

# Campbell Patersons for collectors of NEWSLETTER New Zealand Stamps

Vol 24 No. 3 October 1972 issued monthly, subscription \$1.75; registered at  
G.P.O. Wellington as a magazine. Published by Campbell Paterson Ltd., Auckland  
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## NEW ZEALAND NOTES AND COMMENTS by WARWICK PATERSON

THINGS AIN'T NEVER BEEN WHAT THEY USED TO BE could be a philatelic version of the well worn vernacular. The last twenty years or so have seen rapid and radical changes in the methods used to produce stamps and reactions to these changes have varied from welcoming acceptance to suspicion at least, and at worst downright rejection. The arguments in favour of collecting "moderns" are obvious enough. Modern photographic processes have succeeded in giving us - where they do succeed - some brilliantly executed designs embodying real artistic merit in their use of multicolour and half-tones - the possibilities are enormous and as yet largely untapped for postage stamps. What's more, collecting of current stamps is always easier with ample supplies available in the Post Office at face value, and used bulk freely obtainable. There is however an element of resistance to new issues (and their varieties) largely from collectors of the "old school". It is not a large factor as the recent Wellington Exhibition showed - a majority of the entries in the stamp section were in fact of modern issues (specialised). But still there lingers a feeling that, for philatelic research, the earlier recess engraved processes produced better stamps - better both in design, production and philatelic interest.

*Is this feeling merely based on nostalgia and a resistance to anything new? Was there some way in which the early issues were superior to those of today?* This is a pretty wide question to answer, as collecting and specialising, are such subjective pleasures that no one, least of all I, would attempt to be dogmatic. Moreover as the roots of the specialised branch of the hobby are in the first issues, and all of the great early research was done in the earlier part of this century, working with recess engraved issues, it could be dangerous to attempt an answer.

I would say however, and this is my opinion only, that all the elements are present in, say, the photogravure - produced 1970 Pictorials to give a basis for research *every bit as worthy* as any done on any other New Zealand issue. The issue as a whole (and one value particularly - the 2½c Magpie Moth in both its original and "surcharged 4c" forms) abounds in plate varieties and skilful retouching to them, shades, watermark, perforation varieties and major errors. Were I asked for a rash prediction or two, I would certainly pick the 1970 Pictorials as one of the great specialist issues of the future - thanks to a number of young specialists, collectors of the future should be well supplied with information. And, as ever, the collector who is prepared to do his homework not merely in studying the stamps themselves but also in assiduously gleaming his "background" on the methods used to produce them, will gain his full measure of philatelic pleasure and distinction in what is quite clearly a whole new field of specialised stamp collecting. In the long run things may even be better than they used to be!

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THE LETTERPRESS SURCHARGE - by JIM SHAW

*The continuing story of the overprint stamp is becoming a tangled web. It would appear that possibly three plates were used to surcharge the latest issue by letterpress.*

All three plates were evidently produced from the same multipositive plate for they all have similar flaws and characteristics. e.g. Row 1/11, R 7/2, R 7/6, R9/17, R9/18 etc.) all being major flaws while many more positions have damaged bars in common.

As with the Photogravure Surcharge the only method of differentiating the plates is in observation of the "Value Block 'surcharged' value \$8.00." (and 3 bars over the old value of the sheet).

Note: This block is best obtained in a block of 18 with R1/12 as this helps to identify the surcharge type!)

The types are as follows:-

- (A)
1. "Value \$8.00" and bars are very thick.
  2. "\$" sign has a 'blob' on the lower extension.
  3. All three bars over "Value \$5.00" are evenly shaped. (The top bars taper off slightly on the left-hand end).
  4. The "4c" stereo at 1/15 has been replaced with a new stereo.
- (B)
1. "Value \$8.00" and bars are quite thin in appearance.
  2. A large flaw in the 2nd "0" of \$8.00.
  3. Top bar over "Value \$5.00" is very thin at left-hand end but thickens out at right-hand end.
- (C)
1. "Value \$8.00" and bars are moderately between (A) and (B) in thickness
  2. A small flaw occurs between the top and centre extension of the "E" of "Value".
  3. Top bar over "Value \$5.00" is thin at the left-hand end and thickens out at right-hand end. A flaw almost 1/3rd along from left-hand end in the top bar identifies this type.
  4. Row 1/15 has the "4c" stereo replaced with a much thicker stereo.
  5. A small black flaw occurs inside the "c" of "4c" at R1/19.

Other Varieties to help Identification.

Type A: Row 4/4 and 7/9 have had the bars replaced by new bars - these are clear-cut impressions.

Type B: This differs from type A in that Row 4/4 and 7/9 have damaged impressions of the bars. Other damaged bars are:- 1/2, 1/11, 3/6, 4/4, 4/5, 7/8, 7/9, 8/15, 8/20, 9/7. (All these occur in type A except the above 2 mentioned - R4/4, R7/9)

Type C: As yet I have not studied this type.

THE PHOTOGRAVURE SURCHARGE (For ref. see previous C.P. Newsletters)

As already stated, there are 4 types of surcharge. The first types in each of the A and B plates is readily identifiable in the Value Block. The other type in the A and B plates can also be identified by further study. However, all plates can readily be separated if the screen is visible in the surcharge. In the majority of sheets the screen is blotted out - probably as a result of dirt accumulating in the recesses of the screen pattern. It would appear that upon production of the two plates (A and B type 1, A and B type 2) the printers did some work upon the A and B type 2 plate. Various flaws and touching up occurred in each plate as follows:-

A Plate Type 1.

- Row 7/19 - a small black flaw under the 4.
- Row 9/6 - "c" shaven
- Row 4/13 - Large flaw in bars
- Row 1/4 - Developing flaw (vertical) on left-hand side of bars.
- Row 7/2 - "c" shaven
- Row 10/13 - "c" shaven

A Plate Type 2.

- Row 7/7 - A transient flaw in bars (quite damaged).
- Row 1/18 - Small flaw in 4.
- Row 3/17 - Flaw and repair to "c".
- Row 3/16 - Touch up to 4 (in upright).
- Row 4/12 - Touch up to 4 (in upright).
- Row 5/3,4,5 (sometimes 5/6) - Flaws on top of 4 being broken off. (similar to 7/7)

Note: These flaws seem to be caused by ink or foreign matter filling in the Inking recesses).

B Plate Type 1.

- Row 1/20 - small black flaw under "c" - "disappearing"  
- also at 1/20 - top bar flaw similar to 7/7 (A.2) above.
- Row 10/13 - 14: A patch ("Grey" colour) exists in a number of states between the two stamps - it soon disappeared.
- Row 9/14 - Large touch up to top bar (recut screen).

THE 5 CENT SCARLET PARROT FISH: \$10.00 "Overprint" - JIM SHAW

To date I have seen very little quantity of Plate 1A (x4) with inscription. Of Plate 1B (x4) I have only seen half sheets (Right hand halves) which have appeared at the Auckland Philatelic Bureau in quantity - why they are half-sheets nobody seems to know!

A more complete list of flaws in this "Overprint" Plate is as follows:-

- Both mis-reported ) Row 1/11 - In top selvage - large Green flaws with  
in September 1972 ) small doctor blade flaws around them.  
Newsletter ) Row 1/15 - Similar flaw but without doctor blade flaws  
Previously ) Row 1/17 - Diagonal scratch top right-hand corner  
reported ) Row 1/19 - Flaws in background by fish's tail and on "d".  
Row 2/11 - Large Green dot on fish.  
Between Row 2/17 and 2/18 - a curved line of dots vertically.  
Row 2/20 - Opposite in margin - several Green spots.  
Row 3/16 - Green flaws beside "5c" in left-hand margin  
and series of dots in curved line vertically  
between R 3/15 and 3/16 to R 4/16.  
Opp Row 5/20 in selvage (i.e. by top right-hand corner of  
of 5/20) a small vertical line of four flaws.

5c Stamp: P1. 1B (x4): Flaws and Touched-up Flaws

Row 8/13 - Pink with flaw on centre of fish.  
Row 10/16 - 2 small spots over "1" of "land".  
Row 10/20 - Touch up to "1" of "land" and extending over fish's tail.  
This stamp is interesting because, like the 4c surcharge, the "flaw state" sheets appeared long after the initial issue. A study of the stamp will reveal a faulty "purple" plate - every stamp shows small purple spots somewhere - hence it is possible to replace this issue using these purple spots and other combinations of flaws in the Green plate.

ISSUES TO COME

*The Post Office has released a list of issues due for 1973 - the six special issues promised some time ago by the Postmaster General as the annual quota. Perceptive readers will notice that while six issues only are involved, a total of twenty-two stamps is comprised in the total, and face values will have to be kept low to keep total outlay reasonable.*

"Details of the six special New Zealand stamp issues to be released during 1973 were announced today by the Postmaster-General (Hon. H.J. Walker). The stamps, to be released at approximately two monthly intervals are as follows:-

- |            |   |   |
|------------|---|---|
| 7 February | - | A five stamp issue commemorating<br>Centennial of University of Canterbury<br>Centennial of Thames Borough<br>Centennial of Westport Borough<br>50th Anniversary of the Royal Forest and<br>Bird Protection Society of New Zealand<br>25th Anniversary of ECAFE |
| 4 April    | - | An issue of four stamps featuring New Zealand<br>designed and built steam locomotives   |
| 6 June     | - | Four stamps featuring the work of New Zealand<br>born artist Frances Hodgkins   |
| 1 August   | - | A two stamp Health issue  |
| 3 October  | - | Christmas issue featuring -<br>An "Old Master" painting<br>A stained glass church window<br>A symbolic design   |
| 5 December | - | A set of four New Zealand mountain scenes."   |

As well the 1972 Christmas Issue is due on October 4th 1972 and features three values. 3c Murillo "Nativity", 5c stained glass window of St. John's Methodist church, Levin, and 10c "Pohutukawa" New Zealand's Christmas blossom.

23c Egmont National Park, 50c Abel Tasman National Park.

According to a recent N.Z.P.O. press release the gum on these current definitives has been the subject of public complaint- it won't stick! I quote "The trouble was traced to the preparation of the paper used to print the stamps. The process deprived the adhesive of its strength but this did not emerge until 12 months after manufacture." If you have difficulty working this one out just call it "planned obsolescence - N.Z.P.O. style"! Anyway there is to be a reprint - "possibly on different paper" - possibly even a different printer? All aspects of these stamps will be worth watching in the near future. \*

MISCELLANY OF HEALTHS

A fascinating selection of Health Varieties Mint.

1956 APPLE TREE

- 25 (a) 1½ and ½d. Two fine blocks of eight plate 1 Purple Sepia and the scarce Deep Sepia. Also block of eight of a redder Sepia shade (not plate No) Lovely ... 7.00  
 (b) Block of four plate 1 of scarce Deep Sepia ... 3.00  
 or block of four (not plate) ... 2.50

1957 BEACH SCENES

- 26 (a) 2d and 1d Life Savers - Beautifully mounted on one page, two superb selvedge blocks of nine. Top left shows Row 3/3 "Foot" flaw and Row 1/14 "Bunion" flaw ... 4.00  
 27 (a) Ditto - miniature sheets fine used both values ... 2.00

1958 BRIGADE CHILDREN

A beautiful little study which we have the pleasure of offering mounted on pages, illustrated and written up with informative notes - offered by the group.

- 28 (a) 2d and 1d Girls - Yellow Green  
 Mounted on four sheets, the eight miniature sheets required to make up the full plate used to print them (the eight panes were later guillotined apart). Each sheet is fully annotated and illustrated - specialist material par excellence! 15.00  
 (b) Ditto Yellow Green. This page shows sheet "A" in the above set both with "forehead" flaw in stamp No. 1 and without. The set of two sheets ... 3.75  
 (c) 3d and 1d Boys Brigade - Blue A magnificent little study of the miniature sheet plate mounted on fifteen pages and beautifully illustrated and annotated.

Page 1 gives the layout of the plating of the miniature sheets, 8 positions are shown and an indication is given of the positioning of selvedge markings and guillotine cuts.

- Type 1. Two mini sheets showing stamp 3 retouch states.  
Type 2. Two sheets again - tents not retouched.  
Type 3. On two pages four sheets show early and late states including "tent" retouch.  
Type 4. Two sheets show "short dash in 2/-" and sky retouch.  
Type 5. Two sheets are used to illustrate the identifying flaws.  
Type 6. Four sheets on two pages show early and late states including tent retouching stamp 6. Fascinating and unrepeatable!  
Type 7. Again on two pages, four sheets showing early and later (retouched) states.  
Type 8. A similar set of four sheets this time showing value inscription varieties.  
Finally. Two of Type 8 and two of Type 8 showing major differences in value inscription.

The superb collection of 28 miniature sheets fully identified and written up. ... 50.00

- (d) Ditto. First day covers with miniature sheets of each value. Two covers have type of sheets and varieties illustrated and described ... 3.00  
 (e) 3d and 1d Ditto Large piece from left hand side of sheet is complete left hand three vertical rows - portion of design shows in selvedge bars ... lovely example ... 3.00

29 (a) 1959 Tete and Poaka.

T31a 2d and 1d. Red, Yellow, Black. Mounted on five album pages, superbly written up and illustrated study of the miniature sheet plate.

Page 1 gives a layout of the sheets and their positions - information taken from a study of the proof sheets during Oct/Nov. 1959 in Wellington. Labelling, guillotining and perforation of the sheets is indicated. The remaining four pages give examples of each of the eight types of miniature sheet in the plate.  
 The wonderful study ... 10.00

- (b) Ditto - block of 10 right selvedge shows Row 5/6 large retouch to left wing of bird ... 4.00  
 (c) 3d and 1d Poaka. Blue, Red and Black as (a) in this value. Mounted on four pages and written up. The eight miniature sheets needed to "plate" the miniature sheet cylinder used to print them ... 10.00

ANOTHER CHAPTER IN THE STORY OF A GREAT COLLECTION

This month we have pleasure in offering a further selection of the World's finest copies from the MARCEL C. STANLEY collection of NEW ZEALAND CHALON HEADS (FULL-FACE QUEENS).

RICHARDSON PRINTINGS ON UNWATERMARKED WHITE PAPER.

- 30 (a) S.G.8 1d Dull Orange. Paper thin and hard. A copy of excessively deep colour - a true Orange-vermilion - four big margins and light mark - outstanding in any company 60.00
- (b) S.G.8 Ditto. The duller shade in this stamp - a lovely four-margined stamp - light marking off the face (lots 30(a) and (b) make a wonderful contrast) This stamp 70.00
- (c) S.G.8 Ditto. A very lovely pair - very clean, light marking (10 in oval of bars). This is possibly the finest pair in existence - it has that pristine eye-catching appearance that so few Full-faces have retained for so long ... 150.00
- (d) S.G.8 Ditto. Soft, thick paper - again a remarkably bright shade - a brilliant Orange-vermilion (nothing "dull" about this copy!) One margin cut into but light postmark, a real chance this ... 25.00
- (e) S.G.8 Ditto - again on soft paper in the duller shade - a lovely four margined copy of outstanding merit ... 60.00
- (f) S.G.8 Ditto (paper soft) A pair cut into right margin - superb by any measure in appearance ... 105.00

Paper thick and soft.

- 31 (a) S.G.8a 2d Deep Ultramarine  
THE RARITY - and first printing of this Richardson 2d.  
ON PIECE date Wellington MR3 1858 - light mark touching bottom margin - but a lovely example! ... 100.00
- (b) S.G.8a Ditto superb! - four margins, light mark, slightly over face ... 135.00
- (c) S.G.8a Ditto Glorious! A four margined pair - one stamp thinned but this is a great offering - slight crease at top. Appearance fine ... 185.00
- (d) S.G.9 Ditto Pale Blue. Absolutely guaranteed. One of the finest in existence. Four margins light mark - a staggeringly beautiful stamp ... 50.00
- (e) S.G.9 Ditto. This time a strip of three, a very wonderful item ... 200.00
- (f) S.G.9 Ditto Single copy shows "overlap" at top of stamp, a "good" copy of the rarity showing an appreciable portion of the design "cut off" at top margin where two sheets of paper were attached for printing ... 75.00
- (g) S.G.10 Blue Ditto. Another really faultless single 40.00
- (h) S.G.10 Ditto. and a four margined strip of three which quite defies description ... 250.00
- (i) S.G.11 Deep Blue Ditto. Faultless again - a single with margins intact and that clean "enamel" look of the really great Richardson printing ... 60.00
- (j) S.G.11 Ditto. Another strip of three in Deep Blue - striking four margins and fine ... 200.00

PAPER THIN AND HARD

- 32 (a) S.G.9 Pale Blue - Full - margined copy, colossal left hand margin and three other gigantic margins, a stamp extreme in all respects and of marvellous appearance ... 60.00
- (b) S.G.9 Dull Pale Blue Ditto a fabulous pair (four margins) 90.00
- (c) S.G.10 Bright Bright Blue - OVERLAP A strip of three to match last month's earth-shattering offer of 2d Blue paper overlap. This item again truly demonstrates the extent of the variety with the top margins entirely cut off two stamps ... 575.00

CONTINUED FROM OPPOSITE - HEALTHS

- (d) 3d and 1d Ditto - mounted on six pages, a lovely little collection of the varieties of this now-much demanded issue. Page 1 shows value block of four sideways watermark inverted with heavy retouching to background. Row 2/9. Page 2 value block of six shows R2/9 retouching and Page 3 shows block of eight retouching above K of Poaka, Row 5/4, Page 4 shows two blocks of eight retouch to blue background to left of 1d Row 1/4 Page 5 The fabulous "White legs", Red colour completely omitted Page 6 Plate block of eight shows gross colour shift to left in red colour - eyes and legs well out of place to left.

The collection is catalogued well in excess of \$120... our price 80.00 \*

THE "STANLEY" FULL FACES (cont)

	(d) <u>S.G.10 Bright Blue</u> an extremely unusual shade this - very clean cut print - not often seen at all, four margins, superfine ... ..	125.00
<u>PAPER THICK AND SOFT</u>		
33 (a)	<u>6d Deep Bistre</u> - a very rare item indeed. Our offering, margin touches one point but light mark, colour very deep and intense and with a complete absence of any red element as befits the true Bistre ... ..	110.00
	(b) <u>6d Bistre Brown</u> a superfine copy with four large margins - very impressive ... ..	110.00
	(c) <u>6d Deep Brown</u> again fine with margins all there	60.00
	(d) <u>S.G.13 Brown 6d</u> Really very super copy - four margins clean clear - what can we say about such wonderful material?	60.00
	(e) <u>S.G.14 6d Pale Brown</u> Yet another selected example of World award-winning merit ... ..	60.00
	(f) <u>6d Pale Tan-Brown</u> scarcer - four margins, fine	65.00
	(g) <u>6d Tan Brown</u> The deceptive "False chestnut" - very scarce and a most unusual shade ... ..	55.00
<u>PAPER THIN AND HARD</u>		
34 (a)	<u>S.G.12 Bistre-Brown</u> Four margined (if a little close) Marking light ... ..	80.00
	(b) <u>6d Pale Bistre-Brown</u> Heavier marking - but unusual and essential ... ..	45.00
	(c) <u>S.G.14 Pale Brown</u> Four margins, superfine, close one point	60.00
	(d) <u>S.G. 13 Brown</u> A pair in an amazingly extreme shade. One stamp cut into, one a little close cut. ... ..	95.00
	(e) <u>S.G.15 6d Deep Chestnut</u> - Very much the glamour shade, of the white-paper Richardsons. A truly remarkable copy displaying the vibrant warmth of this classic shade. A true rarity in such a form. The fiery chestnut ... ..	200.00
35 (a)	<u>1/- Blue Green paper thin and hard.</u> Four margins - mark near face but a marvellous copy	200.00
	(b) <u>1/- Emerald Green.</u> Thick paper a lovely copy with large part of adjoining stamp. Huge margins, touching one point	175.00
	(c) <u>1/- Blue Green</u> - Hard paper - copy of stupendous appearance, margin touches one point ... ..	165.00
<u>DAVIES PRINTS ON LARGE STAR WATERMARKED PAPER</u>		
<u>SIXPENNY VALUE - A STUDY IN DEPTH</u>		
<u>UNUSED.</u>		
36 (a)	<u>S.G.42 Brown</u> - an excellent copy of a very scarce item. Margin close at top but this is an extremely scarce stamp unused and is not often offered ... ..	110.00
	(b) <u>S.G.43 Red Brown</u> - a most striking pair - glorious in every respect. Gargantuan margins etc. etc. - utterly faultless	225.00
	(c) <u>S.G.43 Ditto</u> - a single in Deep Red Brown - Reentry Row 17/3 scarce; cut bottom margin but really an awfully nice looking item ... ..	50.00
<u>USED</u>		
37 (a)	<u>S.G.41 Black Brown</u> - super dated used (1863) with big margins - highly attractive ... ..	27.50
	(b) <u>S.G.41 Ditto</u> Delightful pair - one stamp slightly cut	50.00
	(c) <u>S.G.41 Ditto</u> Attractive strip of three. Two stamps margin touches slightly, exceptionally scarce ... ..	100.00
38 (a)	<u>S.G.41 Black Brown</u> - a very heavily inked print - appearance eye catching - four immense margins ... ..	45.00
	(b) <u>S.G.41 Ditto</u> Black Brown - a really wonderful pair - spectacular with its heavily inked print ... ..	85.00
39 (a)	<u>S.G.41 Grey Black.</u> Superb copy - shows what a Full-face can be to perfection ... ..	45.00
40 (a)	<u>S.G.42 Brown</u> A remarkable shade indeed when seen alongside the others. A lovely lightly marked four margined strip of three ... ..	200.00
	(b) <u>S.G.42 Ditto</u> A pair of similar merit ... ..	100.00
	(c) <u>S.G.42 Ditto</u> One of the loveliest singles we have ever seen in this stamp ... ..	50.00
41 (a)	<u>S.G.43 Deep Red Brown.</u> <b>HARD TO BELIEVE!</b> A block of four, heavyish mark, but a magnificent item by world standards ... ..	150.00
	(b) <u>S.G.43 Ditto</u> One of the finest stamps we have ever seen - ever wonder why the 6d was called the "Rembrandt" of philately? - see this item and you might just cotton on! Deep Deep Red Brown ... ..	37.50



30(b)

30(e)

31(a)

31(f)

32(a)



32(c)

33(a)

33(b)



33(a)

34(c)

34(e)

35(a)

35(b)



36(a)

36(b)

37(a)



31(a)



38(a)

40(b)

42(a)