

CAMPBELL PATERSON



PATERSON

# NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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905(a)



909(c)



902(b)



583(c)



279(a)

## SPECIALISED RARITIES

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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



NEW ZEALAND NOTES  
NEW ISSUES AND VARIETIES

by Rob Talbot

**100 Years of Moving the Mail (1 January 2001)**

Someone in NZ Post had a plan so cunning you can put a tail on it and call it a weasel. Or is it an electronic device which someone put a tail on and called a mouse. (See the tenth design of this issue which looks like a spermatozoa creating new life in the virtual ether of "e" mail!).

Their cunning was warranted as last year on 1 January 2000 they made a poultice on "new millennium" material. How could they do the same thing on the first day of the other "new millennium"? The weasel knew how. Commemorate the centenary of the issue of "Universal Penny Postage" on 1 January 1901. It was then widely believed and advertised (see FDC illustration) as the first day of the new century.

**G1a London 1d Universal FDC**



PRINTED COVER FOR FIRST DAY OF ISSUE.

POSTMARKED CHRISTCHURCH.

1 JA 01

"That way" said weasel, absolutely bursting with weaselness, "We can please those who think the new millennium starts in 2001 by repeating the mistake of a hundred years ago and", with a malicious gleam only a weasel is capable of, beaming forth from his only eye still open, "by not mentioning millennium at all we can avoid upsetting those who might think we are taking two bites of the cherry".

This was said with such exuberance and passion that when he sat down, quite breathless, he missed the edge of his seat and sat on the floor. Fortunately all the other weasels had only one eye open too so no-one actually noticed.

You may reasonably infer from this almost true narrative that the offices of NZ Post marketers (they're not really weasels by the way) as of CP and no doubt yours too, are peopled by adherents of both views as to which is the first day of the new millennium. Of late, those who propose counting from "1" have had more coverage since this is, after all, **their** year. Briefly I will argue the opposite view as someone who counts from zero!

If we try to measure the passing of a previous 1,000 years we are doomed to layer upon layer of controversy. The calendar is a matter of convention which has not always been universal and even within the same conventional marking of time has resulted in days of the month being excised. This resulted from man's inaccurate measurement of the length of a year and is the same reason for leap years and leap/non-leap centuries/millennia to compensate for the inaccuracy.

The same convention we currently operate under raises problems such as lack of year zero, i.e. after 1BC comes 1AD. Similarly we may question the year and day on which Jesus was born. This precision is totally irrelevant to the work for which He came amongst us but the pedants would have a field day on this one alone!

The real reason for the millennial events is emotional. It is the same catharsis that draws people to celebrate each New Year, to leave the old and miserable and welcome the hopeful and brighter and in the case of a new millennium to do so with considerable vigour and panache. We witnessed this huge spectacle as the final seconds of 31<sup>st</sup> December 1999 died and all through the 1<sup>st</sup> January 2000. The "2001'ers" event looked suspiciously like all other New Year parties. The reasons for the historic event are simple, incontrovertible and twofold...

Firstly, linguistically the change from nineteen ninety nine to two thousand is dramatic. The change in sound is so exceptional that you know this is an apical moment. The phonic difference between two thousand and one and two thousand is no more than that between two thousand and two and two thousand – hardly an event to get emotional about.

Secondly and the real sockdologer, is the numerical reason. For hundreds of years man's advancement of mathematical skill has rested on the understanding of zero. It is possibly the most important scientific discovery of all time. An analogy or two might help understand why it makes sense to count from zero and **not** one.

- a. A race is normally started with a starter gun or similar device. It is accepted that the race starts at the sound of the gun. This is equivalent to zero. We do not wait for 1 second, 1 minute or even one stride to start counting (timing). After all, the race has already started.
- b. When you celebrate your 100<sup>th</sup> birthday and (we hope) get a letter from the reigning monarch you confidently know that you have existed outside the womb for 100 years. There is no need to complete the **following** twelve months which of course will all count in your 101<sup>st</sup> year.

Now, having laid it all to rest, we may admire NZ Post's skill in justifying another New Year's Day issue whilst hoping it doesn't continue each and every year.

The one and only format for this issue is a miniature sheet of ten designs all 40c value. They are Penny Universal Commemoration, Horse-drawn Coach, Early Motor Transport, Paddle Steamer, Railway Travelling Post Office, Airmail, Bicycles, Modern Motor Transport, Modern Air Transport and Electronic Mail.

Each design has the relevant title and brief description printed **over the gum** on the back of the stamp. This is a cheap (and nasty!) production of a transparent, meaningless marketing gimmick! Do **not** wash the gum off these sheets. You will not be able to remove the stringy black bits (food grade printing ink – yuk!!) and probably will damage the sheet in trying to do so.

Designworks of Wellington take credit for the front side at least and Southern Colour Print printed in four-colour process by offset litho. Perforation is 14 gauge and mesh is vertical. Paper type is 103gsm red phosphor coated litho stamp paper.

### **Marine Reptiles – Year of the Snake (1 February 2001)**

Another artist-illustrated set producing posed, artificial looking designs. However the banded sea-snake has only been seen ten times since 1880 so we must allow some artistic licence. Apparently the sea-snakes are descended from a family of Australian land-snakes. They are venomous but tend to be curious rather than aggressive which is the reverse to the nature of cricketers from the same country.

This is the first set to carry values of the new postal rates. The designs are as follows:

|        |                          |
|--------|--------------------------|
| 40c    | Green Turtle             |
| 80c    | Leathery Turtle          |
| 90c    | Loggerhead Turtle        |
| \$1.30 | Hawksbill Turtle         |
| \$1.50 | Banded Sea-snake         |
| \$2.00 | Yellow-bellied Sea-snake |

Stamps and FDC designed by Veda Austin of Christchurch, miniature sheet and FDC by Lindy Fisher of Auckland. Printed by Southern Colour Print in 4-colour process by offset litho, there is an extra, special colour used on the miniature sheet. Paper type is 103gsm red phosphor coated litho stamp paper. Perforation is 14 and mesh horizontal for sheet stamps and vertical for the \$1.50 and \$2.00 values included in the miniature sheet.

### **Hong Kong 2001 (Threatened Birds \$1.50, \$1.80) MS (1 February 2001)**

With perforations gauging 14 and mesh horizontal there is a no change to the substantive issue.

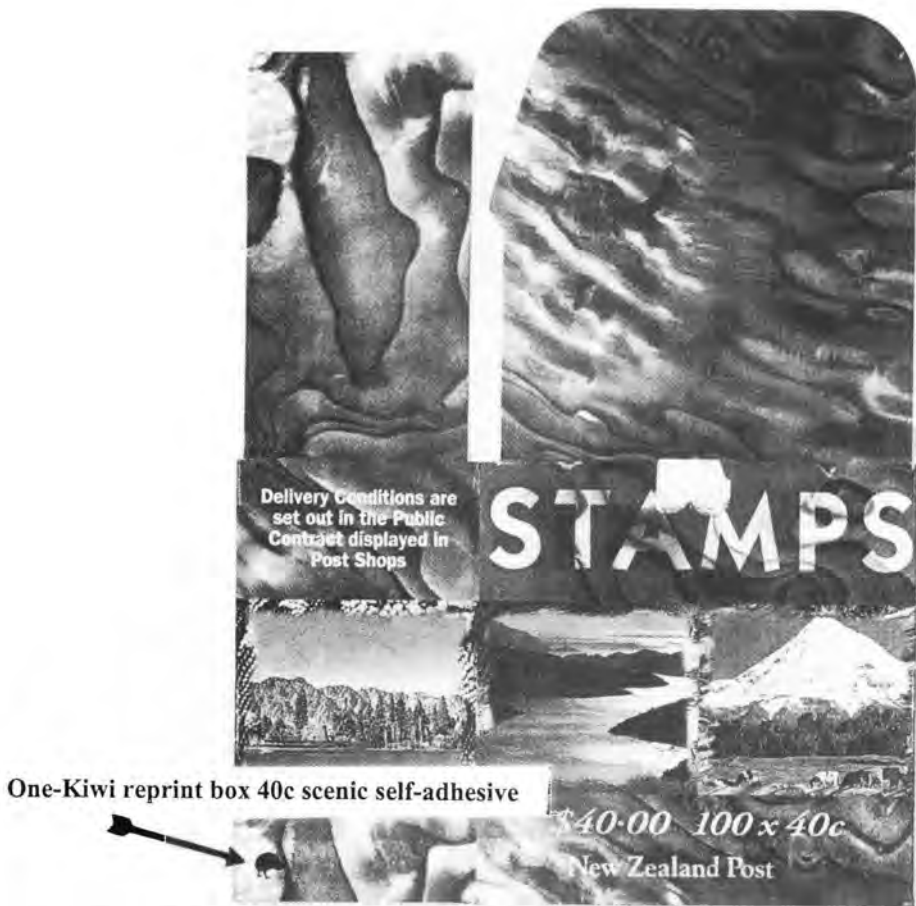
Stamps and miniature sheet illustrated by Paul Martinson of Masterton (original designer) and miniature sheet and FDC by Stamps Business, Wellington, Printed by Southern Colour Print in 4-colour process by offset litho on 103gsm red phosphor coated litho stamp paper.

### **Scenic Definitive Roll Reprint (18? December 2000)**

Again printed by Southern Colour Print, the same non-stochastic screening has been used and similarly die-cut perforations remain at 10 x 9.75 (comb style) and mesh as horizontal.

The reprint is authenticated by a single black kiwi silhouette (see illustration) but strangely this appears on one panel of the box and not readily noticeable at that. There is no Kiwi on the face or back (the obvious position) of the backing paper however the paper is the key to identifying this reprint.

The paper used is best described as “show-through and flexible” compared



One-Kiwi reprint box 40c scenic self-adhesive

with that of the first Southern Colour Print roll printing which we can call “opaque and stiff”. (See also Newsletter Vol. 52 No. 2 September 2000 page 5). The stamp paper is phosphor tagged with a straight edged box. The first printing used paper which was phosphor coated. The difference is readily seen from the back of the stamp.

\*\* Please note used stamps off the backing paper cannot be differentiated from similar booklet stamps.

#### Scenic Reflections 1-Kiwi Reprint (December ? 2000)

The single black kiwi silhouette has been found on all values **except** \$1.20. The official response to a query is “We printed sufficient of the \$1.20 the first time”. Apart from the selvedge printing on the imprint block there is no differentiation between printings.

#### 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.*

### Abominable Snowman spotted on New Zealand Miniature Sheet

Whilst preparing the listings for the Scenic stamps for the 2001 CP Catalogue Supplement, we noticed an interesting anomaly on the two miniature sheet formats for the \$1.80 stamp of the 1999 Scenic Walks set SS137a Mt Taranaki/Egmont. The first miniature sheet comes from the Scenic Walks souvenir miniature sheet booklet issued 28 July 1999 and the second miniature sheet was issued to commemorate the Palmplex '99 Stamp Exhibition on 1 October 1999. Both feature a spectacular photograph of a ski field, with a red anoraked hiker shown tramping downhill towards the valley, and in the valley on the Palmplex miniature sheet is a second red-coated skier moving away to the right. However, he vanishes on the booklet souvenir sheet, to be replaced by an amorphous black figure seemingly drawn in by hand in black ink (?) further along the valley to the left. So the question must therefore be asked, "what dastardly deed has the black figure perpetrated upon the hapless red skier?"



**FIFTY YEARS AGO**by **Campbell Paterson****From the Newsletters - February and March 1951****King George VI**

Messrs Mohr and Greathead have not been allowing any grass to grow under their feet and I have a wealth of reports from them on various plates. Some of the finds are very interesting indeed.

**3d Plate 63**

R1/19 Retouch to right of head (very good). Both horizontal and vertical shading lines are affected.

Of considerable interest is a report I have from Mr C W Watts, of the Stamps Branch, Wellington (in answer to my inquiry). He says that on the proof sheet there appears to be a "shattering" of the lines of shading to the right of the head and the ear is not clearly defined. His examination of ordinary sheets in stock shows a paleness to the right of the King's head, but no retouching. This is apparently another case of retouching after the plate has been in use.

R8/1 Plate crack at top left in gutter?

R6/1 and R8/2, coloured haze in gutter above.

**5d Plate 96**

R10/8 Previously reported. Re-entry shows in bottom right panel and background. I have not checked this, but Mr Mohr reports it "good".

**1/3 Frame Plate 2**

Peculiarity of plate. In the bottom group of the four patterns making up the right panel the top curve does not continue strongly to join the right frame line of the panel. There is a distinctive break, except in R13/5, which appears to have been retouched, but which even so has not been brought up to the strength of Frame Plate 1. The two outer frame lines alongside appear to have been retouched, each stamp individually, as evidenced by slight variations. The right frame lines of R6/1 and 16/6 show the best evidence of retouching.

**2/- Frame Plate 1**

Mr R S Phillips has shown me two most interesting pieces, each containing stamp R12/3. In one of these there is a distinct flaw on the "N" of "Revenue", while on the other the same letter has been retouched, as can be clearly seen by a thickening of the green wedge which defines the bottom of the letter. The incidence of the flaw and later retouch are something of a mystery, as all sheets I have been able to study show neither flaw nor retouch, being quite normal. Apparently there are three stages of this stamp, but they may be hard to find. Apart from Mr Phillips' example I have seen the retouch on a sheet of 2/- Officials.

**1/- Tui 1935-47 Pictorial Re-entries**

All specialists in the Pictorials know the fairly common form of re-entry to be found in the 12½ and 14 x 13½ coarse paper issues. In these, the bottom frame line is doubled and quite a few stamps to the bottom right of the plate are affected. It has always been considered (rightly, I think) that these are evidence of a series of re-entries made to repair the plate during the war period (1941?). However, it is known that very similar varieties can be found in both the earlier issues, namely the Single Watermark and the 14 x 13½ on Esparto. These would seem to indicate an earlier series of re-entries, but nothing seems to have been done to clarify the matter. I recently had on hand a small number of copies of the 14 x 13½ Esparto and identified R7/4, 8/12 and 9/11 as showing re-entry. Now can any reader tell me:

- (a) Are these stamps re-entered in the Single Watermark issue?
- (b) Can they be found without re-entry in the 14 x 13½ Esparto issue?
- (c) Do they still show re-entry in the 12½ and coarse paper issues?

Some Wellington reader might care to inspect the proof sheets at the G.P.O. (with the kind co-operation of the Stamps Branch, of course).



**½d Brown Geo. VI Invert. Watermark**

Mr C E Mawer has sent me a single used copy of this hitherto unrecorded variety. I understand that Mr Mawer has no knowledge of the source of the stamp, so this is apparently a mystery like the 2d, of which only one used copy has so far come to light.

**2d Centennial Plate A7**

This plate number, never hitherto recorded, has been shown to me. I understand from Mr Watts there is no official record of its use. This is a striking fact and any readers who know of other blocks in existence will be doing their fellow collectors a service by letting me know. (I will also be happy to make them an offer!).

**1/- Inverted Watermark**

Mr F B Barton, of Wellington, has sent me a very nice find, namely a used single of the current 1/- George VI with **upright watermark inverted**. This is quite new to me. As the paper is the current type for the 1/- (with vertical mesh and the centre Die II), it is obvious that the stamp is from a sheet with Plate No. 3A/2 (not the obsolescent Plate 1/1). The postmark is unreadable except for the final letters of the town name "\_\_\_\_rton". Good hunting!

Mr R E Croudin calls attention to the 1½d stamp R5/5 from the old Plate 20. As he says, the impression is a weak one and particularly so around the King's ear on the right centre of the stamp. On examination I am strongly of the opinion that some skilful retouching has been done to the cheek line just below the ear.

The Notes will be short this time as I am busy on the new Catalogue and in any case the Notes in the Newsletter this month were longer than usual.

**1d George VI Retouches**

From Mr C Mathew come two new and interesting retouches in this value. Both are clearly visible to the naked eye. One affects the background to the left and above the level of the King's head while the other is very similarly placed to the right of the head. Both are overprinted Official but presumably occur on the normal issue. The stamps are used singles so that it is not possible to state place and position but the fact that they are both on the "Coarse" paper with horizontal mesh means that they must be from Plates 84 or 85 since only these plates appear on that paper. Mr Greathead has reported that Plate 85 shows nothing of note but these could possibly be later retouches so that it would be unwise to state that the retouched plate must be 84. Incidentally, I have no information that Plate 84 **on this paper** was ever overprinted Official. Has any reader an Official plate block?

Mr Mathew deserves congratulations on his finds.

**NEW VARIETY SERVICE**

You all know of this service of ours where we do our best to supply interested customers with any new varieties which may appear. It has been running now for well over a year and we have an unequalled record, if I may say so. During that period we have, I believe, been the first to report, and as far as one can tell, to supply, every worth-while variety in New Zealand stamps known to us in that period. The list includes, 1/- Official George VI invert wmk, 3/- George VI invert wmk, ½d, 1d, 4d, 5d, 6d, 8d and 9d George VI defective wmk; 1/- George VI invert wmk; 9d George VI invert wmk; 1½d Provisional invert wmk; 3d No dot, 1949 Health; 1½d, 1950 Health both double perf and invert wmk; 3d, 1950 Health, both double perf and invert wmk, likewise a large number of newly found retouches, re-entries and outstanding shades.

Now I do not state the above in any attempt at self-praise; it is my introduction to something else. I wonder how many subscribers to this service think I get these varieties at face value? Far from it. Mostly they are offered to me as soon as found by the finders – and the prices are not usually low. Why should they be? If **you** for instance, found a sheet of the current 2d with inverted watermark (only one copy



ever reported) would you sell it to me at face plus 10 per cent? Nonsense, of course you wouldn't. Well, the same situation arises every time. Not one of the inverts mentioned above did I buy at face or anywhere near it.

Obviously then, in paying high prices for varieties in order to supply my customers. I am taking a chance and when I pass the stamps on, plus the usual profit, my customers are likewise taking a chance – the chance that the variety will turn out to be common and the market will collapse. I could wait, of course, and refuse to buy anything until it seemed clear how matters stood. This would make matters as safe (and as dull) as a Bank and, of course, my customers would completely miss all the best ones. There would always be someone else prepared to take the risk. So I come to what I have been long-windedly leading up to.

Of all the above varieties only one collapsed – the 1½d Provisional – and in that case I refunded the whole difference between the early and later prices. But this one instance served to show that some people like to have it both ways. When a variety is a winner I am a fine chap; when it is not so good I am adjectival so-and-so charging exorbitant prices. As I see it, this is a strictly one-sided attitude and not my side, either.

Now it grieves me to think that anyone should have occasion to feel annoyed with me when I really am doing my humble best, so in future the New Variety Service is restricted entirely to reprehensible gamblers like myself who are prepared to take a chance and are prepared to smile when it fails as well as when it succeeds.

The list has been “purged”, so if you have any doubt as to whether you are still on it (and you wish to be) let me know!

### **1950 Health Inverts**

In the last number of the Royal Philatelic Society of New Zealand's News-letter there was an interesting article on the subject of the above varieties in both 1½d and 3d values. It was stated that information from the printers showed that no less than 547 sheets of the 1½d value and 76 sheets of the 3d, all with inverted watermark, were dispatched to New Zealand. As the R.P.S. Newsletter stated (and the figures are in line with my information) about 50 sheets of the 1½d value have been reported and only one sheet of the 3d. As the R.P.S. Newsletter says: “Where are the rest?” In the absence of any further reports of their being found, I would suggest that these “ghost” sheets (which no one, even the printers, can swear to have seen), be ignored. If they really exist they may be lying in some bank vault, likely to remain there for years, or they may have gone back to England in some wholesale dealer's order and possibly been used for thousands of cheap “packets”. These are, of course, only theories and anyone who by a report of further copies found can lighten the mystery a little, will be doing a service to all. Please write to if you have any information.

### **Our new New Zealand Catalogue**

I am very glad to be able to say the progress has been much better than I anticipated and I hope to see the printers take over their part of the job next week. I am told that under present conditions the printing and binding will take every bit of three months or more, so patience is still necessary.

Getting anything done in this country today is a task that at times is quite heart breaking. Labour shortage, paper shortage, increased costs in every direction, sheer indifference on every side – one comes to feel that the situation is a thoroughly unhealthy one. However, we can console ourselves that if, as it is said, “the price of progress is trouble,” then indeed we are progressing!

## MESH

by Rob Talbot

The CP Catalogue extensively uses “mesh” in describing the paper of a stamp. Of course it is only one of the many variables or attributes that determine the discrete printing of a design. We do not know of another country that routinely uses mesh in its stamp identification. Why did Campbell Paterson pioneer the use of mesh and why is it so important to specialist collectors of New Zealand stamps?

“Valuable stamps wait to be found,” says the CP Catalogue brochure. No one begrudges our desire to sell more catalogues but the “pure” specialist would not besmirch himself by such pecuniary motivation. What we truly desire in our philatelic study is to know if that stamp under our glass is typical (or the converse) of all stamps produced in the printing.

Years of handling, sorting and observing bring to a philatelist the ability to recognise a stamp issue almost instinctively. To the uninitiated however there are only a few variables, i.e. things that are measurable, in stamp identification. They are perforation (type and gauge, or the alternatives to perforated separation), watermark (type, orientation and absence) and mesh (its orientation to watermark and design). Everything else we use is properly an attribute, i.e. something which is relative or a matter of opinion.

It could be argued that gross differences in paper substance, e.g. granite paper, are measurable and that sophisticated equipment like densitometers can measure a colour. However, the vast majority of collectors hold that a perforation gauge and various “amplifiers”, watermark tray and magnifier et al, are their only measuring instruments.

This means mesh is one of only three ways to positively identify a stamp. We surely recognise its importance but can we recognise the thing?

### **The Cause of Mesh**

Vegetable fibres, most often from pulped wood, are held in suspension of watery slurry which is called the “stuff”. About the consistency of cream the stuff is held in and kept under constant agitation in the “header box”. In an even stream from a slit in the header box it is measured against the speed of and onto a woven cloth belt moving at right angles to and away from the slit.

The majority of the water quickly passes through the open weave of the belt so leaving a felted web of fibres which is the forming paper. Because of the stream of stuff from the header box and the constantly moving belt, the fibres tend to align in the direction of movement. Not all do and efforts are made (see diagram 1 re belt shaking sideways) to randomise fibre alignment in all directions. However, the majority remain aligned in the direction of movement to form a grain.

The grain can be thought of exactly the same as that of wood. Strength, shrinkage and ultimately warp are all affected by the grain. Try tearing a piece of newspaper vertically and horizontally by hand alone. In one direction the tear will be more ragged and difficult to make. The other will tear more easily and tend to a straight tear and this is the direction of the grain.

There can be variation in the paper making so far described but all machine processes produce this felted web on a moving belt and so have a grain. There can be huge variation in the following processes especially by changing technology.

The most notable change for us as philatelists is the almost total demise of

### CHALON – VARIETIES

All of the following have been selected for their interest and representation of interesting variations in the Chalon group. Condition varies from very fine through to no-so-fine but all of good appearance and the variations are sometimes very significant and worth adding to any collection.

- |     |     |  |                |
|-----|-----|--|----------------|
| 901 | (a) | <b>Plate proof</b> printed on card from the 2d (plate 1) and sent to London by John Davies with a request for a new plate (plate 2). Plate very worn, colour very deep Bright Blue. Some soiling on the back and horizontal crease but the faces are fine. Fine marginal block of four<br>or single copy with four margins   | \$400<br>\$ 95 |
|     | (b) | <b>Set of three reprints</b> taken from the plates after printing of the stamp issues was discontinued are 1d Orange, 2d Dark Blue, 6d Brown. All are four marginal – this is a good representation of the reprint set (Catalogued at over \$500)  | \$285          |
| 902 | (a) | <b>A2a (SG2) 2d Deep (Greenish) Blue, London Print.</b> Lovely lightly marked copy with very clear face and three huge margins (just shaven at left) Catalogued at \$1,750 – lovely item   | \$395          |
|     | (b) | <b>A6a (SG3) 1/- Yellow-green – London Print.</b> Nice example with strong “ivory head” effect at back and lightish mark slightly over face. Margins touching at lower left side and upper right side. Nevertheless this is a very fine colour for SG3 and fully authentic in all respects. Lovely opportunity (Catalogued \$17,500)   | \$2,475        |
| 903 | (a) | <b>A1c (SG4) 1d Red (on blue paper).</b> First Richardson Colonial Print, copy with nice colour and marking slightly over the face but clean and clear, cut very close, all cut into on four sides (Catalogued \$5,000) – lovely item at the price   | \$275          |
|     | (b) | <b>A6b (SG6) 1/- Green</b> printed on blue paper, copy with two margins marking relatively heavy (Catalogued \$12,000). Another highly presentable stamp at a give-away price  | \$325          |
| 904 | (a) | <b>A5a(6) (SG14) 6d Richardson Print</b> on unwatermarked white paper Tan Brown. One of the rarest shades in the Catalogue and not often seen. This is a deep rich shade and in our four marginal example the postmark is light and mainly off the face. Slightly “filled” area at back of the stamp but this is a very real opportunity to grab a fine example of a rarity (Catalogued \$1,500) | \$285          |

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watermarking. Similarly the various textures such as laid (other countries include quadrillé and batonné in their glossary) have disappeared and modern stamp paper is very smooth, often on both sides.

What caused these historical textures were the pattern of weaving of the belt carrying the paper (then always made of metal wires now nylon though still called “the wire”) and a “dandy” roll (see diagram 1) also arranged with wires forming a pattern which may include a watermark.

It is the pressure of the dandy roll onto the belt which creates a **thinning** of the paper where the defining wires touch. This produces a watermark and/or laid or wove patterns in the paper. They were produced for a number of reasons; marketing and security were usual and still exist, e.g. our current \$20 stamps. Batonné is formed by widely spaced wires and was (and maybe still is) used as a guide for handwriting.

Many other processes take place in finishing the paper. This includes those which fill the grain and calendar the surface to remove texture and so often make this distinguishing of “mesh” or grain more difficult. They are not otherwise relevant to our discussion so we will move on to the important business of reading mesh.

**The identification of mesh**

It is easier to think of the mesh as grain and look for the alignment of fibres rather than the wire marks. The grooves formed by a wire belt are not uniformly evident and may not exist at all. Fibre direction in machine made paper is inevitable though modern processes have made it increasingly difficult to see even under low magnification.

If a stamp has an obvious curl this **usually** indicates the direction of mesh. Many collectors (myself included) will use the “huff test” to accentuate the natural warp or curl of the paper to quickly determine mesh. Be careful! The test is not reliable. The thinning of the paper by wires will cause curl, at this level of wetting/drying, to override that of the natural fibre mesh. It can cause a diagonal curl in wove paper and you may be surprised to see opposite results on front or back.

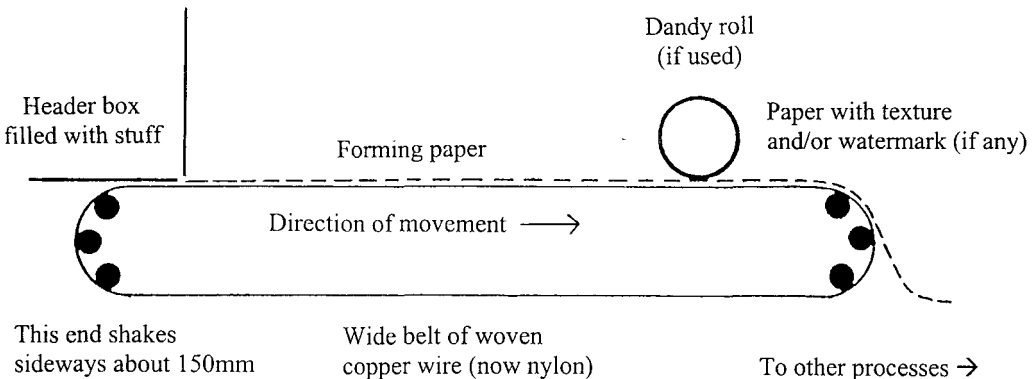
The concept is correct but you need more water! Lay the stamp on water and the resulting curl will reliably indicate mesh direction. This is easily the best and utterly certain test of mesh but it can only be used for **used** stamps.

You can, fortunately, see the lay of fibres on all stamps though normally at least some magnification is needed.

1. View from the back of the stamp. This side, not intended for printing, is usually unsurfaced and only indirectly calendered.
2. Angle the surface of the paper towards a light source. If you cannot see directional fibres turn the stamp 90° and try again.
3. Use stronger magnification (up to 10 x will usually work).
4. Very high magnification will show all.

Practice will make perfect so please keep trying. Viewing mesh through the adhesive of a mint stamp can be difficult especially on the modern self-adhesive. For these stamps try reading the mesh of the backing paper. It is very much easier and, so far at least, its mesh agrees with that of the stamp.

**1- Conceptual diagram of paper-making**



- or **A5a(4) (SG13) 6d Brown** ditto. Lovely four marginal example with very light mark over face. The stamp has an apparent frontal thin spot on the left hand bodice but may in fact be the result of foreign matter adhering as the error is printed and postmarked. Nevertheless at the price this is a steal (Catalogued \$800) \$200
- (b) **A6c (SG16) 1/- Richardson Print** on unwatermarked white paper, dull Emerald Green. Really magnificent four marginal example with light central marking and wonderful fresh colour. A thin spot at base allows the price (Catalogued \$3,500) \$395
- 905 (a) **A1e (SG33) 1d Bright Orange-vermilion Davies Print**, imperforate, Star watermark. Unused example with four margins, lovely bright colour \$900
- (b) **A2d(15) (SG39) 2d Blue, Davies Print** imperforate, advanced plate wear. Nice strip of three with light marking nicely clear of the faces. Margins are full at top and right side, the stamps cut into at left side and base. Some crinkling – spectacular piece (Catalogued \$675) \$150
- (c) **A6e (SG80) 1/- Deep Yellow-green** perf 13, Star watermark. Lovely, well centred copy with light marking well off the face. A difficult stamp to complete as the vast majority of copies fall far short of this month's offering (Catalogued \$800) \$495
- 906 (a) **A2e(5) (SG72) 2d Blue**, perf 13, large Star watermark. Lovely copy with very early wear to the right of the Queen's head. This item, facially, looks exactly like SG96a, the later provisional paper printing also perf 13 and makes a most interesting companion to that printing. Centred slightly left \$150
- (b) **A5f (SG99) 6d Red-brown**, imperf with NZ watermark. Three marginal copy (slightly clipped at top) with Auckland obliterator over the face. Good colour – this is becoming quite a difficult stamp to complete (Catalogued \$2,250) \$395
- (c) **A5c(2) (SG76) 6d Brown**, perf 13, Star watermark. Lovely copy centred slightly high but light marking well off the face – most desirable, another hard item to complete \$225
- 907 (a) **A6h(z) (SG104) 1/- Yellow-green** "NZ" watermark, roulette 7. Nice example with roulettes on two sides, marking clear, if slightly over face. Faint pencil marks on back (Catalogued \$2,500) \$315
- 908 (a) **A6f (SG86) 1/- Deep Green** on Pelure paper, no watermark. Lovely four marginal example of which the only "fault" is a heavy, but small, area of the obliterator strike over the Queen's chin. This is a lovely example at the price and unlikely to be repeated anywhere (Catalogued \$3,500) \$1,500
- 909 (a) **A1m(5) (SG112) 1d Orange**, perf 12½, Star watermark. Lovely example of this rare variation, unused. Original gum and very well centred. Perfect example (Catalogued \$800) \$695
- (b) **A3d(9) (SG118) 3d Mauve**. Nice commercially used example with marking well off the face, well centred and deep colour. Catalogued \$275 \$185
- (c) **A4a(1) (SG119) 4d Rose**, ditto. Lovely unused example of good centring. Perfs at top clipped. This is an exceptional chance to obtain a great New Zealand rarity (Catalogued \$6,250) \$955

## RARITY SELECTION

Serial lots of major specialist interest

- |     |     |   |        |
|-----|-----|---|--------|
| 275 | (a) | <b>C7a 2/- Claret First sideface.</b> Nice lightly hinged example, slight set-off of another stamp on the back. General condition fine (Catalogued \$750)   | \$400  |
|     | (b) | <b>C8a 5/- Grey ditto,</b> superb used example with light postmark of the period (obliterator) quite outstanding copy   | \$800  |
| 276 | (a) | <b>S4a 6d Christchurch Exhibition</b> Pink and green. Superb unhinged mint  | \$850  |
|     | (b) | or the <b>full set</b> S1a-S4a ½d, 1d, 3d, 6d, very fine used   | \$1125 |
| 277 | (a) | <b>S5a-S8a Auckland Exhibition</b> lightly hinged set in excellent condition  | \$800  |
| 278 | (a) | <b>S17a-S17c Dunedin Exhibition.</b> Superb First Day Cover, postmarked Dunedin   | \$350  |
|     | (b) | <b>S17c(x) 4d ditto,</b> R10/1 flaw with full selvedge POSTAGF superb unhinged mint example   | \$300  |
| 279 | (a) | <b>K12b(4) 1/- King George V</b> in the Orange-brown shade. Superb used example – absolutely guaranteed and a certificate will be obtained if required. One of the best we have seen in a full rich shade                                 | \$1500 |
|     | (b) | <b>K5g, K5h King George V 4d Deep Purple</b> (plate 44). Two lovely mint singles, perf 14 x 14¼ Blackish-violet, top right selvedge serial number single, unhinged mint and perf 14 x 13¼ Blackish-violet, hinged mint single. Superb set | \$400  |
|     | (c) | <b>K5g 4d p. 14 x 14¼ fine used.</b> Nice set of three, Deep black-purple, Deep dull purple and Dull purple   | \$10   |
|     |     | or <b>K5h(4) 4d perf 14 x 13¼ Deep Blackish-Purple</b> a very fine used example. The rarity shade, this plate 44 series used  | \$400  |
|     |     | <i>The above lot is unconditionally guaranteed</i>  |        |
| 280 | (a) | <b>T35b(z) 3d + 1d Prince Andrew Health stamp</b> (1963). Very fine used example of R3/5, (bloodstained finger) one of the key flaws in New Zealand stamp history and needs to be matched with the retouch                                | \$100  |
|     | (d) | <b>A5k(2) (SG135) 6d Blue,</b> ditto. Example with original gum, mint. Centred a little high and to the left but design intact – nice attractive stamp  | \$395  |
|     | (e) | <b>A6m(4) (SG125) 1/- Yellow-green,</b> mint. Original gum, centred slightly right but stamp intact – highly attractive   | \$475  |
|     | (f) | <b>A6m(1) (SG124) 1/- Green,</b> ditto. Very distinctive shade definitely not Yellow-green. Comb perf characteristics, stamp centred a little high but a very distinctive shade (Catalogue \$350 the stamp has a corner thin              | \$ 65  |
|     |     | or <b>vertical pair</b> in excellent condition showing definitively the comb perf characteristics, specialist piece, light marking off the faces, dated (1865). Perfect specialist example  | \$495  |
|     |     | or ditto in <b>Deep Yellow-green,</b> unmistakable comb perf characteristics  | \$235  |
|     |     | or <b>1/- Pale Yellow-green.</b> Slightly messy marking but most face clear – very distinctive of this very pale shade  | \$ 50  |
| 910 | (a) | <b>A1n (SG126) 1d Brown</b> perf 10, mint. Part OG and perforations to design on three sides but this is a scarce stamp, unused (Catalogued \$1,500) – super looking example  | \$725  |

## RECENT PURCHASES

FIFTEEN

|     |     |   |         |
|-----|-----|---|---------|
| 583 | (a) | <b>E8c(1) 1898 Pictorials</b> 2½d Lake Wakatipu wmk perf 11 in Blue shade, top left selvedge vertical strip of three, very fine UHM   | \$185   |
|     | (b) | <b>E8c(1) ditto</b> in a deeper shade of Blue, top left selvedge vertical strip of four, missing top left corner of selvedge, UHM   | \$225   |
|     | (c) | <b>E14f 6d Kiwi red</b> , the rare upright watermark, abnormally wmked stamp – A very fine, well-centred VFU copy   | \$1,500 |
|     | (d) | <b>E20d(y) 2/- Milford Sound</b> , perf 11 wmk inverted, well centred copy LHM (Cat UH \$475)   | \$275   |
| 584 | (a) | <b>H2a(4) Edward VII 2d Pale Mauve</b> in a fine used block of six  | \$190   |
|     | (b) | <b>H4b ditto 4d Red-orange</b> in a similar fine used block of six.   | \$560   |
| 585 | (a) | <b>COVERS: 30 Sept 1901 1d Universal</b> G2a complete strike Napier squared circle postmark to Hastings   | \$5     |
|     | (b) | <b>7 Dec 1902 ½d green Mt Cook</b> F4b complete strike Hastings squared circle postmark to Hastings   | \$5     |
|     | (c) | <b>7 Feb 1927 1d Dominion</b> J6a(T) Frame flaw, very distorted 'worn plate' image at top and side, Huntly to Devonport   | \$40    |
|     | (d) | <b>28 Dec 1937 pair 2/- Capt Cook</b> L13c, 3d, 6d air V6b,c Registered Airmail NZ-USA First Air Mail Dec 1937, Balmoral registration, Auckland Registered postmarks to Canada, San Francisco 6 Jan 1938, Victoria 8 Jan 1938   | \$25    |
|     | (e) | <b>1 March 1938 KGV1 ½d green</b> M1a FDC, postmarked front and reverse Okupu (Great Barrier Island)  | \$3     |
|     | (f) | <b>15 June 1938 1d Kiwi</b> L2d Waipapakauri to Hikurangi, marked Latefee Tax 2d, plus pair 1d postage dues Y16 15 June 1938, roughly opened but interesting cover  | \$10    |
|     | (g) | <b>26 July 1938 KGV1 1½d chocolate</b> M4a FDC, Tuakau to Okupu (Grate Barrier Island)  | \$4     |
|     | (h) | <b>22 Feb 1940 2d 1940 Centennial</b> S29a Exhibition postmark, Posted At Top of Tower Cachet, to Ngaruawahia   | \$1     |
|     | (i) | <b>1 Oct 1943 1d, 2d Health</b> triangulars T15a/b FDC Okupu postmark (Great Barrier Island)  | \$8     |
|     | (j) | <b>1 Sept 1952 Campbell Island Post Office</b> official opening, Campbell Island postmark on ½d, 1½d Peace S39a, S41a   | \$1     |
|     | (k) | <b>1 Sept 1952 ditto ditto</b> on KGV1 8d M11   | \$2     |
|     | (l) | <b>1 Sept 1952 ditto ditto</b> on KGV1 ½d M1d, 1½d M4c, 2d M6a  | \$1     |
|     | (m) | <b>2 Oct 1953 Conquest of Everest</b> 29 May 1953, colour illustrated cover, picture of Hillary and Tensing stamped two Indian stamps, Conquest of Mt Everest (SG344-5)   | \$10    |
|     | (n) | <b>5 Feb 1955 3d QEII</b> , N5a on commemorative cover flown by helicopter with First NZ helicopter flight Western Springs cachet   | \$2     |
|     | (o) | <b>28 July 1955 Otahuhu College Stamp Exhibition</b> commemorative cover with Otahuhu College Philatelic Exhibition postmark. Cover posted unfranked with 'To Pay double deficiency postage T3' cachet and 3d NZ Stamp Centennial S67a affixed used as postage due, franked Pokeno 29 July '55 with same postmark on rear | \$5     |
|     | (p) | <b>27 Nov 1959 QEII</b> 3d N5a, 1/3d Arms Z30e Auckland Registered to Taupiri 28 Nov, redirected to Ngatea  | \$5     |
|     | (q) | <b>10 Aug 1963 Parliament Buildings (Wellington)</b> unstamped to Hamilton  | \$1     |



## BOOKLETS – SPECIALISED LISTING

Due to recent purchases we have added to our booklets stock, a new listing of the scarcer items is warranted. This includes harder to find varieties of otherwise common booklets.

|      |     |  |            |
|------|-----|--|------------|
| 1000 | (a) | <b>W10b</b> 1973/4 75c no wmk booklet with "Dunlop Reliance" advert replacing usual "Post Office Savings Bank" advert (1 only) | \$50       |
| 1001 | (a) | <b>W11a(z)</b> 1977 \$1 right selvedge with a portion of "traffic lights"  | \$15       |
| 1002 | (a) | <b>W13a(z)</b> 1978 \$1 right selvedge cover type A  | \$25       |
|      | (b) | <b>W13a(y)</b> 1978 \$1 right selvedge cover type B  | \$25       |
| 1003 | (a) | <b>W14a</b> 1978 \$1.20 right selvedge   | \$15       |
|      | (b) | <b>W14a</b> 1978 \$1.20 left selvedge  | \$15       |
| 1004 | (a) | <b>W15a</b> 1980 \$1.40 right selvedge   | \$15       |
|      | (b) | <b>W15a</b> 1980 \$1.40 left selvedge  | \$15       |
| 1005 | (a) | <b>W16a</b> 1980 \$2 right selvedge  | \$15       |
|      | (b) | <b>W16a</b> 1980 \$2 left selvedge   | \$15       |
| 1006 | (a) | <b>W17b</b> 1982 \$2.64 right selvedge   | \$15       |
|      | (b) | <b>W17b</b> 1982 \$2.64 left selvedge (1 only)   | \$15       |
| 1007 | (a) | <b>W18b</b> 1985 \$2.64 right selvedge (1 only)  | \$35       |
|      | (b) | <b>W18b</b> 1985 \$2.64 left selvedge (1 only)   | \$35       |
| 1008 | (a) | <b>W20b(z)</b> 1986 \$3.30 part imprint  | \$30       |
| 1009 | (a) | <b>W21a(z)</b> 1987 \$4 part imprint   | \$30       |
| 1010 | (a) | <b>W21b(z)</b> 1987 \$4.40 part imprint  | \$30       |
| 1011 | (a) | <b>W22a</b> 1987 \$4 with "Value"  | \$25       |
|      | (b) | <b>W22a</b> 1987 \$4 overprinted "Capex '87" with "value"  | \$20       |
|      | (c) | <b>W22a(y)</b> 1987 \$4 with 2 Kiwi symbols  | \$50       |
|      | (d) | as (c) but with cover creased  | \$25       |
| 1012 | (a) | <b>W22b</b> 1987 \$4.40 (1 only)   | \$60       |
|      | (b) | <b>W22b</b> 1987 \$4.40 overprinted "'Capex '87"   | \$40       |
|      | (c) | as (b) but with "Value"  | \$40       |
|      | (d) | <b>W22b(z)</b> 1987 \$4.40 with 1 Kiwi symbol (1 only)   | \$70       |
|      | (e) | <b>W22b(z)</b> ditto overprinted "Capex '87"   | \$45       |
| 1013 | (a) | <b>W24a</b> 1988 \$2 overprinted "World Stamp Expo '89" postmarked at Expo stand (1 only)                                      | Used \$20  |
| 1014 | (a) | <b>W25a(y)</b> 1988 \$7 with 1-Kiwi  | \$30       |
| 1015 | (a) | <b>W28a(y)</b> 1988 \$4 with 1-Kiwi "Handiwrap"  | Rare \$200 |
|      | (b) | <b>W28a</b> 1988 \$4 overprinted "Stamp World London", right Selvedge, "Handiwrap" inside front cover                          | \$50       |
| 1016 | (a) | <b>W38b</b> 1992 \$8 top selvedge  | \$40       |
|      | (b) | <b>W38b</b> 1992 \$8 bottom selvedge, part imprint   | \$40       |
| 1017 | (a) | <b>W39a</b> 1992 \$4.50 panorama left selvedge perfer  | \$20       |
|      | (b) | <b>W39a</b> 1992 \$4.50 panorama left selvedge imperf  | \$20       |

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