

# Campbell Paterson's NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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## NEW ZEALAND NOTES & COMMENT by Campbell Paterson

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**New Healths Variety.** There may be heated discussion throughout N.Z. about this year's stamps—some will maintain that they could have been worse while others (count me in) will stoutly deny this. But already—I write on the first day—they have made history by producing a unique variety. It will not be scarce but it is interesting and puzzling. Down the left side of each sheet is a solid bar of colour and alongside Row 4 No. 1 of the 3d plus 1d blue stamp there is a fault in this line. This may not seem exciting but when one looks at it a little closer one sees that where the bar is defective the resulting white space is occupied by a small portion of the stamp design. There is no doubt of this, one can clearly see the slope of the rightmost tent, the grass below it and the trees above. No doubt someone more conversant with photogravure printing will explain this curiosity.

**Striking Design.** Something quite different from anything previously seen here is to be issued to Commemorate Nelson City's Centenary on Sept. 29th. By courtesy of the Stamps Division we have been shown the design and I can promise readers that while it is simple—almost austere—it will make a striking and dignified stamp. We are perhaps at last on the eve of a new era in our stamps with all concerned making every effort to produce noteworthy and artistic issues. As a rather sour note I may say I do not find the forthcoming Kingsford Smith design attractive but I have seen only photos as yet. The likeness of "Smithy" is excellent but the surrounds seem heavy and the stars detract from the portrait.

**Sorting the 1d Sideface.** It seems that tips on sorting are popular so I thought that a description of my own methods when sorting various common stamps besides the 1935 Pictorials might be well received.

The 1d Sideface of 1882-1898 is a common stamp but the Dies and watermarks make it seem formidable to some. The answer, as always, lies in having a definite plan of campaign—not just pawing hopelessly at a pile of stamps and wondering where on earth to begin. Now it is a useful fact that all the changes of watermarks and Dies lie in the perf. 12 x 11½ or (rarely) the perf. 12½ groups. So the first thing is to get your perf. gauge out. Make two piles, one of all stamps perf. 12 x 11½, and one of all other perfs. (If you find any perf. 12½ or 10 x 12½ you don't make a pile of them, you sell them to us).

Put your second pile aside for some time—when you have nothing better to do than use a perf. gauge, for that is all you will need to sort them out. They will be perfs. 10 or 11 or 10 x 11. Returning to the perf. 12 x 11½ pile, turn them face down and pick out any with the W.5 watermark. (This is easy to pick as its "N.Z." is much closer to the Star than in the other watermarks. Also the N and Z are wider apart than usual). That done, the selected W.5 stamps can all be labelled D2g and forgotten; they are now fully identified.

The remainder of the 12 x 11½ pile will now yield some stamps with horizontal mesh and some with vertical mesh. Put the verticals aside and deal with the horizontals first. They will all have the W.3 (6mm) watermark and all will be "Die I" but some will have the background lines around the head hazy while others will appear to be finer prints with a clearer and paler background. The hazy ones can all be labelled D2a—they are the true "Die I" earliest prints and are now fully identified. The stamps with clearer background are also D2a but belong to the period after the first retouching when the background lines were opened up. Before leaving these stamps, look for a break in the right frame opposite the first E of REVENUE. Any with this break are "substituted electros." More about these later but for sorting purposes you have finished with them.

You now turn to your final pile of unsorted stamps—the ones with vertical mesh. They will all have the W.4 (7mm) watermark. First select out any in

(Continued on back page)

## Edward VII

We have today the finest stock we have ever had in this colourful and increasingly popular group. Pressure these days is definitely mounting for N.Z. old and middle issues and stocks are hard to get. The following offers are arranged to cater for all types of collectors from the specialist who wants blocks in all shades to the more conservative collector who aims to get a comprehensive range in singles.

### ½d Green, Edward VII

- 50 **Unique set of mint blocks.** An amazing set of 9 blocks. Includes deep green, green, pale green, very pale green, deep yel.-green, medium yel.-green, yel.-green, pale yel.-green (not perfect this block, but the shade new to us) and finally, a block in green of blurred prints, from a booklet. This is a premium set that we defy anyone to match in years of hunting. No apologies for the price—the buyer gets full value at ..... 65/-
- 51 **Another set of mint blocks.** Five fine shades: deep green, green, deep yell.-green, yell.-green and pale yell.-green, plus a pair of "blurred" prints ..... 35/-
- 52 **Set of singles, mint.** Shades: green, pale green, deep yell.-green, medium yell.-green, pale yell.-green and "blurred" ..... 10/-

### 2d Mauve Edward VII

- 53 **A set of mint blocks.** A handsome lot of 4 blocks: deep mauve, rosy-mauve and two shades of pale rosy-mauve. The four blocks ..... 40/-
- 54 **A set of mint singles.** Five striking shades. We won't try to describe them but they will look lovely on your page ..... 15/-

### 3d Brown Edward VII

- 55 **Perf. 14 x 14½ Blocks.** Two superb mint blocks, one the bistre-brown, one the brilliant chestnut. Most attractive ..... 36/-
- 56 **Ditto, set of singles, mint.** Bistre-brown, chestnut, deep chestnut, the 3 ..... 14/-
- 50 **Perf. 14.** Two shades in singles mint. This is a scarce stamp ..... 30/-
- 58 **Perf. 14 x 13½.** One of the scarcest of the Edwards. Here we have a truly superb mint block of four ..... 80/-
- 59 **Ditto.** A corner selvedge block of four with serial number, superb appearance, the faintest of creases crosses the top stamps. A very pretty piece ..... 70/-
- 60 **Combined perfs.** Vertical pairs in block. A block of four of this rarity. The staggering of the perfs. has made one horizontal pair off-centre and there is a slight crease one one stamp but this is nevertheless a desirable and very scarce block. (Cat. C.P. £6) ..... 95/-

### 4d Orange Edward VII

- 61 **Perf. 14 x 14½ Blocks.** Shades are not very commonly seen in this stamp but here we have four fine blocks showing shades from orange to deep orange-vermilion. Very colourful ..... 70/-
- 62 **Ditto.** Two blocks in widely divergent shades mint—one has faint blue pencil marks on one stamp. The two blocks ..... 30/-
- 63 **Perf. 14** Again two excellent shades in mint blocks in a stamp not noted for wide divergence. Two blocks ..... 35/-
- 64 **Ditto.** The two good shades in mint singles ..... 8/-

### 4d Yellow Edward VII

- 65 **Perf. 14 x 14½.** Four immaculate blocks in a fine range of shades ..... 70/-
- 66 **Ditto.** Three fine shades in mint singles ..... 12/6

### 5d Deep Brown Edward VII

- 67 **Perf. 14.** Two mint blocks, scarce thus—a fine contrast ..... 80/-
- 68 **Ditto.** Three fine mint shades in singles ..... 30/-
- 69 **Perf. 14 x 14½.** No less than four excellent shades in blocks, mint. A very handsome showing ..... 80/-
- 70 **Ditto.** Four delightful shades in mint singles ..... 20/-
- 71 **Perf. 14 x 13½.** Three superb mint blocks in wide shade differences. The three blocks ..... 60/-

72 Ditto. Three fine mint shades in singles .....	15/-
73 Combined perfs. A fine mint block in the two perfs. ....	30/-
74 Ditto. A pair, mint .....	15/-

### 6d Carmine Edward VII

75 Perf. 14. A fine mint block of this scarce stamp .....	50/-
76 Ditto. Two fine shades in mint singles .....	25/-
77 Perf. 14 x 14½. A particularly fine lot this, including an unusually pale carmine and a striking deep aniline—also the deep carmine, all in blocks mint. Three blocks .....	£7
78 Ditto. The two shades, carmine and deep carmine in mint singles .....	25/-
79 Perf. 14 x 13½. A superb mint selvage block of four of this rarity .....	70/-
80 Ditto. The two shades, carmine and deep carmine in mint singles .....	35/-

### 8d Blue Edward VII

81 Perf. 14 x 14½. Two fine mint blocks in deep indigo and deep bright blue shades .....	60/-
82 Ditto. Four differing shades (singles), two in the indigo group, two in the deep bright blue .....	30/-
83 Perf. 14 x 13½. Three fine mint blocks in three excellent shades .....	£5
84 Ditto. Three shades in mint singles .....	25/-
85 Combined Perfs. Two mint blocks in two shades .....	90/-
86 Ditto. A mint vertical pair, deep bright blue .....	20/-
87 Pictorial Paper (Perf. 14 Sideways Wmk.). A superb mint block of 4, two stamps without watermark. This variety is definitely scarce, particularly in block .....	70/-

### 1/- Vermilion Edward VII

88 Perf. 14. A superb mint block of 4 .....	60/-
89 Ditto. A corner serial number block of 4, just a fraction off-centre but clean and attractive .....	60/-
90 Ditto. Two unusually differing shades, mint singles .....	30/-
91 Perf. 14 x 14½. A mint block of four. Perfs. one side are a little untidy. We find this a scarce block these days .....	50/-
91A Ditto. Perfect mint block .....	60/-

### Edwards for the General Collector

	Mint	Used	Perf. 14 line	Mint	Used
92 Perf. 14 x 14½					
H2a 2d mauve .....	1/3d	9d	H3b 3d chestnut .....	15/-	1/3d
H3a 3d chestnut .....	4/-	3d	H4b 4d orange .....	4/-	4/3d
H4a 4d orange .....	4/-	4/6d	H5a 5d brown .....	9/-	2/-
H4c 4d yellow .....	3/3d	1/3d	H6a 6d carmine .....	12/-	2/-
H5b 5d brown .....	5/-	8d	H8a 1/- vermilion .....	15/-	-
H6b 6d carmine .....	11/6d	3d	<b>Pictorial Paper</b>		
H7b 8d indigo .....	5/6d	9d	H7e 8d indigo .....	5/-	-
H8b 1/- vermilion .....	15/-	1/9d			
Perf. 14 x 13½			<b>Vert. Pairs</b>		
H3c 3d chestnut .....	20/-		H3d 3d chestnut .....	60/-	
H5c 5d brown .....	4/6d	6d	H5d 5d brown .....	15/-	
H6c 6d carmine .....	17/6d		H7d 8d blue .....	20/-	
H7c 8d blue .....	7/6d	8d			

### Edward VII in Sets

93 Complete set Perf. 14 x 14½. 2d, 3d, 4d orange, 4d yellow, 5d, 6d, 8d indigo, 8d bright blue, 1/- vermilion. The complete set of 9 mint .....	50/-
94 Complete set Perf. 14 x 13½. 3d, 5d, 6d, 8d indigo, 8d blue. The complete set of 5 mint .....	57/6d
95 Set perf. 14 line. 3d, 4d orange, 5d, 6d, 1/- and the 8d on Pictorial paper .....	56/-
96 Set of vert. pairs. Complete except for 6d value. Inc. 3d, 5d, 8d indigo, 8d blue. The set of four pairs .....	£5/10/0

### Odds and Ends

98 1874-78 First Sidefaces. A complete simplified set, one of each value, 1d, 2d, 3d, 4d, 6d, 1/-, 2/- and 5/-. All are used and all picked copies. This is a rare

chance to obtain a set at well below catalogue while at the same time getting first quality stamps. The 3d, 4d, 1/- 2/- and 5/- are particularly fine, the latter two rarities being a little off-centre but finely cancelled. We have had both under the violet-ray lamp and can guarantee that they are not cleaned fiscals. Do not miss this opportunity. The complete set ..... £10/10/0

**99 Perkins Bacon Paper.** We make the very unusual offer of a complete blank sheet of the original star watermark paper as used by Perkins Bacon & Co. in the days of the classics. The watermark is the "Small Star" as used for certain Empire issues (e.g. Queensland 1860-61), but is of interest also to N.Z. collectors in being of the same manufacture and quality as the N.Z. Large Star used for the "London" Full-faces. An historic and valuable piece for the Postal History specialist. .... £5

**100 ½d Newspaper—Variety Strips.**

- (a) A horizontal mint strip of 12 from the full width of the sheet. Eleven stamps show portions of the watermark letters NEW ZEALAND while one stamp has no watermark. Has end selvages and fresh bright rose pink colour. Minor creasing on two stamps. The piece ..... 35/-
- (b) A similar strip of 12 but no end selvage and some creasing. On the other hand the shade is a pale dull rose in striking contrast to (a) above. The piece ..... 25/-

**101 Geo. V. Official Blocks—Special Offer.** Fine mint blocks of four of the George V (Engraved) official set. Includes 4d, 1/- vermilion and 1/- salmon perf. 14 x 14½; 3d, 6d, 8d (scarce) and 9d perf. 14 x 13½; 3d perf. 14 x 13½ with **inverted watermark.** Cat. C.P. over £6. A bargain lot ..... £4/15/0

(Notes continued)

which the ornament in the crown immediately above the Queen's ear is clearly defined in white, rather in the shape of a figure "1." These are all "Die 2," can be labelled D2e and are finished with.

By elimination you now have left nothing except Die I stamps with W.4 watermark and they can be labelled D2c, but here again look for "substituted electros"—identifiable by the break in the right frame opposite the first E of REVENUE.

You have now identified all your 1d Sidefaces. The "plan of campaign" may not sound particularly easy but for the collector who can recognise mesh and has a watermark detector it should hold no terrors. The secret of success in stamp sorting is to have a definite method and to stick to it, taking one easy step at a time. Taken that way it is amazing how soon a horrible jumble can be resolved into correctly identified piles. Even so, practice will bring added speed to the job. Practically all the steps suggested become a matter of a glance. The 12 x 11½ perf., the W.5 watermark, the meshes of the W.3 and W.4 papers, the hazy and clear backgrounds—all cease to be more than a matter of a glance. You learn to identify by appearance rather than by the actual feature that makes the difference in appearance.

**The 1d Sideface "substituted electros."** These warrant special mention. They first appear among stamps of Die I with the clear background on W.3 (6mm) paper and are easily recognisable by the break in the right frame by the first E of REVENUE. They are in fact evidence that after the retouching (background lines opened up) to the Die was done and a plate or plates constructed of electros from it (none of these electros showing the break in the frame) something damaged the Die so that when through wear or damage any electros had to be replaced with new ones these latter are identifiable by the break. Since the retouched Die I plate or plates remained in use until after the introduction of the W.4 (7mm) paper we find in the Die I prints on that paper both original electros and substituted electros. Later, when yet another retouching of the Die was effected (resulting in our Die 2) all electros made from it show the break except for a few on the right side of the panes which may be merely the result of the metal spreading and so obliterating the break. So it should be clearly understood that the break is only significant of a substituted electro when the stamp is Die I. In a Die 2 stamp it is normal. For the full story I recommend the appropriate chapter in the Handbook, Vol 2.