

CAMPBELL PATERSON'S NEWSLETTER

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NOTES AND COMMENT By CAMPBELL PATERSON

On Condition

For the discriminating collector the search for perfection is unending. But we have yet to hear of one more sure of what he wanted than our recent correspondent who ordered a copy of the Hygeia (1932 Health) used, with postmark 'not on the features of the dear lass, nor covering her anatomy.'

9d Centennial Plate B1, Redrawn Plate Number:

What is quite a mystery came to my attention recently when we bought in a "B1" 9d Centennial Plate block. From the appearance I classed it as the "redrawn Plate number," for the figure "1" was straight and strong—as in the illustration of the redrawn number shown on page "Permanent S12" of our Catalogue. However, our Mr Keatley noticed that compared with another "redrawn" block in our stock the redrawn figure seemed to be closer to the letter "B." Careful examination revealed that there was in fact a clear difference in the position of the two figures "1" in relation to the adjacent inscriptions "Bradbury Wilkinson, etc.," so that the figures cannot be the same, although neither is the original "1."

Once on the hunt I discovered further facts in different blocks.

For clarity I will enumerate the findings.

We have or have had in the past, the following pieces:

- "B1" block with original figure "1." This figure is as illustrated in our Catalogue, weakly drawn with curved downstroke. A rule laid along the right side of the figure "1" cuts the "E" of "SURREY," while the foot of the figure lies under the "E" of "MALDEN."
- "B1" block with redrawn "1," but showing the original figure still clearly visible to the left. (This is the left illustration in our Catalogue.) A rule laid along the redrawn "1" in this case also cuts through the "E" of "SURREY." This is not so much a coincidence, as it is emphasis of the fact that the old and new figures lie at different angles. The foot of this redrawn figure lies under the "S" of "SURREY."
- "B1" block with redrawn "1" exactly as in case (2) above, but with no trace whatever of the original "1." (This is the block we had in stock when the investigation started.)
- "B1" block (the one just bought in) with redrawn "1." A rule laid along the right side of this figure cuts the first "R" of "SURREY," while the foot of this figure lies under the "E" of "MALDEN." Traces of the original "1" can be faintly but quite definitely seen and show that the new figure has been drawn directly over the old.
- "B1" pair sold by us years ago but not properly studied (my carelessness). I now think this showed two redrawn figures—though at the time I thought of it as merely a case like (2) above, with the original "1" showing unusually clearly. Would the buyer of this piece please send it for inspection if he still has it?

The above will seem confusing to readers—as a matter of fact, even with the evidence in front of one, the whole thing is puzzling. Some inferences can be made with a degree of certainty:

- Item 1: The original "1" weak and curved, is the **first stage**.
- Items (2) and (3) above, come next. Obviously no redrawn figure has obliterated the original at this stage. On the evidence of traces of the original showing on item (4) it would seem that (3) above is the **second stage**, while (2) is the **third stage**, with the original figure beginning to show again.
- Item (5) is problematical but presuming I am right in thinking that it shows two redrawn figures it must be **stage four**. It is difficult to explain its existence, except by the theory that the first redrawn figure [as in (2) and (3) above] was considered unsatisfactory and a new "1" was redrawn on the site of the original "1."
- Item (4) is apparently the **fifth stage**. The earlier of the two redrawn figures showing on item (5) has been erased from the plate.

I may say that the two different redrawn figures "1" are identical in shape and size, though not in position. Their complete likeness one with the other almost suggests that they may have been impressed on the plate by means of a punch, rather than by hand engraving.

A theory which cannot be lightly dismissed, since it would explain a shifting "redrawn 1," is that **no new number was ever impressed or engraved on the plate**. Instead (in this theory) the original "1" got weaker and weaker as time went on, until it was invisible and the peculiar course was taken of inserting a new "1" by a second printing operation (**on the sheets, not on the Plate**). This would not only explain the shifting position of the "redrawn 1," but would even account for item (5) as a double print made in error. It would also explain the close similarity in size and shape of the two different redrawn figures. I rather like this theory, but in any case we can soon prove it one way or the other if readers will co-operate.

I would like every reader holding a 9d Centennial Plate block "B1" (with strong figure 1) to send it in for inspection. If I find a block with redrawn "1" in yet a **third** position, I will consider the "second operation" theory to be proven. If on the other hand every redrawn figure is in position identical with one or other of the two held here we will have proof that not one but two redrawn figures were actually inscribed on the Plate at different times. In either case something quite new will have been added to the sum of our philatelic knowledge.

I hope this has not bored too many of my readers. Personally I find this sort of detective work quite fascinating.

PLEASE SEND IN THOSE B1 BLOCKS FOR INSPECTION!

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HERE AND THERE

Some unusual varieties for specialists—from a recently bought collection.

- | | | |
|-----|---|----------|
| 104 | 1893 Advertisement Stamps. A complete reconstruction of the 2d Sideface with ads on backs. Said to be all second setting, but we notice some first settings included. Generally very high grade condition. The complete reconstruction | £12/10/- |
| 105 | 1893 Advertisement Stamps. A complete reconstruction of the 1d Sideface with ads. Said to be third setting, but again a few first are noticed. A feature of the lot is the number of pairs incorporated with consequent overlapping duplication—a desirable feature. The complete reconstruction with extra copies thrown in | £12/10/- |
| 106 | George V "No Stops." Two album pages with George V officials mounted. Mint in pairs. ½d (2 pairs) 1d, 1½d (2 pairs), 24d, 3d (two pairs, diff. perfs). Used in singles ½d (2) 1d, 1½d and 2d. The lot, fine (Cat. £6) | £5 |
| 107 | 1st Sidefaces Perf 10 x 12½. A fine mounted page of 1d, 2d, 3d, 4d, 6d and 1/-. In used condition well above the average for this issue and all in the scarce compound perf. The 4d is an "irregular" with perf 10 at bottom only. A scarce set. Cat. £9/15/-. The page | £8/10/- |
| 108 | Second Sidefaces. A rather remarkable page with no less than 11 of the ½d (inc. 2 pairs and a strip) and 5 of the 1d (inc. a pair), all with the scarce 11 x 10 perf (as opposed to the usual 10 x 11). Definitely scarce, especially the 1d. A great bargain—the page (Cat. £8), condition good used throughout | £4 |
| 109 | Antarctica. The 1d Universal overprinted "King Edward VII Land," both mint and used; also the 1d Dominion overprinted "Victoria Land," both mint and used. The four stamps | 60/- |
| 110 | Antarctica. The 1d Dominion "Victoria Land," mint in block of four, 80/-; singles mint, each | 20/- |

SECOND SIDEFACE VARIETIES

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|-----|---|------|
| 114 | ½d Black Second Sideface with mixed perfs 10 and 11. Available mint with perfs mixed vertically in pair, 50/-; and with perfs mixed horizontally, single 20/-; pair, 40/-; block of 4 | £4 |
| 115 | 2½d Blue in strange form. A pair perf 10 has been patched into a sheet perf 11. The patching has been reperforated 11. Not easily describable, but interesting. The piece | 20/- |
| 116 | 1d perf 11 mint (very attractive shade, well centred and clean), with inverted watermark. Single, 12/6; Block of 4, 50/-; block of 4 with gutter between stamps | 60/- |
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