

CAMPBELL PATERSON'S NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

This Newsletter gives valuable information. Retain for reference purposes.

Vol. 3 No. 10—May 1952.

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POSTAGE EXTRA ON ORDERS UNDER 10/-

N.Z. NOTES and COMMENT

(By Campbell Paterson)

No April Supplement

Owing to the general disorganisation (printers, etc.), caused by the Easter break and Anzac Day, I have decided to omit the Supplement for April and have increased the size of this, the May Newsletter.

New Zealand Designs Criticised

Mr Eric Lee-Johnson, the well-known New Zealand artist, has an outspoken article on New Zealand stamp designs in this year's Arts Year Book. Mr Lee-Johnson has been interested in stamps, mainly from the artistic angle, for a considerable time and we have discussed the matter before. He kindly sent me a copy of the article and I recommend it as most informative of the point of view widely held among those modern artists who have interested themselves in the subject.

Mr Lee-Johnson commences his article with a quotation, and I hope I am not exceeding my right in reproducing this here.

"... in more recent times the duty (of producing designs) has been assigned to committees, to bodies of officials who have no competence in cultural questions and are quite often indifferent to the art element, so that it has moved out of the sphere of individual responsibility and has ended up at best in a colourless and formless anonymity. Today the whole thing is done in hugger-mugger, and the product is suddenly there, unexpected and undesirable in its inadequacy, thoughtlessly adapted, like drinks or films, to the taste of the widest possible range of collectors, i.e., buyers."

—F. H. Ehmcke, writing on the
"Value and Standing of the Postage Stamps," in "Graphis."

This certainly spares no punches, but Mr Lee-Johnson can also hit hard. For instance, he says: "... projects that would tax the resources of a Leonardo or Vinci are commissioned to be carried out by artists plainly ill equipped to display with competence the simplest lines of lettering. It seems incredible that any panel of judges would select a design so feeble as that adopted for the 1/- Timaru stamp—a distant aerial picture of the port, without the slightest pictorial value, strength of pattern, or interest of any kind except, perhaps, that the scene depicted is viewed through the wrong end of a telescope.

"From my knowledge of the potential of New Zealand designers, I would say that if no better designs were submitted for the Canterbury Centennial stamps than those that were printed, there must be something radically wrong with the way the competition was run. The first difficulty in New Zealand would lie not so much in attracting good enough designs and ideas, as in finding good enough judges."

Mr Lee-Johnson is by no means kind to collectors insofar as their artistic judgment is concerned, in fact, he infers that on the past record it is hopeless to look for any assistance from the collector, of whom he writes:

"He is mainly concerned with the printing history of the various issues, and while his knowledge often extends to the history of the designing of stamps, he makes no claim to value good design for its own sake." He calls attention to the fact that in the Handbook, Volume 1: "With all the research and immense technical learning

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displayed there is no attempt at a valuation of, and no evidence of any real interest in or understanding of, the aesthetic side of the subject."

True enough, and although Volume 2 is an improvement in that it carries an appendix entitled "Designing New Zealand Stamps," this is actually little more than an account of the methods and personal opinions of one artist, Mr James Berry. Mr Lee-Johnson does not see eye to eye with Mr Berry on stamp designing.

While on the subject of this appendix it is difficult to follow Mr Berry's reasoning when he says (Vol. 2, page 365): "Destructive criticism is practically useless, as it is usually made after a stamp has been issued. Consequently such censure is of little value." Are we to gather from this that stamp designers are incapable of learning from past mistakes when they are pointed out to them? And what opportunity has anyone, not on the judging committee, to make any criticism **before** the stamps are issued?

I hope that Mr Lee-Johnson's efforts may bring forth good results, but I doubt it. Collectors generally show little interest in the artistic merits of their stamps.

As a small and probably useless contribution to the discussion, could I suggest that stamps, being miniature pictures, should be designed only by artists experienced in miniatures? It is impossible to imagine a painter of miniatures producing designs like the 1½d Boer War and the 6d Peace, with their mass of detail, on a tiny canvas. As Mr Lee-Johnson says: "In space less than one and a half square inches composition is attempted on a scale that would be difficult to put across successfully in one and a half square yards."

GEORGE VI PLATES, Etc.

1d Plate 126—No word has come of any further examples of this number being found. Supplies may appear in quantity later, but at the moment 126 bids fair to outdo 26 in scarcity.

3d Plate 138—I have not seen any official reference to this plate, but we have had a few and have distributed them to customers. It seems to be scarcer at the moment than its companion Plate 139, which has been officially announced as issued.

3d Plate 139—This is definitely appearing on two different papers. One is the usual coarse "Wiggins Teape Royal Cypher grade," with the distinct yellowish toning, but the other is a much finer grade, vertical mesh, stout strong paper, and (though whiter), bears a strong resemblance to the paper used for the 3d Plate 39 (i.e., the wartime "45% Esparao, 20-25% wood pulp, balance rag"). It will be interesting to see if this paper is used for any other value.

Sight-Sorting the 1935 Pictorials

I have not forgotten this series of notes, but there always seems to be so much else to write of. I will try to produce it more regularly in future.



POSTAGE DUES — 1939 TYPE

New Zealand ceased to issue Postage Due stamps late in 1951 and collectors will be well advised to **complete** their sets. The last issue was a particularly interesting one, with various watermark changes in the later years.

310 Single Watermark, Mint:

½d at 1d, 1d at 3d; 2d at 5d, 3d at 1/3

311 Multiple Watermark Sideways (Stars pointing to left, C.P. Wmk W.8b):
1d at 3d, 2d at 4d, 3d at 6d

312 Multiple Watermark Upright (C.P. Wmk W.8):
This is easily the scarcest of the Postage Dues. Supplies are limited.
3d value only, mint, each 3/-

313 Multiple Watermark Sideways (Stars pointing to right, C.P. Wmk W.8a):
1d at 2d, 2d at 5d, 3d at 8d

314 Complete set, including all the stamps in Lots 310 to 314, i.e., a complete set of all issued varieties, mint. The set of 11 7/-

EARLIER POSTAGE DUES

315 Original Type (Pim's Nos. quoted):

D1 (½d) mint 6d, used 6d D9 (1d) mint 9d, used 2d

D2 (8d) mint 5/- D11 (3d) mint 1/6

D5 (5d) mint 4/6, used 4/- D12 (1d) mint 6d, used 2d

D6 (6d) mint 5/- D13 (2d) used 5d

D7 (10d) mint 7/- D14 (4d) mint 3/-

D8 (½d) mint 1d

316 Second Type, Perf 11 No Watermark:
D15 (½d) mint 6d

317 Second Type, Perf 11 Watermarked:
D16 (½d) mint 6d, used 3d; D17 (1d) mint 2/6, used 1/6; D18 (2d) used "not-so-fine" copy 8/6

1935 - 1947 VARIETIES

420. **Inverted Watermarks**

We have excellent stocks of inverts at the moment, with blocks at pro rata rates available in the stamps marked *.

| | |
|--|------|
| (a) Single Wmk, 1½d Fantail, Mint * 2/- each; used | 2/- |
| (b) Single Wmk, 1d Kiwi, Mint, each | 2/- |
| (c) Single Wmk, 2½d Mt. Cook, Mint * 6/6; used | 6/6 |
| (d) Single Wmk, 6d Harvesting, a used copy with corner crease | 7/6 |
| (e) Single Wmk, 2/- Capt. Cook, Mint, each | 30/- |
| (f) Multiple ½d Fantail, Mint * 3/- each; used | 2/6 |
| (g) Multiple 1d Kiwi, Mint * 6d each; used | 6d |
| (h) Multiple 2½d Mt. Cook (C.P. L5c), mint | 6/- |
| (i) Multiple 2½d Mt. Cook (C.P. L5d), mint | 7/6 |
| (j) Multiple 3d Maori Girl, chocolate * or reddish chocolate * mint, each | 12/6 |
| (k) Multiple 3d Maori Girl, Sepia chocolate (scarce) | 15/- |
| (l) Multiple 4d Mitre (L7b). A mint block of six inverts, three stamps showing retouches: "Long I," "Double I" and "Thick I." The fine piece | 50/- |
| (m) Multiple 5d Swordfish (L8c) Mint, * each 7/6; used | 7/6 |
| (n) Multiple 6d Harvesting (L9b) Mint, * each 6/6; used | 6/6 |
| (o) Multiple 8d Tuatara (L10b) Mint, * each | 15/- |
| (p) Multiple 9d Panel (L11c) Mint, each | 15/- |
| (q) Multiple 3/- Egmont (L14d) Mint, * each 30/-; used | 30/- |

421. **Letter Watermarks:**

| | |
|--|------|
| (a) Fantail (Single Wmk). Pair mint, one stamp letter watermark, 2/6; Block two stamps letter wmk, 5/-; Block, one stamp letter wmk and one stamp no watermark | 15/- |
| (b) 1d Kiwi (Single Wmk). Pair mint, one stamp letter wmk, 2/6; Block two stamps letter wmk. 5/-; Block, one stamp letter wmk and one stamp no watermark | 15/- |
| (c) 4d Mitre (Single Wmk). Vertical pair, both stamps with letter wmk, 7/6. Similar pair one stamp shows only a tiny corner of a letter, otherwise without watermark | 10/- |

THE RAREST OF THE 1935 PICTORIALS

Here at last is your opportunity to add the rare 3/- (with inverted and reversed watermark) to your collection. No need for us to stress its investment prospects! **The fine used copy of L14c (Pim 557b) £17**

Plate Flaws:

| | |
|---|------|
| 422. ½d Fantail (L1b). Two mint strips of 3 (Row 8, Nos. 1 to 3), one shows both "Clematis" and "Tablet" flaws, the other the "Clematis" flaw only. Interesting, the two strips | 15/- |
| 423. ½d Fantail (L1b). "Clematis" flaw, in mint block of 6 with Plate number 1A | 8/6 |
| 424. ½d Fantail (L1b). "Clematis" flaw in mint block of 9, with plate number, but without the tablet flaw on Row 8 No. 3 | 15/- |
| 425. 1d Kiwi (L2d) Booklet. Pane of 6 (Multiple Wmk), with flaw "Kiwi with icil" on No. 3 stamp. Mint | 15/- |
| 426. 1d Kiwi Official (OL2a). Plate number block of 10 stamps, with very strong plate crack and flaw "Cap on Kiwi" | 15/- |
| 427. 2d Whare (L4f). Block of 6 mint from Plate 5B with heavy crack showing down the side of R1/10 and many cracks visible on the selvage | 12/6 |
| 428. 2d Whare (L4b). Vertical strip of 6 mint with crack showing through 5 stamps | 10/- |
| 429. 8d Tuatara Official. Two plate blocks of 8, one perf 12½, the other 14 x 14½, both blocks show the "broken 8" flaw of R13/10. The two mint blocks | 20/- |
| 430. 8d Tuatara. Two single mint stamps with selvage showing the "broken 8" flaw in the two perfs as in (h) above. The two stamps | 8/- |
| 431. 2/- Capt. Cook. We can supply the popular Coqk flaw in several perfs and papers, as below: | |
| (a) Single Wmk perf 13½ x 14, Coqk mint | 27/6 |
| (b) Mult. Wmk perf 13-14 x 13½ Coqk mint, 40/-; used | 15/- |
| (c) Mult. Wmk perf 13½ x 14 Coqk mint, £16; used | 20/- |
| (d) Mult. Wmk perf 12½ (Coarse paper) Coqk mint, in pair | 15/- |
| (e) Official perf 12½ (Coarse paper) Coqk mint, in pair, 12/6; used | 6/6 |

½d MT. COOK

Our recent listing of these and 1d Universals was mainly in blocks; the present series is of singles, for the benefit of collectors not interested in blocks.

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| 387 | F1b (Pim 302) Waterlow Perf 14. (a) Mint, 2/-; (b) used | 9d |
| 388 | F1c (Pim 305) Waterlow 14 x 11. Mint | 2/- |
| 389 | F1d (Pim 304) Waterlow 11 x 14. Mint | 2/6 |
| 390 | F1e (Pim 307) Waterlow, Mixed Perfs. This scarce stamp, mint | 12/6 |
| (Also available a really superb mint block of four, 60/-) | | |
| 391 | F2a (Pim 309) Basted Mills, perf 11. A scarce stamp, mint | 35/- |
| 392 | F2d (Pim 314) Basted Mills 11 x 14. Mint | 1/6 |
| 393 | F3b (Pim 320) No wmk perf 14. Mint | 1/- |
| 394 | F3c (Pim 322) No wmk 14 x 11. Very scarce—Cat £6. Special offer .. | £5/10/- |
| 395 | F3e (Pim 325) No wmk. Mixed perfs. A very fine used copy of this rarity. Genuine used and guaranteed | £4 |
| 396 | F4a (Pim 327) Cowan Wmk. Perf 11. Mint | 35/- |
| 397 | F4b (Pim 329) Cowan Wmk. Perf 14. Used, 1d; mint | 6d |
| 398 | F4c (Pim 331) Cowan Wmk. 11 x 14. Mint | 4/6 |
| 399 | F4d (Pim 332) Cowan Wmk. 14 x 11. Mint | 5/6 |
| 400 | F4e (Pim 335) Cowan Wmk. Mixed perfs. A special offer and a chance to have a "mixed" perf in your collection at a very low price, mint | 7/6 |
| 401 | F5a (Pim 408a) New Plates Perf 14. Three shades of this stamp, deep yellow-green, yellow-green and pale yellow-green. Mint, the three .. | 6/- |
| 402 | F5b (Pim 411) New Plates 14 x 13, 13½. Mint in the scarcer green shade, 3/-; yellow-green, mint, 1/3; used | 2d |
| 403 | F5c (Pim 416) New Plates 14 x 15. Mint, yellow-green, 6d; deep shade | 1/- |

1d UNIVERSAL

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| 404 | G1a (Pim 300) London Prints. We have available five different perfs in this stamp, mint, Perfs 16, 15½, 15, 14 and 13½. Each | 6d |
| | Set of 5 different | 2/6 |
| 405 | G2a (Pim 301) Waterlow perf 11. (a) The rich carmine-lake shade. Scarce, mint | 10/- |
| | (b) The very scarce deep carmine-lake shade. Mint | 20/- |
| 406 | G2d (Pim 308) Waterlow, Mixed perfs. This is one of the chief rarities among the Universals. Our copy is superior used with clear date, 1 Feb., 1902 | £4 |
| 407 | G3a (Pim 310) Basted Mills perf 11. Another difficult stamp mint .. | 35/- |
| 408 | G3c (Pim 315) Basted Mills 11 x 14. Mint. (a) With watermark reversed, 1/6; (b) With watermark inverted .. | 1/6 |
| 409 | G4a (Pim 321) No Wmk. Perf 14. Mint, 2/-; used | 2d |
| 410 | G4c (Pim 324) No Wmk 14 x 11. Definitely a scarce stamp and well overdue for a rise in every N.Z. Catalogue. Mint | 25/- |
| 411 | G5a (Pim 330) Cowan Wmk. Perf 14. (a) Mint carmine-pink | 9d |
| | (b) Mint. Very pale shade, advanced plate wear | 9d |
| 412 | G5e (Pim 336) Cowan Wmk Mixed Perfs. Mint | 10/- |
| 413 | G8a (Pim 384 and a) Dot Plate perf 14. Mint, either full colour, 1/-, or pale (worn plate) | 1/6 |
| 414 | G8d (Pim 387) Dot Plate Mixed perfs. Another special offer of a "Mixed" perf. Mint or used | 6/6 |
| 415 | G10a (Pim 392) Royle Plates, Perf 14. A fine range of shades available from deep to pale with brown or colourless gum. Each, mint .. | 1/6 |
| 416 | G10b (Pim 393) Royle, Perf 11. Very scarce (catalogued 70/-), this copy is mint, but has a horizontal crease | 25/- |
| 417 | G10c (Pim 394) Royle Perf 14 x 11. Another scarce stamp, perfect mint .. | 40/- |
| 418 | G11a (Pim 417) Surface print. Not at all a common stamp in mint condition. Block of 4, 5/-; single | 1/6 |
| 419 | "Universal" Representative Set. A set of 11 stamps, incld. London Print, Waterlow paper, Basted Mills paper, No watermark Cowan paper, Watermarked Cowan paper, Reserve Plate, Booklet Plate, Dot Plate, Waterlow Plate, Royle Plate and "Surface printed." All mint except the Reserve Plate, Booklet and Waterlow Plate which are fine used. A most useful reference set for the collector starting from scratch. The set of 11 | 10/- |
| | (All stamps in Lot 419 will be sent clearly identified in light pencil on the backs of the stamps.) | |

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| 318 | Second Type, Perf 14: D19 (1d) mint 1/-, used 4d; D20 (1d) mint 9d; D21 (2d) mint 1/3; D22 (2d) mint | 1/- |
| 319 | Second Type, De La Rue Paper: D23 (½d) mint 3d, used 4d; D24 (1d) used 1d; D25 (2d) used | 3d |
| 320 | Second Type, Jones Paper: D26 (½d) mint, 2/6, used | 2/6 |
| 321 | Second Type, Lithographed Watermark: D27 (¾d) mint 2d; D28 (2d) mint | 9d |
| 322 | Second Type, Cowan Paper, perf 14 x 15: D29 (½d) mint 3d, used 6d; D30 (1d) mint 5d, used 1d; D31 (2d) mint 8d; D32 (3d) mint | 2/6 |
| 323 | Second Type, Cowan Paper, perf 14: D33 (¾d) used 1/-; D34 (1d) mint 1/-, used 2d; D35 (2d) used 2d; D36 mint 2/-, used | 1/6 |
| 324 | Cowan Paper Reversed Wmk: D37 (2d) used | 3/- |
| 325 | Wiggins Teape Paper: D38 (½d) mint 6d; D39 (1d) mint 6d; D40 (2d) mint 6d; D41 (3d) mint | 1/3 |

1935-1947 PICTORIALS

A MAGNIFICENT COLLECTION

We have in stock and available as a lot one of the most extensive collections of these Pictorials that has ever come our way.

The original collector has dealt with each value in turn in its entirety. Each value occupies several pages with a range of shades in mint blocks. Plate number blocks and a host of varieties, including inverted watermarks, flaws, re-entries and retouches.

All the rarer major stamps are present, of course, mostly in blocks, and the Plate numbers are only a very few short of absolute completion in all perfs and papers.

The collection is housed in two green "F.G. Popular" albums, with patent peg fitting, linen-hinged leaves—the albums being new, and in the original heavy green cases. These cost £8/19/6 each today. The writing up has been finely done. "Arricators" have been used.

The total catalogue value (C.P. Catalogue 1951) is over £450, making this **a fine buy at our price (including albums) £400**

NOTE—It would pay us better to break the collection up, and this we will do if unsold—but it would seem a pity, wouldn't it? The collection will be sent on approval, of course.

1935 - 1947 RE-ENTRIES AND RETOUCHES

| | | |
|-----|--|------|
| 432 | 1½d Maori Cooking (L3d). The major "Double String" re-entry R10/2, in mint pair with normal, plate number attached | 30/- |
| 433 | 1½d (L3d). The second major "Double String" re-entry R9/2, in mint pair with normal (almost as strong as R10/2) | 17/6 |
| 434 | 1½d (L3d). The third and less striking but still clear re-entry of Row 8/2—also a "Double String." Missing from most collections. In mint pair with normal | 10/- |
| 435 | 1½d (L3d). A used copy of the major re-entry R10/2, used, the postmark a little heavy but variety very clear | 14/- |
| 436 | 1½d (L3d). The two re-entries R9/2 and R10/2 in plate number block of four | 45/- |
| 437 | 2d Whare (L4b). The striking "Tekoteko" re-entry mint in pair. An unusually clear example, stamps are somewhat off-centre to the right, hence the bargain price of (Cat. 80/-) | 65/- |
| 438 | 2d Whare Official (OL4b). Again the "Tekoteko," a fine used copy, re-entry is strong and clear | 15/- |
| 439 | 2½d Mt. Cook (L5g). The strong frame re-entry (flowers on the right) of Plate 4, Row 10 No. 4 in block of nine, including the prominent flower flaw of R8/6 and minor re-entries visible on Rs 9/5, 9/6 and 10/5. The block has narrow burele band on bottom selvedge and the stamps are in the scarce 14¼ x 13½ perf. Row 10/4 is one of the better re-entries in the 1935-47 Pictorials. This is a good piece | 35/- |

| | | |
|-----|--|------|
| 440 | 2½d Mt. Cook (L5g). The easily visible retouch, "column in sky" of Row 3/3 in block of 12 of the scarce 1¼ x 13½ perf. Block includes the popular "stalk to daisy" flaw on Row 1/1. Row 1/1, 1/2, 3/1 all show slight centre re-entries not seen in the earliest use of the plate, while R2/3 and R3/3 can be found re-entered in a later state than this. Altogether a fine block for the specialist | 40/- |
| 441 | 4d Mitre (L7a). The retouches, "Thick I," "Double I" and "Long I," available in mint singles in the Single watermark issue. Each | 4/6 |
| 442 | 4d Mitre (L7a) Retouches. As above, but with the scarce pale sepia-brown frame. A very striking shade. Each | 10/- |
| 443 | 4d Mitre (L7b) Retouches as above in the Multiple watermark issue. Mint singles. Each | 4/6 |
| 444 | 4d Mitre (L7b). The "triple mountainside" major re-entry, Row 8/3, in mint corner block of 9, 14/-; Mint single | 7/6 |
| 445 | 4d Mitre (L7e). The prominent late stage re-entry to the upper right frame and crown of R5/7 in mint pair, with R5/8 which shows a slight centre re-entry, the pair 9/-; the same two varieties in block of four | 10/- |
| 446 | 4d Mitre (L7e). The "long I" or "thick I" retouches (not common in this perf 14 x 14½), each in mint pair, 5/6; in mint block of four | 6/6 |
| 447 | 4d Mitre (L7e). The good frame re-entries Plate 2B, R4/1 and R6/1 in selvedge block of 6 | 15/- |
| 448 | 5d Swordfish (L8d). Plate Block 2 in its final stage, showing major re-entry to the right-hand "5" on Row 10/1 and both flaw and re-entry on R9/1. Also in this lot, earlier stages (a) without flaw or re-entries and (b) with flaw but no re-entries. The specialist's lot of three Plate blocks | 35/- |
| 449 | 6d Harvesting (L9d). The re-entry of Plate 2 Row 10/1 (left panel) and small sky flaw in this scarcest of all the 6d perfs. Not perfectly centred, hence the reduced price of | 15/- |
| | (The price for normal copies of L9d is now 22/6.) | |
| 450 | 6d Harvesting (L9e). The same stamp as in above Lot 449 (with the re-entry), but sky flaw retouched out and a new flaw on the horizon at right. (See Notes April Newsletter.) Mint, each | 4/- |
| 451 | 8d Tuatara (L10d and e). Pairs from the top centre of the plate with selvedge showing dot markings. Included are three pairs perf 12½ showing, severally; one, eight and 15 dots and a pair perf 14 x 14½ showing 15 dots. The four pairs | 20/- |

MORE INTERESTING PICTORIAL LOTS NEXT MONTH!

"ARRICATORS"

These little paper arrows, used for highlighting the points of interest on individual stamps, have proved very popular and a repeat order has been necessary to replenish stocks. These are now to hand, and further orders can be taken. There is no doubt that they do lend a distinctive touch to the specialised collection. They are available in black, red, green, blue, yellow and white.

Per packet of 100 Arrows 1/6

BRITISH EMPIRE

| | | |
|-----|--|------|
| 307 | South Africa | |
| | (a) Complete set of the scarce Jubilee Issue in bilingual pairs mint (Cat. 76/-). Cheap | 40/- |
| | (b) Complete set of the scarce 1933-36 Voortrekkers Fund in bilingual mint pairs (Cat. 24/4). Cheap at | 15/- |
| | (c) South Africa and South-west Africa Coronations—the two sets complete in mint bilingual pairs. A give-away price (Cat. over £1) | 8/6 |
| 308 | Fiji. 1935 Jubilee, complete mint (Cat. 19/-) | 8/6 |
| 309 | Hongkong. 1935 Jubilee, complete mint (Cat. 11/7) | 5/- |

Obviously we cannot advertise more than a very small portion of our huge stock. Let us have your want list.

Under our system whereby stamps are returnable if unsatisfactory in any respect (price, condition, etc.), clients can order with confidence.