

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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Ex lots 207, 208 209
THE FULL FACE FORGERIES

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES – Warwick Paterson

THE 2d BLUE NEW ZEALAND CHALON

Printed by DAVIES from Plate 1 – imperforate, Star wmk

A study in specialisation

The late Marcel C Stanley, RDP, FRPSL, FRPSNZ, of Wellington, was unquestionably the greatest student of New Zealand Chalon Heads. There was scarcely any aspect of the Chalons which did not, at some time, come under Marcel's steady gaze. It was my good fortune in the late 1960s, with a new and somewhat awed entrance into the world of professional philately, to strike up a friendly rapport with Marcel. On occasions I recall visiting Wellington on business and spending an afternoon with him and Rita at their home in Karori, stamps spread out on the table, discussing at length Marcel's latest theory about New Zealand's classic stamp issue. I was even more impressed when I realised on one occasion, that Marcel had taken an afternoon out of the office just to talk stamps. But that doesn't surprise me now, being the philatelist he was – I think he was just indulging himself.

Later, Marcel approached me with his instructions to put his New Zealand Chalon collection on the market, including the proofs and essays – a process which took perhaps ten years. Such a collection is unlikely to be assembled again, providing as it did the opportunity for extraordinarily detailed study of different aspects of the issue, much of it in wonderful condition.

One area of particular interest to Marcel was those 2d Blues, printed between 1862 and 1864 by John Davies, in Auckland, largely imperforate apart from experimental separations, all from Plate 1 – the original plate of the London 2d, which demonstrated in those years evidence of its very high usage in the form of massive plate wear. Readers should refer to CP Catalogue Temporary page A6, the listings A2d shades 1-16. Closer examination of the listing will show sub-divisions a, b, c, and d, which attempted to categorise the stamps under different levels of plate wear from the earliest printings in 1862, which showed no plate wear at all, through to advanced plate wear towards the end of the use of Plate 1.

Plate wear, therefore, is a more reliable bench-mark by which to classify the stamps listed under A2d. One might almost say that a plate wear classification comes first, followed then by subsidiary divisions into the shades involved (see illustration).

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.

Of each of the four plate wear categories listed in the CP Catalogue, category (b), the stamps showing “early (slight) plate wear” are easily the most interesting and inevitably command further close attention of a student like Marcel. The “early (slight) plate wear” categorisation also appears under other CP Catalogue listings concurrent with the printing of the stamps which were issued imperforate. For instance, the experimental perf 13 also has this category and A2h, the Provisional printing on thick soft white paper with no watermark, both in its imperforate and perf 13 forms, can be instantly identified by a glance at the front and back as an early (slight) plate wear example.

Marcel explained that taking the imperforate early plate wear examples, a study could be made within this group of the shades themselves and various characteristics. Just to recap, they are:

Shade 5 – Ultramarine (bright to dull)
 Shade 6 - Slate Blue
 Shade 7 - Greenish Slate Blue
 Shade 8 – Pale or Milky Blue
 Shade 9 – Blue

These stamps all fall under the Stanley Gibbons listing 37 – 37a and in the case of Shade 9, SG38. What interested Marcel particularly was not that the shades looked different and that there was such a wide range of them within this relatively small printing, but the puzzle of why they should look different, and indeed why there should be such a wide range within printings which must have taken place within the space of less than six months.

Looking back on my notes taken at the time, I find a host of revealing comments and observations. Marcel could say with some justification that because he had assembled more examples in one collection than he believed anyone else had been able to do, he was in fact the only one who had studied it to any extent and as a result his observations tended to break some new ground. Another reason why this group may not have been studied previously in such great detail, is that it takes a little practice to spot the early plate wear to the right of the Queen’s head.

This rather takes the form more of a slightly cloudy area than of readily identifiable absence of print, as would later become evident, both in the background to the right of the head and in other areas of the design.

Is it possible that many of the early specialists simply didn’t pick up enough of the early plate wear examples to be able to study them as a group and begin to classify them as Marcel did?

On page 64 of *The Postage Stamps of New Zealand*, Vol. I, there is mention of the change to Slate Blue with three shades identified. The PSNZ allows that the differences between the Slate Blue shades are not easy to convey by verbal description, although they are clearly differentiated by comparison. No mention of plate wear here, even though as Marcel Stanley later demonstrated, that feature would have instantly marked them out. Plate wear is mentioned from 1863 but in the “slightly worn state” according to Volume I, the shades were Deep Blue and Blue – no mention of the Slates here! However, my purpose is not to demonstrate the short-comings of Volume I but to highlight the ground-breaking nature of Marcel’s work on this very select – and very interesting – group of stamps.

Referring again to my notes taken at the time, I have presented Marcel’s point of view as a question and answer session (which indeed it was).

WP: *In what way does the Slate Blue group – in other words the three shades in the CP Catalogue A2d 5, 6 and 7 – differ from other New Zealand Chalon shade groupings?*

MCS: Well, these were rather small printings with the feature that there is a wide variation of shade within those printings.

WP: *Is that unusual for New Zealand Chalon shade groupings.*

MCS: Yes, normally, particularly in the Blues – there is first of all a definite line of demarcation between the colours and shades and indeed a number of factors contributed to this – the intensity of the printing, the dampness of the paper at the time of printing, and of course the ongoing process of ageing. Secondly, in most other cases printings were quite a bit larger. Not only that, but I believe that the pigments generally used for the mixing of the inks for the Chalon Head issue and for printing from the intaglio plate were rather thick and once mixed could be expected to remain in a “steady state” until they came to be used.

WP: *Specifically, how does the Slate Blue group differ from the general run of Chalon printings?*

MCS: Seen under high magnification – and you need a microscope (x 25) the pigment invariably consists of a mixture of pure ultramarine and dull greenish inks. The several shades – and the CP listing of three shades only hints at the range – are a direct result of the varying proportions of these two dyes.

WP: *Why should the proportions vary and why should that be peculiar to this Slate group?*

MCS: I believe that the Slate Blue mixture was thinner – perhaps thin enough for one of the pigments to “settle out” while the ink was waiting to be used. The result of this would be that the first printings were either predominantly “Ultramarine” or “greenish” – I’m not sure which – but the middle printings would represent an average (or better) mixture and the last printing would again have one of the inks predominant.

WP: *Could you be more specific about the resulting shade variations?*

MCS: Yes. Any stamp to be included in the Slate Blue group must be printed with a mixture of pure ultramarine – a bright vivid blue shade – and greenish (dull) inks. The various shades result from varying proportions of these two inks.

To recap, the brighter shade comprises almost pure ultramarine with only a trace of greenish. The blues come next – bright to dull. They have progressively less and less ultramarine and more and more greenish. The duller – greenish slate – has more greenish than any, and only a little ultramarine. However, all do comprise a mixture solely of these two colours of inks and these can be examined under high-powered magnification (x 25). In my opinion it is really the ultramarine ink which puts this group into a class of its own and any stamp which has any confirmation of these pigments has to be included in the “Slate Blue” group.

WP: *What is your opinion of the existing Catalogue listings of this group?*

MCS: Campbell Paterson does best with its listing of three representative shades and its acknowledgement of the plate wear aspect of the group. Gibbons is less satisfactory and tends to confuse with its single listing under SG37 – Slate Blue. The one other shade, Milky Blue (SG37a) does acknowledge plate wear but the listing is hardly satisfactory considering the variation which exists.

WP: *What about the Expert Committees?*

MCS: At the present time (mid-1970s) many collectors overseas follow Stanley Gibbons and recognise only Slate Blue – in other words, only those stamps containing more ultramarine ink than the dull shades. The Royal Philatelic Society of London used the same classification. As long as Gibbons list only “Slate Blue” (this still continues today – 1997) then there will be problems. The CP Catalogue was the first to sub-divide the Slate Blues, recognising the shade range.

WP: *Could you comment on the "parallel" listings of experimental separations and provisional papers?*

MCS: Regarding the perf 13 group, which of course were drawn from the 2d Plate 1 imperforates and therefore mirror their shade groupings, because the stamps were perforated 13 only in Dunedin, that grouping therefore includes only those stamps which were sent to Dunedin. Logically that grouping did not necessarily contain a representation of each colour or shade of all those printed. Moreover, printing by Davies on the Star paper commenced in early 1862 while the perforated 13 stamps commenced early in 1863. There is no doubt that the stock in Dunedin at the time of the commencement of perf 13 would have contained some stamps printed in 1862 and this is proved by examples of the 2d value perf 13 with no plate wear. These are very rare. Similarly, the Slate Blue perf 13 is a great rarity, only two being recorded in New Zealand (1970s) and both of those, incidentally, are the Deep Dull shade. However, both of them – originally from the same collection – comprise the characteristic mixture of ultramarine and greenish ink – the necessary feature to confirm the classification. It is possible that the only shades extant of Slate Blue perforated 13 are, in fact, dull and on the basis of determining the shade used by the RPSL then neither of the two mentioned would be certified as Slate Blue! The example in my collection conforms to the description of a member of the Slate Blue family.



From the Stanley collection – set of twelve shades and plate wear examples - see page 14.

ADMIRATION FROM AFAR

CPNL readers will recall my notes in the Christmas Newsletter in which I made a few suggestions about the way in which New Zealand Post might improve the marketing of its "core issuing policy" on the one hand, and its "collectable products" range on the other.

In essence, my suggestion was, and remains, that New Zealand Post seriously consider a policy of segmentation or "multi-level" marketing based on traditional philately on the one level and on collectable souvenir products at another and quite distinctive level.

This, no doubt, calls for considerable sophistication in developing a marketing policy, but given the acknowledged expertise of New Zealand Post's Stamps Business Unit, I am quite sure that the planning required is quite within their capabilities.

Whether such an idea will catch on with New Zealand Post is another matter, of course. The fact remains, however, that the length of time that a postal administration can market souvenir products masquerading as genuine philatelic varieties, is strictly limited. After a year or two of "creeping encroachment" where collectable products start to swamp the core issuing policy, then real confusion starts to fill the minds of collectors and in the philatelic market, as in any other, confusion and uncertainty are anathema.

Not everybody disagrees with New Zealand Post's marketing policy, however. Hard on the heels of my article "The Philatelic Exporter" for January 1997, features a report from Albert Boerma, lauding the "aces of marketing".

Apparently the French postal authorities sent their Deputy Director of Communications, Jean-Paul Gueno, around the world, dropping in on major English-speaking countries to survey the potential market for French stamps. (Why the "English-speaking" countries, one could well speculate. Perhaps tired of the subtle incursion of the English language into French daily speech and usage, this is an attempt by the French Government to retaliate, zeroing in on the "English-speaking" countries). Anyway, The Exporter reports that Mr Gueno left France on September 4th on his tour of Canada, USA, Australia and New Zealand, returning to France several weeks later with a "catalogue of good ideas".

The Deputy Director of Communications spoke to the French monthly, *Le Monde des Philatelistes*. In Mr Gueno's opinion the ideology of the post hinges on three factors: the postage stamp, the postman and the Post Office. He has, it seems, come to the conclusion that the stamp is of vital importance for the post, for their undertaking (i.e. the Post Office) and for their country.

Amongst other observations made by Mr Gueno

* In the five countries visited, simple criteria governed the quality of a stamp. Stamps to be “beautiful”, were attractive, colourful, legible and concrete. All the administrations studied organised a competition for the design of their stamps and behind each series there are three crafts: a researcher, a marketing man, and an art director.

* Clustering of issues in thematic series was perceived as a strong feature. In this way, post offices can concentrate their efforts on attracting and retaining the interests of the press (philatelic, I assume).

* They realise that there are two types of people who save stamps – the collectors and those who are not philatelists but who look upon their stamps as a souvenir or present (dare I say that this last point anticipates my traditional core issuing policy/souvenir products hypothesis).

* Packaging was seen as a virtue with the British Post Office issuing every year several new booklets, including a greetings one on sale at 20,000 post offices and 50,000 shops and supermarkets. The covers being used more and more for publicity.

* The philatelic service at Edinburgh has as its greatest asset its next-day service to its outlets. From the moment that this service was introduced, turnover tripled. The production costs have been kept to no higher than 4% of sale value.

* Australia demonstrated some of the most sophisticated “science of marketing”. Australia Post issues every year a stamp for a living Australian. The Philatelic service publishes a magazine five times a year which has a circulation of not-far-short of half a million copies. There are two versions, one for the specialists and one for beginners. (Has Australia Post also anticipated multi-level marketing?)

* The United States postal service aims at 8-12 year olds, basing this policy on the experience that 70% of philatelists have collected stamps in their youth. The objective is once more to have one million young collectors by the year 2000.

* Every year in Canada, 60% of stamp designers are replaced.

“I must write to thank you for making my last year’s collecting so rewarding, my George V issues are beginning to make a nice showing and I look forward to continuing until I am as near complete as is practical”.

(E.E.W., Hants)

* Canada, New Zealand and Australia invest greatly in marketing and the figure of 13% of turnover is quoted for New Zealand.

* New Zealand Post's award-points system is mentioned as a favourable development.

Traditional New Zealand philatelists may take issue with this, although the collectors of souvenir products may agree with Mr Gueno.

So it seems that one's attitude to philatelic marketing, as practised by New Zealand Post and other English-speaking countries, is governed by which side of the fence you are standing on. Mr Gueno does not consciously make the distinction but the current drift toward multi-level marketing seems to be established. Perhaps this is a chance for New Zealand Post to steal a march on the rest.

From Rob Talbot

SELF-ADHESIVE ERRORS

Despite the increasing issues of self-adhesive stamps, errors have been few and far between and the quantities of affected stamps generally low (The Teddy Bear error is an exception but none-the-less scarce). In my opinion what also makes them desirable is the nature of the errors are so often peculiar to self-adhesive stamps. The two interesting examples that follow have been recently seen by us and illustrate this uniqueness perfectly.

Short-legged Wren Booklet:

The stamp design has been printed on the backing paper instead of the stamp paper. A stamp can be peeled away from the booklet but of course there is no adhesive on the stamp. Because of the significant difference in the paper the error can be identified in a single stamp divorced from the booklet.

The only example we have seen also shows the leftmost outside panel (advertising the cost of postage) upside down. This appears to have been detached and re-laminated in this position, evidenced by the overlap of the two adjacent panels and the absence of roulette marks on the panel in question. The guillotining of the booklet is also crude.

In our opinion the printing of the stamp design on the backing paper is the substantive error and the first such self-adhesive error we have seen (possibly unique). The die-cutting also appears to have been a genuine occurrence but we believe there is a question mark over the remaining faults.



Brown Kiwi (illustrated):

A mis-registered die-cut has removed "NEW ZEALAND" from the bottom of the stamp. What makes this error peculiar to self-adhesive stamps is the waste which is stripped off the backing paper from around the stamps. In a sheet stamp (apart from the top row) the wording would appear at the top of the stamp below.

The wording is totally missing from all stamps in the strip of 10 that we saw so that the wording must have centred on the gap between stamps and subsequently stripped away. We believe that only 12 error stamps were rescued from a single roll of 100 though some of the roll was perfectly normal. We have not seen such a perfect representation of this error before.



Confetti flaw:

The illustrated stamp was sent to us by Roger Plumb (UK) and is one of the most spectacular "confetti" flaws we have seen. Page 172, Vol. IV of "The Postage Stamps of New Zealand" describes them as taking "the form of circular or crescent shaped uncoloured areas of the design. They are caused by a piece of paper adhering to a sheet when it is in contact with the plate and falling off as the sheet is removed from the machine".

They are totally transient and one of the scarcest types of error. Their **very** transient nature is beautifully demonstrated in this example. The stamp is printed in two colours and the second colour (black) impinges into the crescent area. This tells us that the scrap of paper fell or was blown off not as the sheet was removed from the machine but **between** the print cylinders!

WE MUST BUY

Current requirements – and remember – we pay spot cash,

Earlier issues, specialised collections, or items from 1898 Pictorials, mint unhinged, lightly hinged, or fine used, and **Modern Issues** (from 1960 to date), specialised collections, including major errors and varieties.

We have a large and insatiable market for all modern errors and varieties and currently we are paying a good proportion of CP Catalogue price for larger properties. You may have been on CP's new issues and modern variety service for some years (any time since 1960). If you have been, then we would like to hear from you regarding the possibility of your selling major lots to us. There are exceptions to our need for modern errors but they tend to be few and far between and once we hear from you and we know what your collection comprises, then we will be able to advise you on our need for – specifically – what you have.

In the UK we can arrange for a valuation by our representative, Derek Redshaw. In New Zealand, Australia, USA and elsewhere, we will be happy to make recommendations which should prove suitable for you should you require a valuation.

Please contact us within the next few months if your collection conforms to the above descriptions and you have decided that you would like to consider selling.

SPECIAL SITUATIONS

Another in the popular series featured in CP Newsletter and by direct offer to selected clients over the past several years.

This month we feature the fascinating “original print, reprints, and change of printers” story of the current dollar value/Butterfly series.

Reference to the January and February Newsletters will provide readers with a full analysis and tabulation of the course of these issues and will give an excellent indication of the ease with which the different printings may be differentiated. Clients not on our regular Newsletter mailing list will receive a copy of the current offer and with their orders will also receive January and February Newsletters which give all of the above information in clear detail.

THE DOLLAR BUTTERFLIES

OFFER A: Complete sets in each value of plate/reprint blocks giving the entire representation of these blocks to date:

- 100 (a) \$1 Forest Ringlet. The set includes five items, **PC22a**, printings by Leigh-Mardon Pty, 3 blocks the original 1-kiwi and 2-kiwi reprints. **PC22b** the 3-kiwi reprint from the House of Questa (UK), thirdly the trial **Airpost booklet W52a** including 5 \$1 stamps. This latter is scarce, being a limited trial printing. The set of five items \$ 70.00
- (b) \$2 Southern Blue. In this value there are four items representing the full range of reprints. **PC23a** Leigh-Mardon Pty original print and 1 and 2-kiwi reprints (3 items). **PC23b** House of Questa 3-kiwi reprint. The four items \$100.00
- (c) \$3 Yellow Admiral. Again four items, **PC24a** Leigh-Mardon Pty original 1-kiwi and 2-kiwi reprints and **PC24b** House of Questa 3-kiwi reprint \$120.00
- (d) \$5 Red Admiral. Two items, **PC30a** Leigh-Mardon Pty original print and **PC30b** House of Questa reprint \$120.00
- (e) The full set of all the above values and reprints \$375.00

OFFER B: This time in a complete set of singles, where the singles are differentiated between printings (refer tabulation January and February Newsletters):

- 101 (a) \$1 Forest Ringlet. As it is not possible to differentiate the Leigh-Mardon printings, we include one example, **PC22a**. Also **PC22b** the House of Questa reprint and **PC22a(Z)** (ex booklet W52a). Three stamps \$ 7.50
- (b) \$2 Southern Blue. Comment as above regarding Leigh-Mardon printings. **PC23a** Leigh-Mardon and **PC23b** House of Questa reprint. Two stamps \$ 7.50
- (c) \$3 Yellow Admiral. All Leigh-Mardon printings are included in this case, as all are distinguishable singly by shade. Leigh-Mardon printings **PC24a** original 1-kiwi and 2-kiwi reprints and **PC24b** House of Questa: reprint four stamps \$ 24.50
- (d) \$5 Red Admiral **PC30a** Leigh Mardon original print and **PC30b** House of Questa reprint, two stamps \$ 18.00
- (e) The full set as above – eleven stamps \$ 50.00

FULL FACE QUEENS

A new and very significant lot has only recently come to light and this month we commence several months listings of major, and in many cases irreplaceable, items which it contains. We urge readers with an interest in this issue to consider these listings carefully. Much of the material is in world class, both used and unused included.

- 1000 (a) **A1d (SG8) 1d Dull Orange on HM paper, Richardson print, unwmk.** Superb four-marginal unused example of very fine colour and quality. The margins are not huge, but certainly even and most adequate. Very lovely example. \$ 2950
- (b) **A1d (SG8) 1d Dull Orange, HM ditto** in fine used strip of three. Margins full except right-hand unit which is slightly cut into on the right side. Wide Auckland obliterator (two strikes). This is a very fine strip indeed. \$ 3250
- (c) **A1e(4) (SG35) 1d Carmine-vermilion, printed by Davies on large star paper, imperforate.** Beautiful used pair. Four margins, and although markings slightly obscure the faces, the pair is of dramatic genuine used appearance. Superb. \$ 775
- (d) **A1j (SG97) 1d Carmine-vermilion imperforate, wmk NZ.** Four marginal if close top and left but very very light postmark. Lovely colour and general condition "very fine". (Cat. \$775) \$ 525
- (e) **A1m (SG110) 1d Carmine-vermilion, perf 12½ Star wmk.** Magnificent block of six, unused, centring good and perfs slightly parted between units 1 and 2 in the top row. Slight ink mark on the face of unit 6, otherwise generally very fine item. \$ 1250
- (f) **A1m(2) (SG110) 1d Carmine.** Lovely commercially used strip of three with perfs slightly parted between units 2 and 3. This is a scarce shade in our experience and in a good multiple like this, most unusual. Lovely item. \$ 200
OR similar item in Carmine-vermilion, commercially used \$ 175
OR in Vermilion (SG111), lovely lightly used pair. \$ 150
- 1001 (a) **A1q(3) (SG132a) 1d Brown with extended plate wear.** Extraordinary block of twelve from the bottom left corner of the sheet with full deckle edge selvage. One or two gum stains only, otherwise all of the bottom row are UHM and upper row LH. Full original gum. Star offering this month. Wonderful \$ 3500
OR presentation copy with full gum and light Wellington c.d.s over corner. Lovely and spectacular. \$ 275

WANTED TO BUY: We are prepared to negotiate the purchase of a copy of the 1d Claret Christchurch Exhibition issue in unhinged mint or very lightly hinged condition. Please contact us for details of this opportunity.



1001 (a)



1000 (b)

A selection of items from the Marcel C Stanley collection:

- 1002 (a) **A2d(6) (SG37) 2d Slate Blue. UNUSED.** Almost perfect representation of this group and of the above notes. About the only plate-wear indeed to the right of the Queen's Head (light cloudy area in the background). Nice example of the "middle" group showing combination of true Ultramarine and greenish (dull) dyes in the print. Four huge margins and absolutely exquisite fresh condition. Perfect SG37 representation

\$2500

- (b) **A2d(7) 2d Greenish Slate Blue.** Good commercially used example with clear face and light marking. Three huge and one small (top) margins. Again, very early wear to the right of the Queen's head and under the microscope the greenish Slate segment becomes predominant. Another superb representation

\$ 470

- (c) **A2d 2d Blue printed by Davies, imperforate.** Magnificent and complete coverage of all of the shade and plate-wear available in this issue. This set formed part of the Grand Prix award-winning collection of Marcel C Stanley and is today almost unrepeatable. The shades are as follows:

A2d(1) (SG36) 2d Dull Deep Blue, no plate wear. Four marginal (lightly marked) copy; **A2d(5)** 2d Ultramarine (dull), magnificent four-marginal example if close at left-Bottom and top-left side. Light mark well off the face, lovely example; **A2d(7)** 2d Greenish Slate Blue. Superb four-marginal example if close at top right. Light marking largely off the face. Wonderful quality; **A2d(8)** 2d Pale or Milky Blue (SG37a), four-marginal and very lightly marked example, slightly touching at top left. **A2d(9)** 2d Blue (SG38), superb example with light marking, mainly off the face. Good strong colour. **A2d(10)** 2d Pale Greenish-blue. Fine four-marginal example and marking, if central, does not affect face to any extent. Wear slightly more pronounced. **A2d(11)** 2d Greenish-blue (SG38), wear as above, four-marginal copy, marking strong but does not obscure face. **A2d(12)** 2d Dull Deep Blue, more advanced plate-wear, marking light and largely off the face, four-marginal. Fine. **A2d(13)** 2d Deep Blue, four-marginal copy, light marking well off the face. Lovely example. **A2d(14)** 2d Dull Blue, advance wear this time, four-marginal, pair obliterator strike not affecting face greatly.

A2d(15) 2d Blue (SG39) lovely four-marginal with light marking well off the face, lovely of advanced wear.

A2d(16) 2d Pale Blue, extreme advance wear for this group, four-marginal, marking obscures face but is light and clean. Lovely item.

The twelve examples, authenticated from the Marcel C Stanley collection and expertised according to their plate-wear and shades. About as good a Chalon set as you could hope for

\$3500

Note: For greater amplification of Marcel C Stanley's study of the 2d Plate 1 shades and plate-wear, readers are referred to "The Postage Stamps of New Zealand, Volume 6.

KING GEORGE V – RECESS ENGRAVED

Superb change to add interest and completeness. Check the prices – some very real opportunities here.

RECESS ENGRAVED ISSUES

1½d GREY

- 85 (a) **K1a, K1b, K1c.** Nice set of unhinged mint on paper watermarked W7. The two main perforations and a two-perf pair in fine condition. The set (Cat. \$118) \$ 95
- (b) **K1a, K1b, K1c.** The same set, this time in unhinged mint blocks of four \$ 250
- (c) **Two stamps K1a, K1b,** perf 14x13¼, fine commercially used \$ 10
- 86 (a) **K1d, K1e, K1f on 'Pictorial' paper.** The set – both perforation types and vertical pair (Cat. \$69) UHM \$ 55
- (b) **OR** as above, this time in unhinged mint blocks of four \$ 150
- (c) **K1d, K1e** – the two perforation types in very fine commercially used \$ 12
- (d) **K1e**, "no wmk and watermark" in fine unhinged mint horizontal pair \$ 10
- (e) **K1f** vertical pair with no watermark, UHM \$ 85

2d VIOLET

- 87 (a) **K2a**, perf 14x13¼ Violet and Deep Violet in nice UHM set \$ 45
OR blocks of four \$ 200
- (b) **K2a ditto** in fair commercially used, Violet and Deep Violet shades \$ 80
- (c) **K2b, perf 14x14¼, UHM, Violet and Deep Violet.** Bonus offer this month – (Cat. \$55) \$ 40
OR in superb UHM blocks of four, the two shades (Cat.\$220) \$ 195
- (d) Very fine used example in Violet – impossible to better \$ 80
OR the two shades in superb commercially used (light c.d.s. of the period) \$ 80
- (e) **K2c ditto**, Violet and Deep Violet, in UHM vertical pairs \$ 150
OR blocks of four ditto \$ 300
- | | |
|---|--------|
| (f) K2c two-perf pairs ditto , superb commercially used pair of the period | \$ 200 |
|---|--------|

2d YELLOW

- 88 (a) **K2d, K2e and K2f** (both perforations plus vertical pair, two-pair se-tenant) in unhinged mint copies. (Cat. \$117) \$ 100
OR blocks of four (three) (cat. \$318) \$ 250
- (b) **K2d**, perf 14x13¼, Plate 15, in unhinged mint block of four \$ 350

	(c)	K2d ditto , commercially used example, (dated parcels cancellation)	\$ 75
		OR fair commercially used example	\$ 25
	(d)	K2e , perf 14¼ superb used example	\$ 75
		OR nice commercially used	\$ 40
	(e)	K2g (perf 14 line) wmk. W7a, printed on "Pictorial" paper. UHM example, good centring	\$ 12.50
		OR block of four	\$ 50
	(f)	K2g ditto , vertical pair showing one stamp wmk'd, one stamp no wmk. (Cat. \$150)	\$ 125
	(g)	K2g ditto . Lovely used of the period (guaranteed)	\$ 90
		OR commercially used – good	\$ 50
		2½d DEEP BLUE	
89	(a)	K3a, perf 14x13¼ . Deep blue and Slate Blue in UHM set of two	\$ 55
	(b)	Plate 17 in UHM block	\$ 325
	(c)	In very fine used singles	\$ 30
		OR commercially used	\$ 15
	(d)	K3b, perf 14x14¼ in fine UHM single, Deep Blue and Slate Blue	\$ 90
		OR very fine used pair, the two shaes	\$ 50
	(e)	K3c two-perfs se-tenant in Deep Blue , one stamp LH, one stamp UH, the two shades, nice pair	\$ 125
		3d CHOCOLATE	
90	(a)	K4a, perf 14x13¼ , Chocolate Brown in UHM	\$ 32.50
		OR the two shades, Deep Chocolate and Chocolate Brown in very fine lightly hinged	\$ 40.00
		OR the two shades in very fine used	\$ 7.50
	(b)	K4b perf 14x14¼ in UHM Chocolate Brown.	\$ 35
		OR the two shades in very lightly hinged singles	\$ 40
		OR the two shades in very fine used singles	\$ 7.50
	(c)	K4c two-perf pairs K4a and K4b . UHM (worn plate) in Chocolate Brown	\$ 125
		OR Deep Chocolate in lightly hinged pair	\$ 65
		OR K4c in superb commercially used vertical pair (very scarce) (Cat.\$175)	\$ 125
	(d)	K4d, wmk W7a, perf 14 line (Pictorial paper) . Example in UHM	\$ 15
		OR UHM block in pale shade	\$ 75
		OR no wmk example in lightly hinged	\$ 20
		OR very fine used	\$ 30
		OR commercially used example of the period	\$ 15
		OR fine used example, no wmk	\$ 40

4d YELLOW

- 91 (a) **K5a, K5b and K5c (two perf pair).** A fine set including K5a two shades Orange Yellow and Yellow. Three stamps and one pair, all UHM. (Cat. \$120) \$ 85
OR blocks of four UHM (one shade of K5a) – the three blocks of four (Cat. \$410) \$ 325
OR Plate 20 in UHM block of four (Cat. \$415) \$ 350
 (b) **K5a** superb commercially used single \$ 70
 (c) **K5b perf 14x14½.** Fine commercially used single (dated) \$ 50

4d VIOLET – from Plate 20

- 92 (a) **K5d, 14x13½, Bright Violet and Dull Violet** in UHM singles with Dull Violet worn plate (K5d(Y) included) \$ 95
OR example lightly hinged in remarkably bright shade – almost aniline \$ 35
The set as above but very lightly hinged, great shade contrasts \$ 60
OR nice used set, very fine c.d.s. of the period, Bright Violet, Dull Violet and worn plate \$ 2
OR the same set in superb commercially used blocks of four (postmarks of the period) \$ 35
 (b) **K5d varieties,** superb worn plate block of six with very light c.d.s. showing R1/6 reentry. Exquisite piece \$ 100
OR fine used single of the variety \$ 75
OR single of the variety, fine used \$ 75
 (c) **K5e, perf 14x14½.** Lightly hinged set of two, Bright Violet and Dull Violet. Examples of very light hinges \$ 40
OR blocks of four in very bright shade, 2LH 2UHM \$ 120
OR used examples of the two shades – shade extremes \$ 1.50
OR blocks of four in the two shades. Superb condition, c.d.s. of the period \$ 25
 (d) **K5f vertical pairs,** two-perf se tenant. Lovely pair in dull shade, LH/UH \$ 60
OR K5f commercially used example with postmark of the period. Slightly heavier marking \$ 50

4d DEEP PURPLE – From Plate 44

- 94 (a) **K5g perf 14x14½.** Nice selection of shade singles in UHM, Blackish-violet, Deep Bright Purple, Deep Dull Purple and Dull Purple \$ 150
OR the same set in lightly hinged but including Deep Black Purple, the five examples \$ 100
OR magnificent block of four in Deep Dull Purple, 2UH 2LHM \$ 90
OR Plate 44 (rare) in Violet shade \$ 900

CLASSIC NEW ZEALAND – FORGERIES, PROOFS, ETC.

- 200 (a) **The Chalon Portrait.** Superb full colour reproduction of the Chalon Head complete portrait by A E Chalon, Victoria Regina, published in connection with ZEAPEX 1980 \$ 10
- (b) **Pair of cut-outs, Bright Blue and Black, LHM,** from the 1940 London Stamp Centenary Exhibition, printed by Perkins Bacon Ltd, London. Made from a plate using a portion of the original vignette engraving incorporating the Chalon Portrait engraved by William Humphrys. \$ 25
- 201 **The 1884-85 reprints.** In 1884-85, the New Zealand Post Office decided to reprint three of the 1855 Full Face Queen stamps in the original colours. These were intended to form part of Presentation sets and were produced imperf, no gum, unused.
- (a) **A1 1d Pale Orange** shades exhibiting advanced plate-wear.
- (i) four margins \$ 150
 - (ii) ditto, four margins with additional pink surface marking \$ 125
 - (iii) ditto, three and a half margins \$ 100
 - (iv) one-to-two margins cut into \$ 30
- (b) **A2 2d Deep Dull Blue shades.**
- (i) marginal pair, no plate-wear, tone spots \$ 200
 - (ii) four margins \$ 175
 - (iii) four margins, some plate-wear \$ 150
 - (iv) four margins, advanced plate-wear, tone spot \$ 50
- (c) **A5 6d Dull Chocolate Brown shade**
- (i) Pair four margins \$ 175
 - (ii) four margins \$ 75
 - (iii) three margins \$ 50
 - (iv) three margins, gummed, LHM \$ 100
- 202 **Printers trade samples** reproductions printed by Perkins Bacon and Co from the sample plates laid down from the original roller dies with altered value panels on thin card
- (a) **Pair Deep Blue,** each reproduction with a different design in the value panel. Very fine \$ 400
- (b) **Single in Deep Blue,** with blank value panel, fine \$ 200
- (c) **Ditto single in Bright Blue,** blank value tablet \$ 200
- (d) **Single in Bright Orange-Vermilion,** wavy line design in value tablet \$ 200
- 203 **Reproductions printed by Perkins Bacon Ltd** for inclusion in Volume II of "The Postage Stamps of New Zealand". The six dies were reproduced from the original transfer rollers. It was intended to print them in colours that matched some of the issued stamps but difficulties in matching the original paper and pigments and century-old techniques prevented this from becoming a reality. Set of six, fine \$ 250

- 206 **Plate proofs printed by John Davies, in New Zealand on thin card**
2d Blue Plate 1, worn, sent by Davies to Perkins Bacon and Co.
 (a) Block of four, very fine, rare \$1250
 (b) Single, very fine, rare \$250
- 207 (a) **Forgeries.** Forgery of the 1/- Yellow-green by J K Jeffery about 1887 recess printed in wove paper with forged Star watermark. Engraved in the form of a die proof with characteristic arm holding walking stick above. On small piece, most attractive \$450
- 208 **Lithographed by Spiro Bros on various toned papers, imperf, unwatermarked, "used".**
 (a) **1d Red** \$125
 (b) **1/- Green** \$125
- 209 **Lithographed by Spiro Bros on various toned papers, perf, unwatermarked, "used".**
 (a) **1d Red** \$100
 (b) **2d Blue, set of three** different shades, all some degree of damage \$200
 (c) **1/- Green, set of two** different shades, one damaged \$200

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