

CAMPBELL PATERSON



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 47 NUMBER 5, DECEMBER 1995

A Joyous Christmas



CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

Confetti flaws - a new theory:

Readers of last month's Newsletter will recall the front page illustration of what I called at that time a "Confetti Flaw". That is, surplus paper adhering to the face of the sheet receiving the print of the stamps and then flaking away, leaving an unprinted square on the sheet.

Another example of this variety which came into our hands last month (in a major modern variety collection purchased by our representative in the UK, Derek Redshaw) may shed further light on what is becoming an intriguing variation and one which is only now - twenty years after the stamps were first issued - being closely examined.

The original variety was on PA7b, 1975 Pictorial 7¢ Michele Meilland Rose (perf 14.25x13.75). To reiterate, the sheet purchased by us at a European auction, contained two examples of the "surplus paper flaw", one above the other in the left-hand vertical column of the lower part of the sheet. There may have been other examples further up the sheet but of that we cannot be certain.

In one of those curious serendipitous occasions which seem to happen in philately, the collection mentioned above contained another example, this time in the 5¢ value (Diamond Jubilee, PA5a, also perf 14.25x13.75). In this case, the piece of paper appears to be almost exactly the same size as the 7¢ variety, but this time straddles the two central vertical columns of the sheet (exact position not possible to ascertain, even though the block is fully ten stamps wide).

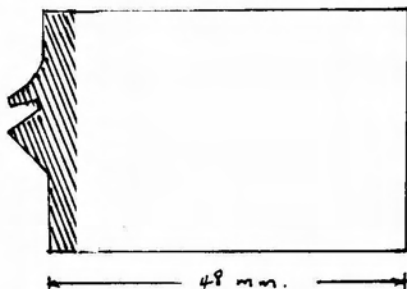
Up to this point, then, the evidence is that we have a rare recurring variety appearing in exactly the same form in two different values of the same issue. This seems to me to be the definition of a genuine and major philatelic variety. That is, it is part of the printing process, serves some purpose for the printer in achieving his objective, and can be shown to be something more than mere "printers' waste" - an easy epithet to apply to any variety where it appears to be something out of the ordinary, and the indications are that it may have been fortuitous.

We are satisfied that this variety is not fortuitous - in fact the pieces of paper concerned ("the confetti") were applied for a definite purpose, either by the paper maker or by the printer, possibly to act as markers or indicators - and in a stamp printed in 1975 - probably to assist with a visual check as the sheets came off the printing machine or out of the perforator.

"Many thanks for your help - your Newsletter is always something to look forward to each month."

(G.M.B., Oxford)

Note that the constancy of features in this variety is its strongest recommendation. The pieces of paper are always partially ungummed with a strip down the left-hand side. They leave an unprinted impression on the printed sheet of stamps. The dimensions of the pieces of paper are always the same and their orientation is always the same (horizontal). The type of gum with which they are gummed is always the same and at least in the examples where we have seen the paper attached to the sheet (7¢ mentioned above) the paper is always of inferior and different quality from that used for the stamps.



NOTE: shading denotes
ungummed area

So far, so good. Why should a printer stick pieces of paper on an unprinted sheet, then to have them go through the press and drop off at the other end? **Precisely because that's what he intended them to do!**

My theory is that these small squares of paper are indeed stuck to the unprinted reel or sheet and are actually designed to go through the printing process and flake off at a particular point. One can imagine that checkers charged with the responsibility of making sure that misprints did not escape, would also have the ability thereby to make a visual check. If, for instance, every thousandth sheet coming through had the paper squares attached, and if those squares had detached after printing and perforating - possibly as they went through part of the machinery - they would show up very clearly to a checker who would then be able to extract the "faulty" sheet or accumulate a batch of a certain number of sheets.

Clearly, printing machinery has for many years been able to make its own mechanical count - nowadays, no doubt, electronic - of the number of sheets printed. In 1975, however, when we surmise electronic checking was not as well as developed and as foolproof as it is now, then such a visual check may well have had a very real purpose for the printer.

Another theory is that the pieces of paper have been placed on the sheets or on the reel of unprinted paper to indicate to a checker where paper faults exist. Where the printer was dealing with a reel of paper it would be easy to indicate where flaws were known to exist by such markers, rather than interrupting the reel, perhaps cutting it and removing sections. This would necessitate paper joins and a corruption of the integrity of the reel.

But the jury is still out.



THE COUSINS' ENGRAVING

More fascinating background

Readers will recall our report in the July Newsletter regarding the significant find of this important piece of world philatelic background.

I wrote to Mr Victor Smith, of Surrey. Mr Smith is an acknowledged expert on the Chalon portrait and subsequent engravings and has to his credit major articles published in The London Philatelist, notably in January/February 1991 on "The Origin Of The Large Chalon Head".

Accordingly, Mr Smith's comments are of vital interest to all New Zealand philatelists, of whatever era, and the following is the wealth of information he was able to convey about my recent purchase, and about the Chalon Head in particular.

He writes:

I have to tell you that my researches have been solely concerned with the "large" Chalon head used by Perkins Bacon for the early stamps of Van Diemens Land/Tasmania, Queensland, Natal, Bahamas and Grenada. The same die (for the head) was used for all these, and it was engraved by Humphrys; no similar die was produced by Jeens, despite earlier histories. My studies led to the certainty that the Humphrys engraving was copied from the Cousins engravings of 1838 and not from the Corbould watercolour, and I wrote a paper to this effect for the RPS (London) journal of Jan-Feb 1991; I enclose a copy. I demonstrated my "proof" by means of transparencies to the West Indies Study Circle meeting at Stampex in the following September.



Humphrys' engraved
essay for the
NZ Banknotes



Cousins' second, smaller plate, first (etched) state.

A Short History: Alfred Edward Chalon and his older brother John were born in Geneva and are usually described as Swiss. A.E. was a popular painter of society ladies because of his tendency to glamorise them, and to play down their less desirable features. He painted three different portraits of the young Victoria, and each of these was copied by an engraver: Lane and Finden produced one each, and Samuel Cousins copied the third. The original of this painting appears to be lost, together with the copy produced by Buckley for the Great Exhibition of 1851. Of three copies produced Chalon himself immediately after executing the original (and intended to be gifts to the crowned heads of Europe) only one is known to exist; it belongs to Dale Forster, and is on a ceramic base. A further curious fact is that Chalon was, or was to become, watercolourist "by appointment" to H.M. Queen Victoria.



The Jones' head of 1851. The illustration is of the Canada Packet 7½d issue of June 1857, but this was a re-use of Jones' die for the 12d of April 1851.

Robson Lowe has said that Victoria gave the portrait to Prince Albert because he liked it so much. I very much doubt that, because at least one of the Cousins engravings and the Wagstaff had the following title beneath the pictures:-

To the British Nation
this portrait of
HER MAJESTY QUEEN VICTORIA
the first for which Her Majesty sat in her Royal Robes of State after her Accession. Painted by
her own Command and presented as an
OFFERING OF FILIAL AFFECTION TO HER AUGUST MOTHER
is, by the express permission of Her Royal Highness the Duchess of Kent respectfully dedicated
by their obliged and devoted servant,



The Humphry's head of 1854. This is the Van Diemens Land 2d of 1854. The die, first used on the 1d in June, was later used on the 2d and 4d in the following September, and the Tasmania 6d and 1s in 1857. It was subsequently used for the Bahamas and Natal of 1859, the Queensland of 1860, and the Grenadas of 1861 and 1875.

In other words, the picture belonged to the Duchess of Kent, and Moon got permission to copy and publish from her. From what I read of her character and her difficulties with her queenly daughter I do not think she would later have given the picture away.

Print publishers either bought paintings outright or bought the publishing rights, and these were an important part - and a carefully calculated part - of the overall value.

Alexandrina Victoria became Queen on 20th June 1837, and the "Royal Robes" were probably required for the State Opening of Parliament on the following 20th November. The painting was probably produced just before then, as the first appearance of an engraving copy was officially 1st February 1838.

I should now explain that four separate versions of the Samuel Cousins copies of the full Chalon portrait were produced, and at least one 3/4-length version of the same painting by Charles Wagstaff.



The New Brunswick head of May 1860.

Samuel Cousins was born in Exter, Devon, in 1801, one of nine children of a tailor. He was apprenticed at 13 and his talents were soon recognised, so that in 1821 he accepted a 4-year contract with his master. In 1826 he set up independently and was soon producing mezzotints by well-known painters such as Landseer, Millais and Winterhalter. He became an Associate Member of the Royal Academy in 1835.

His first plate of the Chalon portrait was accredited as an etching by Samuel Cousins and B.P. Gibbon, and it was published on the 1st February 1838. Benjamin Gibbon was known particularly for his line engraving, whilst Cousins was as well-known for his mezzotint work, but this first version was really a mixture of stipple (dots) and etched line work. Possibly as few as a dozen proofs were produced from the plate at this stage, and it was really rather a rough-and-ready production. The plate measured about 87 x 57 cm and the picture area was about 77 x 52 cm.

The same plate was then worked on and improved, and was then published on 28th June 1838. Possibly as many as four engravers worked on it, since it is a true mixed-method picture, containing elements of etching, line-engraving, mezzotint and aquatint, but it is credited solely to Samuel Gibbons, A.R.A. Some prints were stamped in the bottom right hand corner with a facsimile signature of "Victoria R", and these were probably issued to embassies, government offices, and other official buildings.

The publisher was the aforementioned Francis G. Moon, of Threadneedle Street: the printers were Dixon and Ross, and by November 1838 they were producing 300 prints a month from this plate. I think your copy will be one of these.

Moon seems to me to be an odd character. Perhaps the large picture did not start off selling well, but whatever the reason he commissioned Cousins to produce a smaller (but otherwise identical) version. This plate measured about 68 x 45 cm. with a 59 x 41 cm. picture area, and was first published - again in its mainly etched state - on 1st October 1838. Cleaned up, improved upon, and fully shaded it was finally published on 1st May 1839, at which time it also was being printed at the rate of 300/month whereas printing of the larger plate was at least temporarily discontinued.

Thus there are four possibilities when you have a Cousins Chalon: the earlier two are larger than the later ones, but otherwise identical as to details, and the first versions of each plate have very little shading with mostly etched line-work. These are pretty rare. The second versions of each plate are beautifully finished, and would be the only ones with the Victoria R cachet.

Dear old Moon was still fidgety! Even whilst Cousins and Co. were finishing off the smaller plate Moon was commissioning Charles Wagstaff to produce a 3/4-length version of Cousins' first (larger) plate. The figure is identical in size and detail: the head - top of tiara to point of chin - measures 65 mm. on both, and there is no doubt whatsoever that Wagstaff copied the Cousins. The method of engraving is rather different, the background shading being line-ruled and the face shading being stipple instead of aquatint. The printer was R. Lloyd.

As I have said there is no doubt that Humphrys derived the large Chalon head from one of the Cousins engravings: we cannot tell which since they are geometrically identical. He produced the head die around June 1854, in time for it to be used for the Van Diemens Land Stamp, but the design (with the head in an oval frame) was copied from one of the Canada 12 pence stamps of 1851; This was engraved by Alfred Jones for the printers Rawdon, Wright, Hatch and Edson in New York. Jones and Humphrys had worked in the same office during 1843-45: Humphrys then returned to England, closely followed by Jones who spent the next two years working here. I am absolutely certain they both knew, and had used, one of the Cousins engravings.

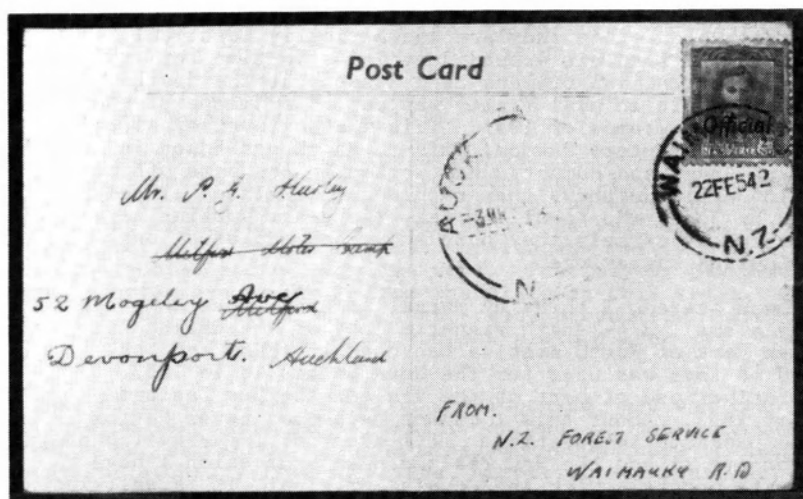
It has been stated, I think by Marcel Stanley, that Humphrys engraved a small 3/4-length vignette copy of the Chalon for a British Bank of North America banknote in 1846, and that the head of this was used for the Nova Scotia 1d in 1853, with a further use of part of the die for the New Zealand stamps of 1855. About this I cannot help you, never having seen the banknote in question. If I ever do, I may well photograph it to compare it and the New Zealand head - of which I have early plate proofs - with the Cousins original. It is well-known that engravers did copy other engravers' work, and that this was a natural thing to do where reduction was involved. Engravings were far more accurate than paintings, and the original painting (in this case by Chalon) would only have been in one engraver's hands once and for a short while. Wagstaff, Jones and Humphrys almost certainly never saw the original."

Editor's comment: Mr Smith's observation that my copy is one from the second plate published on the 28th June 1838 is borne out by the facts. My engraving includes the facsimile signature "Victoria R" and is, in fact, dated June 28th 1838. My thanks go to Mr Smith for his generous interest in the engraving and the time he took to answer my questions in such fascinating detail.



The New Zealand Chalon head 1855

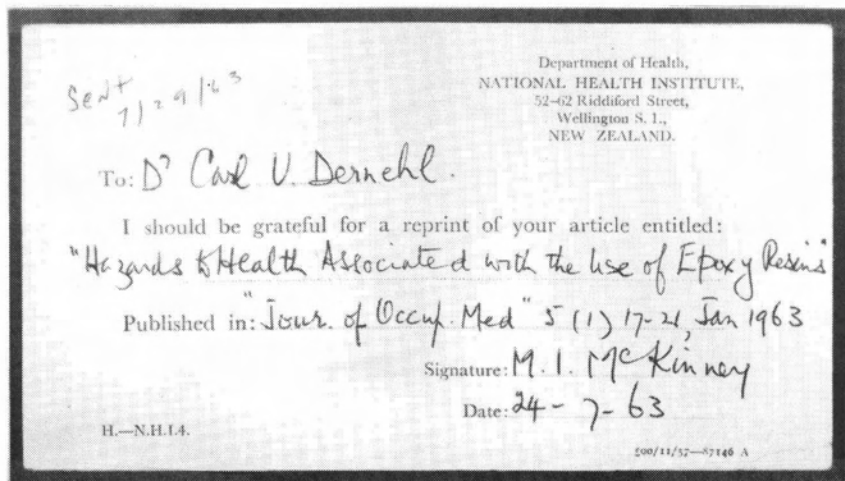
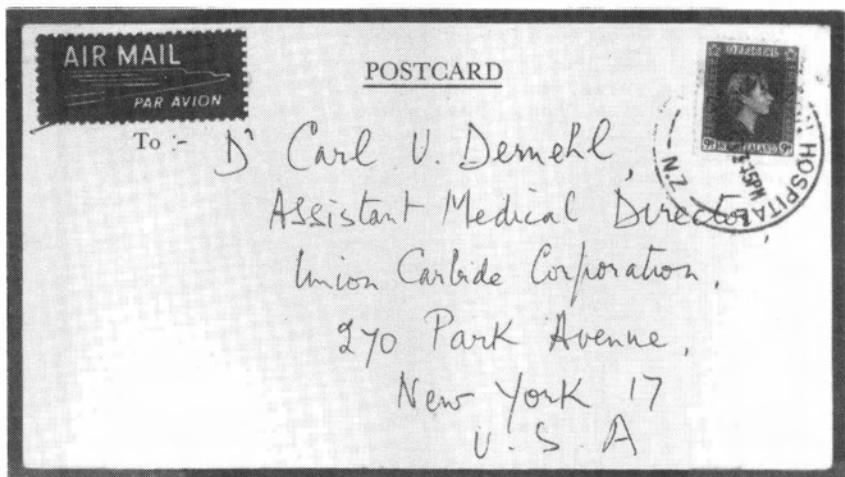
RON INGRAM
GOVT DEPARTMENT POSTCARDS (Cont'd)



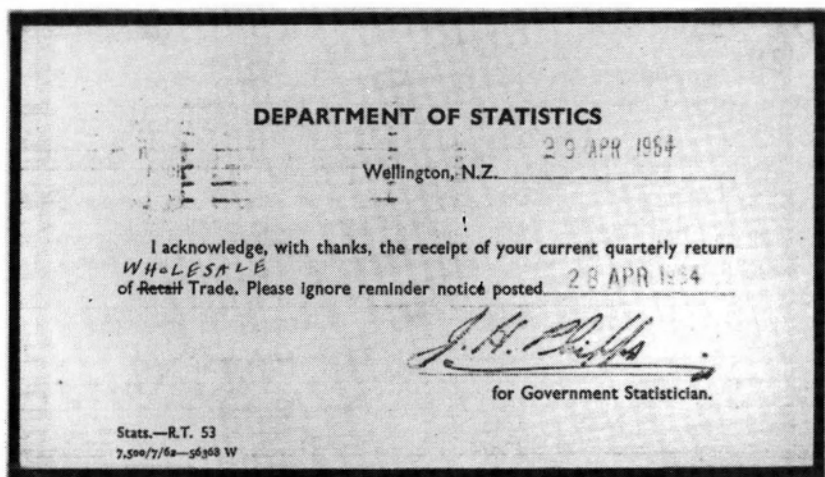
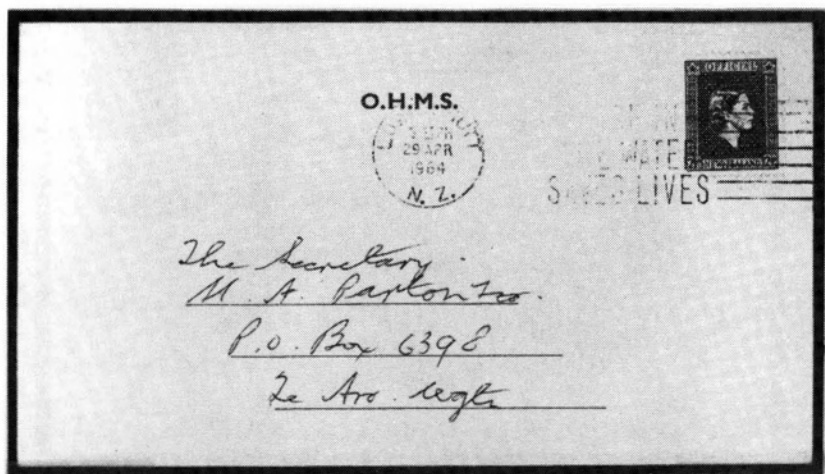
A printing of 300 postcards was made in November 1953 for the New Zealand Forest service. The card measured 3.5"x5.75" and was printed in red ink on a light buff card. The card appears to acknowledge reports by a civilian in relation to the prevention of forest fires. It is postmarked Waimauku on the 22nd of February 1954. The card has been re-directed and has also been cancelled at Auckland on the 3rd of March 1954. Postage has been paid by using a 2d George VI stamp overprinted Official. At this time the New Zealand Forest Service came under the jurisdiction of the Ministry of Lands.

GOODS AND SERVICES TAX

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



This postcard was printed for the National Health Institute by the Department of Health and is from a printing of 500 made in November 1957. The purpose of the card was to obtain copies of articles that had been published overseas. The card is printed in black ink on a white card. The airmail postage to the USA has been paid with the use of a 9d Queen Elizabeth II Official stamp which is postmarked Wellington Hospital on the 29th of July, 1963. The manuscript 'sent 7/29/63' on the card indicates the sender was of American origin.



This card has been printed for the Department of Statistics and bears the Number Stats.—R.T. 53 with an imprint of 7,500/7/62. It is printed in black ink on a cream card and measures $3\frac{1}{2}$ " x 6". The 2½d Queen Elizabeth II Official on white paper has been cancelled at Lower Hutt with the slogan 'Care in the Water Saves Lives'. It is dated 29th April 1964 which was the day before the use of this slogan ceased at Lower Hutt. The card acknowledges the receipt of a quarterly return of Wholesale Trade.

MODERN VARIETY DEVELOPMENTS

ASK ABOUT OUR "SPECIAL SITUATIONS" OFFERS

½d GREEN MT COOK

Out of the "Old-time" collection currently being broken up comes perhaps the finest array of this under-rated issue we have ever seen. There are major varieties and a superb range of shades, often in unhinged mint or unstained condition. An opportunity, then, this month, to acquire a representation of these superb examples of turn-of-the-century recess-engraved printing in New Zealand. Many of the listed varieties are present - some very rare indeed.

- 98 (a) **F1a Waterlow paper, wmk W6, VM, perf 11.** Pale Yellow-green, UHM block (top selvage)..... \$ 100
OR Yellow-green, UHM (bottom selvage)..... \$ 70
OR Green, UHM block..... \$ 60
OR Deep green, UHM, centred left..... \$ 50
OR Blackish-green, UHM, well centred. Lovely deep shade. Scarce, block of four..... \$ 120
OR F1a(Y) block of four with double perforations vertically between. Patching present at right side, although removed in the centre. Heavy brown gum and some marginal gum discolouration. A very remarkable and unusual piece. Block of four. \$ 100
- (b) **F1b Waterlow paper, ditto, perf 14.** UHM block of four, fine centring and general condition..... \$ 175
- (c) **F1c Waterlow ditto, perf 14x11.** Block of four UHM..... \$ 75
- (d) **F1d Waterlow ditto, perf 11x14.** Magnificent bottom right corner, UHM. Block of four centred a little high but clean and fresh..... \$ 125

F1e

F2e

F3e



- 98 (e) **File Waterlow ditto, mixed perfs 14 and 11.**
 Bottom selvedge block of four with mixed perfs horizontally throughout. 2LH 2UH block in most attractive condition. We cannot recall having seen an example of this variety for many years. Minor perf discolouration one or two points (Cat. \$500)..... \$ 300
 OR single copy UHM..... \$ 125
 OR horizontal pair, lightly hinged..... \$ 140
 OR another remarkable block of four, this time mixed perfs throughout **vertically**, 2UH 2LH block. Interesting piece - some perf discolouration..... \$ 150

OR Waterlow paper, magnificent variety piece. Bottom selvedge block of six in horizontal format. This block represents both patching and mixed perforations throughout. The block of four on the right and the vertical pair on the left come from different sheets, both of which have been reperforated horizontally. The left-hand vertical pair are a different shade and have been patched into the sheet already in their mixed perf form. The block of four on the right have been reperforated also horizontally in a different sheet at a different time. An amazing example of economy in early New Zealand stamp production. Clearly parts of damaged sheets have been patched together as an economy measure. One of the most magnificent pieces we have seen of its type. Patching vertically, 5UH 1LH and a full bottom selvedge. Some minor perf discolouration does not detract..... \$ 450

- 99 (a) **F2a Basted Mills paper, wmk W6, vertical mesh, perf 11.** Absolutely impeccable UHM block of four from bottom left corner of sheet with selvedge. Very very fine piece of a scarcer issue..... \$ 500
 OR magnificent bottom selvedge block of four UHM showing at R10/4 doubling to lettering in upper part of design - a listed reentry..... \$ 500
 (b) **F2b Basted Mills ditto, perf 14.** Magnificent top left corner selvedge block of four completely UHM. Brilliant piece..... \$ 200
 (c) **F2c Basted Mills ditto, perf 14x11.** Glorious left-hand selvedge block of four UHM. Exquisite condition..... \$ 200
 (d) **F2d Basted Mills ditto, perf 11x14.** Magnificent top-left corner selvedge block of four UHM in Deep Green..... \$ 200
 OR top selvedge block of four UHM in Pale Green (dry print)..... \$ 200
 (e) **F2e Basted Mills ditto, mixed perfs 11 and 14.** Brilliant bottom selvedge block of four in perfect UHM condition with full mixed perfs (patched, including razor cuts) vertically. Very magnificent example (Cat. \$750)..... \$ 675
 OR single copy, UHM..... \$ 180
 OR fine UHM copy with selvedge..... \$ 150

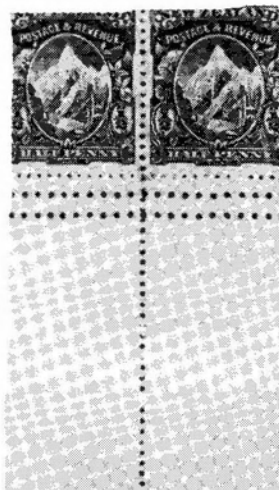
Note: Single examples of some of the listed varieties are available. Let us have your order or Wants List.

- 100 (a) **F3a Cowan paper, unwatermarked, perf 11 (HM).**
 Wonderful rarity material. 2UHM (unpriced in CP)
 2LH block of four with fine centring and magnificent
 fresh appearance. Superb rarity piece and
 tremendously under-priced in the Catalogue..... \$1500
 OR very fine used example dated 6 May 1902..... \$ 250
 OR another extraordinary block, this time
 absolutely UHM with top selvedge. Gum is thick,
 and "crazed" and is quite unlike any variety we
 have seen before. Thick brown gum, the extra-
 ordinary block of four, diagonal gum bend
 (not creased)..... \$1250
- (b) **F3b Cowan unwatermarked ditto, perf 14.** Selvedge
 block of four in perfect condition, UHM..... \$ 100
- (c) **F3c Cowan unwatermarked, perf 14x11.** Block of
 four, 2LH 2UH. Magnificent rarity piece (Cat.
 \$800)..... \$ 625
 OR good commercially used example..... \$ 100
- (d) **F3d Cowan unwatermarked, perf 11x14.** Commercially
 used dated example 1902..... \$ 150
- (e) **F3e Cowan unwatermarked ditto, mixed perforations**
 11 and 14. Superb bottom selvedge block of four,
 mixed perfs horizontally throughout and patching
 upper pair. Remarkable..... \$1000
 OR single example, UHM..... \$ 275
 OR remarkable vertical pair, commercially used,
 mixed perfs throughout..... \$ 325

F4b(Z)

F4e(Z)

F3a



C.P. "SPECIAL SITUATIONS" OFFERS
 WE DO THE RESEARCH AND FIND THE MATERIAL.
 YOU REAP THE BENEFIT.

- 102 (a) **F4a Cowan watermarked, horizontal mesh, perf 11, wmk W7.** 2LH 2UH block of four..... \$ 375
- (b) **F4b Cowan watermarked ditto, perf 14.** Nice set of shade blocks, Green (UHM), Pale Green (2LH 2UH), Pale Yellow-green (2LH 2UH). The set... \$ 130
- F4b(Z)** imperforate vertically. Top selvage block of four UHM completely imperforate vertically (2 pairs)..... \$ 700
- OR pair ditto..... \$ 350
- OR major patching, block of nine in good condition, if one stamp minor thin spot. The right-hand central pair has been completely patched into the sheet. Magnificent..... \$ 300
- (c) **F4c Cowan watermark, perf 11x14.** Nice bottom selvage block of four, 2LH 2UH..... \$ 140
- (d) **F4d Cowan watermark, perf 14x11.** Magnificent top-right corner serial number selvage block of four, centred low, UHM..... \$ 250
- (f) **F4e Cowan watermark ditto, mixed perfs 11 and 14,** bottom-right selvage corner block of four UHM, mixed perfs 11 and 14 throughout..... \$ 275
- OR amazing variety. Bottom selvage pair (LH) showing mixed perfs and double perfs combined. There are three rows of perforations below horizontal R10 in the selvage, first perf 14 in the correct position and two rows of perf 11 closely parallel in the bottom selvage. The pair has foxing at a number of points in the perforations. This example will, however, be used as the basis for a new CP Catalogue variety listing, F4e(Z) "mixed and double perforations combined". The bottom selvage pair. \$ 25

NEW PLATES

- 103 (a) **F5a wmk W7, HM, perf 14.** Bottom selvage block of four, 2LH 2UH, Deep Yellow-green..... \$ 175
- OR single UHM Deep Yellow-green..... \$ 50
- 104 (a) **F5b new plates ditto, perf 14x12.75 to 13.25.** Fine pair of blocks UHM, Dull Green and Deep Yellow-green (Deep Yellow-green block has slight remnants on back). The two blocks..... \$ 100

MAJOR RARITY: F5b(Z) Magnificent block of four imperforate, (1 LH).....	\$ 500
OR bottom-right corner selvage pair, imperforate, showing also watermark number in selvage.....	\$ 250

- 105 (a) **F5c Cowan watermark ditto, perf 14x15.** Block of four UHM in Deep Yellow-green..... \$ 70
- OR **F5c(Z)** magnificent block of four, partially imperf (upper pair perforated only at top)..... \$ 700
- OR **F5c(Z)** ditto block of four imperforate except for row of perforations at top of upper pair..... \$ 700

THE CP CATALOGUE
ALL YOU EVER WANTED TO KNOW
(AND DIDN'T KNOW WHO TO ASK)

A NEVER-TO-BE REPEATED OFFER TO SELECTED CLIENTS OF CAMPBELL PATERSON LTD

A combination of events and circumstances has produced a situation where a number of **New Zealand stamps** have been either re-issued in new values, appeared in trial issue form, or been produced in extremely limited quantities by the printers.

CAMPBELL PATERSON LTD have identified a series of five literally unique opportunities for collectors..

We believe that you, as one of our selected **special offer** clients, will see an opportunity in the following sets of items and may wish to secure them before the opportunity passes.

On the **2nd October 1995**, New Zealand Post lowered the standard rate of postage from 45¢ to 40¢ (NZ). This has either meant that the 45¢ issue in each case listed will no longer be used for the standard rate of postage, or has in fact been completely withdrawn from Post Offices.

OFFER 1: 1995 FARMYARD ISSUE.

Booklet containing ten 45¢ stamps (horizontal mesh, perf 14x14½).

Miniature sheet for Singapore Stamp Exhibition containing five 45¢ stamps from this issue (mesh horizontal, perf 12x12)

Reprint of the booklet, this time face values 40¢ (10 stamps).

Note: The 45¢ booklet was extremely short-lived and will be scarce.

NZ\$22.50 Stg. £10.00

OFFER 2: NIGHT LIGHTS ISSUE, 1995

Miniature sheet for the Jakarta Stamp Exhibition containing six values.

Mesh horizontal.

Set of six values from the original issue, this time with vertical mesh.

NZ\$25.00 Stg. £11.00

OFFER 3: SELF-ADHESIVE ISSUE "A-B"

The 45¢ Leigh Mardon (Melbourne) Production. Seven advertising and instructional labels with stamps. Perf 11. **45¢ value SPRINTPAK printing**, two instructional labels plus paper join. **Note:** The SPRINTPAK printing was a very late issue during the currency of the 45¢ rate and is clearly identifiable from the Leigh Mardon issue. Perf 11½.

It will be scarce.

NZ\$55.00 Stg. £24.50

OFFER 4: SELF-ADHESIVES "A-B" 40¢ face value. Leigh Mardon production, seven labels as above: **SPRINTPAK production** three labels as above. In this case, the Leigh Mardon production was discontinued almost immediately and must have been a very short printing run. Leigh Mardon no longer produce stamps and accordingly this Leigh Mardon 40¢ self-adhesive set is likely to be extremely scarce.

NZ\$47.50 Stg. £21.00

OFFER 5: AirPOST trial, TOURIST Booklet. Produced in September 1995 as a trial for the tourist market, contains five \$1 stamps featuring the Forest Ringlet Butterfly. Airmail label attached at the top. Perforation 14x14½ (previously 14½x14½). Mesh now horizontal (previously vertical). Only 20,000 booklets were produced. The booklet is now unobtainable and is rising quickly in price.

NZ\$15.00 Stg. £6.70

Clients should pick the items which interest them and we shall forward them by return mail. Stocks are limited as we have been unable to obtain enough to satisfy our full market. All offers subject unsold. We urge clients to act immediately to secure any or all of the above. All offers NZ\$ post paid.

ACCESSORIES CHRISTMAS 1995 LIST

Something for everyone here, from stocking-filler, upwards....

All accessories prices include GST: post and packing extra.

CP Colour Catalogue - the ideal Christmas gift. Famous throughout the philatelic world and beyond, the world's first loose-leaf stamp catalogue. Large Silver exhibition medal winner, with its loose-leaf format, fine colour reproductions, strong manufacture and wealth of information, varieties and prices, it is the essential addition to a New Zealand collector's library, or any library..... \$140.65
+ post and packing

We can also supply the gold-blocked binder on its own. \$ 48.35

Hawid mounts:

These mounts offer quality protection for your stamps and we can currently offer the full range of sizes in both black and clear.

Cut to size, seven different sizes, packets of fifty mounts: Black or clear.....ea	\$ 3.70
Strip packets, 21mm to 33mm, 25 strips per pack, Black.....	\$ 9.50
Clear.....	\$ 8.50
Strip packets, 36mm to 55mm, 25 strips per pack, Black.....	\$ 11.50
Clear.....\$10.50 to	\$ 11.50
Larger size strip packets 66mm to 86mm, 10 strips per pack, Black.....	\$ 9.50
Clear.....	\$ 8.50
Large size mounts for miniature sheets, etc, 130x85mm Black or clear.....ea	\$ 9.50
The three sizes 148x105mm, 160x120mm and 210x170mm, Black or clear.....ea	\$ 10.50
Also available the very large size mounts in a pack of five, 297x210mm black or clear.....ea	\$ 12.50

If you would like a selection of Hawid strips or blocks sizes, we can offer mixed strips starter pack in

black or clear.....ea	\$ 6.50
Or mixed blocks assortment, black or clear.....ea	\$ 9.50

F5b(Z)



F5c(Z)



Also newly available from Hawid, a special price one-off to celebrate Hawid's 50th anniversary, 1945-1995, containing fifty strips in ten different sizes, special anniversary set, black or clear..... ea \$ 17.50
Good value here.

Tweezers:

Every philatelist needs stamp tweezers and we can offer a range of quality tweezers to suit all tastes and preferences. First we have Lighthouse brand professional philatelists stamp tweezers, chromium plated plus carrying sheath..... \$ 10.75
 Then we have a range of six different Safe Solingen brand with three different tip shapes and with either straight end or bent end for ease of handling stamps. Either pointed tip or round tip or spade tip, all available either straight end or bent end..... ea \$ 9.75

Perforation Gauge:

SG Instanta transparent perf gauge. This will measure quickly and accurately loose stamps, mounted stamps, stamps on cover and unbroken sheets. The professional choice..... \$ 21.00

Stamp hinges:

Lighthouse brand, super prefolded stamp hinges. Transparent, peelable on acid-free paper, per 1000.... \$ 9.00

Arriators:

Gummed philatelic arrows for pointing out reentries, retouches, plate varieties, etc. Pack of 100 available in red, green, white, black, blue or yellow.....ea \$.95

Dr Robin Gwynn's excellent book on NZ philately **COLLECTING NEW ZEALAND STAMPS**, 16 full colour plates and a very readable book..... \$ 21.00

Magnifying Glasses:

We have a range of magnifying glasses available including Eveready Illuminated Magna Viewer, 2 inch diameter lens with battery-powered light source..... \$ 5.50
 Waltex pocket sliding magnifier 3x, useful size..... \$ 7.00
 Folding aluminium $\frac{1}{2} \times \frac{1}{2}$ linen tester type magnifier x 6.2 (made in Japan)..... \$ 23.50
 And for glasses wearers, monocular eye magnifier, clips on to glasses (like the professionals use!)..... \$ 38.30

Stamp Album - THE BEST!

The Lighthouse New Zealand 2-volume hingeless stamp album complete to 1995. We've said it before and we'll say it again:- this is an absolutely superb printed album, top of the range, designed in co-operation with Campbell Paterson Ltd and using the CP Catalogue as a guide. We have one set available at a price of..... \$1175.00
 (Once this is sold, further stocks will be at an appreciably increased price as supplied by the European manufacturers.)

Also available, an empty New Zealand Lighthouse binder..... \$205.00

And a pack of twelve blank New Zealand continuation pages for the Lighthouse album..... \$ 19.00

Lighthouse stockbook, Block IV for miniature sheets, plates, etc, available in red, blue, brown or green... \$103.50

And finally, breaking up an old-time accumulation of mostly foreign but some Commonwealth stamps, all approximate period turn-of-the century to the 1940s, produced six different mixed packs at.....ea \$ 10.00
 (The two on the top of the pile show China, ROC Chinese junk and Unification Commemoration, GB postage dues and Australia George V 4d Yellow on piece perfect strike Woollogngabba, Queensland postmark, and the second one has NSW, Germany, Australia Kangaroo 1/-, GB on piece and Egypt on piece with registration label, Pyramids, Cairo.)

All accessories prices include GST: post and packing extra.

CHRISTMAS PRESENT TIME!

For all orders from this December 1995 Christmas accessories list over \$20, we will include a free New Zealand First Day Cover of our choice. Spend \$100 from this list and receive five different free NZ FDC. With our very best wishes for Christmas and the New Year.

NEW ZEALAND POST LTD LIMITED EDITION PRESENTATION ALBUMS

Each contain a certificate of authenticity, signed by the Chief Executive, NZ Post Ltd., together with colour separations and/or sheetlet formats, etc, not available outside of these Presentation Albums. We have one each available of the four albums issued to date: 1994 Cricket and the three from 1995 Butterflies, Maori Language and Rugby League, \$225 each + GST + post and packing.

Also available is one copy of the previous NZ Post Ltd production, The Emerging Years, 1920s, 1930s, 1940s and 1950s. Very special price \$55 + GST + post and packing.

THE CP CATALOGUE
 ALL YOU EVER WANTED TO KNOW
 (AND DIDN'T KNOW WHO TO ASK)

1953-1964 QUEEN ELIZABETH II DEFINITIVES

Designs produced from photographs by L C Mitchell and James Berry and printed by Bradbury Wilkinson & Co Ltd (low and high values); De La Rue & Co Ltd (middle values).

- 420 (a) **N1a 1d grey** UHM 30¢, LHM 20¢, plate 1 block of six UHM..... \$ 10
 (b) - **do** - U 20¢, block of four U \$1; plate 1 block of six U \$8, block of four U..... \$ 4
 (c) **N2a 1d orange** UHM 30¢, LHM 20¢, thicker paper UHM \$1, plate 31 block of four UHM \$2, W7a(Z) booklet pane of six upright wmk UHM \$4, W7a(Y) booklet pane of six inverted wmk UHM \$20, N2a(Z) inverted wmk single UHM \$5, LHM..... \$ 3
 (d) - **do** - U 20¢, block of four U \$1; plate 5 block of six U \$7, block of four U \$3.50, plate 31 block of six U \$9; W7a(Z) booklet pane of six upright wmk U \$10, N2a(Z) inverted wmk FU \$4, CU..... \$ 2
 (e) **N3a 1d lake-brown** UHM 40¢, LHM 25¢, plate blocks of six 11, 12, 13, 14 UHM.....each \$ 15
 (f) - **do** - U 20¢, block of four U \$2; plate blocks of four 11, 13, U each \$5, plate blocks of six 12, 14 U.....each \$ 10
- 421 (a) **N4a 2d green** UHM 40¢, LHM 20¢, plate blocks of six 15, 16, 17, 18, UHM.....each \$ 10
 (b) - **do** - U 20¢, block of four U \$1.50; plate block of four 16 U \$4, plate blocks of six 15, 18 U each \$8, plate block of six 17 Passed handstamp U..... \$ 12
 (c) **N5a 3d vermilion** UHM 25¢, LHM 20¢; thin paper UHM \$1, thin paper block of four plate 8 UHM \$5; W7a(W) booklet pane of six inverted wmk UHM \$20, N5a(Y) inverted wmk single UHM \$5, LHM \$3; NV5a(b) block of six plate variety pl.23, R8/3 redrawn leaves retouch UHM \$30; plate blocks of six 3, 4, 7, 8, 21, 22, 23, 24, 27, 28 UHM each \$10, plate 26 block of four UHM..... \$ 7
 (d) - **do** - U 20¢, block of four U \$1; thin paper U 50¢; N5a(Y) inverted wmk FU \$4, CU \$2; plate blocks of four 3, 21 U each \$4, plate blocks of six 7, 8, 22, 24, 25, 28 U.....each \$ 8
 (e) **N5a(4) 3d Die 1b** UHM \$5, coil leader pair dated 30 Nov 1955 UHM..... \$ 22
 (f) - **do** - FU \$2, CU \$1, pelure paper U \$5, plate 33 block of six U..... \$ 50
 (g) **N6a 4d blue** UHM 75¢, LHM 40¢, plate blocks of six 9, 19, UHM.....each \$ 12
 (h) - **do** - FU 50¢, CU 25¢, block of four U \$2.50, plate blocks of four 9, 19 U.....each \$ 6
- 422 (a) **N7a 6d purple** UHM \$1.50, LHM 75¢, plate 6 block of four UHM..... \$ 9
 (b) - **do** - FU 50¢, CU 25¢, plate 6 block of four U. \$ 9
 (c) **N8a 8d rose** UHM \$1.25, LHM 65¢, plate blocks of six 10, 20 UHM.....each \$ 17.50
 (d) - **do** - FU 50¢, CU 25¢, block of four U \$2.50, plate 10 block of four U..... \$ 7.50

- 422 (e) **N9a 9d brown and green** UHM 1.25, LHM 65¢, imprint block of four imperf UHM \$15, imprint block of four perf UHM \$15; sheet value blocks of four: (a) £3 ~~66~~ spaced 1B UHM \$20, (b) £3 left 1A UHM \$15, (c) £3 right 2A UHM \$15, (d) £3 ~~66~~ close 2B some margin loss UHM..... \$ 10
- (f) - do - U 20¢, block of four U \$1, plate blocks of four 1A, 1B U.....each \$ 15
- 423 (a) **N10a 1/- black & carmine** shades (1) and (2) deep and bright carmine UHM each \$1.25, LHM each 65¢; plate blocks of four 1A, 1B, 2B UHM each \$15, (2B available perf and imperf right UHM), plate 2A block of four plain side selvage LHM \$15, plate 2A block of four engine-turned design side selvage UHM \$15; imprint block of four UHM \$15; sheet value blocks of four: 8f UHM \$15, f8 UHM \$15, (e) f4 ~~66~~ UHM \$20, (h) f4 ~~66~~ UHM..... \$ 20
- (b) - do - U 20¢, plate 1A block of four U..... \$ 10
- (c) **N10b 1/- Die 1B** UHM..... \$250
- (d) - do - FU \$35, CU..... \$ 17.50
- (e) **N11a 1/6d black & blue** UHM \$2, LHM \$1, shade (2) blue-ultramarine UHM \$35, N11a(Y) double print one albino blurred centre LHM \$195; plate blocks of four 1B, 2B UHM each \$15, imprint block of four UHM..... \$ 15
- (f) - do - U 20¢, block of four U \$1, shade (2) blue-ultramarine FU \$12.50, CU \$6.50, NSFU \$1.50, plate 1B block of four U..... \$ 10
- 242 (a) **N12a 1/9d black & orange** UHM \$6, LHM \$3, part plate block of four 1B UHM \$27, imprint block of four UHM \$35; sheet value £14 block of four UHM..... \$ 35
- (b) - do - FU \$1, CU..... \$.50
- (c) **N12b 1/9d white paper** UHM \$6, LHM \$3, single R4/1 retouch UHM \$12, plate 2A block of four UHM \$35; sheet value £14 block of four UHM \$35, sheet value ~~£14~~ blocks of four (strong and weak lines) UHM.....each \$ 40
- (d) - do - FU \$1, CU..... \$.50
- (e) **N13a 2/6d brown** UHM \$50, LHM \$20, NSFU \$7.50, plate 4 blocks of four UHM \$250, LHM \$175, sheet value 300/- block of four UHM..... \$225
- (f) - do - FU \$20, CU \$9, NSFU..... \$ 2.50

(to be concluded)

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Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$35.00. ISSN 1172-0166

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