

Campbell Paterson's NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Registered at the G.P.O. Wellington as a Magazine.

This Newsletter gives valuable information. Retain it for reference purposes. Vol. 14, No. 1. AUGUST, 1962. Issued Monthly — Subscriptions, 6/6 per annum. All lots offered subject to being unsold and will be sent on approval to known clients. Complete satisfaction is guaranteed on all lots offered.

Postage Extra on Orders Under 10/-.

NEW ZEALAND STAMPS AS I SEE THEM by Campbell Paterson

As they say in the theatre ads when re-showing some antiquated film—"In response to public demand we have pleasure in announcing a return season." That is what I am doing in fact; after a lengthy silence I am to figure in the Newsletter again. There has been a "demand" by people who have been kind enough to say they missed me and I hope they will not be disappointed. We can continue to rely on Peter Oldham to provide the "modern" news, so I have thought that it might be an idea for me to ramble through the older issues, starting with those of 1855 and endeavouring to give readers the benefit of the odd bits of information and know-how (sorting tips, etc.) that I have picked up over the many years of my handling N.Z. stamps. In stamps, knowledge is power and knowledge plus experience puts a man at the top of the class. I cannot impart experience, but I should be able to impart a good deal of the knowledge that has rubbed off on to my own mind.

Before starting (which I promise to do in my next paragraph) I want to send greetings to many old friends with an invitation to all to contact my wife and myself if travelling over here. We are now living in our own flat in Guildford which is a very attractive modern-ancient English town about 45 minutes by train from London. Any N.Z.er is assured of a warm welcome at any time. The address: 10 St. Margaret's, London Road, Guildford, Surrey.

The Full-face Queens, 1855-1873

I think the first thing the beginner or "modest" collector has to do is to rid himself of the defeatist attitude that it is a waste of time to learn anything about the Full-faces — on the grounds that he is not likely ever to have any. In fact any collector is always liable to be faced with a request to "look over Grandfather's collection" or some such; the collector who may have none himself, but has taken the trouble to get acquainted with these issues may be instrumental in saving some rare variety from being thrown away or sold for a song. In legitimate cases he may be able to turn his knowledge to great profit by picking up some obscure rarity cheaply. Such chances can and often do occur — but only to the collector who has taken the trouble to learn his subject. Another defeatist idea to be avoided is that Full-faces are so highly specialized as to be beyond understanding. This is nonsense. With only two main watermarks ("Star" and "N.Z.") and only three main perforations ("13," "12½" and "10") the group is a simple one. It is true that great importance is placed on shades as a means of differentiating between certain issues but here again the difficulty should not be allowed to frighten. There will inevitably be problems of identification — even the experts have been known to differ, but the question is, does one shy away because of problems or does one accept them as welcome challenges that add wonderfully to the spice of collecting? In any case one can always put the "one in a hundred" problem stamp aside, later getting expert help, and in the meantime get ahead with enjoying the mastery of the 99 per cent of easy stamps.

The Id Red 1855-1870

Starting with the Id red Full-face, we immediately run into the difficult and desirable No. 1. This, in good condition, fetches anything up to £500 mint and £300 used today. I maintain that if it were common and often seen few would find any difficulty in spotting its (London print) distinctive shade; a dull red as against the vermilion or orange vermilion of the later issues on the same "Star watermark" paper. But, of course, things being as they are, and the "London's" being worth as many pounds as the later stamps are worth shillings, collectors tend to imagine they have the London when in fact they really know quite well that their stamp is too bright a shade to qualify.

CAMPBELL PATERSON LTD., Room 44, 4th Floor, Lewis Eady Bldg., Queen St., Auckland, C.I. Telephone 49-118. Box 5555.

As most will know, we publish a facsimile in colour of No. 1 in our Catalogue. I set out to have this printed with considerable doubts as to whether its publication would be of much help, but I was agreeably surprised at the result. I do feel that with all the reservations that must be made on account of different printing method and paper our facsimile does assist very materially — it is, in fact, very close to being the shade of No. 1.

At this stage I must say something about condition. There may be some imperf stamps that are not greatly adversely affected in value through being heavily, dirtily cancelled or cut into. There may be, though I do not know them. But certainly any Full-face is greatly affected. No. 1 is a prime example. A used copy with full margins, light postmark and that certain something of pristine "bloom" will fetch £300; the dirty or damaged or faded or cut into copy may not reach £30. That's how it is and no amount of wishful thinking over some bit of dog's breakfast is going to alter these facts. So do not bluff yourself or allow anyone else to do so. Now I do not know that there is much else to say about No. 1. Oh, yes, please always be watchful for skilful repairing — I suppose over 50 per cent of copies have been "doctored."

Repairing usually takes the form of the grafting on of a missing margin or corner and the painting in of the missing bits of the design. Almost inevitably such repairing can be spotted by the different colour of the ink added, or the different shade or texture of the paper used. To spot repairs one needs a "10X" magnifying glass, but since one needs such a glass in any case to collect stamps intelligently, I take it for granted that all my readers have one. Not a "reading glass," please! A magnifying glass and not less nor more than "10X."

Naturally, a good copy on cover is worth much more than a similar one off cover — but I imagine all readers know that. Like the rules on condition, the rule of "on cover" being preferable to "off cover" applies to all Full-faces, indeed to all older stamps. Only amongst the moderns can it be said that being on cover is no great advantage. Even "on cover" has to be qualified. Just a good clean envelope with stamp or stamps is well enough, but add an original letter with an interesting account of pioneering life, or special, rare postal markings — then you really have something. I repeat, this applies not only to No. 1, but to any old stamps. The demand today for good historical matter, pre-stamp or stamped, is terrific.

I have not got very far with my ramble this time, but I promise progress will be faster in future.

NEW ZEALAND NOTES AND COMMENT by Peter Oldham

Campbell Paterson's Stamp Album of New Zealand Stamps

Within the next few weeks our **Stamp Album** will be available to collectors. The Album is a loose leaf type of the highest quality and is intended for the use of collectors of all ages. Almost every N.Z. stamp will be illustrated and while its simplicity makes it ideal for the use of the junior collector, it is equally suitable for the senior who wishes to have a complete collection of N.Z. stamps on straight forward lines, without reference to differences of ink and perforation. Colour changes are given full place, but minor differences of shade are ignored.

The price of this publication will be 35/- plus postage and packing, 1/6d. Orders should be placed now to assure early delivery.

3d TELEGRAPH CENTENNIAL

If a stamp could talk I am sure this one would say "Why does everything happen to me?" Last month I reported copies with the green colour missing and now I have stamps in front of me without brown. Although all the brown is affected to a varying degree, it is the lighter shades on the hand and morse key which is mainly missing. The deeper brown is still visible, but in a lighter shade, although in one or two examples the frame and value symbol have gone completely.

Mr. Kemp of Auckland has made a very careful study of this stamp and the points he has raised are so interesting that I have decided to publish his findings in their entirety. There are so many varieties, including missing colours, misplacement of colour, blotches and scratches, that this would seem to be the most poorly printed stamp yet to reach our shores and Mr. Kemp's opinions may well be very near the truth.

The Numerous Marks and Blemishes in the 3d Telegraph Centennial Stamp by Owen Kemp

Anyone who has had a critical look at a 3d Telegraph Centennial sheet cannot help but be amazed at the number of scratches, vertical and otherwise, throughout the whole panel and especially in those sheets first available. Quite obviously the printers had early doctor blade trouble which took its toll and

scratched its way from top to bottom. In sheets purchased later these, fortunately, are almost non-existent and the printed result is much more pleasing.

But it is not these particular lines that I found of interest so much as the many others of a different character which showed up under the glass. I must admit that a lot of them are minute, but not all. Definite or indefinite, they certainly have a story behind them and play a major part, I think, in any decision to be reached. Their main feature lies in the fact that, as revealed by a strong glass, they uniformly appear as a series of dots, no matter where they lie and when quite conceivably they could have been continuous; some bent, some curved, some really deeply bitten and most of them in places where they just shouldn't be. They can be traced in the printed stamps. Look for them in the "white" between frames and you will find many more. But don't label them "blade trouble" merely because they appear to point north and south. Take, for example, the long line in 5/3 to the left of the dates. Almost vertical to start with, bending near the 3 and continuing down through Z out into the white below the frame. Or the line in No. 3 between Rows 10 and 11, part of which shows in the white, while some of the rest of it is traceable through IN of the bottom line of lettering. Between stamps 3 and 4, from the middle of Row 18 down to the middle of Row 20, there is a strong example. On some sheets, though, the real extent of this one is mostly hidden by perfs.

Often throughout these various lines their dots are elongated and irregular and the line they make really curled. Their colour, too, is indicative and they are all constant. Here is a list to give point to my argument:

- 3/3 across hand from knuckle of little finger in a slight curve to the middle of the back of the hand. Others across the keyboard.
- 5/3 as described above; 2 others on an angle near I of 1862.
- 6/5 slightly curved from top of first post.
- 7/2 across hillside to the left of and above I of 1962.
- 7/3 through hillside near 19; possibly belonging to the group of prominent lines showing in the margin between 7/3 and 7/4.
- 14/1 vertically across board. The most prominent of all.
- 16/5 curved laterally across right hand end of baseboard.
- 17/4 slightly curved vertically from outside frame through W.

I am convinced that all these were on the metal before photography began and have had the green grid lines and the green design superimposed upon them.

Now add to that list of faults those dots which are all over the sheet, sometimes singly, sometimes in groups as in 7/5, 11/2, 15/4, 20/3, and one is forced to the conclusion that the green cylinder was a "dirty" one even before work started on it. Nor are the blemishes so far listed the only ones in these stamps. Here is a list of others of all sizes — as many as I could find — which are constant throughout all sheets.

- 2/1 to the left of the first post.
- 2/6 above N of ND.
- 3/6 on the skyline near the hand and in the D.
- 5/1 to the left of the first post.
- 5/6 on hillside level with I of 1962.
- 6/5 between W and Z.
- 10/2 on hillside under E of ZEA.
- 14/4 hillside below NE.
- 14/5 hillside below W Z.
- 16/1 in depression on hill, left bottom.
- 19/4 between keyboard and wires.

I must admit that, on first viewing the larger ones of both types, that is, those with dots and those without, I jumped to the conclusion that we had some retouches. But closer examination has persuaded me otherwise.

It is most noticeable that right throughout all blemishes there is a very distinct similarity of printed effect, but too much so I maintain to be the work of a retoucher. Nor could I believe that any craftsman would turn out work as clumsy or as obvious as these. The damage was magnified rather than hidden, and other damage elsewhere but equally obvious (as in 11/2 and 14/1) left completely untouched. To me that is most inconsistent, and inconsistency is surely not a characteristic of an exacting craft. How then are these faults to be reckoned? What can they be attributed to?

In those groups of dots and in all those lines previously quoted, I think we have pretty conclusive evidence that the metal was far from being the perfect polished piece it should have been. And if there were scratches there could easily be other injury in evidence. All possibilities having been considered and based on the logic that where there is extra ink there must be a deeper recess,

I maintain that all these "smudges" are caused by slight depressions in the metal — very shallow for sure — providing recesses for the collection of extra ink which, because of the recess' lower level, was not completely wiped by the doctor blade.

The conclusions so far reached could be summarised this way: The metal selected for the green cylinder, before anything was projected on to it by photography, was "dirty" and slightly "dented" with pit marks in some of the dents. Sounds pretty brutal when put in such plain language, but faults have only to be small or slight to have an effect on the finished printed stamp.

With regard to the distortion so much in evidence: Quite naturally, if grid lines or design were superimposed by photography upon a dented or concave surface there would be a distorted impression made and the subsequent acid biting would tend to be uneven too. In line with previous argument, it is my opinion that the grid lines and the green design actually were superimposed on a surface slightly uneven in spots, thereby causing a distorted effect, although slight, and it is this irregularity, plus the extra ink, which makes them appear as though they have been "retouched." Close examination shows that the grid lines, far from being obliterated by retouch, are still there. Nor is it hard to count the dots.

There is no distortion around the freckles of 11/2 because, on the green cylinder, they are so positioned that they would appear in what could very simply be described as the "white," where no green grid lines would be superimposed. The same applies to the line of dots on 14/1.

But this argument, to me, is a decisive one: In the printed sheets all these blemishes progressively show a return to normal. In some cases the improvement is remarkable and what on one sheet appears as an "exciting" retouch, assumes on another the appearance of a mere smear over grid lines with lines and dots very much more orderly. This is consistent with a blade working properly or a building up of the plate, both of which are distinct possibilities.

Finally, then, I maintain that all these blemishes are the result of early damage to the green cylinder and the only evidence of any repair being attempted shows, I think, on the forefinger of 19/1.

George V

Our recent offer of Edwards was from a very fine specialised collection. We now come to the George V section from the same collection and we can promise that these are equally as fine. We deal with them value by value as we did with the Edwards and we have no doubt that they will be just as popular.

Mint Blocks

These offers include a fine range of shades, a good cross-section of the scarce plate blocks and a couple of rare imperf varieties.

1½d Grey		
976	Perf 14 x 13½. A superb mint block	4/-
977	Ditto. A very fine plate block No. 14	20/-
978	Perf 14 x 14½. A fine mint block	4/-
979	Combined Perfs. A superb mint block	15/-
980	Perf 14 x 13½ on "Pictorial" paper. A mint block	4/-
981	Ditto. A plate block No. 14, 2 stamps almost no wmk. Slightly off centre	27/6
982	Perf 14 x 14½ on "Pictorial" paper. A mint block	3/3
983	Combined Perfs on "Pictorial" paper. A mint block	16/-
2d Violet		
984	Perf 14 x 13½. Two good shades, the two blocks	14/-
985	Ditto. Two fine Plate blocks, Nos. 15 and 16; each	17/6
986	Perf 14 x 14½. A fine mint block	7/-
987	Combined Perfs. A mint block	16/-
2d Yellow		
988	Perf 14 x 13½. A superb mint block	12/6
989	Ditto. Two fine Plate blocks Nos. 15 and 16; each	37/6
990	Perf 14 x 14½. A fine block, slightly off centre	7/6
991	Combined Perfs. Two blocks, different shades	37/6
992	Ditto. A mint block	20/-
993	Perf 14 on "Pictorial" paper, slightly off centre	3/6
2½d Blue		
994	Perf 14 x 13½. Two fine shades in mint blocks	14/-
995	Ditto. Mint block	7/-
996	Ditto. Plate block No. 17	14/-

997	Perf 14 x 14½. Two good shades	25/-
998	Ditto. A mint block	10/-
999	Combined Perfs. A fine mint block	24/-
3d Chocolate		
001	Perf 14 x 13½. A superb mint block	12/6
002	Ditto. Two very fine Plate blocks Nos. 18 and 19; each	27/6
003	Perf 14 x 14½. A fine mint block	10/-
004	Combined Perfs. Two superb shades, one block showing a fine example of plate wear. The two blocks	55/-
005	Ditto. A mint block	25/-
006	Perf 14 on "Pictorial" paper. A fine mint block	5/-
007	Ditto. A block of 6, 2 stamps with no wmk.	35/-
4d Yellow		
008	Perf 14 x 13½. Two good shades	17/6
009	Ditto. A mint block	9/-
010	Ditto. Plate block No. 29	17/-
011	Ditto. A superb block of 10 with corner selvedge and serial number	30/-
012	Perf 14 x 14½. Two good shades	17/6
013	Ditto. A mint block	9/-
014	Combined Perfs. Two fine shades	37/6
015	Ditto. A mint block	20/-
016	Ditto. A superb block with re-entry Row 4 No. 10	60/-
4d Violet		
017	Perf 14 x 13½. Two excellent shades, one the deep purple	70/-
018	Ditto. A mint block	12/-
019.	Ditto. The rare imperf variety with the lower two stamps perforated. Very rare — to the first order	£100
	We will split and sell as a pair at	£50
020	Ditto. Two superb shades in the Plate block No. 20	60/-
021	Ditto. A mint Plate block No. 20	30/-
022	Perf 14 x 14½. Four superb shades, a wonderful range of colour. The four blocks	50/-
023	Ditto. A mint block	12/-
024	Ditto. A fine Plate block No. 44	17/6
025	Combined Perfs. Three fine shades, beautiful condition. The 3 blocks	85/-
026	Ditto. A mint block	29/-
4½d Green		
027	Perf 14 x 13½. A fine mint block	11/6
028	Ditto. A mint Plate block No. 21	32/6
029	Perf 14 x 14½. A mint block, excellent condition	17/6
030	Combined Perfs. A superb block	45/-
5d Blue		
031	Perf 14 x 13½. A very fine range of five shades. How often are they seen thus. Superb condition in fine mint blocks	120/-
032	Ditto. A mint block	14/-
033	Ditto. A fine mint Plate block No. 43	27/6
034	Ditto. The imperf rarity. Showing the complete block imperf. To the first order	£35
	We will split and sell as a pair at	£17/10/-
035	Ditto. The imperf rarity, in block, with the lower pair perforated. Very rare. To the first order	£75
	We will split and sell as a pair at	£37/10/-
036	Perf 14 x 14½. Three good contrasting shades	120/-
037	Ditto. A mint block	40/-
038	Ditto. Fine mint Plate block No. 43	60/-
039	Combined Perfs. Two fine shades. The two blocks	100/-
040	Ditto. A fine mint block	50/-
6d Carmine		
041	Perf 14 x 13½. Four fine shades, good contrast	55/-
042	Ditto. A mint block	14/-
043	Ditto. A superb Plate block No. 23	55/-
044	Ditto. Plate blocks No. 37 and 38; each	15/-
045	Perf 14 x 14½. Two contrasting shades	50/-
046	Ditto. A mint block	25/-
047	Combined Perfs. A fine mint block	55/-
048	Perf 14 on "Pictorial" paper. A mint block	7/6
049	Ditto. A mint block, two stamps no wmk.	60/-

7½d Brown

050	Perf 14 x 13½. Two good shades	15/-
051	Ditto. A mint block	7/6
052	Ditto. A Plate block No. 24	32/6
053	Perf 14 x 14½. A fine mint block	22/6
054	Combined Perfs. A mint block in superb condition	47/6

8d Blue

055	Perf 14 x 13½. Two fine shades	27/6
056	Ditto. A mint block	14/-
057	Perf 14 x 14½. Two shades in blocks	27/6
058	Ditto. A mint block	14/-
059	Combined Perfs. A superb block	14/-

8d Brown

060	Perf 14 x 13½. Two striking shades	37/6
061	Ditto. A mint block	17/6
062	Ditto. A mint Plate block No. 39	25/-

9d Sage Green

063	Perf 14 x 13½. Three excellent shades including yellow-olive	90/-
064	Ditto. A mint block	24/-
065	Ditto. A mint Plate block No. 25	42/6
066	Perf 14 x 14½. Two shades, one block has an unnoticeable crease	60/-
067	Ditto. A mint block	32/6
068	Combined Perfs. A fine mint block	50/-

1/- Vermilion

069	Perf 14 x 13½. Two very fine shades, almost like different colours. Perfect condition	80/-
070	Ditto. A mint block	40/-
071	Perf 14 x 14½. An amazing range of no less than five shades in superb mint blocks. This is outstanding	200/-
072	Ditto. A mint block	24/-
073	Ditto. A Plate block No. 42. Slightly creased	40/-
074	Combined Perfs. A fine mint block in the vermilion shade	150/-

"Official" Mint Blocks

3d Chocolate

075	Perf 14 x 13½. A Plate block No. 18	10/-
076	Perf 14 x 14½. Two good shades, one block showing evidence of the worn plate. The two blocks	20/-
077	Combined Perfs. Two fine shades in blocks, one block showing plate wear	40/-
078	Perf 14 on "Pictorial" paper. A mint block	2/-

4d Violet

079	Perf 14 x 13½. A fine mint block, showing evidence of plate wear	17/6
080	Perf 14 x 14½. A Plate block No. 44	12/6

6d Carmine

081	Combined Perfs. A superb block	25/-
-----	---	------

8d Brown

082	Perf 14 x 13½. A fine mint block	47/6
083	Ditto. A Plate block No. 39	80/-

9d Sage Green

084	Perf 14 x 13½. Two fine shades	15/-
085	Ditto. A Plate block No. 25	11/6

1/- Vermilion

086	Perf 14 x 14½. A very fine mint block in the salmon shade	25/-
087	Ditto. A Plate block No. 41	17/6
088	Combined Perfs. A fine mint block	30/-

George V for the General Collector

Perf 14 x 13½:	Mint	Used	Perf 14 x 14½:	Mint	Used
K1a	9d	4d	K1b	1/-	4d
K2a	1/9	—	K2b	1/9	4/-
K2d	2/6	4/6	K2e	2/-	3/6
K3a	1/6	9d	K3b	2/6	1/6
K4a	3/6	4d	K4b	2/6	3d
K5a	2/-	—	K5b	2/-	10/-
K5d	3/-	4d	K5e	2/6	1d
K6a	3/-	2/6	K6b	4/6	2/6
K7a	3/6	6d	K7b	10/-	3/-
K8a	2/6	2d	K8b	3/6	2d

K9a	1/9	3/6	K9b	5/-	8/6
K10d	4/6	3d	K10b	3/-	4/-
K10a	3/6	4/6	K11b	7/6	2/6
K11a	5/6	4d	K12b	5/-	2d
K12a	10/-	2/6			
Pairs — Combined Perfs					
K1c	7/6	—	K5g	£35	—
K2c	8/6	—	K6c	25/-	—
K2f	5/-	—	K8c	60/-	—
K3c	12/6	—	K7c	27/6	—
K4c	12/6	—	K9c	20/-	—
K5c	10/-	—	K10c	10/-	—
K5f	13/6	—	K11c	50/-	—
			K12c	75/-	—

On "Pictorial" Paper

Perf 14 x 13½:	Mint	Used	Perf 14:		
K1d	1/-	1/-	K2g	1/-	—
Perf 14 x 14½:			K4d	1/3	2/-
K1e	9d	9d	K8d	1/6	10/-
Combined Perfs:					
K1f	8/6	—			

George V "Official"

Perf 14 x 13½:	Mint	Used	Perf 14 x 14½:	Mint	Used
OK4a	2/-	6d	OK4b	2/6	9d
OK5d	4/6	9d	OK5e	3/-	2d
OK8a	1/3	2d	OK8b	1/9	6d
OK10d	10/-	—	OK12b	2/-	4d
OK11a	2/-	1/6	Combined Perfs:		
"Pictorial" Paper Perf 14:			OK4c	10/-	—
OK4d	6d	2/-	OK8c	12/6	—
			OK12c	15/-	—

George V "Special" Offers

- 089 **4d Deep Purple (K5g).** The rare combined perf mint pair, the top perf being 14 x 14½ and the lower 14 x 13½. Very few sheets were perforated thus and this item very seldom passes through our hands. To the first order **£35**
- 090 **5d Ultramarine, complete sheet (S.G. 514, 514a and 514b).** A complete sheet of 120 stamps in the scarce ultramarine shade with the Plate No. 43. This sheet is in excellent condition and the full catalogue price is over £66. To the first order **£25**

Scarce Universals from Slot Machines

- 148 **GS1a (S.G. 420).** A fine mint pair of the Dot Plate from a Trial Slot Machine, imperf all round. Seldom seen, absolutely immaculate **£10**
- 149 **GS2a (S.G. 420a).** A similar mint pair to the above, but with a roulette down either side gauging 14½ and imperf between. Beautiful condition **£14**
- 150 **As above.** A mint single, roulette 14½ at sides, superb **£7**
- 151 **GS3a (S.G. 421a).** A fine mint single from the new "Dickie" machine of 1906. Fine rich colour, a first-class item **£5**
- 152 **GS4a (S.G. 422b).** A fine mint single, issued from the "Parker" machine. Perfect condition, worth a premium **£7**

Aitutaki

- 091 **Die Proofs** seldom come on to the market. Some Dependencies collector is going to welcome an offer of the 1920 Aitutaki 3d and 6d values at £17 each or the two **£32/10/-**
- 092 **½d, 1d, 2½d (S.G. 1-3 inc.).** Perf 14. The set of 3 in mint condition **13/6**
- 093 **2½d Blue (S.G. 5).** Perf 11, mint, 5/6. Fine used **6/6**
- 094 **3d Brown (S.G. 7).** Mint, 6/-. Fine used (a little off centre) **6/-**
- 095 **6d Rose (S.G. 8).** Mint, 9/-. Fine used **10/6**
- 096 **1/- Bright Red (S.G. 9).** Mint, 25/-. Fine used (has a blunt corner) ... **20/-**
- 097 **1/- Orange Red (S.G. 10).** A good copy but slightly off centre **25/-**
- 098 **6d Carmine (S.G. 23).** Perf 14 x 14½, mint, 6/-. Fine used **10/-**
- 099 **Ditto (S.G. 23a).** Perf 14 x 13½, mint, 7/6. Fine used, a little off centre **6/-**
- 100 **Ditto (S.G. 23b).** Combined perfs. Mint **30/-**
- 101 **1/- Vermilion (S.G. 25).** Perf 14 x 14½, mint **7/6**
- 102 **Ditto (S.G. 25a).** Perf 14 x 13½, mint **10/-**
- 103 **Ditto (S.G. 25b).** Combined perfs, mint **40/-**

104	2½d Blue (S.G. 27). Perf 14 x 14½, mint	1/6
105	Ditto (S.G. 27a). Perf 14 x 13½, mint	1/9
106	Ditto (S.G. 27b). Combined perfs, mint	9/-
107	3d Chocolate (S.G. 28). Perf 14 x 14½, mint	3/-
108	Ditto (S.G. 28a). Perf 14 x 13½, mint	3/-
109	Ditto (S.G. 28b). Combined perfs, mint	15/-
110	6d Carmine (S.G. 29). Perf 14 x 14½, mint	4/6
111	Ditto (S.G. 29a). Perf 14 x 13½, mint	4/-
112	Ditto (S.G. 29b). Combined perfs, mint	15/-
113	1/- Vermillion (S.G. 30). Perf 14 x 14½, mint	5/-
114	Ditto (S.G. 30a). Perf 14 x 13½, mint	6/6
115	Ditto (S.G. 30b). Combined perfs, mint	20/-
116	George V Surface Print (S.G. 31-35 inc.). The mint set of 5 in blocks	24/-
117	As above. A set of mint singles	6/-
118	1920 Pictorials (S.G. 36-41 inc.). The mint set of 6	16/6
119	1d Black and Carmine (S.G. 37). A fine example of the crane re-entry, mint	5/-
120	1927 Pictorials with wmk. (S.G. 41, 42). This fine pair in mint blocks	11/-
121	As above. A pair of mint singles	2/9
122	2½d Black and Blue (S.G. 43). Mint	3/6

Colonial Corner

BRITISH SOLOMONS

123	1939 George VI issue (S.G. 60-72 inc.). The complete set of 13, fine used on cover. Attractive (Cat. S.G. 72/6)	45/-
124	As above. A set of mint block and including two wmk varieties of the 1½d value. The set of 14 mint blocks (Cat. S.G. 235/8)	140/-
125	As above. A set of 14 mint singles	35/-
126	George VI 10/- value (S.G. 72). A fine mint copy (Cat. S.G. 17/6)	12/6
127	1948 Silver Wedding. The mint pair (Cat. S.G. 15/8)	12/6
128	1949 U.P.U. The set of 4, mint (Cat. S.G. 7/1)	5/-

NAURU

129	1937-47 Ship issue on shiny surfaced white paper (S.G. 26a, 27-29, 30b, 31a, 32-39). The mint set of 14 (Cat. S.G. 36/11)	22/6
130	As above—2/6 value (S.G. 37). Mint	3/-
131	As above—5/- value (S.G. 38). Mint	6/-
132	1935 Silver Jubilee. The mint set of 4 (Cat. S.G. 8/8)	5/-

NORFOLK ISLAND

133	Original issue (S.G. 1-12 inc.). A fine mint set of 12 (Cat. S.G. 10/2)	7/6
134	1960 Flower issue, 1d to 9d (S.G. 24, 25, 27, 29, 30). Mint condition. The set of 5	2/6

TANGIER

135	Olympic Games (S.G. 257-260 inc.). A fine mint set of 4 (S.G. Cat. 6/3)	4/6
136	George VI Original issue (S.G. 247-249 inc., 261-275 inc.). This fine clean mint set of 18 to the 10/- value (S.G. Cat. 89/4)	50/-
137	George VI issue of 1950-51 (S.G. 280-288 inc.). With colour changes and long type high values. The complete mint set of 9, excellent condition (S.G. Cat. 34/3)	25/-

ERITREA

138	British Military Administration issue (S.G. E1-E9 inc.). Stamps of G.B. overprinted B.M.A. to the 1/- value. The mint set of 10 (S.G. Cat. 10/2)	6/6
139	British Administration, high values (S.G. E23-E25 inc.). The 2/6, 5/-, 10/- values overprinted B.A. The mint set of 3 (S.G. Cat. 52/6)	35/-
140	1951 issue. New colours and design (S.G. E26-E32 inc.). The complete set of 7, in fine mint condition (S.G. Cat. 88/7)	50/-

TRIPOLITANIA

141	British Military Administration (S.G. T1-T7 inc.). The mint set of 10 to the 1/- value, overprinted B.M.A. (S.G. Cat. 14/7)	10/-
142	British Administration, high values (S.G. T24-26 inc.). The set of 3, fine mint (S.G. Cat. 95/-)	60/-
143	1951 issue (S.G. T27-34 inc.). The complete set of 8. Mint, beautiful condition (S.G. Cat. 103/3)	65/-

MAURITIUS

144	George VI 1938-48 issue (S.G. 252-263 inc. and inc. 256a). The complete mint set of 13, excellent condition (S.G. Cat. 58/5)	35/-
145	George VI Pictorial issue (S.G. 276-290 inc.). The complete set of 15 in fine mint condition (S.G. Cat. 64/9)	40/-