

CAMPBELL PATERSON'S NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

This Newsletter gives valuable information. Retain for reference purposes.

Vol. 5 No. 9—April 1954.

Issued Twice Monthly—Subscription, 6/- per annum.

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.

POSTAGE EXTRA ON ORDERS UNDER 10/-

N.Z. NOTES and COMMENT

(By Campbell Paterson)

New Elizabethan Set Data

All values of the set (except the 1½d, issued December 15, 1953) first appeared on 1st March. The lower values to 8d are in sheets of 240 (10 horizontal rows of 24). The 9d, 1/- and 1/6 are in sheets of 160 divided into two panes of 80 (8 horizontal rows of 10). A wide gutter separates the panes. The 3/-, 5/- and 10/- values are in sheets of 120 (6 horizontal rows of 20). "Sheet values" appear above the top right-hand stamp in all values from 9d upwards. In the 9d, 1/- and 1/6 these appear in the form of pounds: "£6" for the 9d, "£8" for the 1/- and "£12" for the 1/6. The 9d and 1/6 "values" are normal in form, but in the 1/- the figure is given as "8£," not "£8." According to the R.P.S.N.Z. Newsletter this was changed to "£8" in later sheets, but I have not yet seen it thus. The three high denominations have the sheet values in shillings: "360/-" for the 3/-, "600/-" for the 5/- and "1200/-" for the 10/-. The printers are Bradbury Wilkinson and Co. for the low and high values, De La Rue and Co. producing the middle values. Bradbury's imprint appears with the plate number at the bottom right of all sheets, but De La Rue's have their imprint below the centre of each pane, with double plate number (1A, 1A for the left pane and 1B, 1B for the right) at the bottom right of each pane. The double numbers are, of course, the result of the use of different plates for the centres and for the frames. It is interesting to find that while each of these values (9d, 1/-, 1/6) has two frame plates (i.e., one for each pane, though probably they are in fact in one piece—"tandem" is the expression), varieties easily discernible in the centres show that the same pair of centre plates has been used for all three values. The varieties seen are re-entries—probably roller shifts—all remarkably similar and affecting the Queen's shoulder on the right and/or the short length of arm showing on the left. Detailed examination has not yet been reported to me, but on centre plate 1B (9, 1/- and 1/6) the number of re-entries is perhaps as many as a quarter of the 80 impressions. Many can be picked up at sight by the darkness of the Queen's complexion.

Papers: This is W.T. Royal Cypher grade for all values, but distinct differences of thickness have already been seen. The vertical mesh is rather indefinite, but a thicker paper seen in the 1d appears identical with that seen sometimes in the 1d green George VI Plates 117 and 118 and others of the same period. The new ½d is found on very white paper and also on a rather yellowish toned paper. The toning may not be great, but is very obvious when placed beside the white. No doubt the colour of the ½d tends to show up this difference; it might not be so obvious in a yellow stamp, for example.

Colours: The Official colour description seems wide of the mark in some cases—though I hesitate to start an argument on colours! Shades occur (of these more later), but the basic colours I would describe as follows (Official description in brackets): ½d (grey), grey; 1d (yellow) orange; 1½d (brown) brown-lake; 2d (green) myrtle-green; 3d (orange) vermilion; 4d (blue) blue; 6d (violet) purple; 8d (red) rose-carmine. The higher values are correctly enough described in a vague sort of way, but it is impossible to pass without protest the use of "green" to describe both the 2d and the frame of the 9d. I find the 2d the most attractive of a fine lot of colours and worthy of something other than bald "green" as a description. Hence my use of "myrtle-green," based on its similarity to the 4½d George V. As always the use of yellow or pale orange is unfortunate—a pity we have to have these anaemic shades—why do we anyhow? Next to the 1d the poorest shades are in the 9d—a rather pale effort.

Shades: So far we have located and distributed, as far as supplies would go, three shades to the ½d, four of the 1½d, three of the 2d, three 4d, two 6d and two 8d.

NOTES Continued on back page

F. J. MOHR MINT PICTORIALS

We have just made a purchase of part one of the finest specialised lots of the 1935 Pictorials in existence. There is a wealth of lovely material, most of it being extraordinary in some respect and all in mint blocks. Readers should not miss these offers—they are most reasonably priced and provide an opportunity such as occurs only rarely—remember the "Sutcliffe" collection?—this one is larger, more advanced and contains many items not known in Mr Sutcliffe's day.

295	1½d Cooking, Multiple Watermark.	
	(a) Selvedge blocks of 9 of two fine contrasting shades of red-brown at a bargain price (18 stamps)	35/-
	(b) Plate Blocks 1A and 1B, perfect condition. Plate 1A includes two clear re-entries . The two blocks	60/-
296	2d Whare Single Watermark.	
	(a) Plate 1B in perfect block	7/6
	(b) Two fine shades in blocks of four (8 stamps), a bargain	6/-

A fact given too little attention by some collectors is the value of having unique, philatelically interesting or even moderately rare pieces in one's collection. By raising the tone and interest of the collection and by their presence making the collection desirable to dealers, they actually enhance the value of the whole. At the same time, they are far less liable to downward fluctuation in value than are commoner stamps. This is only common sense—for who can undersell the holder of a unique piece?

297	2d Whare Mult. Watermark.	
	(b) L4b. The real thing for the keen specialist. A study (in four blocks of 6) of the progress of the "Teko-teko" re-entry from faint marks up to clear and heavy duplication of the figurehead. Two of the blocks, though differing in strength, show the full development. The other two show lesser evidence, but all four blocks show a clear and hitherto unnoticed flaw (or re-entry) above the D of "LAND," thus proving all to be the same stamp though differing in the evidence of the Teko itself. A fine and possibly unique lot	£12
	(c) L4b. A delightful range of six blocks all of strikingly different shade. Would be hard indeed to duplicate. Very cheap at	8/-
	(d) L4c. Perf 14 line. The two plates 2A and 2B, perfect blocks, each	15/-
	(e) L4d. Perf 14 x 15. The two plates 2A and 2B, perfect blocks, each	25/-
	(f) L4f. Coarse paper. Four plates "5," "5," "5A" and "5B." The first two are the same plates as 5A and 5B before the letters A and B were added. The 4 blocks	5/-
	(g) L4b. A remarkable block of 42 (6 x 7), showing the varying effect of cleaning fluid on the plate. The top stamps are normal, but the lower two-thirds of the piece shows the greasy, brown-toned appearance. The block will fit neatly on any normal album page and is a real show piece	40/-
	(h) L4b. A fine vertical strip of 12 (6 x 2), showing plate crack extending through all six stamps on the right. A "naked eye" variety. The piece	15/-
298	2½d Mt. Cook Single Watermark.	
	(a) L5a. Block of four with inverted watermark . Cheap at	30/-
	(b) L5a. Two shades, pale and deep, in blocks	10/-
	(c) L5b. (Wet print.) Two shades, in blocks	8/-
299	2½d Mt. Cook Mult. Watermark.	
	(a) L5c. Two fine shades in Plate Blocks	17/6
	(b) L5c. As (a), two ordinary blocks	14/6
	(c) L5c. Plate 1, perfect plate block with inverted watermark	50/-
	(d) L5d. (Line 14 perf.) Plate 3, perfect plate block with inverted watermark	50/-
	(e) L5d. (Line 14) on paper with strongly blued surface. Striking variety	13/6
	(f) L52. (Comb 14 perf), R10/1 and 10/2 both show excellent re-entries in this issue. We can supply them together in block at 15/-, in pair together at 12/6 , or either in single at	7/6

SOMETHING VERY SPECIAL

300 **2½d Mt. Cook**—Mr F. J. Mohr's studies as illustrated by himself.

Mr Mohr spent much time and study on this stamp and we are able to offer his collection of blocks with **his own pencil notes** still on the selvedges, plus **his own typed notes** as sent to us for printing in the Newsletters of October, 1951, July, 1952, etc.

The collection covers four issues—our L5d, L5e, L5f and L5g. The blocks are mint unmounted. Details as follows:

L5d—These are in Mr Mohr's "Centre plate stage A" and comprise 9 blocks of varying size, 49 stamps in all (Cat. over £5 for normals). Varieties abound, all duly noted on the selvedges.

L5e—These show the centre plate in "stage C." There are six pieces of varying size (32 stamps). Again re-entries, retouches, etc., fully noted. (Cat. 48/- for normals.)

L5f—A wonderful lot of 122 stamps (in 16 blocks), in this, the commoner of the last two perfs and showing the centre plate in both "stage D" and "stage E." Both centre and frame abound in flaws, re-entries and retouches all carefully noted. Fascinating matching blocks show the differences between the stages. (Stage D show the burele band, Stage E is without.) (Cat. over 50/- for normals.)

L5g—This is a scarce stamp in the last perf (14¼ x 13½), but this lot shows matching blocks of centre plate stages F and G to a total of 120 stamps in 14 blocks. (Cat. £6 for normals.) Stage G is particularly interesting as it shows all the late stage re-entries and the return of the burele band after its absence in stage F. Stalk flaw, re-entries, retouches and other flaws too numerous to detail here are all noted in Mr Mohr's selvedge notes and typed summary.

We offer this grand and certainly unique study of L5d to L5g (Cat. over £15 for normals), as it stands for the very reasonable and unrepeatable price of **£20**

301 **5d Swordfish**—Mr Mohr's own stamps and notes.

Another splendid study on the lines of the above 2½d. In this case the subject is the 5d Plate 2 (perf 13¼ x 13½) in its "pitted" and "late re-entry" stages. As the "pitted" stage itself followed an earlier series of re-entries, readers will guess how much Mr Mohr has uncovered. The study takes in the **whole of the plate** (12 blocks of 10 in each of the two stages), 240 stamps in all, face value £5, Cat. £9 for normals. Mr Mohr has again made profuse pencil notes on selvedges and his so far unpublished typed summary goes with the lot. Like the 2½d lot above, this is the sort of offer that comes once in a lifetime. He will be a fortunate collector who gets this lot at our price of **£10**

302 **6d Harvesting L9b Late Re-entries.**

The re-entering at a late stage of Plate 1 was a fact known to only one or two philatelists before Mr Mohr studied and reported it to the Newsletter. Today the re-entries are still seldom seen. We offer here Mr Mohr's selected pieces showing every worthwhile re-entry on the plate, each piece bearing his pencil notes. Sixty stamps in 7 blocks, catalogued 90/- for normals. There are at least 18 re-entries noted. This very fine and scarce lot **£7**

303 **3d Maori Girl—Rare Piece.**

We have a superb mini block of 16 (4 x 4) of L6b (Mult. wmk) in the late re-entry stage. It contains the fine and scarce late re-entries R7/5 and R7/6 (illust. C.P. Catalogue) and shows large and hitherto unplaced flaws on the girl's face R9/8. R7/7 has evidence of damage (during the re-entering). This fine and, in all probability, absolutely unique piece **£10/10/-**

304 **4d Mitre Peak. Single Watermark.**

(a) L7a. Block of 6 with three retouches to "MITRE" **20/-**
 (b) L7a. Block of 6 with Plate number (1) and three stamps having complete letter watermarks **20/-**

305 **4d Mitre Peak. Mult. Watermark.**

(a) L7b. Strip of 10 from the bottom of the sheet, showing both plate numbers (2-2B) and **with burele bands** on the selvedge. **Two** burele bands show, one from the frame-plate and one from the centre. This is new to us and of considerable interest. The strip **40/-**
 (b) L7b. As (a) but strip of 20, again with **two** burele bands. The strip **60/-**
 (c) L7b. Probably unique. A plate block of 4 (Plate 1) with **blurred centres**. This we think we recall seeing before in a used copy, but never in mint. It is not a smudged print, but a typical "blurred" centre such as is often associated with albino prints. An unexplained pressure line shows on the selvedge and may be of albino significance. The block **£7/10/-**

- (d) L7b. Block of 6 with three retouches (similar to Lot 304a) 15/-
 (e) L7c. Plate block of 4 of the issue perf 14 x 14½ **mint with inverted watermark**. We believe that this is the **only mint block of this invert in existence** and certainly the only plate block. This splendid rarity **£30**

2d CORONATION VARIETY

306 Among the most interesting of Coronation varieties were the corner blocks of the 2d with the sheet values changed from £1 to 10/-. We sold our original small supply at 10/- each, but they have proved much scarcer than seemed likely, and we have to pay high prices to renew our stocks. We think them excellent varieties and good buying at our new price 45/-

NOTES.

This is a surprising range, considering the precise methods now open to printers to ensure uniformity. Not that I mind, nor do our shade enthusiasts I am sure.

Perforations: These are 14 x 13½ (13.7 x 13.4) for the low values, 14 x 14½ (14 x 14.6) for the middle values and 13½ (13.3 x 13.3) for the highest. Two different machines of the same gauge are in use for the low values—being, in fact, the same two machines used for the Georges. Both are "double comb" heads. In the 1½d at least both machines have been used and the same probably applies to all values up to the 8d. The middle values are perforated by a single comb head. The short lines of pins are rather too long for the job and overlap the next strike of the head, giving a "line perf" effect at the centre of a block. The higher values are perforated by a double comb head working from the side.

Designs: I have already dealt with the lower value design (February Newsletter). I still think it one of the best balanced and proportioned—and the handsomest—head designs we have had. I would like to see more definition given to the front of the diadem (coronet?), but that is a small point. The middle design is not so happy. The portrait is not so pleasing nor is the proportioning so good. To allow the use of a half-length figure the size of the head has been made relatively small. Personally I consider a view of the Ribbon of the Garter poor compensation for the sacrifice of a larger portrait. Nevertheless, the design has dignity and a pleasing lack of unnecessary detail—though many might prefer to dispense with the ubiquitous kowhai. Incidentally, this is not our "national" flower—why has it ousted the manuka so much lately? Quite a few readers have praised the high value design, so I had better step lightly. It seems to appeal to most people. I would describe it as rather impressive with its large size and deep colours, but again I feel that if we are to have portraits let them be proper portraits, not half pictorials. The face in this case is woefully small, for no better reason than to make room for a jacket and a portion of horse. It is a pity the artist felt he had to reproduce the shadow on the Queen's brow. It has come up very heavily on the stamps. By and large it is a good set, with fine colours and compares very favourably with the George VI. Like the latter it could be still further improved by the use of a higher quality paper. In any case, whether we like it or not we have it now and on past experience are likely to get no change earlier than 1970! I wonder how many club members who answered the New Zealand Federation's questionnaire with a majority vote for "ten years between definitive issues" realised that they were restricting themselves to very few issues indeed in any normal collecting lifetime? I find it is only after one passes 40 years that one realises how few decades there are in our allotted span.

To C.P. Catalogue Users: I would refer all Catalogue users to my note "Important" on the front page of the February Newsletter. The reprint of the permanent pages has been made on satisfactory paper, but I have decided not to send them out **until the next distribution of revised pages**. This will save time and postage. The pages on the inferior paper will certainly last the year out, so no one will be the worse for this decision. Users can expect to receive in due course reprints, on stronger paper, of Permanent Pages M1-2, S9-10-11-12-13, T5-6-7-8.

ALL ORDERS TO
CAMPBELL PATERSON LTD.
 EPSOM, S.E.3, AUCKLAND.
 Phone 557-789.

Visitors are always welcome at our place of business, 82 Queenstown Rd., Auckland, S.E.3.