

# Campbell Paterson's NEWSLETTER

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FOR  
COLLECTORS OF

NEW ZEALAND STAMPS

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## TWO FOR THE PRICE OF ONE!

To New Zealand readers we are happy to announce the inception of a new scheme. With this month's issue you will find an air mail copy of our English counterpart publication:

### "Campbell Paterson's New Zealand Bulletin"

A glance at the volume number will show that the Bulletin is nearing the end of its fifth year of publication — No infant — Traditionally less specialised than the Newsletter the Bulletin is a publication with plenty to offer New Zealand readers in notes and advertising. Our claim to be world leaders in New Zealand Stamps is no idle boast!

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If you think it's a good idea then write to Woking now! They'll be glad to hear from you!

## NEW ZEALAND NOTES AND COMMENT

by Warwick Paterson

Modern Stamp Printing by Photogravure — 2

### The Varieties:

In this issue I start my notes on the varieties prevalent in photogravure and give descriptions and causes. The point must be made, I think, that although varieties like retouches, double perforations are common to stamps produced by other processes my notes refer only to photogravure and are not intended to be read with reference to any other process.

The subject breaks down conveniently into two sections, namely: **Transient Varieties** resulting from a temporary fault or mechanical failure of the printing machinery and which by definition will never be repeated exactly — although they may be seen again in similar forms; secondly **constant varieties** which reflect inherent faults or inequalities in the equipment in use — negatives, multi-positive plate, cylinder, and printing or perforating machinery, and which are of a recurring nature.

### Transient Varieties — commonly called "errors":

This group provides the most spectacular field for variety collection in photogravure. It is perhaps more interesting because a sheet of stamps with a large and obvious fault has to run the gauntlet first of skilled checkers in the printing works whose job it is to extract "printer's waste" and then further checking by the Custodian of Stamps before distribution in New Zealand. Moreover a clause in the Post Office Regulations forbids Post Office employees to sell faulty sheets. Hence for an error of any proportions to reach the Post Office counter, be sold and qualify thus as a collectable item is really quite a feat of evasion. When you come to think of it, it is surprising how much variety material does get out into circulation.

### Coloured Flaws and Errors:

(A) **Missing Colours:** These are the most impressive and rarest errors. They appear usually in the sheet as a missing colour band perhaps several stamps wide horizontally or vertically across the sheet. The stamps on the edge of this band may have partially missing colour. Examples are known where the area of miss-

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ing colour is less regular and well defined — for example the P.O.S.B. 4d stamps missing gold reported last month.

I have selected the explanations which seem in my judgment to be the most likely to apply. Missing colours have been a source of widespread conjecture and as yet it has been impossible to persuade the printers to give any comprehensive run down on this feature of their work.

Where stamps are printed "on the web" (i.e. continuous roll of paper) missing colours may be caused.

(a) By a release of cylinder pressure on the paper while the web is being re-aligned. In fast moving presses the web may become "out of register" with the cylinder — evidenced by "colour shifts" in multicolour stamps — and the machine may have to be stopped — a small section of the web passing through unprinted as the adjustment is made. A theory put forward by Mr E. C. Ehrman in the March 17th issue of "Stamp Collecting" (U.K.) in an article on Harrisons Halley Gravure Press, suggests that a stoppage may not even be necessary. Since modern presses are equipped with electronic scanning equipment such faults may well be corrected on the move. The slight release of pressure taking a fractional time — enough for a few rows to pass through unprinted. Missing colours in the current low value stamps are examples of this type.

(b) Colours printed so far out of register that a row is missed. The current 5d missing yellow on top row of the sheet is a fine example.

(c) The inadvertent application of cleaning fluid to the cylinder during the wiping of the Doctor Blade will cause a missing colour, the area being raggedly defined, possibly right across the sheet. The 1966 Xmas flaws mentioned in our November issue (Vol. 18, No. 4), "non-constant colour flaws" probably fall into this category.

In the case of stamps printed on a sheet fed press:

(a) It is likely that a sheet will appear occasionally with a colour completely omitted — this is a result of two sheets passing under one cylinder together.

The 2/- Parliamentary Conference missing red (Vol. 18, No. 8), probably belong to this category. Unfortunately no such entire sheet has been reported.

(b) Pre-printing paper folds occur and may unfold during the process resulting in a missing colour in the corner of the sheet possibly affecting several stamps (c.f. our report in Vol. 18, No. 3, Bell Bird Health).

(B) **Doctor Blade Flaws** appear as streaks of colour and missing colour combined across the sheet — or thin coloured lines. They may have a slight diagonal tendency as the blade operates with a lateral movement while the cylinder revolves. They are caused by dirt or damage to the blade as it cleans surplus ink from the non-printing (raised) surface of the cylinder.

(C) **Colour Shifts** in multi-colour stamps occur when the paper becomes out of alignment with the cylinder. They can be highly spectacular (c.f. 1/9 multi-colour with gross red colour shift "two top dressing planes in formation"). Some colour shifts are a result of expansion and variation in paper tension — this brought about by humidity or even the absorption of the printing ink itself. For example although all the colours may be in perfect register in the top corner of a sheet how often one finds that in the opposite corner the colours are noticeably out of register.

Both Doctor Blade flaws and Colour Shifts are of limited importance in the scheme of things as it appears to me. The likelihood of similar examples is great, although good items are eminently collectable. Missing colours fall into a different class and many short-lived issue examples are in the "only one or two known" class.

(D) **Perforation Varieties** usually take the form of double or triple perforations. The flow of printed sheets of stamps through the perforating machine is controlled by punch holes in the margins of the sheets. When the holes slip off the studs in the machine perforations grossly out of register result. Alternatively the flow of paper through the machine may be interrupted and two or three blows of the perforating head fall on the same position in the sheet producing partially or entirely doubled perforations. Good examples are the 1966 miniature sheets double and triple perms. (Vol. 18, No. 3). No double perforation of a chamber head has even been reported.

(E) **Paper Varieties** can be creases in the sheets or web and folds (in sheet fed printing, already mentioned). Paper creases can give quite a striking effect.

(F) "**Printed on the Gummed Side**" is evidenced by reversed water mark. The face of the stamp has a shiny appearance and the unprinted side is of course un-gummed. The 4d Parliamentary Conference is an example (Vol. 18, No. 1).

## 1898 PICTORIALS IN MINT BLOCKS

A few highly desirable items selected from stock — all are in mint blocks of four and fine!

351	(a)	E2a 1d Lake Taupo, Blue and yellow-brown .....	1/3
	(b)	E3a 1d White Terrace, Lake-red .....	27/6
	(c)	E4a 1½d Boer War, p. 11, Brown .....	90/-
		Chestnut .....	20/-
		Pale Chestnut .....	18/6
		Red Chestnut .....	37/6
		Set of 4 blocks (!) .....	£8 10 0
	(d)	E4b Ditto, p. 14, Pale Chestnut .....	13/6
	(e)	E5a 2d Pembroke Peak, Brown lake .....	14/-
		Rosy lake .....	14/-
	(f)	E6a Pembroke Peak (reduced size), p. 11, Dull violet .....	8/-
	(g)	E6b Ditto, p. 14, Purple .....	8/-
		Reddish purple .....	8/-
	(h)	E8b 2½d Lake Wakatipu — No WMK, p. 11, Blue .....	16/-
	(i)	E8c Ditto Watermarked, Blue .....	16/-
		Light Blue .....	19/6
	(j)	E9b 3d Huias, p. 11, Yellow-brown .....	12/-
	(k)	E9d Ditto, p. 14, Bistre-brown .....	14/-
		Bistre .....	14/-
		Pale Yellow Bistre .....	50/-
	(l)	E10c 3d Huias (reduced size), p. 14 x 15, Brown .....	24/-
		Yellow brown .....	29/-
	(m)	E11a 4d White Terrace, Dull rose .....	20/-
		Deep rose .....	20/-
		Bright rose .....	20/-
	(n)	E12c 4d Lake Taupo, p. 14, Deep blue and Deep brown .....	20/-
		Blue and yellow brown .....	10/-
		Deep bright blue and chestnut .....	20/-
	(o)	E14d 6d Red Kiwi, Lisbon Superfine paper .....	65/-
	(p)	E16b 8d War Canoe, p. 11, No. WMK, Prussian blue .....	33/-
	(q)	E17a 9d Pink Terrace, No WMK, London, Purple lake .....	36/-
	(r)	E1a, b, 1/- Kea and Kaka, p. 14 x 15, Orange-red .....	80/-
	(s)	E20a 2/- Milford Sound, No WMK, London, Grey green .....	90/-
	(t)	E21e 5/- Mt. Cook, p. 14, WMK sideways, Red, a magnificent block .....	£20

### RARITIES:

352	(a)	E14a 6d Green Kiwi, offset on back. Mint block of four — Lovely item! .....	£24
	(b)	E14c 6d Red Kiwi. Mint block of four imperf., vertically .. or Pairs .....	£30 £15

## Collection Lots

We've had a rash of collections to sell and rather than break them up we'd like to offer them to you as is. Plenty of interest here at good prices. Each has something to offer in its own way. These lots represent the specialised and the embryo collection, too.

- 380 (a) **A small collection of pigeon post stamps** comprising six items only — but what items!! They are: a huge block of 24 — the first four rows in the sheet of C.P. V.P.2 1/- "special post" green blue; Two mint singles of the same issue demonstrating the first (thick soft) paper and the second (thin hard) paper; the same issue a single used fragment with purple cancellation reading the "ORIGINAL"; a mint single C.P. V.P.4 "pigeongram" 1/- on pink paper and a single V.P. 4 used with Fifth Cancellation "the original." Complete (C.P. Catalogue, £177) .....
- £135
- (We'll break it if necessary — prices on request).
- 380 (b) **A fascinating lot of Penny Universals** — mounted on sheets, the collection has been the basis of a considerable amount of research. The stamps are, in the main, sorted and the sheets covered in prolific notes, sheet positions, etc. Masses and masses of re-entries and varieties. Many hundreds of stamps in all on 50 sheet and a number of envelopes. A thoroughly good buy at .....
- £40
- See it for yourself!

## COLLECTIONS (Continued)

- 380 (c) **Another interesting little lot of Universals**, several hundred this time, mounted on sheets and sorted per S.G. Also shades, a few re-entries and inverted watermarks. Also included a block of C.P. G.5e mixed perfs.; experimental slot machine stamp GS4a, Reserve plate "Parker" 'machine — Good buy — plenty of interest ..... **£17/10/0**
- 380 (d) A small collection of Mint Q.E. II shilling value plate varieties (positional blocks) on leaves. A number of matching pieces showing earlier and late states—good basic-face **£20**. Good at ..... **£35**

## "NOTES" (Continued)

The previous descriptions cover the chief classes of transient flaws. Such aberrations as coloured blobs, dry prints and foreign matter on the cylinder can produce strange effects. I think though that a collector must use his discretion before attributing rarity and high value to these — they are not uncommon (to the shame of our modern day printers) and are, on the whole, of limited significance, although quite collectable of course.

The duration of an issue is another contributing factor to the rarity of a variety. Naturally a missing colour in a short-lived commemorative or Health is likely to be more rare than the same variety in the definitive series.

"Photogravure-3" continues next month with constant flaws—characteristics and causes.

## Observations: Innovations

I intend to put down a few notes and reflections about the exhibition at Whakatane in next month's number. Difficulty is that as I write the event is still a week or two away!

### The New Chalky Paper Definitives, 1d, 3d, 6d:

A number of people requested pointers as to the re-appearance of the constant varieties which they secured on unsurfaced paper some years ago, the idea being to match up the same varieties on the chalky paper. This is a good idea and I attempt a few suggestions arising out of a general inspection of the sheets — these are then all naked-eye material enhanced by chalk surfacing!

#### 1d Chalk Surfaced:

The cylinders 1111 continue in use and good items are:

(a) **Row 20/1**—Leg on the N of New (flaw) — plate block or corner block of 4 old and new paper.

(b) **Row 10/9** — Dark area under RA of KARAKA (re-touching) selvedge block of 8 including selvedge marking old and new paper.

(c) **Row 12/3** — Dark area to right of 1D (retouching) selvedge block of 9 (includes selvedge marking) old and new paper.

(d) **Row 20, Nos. 1, 2 and 3** — Heavy retouching to leaves (green cylinder) this appears to be new work dating from the chalky issue and less marked examples are available from other parts of the sheet — plate block new paper, and old paper, the latter showing no retouching.

#### 3d Chalk Surfaced:

The new cylinder numbers are in use — 3337 and these appear on unsurfaced paper as well.

**Row 4/6**—Re-touch to white flaw between top two stalks (flaw and re-touch do exist on unsurfaced paper—the flaw is the scarcer). A set of three corner blocks of twenty-four will include unsurfaced paper—flaw and re-touch and chalky paper re-touch.

#### 6d Chalk Surfaced:

The original cylinders 111 are in use.

**Row 8/7:** Retouching around PIK of PIKIARERO. This is a striking variety and a pair of positional selvedge blocks of 18 (including selvedge marking) from old and chalky paper would be very spectacular.

**Chambon and Double-comb Perforations** appear in all these values and good examples are to be found in the 1d and 3d values. Strangely the quality of the perforations in the 6d is very good and I have seen very few out-of-register examples in the chalky paper, vertical blocks of 6 (chambons) and 8 (two wide) double combs.