM \$2, 4 UHM..... \$ 4

- 357 (o) - do - FU 30¢, CU 20¢, block of 4 U \$1.20,
duplicated accumulation minor flaws LV7g, etc
(12v) U..... \$ 4.50
- (p) **L07e Official** UHM \$7.50, LHM \$4, plate blocks of
4: unnumbered UHM \$45, pl.2B UHM \$50, LHM \$30,
pl.3 LHM \$25, L07e(Y) reentry R4/1 strip of 3 \$30,
single R6/1 LHM..... \$ 8
- (q) - do - FU \$1, CU 50¢, strip of 3 U \$4,
duplicated accumulation minor flaws L07e(Y) etc
(7v) U..... \$ 5.50

5d SWORDFISH

- 358 (a) **L8a Single wmk, perf 13-14x13½** UHM \$67.50, LHM \$45,
NSFM \$10, plate 1 block of 4 LHM \$275, plate 1
single UHM..... \$ 80
- (b) - do - FU \$33, CU..... \$ 22.50
- (c) **L8b perf 13½x14** UHM \$95, LHM \$47.50, plate 1
block of 4 LHM \$380, plate 1 single UHM..... \$ 130
- (d) - do - FU \$50, CU \$25, block of 4 U..... \$ 150
- (e) **L8c Multiple wmk p13-14x13½** UHM \$40, LHM \$20,
plate 1 block of 4 LHM \$150, pl.1 single LHM \$30,
L8c(Z) wmk inv UHM \$60, LHM..... \$ 30
- (f) **L8c - do - p14-13x13½** UHM \$40, LHM \$20, plate 1
block of 4 LHM \$150, pl.1 single UHM \$55, L8c(Z)
wmk inv UHM \$60, LHM..... \$ 30
- (g) - do - both perfs: FU \$2.25, CU \$1.50, block of
4 U \$7.50, L8c(Z) wmk inv U \$15, LV8a reentry
R4/1 + one other U..... \$ 12.50
- (h) **L8d perf 12½ fine paper** UHM \$80, LHM \$50, plate 1
block of 4 LHM \$300, pl.1 single LHM..... \$ 55
- (i) - do - FU \$27.50, CU..... \$ 10
- (j) **L8e perf 12½ coarse paper** UHM \$60, LHM \$30, plate
2 blocks of 4 UHM \$300, LHM..... \$ 240
- (k) - do - FU \$8, CU \$5, two minor reentries U..... \$ 17.50
- (l) **L8f p.13.75x13.5** UHM \$5.50, LHM \$3, plate 1
block of 4 LHM \$110, plate 2 block of 4 UHM \$33,
LHM \$27, pl.2 single LHM \$4, plate 3 block of 4
LHM \$27.50, minor reentry LHM..... \$ 5
- (m) - do - FU \$1.50, CU 95¢, block of 4 U \$7.50,
various minor reentries, shade, etc LV8b,c (8v) U \$ 22

6d HARVESTING

- 359 (a) **L9a Single wmk** UHM \$27.50, LHM..... \$ 17.50
- (b) - do - FU \$5.50, CU \$2.50, block of 4 U..... \$ 16
- (c) **L9b Multiple wmk p.13½x14** UHM \$22.50, LHM \$12.50,
NSFM \$5.50, plate 1 cracked block of 4 LHM \$65,
L9b(Z) wmk inv UHM \$50, LHM \$27.50, single
minor ink drag LHM..... \$ 15
- (d) - do - FU 45¢, CU 25¢, blocks of 4 FU \$4,
CU \$2, strip of 3 U \$1, block of 4 ink drag U \$10,
L9b(Z) wmk inv U \$9, LV9a duplicated accumulation
reentries, some good doubling, R3/6, 3/14, etc
U (10v)..... \$ 9.50
- (e) **L09b Official** UHM \$20, LHM \$10, NSFM \$4.50,
top margin block of 6 fine set-off LHM \$95,
plate 1 cracked block of 4 LHM..... \$ 85
- (f) - do - FU \$3.75, CU \$2.25, NSFU 50¢, block of
4 U..... \$ 12
- (g) **L9c perf 12½** UHM \$4, LHM \$2.50, plate 2 block of
4 inc LV9b R10/1 LHM \$20, single LV9b R10/1 UHM.. \$ 5
- (h) - do - FU \$5, CU \$2, block of 4 U..... \$ 14

1935 PICTORIALS (Cont'd)

	(i)	L09c Official UHM \$20, LHM \$12, plate 2 blocks of 4 inc L09c(Y) R10/1 UHM \$100, LHM.....	\$ 75
	(j)	- do - FU \$2.75, CU \$1.65, NSFU.....	\$ 1.40
	(k)	L09c(Z) Official UHM \$25, LHM.....	\$ 15
	(l)	- do - FU \$3, CU \$1.80, NSFU 45¢, strip of 3 U.	\$ 7
	(m)	L9d perf 14½ x 14 fine paper UHM \$48, LHM \$27.50, plate 2 block of 4 inc LV9e R10/1 LHM.....	\$ 185
	(n)	- do - FU \$1, CU 75¢, block of 4 U.....	\$ 5
	(o)	L09d Official UHM \$40, LHM \$25, NSFU.....	\$ 5
359	(p)	- do - FU \$2, CU \$1.20, NSFU.....	\$.30
	(q)	L9e perf 14½x14 coarse paper UHM \$3,, LHM \$1.75, plate 2 block of 4 LHM \$15, plate 3 block of 4 LHM \$15, plate 3 pair UHM.....	\$ 7.50
	(r)	- do - FU 30¢, CU 20¢, block of 4 U \$2, strip of 3 U.....	\$ 1
	(s)	L09e official UHM \$11, LHM \$6, NSFU \$1.50, plate 2 blocks of 4 UHM \$65, LHM.....	\$ 49
	(t)	- do - FU \$2, CU \$1.20, NSFU 30¢, block of 6 U \$12, block of 4 U.....	\$ 8
		8d TUATARA	
360	(a)	L10a Single wmk UHM \$25, LHM \$15, shade (2) brown LHM \$20, plate A2 block of 4 LHM.....	\$ 90
	(b)	- do - FU \$5.50, CU.....	\$ 2.50
	(c)	L10b Multi s/w wmk UHM \$16.50, LHM \$9, block of 4 right margin burnishing fine LHM \$50, plate A2 blocks of 4 UHM \$77, LHM \$64, L10b(Z) wmk inv UHM \$40, LHM.....	\$ 22.50
	(d)	- do - FU \$3, CU.....	\$ 1.50
	(e)	L10c Multi u/r wmk UHM \$6, LHM \$4, plate 3 block of 4 LHM \$25, pl.3 pair UHM.....	\$ 15
	(f)	- do - FU \$4, CU.....	\$ 2
	(g)	L10d perf 12½ UHM \$6, LHM \$4, plate 3 block of 8 inc LV10a R13/10 UHM \$65, plate 3 block of 4 LHM \$25, pl.3 pair UHM \$17.50, LV10a single R13/10 LHM.....	\$ 7.50
	(h)	- do - FU \$1.50, CU \$1, strip of 3 U \$3, LV10a single R13/10 U.....	\$ 2.50
	(i)	L010d Official UHM \$22.50, LHM \$12, NSFU \$3, top margin strip of 3 ink drag toned UHM \$37.50, plate 3 blocks of 4 UHM \$110, LHM \$90, pl.3 pair UHM \$47.50, pl.3 single LHM \$15, L010d(Z) R13/10 UHM.....	\$ 35
	(j)	- do - FU \$12.50, CU \$6.50, NSFU.....	\$ 2.50
	(k)	L10e perf 14x14½ UHM \$4.50, LHM \$3, NSFU 50¢, plate 3 block of 8 inc LV10c R13/10 UHM \$65, plate 3 block of 4 inc LV10d R15/10 LHM \$45, pl.3 pair LHM \$10, plate 4 blocks of UHM \$22.50, LHM \$19, top margin block of 6 inc shift markings 7, 8 + LV10e R3/5 UHM fine \$300, LV10e R3/5 pair LHM \$15, LV10c R13/10 single LHM.....	\$ 8
	(l)	- do - FU 75¢, CU 50¢, block of 4 U \$5, strip of 3 U \$2.50, LV10c R13/10 single U.....	\$ 3
	(m)	L010e Official UHM \$17.50, LHM \$9, plate 3 block of 4 \$82.50, right margin block of 6 inc LV10d R15/10 fine \$225, L010e(Z) R13/10 pair LHM \$25, L010e(Y) R3/5 pair UHM.....	\$ 35
	(n)	- do - FU \$12.50, CU \$7, block of 4 U.....	\$ 50

- 9d MAORI PANEL**
- 361 (a) **L11a Single wmk** UHM \$45, LHM \$25, NSFM..... \$ 5
 (b) - do - FU \$8, CU \$5, strip of 4 U..... \$ 22
 (c) **L11b Multi s/w wmk** UHM \$65, LHM \$30, top right sheet serial number block of 4 one bar top + right LHM \$250, top margin pair one bar top UHM \$140, bottom margin pair one bar bottom UHM..... \$ 135
 (d) - do - FU \$4.50, CU \$2.25, NSFU 50¢, block of 4 U..... \$ 13.50
- 361 (e) **L11c Multi u/r wmk** UHM \$65, LHM \$35, NSFM \$7.50, bottom margin block of 4 one bar bottom LHM \$250, bottom margin block of 4 two bars bottom LHM \$250, L11c(Z) wmk inv, single top no bar UHM \$75, single UHM \$70, LHM inv.wmk..... \$ 37.50
 (f) - do - FU \$4, CU..... \$ 1.50
 (g) **L011c Official green** UHM \$230, LHM \$100, NSFM..... \$ 30
 (h) - do - FU \$50, CU \$25, block of 4 U \$220, strip of 3 U..... \$ 100
 (i) **L11d Reduced single wmk** UHM \$200, LHM \$120, NSFM \$30, L11d(Z) margin top one bar UHM \$250, L11d(Z) margin left no bar UHM..... \$ 250
 (j) - do - FU \$50, CU \$20, NSFU \$8, block of 4 U.... \$ 140
 (k) **L11e Reduced mult. wmk** UHM \$5.50, LHM \$3, arrow strip of 3 top margin one bar UHM \$25, top margin single one bar UHM..... \$ 6
 (l) - do - FU \$3.75, CU \$2, block of 4 U..... \$ 12
 (m) **L011e Official Reduced black** UHM \$60, LHM \$30, NSFM..... \$ 7.50
 (n) - do - FU \$30, CU \$15, NSFU \$5, block of 4 U \$90, strip of 3 U..... \$ 50
- (To be concluded)

9d GREEN MT COOK

Wonderful issue for specialisation, and one early New Zealand issue, at least, that remains very much within the reach of the average collector - even in very fine condition, as much of the following is.

WATERLOW THICK PAPER, VERTICAL MESH, DOUBLE LINE WMK W6:

- 1 (a) **F1a, perf 11.** Glorious set in unhinged mint. All the listed shades, Pale Yellow-green, Yellow-green, Green, Deep Green and Blackish-green. Catalogued at \$102.50, superb buying..... \$ 75
 OR in very fine used, the full set of shades again. Selection of contemporary postmarks. Cat.\$20..... \$ 15
 OR block of four, Pale Yellow-green, pmk. Hutt, one stamp slight thin..... \$ 17.50
- (b) **F1b ditto, perf 14, Green.** Superb unhinged mint single, (Cat. \$45)..... \$ 35
 OR UHM block of four..... \$ 150
 OR example in very deep (almost blackish) Green, UHM..... \$ 45
 OR ditto, UHM block of four..... \$ 175
 OR fine used copy..... \$ 9
 OR fine commercially used..... \$ 5

1d GREEN MT COOK (Cont'd)

- 1 (c) **F1c ditto, perf 14x11.** Superb unhinged mint example (Cat. \$25)..... \$ 20
 OR lovely block of four, UHM..... \$ 80
 OR fine used example..... \$ 9
 OR fine commercially used..... \$ 5
- (d) **F1d ditto, perf 11x14.** Unhinged mint example (Cat. \$35)..... \$ 30
 OR lovely top-left corner selvedge block of four UHM..... \$ 120
- (e) **F1e ditto, mixed perfs 11 and 14.** Magnificent example with mixed rows of perforations horizontally at base. VVVLH..... \$ 70

BASTED MILLS PAPER, VERTICAL MESH, DOUBLE LINE WMK W6

- 2 (a) **F2a perf 11.** Superbly centred unhinged mint example..... \$ 125
- (b) **F2b ditto, perf 14,** UHM copy..... \$ 50
- (c) **F2b ditto, perf 14.** Unused copy with slight stains..... \$ 10
 OR fine used example..... \$ 20
 OR commercially used..... \$ 15
- (d) **F2d ditto, perf 11x14.** Superb UHM example..... \$ 50
 OR block of four, top left selvedge UHM..... \$ 200
 OR hinged copy in most unusual deep blackish green (not oxidised)..... \$ 50
 OR good commercially used example..... \$ 20

COWAN UNWATERMARKED PAPER WITH HORIZONTAL MESH

- 3 (a) **F3b ditto perf 14.** Glorious unhinged mint (Cat. \$32.50)..... \$ 25
 OR UHM block of four..... \$ 100
 OR VFU single..... \$ 6.50
 OR commercially used..... \$ 4.50

**COWAN WATERMARKED PAPER WITH HORIZONTAL MESH
SINGLE LINE WMK, W7**

- 4 (a) **F4b ditto, perf 14.** Nice set of shades, UHM, Green, Deep Green, Pale Green..... \$ 25
Pale Yellow-green, lightly hinged example..... \$ 15
 (Note: UHM blocks of four available in a number of shades, on request).
- (b) Bottom right-hand corner selvedge block of four shows the scarce "Dandy roll No. 1" wmk in the corner..... \$ 50
- (c) Interesting block of four showing R7/14 and R8/14 vertical flaw runs down across upper stamp and through 'EW' of NEW. Also matching block of F3b showing R6/14 flaw under 'L' of HALF. Lovely specialist material..... \$ 150
- (d) **F4bw ditto, inverted and reversed wmk.** Lightly hinged example..... \$ 50
- (e) **F4b ditto used.** Green, Deep Green, Pale Green and Pale Yellow-green in fine used singles..... \$ 7
 OR in blocks of four, Green, Deep Green and Pale Green..... \$ 15
 OR lovely set of 2 vertical pairs showing the Rows 6, 7 and 8/14 vertical flaw..... \$ 50
- (f) **F4c ditto, perf 11x14.** Nice UHM example..... \$ 40
 OR example showing R8/14 (Plate 1) flaw through 'W' of NEW in horizontal pair, LH..... \$ 50

- 4 (g) **F4e ditto, mixed perfs 14 and 11.** Unhinged
 mint example, patching..... \$ 70
 OR lightly hinged..... \$ 35
 OR bottom selvedge, LH block of four shows full
 mixed perfs and at far left part of vertical
 selvedge arrow and tiny part of scratched No. 3... \$ 150
 OR bottom selvedge block of four, lower pair
 mixed perfs shows large flaw through 'ALA' of
 ZEALAND..... \$ 125
 OR used, nice copy with mixed perfs vertically
 (slightly clipped at left)..... \$ 50
- NEW PLATES - COWAN WATERMARKED PAPER**
- 5 (a) **F5a ditto perf 14.** Lovely used set in finest
 condition, Green, Deep Yellow-green and Pale
 Yellow-green..... \$ 25
- (b) **F5b ditto perf 14x12.75-13.25.** Fine UHM set,
 Dull Green and Deep Yellow-green..... \$ 40
 OR UHM blocks of four..... \$ 150
 OR in VFU examples..... \$ 10
- (c) **F5c ditto perf 14x15** in unhinged mint, Deep
 Yellow-green, Pale Green, Deep Green..... \$ 80
 OR in blocks of four..... \$ 150
 OR bottom left selvedge block of eight including
 R7/1 (Plate 1) flaw beside value tablet at left,
 UHM..... \$ 65
 OR example from right lower corner with full
 right selvedge, clipped lower selvedge including
 R10/22 and R10/24. Both are visible reentries
 with extra lines around the 'NEW ZEALAND' tablet,
 etc. Specialist work..... \$ 50
 OR another LH block of four, no selvedge this
 time but right-hand vertical pair, R1/24 and 2/24
 major reentries..... \$ 40
 OR top selvedge UHM block of four (no left-hand
 selvedge) showing most of Plate number (2).
 (Cat. \$800)..... \$ 475
 OR in very fine used examples, Deep Yellow-green,
 Pale Green and Deep Green..... \$ 17.50
- OFFICIAL, COWAN WATERMARKED PAPER, HORIZONTAL MESH**
- 6 (a) **F04b UHM copy**..... \$ 20
 OR fine block of four..... \$ 85
 OR very fine used..... \$ 2
 OR used block of four in superb condition..... \$ 10
- NEW PLATES**
- 7 (a) **F05c ditto perf 14x15**, fine unhinged mint example. \$ 25
 OR very fine block of four, two stamps LH..... \$ 75
 OR very fine used example..... \$ 3

C.P's NZ DEFINITIVES SERVICE

SPECIALISED, REGULAR, PREDICTABLE, INEXPENSIVE!

BUYING

We wish to buy the following in fine, well-centred condition:

George VI Officials

		Pay
M08b	4d purple Official, coarse paper	LHM \$ 3
M010b	6d Official, coarse paper	LHM \$ 8
M012b	9d grey-sepia Official, coarse paper	UHM \$ 36
M012b	- do - - do -	LHM \$ 18.50

1960 Pictorials

08a(W)	6d clematis, defective wmk (no wmk)	UH \$ 40
08a(W)	- do - - do -	FU \$ 25

Exhibition Commemorative

S3a	1906 Christchurch 3d rev wmk W7f	FU \$140
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Health

T14a/b	1942 "Swing" FDC	FDC \$ 10
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Express

U1e	1939 6d Express, Wiggins Teape, p14x15	FU \$140
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Pigeonpost

VP1	1/- 1898 Original design	LHM \$ 95
VP4	1/- 1899 Pigeongram	LHM \$ 95
VP6	1/- Marotiri Island red	LHM \$ 95
VP8	1/- Triangular red	LHM \$ 95

Booklets

W13b	1979 \$1 booklet, cont. 10¢ Queen PA10b	\$ 12.50
W18a	1983 \$2.40 booklet, cont. 24¢ Map PA35b	\$ 8.50
W22b	1987 \$4.40 booklet, Totaranui Beach, new NZ Post logo	\$ 20

POSTAL STATIONERY ALERT

A client of ours is seeking the following 1932 adhesive provisionals (K22e)

1st June 1932 1d Field Marshal (K15a) surcharge diagonally with rubber handstamp in blue. In particular:

1d Field Marshal overprinted HALFPENNY (the Greymouth provisional), mint (with gum).

1d Field Marshal overprinted HALFPENNY (the Stratford provisional) preferably on cover or on piece.

2d KGV overprinted ONE PENNY in green.

These items are very rare but we would value hearing from clients who have, or believe that they have them.

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Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions \$NZ35.00. ISSN 1172-0166
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