

Campbell Paterson's for collectors of NEWS LETTER New Zealand stamps

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NEW ZEALAND NOTES AND COMMENTS - by Warwick Paterson

"NEW GUM FOR STAMPS"

The "Philatelic Magazine" (U.K.) of January 5 quotes a report that a synthetic adhesive "Polyvinol Alcohol" is to replace gum arabic on all postage stamps produced by Harrisons. According to the report Gum Arabic, a natural exudate from African Acacia trees has become difficult to obtain in late years. The new gum has practically no taste and is even less visible on the backs of the stamps than the usual; and to those who see this development, with the introduction of 10 o'clock closing as a further threat to the morals of the nation I can state quite definitely that it will be possible to lick thousands of these stamps and still drive safely home.

SOME NEW VARIETIES

25c Buttermaking

We were offered five sheets in the soon-to-be-discontinued 25c showing partial double perfs. in the top row. A point I would make about the replacement of the 10c, 15c, 25c, and \$2 in their present form is that the Post Offices are to be able to sell off their remaining stocks of the old issue and they will not (as took place in July last year) be abruptly withdrawn. Even so don't leave it too long!

1967 Xmas

We handled several sheets of a fine yellow colour shift downward in this issue giving "The Adoration of the Shepherds" in yellow lettering - the "Golden letters" - a "picturesque" item indeed.

2½c Kowhai plate 2A3A 2A(3) 3A

Mr. C.J. Wright sent me a few examples of an interesting flaw at Row 13/8" speckled blue print around the stalks of the 2 left hand flowers" constant on 50 sheets he saw - but not on ours!

3c Puarangi plate 2B1B1B1B

Our last month's report of retouching in this plate called forth a flood of delighted comments, observations and enquiries. Truly specialisation is not dead! Mr. N. Braithwaite of Wellington and Mr. Ross Craddock of Whakatane both found retouched sheets which do not contain R3/3 R4/10, R8/2 R18/9, R18/10. The explanation is I think that these flaws being minor were of a transient nature. This report does not of course alter the significance of the main story but is interesting in that different states of the retouched sheets are indicated. Mr. C.J. Wright reported a pre-retouch sheet without R20/6 or R20/8 this, with similar conclusions of course.

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ENGLAND.

ion in the bottom selvedge - under the last three stamps - the imprint appearing under the first three.

4c Royal Society *flaws*

Multipositives, abundant in this stamp, suggesting that this may be a feature of the Delacryl process. Steve Ruane of Auckland, one of our old enthusiasts has listed them - by definition they appear in all plates. Major flaws listed.

<u>Pos.</u>	<u>Flaw</u>	<u>Cylinders concerned</u>
R1/2	Blue spot on right aurora	Blue
R1/3	Blue crescent bottom right of mountain	Blue
R1/10	White blob near fern leaf	Grey
R2/4	Spot on 4	Blue
R2/7	White spot left of top of mountain	Blue
R2/8	Defective W of New	Black
R3/8	Spot lower right of mountain	Blue
R3/4	Two small spots round top left star	Blue
R4/1	Spot near star above mountain top	Blue
R6/5	Spot top left of mountain	Blue
R9/7	Prominent white spot top left of mountain	Blue
R10/1	Prominent scratch in 4c	Black

WHAT IS DELACRYL? - the search for information goes on

Mr. Barnard Harman of Oxley, South Queensland has approached this query with considerable tenacity. He has kindly sent me the results of some of his correspondence with a number of experts; amongst them, Mr. A.S.B. New ("The Observers Book of Postage Stamps") and L.N. and M. Williams ("Fundamentals of Philately") and the fact that emerges is that De la Rue have kept a good secret in producing and utilising their new process - the finer details are just not known and some of the experts approached admitted that DLR had been "extremely cagey" about the new method, and are "most insistant" that details should not be disclosed.

Anyway, not withstanding, the most informative letter was from DuPont of the U.S.A. (inventors of "Dycril" plates) said DuPont "apparently DeLaRue felt that it would be possible to print dry offset 300 screen for postage stamps and decided to market a system.

"They originally thought that Dycril would be used" (see CP Newsletter of January 1968) "The basic idea was to sell a complete package deal, press, plates, equipment etc. - Delacryl. They found that it was not possible to print 300 screen letter set (Dry offset) and now print "wet offset" primarily - however the name "Delacryl" persists.

Many of the experts approached by Mr. Harman, incidentally, were outright sceptical and suggested in as many words that "Delacryl" is old goods dressed up as new - merely a refined variation on the offset lithography theme combining 300 line screen with solid lines on the same plate.

NOTES by Campbell Paterson

GEORGE V - A NEW BOOKLET FIND We recently saw a remarkable piece - namely a Booklet pane of the 1/2d George V (on Cowan paper - perf 14) with one strike of the comb perf missing. The result is a pane with two stamps partially imperf. As there must have been at least eight such panes in existence it is surprising that none has ever been recorded before.

GEORGE V 5d ULTRAMARINE Reference is made in the Handbook, Vol 1 page 313 to a slight re-entry occurring on R5/1 of the 5d. Now as Row 5 is the lowest row perf. 14 x 14½ (in the sheets perfed 14 x 14½ for the top five rows and 14 x 13½ for the lower five rows) this means that Row 5/1 is always the top stamp in a "two perf" pair with left hand selvedge. Since I have known this fact for well over 25 years it may be accepted that in that time I have seen and examined many examples. My experience bears out the Handbook text in that I have found the re-entry "not very clear". What the Handbook does not say is that on numerous examples of Row 5/1 no trace of re-entry can be found. I have tended to accept this with, one might say, a shrug of the shoulders. After all, at its best it is a very minor doubling. So, perhaps carelessly,

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AUCKLAND 1

FULL FACE QUEENS AT A VARIETY OF PRICES

From time to time we have a wide selection of these magnificent stamps in stock. Should you wish to complete your coverage of New Zealand Issues at some time in the future with a Chalon set, you may care to complete the following details for approval sendings.

I should like to receive a set of New Zealand Chalon Heads on approval in _____ months.

Imperforate: _____

Perforated: _____

Fine Condition: _____

Appearance V.Fine: _____

Not so fine: _____

Please cross places applicable and return to us.

NAME: _____

ADDRESS: _____

There is no obligation to purchase. - Your satisfaction is our business.

---oOo---

I have accepted that sometimes one sees it, sometimes not. I cannot defend this sloppy reasoning - or rather, lack of reasoning. In philately as in research of any other kind, one must not accept anything without full enquiry.

So, when two copies of Row 5/1 came into my hands recently, one with re-entry and one without, I at last got around to asking why? - as I should have done long ago. The results were interesting.

I have no way of telling whether my "re-entry" stamp is an earlier print than the other, but I have presumed that as the Handbook says that the re-entry exists it must be evident on the proof sheet. Would someone in Wellington care to check? What is most interesting is that when the "non re-entry" stamp is carefully examined one gets the impression that the figures '5', both left and right, have been redrawn. The left hand '5' lacks the symmetry of the normal in some degree, though with these stamps a tiny fleck of colour can distort a figure or letter remarkably, so I would not care to be too dogmatic. The same applies to the figure '5' on the right; it appears distorted even more than the '5' on the left. The top bar of this '5' is strangely shapeless and the upright "neck" of the '5' tilts backward to a quite unusual degree.

The stamps I have been describing are both in blocks of four so I have been able to examine Row 5/2 and R 6/1 and 6/2 in both blocks. There seems little noteworthy difference on the three stamps except that on R5/2 the 'D' of '5D' on the right is apparently straight in the "later" state and tilted in the 'earlier' state.

The questions are, why does the re-entry not appear on all prints of R5/1? And does the difference in the appearance of the figures on the 'later' print indicate that the re-entry was erased and the top of R5/1 either re-entered again, or retouched, or both? I would value any comments from collectors who may have copies for study.

THIS MONTH we have pleasure in offering one of the newly discovered sets of Waterlow printers sample miniature sheets - an opportunity unlikely to be repeated for a very long time. Depending on response we shall sell these samples either as a complete set or as individual miniature sheets.

305 (a) 1898 PICTORIAL ISSUE

The set of 22 magnificently printed and coloured miniature sheets of 9c Each has a small hole punched in the bottom left hand corner and is over printed "Waterlow and Sons Ltd - specimen" in various colours. The set contains the original London designs of the ½d, two shades of bistre overprint in blue and black, 1d Taupo green and black (centre) o/p black 2d Pembroke Peak (2) steel blue and prussian blue overprint in black and red. 2½d slate green overprint in blue, 3d (2) shades of claret o/p blue and black, 4d Terraces (2) green and dark green overprinted in black and blue. 6d (2) shades of carmine lake overprinted in black and blue, 5d (2) shades of blue green overprints blue and black, 8d (2) shades of brown purple (o/p blue and black), 9d on toned (buff) paper lake - brown (o/p in blue) 1/- dull purple (o/p blue and black) 2/- orange-red (o/p in blue) 5/- blackish slate (o/p blue and black) - 22 superb miniature sheets

PRICE ON APPLICATION

- (b) Alternatively we shall be glad if interested readers will contact us and specify particular examples which appeal to them. Depending on response we shall be glad to break the set up and sell items individually -

PRICE ON APPLICATION

- (c) We have a short set of much rarer items on very thick coarse white paper. The set includes ½d dark green (original design) 3d prussian blue, 8d vermilion overprints in black PRICE ON APPLICATION

(d) 1d UNIVERSAL

A very small number of similar miniature sheets in this issue over-printed in red on fine white paper to be sold individually

PRICE ON APPLICATION

NOTE: We have been informed reliably that no more than thirteen of any of the above pictorial issue sheets exist and in some cases (not represented here) as few as one.

If you collect 1898s, you will do well to take a quick run through the following. Some of the shades and perfs may fill that "hiatus" in your present showing and what a really lovely set they are - the world's first and still among the world's best.

304 (1)	<u>1d Mt. Cook purple</u> : the two major shades mint & v. fine	\$00.30
(2)	<u>Ditto in fine used</u> - four excellent shades in the commoner groups - good at	00.30
(3)	<u>1d Lake Taupo</u> : mint. Two shades of yellow brown in blocks of four	00.30
	Or single per pair	00.08
(4)	<u>Ditto Used</u> : a nice set including 3 shades; yellow brown, chestnut and brown. (one of each)	00.35
(5)	<u>Ditto Used</u> : and to the first reader to order more than \$5.00 worth from this advert, FREE a used block of four - marking a wee bit heavy but nice to have at	N I L
(6)	<u>1d White Terraces</u> : Two shades in mint, rose red & crimson	00.75
(7)	<u>Ditto Used</u> : a set of 7 fine used - 3 shades of crimson, 3 of rose red and the scarce lake red - excellent at	00.25
(8)	<u>Ditto</u> : two pairs in the crimson and lake red shades	00.07
(9)	<u>1d Boer War P 11</u> : pair of mint blocks - chestnut and pale chestnut - impeccable	\$4.00
(10)	<u>Ditto</u> : mint single in the brown shade	\$3.00
(11)	<u>Ditto Used</u> : pale chestnut and chestnut pair	00.80
(12)	<u>Ditto</u> : red chestnut	00.60
(13)	<u>1d Boer War P 14</u> : mint - pale chestnut	00.30
(14)	<u>Ditto Used</u> : pale chestnut	00.60
(15)	<u>2d Pembroke Peak</u> : pair of super used in brown-lake and rosy lake at the mad price of	00.05
(16)	<u>Ditto reduced size</u> : mint, three shades - Dull Violet, mauve and purple - the shades complete	\$1.00
(17)	<u>Ditto Used</u> : set of four shades - Dull Violet (2), mauve and purple - spectacular set (4)	00.22
(18)	<u>Ditto P 14 Used</u> : set of three shades. Dull purple, purple and reddish purple	00.05
(19)	<u>2d Lake Wakitipu</u> : set of two blocks of four; Sky blue and Dull blue	\$2.35
	And singles	00.60
(20)	<u>3d Huia P 11 No wmk</u> : used set of two shades. Yellow brown and deep yellow-brown - fine .	00.25
(21)	<u>Ditto P11 wmk</u> : set of three shades. Yellow brown, bistre brown and pale bistre. Good at !	00.15
(22)	<u>Ditto P 14</u> : mint block of four of the pale yellow bistre	\$5.00
(23)	<u>Ditto Used</u> : set of three good shades, bistre brown, bistre and pale yellow bistre	00.30
(24)	<u>3d Huia (reduced) P 14 x 15</u> : set of mint singles in Brown and yellow brown	\$1.35
	Yellow brown in block of four	\$3.00
(25)	<u>4d Terraces Mint</u> : Set of three shades - dull rose, deep rose and bright rose	\$2.55
(26)	<u>4d Lake Taupo P 11 No wmk</u> : Greenish blue and deep blue mint. 2 fine shades	00.70
(27)	<u>Ditto Watermarked</u> : pair of fine shades mint; chestnut and yellow chestnut	\$1.00
(28)	<u>Ditto</u> : a lovely used block of four - delightful item in the yellow chestnut	\$3.00
(29)	<u>Ditto P 14 Used</u> : four fine shades	00.65
(30)	<u>Ditto P 14 x 13 - 13½ mint</u> : block of four	\$4.00
(31)	<u>5d Otira Gorge (London)</u> : short set of mint shades (2) red chocolate and brown chocolate and Brown chocolate and the rare sepia (hinged)	\$4.00
(32)	<u>6d Kiwi green (London)</u> : used shades set (2) green and deep green	\$2.00
(33)	<u>6d Kiwi red P 11 watermarked</u> : 5 fine shades including the scarce salmon(used (5))	\$1.35

(34)	Ditto abnormal issue P11: watermark upright (used). V. fine copies at the maniac price of	\$16.00
(35)	Ditto P 14: three fine shades in this set used - pink, rose carmine and bright rose carmine	\$1.25
(36)	Ditto (reduced size) P 14: set of three shades mint; carmine pink, deep rose red and red	\$4.00
(37)	Ditto used: set the same, but used	\$1.70
(38)	8d War Canoe (London): pair mint of the two shades	\$2.10
(39)	Ditto No wmk P 11 (Mint): deep blue and prussian blue pair	\$1.70
(40)	Ditto P 11 (watermarked): used three shades; Indigo blue, deep blue and blue. Lovely copies	\$1.10
(41)	Ditto P 14: steel blue and deep blue in fine used. The pair	00.60
(42)	9d Pink Terrace P 11 watermarked (used): Purple and reddish purple, 4 fine shades (2 of each)	\$1.80
(43)	1/- Kea and Kaka (used): set of three fine used in Red, Dull Red and orange red	\$1.00
(44)	2/- Milford Sound P 11 watermarked (used): Set of two Green and Blue green in fine used - lovely	\$5.00
(45)	5/- Mt. Cook P 11 upright watermark: Deep red and vermillion - lovely pair	\$27.50

HEALTH PLATE BLOCKS (continued)

218	T23 (a) "YACHTING" 1½d		235	T31 (a) TETE 2D (a) Pl.	
	(a) Pl. A1	00.40		111 (6)	00.25
	(b) Pl. B1	00.85		(b) Value	00.20
	(c) Value	00.30	236	T31 (b) POAKA 3D (a)	
219	T23 (b) DITTO 2D			P.111 (6)	00.35
	(a) Pl. C1, C2 ea.	00.20		(b) Value	00.28
	(b) Value	00.12	237	T32 (a) KOTARE 2D (a)	
220	T24 (a) "PRINCESS ANNE"			Pl. A1	00.60
	1½d Pl. 2 (6)	00.25		(b) Value	00.25
221	T24 (b) "PRINCE CHARLES"		238	T32 (b) KERERU 3D	
	2D Pl. 1 (6)	00.40		(a) Pl. A1	00.60
222	T25 (a) "GUIDES" 1½d			(b) Value	00.25
	(a) Pl. 2 (6)	00.30	239	T33 (a) KOTUKU 2D	
	(b) Value	00.15		(a) Pl. A1	00.35
223	T25 (b) "SCOUTS" 2D	00.35		(b) Value	00.25
	(a) Pl. 1 (6)		240	T33 (b) KAREAREA 3D	
	(b) Value	00.18		(a) Pl. A1	00.35
224	T26 (a) MT. ASPIRING			(b) Value	00.25
	(a) Pl. A1, A2 ea.	00.15	241	T34 KAKARIKI 2½d	
	(b) Value	00.12		(a) Pl. 1A1A1A1A (8)	00.60
225	T26 (b) DITTO			(b) Pl. 1B1B1B1B (8)	00.60
	(a) Pl. A1	00.35	242	T34 (b) TIEKE 3D	
	(b) Pl. A2	00.25		(a) Pl. 1A1A1A1A (8)	00.70
226	T27 (a) MEDALLION PL. 1½d			(b) Pl. 1B1B1B1B (8)	00.70
	(a) A1, B1	00.35	243	T35 (a) PRINCE ANDREW	
	(b) Value	00.25		(a) Pl. 1A, 1B (6) ea	00.45
227	T27 (a) 2D DITTO (a) Pl. B1	00.35		(b) Value	00.28
	(b) Value	00.25	244	T35 (b) DITTO	
228	T27 (c) 3D (a) Pl. A1, A2	00.45		(a) Pl. 1A, 1B (6) ea	00.48
	(b) Pl. B1, B2	00.65		(b) Value	00.30
	(c) Value	00.25	245	T36 (a) TARAPUNGA 2½d Pl.	
229	T28 (a) APPLE TREE 1½d Pl. 1	00.35		plus imp. 1A1A1A1A (8)	00.85
230	T28 (b) DITTO 2D Pl. 1	00.35	246	T36 (b) KORARA 3D Pl. and	
231	T28 (c) DITTO 3D Pl. 1	00.35		imperf. 1A1A1A1A (8)	00.85
232	T29 (a) BEACH SCENES 2D		247	T37 (a) KAKA 3D Imperf.	
	(a) Pl. 0069-0070	00.18		plus Pl. 1A1A1A1A (8)	00.60
	(b) Value	00.18	248	T37 (b) PIWAKAWAKA 4D	
233	T29 (b) DITTO 3D Pl.			Impr. plus Pl. 1A1A1A1A	
	(a) 0071-0072	00.25		(8)	00.60
	(b) Value	00.22	249	T38 (a) BELLBIRD 3D imperf.	
234	T30 (a) "BRIGADE CHILDREN"			plus Pl. 1A1A1A1A1A (10)	00.60
	2D Pl. 3 (6)	00.30	250	T38 (b) WEKA 4D Impr.	
				plus Pl. 1A1A1A1A (8)	00.60
			251	T39 (a) RUGBY 2½C Impr.	
				plus Pl. 1A1A1A1A	00.50

The type of item we like to see in a set of equally fine items. Each is a premium copy in its issue - a beautiful example of what a classic ought to be, Each has four full margins. Each has a light postmark. Each is intact - untorn, unscuffed, clean and unthinned; and every one of them demonstrates its colour or shade as described magnificently. The prices are high because material in this class is near impossible to find (unless you read the "Newsletter").

Davies Printings: Watermark Large Star - Imperforate

2d Blue - plate I

301 (a)	S.G. 36 Deep blue; plate slightly worn	\$8.00
(b)	S.G. 36 " "	\$7.00
(c)	S.G. 38 Blue - superb	\$8.00
(d)	S.G. 38 " early plate wear	\$8.50
(e)	S.G. 39 Pale blue - gargantuan margins	\$7.50

6d Black-Brown etc.

302 (a)	S.G. 41 Black-Brown - Brilliant	\$20.00
(b)	S.G. 41 " " Superb	\$20.00
(c)	S.G. 41 " " Radiant	\$18.00
(d)	S.G. 41 " " Marvellous copy	\$18.00
(e)	S.G. 41 Grey Brown - Incredible	\$22.50
(f)	S.G. 41 " " v. good	\$17.50
(g)	S.G. 42 Brown - Lovely	\$27.50
(h)	S.G. 42 " Good	\$15.00

6d Red Brown

303 (a)	S.G. 43 Deep Red Brown - Superlative	\$18.00
(b)	S.G. 43 " " Excellent	\$16.00
(c)	S.G. 43 " " Outstanding	\$16.00
(d)	S.G. 43 Pale Red Brown - Grand copy!	\$17.50
(e)	S.G. 43 " " (Out of adjectives - but you know what we mean!)	\$11.50

C.P. LOOSE-LEAF CATALOGUE HOLDERS!

Catalogue cover getting a little full? Some of the original catalogue covers have been in use for 15 years now and have stood up marvellously to the battering of continual use - we know - we've got them on our desks in use every day! The time has come however, as the catalogue expands (as it must!) to consider transferring some sections into a second loose-leaf cover. Write to us now if you feel you wish to take this step.

We have fine new covers at \$4.50
and some damaged (but still sturdy and sound) at (from) \$2.00

PRICES CHANGED LAST MONTH (Changes shown)

Edward Officials		M	U	Edward Officials		M	U
		\$	\$			\$	\$
OH 3a	3d Chestnut	00.50	00.15	OH 8b 1/-	Orange -	2.50	2.50
OH 3c	"	6.50	6.00		Vermilion		
OH 3d	"	12.00	12.00	N41a Q.E.	2d on 1½		
OH 6b 6d	Carmine	00.80	00.30		small figs.	7.50	8.00
OH 7b 8d	Indigo Blue	00.60	1.00	\$10 3a	Scout Jamboree	-	00.05
OH 7c	"	00.60	1.00	018a 3/-	Sepia	6.60	-
OH 7d	"	2.75	2.75				

COMMENT

I notice that at the November meeting of the Federation of New Zealand Philatelic Societies a new set of rules was passed precluding stamp dealers from competing or acting as judges at future National Stamp Exhibitions in New Zealand.

As with many things might I suggest that often it is not what is done but the way it's done that creates bad feeling.

Thinking back to Whakatane a few months ago and the praise of the Exhibition Committee there for the support they received from dealers in their successful National Exhibition my comment must be