

9/1976

**THE ROYAL PHILATELIC SOCIETY
LONDON**

ROYAL PHILATELIC SOCIETY, LONDON

Display of New Zealand Chalon Heads by

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Thursday 13th May 1976 at 2.30 pm.

The collection is divided into three groups:

Proofs	Frames 1 - 14
Stamps	Frames 15- 30
Postal History	Frames 30 - 45

The proofs include a strong section on the origin of the design, die and plate proofs, specimens, reprints, reproductions "per favour" and "sample prints" and forgeries.

The stamps show an extremely specialised display of the perforated issues with strength in multiples, shades and fine well centred examples. Some of the rarer items are on covers. The collection is strong in the issues on provisional papers.

The postal history of the Chalon Period (1855-1873) is illustrated by entires and covers and includes inland and overseas routes and rates, registration, postage due, duplex and other markings, Maori War, goldfields etc.

FRAME 1

The first page shows a photo of one of the three portraits of Queen Victoria painted by Alfred Edward Chalon R.A. This particular one originally belonged to the King of Portugal.

The printed reproduction on the second page is taken from a later copy by Buckley, (the cord about the Queen's waist has a single loop whereas on the original it is double).

Page three shows a photo of Henry Cousin's beautiful engraving based on the Chalon portrait and was probably the basis for William Humphrey's equally masterful engraving for use on bank notes and later, postage stamps.

Then follow several letters etc. written by Chalon over a period of years. Note the letter embossed "AEC". Also shown is a portrait of Chalon himself and prints of some of his paintings.

FRAME 2

Shown are photographs of what is believed to be Humphrey's original engraving based on the Chalon portrait and first used for a bank note. It was incorporated in the bank notes of the Bank of British North America (circa 1850), Bank of Victoria, Australia (circa 1853); proofs of these bank notes are shown. Other pages show the use of Humphrey's engraving for the Stamp Centenary stamp exhibition non postal labels.

FRAME 3

This shows the use of Humphrey's engraving for bank notes issued by the Union Bank of Australia first in Melbourne in 1854. It is understood that similar notes were not issued in New Zealand until 1859

(From the time of establishment and issue of bank notes by the Union Bank in New Zealand in 1840 until 1859, the notes incorporated the Queen on Throne engraving as was used for the stamps of Victoria printed by Perkins Bacon & CO.)

Victoria and New Zealand share the unusual experience in that their bank notes and stamps bore not only similar portraits but exactly identical as both originated from the same engraving and were issued concurrently.

FRAME 3 (Cont.)

Note the varying treatment of the circular engine turning about the portrait.

Actual early bank notes of New Zealand are of great rarity but photographs of two of these are shown.

Nova Scotia was the only other country to use Humphrey's Chalon head in its stamp design as can be seen from the sheet on the frame.

FRAME 4

This shows the incorporation in the design of the stamp of two types of engine turning and its use on the stamps of other countries.

The very early sample sheets of Perkins Bacon & Co. include impressions of one of these as early as circa 1820. It is probable that the sample sheet in blue may have been printed in the U.S.A. while Jacob Perkins was still in Philadelphia. It is of great interest as it shows a composite impression in both positive and negative form as can be seen from the enlarged photograph. Perkins Bacon & Co. were able to reverse the designs so that what would be printed on one occasion would be unprinted on another. The New Zealand and Chile stamps show both types in the engine turning.

FRAME 5

This frame commences with a page of die proofs of all values. The twopence die proof with head unretouched is believed unique.

Then follow Perkins Bacon & Co. pre-printing plate proofs in black of all values except the fourpence. The threepence is rare and the fourpence has not been seen by MCS.

The proofs in blue were pulled by the printer after the introduction of Plate II of the twopence value.

FRAME 6

Here are examples of Presentation stamps or Specimen stamps. They have been invalidated by various means on remainder and reprinted issues. Other than reprinted stamps, these can be collected with original gum.

A page from an original presentation album shows the stamps uncanceled.

The "Sir Rowland Hill" presentation set of "London Prints" was prepared by Perkins Bacon & Co.

The last pages on this frame show New Zealand's only reprints -

FRAME 6 (Cont.)

i.e. reprinted in original colours.

FRAME 7

This frame shows L.L.R. Hausburg's original typescript and accompanying photographs for his paper presented to the Philatelic Society, London, on 8th December 1905.

Also shown is one of the one thousand well known "Hausburg sheets" which were printed on card supplied by Hausburg, by the New Zealand Post Office. It was intended that part of these sheets would be included in a handbook about the retouches of Plate II. However, the book was not published and the sheets came on to the market.

FRAME 8

Hausburg had the New Zealand Post Office print six sheets on thin card from each of the other plates. About the same time the Post Office printed a few sheets from each plate on paper.

In 1913 a further printing in black was made from the twopence Plate II. Portions of the sheets from this printing were used in the production of a handbook published by the Philatelic Society of New Zealand and referred to as the "Jollife Handbook". These latter were printed on a lightly ribbed cream-toned paper.

FRAMES 9, 10, 11 and 12

These show a complete set of the sheets reproduced from the original plates on paper by the New Zealand Post Office in 1905 prior to the defacing of the plates.

FRAME 13

This frame shows a range of material emanating from a combination of "per favour" and "printers samples" all by Perkins Bacon & Co. except those on the last page.

Each of the New Zealand impressions originated from dies or plates prepared from the original roller die of 1854 and rejected. This roller had two reliefs on it, one inscribed "One Penny" and the other without any value. No or little retouching was done and without exception all prints show the head in the "as transferred" state (see the twopence die proof in frame 5) and hence the probably reason

FRAME 13 (Cont.)

for the rejection of the first roller die.

The last page shows prints from either the original or subsequent dies for inclusion in Volume II The Postage Stamps of New Zealand.

FRAME 14

The first sheet shows how New Zealand stamp designer James Berry attempted to incorporate the "Chalon Head" look into the threepence value of the Stamp Centenary issue of 1955. The second sheet shows how De La Rue & Co. Ltd. finally achieved this with an excellent likeness of the original Perkins Bacon & Co's engine turning.

Other pages illustrate the use of the Chalon Head for various purposes. Two pages of forgeries complete the frame.

FRAME 15

Only those collectors who have really set out to form a comprehensive collection of the perforated Chalons have any idea of the rarity of many of the items although catalogue prices would indicate otherwise.

The issues perforated 13 printed on paper watermarked large star are no exception.

This frame commences with two pages of unused (the term "unused" is employed to include stamps with an without gum).

The early printings of the twopence in deep blue showing no wear are very rare. The example in slate blue is one of only less than five recorded.

Note the full sheet of paper watermarked large star is exactly the same as was used to print the N.Z. Chalons. Similar sheets are generally of a size to print smaller stamps.

FRAME 16

The large unused blocks watermarked "NZ" were the basis of an earlier original study by M.C.S. on the comb perforations gauging $12\frac{1}{2}$. The twopence in deep blue is rare. There is also an example of the very rare one shilling.

FRAME 17

The carmine and orange shades are the difficult ones to find in the one penny value particularly unused. Note the strip of four vermilion with comb. perf. from an 1862-63 printing. The unused block of four in orange is believed to be unique.

FRAME 18

The twopenny value from both plates used is quite common but unused - especially in good condition - it is most elusive. The first page on this frame is one of my favourites as it represents many years searching. The block of 15 is the largest recorded. The greenish-blue (plate II) used and unused is scarce as are unused examples showing plate damage or retouches.

FRAME 19

Examples of the many shades in this issue. The final sheet shows a fine example of the so-called "accidental imperf." in a strip of three on cover.

FRAME 20

The first page shows an unused example of the very rare brown-lilac shade. Then follows a range of shades of the threepence value with imperforate pairs in lilac and mauve.

FRAME 21

The first page shows used examples of the brown-lilac shades and the second page an example on cover.

A pair of the fourpence rose is the largest unused multiple recorded and a strip of three the largest used multiple.

Three of the scarce to rare shades of the fourpence yellow group are shown unused. The final page shows rare examples in ochre-yellow and orange-yellow, (the latter described as "orange" in Stanley Gibbons).

FRAME 22

A fine range of shades found in the sixpence value. Blocks of four or more unused are rare.

FRAME 23

A fine range of shades of the one shilling value from the distinctive deep-green through the yellow-greens to the palest- the sap green.

FRAME 24

The introduction of line perforation gauging 10 coincided with the change of colours for the one penny, twopence and sixpence values. The pages on this frame show the use of the perf. 10 exclusively (one penny) or in combination with perf. $12\frac{1}{2}$ (all three values). Some combinations are very rare, particularly unused.

The strip of four perf. 10 (one penny) is believed to be the largest known multiple. The cover with a pair of penny perf. $12\frac{1}{2} \times 10$ is unique - only one other single is recorded. The sixpence perf. $10 \times 12\frac{1}{2}$ on cover is of great rarity.

FRAME 25

A range of unused and used one penny browns arranged to show the progression of wear of the plate and shades.

FRAME 26

The first four sheets show an unused range of shades and multiples of the twopence value and include retouches.

Then follows an unused and used range of the sixpence blues. The deep blue is scarce used and rare unused. The greenish or chalky blue is found unused more frequently than used, as it was on issue for a short period only and unused examples probably came from remainder stocks by way of presentation sets etc.

FRAME 27

These are all printed on provisional papers. The block of eight one penny is unique. The one penny with script watermark "W.T & Co" is one of two recorded and with "T.H. SAUNDERS" one of three recorded. The two pence unused with "T.H. SAUNDERS" is very rare and with script watermark used it is rare.

The fine unused block of 27 shows the major retouches to advantage.

FRAME 28

These sheets still show the use of provisional papers. The fourpence is relatively common compared with used examples and the strip of three used and single used with "T.H. SAUNDERS" watermark are rare. A block of 14 unused shows the complete "T.H. SAUNDERS" watermark.

The one penny brown "N.Z." watermark pair on cover is unique.

The twopence with lozenge watermark on cover are the only recorded examples. The last page shows an example of the actual "lozenge" paper.

FRAME 29

These pages show examples of the re-entries of the one penny value.

FRAME 30

The first sheet shows flaws of the one penny value followed by the re-entries of the threepence value.

Final pages show printing varieties, "touched up" varieties of Plate I and retouches of Plate II.

FRAME 31

Covers in this frame show:-

1. Mail posted to overseas prior to March 1857 when only the New Zealand - Australia postage could be prepaid.
2. Mail posted after March 1857 at the reduced rate of 6d per half ounce.
3. Mail posted via Marseilles at premium of 3d per quarter ounce.

Covers show varying rates using adhesives available and the introduction of the 6d value.

FRAME 32

Examples of covers sent at the new rate of ten pence per half ounce via Marseilles. Also via Brindisi.

FRAME 33

Covers posted by the "Via Panama" route and a copy of the original agreement between the Australian Royal Mail Company and the New Zealand government.

FRAME 34

Covers posted from New Zealand by various routes:- Suez, San Francisco and to various countries - Australia, Cape of Good Hope, U.S.A. and Germany. Also letters posted to New Zealand.

FRAME 35

The pages in this frame illustrate the rates pertaining within New Zealand from 1855 to 1873 and trace the changes that took place from time to time.

The first page shows covers franked in the one penny and twopence "London Prints".

FRAME 36

Until 1 April 1862 it was not mandatory to either prepay postage on inland mail or use adhesives on any mail. This is a selection of covers posted to addresses within and beyond New Zealand without the use of adhesives.

The last pages show the rare use of stampless covers after April 1862.

FRAME 37

Covers in this frame illustrate a most fascinating facet of New Zealand postal history - that of manuscript markings in lieu of date-stamps and obliterations etc.

FRAME 38

These pages show covers which are directly or indirectly associated with the Waikato Maori wars.

The soldier's letters show the special low rates both to and from soldiers, in this case the same soldier.

The "Post Waikato" cover is one of only 3 or 4 recorded. The "Province of Auckland" inscribed "4" is the only one recorded on cover.

The last two pages show letters addressed in Maori.

FRAMES 39-40

These show a study of the "Duplex" marking used in several towns in New Zealand from 1863.

FRAME 41

This frame contains covers posted after 1 April 1862 when it became mandatory to prepay postage with adhesives. Penal rates were charged and various markings used. Some covers show markings added outside of New Zealand.

FRAME 42

These covers have been registered to both overseas and New Zealand destinations. The first page has a cover with a one shilling "London Print" affixed to prepay the registration fee whilst the basic postage was collected from the recipient.

FRAME 43

These sheets show some name changes and a selection of Perkins Bacon numbered obliterations including the very rare "13".

The last page shows a faked cover. New Zealand is fortunate in that there are relatively few fakes and forgeries in both postal history and stamps.

FRAME 44

Here is a selection of unusual covers showing interesting and often rare postal markings, some of them manufactured by the Postmaster pending the arrival of orthodox obliterations and date-stamps.

FRAME 45

This frame shows covers that have been re-directed both within New Zealand and overseas: New Zealand's earliest attempt to mechanise date-stamping; wreck cover from the "Colombo"; Too Late and Advertised Unclaimed markings.