

Campbell Patersons for collectors of **NEWSLETTER** New Zealand Stamps

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TO OUR FRIENDS -

WE WISH A HAPPY CHRISTMAS SEASON AND A PROSPEROUS NEW YEAR

MAY YOUR PHILATELIC PLEASURES BE MANY

FROM

THE MANAGER AND STAFF

CAMPBELL PATERSON LIMITED



NEW ZEALAND NOTES AND COMMENT

- by Warwick Paterson

MODERN N.Z. STAMP DESIGN - HOW IS THE PATIENT?

Alive, well and progressing favourably I think, looking back over the year's new issues and those yet to come. Thanks largely to the ministrations of Mark Cleverley and the other designers of the 1970 Definitives and aided by that select team of experts who chose the final designs for the new set of Pictorials. Mr. Cleverley and those like him who would be brave innovators seem to me to embody much of the hopes for the future of N.Z. Stamps and the hobby at large. Naturally, they run the course that all prophets do in their own land, that they may be misunderstood or misinterpreted - at worst the quantity of new issues is giving them plenty of scope to try their ideas out! Reaction to my criticism in last month's Newsletter of Mr. Cleverley's new 10c Christmas Design (the Roman Catholic Church Tower at Sockburn) was mixed, and varied from full agreement to complete disagreement.



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Mr. Cleverley himself explained to me that his idea was not to convey an architecturally accurate representation of the tower; rather, he wanted to get over an impression of a Summer Christmas, a combination of warmth and colour and one contrasting completely with the familiar Northern images of snow and winter. It was unfortunate that his original colour selection of a dark brown ("Cassels Earth") was not carried out for the tower. Pat Guymmer of Wellington felt compelled to write and record her praise for what she believes "bold and inspiring artwork". She went on "The contemporary design, contrasting with those of the traditional "Old Master" and stained glass window, to me imaginatively symbolises Christianity today and the hope it brings to mankind - which is illustrated by the stark simplicity of the Church Steeple on the bright orange sun of "hope". True, it is a shame that the silver background reflects at certain angles, making the thin inscriptions unreadable, but this symbolic design has captured a vitality that most of New Zealand's dull symbolic stamps have lacked in the past." Other readers, I should note, wrote to me in less complimentary terms about this design. Why should we be dogmatic about it, either way? Mr. Cleverley has introduced a strong new factor into stamp design - whether we like his every design or not we should all hope that he continues to do just that.

1970 HEALTHS 2c PLUS 1c (Girls)

Back in the news again! While examining several sheets of this stamp for outstanding shades in Auckland last month I came across one of those big finds that collectors romance about; I noticed a sheet with distinct doubling of the impression in the magenta colour in the bottom margin of the stamps - a "double impression" if you like, about 3mm below the main print and distinct enough to be readable. This doubling shows also in the upper part of the design as a ghostly shadow of "1970" and slightly below. Explanation? I believe that this is another example of a "blanket" impression as described in October's Newsletter. With two examples now we may find that this type of defect is associated with the Delacryl process only; of this particular example I found six sheets - however, only the first two or three produced what I would describe as really clear double impressions - undoubtedly a real rarity and one well worth representing.

2c TUSSOCK BUTTERFLY

Jim Shaw of Auckland showed me an inverted watermark in this issue - he found a total of four sheets affected. With a long way to run yet in the issue more may appear but at this stage this will be a sought-after variety.

10c TIMBER STAMPS (Second design)

I have seen one full coil strip of ten stamps with completely missing green colour - the coil pairs at each end had been preserved and will make magnificent and very rare collectors' items. This was one of the more striking missing colours I have seen - and with ten copies only known? - well, your guess as to price is as good as mine. The stand of trees at left looked very wintry!!

3c 1970 CHRISTMAS STAMP - Church Window

From Lower Hutt came feverish reports of the discovery of stamps with olive green colour completely omitted. I underline olive green as the other greens in the stamp appear to be a result of the combination of blue and yellow and other colours in the design. My theory here is that the olive green plate is used to print the lettering in the tablet at the top of the design only (solid print) and that the other plates are used to print the half tones in the body of the design. This olive plate may be printed as a later and totally separate process, omission of which would result in the "no olive green". As far as I can ascertain the total known supply of this variety must be about thirty copies as less than half a sheet was bought over the counter at Lower Hutt by the discoverer. This leaves out of consideration the possibility that, the sheets being printed in tandem, another sheet and a half in total actually do exist and may turn up in other Post Offices or in used copies on mail - anywhere - so my advice is "keep looking" wherever you are.

18c WOOLMARK

I have seen a sheet with a striking contrast in shades between either side of the sheet. Top left corner was the deep reddish shade - bottom right the lighter brownish shade.

Scarcity Predictions

Good thinking evident in the Hutt Valley Philatelic Society Newsletter points out that with postage increases due this month $\frac{1}{2}$ c, 2 $\frac{1}{2}$ c and 7 $\frac{1}{2}$ c stamps will have little or no regular use or purpose. This is likely to make them scarce and fast risers in value - particularly fine used.

NEW STAFF MEMBER

To our growing Auckland staff we welcome Ron Thiel who has come to join us from Canada. Ron's favourite pastime seems to us to be an all-consuming interest in G.B. Queen Elizabeth Definitives. For Campbell Paterson Ltd. customers he will be helping to supply the finest service in N.Z. stamps available anywhere.

GEORGE V "½d BLACK" WAR STAMP

Recently, came into our possession a copy of a ½d Black George V surface printed stamp over-printed "war stamp" with two stars exactly as the ½d green war stamp is over-printed. C.P., to whom the item was submitted for opinion, has sent this interesting discussion of the available facts.

He writes: "This ½d War Stamp "Proof" is indeed a puzzler. Not only does it appear to be unique as a proof of the War Stamp but even as a black proof of the ½d George it is unique inasmuch as there is no record of the black proofs of this stamp ever having appeared perforated.

"We have to consider several factors but the first must undoubtedly be whether this can possibly be a colour changeling. I have seen the green of this stamp change to much darker shades by exposure to Rotorua air (and that sort of influence) but I have never seen a green go as uniformly black as is this stamp. Nevertheless it is vaguely possible that it could be a changeling.

"If it is decided that indeed it is a black proof which has been used to test the black War Stamp overprint then we are faced with a considerable mystery. Why should anyone use a black proof for testing a black overprint? On the other hand, there are some interesting features, connected with the dates of issue of the various stamps concerned, which are worth considering:-

1. If we look up the issue date of the War Stamp we see that it occurred after the first issue of the ½d green on De La Rue paper and also of course after the issue of the 1½d Recess printed stamp. The point to realise here is that at the time the Universal postage was 1d and the War tax was in fact nothing more than the raising of the Postal Rate to a 1½d where before it had been 1d. There was really no reason at all for the issue of a special ½d War Tax Stamp for its use was not obligatory nor did it last very long. The public simply got into the habit of using the 1½d stamp instead of the old 1d. (As a sort of sideline, this raises the question of why the set had a 1½d stamp included in it right from the beginning. It is possible that the war having already started when the set first appeared in 1915, it was anticipated that a rise might be necessary but since the orders for the set had undoubtedly been placed much earlier this is a doubtful proposition. We must take it then that the existence of a 1½d stamp in the set at all, in 1915, is something of a mystery. There had been none of this value in the Edwards preceding set although I rather think the 1½d Boer War was still current. All this, however, is more or less by the way.) The point I am trying to make here is that at the time that the printer was setting his type for the War Stamp overprint there was not in existence a 1½d black stamp nor any proofs of the 1½d black. There was a ½d green stamp in existence which could be overprinted but is it not possible that originally the idea had been to entail the overprinting of the 1½d recess printed stamp? If this latter is a possibility then we are faced with the fact that the printer would immediately jump to the obvious point that a black overprint on a black or grey stamp is not satisfactory. This might lead him to try out his hand at putting a black overprint on a black stamp and to do this he might well choose a sheet of ½d black proofs which might be lying around.
2. The obvious result of an experiment of a black overprint on a black stamp would be that it would be clearly shown to be useless and that attempt would be abandoned. At this point no doubt the ½d green stamp was chosen to be the stamp to be overprinted.

"All this is, of course, conjecture and maybe so much rubbish but it is an attempt to answer the apparently unanswerable question of why anyone should try out a black overprint on a black stamp.

"This whole conjecturing is, of course, dependent on its being agreed by all that the stamp in question is in fact a black proof which has been used for overprint testing and has been perforated. If it is a colour changeling (which seems almost impossible viewed under a glass) then the whole thing is a considerable mystery. What is not a mystery is that on two counts this item apparently is unique."

* PHILLYMPIA AWARDS

The following New Zealanders gained awards in London recently at the International Philatelic Exhibition:-

<u>M.C. Stanley:</u>	Large Gold (class of honour). (Chalon Heads)
<u>R.S. Craddock:</u>	Bronze - (Basutoland decimals).
<u>A.R. Burge:</u>	Bronze - (Cook Islands).
<u>John J. Bishop:</u>	Silver - (Early N.Z. Covers).
<u>M.G. Tomblinson:</u>	Silver - (1d Universals).
<u>G.J. Elliott:</u>	Large Silver - (Chalon Heads).
	Vermeil medal - (Philatelic Terms).
<u>Campbell Paterson Ltd:</u>	Silver - (C.P. Specialised Loose-Leaf N.Z. Catalogue).

SOME FULL FACE RARITIES - CHEAP

The prices have been adjusted for various faults - however, they really look good! We indicate catalogue prices in brackets.

RICHARDSON PRINTS

58 (a)	<u>S.G.5</u> 2d blue - on blue paper - four margins, marking over face, attractive (\$70).	-	-	-	\$40.00
(b)	<u>S.G.9</u> on white paper - pale blue. A magnificent four margined pair touching one point - (\$40).	-	-	-	\$65.00
(c)	<u>S.G.9</u> Ditto - A fine four margined single - (\$40)	-	-	-	\$30.00
(d)	<u>S.G.10</u> Ditto blue - a glorious looking pair with faults - (\$40)	-	-	-	\$10.00
(e)	<u>S.G.10</u> Ditto - a perfect single - absolutely lovely - (\$40)	-	-	-	\$35.00
(f)	<u>S.G.13</u> 6d Brown - White paper four margins minor stains - (\$50)	-	-	-	\$25.00
(g)	<u>S.G.15</u> Ditto - Chestnut THE RARITY colour - fiery! 3½ margins light mark - given away - (\$130)	-	-	-	\$20.00
(h)	<u>S.G.16</u> 1/- Pale Green - Not a bad item at all - (\$200)	-	-	-	\$15.00

DAVIES PRINTS - IMPERF.

59 (a)	<u>S.G.36</u> 2d deep blue unused - minor thins - four margins wonderful looker - (\$35)	-	-	-	\$ 5.00
(b)	<u>S.G.36</u> Ditto used - minor tear - appearance wow! (\$12)	-	-	-	\$ 2.00
(c)	<u>S.G.37</u> Ditto - Slate blue thin etc. but value at(\$60)	-	-	-	\$ 7.50
(d)	<u>S.G.38</u> Ditto - blue - good - (\$10)	-	-	-	\$ 5.00
(e)	<u>S.G.39</u> Ditto pale blue - V little plate wear - defects but! (\$10)	-	-	-	\$ 2.00
(f)	<u>S.G.117a</u> 3d lilac - accidental imperf. - one huge margin to adjoining stamp - (\$20)	-	-	-	\$ 2.50
(g)	<u>S.G.41</u> 6d Black Brown - four margins lovely - (\$24)	-	-	-	\$20.00
(h)	<u>S.G.41</u> Ditto - close cut marking light - (\$24)	-	-	-	\$15.00
(i)	<u>S.G.41</u> Ditto - corner defect - appearance good - (\$24)	-	-	-	\$ 2.50
(j)	<u>S.G.43</u> Ditto - red brown heavy mark - 3 margins - (\$20)	-	-	-	\$ 2.00
(k)	<u>S.G.44</u> 1/- - Bluish green defects but a bright example of the scarce shade - (\$50)	-	-	-	\$ 5.00
(l)	<u>S.G.38</u> 2d blue - a superb 4 x m pair	-	-	-	\$30.00

PELURE PAPER

60 (a)	<u>S.G.86</u> 1/- - Deep yellow green 3 margins - marking light - (\$150)	-	-	-	\$20.00
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N.Z. WATERMARK

61 (a)	<u>S.G.97</u> 1d - Carmine - vermilion four - margins - crease and thin but a great rarity - attractive - (\$100)	-	-	-	\$15.00
(b)	<u>S.G.107</u> 2d perf. 12½ pale blue unused (pin hole) (\$12)	-	-	-	\$ 1.50
(c)	<u>S.G.108</u> 6d p 12½ red brown fine used - (\$6)	-	-	-	\$ 5.00
(d)	<u>S.G.100</u> 1/- - yellow green 4 margins superb (\$120)	-	-	-	\$50.00

PERFORATED 12½

62 (a)	<u>S.G.135</u> 6d blue - attractive pair used - (\$10)	-	-	-	\$ 7.50
(b)	<u>S.G.125</u> 1/- - yellow green fine pair - (\$20)	-	-	-	\$20.00
(c)	<u>S.G.125</u> 1/- Ditto - pale yellow green pair used fine(\$20)	-	-	-	\$22.00
(d)	<u>S.G.125</u> 1/- Ditto - "Temuka Star" post mark - fine (\$10)	-	-	-	\$15.00

WONDERFUL XMAS GIFT SETS - NOT-SO-FINE CONDITION

70 (a)	Superb-looking material, all of it. Each set contains a mass of colourful commemoratives, Healths, Edwards, George V, George VI, officials, 1st and 2nd Sidefaces, 1898, 1935, 1960, 1967 and 1970 Pictorials, Postage Dues, Life Insurance stamps, Airs, Xmas, fiscals - literally everything under the sun in N.Z. Stamps. Each set will provide the essential nucleus of a fine N.Z. simplified collection. At least 2 perforated Full Face Queens, 40 different commemoratives, including earlies, 5 different sidefaces, 10 different Geo V, 10 different Geo VI, 5 different Healths, 13 different 1898 Pictorials including high value 2 Air stamps and a selection of other items from the issues specified above. A magnificent selection, blaze of colour and variety at - - \$ 3.00 (Value absolutely guaranteed).	-	-	-	\$ 3.00
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SCINTILLATING SELECTION OF MODERN VARIETY MATERIAL - USED

Chosen from the whole range of modern variations over the last few years as material of outstanding merit - the type of items that lift a collection right out of the humdrum class into the admired specialist category - and cheaply withal! ABSOLUTELY SUPERB!

CHRISTMAS ISSUES

Quality out of this world - what better time of year to boost up your Xmas showing.

52 (a)	<u>1961 "ADORATION"</u> - at Row 4/1. Well dressed chaps these - one is wearing an emerald earring - Don't believe us? Find out for (fine used)		
		- - -	50c
(b)	<u>Ditto</u> - at Row 4/4. A rather rickety stable at left has a defective gable. We guess publicans haven't changed in 2000 years	- - -	35c
(c)	<u>Ditto</u> - at 12/2. A mysterious aura of light bathes the head of one of the magi	- - -	30c
(d)	<u>Ditto</u> - at 3/8. The archway at left background is in need of repair - a retouch	- - -	30c
(e)	<u>Ditto</u> - The rare watermark inverted - easily seen this example and guaranteed (of course!)	- - -	\$10.00
(f)	<u>1962 Xmas</u> - "Madonna" - A large flaw in the shawl - this, one of the finest of New Zealand stamps. Row 7/1 fine	- - -	\$ 1.25
(g)	<u>1963 XMAS</u> - "Family". You didn't know that nosebags first were introduced in A.D.1, did you - here's visible proof at Row 3/8.		75c
(h)	<u>Ditto</u> - at Row 3/4. The young lad at the left is holding a defective crook - Joseph looks on disapprovingly.	- - -	50c
(i)	<u>Ditto</u> - a series of fine contrasting shades - striking	- - -	\$ 1.50
(j)	<u>1969 Xmas</u> - "Nativity". Defective lettering in "Christmas" - extra line in C. Watermarked paper	- - -	40c
	Unwatermarked paper	- - -	50c

COMMEMORATIVES

Some of the famous items here - read on - you'd better know about them.

53 (a)	<u>S.78. 3d Hawkes Bay Cent.</u> - A yacht was entering the cove at lower right and shows up as a white blob above the second A of Zealand. (Flaw) nice, at	- - -	75c
(b)	<u>S82. 3d Marlborough Cent.</u> - A strange mutation provided the beast at left with an extra horn - <i>see and believe</i> . Flaw Row 17/5	- - -	75c
(c)	<u>S98. The Fabulous 3d Telegraph</u> - at Row 11/2. Painful looking flaw on back of hand.	- - -	40c
(d)	<u>Ditto</u> - Row 14/1. Scratched keyboard. (Flaw)	- - -	45c
(e)	<u>Ditto</u> - Row 15/4. Sinister cloud of gas hovers over 1st A of Zealand. (Retouch)	- - -	45c
(f)	<u>Ditto</u> - Row 20/3. <i>Thank goodness! it's going the other way</i> disappears over the horizon at R20/3 (Retouch).	- - -	45c
(g)	<u>3d Road Safety</u> - R3/2 - Some pretty odd punctuation here - apostrophe between "New" and "Zealand" (large flaw).	- - -	75c
(h)	<u>Ditto</u> - R5/8. Our safety-conscious driver had been doing some roadside repairs and has an oily wrist (large flaw).	- - -	60c
(i)	<u>5d ANZAC Pink Poppy</u> - Unusual	- - -	30c
(j)	<u>Ditto</u> - Row 2/4. Retouch to right of poppy - good	- - -	70c
(k)	<u>4c Royal Society</u> - The rare inverted watermark fine used	- - -	\$ 5.00
(l)	<u>3c Law Society</u> - Row 10/6 - the unusual "pale sky"	- - -	15c
(m)	<u>Ditto</u> - A bat caught in mid-flight between the 3 and the tower (prominent flaw)	- - -	45c
(n)	<u>3c Otago University</u> - Possibly a student prank - a smoking chimney appeared at one stage over the roof at the left (progressive flaw)	- - -	75c
(o)	<u>Ditto</u> - A black spot on the "R" of "university" (constant flaw)	- - -	40c
(p)	<u>Ditto</u> - Black dots around "E" of "university"	- - -	35c
(q)	<u>Ditto</u> - Constant yellow and blue spots in left hand frame (constant flaws in this stamp both colours)	- - -	45c
(r)	<u>Ditto</u> - Blue lettering in New Zealand and yellow ditto - two stamps show two different colour shifts - spectacular	- - -	45c

HEALTHS

CHANCE IN A THOUSAND!

54 (a)	1964 Korora 3d and 1d Row 8/5 - a prominent retouch under "S" of "POSTAGE", good	- - -	75c
(b)	Ditto - Row 9/2. A similar retouch over "P" of "POSTAGE"	- - -	75c
(c)	1963 3d & 1d Prince Andrew - Row 3/5 flaw, partially removed	- - -	\$ 1.25
(d)	1969 2½c & 1c Cricket. Position unknown - a prominent white "cricket ball" flaw	- - -	30c

1960 PICTORIALS

55 (a)	½d Manuka - Row 7/8. Another touching item - the "tear drop" from the fraction bar	- - -	15c
(b)	Ditto - Row 1/4. Malformed D of ½d.	- - -	10c
(c)	1d Karaka - Row 20/1. A well known one - flaw on the "N" of "NEW"	- - -	15c
(d)	3d Kowhai - A yellow flaw extends into the right hand margin - no, we don't know its position in the sheet.	- - -	15c
(e)	Ditto - Another item new to us - but good - "peeling bark" on central stem, really very naked eye.	- - -	15c
(f)	4d Puarangi. An old friend of all N.Z. Collectors, this stamp. Here are some of the classic flaws - get them now or you may search in vain later. Row 18/3 the large "blob on the petal flaw" which created such a stir.	- - -	40c
(g)	Ditto - Row 6/4. Flaw on leg of 4.	- - -	35c
(h)	Ditto - Row 9/9. Flaw on D. - this is the one seen retouched on the chalky paper. Our example - an original state on ordinary paper.	- - -	40c
(i)	1d Karaka (again) - Large retouch above D of Zealand	- - -	15c
(j)	2d Kaka Beak - Row 16/11. "Spur on the 2"	- - -	30c
(k)	Ditto - The Daddy of the flaws, "ZF" in "Zealand" and an item all N.Z. collections should represent - (Catalogued at \$12, this is a fine opportunity)	- - -	\$ 5.00
(l)	5d Mountain Daisy - Row 7/3. A green beetle caught in the act of crawling up the leaf (flaw)	- - -	25c
(m)	Ditto - Row 9/5. Massive retouch below the 5 of 5D.	- - -	50c
(n)	Ditto - Row 13/11. Large retouch below "AT" of "MATUA"	- - -	40c
(o)	1/- Timber Industry. The rare "flaw on log", a superb, visible example.	- - -	50c
(p)	Ditto - Set of four fine stamps showing upwards, downwards and sideways left and right colour shifts double chimneys, extra story on building and "New Zealand" on frame line - spectacular set (4)	- - -	50c

1967 PICTORIALS

Now being progressively withdrawn this is your chance, take it, it may turn out to be your last.

56 (a)	½c Manuka - Row 15/2. Retouch over C of ½c	- - -	15c
(b)	2c Kaka Beak. White flaw under right hand flowers. Row 18/3	- - -	20c
(c)	2½c Kowhai - Row 2/3. A blow from a heavy blunt instrument? Your guess is as good as our's - anyway, there's a sizable dent in the top margin	- - -	30c
(d)	Ditto - Row 6/8. A white gnat has just leaped off the top stalk (flaw).	- - -	20c
(e)	Ditto - Row 8/5. A moth gnaws its way slowly up a kowhai blossom.	- - -	45c
(f)	Ditto - Row 10/6. A large serif to the (large) 2 - doubtless a spectacular slip of the pen.	- - -	35c
(g)	Ditto - Row 12/7. Two retouches (large) amid top stalks	- - -	25c
(h)	Ditto - Row 14/9. A remarkable set of 2 stamps. An apostrophe flaw over the D of Zealand was retouched - here possible for the last time we present both states in beautiful used - flaw and retouch (2)	- - -	95c
(i)	Ditto - Row 1/10. A "grub on the stalk"	- - -	45c
(j)	Ditto - Row 18/7. A flaw on the N of Zealand (top left leg)	- - -	40c
(k)	Ditto - Row 20/4. Flaw on the top of 2nd A of Zealand	- - -	40c
(l)	Ditto - Position unknown. Flaw on top of the Z	- - -	15c
(m)	Ditto - Row 18/7. Large retouch behind E of New	- - -	35c
(n)	3c Puarangi. Flaw state R3/7 over P of Puarangi	- - -	30c
(o)	Ditto - Row 13/1. Large flaw on the Z	- - -	40c
(p)	Ditto - Row 13/9. Massive retouch right hand margin above D.	- - -	35c

continued opposite page

1d UNIVERSALS - Fine Used

Your chance to secure a reference set of chosen copies of each of the eleven major types in this issue. Each set contains:-

1. London print - clear and distinct with small neat perforations - these Londons were perhaps the best printings of the set.
 2. Waterlow - (Pirie) thick paper. With their vertical mesh and double lined N.Z. and star watermark - the colours were full and distinctive.
 3. Basted Mills - mesh and watermark ditto but stamps on a thin curiously coarse-looking paper compared with waterlows.
 4. Cowan - paper - no watermark, horizontal mesh - a strong characteristic mesh - look from the back.
 5. Local Plates - they wore badly during use and we include a little worn and a very worn copy - no "4 o'clock" flaw - good specialist stuff, this.
 6. Reserve Plate - fully coloured prints - still no "four o'clock" flaw - these prints have a pleasing even-coloured look.
 7. Booklet plate - apart from the imperf. margin(s) usually seen these stamps have the strong redrawn pearl at top left and the "4 o'clock" flaw.
 8. Dot plate - again the plates wore and we enclose worn and unworn examples - "4 o'clock" flaw.
 9. Waterlow Plates - strong redrawn pearls at left top, and left and right centre - "4 o'clock" flaw.
 10. Royle plates - "spur" ornament at left clear cut. "4 o'clock" flaw. Deep rich colours - incomplete pearl top left.
 11. SURFACE printed plate - appearance of the 1d Dominion - one of the late variations which make such a set so philatelically instructive.
- The 13 lovely copies - - - \$ 2.00

1967 PICTORIAL FLAWS - USED (continued)

FULL FACES

- 57 (a) Lovely set of perforated Full Faces. Short only of the 4d Rose. Condition beautiful - markings light - very beautiful stamps and in view of price rises now in the wind, ridiculous at - - \$53.00
(1d red, 1d brown p 10 x 12½, 2d blue, 2d orange, 3d lilac, 4d yellow, 6d brown, 6d red brown, 6d blue, 1/- green).

ADVANCED POSTAL HISTORY BY Kenneth Rowe (Continued)

- (q) Ditto - Row 14/3. White flaw over "3" - - - 40c
 (r) Ditto - Row 15/8. The memorable "gnome's head" - - - 50c
 (s) Ditto. Small flaw top right corner above flowers - - - 25c
 (t) Ditto. Retouch right hand margin - - - 20c
 (u) Ditto. Large white spot below R of Puarangi - - - 25c
 (v) Ditto. Retouch over D of Zealand - - - 20c
 (w) Ditto. Retouched plate scratch under 3c - - - 30c
 (x) Ditto. Never-before-seen and rare retouch to right of top flower 35c
 (y) 4c Mountain Daisy. Large retouch Row 8/8 between 4c and flower 50c
 (z) 5c Pikiarero. Large retouch over P - - - 50c
 (z1) 6c Koromika - Row 1/14. Green crescent left hand leaf - - - 45c
 (z2) 7c Rata - Row 9/1 white flaw on stem. - - - 45c
 (z3) 8c Flag - Row 12/1. Retouch on Z - - - 75c
 (z4) 10c Timber Stacked - Row 1/4. Odd frame line flaw beside D of Zealand - constant and good - - - 75c
 (z5) 18c Wool. Red spot flaw on hillside (constant) - - - 85c

PRINTING INK.

When the Penny Black was introduced in May 1840 the ingredients of the cancelling ink were specified as being "1 In of Printers Red Ink, 1 pint Linseed Oil, Half-pint of the droppings of Sweet Oil, to be well mixed."

The requirements of a good quality printer's ink are identical with those of an ink required for applying handstamped markings or cancellations to letters. Printer's ink was in use throughout the postal history period for this purpose. Sometimes the formula was specified but more often it was prepared by each post office to a local formula. This is reflected in the many different colours and shades that abound in the handstruck markings of the 18th. and 19th. Centuries. It was not until 1754 that printing ink was manufactured for commercial sale. Prior to that, and in fact well into the mid-nineteenth Century, most printers compounded their own formula. Black inks were prepared from finely divided carbon and are permanent.

Most bleaching processes will have no effect on cancellations in this colour. Coloured cancellations should be regarded as fugitive in all cases.

Typewriting

Writing machines were designed and patented as early as 1714 but the designs were crude and production facilities non-existent. The first practical typewriter was patented in 1867 by Christopher Sholes and Carlos Glidden. Their rights were sold to E. Remington & Sons who produced Model 1 in 1876 which printed in upper case letters only. This was replaced in 1878 by Model 2 which incorporated a shift key for both upper and lower case letters.

The ink used in both ribbon and pad type machines was at first a strong solution of methyl violet or methylene blue in a spirit and glycerine carrier. Black typing ink is usually a carbon based type of printer's ink. It was found that many of the early dyestuff inks were very fugitive.

Pencil Markings.

Prior to the 16th. Century artists used a metallic gold, silver and lead points to sketch on a prepared ground and because of the similarity of marks the early graphite (plumbago) pencils were misnamed "lead pencils". The first literary reference to "pencils" occurs in 1565 and because the famous Borrowdale Mine in Cumberland, England also came into production during this period it is assumed that graphite pencils date from this time. The first pencils were made of almost pure graphite and as a consequence were very soft. The graphite sticks were either held in metal holders or encased in wood. In 1795 it was discovered that when graphite was compounded with fine clay and fired a much harder and longer lasting product was obtained. This method has remained standard up to the present day. Copying ink (sometimes mistakenly called indelible) pencils consist of a graphite and/or Kaolin base impregnated with an aniline dye such as methyl violet. First patented in 1874 they provided a method of obtaining copies of pencil writing in the same manner as the special copying inks.

The Fading of Writing Ink.

There are three main factors which influence the permanence of writing ink:

- A. Acidity of the paper
- B. Atmospheric influences
- C. Storage contacts.

A high degree of acidity in a paper will eventually cause non-carbon inks to fade or even vanish. The atmospheric influences of light and air will hasten this process particularly in industrial areas. Similarly storage in contact with acidic surfaces or even other different types of paper in a file may affect the ink or the paper or both. The sulphuric acid present in some ink formulae has during the years eaten holes in the paper and most iron-gall inks will migrate to adjacent sheets. It is advisable if your collection contains items showing these phenomena to replace them with similar but less deteriorated examples if this is possible.

Repair of Damaged Documents.

If we are to ensure that the postal historians of the future will have something to collect the repair of damaged covers is not only ethical but essential in many cases.

It can be considered restoration to original condition from the damage of previous ill usage. It will also be apparent from my comments on paper damaging agents that more and more of this type of salvage work will need to be done by the individual postal historian. There must, of course, be no "improvement" of markings or other embellishment but refolding to hide worn edges, repair and reinforcement of tears and weak spots and removal of accumulated grime is quite permissible. We must never lose sight of the fact that ours is a visual hobby and an offense to the eye is an offense to the hobby.

PART III: USEFUL FORMULAE.

Collectors may find some of the formulae in Part III useful but none should be used unless absolutely essential to the preservation of the item and in all cases the effect should first be tested on an unimportant section of the piece.

Wherever possible a torn letter should be repaired with paper of identical characteristics and if possible with material taken from another part of the same sheet. The paste used for this repair is specified in the formula and this or a solution of cellulose acetate should be the only adhesives used. Never use gum arabic, stationers paste, gummed paper or adhesive tapes of any kind. Methods requiring the immersion of the item in a solution should be avoided, if at all possible, as they require expert handling.

The use of Chloramine-T is to be preferred if a bleach is necessary as this product leaves no damaging chemicals behind and has a minimum of fibre damage. When dealing with the damage caused by plastic adhesive tape it is advisable to remove any remaining adhesive with an Acetone bath before attempting to bleach out the stain.

CAMPBELL PATERSON TO TOUR NEW ZEALAND NEXT YEAR

Further to our announcement last month we are now in a position to publish an itinerary for Mr. and Mrs. Campbell Paterson's tour of N.Z. next year. As founder of our firm and managing director C.P. is known to many throughout N.Z. and we are anxious that any who would like to meet him again - or for the first time - should have the chance to do so. In publishing this itinerary we trust that philatelic societies will not hesitate to contact us as he will be available on the stated dates to give addresses - interested societies should contact us immediately so that we may make the necessary arrangements.

A list of meetings which have been arranged will be published at a later date. Those wishing to contact him personally, and we are anxious that none should hesitate, should contact him on the days indicated at his hotels in the various centres.

Sunday 15th MARCH to Wednesday 18th MARCH	<u>WELLINGTON</u>	Royal Oak Hotel
Thurs. 20th MARCH	<u>WANGANUI</u>	Avenue Hotel
Thurs. 27th MARCH to Thursday 10th APRIL	<u>AUCKLAND</u>	Earle Court Motel
Saturday 12 APRIL and Sunday 13th APRIL	<u>DUNEDIN</u>	Cherry Court Lodge
Tuesday 19 APRIL	<u>OAMARU</u>	Haeremai Hotel

N.B. Societies in other centres who wish to arrange for an address by Mr. Paterson should contact us now so that, where possible, such arrangements may be made.

CAMPBELL PATERSON LTD
P. O. BOX 5555,
AUCKLAND, 1.