

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 49 NUMBER 3, OCTOBER 1997



SPOT THE DIFFERENCE!

*This month: 1935 Pictorial Photo Essays,
original design approved and sent to
England? (see p.3)*

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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1935 PICTORIALS – SOME PERPLEXING PHOTO-ESSAYS

George Branam, of New Orleans, has written to me reviving a query he has on a range of this material known to him. George takes up the story – perhaps it may ring a chord with our readers:

“You will remember I asked you to see if you could uncover any information about a series of what I have called photo essays of the 1935 Pictorials. A friend of mine first called them to my attention a couple of years ago. I am enclosing some photocopies of related materials. They are definitely photographs of line drawings, variants of the '35 designs, and thus on the surface essays, but what function were the photographs intended to perform, if any? Where were they made? Did they have any official connection with the design/production process? In whose hands have they been lodged, and how widely have they been distributed?

“Exhibit A (the long sheet of eleven examples) represents the copies in my friend's collection. He wrote me asking if I knew what they were, and sending along this photocopy. He had found them in an album containing a fairly specialised collection of the 1935s included in the estate of an engineer or geologist who had worked at some time in the South Pacific area. His holdings were a huge accumulation of all kinds of stuff, not all South Pacific material but including this album. It had been bought by a San Francisco dealer, from whom Bill got the album. His impression was that this last owner had actually done nothing with the album, leaving it as it had first been assembled probably in the late 1940s, roughly concurrent with the issue of the stamps. Bill had done his homework in Vol. 1 of *Postage Stamps of New Zealand* on the genesis of the issue. In particular he noticed that the photos he had seemed to conform to the description of the designs approved and sent to England by the Board including “alterations in the values and in the frames” of some of the designs (p.342). The original designs are illustrated on that page, not (except for the 2d which is shown in two versions) the versions sent to England.

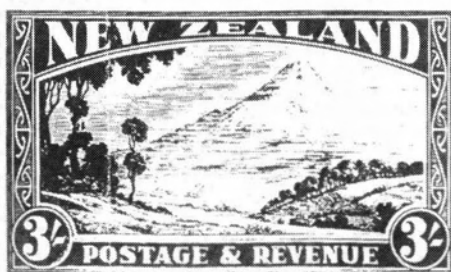
“Comparing the photocopies with what Collins detailed under each value, I was inclined to agree. Many differ from the finished stamp design. The ½d was given increased space above the tail, and the letters of NEW ZEALAND modified. The 1d is Collins' original, later altered as he describes. The 1½d was narrowed, the 2d considerably altered (as I shall note later), the 2½d not much changed, the 3d girl's features made more European and the background cross hatched, the 5d not altered, the 6d given more sheaves of wheat and the dashes in the value tablets

GOODS AND SERVICES TAX

GST will be added to all prices listed in this Newsletter for local orders (12.5%). Overseas orders are “zero-rated” and do not pay GST.



EXHIBIT "A"



changed to dots. The 2/- appears to match Collins' illustration of Jenkin's line drawing in his monograph on the 2/-. The 3/- also conforms to Collins' description, as does the 9d, which would be the only one produced by Waterlows.

"These photographs thus appeared to represent the designs forwarded to London. Were they made in New Zealand as a record for the files, or perhaps for the action of the Board? Might they have been made in London by the printers to forward the production process? If so, it would be Waterlows, since De La Rue never dealt with the 9d.

"The lithographic proofs made by Waterlows are supposedly in the Postal Archives. I wonder if anyone has seen them? It would be interesting to see if Collins' comment that only the 3d was regarded as effective appears sound, and to see whether the changes in the portrait were made by the lithographer or the later recess engraver.

"In the case of the 1d and the 2d Collins notes that further design changes were made in New Zealand on the basis of shortcomings in the lithographic versions.

"At this point I need to mention that about a year ago I saw a group of photo essays and bought them. My lot included four varieties of the 2d, two of the 1½d, three of the 2½d and a ½d differing from Bill's example.

"The series of 2d designs reinforced my belief that the "photo essays" were done in New Zealand. Collins said of the 2d: "The original drawing, with the exception of the value, was approved without any material alterations being made, but after the photogravure proofs had been viewed, the whare was made more prominent by moving the tree fern to the back and by widening the front. The palisaded pah on the hillside was removed and a cabbage tree was added in its place.....*The engraver followed the amended drawing closely.*" (Italics mine.)

"This work, reflected in my four variants, clearly seems to have been done in New Zealand, and was the revised border of the 1d (which Collins describes but which we see only in the final stamp). The changes required familiarity with Maori artefacts. Sketches might have been sent for English artists to work from, but the design system Collins describes time after time is to transform in New Zealand whatever medium of design the original artist had employed into line drawings, which were sent to London. The process seems to have continued when the shortcomings of the lithographic proofs suggested design revisions. Some of the artists made their own line drawings, but a staff artist was clearly available to provide whatever was needed.



REVISED



REVISED



ORIGINAL

1ST AMENDMENT2ND AMENDMENT

FINAL

"There is one bit of evidence against my conclusion that all the modified drawings were made in New Zealand. In describing changes Collins attributes to the engraver the narrowing of the designs (1d, 1½d) and "lowering the level of the outline of the bird's tail" in the ½d. Either Collins was wrong, and these changes were made in New Zealand, or my narrowed 1½d and 2d essays and ½d with added space above the bird's tail came from England. Since Collins does not attribute the 2d narrowing to the engraver, I am inclined to stick to my assumption that all this art work was done in New Zealand. But perhaps some more direct evidence exists somewhere, and that is why I thought if you were aware of someone interested in this kind of problem, particularly with potential access to the archival material, you could make an inquiry or two."

1898 PICTORIAL SHADES

Graeme White, of Christchurch, has followed up his recent article in CP Newsletter with some interesting observations about shade listings in this now “classic” century-old issue:

- * Throughout the 1898 issue, it seems that various shades known as indisputably aniline in some copies are in general also met in their non-aniline equivalents. The CP catalogue has over the years steered away from the naming of ‘aniline’ in some cases (e.g. E6b shade 3 and E11a shade 3 – refer to Handbook, Vol 1), but not in others (e.g. E15a and c Deep aniline pink exists also in non-aniline –and such copies have no alternative catalogue placement). I believe E15c Pale aniline pink is another case in point, and that this colour is not always aniline. That leaves Pale rose as a new fourth shade (also non-aniline) in E15c.
- * The traditional naming of some 1898 Official shades has *always, and in various catalogues*, been simplified. It has thereby always remained inconsistent with the accepted naming of the same printings in non-Official listings. This causes *problems*. I have traced the inconsistency from the early Collin’s catalogue where Ray Collins appears to cite simplified Stanley Gibbons names in his Official listings even though these same names do not occur in his own non-Official listings. Such uncritical use of names for Official stamps has long been perpetuated, e.g., ‘Pink’ for all Official 6d’s, EO14 and EO15, and I suggest it has confounded our everyday shading decisions. However, the 47-year CP Newsletter record has performed well for EO15c shades (refer above): there are nil records of shade 2 ‘aniline pink’, and I have only ever seen *one* (a rather poor condition copy which I purchased and as in the comments above, it is non-aniline but totally distinctive from ‘Pink’ (being the Official naming equivalent to Carmine-pink of E15c).

I venture to further say that the 47-year record - which summarises statistically “mentions” of shades in the CP Newsletter over that period - does appear to include some ‘questionable’ decisions over time, e.g., EO18e shade 2 is recorded in CPN as 29-percent of all records, yet the Handbook Vol. 1 states that ‘Red’ (as in E18e) is very scarce – and I have never seen it as EO18e.

1935 PHOTO ESSAYS

Editor’s Postscript: I duly made an approach, at George Branam’s request, to Dr Patrick Brownsey at the Museum of New Zealand – Curator of philatelic properties. I hope to add further response from Dr Brownsey in due course.

NEW ISSUE SUPPLIES

The case for obtaining your New Issues from an expert specialist dealer.

To this day, new issues remain the entry point for many collectors embarking on “one country” philately. New Zealand is no different, and for the tens of thousands of people worldwide collecting New Zealand new issues – from singles to plate blocks or other variations – they are the primary source of their collecting interest. It has always been so.

These days, with the mass of “products” and souvenirs being generated by many postal administrations throughout the world – again New Zealand Post is no different – “new issues” may include quite a large amount of material which traditionally would not have been regarded as new issues at all. The question of “what is collectable and what is not” is going to be a major decision to make for most collectors. I believe that most will simply opt for a new issue supply from a new issue dealer or direct from the Post Office, including all of the products and new issues which are brought out in any given year. However, is this the best course to take?

In considering the options, clearly a specialist dealer – or any other dealer for that matter – has to make a margin above face value in order to justify his handling new issues and coping with the large capital input that this takes to run an adequate new issues service. And, as we all know, capital costs money. As a result of this, some of the new issue dealers in the UK and elsewhere add quite large margins over face – up to 100% - in dealing with new issues.

At Campbell Paterson, for a new issue supply of single copies of each stamp or set issued, we add 50% margin over face – a little more where plate block, variety block, First Day Cover, Miniature Sheet, booklet, and so forth, are concerned. In other words, where a selection of suitable material is required, the margin is slightly higher.

In return for the profit he makes, the specialist dealer offers a range of advantages to new issue collectors, which in turn provide strong reasons why you should seriously consider him for your new issue supplies.

These are:

- **Selection.** Postal administrations today add in a lot of special “products” and “souvenirs” to their new issue supplies. Many of these will never have a place in philately and probably never achieve listing in the specialised Catalogues – in the case of New Zealand Stanley Gibbons/Campbell Paterson. We can state this with absolute certainty. The question then has to be asked,

“however ‘collectable’ a collector may consider them, are such products in the right place in a traditional philately collection?”. The answer almost certainly is “NO”, except where they are validly issued through the Post Office and display some difference in mesh, perforation, or other characteristic, which may gain them a Catalogue listing on legitimate grounds.

A specialist dealer such as Campbell Paterson Ltd reviews all of the products put on the market by New Zealand Post and while giving the collector a full option of all of those products, makes a judgement as to whether individual issues fit into a traditional philately pattern. The safeguards, to you the collector, are quite clear. Firstly, you only purchase material which is going to obtain listing in an authoritative and well-acknowledged traditional philatelic publication like the Stanley Gibbons or Campbell Paterson catalogues. Secondly, you do not pour money into items which are generated purely for the collectables market and which, from a philatelic point of view, will never have any significance. The savings inevitably are considerable.

- You obtain the material direct from the source as soon as it is issued. We review all of the new issues coming out through New Zealand Post and plan our sendings and submissions to collectors of new issues accordingly. You should never miss out on an issue or receive it any later than you require it.
- **Absolute guarantee.** The validity of all issues sent out under our new issue service is absolutely guaranteed, as is the condition, which is carefully vetted and reviewed. The advantage of having a specialist dealer check your material for condition and long-term value-holding becomes immediately obvious. It means that all of the stamps which go into your collection will be of assured and guaranteed quality and value holding in the future. Regrettably, Post Offices generally do not have the time, or the knowledge and experience, to apply this sort of expertise to your new issue sendings and the results may be disappointing for those who accept and pay for less than top quality material, however seldom this may happen.
- **Approval or return.** All sendings are strictly on approval and you are never obliged to hold any material. If you change your mind about any category of material to collect, then you may send it back within a fourteen day period with a simple explanation.

**THE FUTURE FOR NZ SPECIALISATION –
NZ DEFINITIVES. DEFINE THE INTEREST
AND DOUBLE THE FUN.**

- **Cost savings.** For all of our new issue/variety sendings, we use unregistered mail at our own risk which in the long run means considerable savings for you, the collector, and considerably more security as sendings are not interrupted and opened, with the possibility of interference and loss/damage. The gains to you as a collector, over time, are obvious.
- **Used.** You receive circular datestamp used copies and where possible these will be genuinely commercially used. While all stamps cannot be supplied as genuine commercially used for obvious reasons – mainly availability – the advantages are that you would receive valid c.d.s. cancellations and top quality used.
- **A chance to receive really scarce issues.** Dealing with a specialist dealer like Campbell Paterson, the expertise which is applied to the sourcing, selection and supply of your new issues, may include the benefit of scarce – even rare – varieties being included from time-to-time in your sendings, usually at a new issue rate. This can have huge benefits for a collector where issues are short-lived and may not after a week or so, be available through the Post Office. For instance, we have been known to scour local Post Offices for scarce issues of booklets or hangsell packs where it has been necessary to complete short supplies for our new issue clients. These we have been glad to send out at little over new issue rates and they have later appeared in the catalogue at considerably enhanced valuations. New issue clients and new variety collectors dealing with us have reason to be pleased about that! Collectors would otherwise not be offered such material perhaps until years later to complete their collections and the fact that an experienced expert dealer was working on their needs from the first day of issue means that they receive a considerable benefit in the completion and long-term value of their collections.

This applies to all categories of scarcer material like short-lived issues, booklets, rarer plate blocks, imprint blocks, hangsell packs, miniature sheets, and any other valid issues which for one reason or another may simply not be available in sufficient supplies through New Zealand Post. While we cannot guarantee to get every item, we go to considerable lengths to make sure that collectors are offered a complete range of new issue and variety material and the results of that in the collections of our clients become obvious over time.

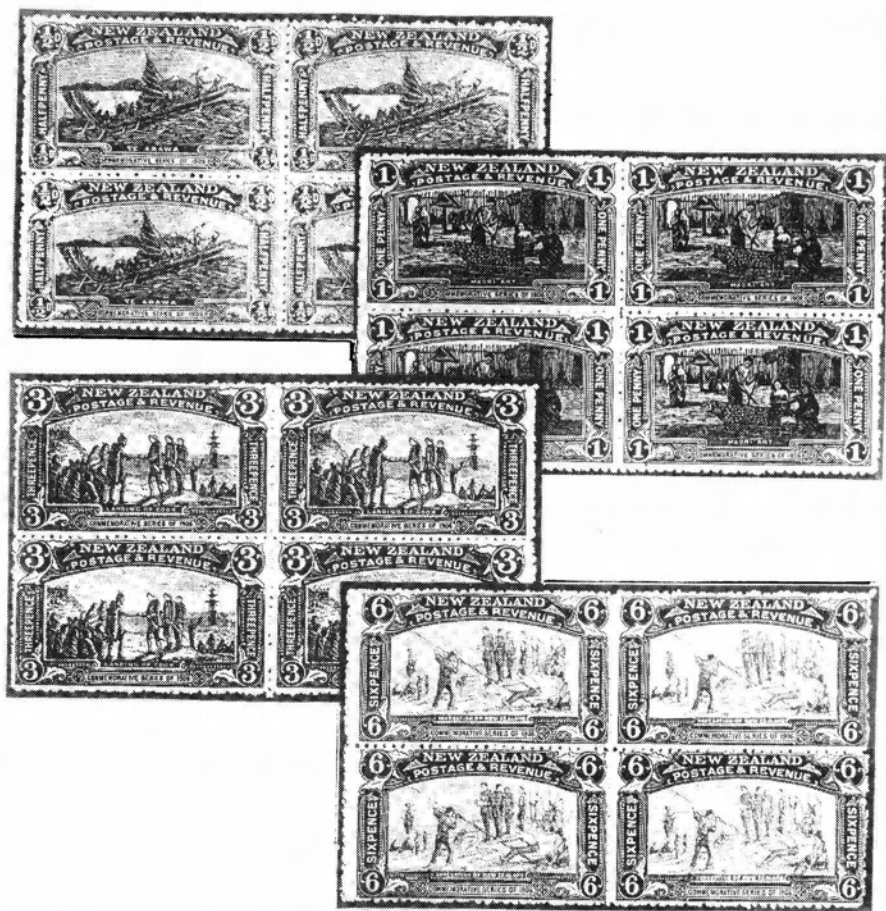
Collectors interested in receiving these and all the other benefits of dealing with an expert should consider purchasing their new issues through CAMPBELL PATERSON LTD and should contact us asking for further details or an approval sending without obligation.

MAJOR RARITY SELECTION

A few quite exceptional sets and pieces (see illustrations this month), the quality of which we seldom see – rare opportunities here.

- 500 (a) **S1 - S4, Christchurch Exhibition 1906** in superbly centred, very very fine blocks of four. All blocks 2 VLHM 2 UHM, and very fresh. As lovely a set as we've put together. Ask to see them on approval.

\$3950



- 501 (a) **S17a - S17c, Dunedin Exhibition.** The set of three values, in perfect used condition. Fine Exhibition cancellations all on the First Day of Issue. Another blockbuster Exhibition winner.

\$ 750

"Campbell Paterson have provided an excellent service which has enhanced my collection. I have yet to discover a better service."

(F.J.A., Glos, England)

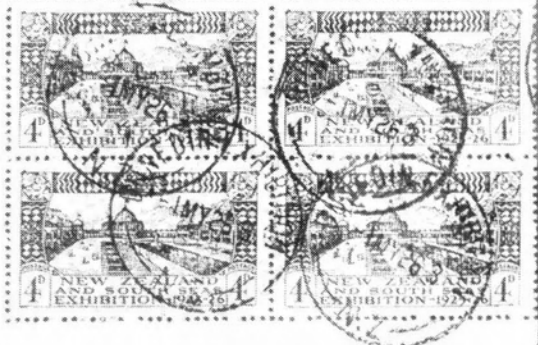


- 501 (b) **S17c 4d Mauve on Pale Mauve.** Superb lower left corner selvedge block of four, good commercially used. 1 May 1926 at the Exhibition, Row 10/1 shows the more widely known variant of the "POSTAGF" flaw ('E' of right-hand value tablet "POSTAGE"). This item is a major opportunity and must be excessively rare in genuine commercially used, like this. Four cancellations. Slightly smudged but clear. Another Exhibition piece.

\$ 575

- 502 (a) **V1b 3d Brown 1931 Air Stamp.** The rare perf 14x15. GENUINELY USED ON COVER. One of the first we have seen for many, many years. The date – as required "Gisborne 16 April 1935"; the condition – absolutely fine. Receiving c.d.s. "Napier 16 Ap. 1935". The cover "East Coast Airways Ltd. Gisborne to Napier – twice daily service". See illustration. This item is one of the massive rarities of New Zealand aerial Postal History.

\$3750



BY AIR MAIL
PAR AVION

EAST COAST AIRWAYS LIMITED.

FIRST DAY COVER



TWICE DAILY SERVICE



16 APR 35 - 6 - AM

GISBORNE

TO

CHAS. LOORE ESQ.

NAPIER

CARE ROBERTS (N.Z.) LTD.

AND VICE VERSA

LEVY BUILDINGS,

FIRST LICENSED PASSENGER
AIR SERVICE IN NEW ZEALAND

WELLINGTON.

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We are seeking to purchase early copies, from the 1920s, of the New Zealand Stamp Collector magazine, now published by the Royal Philatelic Society of New Zealand, Wellington. If any CPNL readers have early odd copies, as per the list below, in their philatelic libraries, we are offering \$10 each.

5/1, 2, 3, 4, 5, 6, 7, 8, 9, 12

6/2, 3, 6, 8, 11, 12

7/11, 12

8/2, 6

9/8, 10

10/1 - 2, 3, 5

Paying \$10 each (for required copies as above list)

ESTATE CHALONS (cont'd)

Some more items from this most popular monthly feature.

4d ROSE

- 1033 (a) **A4a (SG119) 4d Rose.** Nice example of new CP listing "double perforation" at top. Not all perforations entirely pierced but the example is unequivocally double perms. To be listed in CP. \$ 750
- (b) **A4a (SG119) 4d ditto.** Commercially used example with two strikes of the obliterator and face largely clear. Very slight frontal stain. Attractive. \$ 325
- OR** example with Dunedin duplex, face slightly obscured. Good authentic example. \$ 325
- OR** item with Dunedin c.d.s. (central) and face somewhat obscured. Lovely well-centred item. \$ 325
- (c) **A4a (SG119) 4d ditto.** Another nice commercially used with face clear and slightly untidy "7" obliterator. Thin on the back allows \$ 95

4d YELLOW

- 1034 (a) **A4b (SG120) 4d perf 12½, Large Star wmk, Pale Yellow.** Unused – centred slightly high and left but lovely example (Cat. \$350) (14/7) \$ 250
- OR** example with slight soiling and corner crease – extremely good loads (14/10) \$ 75
- (b) **A4b (SG120) 4d ditto, Yellow.** Nice unused example, if top-left corner blunt. Superb looking at the price (\$350) (14/18) \$ 65
- OR** example centred high and regummed, but attractive (14/3) \$ 195
- OR** ditto, good commercially used, centred left, Wellington duplex, marking off face, fresh appearance (15/11) \$ 50
- (c) **A4b (SG120) 4d ditto, Deep Yellow.** Excellent example of the shade, centred left, and perms at right slightly worn. Excellent (14/11) \$ 150
- OR** another example, this time centred a little high but of excellent quality (14/17) \$ 175
- (d) **A4b (SG120) 4d ditto, Bright Yellow.** Centred left, unused, but nice full colour and unusual for this issue. Will offer an excellent contrast (Cat. \$350) (14/5) \$ 215
- 1044 (a) **A4c (SG139) 4d Bright Orange-yellow, unwmk, perf 12½.** Unused. A truly superb well-centred example, one of the best we've seen (14/26) \$ 425
- (b) **A4c(Z) (SG139) 4d ditto, "portion of T H Saunders block-letter wmk", unused.** Superb example with Letters wmk over entire stamp, well-centred. Attractive. (Cat. \$500) (22/b) \$ 400

MODERN ISSUES VARIETIES

1960 PICTORIALS

- 1035 (a) Two official **coil join/repairs**. Two stamps each side of join for 1d (02b) and 3d (05b). The two pieces \$ 40
 (b) 2½d (04a(Z)) **total brown omission**, including 2mm red shift down (Cat. \$300) \$ 200
 (c) 5d (07a) **green colour shift** left 1.5mm. Block of four, striking piece \$ 95
 (d) 8d (010a). **Plate block [8] 1121**. Scarce! \$ 500

1967 PICTORIALS

- 1036 (a) 2½c (OD4a(V)). **Imperforate pair**. \$ 300
 (b) 3c (OD5a). **Purple doctor blade flaw** in selvage of 2 stamps of [6]. Vertical to design \$ 10
 (c) 10c (OD22a). Extra strike of the comb into top row of four stamps in [8] producing **partial double perfs** vertical to design. Value block \$10.0 \$ 195
 (d) 15c (OD12a). **Green colour shift** right 1mm. Tiki appears to shimmer. [4] \$ 95
 (e) 15c (OD12b). **Green doctor blade flaws**. Multiple fine vertical lines over 2 stamps width. [6] \$ 50

1970 PICTORIALS

- 1037 (a) 4c (P6c(Za)). **Plate block [10] 1B.** with wing veins (dark green) omitted on all stamps. Classic piece \$ 300
 (b) 4c (P6c). **MAJOR light and dark green colour shifts up** which wrap around top and bottom of stamp. Light green 3½mm, dark 8mm shift. Spectacular! \$ 100
 (c) 6c (P8b). Yellow, horizontal **doctor blade flaw**. Colour is necessarily faint but also affects background colour and is useful proving piece. [12] \$ 10
 (d) 8c (P11b). **Black colour shift** 1½mm up and right. \$ 45
 (e) 10c (P12b(W)). **Total silver omission**. Classic, must have piece. \$ 350
 (f) 15c (P13b). Pale chestnut **colour shift** 1mm up. [4] \$ 40
 (g) 15c (P13a(Z)). **Watermark inverted** (8a) \$ 75
 (h) 15c (P13b). Horizontal chestnut **doctor blade flaw** showing **start and finish** of flaw. Classic piece. \$ 50
 (i) 50c (P19a). Dark green **colour shift** 1¼mm right. \$ 30
 (j) 50c (P19a). Light green **colour shift** 2mm up \$ 85

ESTATE CHALONS (cont'd)

- 1044 (b) **OR A4c(Z) 4d ditto**, fine used Presentation copy, (Wellington c.d.s.), with small portion of Letters wmk. Rare in any form (15/36) \$ 500

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TO PROVIDE FOR OUR CLIENTS THE FINEST NEW
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PHILATELIC MATERIAL, AND TO SELL THE BEST
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TO MEASURE OUR SUCCESS IN BUSINESS BY THE
QUALITY OF THE LONG-TERM RELATIONSHIPS WE
SHARE WITH OUR CLIENTS AND THE DEGREE TO
WHICH WE SATISFY THEIR COLLECTING NEEDS
AND ENHANCE ENJOYMENT OF THEIR
LEISURE PASTIME.

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(Note: correction from back page)

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