

Campbell Paterson's NEWSLETTER

FOR
COLLECTORS OF
NEW ZEALAND STAMPS
registered at the g.p.o. wellington as a magazine

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 20/-, please
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NEW ZEALAND NOTES AND COMMENT by John Robinson

7d. PROVISIONAL :

Mr R. A. Dexter has shown me some interesting top right corner blocks of this 7d Arms type overprint. These blocks demonstrate two peculiar features, and in combination they provide 4 different types:—

- (1) Perforated through right selvage; large size sheet figures, preceded by "No."
- (2) As (1) but sheet number without "No" and in smaller type.
- (3) 3 Perforation holes only in right selvage, sheet number, as in (1).
- (4) 3 Perforation holes in right selvage, but sheet number printed as in (2).

CURRENT "FLOWER" PICTORIALS :

Avoiding the special slot-machine stamps now current, 1d Karaka and 3d Kowhai, a glance at our catalogue lists is of special interest. Of the "flower" series, only the 2½d and 5d are printed by Harrison & Sons, the balance are De La Rue's. All De La Rue printings are on paper consisting of 50% esparto, 25% rag, and 25% birchwood. For security reasons the names of paper manufacturers are not disclosed. One major point of interest is, however, that the watermark is **upright**, and mesh **vertical** in this paper.

The Post Office now proposes to use for all printings, a paper consisting of 50% esparto and 50% sulphite, as used by Harrisons. This decision is likely to have far reaching consequences for the 2½d and 5d values have **sideways watermark**, and mesh is **horizontal** (in relation to the watermark).

We wonder which dandy roller is to be used for the new "standard" stamp paper, and if all values from ½d to 8d will be watermarked "sideways." It is something to look out for anyway, especially as reprints of the 3d and 4d have already been ordered.

MISSING COLOURS :

"Usually reliable sources" tell us of two new major finds. The first is of a complete large sheet of the 1964 Health stamp, 2½d plus 1d, red colour omitted. The second is the new 3/- multicoloured pictorial, with yellow colour omitted.

A RARITY :

We are often asked which of the many missing colour varieties of New Zealand stamps is the rarest. At the present time, it is not possible to make any dogmatic statements, but certainly one of the rarest must surely be the 2/6 Buttermaking stamp, of which only 8 copies are known **minus yellow colour**. Of these, 3 are in a **unique vertical mint strip**, adjacent to copies from which most of the yellow colour is missing. It seems certain, too, that 12 copies at least, and possibly others, have been used in the normal course of business; 12 we know were sold normally to persons unknown in a Wellington Post Office, and subsequently lost.

"CONDITION — AND VALUE":

From a Talk given at a recent Wellington P.S. Convention :

What is it that makes a perfect stamp worth something, and an imperfect one worthless? First, it is the instinct in all collectors to strive for perfection, no matter what they collect. Next we have the powerful body of informed opinion backed by ready cash to say, for all to hear, that a good specimen is worth something, and that a poor one is not. One cannot change the state of things **that easily!**

Let us discuss some aspects of this rather important subject. At first glance, the experienced collector may consider that only classic stamps are involved, and that later issues being generally available in excellent condition are not involved in the matter. This is not strictly true. Let us first consider classic stamps, and I think we can safely base our comments on Full Faces.

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GUILDFORD

SURREY, ENGLAND.

All orders from this NEWSLETTER should be sent to Box 5555 Auckland. Our Telegraphic Address is "BOXFIVES", Auckland.

The factors involved in the preservation of stamps are time, and storage conditions. Time itself is only vaguely involved, for the paper on which our Full Faces and most classic issues were printed is durable, and in more or less the same condition today as over a hundred years ago. Time does, however, cause a varying amount of staining due to the gum itself, and in moist climates, combined with the presence of various mould-fungi, may also be responsible for rust, or "foxing." It is mainly to storage conditions, however, that we turn when trying to analyse the cause of depreciation in value of classics. The early collectors, bless them, used to stick in their stamps with all sorts of muck, prior to the introduction of the hinges as we know them today. Later removal, legitimate or otherwise, from the albums was responsible for the majority of thinned stamps which exist today. Most **tears** also resulted from similar careless handling, and from cases where a dollop of glue adhered to the surface of the stamp, we also received our share of surface-thins.

The Post Office were responsible for two main types of fault. First we get the off-centre specimen, or ones which, being imperforate, were hacked out of the sheet with a blunt adze. As a matter of fact, it is surprisingly difficult to cut out an imperf. Full Face from a sheet. Try it sometime, like I have . . . with the later reprints in black! It really takes some care to be left with four complete margins, and as often as not, it is possible to have left a specimen with four large margins only at the expense of others. As to off-centredness (if the Americans can say togetherness, I am surely allowed to say OFFCENTREDNESS!), I would ask you sometime to examine a sheet of perforated Full Faces, like the 1/- in the G.P.O. Collection, and to see what percentage are in fact well-centred.

The next fault, and the Post Office have not graduated yet from this misdemeanour, is the postmark. I use the term loosely. Not many stamps come through the post, even today, which are worth placing in an album. It may surprise some collectors to know that of our Christmas stamps not 1 in 10 are considered of sufficiently high quality for us to sell, and the percentage is even less with some other modern stamps. What of a hundred years ago? Insofar as postmarks go, the percentage is about the same. But you don't need to be a statistician to realise that with so many variables the final percentage of fine specimens is much lower than that. Let's see, now. We have, in an imperf. stamp, the following to consider . . . margins, are they adequate? . . . postmark, is it light? Is it of the important features of the design? . . . paper, is it thinned? torn? scuffed? discoloured? creased? And when we consider early PERFORATED Full Faces, in addition to all the qualities expected in imperfs we have to add the features of perforations . . . are they centred around a copy without cutting into the design anywhere? are they intact? every last one of them? Add together all these things, and it is no surprise to find just one in a thousand copies which is perfect. And if perfection is the ultimate goal of the knowledgeable philatelist, and few will argue with me on that score, it is little wonder people realise the rarity of perfect specimens and are willing to pay for the extra quality.

It is quite one thing to lay before you the various merits a stamp in good condition is expected to possess, but quite another to assess individual preferences for each of them. Some people may, for example, set little store one way or another, for small thinned spots; others do not greatly devalue specimens which are slightly off-centre; another collector may absolutely insist on non-thinned, mathematically centred specimens . . . and so seldom does he find them! Some time ago I assembled together some Full Faces, and with the co-operation of philatelists, professional and specialist Amateur, I tried to arrive at some conclusions regarding this matter. I had hoped to find a magic formula which would let the world know that an otherwise perfect specimen of a Classic stamp but having, for example, a tiny thin spot at the back would be worth only, say, 60 per cent of "catalogue" value. Instead, my project had far-reaching conclusions, based mainly on the fact that no two philatelists eye any stamp in exactly the same way. In other words each "variable" or possible fault in a stamp becomes, in itself, a variable factor dependent on the whims and fancies of the person wishing to purchase it.

One thing came through loud and clear. It was undeniable that the greatest attribute a classic imperforate stamp is expected to possess is **four good margins**, the bigger the better. Other faults tend to be dwarfed by this requirement, and my personal view is that this is wrong.

I agree that stamps should have adequate margins, and not be cut into, but I also feel that far too many collectors tend to compare our Full Faces with other classics, and forget that within the actual sheet, even, space between stamps was minimal, and quite inadequate for the postal-clerk's scissors, or adze! The body of opinion, and there is nothing quite so powerful when one is discussing prices or premiums, is all for **large margins**. One would, then, think that in the matter of **postmarks** philatelists could well decide among themselves which was a light cancellation, and which was a heavy one. But this is not so, and it amazes me to find described as "light," cancellations I would consider downright atrocious . . . often in auction catalogues!

One good point to consider is that more and more people are realising that a stamp, perfect save for a tiny thinned spot on the back, is really quite a good copy, and well worth acquiring. This raises the interesting conjecture that people seldom see the backside of their stamps, and if the thin is minor, and does not weigh on a collector's conscience, it is quite in order to consider it a good copy. As the vast majority of our unused classics, and a great number of the used rarities have at one stage or another been heavily glued into a collection, the un-thinned copy is of the utmost rarity. Many of our Full Faces are simply not known in any other condition.

Tears, or nicks as they are sometimes hopefully called, are in quite a different category. Interesting, but oddly enough one piece of information finds its way to nearly every collector . . . torn stamps are useless. And yet I know several very good collections which house the odd "nicked" specimen, because the stamp is exceedingly rare in better condition, or because there is some compensating factor, such as a rare postmark, a re-entry, or rich shade.

When one comes to describing condition, we all have our foibles. Personally I tend to describe classics under several headings, the best state being

PERFECTION, followed by
 SUPERB
 VERY FINE
 FAIR, or GOOD
 and finally . . . SPACEFILLER

Our Catalogue prices are always based on the VERY FINE grade, and both "superb" and "perfection" commands and receive good premiums. It is difficult to describe these higher grades, for all too often collectors have never seen them.

As to the inferior grades; they are common and easily obtained. They serve their purpose, for let us never forget that it is simply not possible, financially, for us all to strive for blatant perfection. It will also be of immense interest to the sceptic to know that perfection copies are seldom refused by experienced collectors, regardless of the price, for not one in a thousand is worth the elevation to perfection grade!

With modern stamps it never ceases to surprise me how little care people take in the selection of used specimens for their collections. A point to remember with modern stamps is that unless condition is very fine to perfection, the stamp is worthless. Regarding mint copies, the most frequently discussed thing today is the question of mounting stamps with hinges. Now this may well be a passing phase, and the craze for unhinged mint may well die out, but if I was a collector buying an unhinged rarity—and I do mean rarity—I would leave it unhinged. It would be mounted in my collection in the well-known Hawid mount, no matter what trouble it was to get hold of some in New Zealand. There is no sense, to my way of thinking, in causing a possible immediate 10 per cent depreciation by mounting the specimen with a hinge. Regarding run-of-the-mill items, I fail to see that it makes any difference, and those collectors who try to order unhinged 1898 pictorials or sidefaces are simply tempting Providence! I frankly cannot see the point of the matter, for as often as not these fussy people hinge their possessions just as clumsily or as well as other collectors. But, in deference to the majority-opinion, rarities bought unhinged must stay that way! Mounting stamps, every last one of them, in Hawid is remindful of a cemetery, is grossly untidy, and serves no aesthetically useful purpose. The odd rarity in Hawid, however, is well presented, and draws attention to itself, discreetly.

This whole matter of condition is one of immense interest, to those who know their stamps, and to those who don't; especially to those who don't.

USED 1898 - 1907 PICTORIALS :

Here are used offers from the recently acquired Collection. We can only assume that the demand will be equally strong as last month so early ordering will again be necessary. Condition is very good throughout.

- 520 1898 Issue, Printed in London, no watermark, perf. 12-16. 41 items here, $\frac{1}{2}$ d (x3), 1d (x5), 2d (x5), $2\frac{1}{2}$ d "Wakitipu" (x3), $2\frac{1}{2}$ d (x4), 3d (x3), 4d (x6), 5d (x3), 6d (x2), 8d (x2), 1/- (x2), and 1 each of the 9d, 2/- and 5/- values. An excellent lot, cat. £16/12/6, and as each stamp is of a different shade, here is real value at **£15**
- 521 1899 Issue, First Local prints, no watermark, perf. 11. 28 items this time, $2\frac{1}{2}$ d (x4), 3d (x5), 5d (x3), 6d (x3 green shades), 8d (x2), 9d (x3), 1/- (x5), 2/- (x2) and 5/- (one copy, very nice, too!) Catalogued £13/4/3, this is a choice lot **250/-**
- 522 1900 Issue, Double-lined watermark, perf. 11. 3 values only, 34 items which include a glorious page of selected 1d Terraces stamps, with the deep crimson-lake shade, and 2 double perf'd items; no less than 6 of the $1\frac{1}{2}$ d Boer War, in brown, red-chestnut and chestnut shades, and an excellent "double perf." item; and 5 single selected shades of the 2d. Catalogued £4/19/2, this is excellent buying at **90/-**
- 523 1900-1903. Special printings on unwatermarked papers, all perf. 11: 4 shades of the 4d Lake Taupo, and 9 copies of the first 6d Kiwi in red. We also provide 3 shades of this 6d on Lisbon Superfine paper, and an attractive copy of the 2/- Milford Sound on Laid paper. Catalogued £7/18/9, here is an unusual opportunity at **£6**
- 524 1902-07 Watermarked "N.Z. and Star," Perf. 11: 32 items, from $2\frac{1}{2}$ d to 2/- values. $2\frac{1}{2}$ d (x4), 3d (x4), 4d (x2), 5d (x3), 6d (x5), 8d (x2), 9d (x3), 1/- (7 single and 1 pr.), and a glorious copy of the 2/- Catalogued 7 Guineas, let's be unprofessional **£7**
- 525 1902-07 Watermarked "N.Z. and Star," Perf. 14: 33 items, again, as follows. $1\frac{1}{2}$ d, 2/- and 5/- (one copy of each), 2d (x5), $2\frac{1}{2}$ d (x2), 3d (x4), 4d (x5), 5d (x2), 6d (1 pr. and 2 singles), 8d (x2), 9d (x2) and 1/- (x5). Catalogued 9 Guineas, here is a lovely range of shades in selected copies for **£9**
- 526 1907 THE REDRAWN PICTORIALS: A splendid used collection on 3 pages, this lot has a fine representation of shades in every perf. group. In all there are 46 items. Of special interest are the re-entries; these comprise R5/1 and R10/6 of the 3d, and those major re-entries described in our December 1964 Newsletter as well — to the 6d and 1/- values. We catalogue this fine collection at over £10, and can see no earthly reason why a number of keen collectors will not struggle like fury for the privilege of owning it **£10**

RE-ENTRIES, USED :

- 527 Ela, $\frac{1}{2}$ d Mt Cook, London Print. 5 stamps, incl. a pair, from the scarce P1. 2 with re-entries from Rows 5, 7 and 8; together with a grand lot of 8 different re-entries from P1. 1 **30/-**

- 528 **E2a, 1d Lake Taupo.** A prolific, in fact a complete set of all re-entries listed in Volume 1 of the Handbook, plus several others perhaps less major. 41 items, each re-entry carefully plated or demonstrated, incl. $\square$, strips, pairs and selected singles 80/-
- 529 **E3a, 1d Terraces.** 26 items here, a virtually complete set of re-entries, including all the major ones such as R2/17 and R4/15. Excellent lot 90/-
- 530 **E4a, 1½d Boer War,** two re-entries, R1/11 and R2/12 in perf. 11 and major R2/12 in scarce perf. 14 as well, E4b. A grand trio £7
- 531 **E5a, 2d Pembroke Peak, London Print.** 9 stamps, including all 7 known re-entries, plus 2 unidentified. Scarce 35/-
- 532 **E6a, Smaller 2d Pembroke Peak, perf. 11.** 6 different re-entries, including major R4/4, which is shown to advantage in this mauve copy 40/-
- 533 **E8a, 2½d Lake Wakatipu, London Print.** 8 different re-entries, picked copies, 7 of which are "plated," incl. the good one, R3/2. Excellent value 45/-
- 534 **3d Huia's, London Print.** Five re-entries, R5/9, R5/6, R6/10, R6/12 and R10/11. Difficult. 15/-
- 535 **4d Terraces, London Print.** This is a difficult stamp in normal used condition but here we are proud to offer a fine group, 11 items, 9 singles in various shades, each with a different, identified, plus a strip of 4 with lower selvage containing the re-entries R10/5 and R10/7, and a strip of 3 with R10/9 and R10/11. Cest magnifique! ... £7
- 536 **E13a, Otira Peak, London Print.** 6 splendid copies, 5 identified, and one unidentified re-entries. Extremely scarce 75/-
- 537 **E18a, 1/- Kea and Kaka, London Print.** 6 re-entries, each identified, in a full range of shades. A stamp difficult to get even in normal condition, this is exceptional value at 80/-
- 538 **E20b, 2/- Milford Sound, unwatermarked paper, perf. 11.** Four re-entries (3 are identified as R11/10, R12/3 and R9/9). Duplication of this lot is well nigh impossible today 90/-

USED, LONDON PRINT SPECIALS, 1898 :

- 539 **1d Lake Taupo,** a vertical pair in superb condition with double perfs between. Quite as rare as "pairs, imperf. between," this is degradingly cheap at £5
- 540 **3d Huia's.** Possibly unique, certainly the only copy we have heard of, this has on its reverse side, a perfect offset of the lower-half of the design. For somebody who appreciates the extraordinary, especially when it is of some philatelic significance, here is the item £8
- 541 **2/- Milford Sound,** the splendid and rare full offset at back, but unfortunately there is a pinhole. The pinhole sure takes some finding, though, so at this price, a bargain 50/-

MINT 1907 — ISSUES :

- 542 **OFFICIALS, a grand page,** comprising a full set, simplified, with extra shades in the 2d, 1/- and 2/-, as well as the redrawn ½d and 6d (both perfs, though the great rarity, perf. 14x13, 13½ is off-centre, as usual). Items of interest include R1/10 re-entry in 3d, and a glorious marginal pair of the 6d imperforate vertically, S.G. 054a. This page of goodies is catalogued at nearly £27, so what would be wrong with £25

543 **REDRAWN PICTORIALS, MINT.** A perfectly balanced showing of this attractive issue, on 3 pages. There are many interesting items in the ½d value, perhaps the highlight is a block of 6, perf. 14x15, with the two middle stamps double perfs, quite extraordinary for comb perf. Rarities include a pair of S.G. 438, scarce perf'd 6d kiwi, and a single S.G. 447, the abnormal 1/- in orange-brown. Needless to say in such a lot there are many elusive items, and condition throughout is really excellent, with blocks in all perf. groups. Our catalogue value is over £68, so we can truly offer something worthwhile at £60

- 544 **S.G. 447, 1/- orange-brown redrawn pictorial, perf. 14x15.** We have seen but one used example of this rarity, for it generally exists only in mint. That one copy went to a client who had waited for it for many a year. What we do have, however, are two fine mint examples of this "abnormal," and these are not likely to stay in stock for very long. Feeling generous, what is wrong with, per copy £7

ALBUMS AND CATALOGUES :

- 545 **Campbell Paterson Loose Leaf Specialised Catalogue of New Zealand stamps**, to give its full name, is affectionately known in many countries simply as "C.P." Completely up-to-date, and quite as fine a specialised catalogue as any other you may care to name. A few copies available at 70/-, postage 1/6. Posted 71/6
- 546 **Ditto:** Sparkling new dust-jacket for your own hard-worked copy. Together with protective acetate "library-cover." Posted 3/6
- 547 **Campbell Paterson Loose Leaf Simplified Album for New Zealand Stamps:** Our first printing is nearly sold out; this means there are well over 2,000 albums in use; all over the world, too! In its sumptuous red padded plastic cover, this will make a very popular gift for someone. Posted 35/-
- 548 **C.P. Blank Album for New Zealand Stamps:** With 50 standard "quadrille" album pages, suitably altered to fit into one of our red plastic album covers, we believe we have a winner in this new but limited line. **The pages lie absolutely flat when the album is in use.** This is remarkable for any album in this price group and will make it a popular choice. Price posted 20/-
- 549 **Ditto:** Extra standard "quadrille" album pages for above, round cornered and punched to fit our special binders, these will also fit any standard quarto-sized springback. In packs of 50, posted 7/6
- 550 **"ELIZABETHAN,"** the acclaimed new Stanley Gibbons catalogue. A marvellous production. Price, posted 20/-

BULKY LOTS OF SPECIAL INTEREST :

A recent large purchase (collection of the late H. J. Moore of Hamilton) has given us excellent stocks of King George V recess issues. Wants Lists are invited. Below are some lots of peculiar interest from this purchase.

- 551 **4d King George V, Plate 44, purple printings:**
Star item is the rare (2 or 3 known) complete sheet of 120 from Plate 44. Not in absolutely perfect condition but of great reference value, and most stamps are in top order. Along with a typewritten study of this Plate, in intense detail, come photographs of the actual plate, and hordes of used copies in singles, strips and blocks. We have not counted all these, but in addition there are several album sheets of mounted, identified varieties. As most collectors know this plate abounds in retouches, and with the help of the full sheet, notes, and reference material provided, some lucky person is going to have a whale of a time with this lot. The first patient philatelist, here is a terrific opportunity £37
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- 552 **FOREIGN—to us, non-N.Z.:** A small and miscellaneous pile of album sheets, envelopes and so on, e.g. Silver Wedding F.D.C. (both values to £1) of G.B., Tonga gold "shapes" set mint, Colonial Peace issues, Royal Visit, and other assorted items. We should be rid of it fast at £10
-
- 553 **1935 Pictorials:** A frighteningly untidy but valuable and interesting collection, mint and used, in 2 fat albums. All over the place are really scarce stamps, such as one of 4 only known (used) copies of L4a with "Teko Teko" variety in 1st state; mint and used copies of the rare 3/-, L14c, abnormal experimental printing; scads of re-entries in all values, mint and used, and a great range of Officials. Goodness only knows the catalogue value, we don't, but can guarantee good value for money, and a marvellous time for some lucky person, at £110
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- 554 **King George VI Collection**
Rather untidy, but chock full of good items in all values, with plate blocks of ½d green, 1d scarlet and 1½d chocolate, and with many varieties and blocks of all values. The face value of mint alone is over £24, and scarce items include several "inverted watermarks" incl. the 9d, and a fine range of Officials. We have removed nothing. Here it is, then, waiting for someone to help himself to a bargain £30

BARGAIN BASEMENT

Stocktaking — that awful chore we endure each March — is over! It really is a dreaded job, but it does give us the opportunity to discover items in which we are overstocked. These, below, are **PRICED TO CLEAR**. Prices will be maintained until stocks are back to normal. Condition is very fine, of course.

555 J5a, SG 528a, "N.Z. and Star litho in black," mint, cat. 40/-	30/-
556 J8a, SG 535a, Wiggins Teape 1d Dominion, used, cat. 1/-	7d
557 K1e, SG 491, 1½d K.G. V, pictorial paper, cat. 10d, mint	6d
558 K2b, SG 480, 2d violet, cat. 1/9, mint	1/3
559 K2f, SG 489b, 2d yellow, 2-perf. pair, mint, cat. 5/-	3/9
560 K3a, SG 481a, 2½d deep blue K.G. V, mint, cat. 1/9	1/3
561 K5a, SG 483a, 4d yellow K.G. V, mint, cat. 2/3	1/9
562 K5b, SG 483, as above, other perf., cat. 2/3	1/9
563 K5c, SG 583b, as above, 2-perf. pair, mint, cat. 10/-	7/6
564 K7a, 5d steel-blue, perf 14x13½, mint, cat. 8/6	6/6
565 K10a, SG 515a, 8d blue, mint, cat. 3/6	3/-
566 K10b, SG 515, ditto, other perf., mint, cat. 3/6	3/-
567 K10c, SG 515b, ditto, 2-perf pair, mint, cat. 15/-	10/-
568 K13d, SG 527a, "N.Z. and Star litho almost colourless," mint, cat 5/-	3/-
569 K14a, SG 505, WAR STAMP, mint, cat. 3d	2d
570 K18h, SG 535d, 2d on Wiggins Teape paper, mint, cat. 2/6	2/-
571 E2a, 1898 1d Lake Taupo, mint copies, each	3d
572 E4a, 1½d Chestnut, 1900, Boer War, finest possible mint	3/6
573 E5a, 2d Pembroke, 1898, scarce in mint, cat. 4/6	3/6
574 E8b, 2½d Lake Wakatipu, no wmk. perf. 11 of 1899, cat. 3/6	2/9
575 E11a, 1898, 4d Terraces, mint, cat. 5/-	3/6
576 E12c, 4d Lake Taupo, perf. 14, mint, 2 different shades, cat. about 6/-	4/6
577 (a) F1a, SG 294, ½d Mt Cook of 1900, deep green, Pirie paper, cat. 2/6, mint	1/9
(b) Ditto, but pale yellow-green, SG 296, mint, cat. 2/6	1/9
578 S5a, ½d green AUCKLAND EXHIBITION, mint copies, each	5/6
579 S16c, SG 535 (cat. 7/6), mint copies, cat. by us 3/-, each	2/-
580 ANZAC SET, used pair, cat. 1/-	9d
581 SOUTHLAND, SET 1956, 3 values, mint, cat. 2/9	1/9
582 U1d, 6d first type EXPRESS stamp, Wiggins Teape paper, perf. 14x14½, mint, cat. 10/-	7/6
583 U2a, SG E6, 6d Motor Car Express, mint, cat. 1/6	1/-

**BLOCKS OF NEARLY EVERY ONE OF THE ABOVE OFFERS ARE
AVAILABLE PRO-RATA**

FULL FACES FOR EVERY KEEN COLLECTOR :

584 Photo 1: S.G. 5, 2d blue on blue paper, 1855, a fine item, with four margins, three are enormous, cat. £15	£10
585 Photo 2: S.G. 5, 2d blue on blue paper, 1855. A pair, attractive, and very lightly cancelled. Cat. £30	£10
586 Photo 3: S.G. 8, 1d orange-vermilion on white paper, 1858, Richardson print. Fresh, very beautiful, four "racetrack" margins; only fault is a crease, invisible from the front, and not very serious anyway. Without crease this would be an £80 item, catalogued though it may be at £40	£23
587 Photo 4: S.G. 10, 2d on white paper, hard grade, printed by Richardson, 1858, a magnificent copy in an outstanding bright shade	£12
588 Photo 5: S.G. 14, 6d pale brown, Richardson print on white paper, A beautiful copy, full margins, very small thin spot at back, invisible from the front. Cat. £20	£10
589 Photo 6: 1862, Davies Prints on Large Star paper, imperforate. Nice copies, as you can see; the 1d is in the scarce carmine shade, the 2d is superb. Set of 6	£30



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SET

← 6 →

SET



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SG 14

SG 15

SG 43

SG 98

SG 119

19
(perf 13)

← 18 →



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- 590 **Photo 7:** S.G. 34, 1d vermilion, Star paper; a lovely mint copy. Cat. £14 £10
- 591 **Photo 8:** S.G. 34, 1d vermilion, Star paper; fresh colour, unused £7
- 592 **Photo 9:** S.G. 37, 2d slate blue, Star paper. A scarce shade, this, and though the margin at top is none too large, it is an attractive stamp, and is guaranteed a true "slate." Cat. £20 £9
- 593 **Photo 10:** S.G. 40, 3d brown lilac, deep shade, Star paper, a magnificent example. Cat. £15 £12
- 594 **Photo 11:** 3d brown-lilac, Star paper, attractive, and of great contrast to Lot 593. Cat. £12 £8
- 595 **Photo 12:** S.G. 41, 6d black-brown, Star paper; an excellent copy, Cat. £10 £8
- 596 **Photo 13:** S.G. 43: 6d red-brown, Star paper; most attractive. Cat. £8 £6
- 597 **Photo 14:** 1/- bluish-green, scarce shade, Star watermark; a splendid example, neatly cancelled and fine; Cat. £15 £11
- 598 **Photo 15:** S.G. 53, 6d black-brown, Roulette 7 at Auckland; guaranteed genuine and examples like this, with clear roulettes on three sides, are very scarce. Cat. £12, and worth every penny of £10
- 599 **Photo 16:** S.G. 97, 1d vermilion on "N.Z." watermarked paper, 1864. A wonderfully fresh unused example, four-margined, though close at left. Cat. £40, a gift at £20
- 600 **Photo 17:** S.G. 97, as above, not as fine, but good margins and a scarce item in any condition. Cat. £40 £12

Collection

- 601 **Photo 18:** We illustrate five of the better items from a collection which ranks with the best bargains we have ever offered. There are 29 stamps in this lot, S.G. 9, 10, 14 (illustrated), 15 chestnut (illustrated), 34, 36, 38, 41, 42, 43 (illustrated), 45, 46, 86 (1/- pelure paper), 98 (illustrated), 105, 107, 108, 141, and 11 (different perf. 12½, incl. some good stamps, e.g. S.G. 119 (illustrated). Work out the catalogue value for yourself, and then discover what a bargain this is! Like all other lots, it will be subject to YOUR approval, so there is nothing to lose £55

602	Photo 19: S.G. 79, 1/- deep green, perf. 13 at Dunedin; a difficult item, this vertical pair is really most attractive; Cat. £30, cheap at	£15
603	Photo 20: S.G. 119, 4d rose, perf. 12½, Cat. £7	85/-
604	Photo 21: S.G. 119, 4d rose, perf. 12½, Cat. £7	90/-
605	Photo 22: S.G. 119, 4d rose, perf. 12½, Cat. £7	90/-
606	Photo 23: S.G. 119, 4d rose, perf. 12½, Cat. £7	85/-
607	Photo 24: S.G. 119, 4d rose, perf. 12½, Cat. £7	85/-
608	Photo 25: Reprint, imperforate, ungummed, unused, 1d pale dull orange, Cat. £4	80/-

Collection

Photo 26: Here are six items from this collection. There are six pages, no less than 64 different Full Faces; too many to list in full, but illustrated from left to right are S.G. 5, 11, 12, 41, 85, 100; there are many other attractive copies, such as fine examples of the 2d, 6d black-brown, and 6d red-brown, all perf. 13; S.G. 96a (thinned at back, but very good-looking); and a great range of the perf. 12½ issues, with shades in all values. Once again, an out-and-out bargain at **£90**
Ask for Lot 609

Lot 610

Photo 27: S.G. 2, London Print, Star paper, 1855. With R.P.S. (London) Certificate, this is a fine copy of a difficult stamp. Cat. £30 (£70 by S.G.) there is nothing wrong with the price, either! **£20**

Lot 611

Photo 28: S.G. 3, London Print, Star paper, 1855. Deeply blued at the back, and sound as a bell, this lovely copy has, as you can see and gleefully point out, only three margins; these margins are large, and although they don't make up for the lack of the fourth, the rich shade and attractive appearance of this rare stamp do tend to make one forgive its one fault. Cat. £180 (£250 in S.G.), we feel sure that there will be many eager to purchase this rarity at **£25**

Lot 612

Photo 29: S.G. 8a, the rare, rare, rare deep ultramarine shade; magnificent colour and unbeatable as a reference copy. Cat. £50; well worth **£11**

Lot 613

Photo 30: S.G. 74, 3d brown-lilac, perf. 13; superb for this stamp, and worth every penny of **£10**

Lot 614

Photo 31: S.G. 76, 6d brown, perf. 13 at Dunedin. Superb **£5**

Lot 615

Photo 32: 1d brown of 1871, variety, imperforate: a rare stamp, and as this is not a marginal copy we have every reason to consider it genuine. Cat. £25, with its COROMANDEL postmark, this is an attractive stamp **£15**

Lot 616

1907, King Edward VII Inland Post Card: A rare DIE-PROOF in black, on card. Most desirable **£9**

Lot 617

1908, Shackleton Expedition, the 1d KING EDWARD VII LAND. Not a rare stamp in used condition, this is extremely elusive in mint condition. We have left only three copies, finest unhinged mint, perfectly centred. Each **£15**

IF

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