

CAMPBELL PATERSON'S NEWSLETTER

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NOTES AND COMMENT

By CAMPBELL PATERSON

George VI 2/- — Frame Flaw and Retouch:

Further to the Notes in the January Newsletter. Mr Mohr writes regarding stage 4 (retouch). He says this can be readily identified by the three short lines of shading on the "scroll" (which encloses the figures of value). He says: "They are longer and deeper (than normal) and form an infallible guide." This is so.

George VI Die 2, Centre Plate 3A, Re-entry and Retouch:

Mr Mohr sends in corner blocks of 4 from the lower right corner of the sheet (centre plate 3A, upright watermark). These show, on R16/9 and 16/10, excellent varieties hitherto unrecorded. Once again by his research Mr Mohr has uncovered a story of progressive deterioration and its correction. The great pity in this case is that the discoveries are late and the material no longer readily available. Nevertheless, I imagine there are still some of the 1/3 and 3/- stamps scattered throughout country post offices. The 1/- is quite exhausted as far as I know. Anyhow, congratulations again to Frank Mohr for another nice piece of work. Reporting, Mr Mohr says (in his own words):

"Enclosed are four corner blocks of the 1/- showing stages of centre plate 3A R16/9 and 16/10. There are about a dozen stamps on this plate containing varieties, but more of these at some later date. R16/9 is the most outstanding. Stages of each stamp and the printings on which I have seen them are as follows:

- R16/9 (1) There is a weakness of some of the diagonal lines of shading below the hair parting and the general appearance of the area leaves me with the impression that this has been retouched, presumably before printings commenced. Seen thus on all 1/-, 1/3 and 3/- printings from this plate as follows: Clear, 1/3 (M14a, M14b); 3/- (M16a); 1/- (M13c).
- (2) Flaw below and to right of the ear on the right (1/- M13c).
- (3) Major retouch to the ear and the background lines to the right. The whole area shows up through lack of colour, although on close inspection some of the lines are heavily cut, for example, the outline of the ear, while the lobe of the ear as redrawn extends some distance below the original level [1/- (M13c); 1/3 (M14c)] (This is a really outstanding retouch.—C.P.)
- R16/10 (1) Clear [1/- (M13c); 1/3 (M14a) (M14b); 3/- (M16a)].
- (2) Flaw toward left, opposite top of ear on left [1/- (M13c)].
- (3) Re-entry—thickening and traces of doubling of diagonal lines above and to the right of the head [1/- (M13c); 1/3 (M14c)].

Counter Coils — a New Type of Number:

Late in the life of the Georges a new, smaller type of printed number came into use for the numbering of the 3d and 4d counter coils. We were able to obtain only a handful of these before the Elizabeth 3d replaced the George, and now we understand the 4d Elizabeth coil has been seen. It seems certain then that the 3d and 4d George coils with small black numbers will be scarce. The difference in size of the numbers is measurable—approx. ½mm difference in height—and the appearance of the new numbers is lighter and finer, as well as smaller, than the old. So this is no minor difference, but one easily recognisable at a glance. There is also quite a difference in the shape of some of the numbers. We advertise the few we have in this Supplement.

FIRST FLIGHT COVER

Lot No.

92 Auckland Carnival Helicopter Flight:

New Zealand's first helicopter has been showing its paces around Auckland recently and was used to carry the first helicopter mail in N.Z. history—from Western Springs to Auckland C.P.O. We have covers carried on this flight. Special cover with cachet. Each 1/9

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Lot No.

93 **1931 New Zealand 3d Air Stamps and Covers:**

- (a) 3d Chocolate. It is generally known that the shade of the scarce perf 14 x 15 is a much darker chocolate than the deep chocolate shade of the 14 x 14½ issue. What is less well known is that **copies perf 14 x 14½ can be found in the same darker shade.** We have found the dark shade 14 x 14½ to be extremely scarce, but we have one copy available, mint 20/-
- (b) 3d Chocolate, in the chocolate or deep chocolate shades. Mint, 10/-; used 4/6
- (c) 3d Chocolate, used on cover (1st flight Wanganui-Wellington 13 Nov. 1931), together with a fine used pair of 1931 Red Boy Health! The cover £8
- (d) 3d Chocolate, 4d purple and 2 copies of the 7d brown used together on a cover (1st flight N.Z.-London, 11 Nov. 1931). Very fine 27/6
- (e) 3d dark chocolate. The rare perf 14 x 15. Perfect mint 80/-

94 **1931 4d Air Stamps and Covers:**

- (a) 4d purple, superb mint corner selvedge pair with serial number .. 20/-
- (b) 4d purple, mint, 10/-; used 5/-
- (c) 4d purple, used on cover (11 Nov. 1931 1st flight I'gill to Auck.), together with a copy of the 1931 Red Boy. The cover 90/-
- (d) 4d purple on cover (first flight Auckland-Invercargill 12 Dec. '33), per Ulm's "Faith in Australia." The cover 7/6

95 **1931 7d Brown Air Stamp and Covers:**

- (a) 7d brown, finest mint, 16/6; finest used 8/6
- (b) ditto, used on cover (Ulm's Trans-Tasman flight April, 1931) 8/6
- (c) ditto, used on cover (Kingsford Smith's Sixth Trans-Tasman Crossing, Mar. 1934) 6/6
- (d) ditto, used (superb copy, 12 Nov. 1931 I'gill-Auckland) 8/6

96 **1931 5d Green Air Stamp:**

- ½d green, superb mint block, 24/-; mint single, 6/-; used 3/-

97 **1934 7d Trans-Tasman Air Stamp and Cover:**

- (a) 7d blue Trans-Tasman, mint 14/6
- (b) 7d Trans-Tasman on cover (Kaitiaki-Sydney 29 Mch. 1934), used, together with a fine copy of the 1933 Pathway Health. The cover 26/6

99 **George VI Coils: New Smaller Numbers (see Notes).**

We have a few of the new 3d and 4d coil pairs as discussed in the Notes above. No full sets unfortunately, but enough odd numbered pairs to make it well worth while sending in your order. These coils will be catalogued.

- (a) 3d blue George VI, counter coil pair with new small number 3/6
- (b) 4d purple-mauve, ditto, ditto 6/6

SOME ELIZABETH VARIETY PIECES

- 100 (a) 9d. Block of 4 Plate 1A inc. R3/1, 3/2, 4/1, 4/2; all four stamps show late re-entry on crown. R3/1, 3/2 are the best 5/6
- (b) 1/6. Block of 4 same as (a) above, same re-entries 11/-
- (c) 9d. Block of 4 Plate 1A, inc. R7/1, 7/2, 8/1, 8/2. The last two show prominent late re-entries on arm and dress 6/6
- (d) 1/6. Two blocks of 8 both from top left of Plate 1A. One is early state without re-entries, the other shows the late re-entries to the crown on R1/1, 2/1, 3/1, 3/2, 4/1, 4/2. The two blocks £2/5/-
- (e) 1/6. One block as above (d), being the early state without re-entries 24/-
- (f) 1/-. Strips of 16, being the first two vertical rows of Plate 1A, showing the early re-entry R3/2 and the late frame retouch on R7/2. An interesting strip 30/-
- (g) 9d. Block of 12 Plate 1B, including the early shift re-entries to the centre plate on R3/8, 3/9, 5/8, 5/9, 6/8. A positional block with selvedge markings 16/-
- (h) 1/6. Block of 12 same as (g), same centre re-entries £1/10/-
- (i) 1/-. Blocks of 8 from the top right corner of Plate 1B, with selvedge value marking "8£" and good frame re-entries on R1/10, 2/10, 3/10, 4/10 16/-
- (j) 1/-. Block of 18 similar to (i), but larger (6 x 3). Includes the frame re-entries and also centre shift re-entries R3/8, 3/9, 5/8, 5/9, 6/8 £1/12/6
- (k) 9d. Block of 18 similar to (j), but without the frame re-entries. The centre re-entries are the same as in (j) £1/4/6
- (l) 1/6. Block of 18 in similar form to (k). Same centre re-entries £2/7/6
- (m) 9d, 1/-. 1/6. Blocks of 4 of all values. All blocks include R1/2, showing early shift re-entry to Queen's arm. This little set neatly proves the use of the same centre plate for all three values. The set of 3 blocks 22/6