

# Campbell Paterson's

## NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Registered at the G.P.O. Wellington as a Magazine.

This Newsletter gives valuable information. Retain it for reference purposes.

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Terms for all items offered in these Lists.—All lots are offered subject to being unsold. Please give alternatives where possible, as many lots can only be offered once. Any lots sent on approval to known clients. Complete satisfaction is guaranteed on all lots offered.

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### NEW ZEALAND NOTES

**The Current 1/3d Arms Type—Issued June 14th., 1955**

Although the 1/3d value is not used extensively these days, most collectors will know that with the withdrawal of the Geo. VI. stamps and the introduction of the Queen Elizabeth set which did not include this denomination, a need arose for such a value for use on hire purchase agreements. The stamp is available in most Post Offices for postal purposes also. Lately it has become most interesting in that copies have been noticed with "light blue" lettering in the value panels instead of the originally issued "black." We have good reason to believe that this change was not intended but was done in error. To add further interest (from our point of view) a further printing was run off using a mixture of blue and black so that lettering of a "navy blue" can be found as well. In addition a definite change of policy in the usage of the paper caused the stamp to appear with normal watermark in September, 1955, in comparison with the first printings which had watermark inverted. As far as we can ascertain the second printing, i.e. with normal watermark, is in the black lettering only; all variations of lettering appearing on the inverted watermark paper. Can anyone add to our knowledge of this interesting stamp?

#### 4d Meat Export

While the bulk of the printing appears to have watermark "stars left" (the single top of the star under "N.Z." pointing to left when viewed from the back) Mr. A. W. Hayward of Dunedin has submitted a used copy, bearing portion of cancellation "MAUNG" and with watermark "stars right." According to our Catalogue watermark definitions the bulk of the printing would be sideways inverted and this "stars right" copy, the oddity. Has anyone else found supplies?

#### Q.E. Coil News

As surmised, new rolls of the 1/- value with inverted number now have wide selvedge between stamps to bring them into line with the 9d and 1/6d. Incidentally, last month's mention of bottom selvedge between stamps should have read "top selvedge" as it is the full width of the top selvedge which carries the coil number.

### LONDON NEWSLETTER

By Campbell Paterson

#### A VISIT TO BRADBURY'S—

In earlier Notes I have told how through the kind introduction of Mr. C. P. Rang, of Stanley Gibbons Ltd., my desire to visit the printing works of Messrs. Bradbury Wilkinson & Co. was granted. On the big day, with an anticipation which all collectors will appreciate, I presented myself in a taxi at the main gates. Here I was asked to identify myself and was given a pass, with the warning to guard it well or I might find it harder to get out than I had done to get in! These stringent security regulations are very necessary since Bradbury's are wholly occupied with the printing of "security" documents, bank-notes for countries all over the world, cheques, vouchers, bonds and stamps.

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**CAMPBELL PATERSON LTD., C/o Post Office, Remuera, Auckland, S.E.2**  
Telephone: 20-621

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## BETTER CLASS ITEMS AT RANDOM

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B1b	½d Newspaper Stamp 1873 perf. 12½ unused, traces of gum, Cat. £2	20/-
B1a	As above perf. 10 used, cancellations rather heavy, Cat. 20/-	7/6d
B1b	As above perf. 12½ used, Cat. 50/-	15/-
B1c	As above perf. 12½ x 10, Cat. £4	40/-
B1c	As above perf. 12½ x 10, used, Cat. 45/-	12/6d
C3a	<b>First Sideface</b> , 1874, 3d brown, perf. 12½, good used, Cat. 35/-	25/-
C4a	As above 4d Indian red fine used copies, Cat. 35/-	20/-
C5a	As above 6d blue, good used, Cat. 10/-	7/6d
C4d	1878 4d red perf. 12 x 11½ fair used, Cat. 27/6d	15/-
C5c	As above 6d blue, fair used, Cat. 8/-	5/-
C6c	As above 1/- green Cat. 30/-, good used, 20/-, fair used	12/6d
C7a	2/- Claret fair used, Cat. £5	50/-
C7a	As above mint, centreing excellent, gum disturbed, Cat. £6	70/-
C8a	5/- Grey mint, centreing reasonable, gum somewhat disturbed Cat. £5	65/-
C8a	As above, centred to right, gum good	85/-
D5a	<b>2nd Sideface</b> 1882 3d yellow orig. perf. 12 x 11½ mint, Cat. 25/-	20/-
D5h	As above, 1897 perf. 11 perfect mint	5/-
D6a	1882 4d green, original perf. 12 x 11½ fair copies mint, Cat. 25/-	12/6d
	As above without gum	5/-
D7a	1882 5d Olive black, orig. perf. 12 x 11½ mint but centred to top	5/-
D8a	1882 6d brown Die 1, original perf. 12 x 11½ mint, Cat. 15/-	12/6d
D9c	1890 8d blue perf. 10, advertisement on back mint, Cat. 10/-	8/6d
D9d	1898 8d blue perf. 11, centreing reasonable, gum good, Cat. 12/6d	10/6d
D1c	1897 ½d Black perf. 11 x 10 used, Cat. 10/-	7/6d
D9a	1885 8d Blue, orig. perf. 12 x 11½ used. Average copies, Cat. 15/-	71/6d
E4a	<b>1898-1907 Pictorials</b> , 1½ Boer War perf. <b>Brown</b> shade, mint	30/-
E4a	As above off-centre mint	17/6d
E14h	1906 6d Red Kiwi COMPOUND perf. 14 x 11 mint	£6
E20a	2/- London print, good used, Cat. 17/6d	15/-
E20b	"Local print," deep Green, fine used	19/6d
E20e	2/- Local Print, perf. 14 Green, fine used	10/-
E21b	5/- Mt. Cook, Local print, no wrk. perf. 11 Carmine mint	105/-
E21b	As above not so fine mint, Cat. £5/15/0	45/-
E21b	As above fiscally used Cat. £5	20/-
E21d	"Local print" Deep Red, used, cancellation on the heavy side	100/-
E21e	5/- Perf. 14 Sideways Wmk., Red, good used, Cat. £4	75/-
E21f	As above but upright wrk. from "Presentation Set" and cancelled with three bars	90/-

### ½d MT. COOKS AND 1d UNIVERSALS—ELUSIVE ITEMS, MINT

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F1d	Waterlow 11 x 14	3/6d	G4c	Cowan 14 x 11 not so fine	30/-
F2a	Basted Mills perf. 11	35/-	G5e	"Local" mixed perfs.	15/-
F3b	Cowan perf. 14	1/6d	G8a	"Dot" perf. 14	1/-
F4a	Cowan perf. 11	35/-	G10a	"Royle" perf. 14	1/6d
F4e	Cowan mixed perfs.	10/-	G11a	New Surface-Printing Plate perf. 14 x 15	1/6d
F5b	Cowan perf. 14 x 13½	1/6d	GS2a	"Dickie" slot machine 1906.	
F1e	Waterlow mixed perfs.	15/-		Very small portion of top right corner missing but scarce stamp, used, Cat. £6. A gift at	£2
F2b	Basted Mills perf. 14	3/-	G9a	The scarce plate number W2 in mint pair, selvedge perfs. separa- rating a little	£2
	Blocks of 4 pro rata.		G10a	Ditto. Plate number R2 in per- fect mint pair	£3/10/-
F4c	Cowan perf. 11 x 14	4/6d			
F5a	Cowan perf. 14	3/6d			
F5c	Cowan perf. 14 x 15	8d			
G1a	London perf. 12-16	6d			
G2b	Waterlow perf. 14	8/6d			
G3d	Basted Mills 14 x 11	3/6d			

## POSTAGE DUES

392 Those who collect this issue will realise only too well how desperately hard it has been in the past obtaining copies either in mint or fine used condition. We have been very fortunate in securing some excellent, but limited stock of the 1st design (1899).

- (a) Complete set mint (Y1a-Y14a) including a copy of the ½d "N.Z." small, "D" large with no stop after the "D" ..... £4/15/0  
 (b) As above, but without the no stop variety ..... £4/5/0

### Individual Stamps (while they last!)

Y1a ½d "N.Z." and "D" both large, mint or used	1/6d	each
Y3a 1/- "N.Z." large, used	10/-	

  

	Mint	Used		Mint	Used
Y5a 5d "N.Z." large "D" small			Y10a 2d ditto	-	4d
.....	8/6d	6/6d	Y11a 3d ditto	2/6d	6d
Y6a 6d ditto	8/6d	6/-	Y12a 1d "N.Z." and "D" both small	1/3d	3d
Y7a 10d ditto	12/6d		Y13a 2d ditto	-	6d
Y8a ½d "N.Z." small "D" large			Y14a 4d ditto	6/-	2/6d
.....	3d	9d			
Y9a 1d ditto	2/-	3d			

## 1d DOMINION

393 This is a stamp long neglected but gradually gaining in popularity.

	Mint	Used
J1a De La Rue dull carmine or carmine	6d	1d
As above but from booklet pane, dull carmine blurred prints	2/6d	6d
As above with "broken globe" flaw	3/-	1/6d
J2a Jones carmine or deep carmine	9d	2d
J3a De La Rue unsurfaced paper, deep dull carmine	2/6d	
J4a De La Rue sideways wmk., carm. or deep carm., "stars right"	6d	5/-
As above sideways inverted wmk. "stars left"	-	5/-
J4a with "letter watermark"	1/6d	-
J5a Lithographed watermark "blue" colour	9d	3d
As above "yellow" colour	10/-	1/6d
As above "yellow-green" colour	7/6d	2/-
As above "blue-green" colour	6d	2d
As above "blackish-green colour (thinned one corner)	7/6d	-
J6a Cowan paper, carmine	6d	2d
deep carmine	9d	2d
J7a Cowan with reversed watermark	3/-	4d
J8a Wiggins Teape thin paper, purple-carmine	2/-	6d
As above thick paper deep purple-carmine	5/-	1/6d

### Dominion Officials

OJ1a De La Rue, carmine	6d	1d
OJ5a Litho, rose-carmine	1/6d	9d
OJ6a Cowan, carmine	1/-	2d

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## A SPECIAL OFFER OF INTEREST TO COVER COLLECTORS AND ADMIRERS OF THE ROYAL FAMILY

We are in a position to procure three groups of covers with special cancellations from the forthcoming Scout Jubilee Jamboree commemorating the Golden Jubilee of the Scouting Movement and the Centenary of the birth of the Founder, the late Lord Baden Powell. Advance orders are requested **with payment**, unless from clients previously known.

- (a) An order for TEN covers (if for friends and relatives full addresses to be supplied) at a concession rate. Each cover with set of three, especially printed Jamboree issue stamps 2½d, 4d and 1/3d, cancelled with first day Jamboree postmark. The set of 10 ..... 40/-
- (b) Royal Visit Covers (to mark the visit of H.M. The Queen and H.R.H. Prince Philip, Duke of Edinburgh on August 3rd) with full set of three stamps and Jamboree postmark of August 3rd, each cover ..... 6/-
- (c) Individual covers as described in "a" above each ..... 6/-

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I was given a most cordial greeting by Mr. A. Bernard Ellis. Mr. Ellis is a Director and I will always be grateful to him for his patience and geniality. I arrived at 11 a.m. and left at 4.30, thereby most effectively occupying Mr. Ellis' time for practically the whole working day. Under like circumstances I can only hope that I would be as unfailingly courteous and helpful—but I doubt it. The same kindly welcome was given me by the Chairman and Managing Director, Mr. Eric Gibbs, and the four other Directors whom I met later in the morning.

I was invited to take lunch with them and had a delightful meal in the Directors' dining room shortly after midday.

As I have said, Mr. Ellis was my guide through the works and we started in the obvious place—where the stamps are either designed or outside artists' work is modified into a form suitable for the engraver to take over. As an aside here I may say that I experienced few real surprises during the day, nor did I expect many. The recess method of printing stamps has been well and often described in the past—my aim was not so much to learn the rudiments as to see things at first hand. Nevertheless I did learn a great deal.

My first introduction was to the firm's chief designer, Mr. Jackman. A master at his craft, Mr. Jackman was busy on other work but like everyone else found time to talk to an inquisitive New Zealander. He showed me many of our now well known N.Z. stamps in embryo state—Healths for the most part. I also saw two tentative designs he had made of Health stamps depicting N.Z. flora—actually Clematis and Rata. They looked very attractive as artist's drawings. As another aside it did strike me that the obvious thing for a Government to do when requiring designs for a new issue would be to enlist the aid of artists like Mr. Jackman—men with unequalled experience in stamps and certain to avoid the errors into which an amateur falls through his not fully realising the limitations set by the size and nature of a stamp. In other words, it seems only common sense to employ the man who is working on stamps all the time rather than one whose usual work is on a much larger canvas.

Proceeding a step further I watched the process of converting the adopted artist's (positive) design into a reversed (negative) engraving on a steel plate—that is, the engraving of the original die from which a roller die impression will later be taken. This step in die production was one which I knew little about. At first thoughts, engraving on steel in reverse from a positive drawing, is not exactly easy. Nor do I suggest it is, but it looks easy when the trained hand is at work. The method used is to place a piece of transparent, medium—thick plastic (known as tale) over the copy and to trace the detail into the tale with a graving tool. Here is where experience is needed indeed, for it is at this stage that the engraver achieves his effects of light and shade by using parallel or crosshatched lines instead of solid colour and by dots of varying size to give shadows and highlights in the non-solid areas. Look for instance at a copy of our current 3/- stamp. In the artist's original this would have the background rendered in solid colour, the varying depth being achieved by the use of more or less colour in different areas. In the stamp the same effect is achieved by the use of crosshatched lines. Where depth is required the lines are thick; where lighter effects are called for the lines are thinner—particularly the diagonal lines. On the face, where especially fine effects are needed, both dots and lines are used.

The design is then transferred on to the steel plate. The engraver now goes ahead with the actual engraving into the plate by means of his graving tool. This actual engraving into the steel looks ridiculously easy; the engraver does not appear to have to use any great force. The small plate is not of course yet hardened and is I suppose relatively soft. Later, when the engraving is finished in all detail the steel is chemically hardened and an unhardened steel roller is rocked back and forth across it, picking up a perfect impression of the design. I did not actually see this process as no roller was being prepared that day. Enquiries elicited the surprising fact that the pressures used in making roller dies, in rolling in plates and in the printing from the finished plates, though always considerable—perhaps up to 20 tons to the square inch—are not governed by hard and fast rules. It appears that the amount of pressure is left entirely to the discretion of the operatives of the machines.

(to be continued)

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