

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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New Zealand Notes - Warwick Paterson

A 'CLASSIC' REPAIR

Several years ago (about twenty-seven to be exact) I wrote an article for C.P. Newsletter on "Renovations and Repairs to Full Face Queens".

This was an interesting exercise for me, as a relative newcomer to the field. One of the first major collections of New Zealand Chalcids that I had a chance to examine had been a collection (which will remain nameless) notable for the number of repaired and suspect copies of major rarities in it. This collection, dispersed many years ago, must have contained just about every known type of forgery and repair, and although it was a collection of considerable status containing many great rarities, it was possible to use it as a sort of training course in "what the expert dealer in New Zealand classics should look out for when buying"!

The current scene, where classic stamps with minor repairs are concerned, is probably slightly more accommodating. Certainly great rarities with clearly identified repairs change hands for a somewhat higher percentage of Catalogue price than was the case thirty years ago - sheer rarity and the difficulty of locating genuine examples today is the cause of that.

Nevertheless, anyone who takes an interest in classic stamps of any country has to be aware of the risks, if only because so many repairs and renovations are so expertly done that by the time you discover them, it may be too late and you may have paid too much.

The corollary to this is, of course, to deal with a specialist dealer who backs his material with a cast-iron guarantee - but that's another story.

Back to the article of June 1966. I dealt with stains, rust, creases, fiscal postmarks (removal thereof), close margins, tears encroaching into the design, thinning on the back, pin holes, clipped perforations, and gum absent.

Probably the most dangerous of the more obvious renovations are those which involve the careful concealment of **damage to the fabric of the stamp**. A tear, very serious crease, splitting, thinning, pin hole, or removal of part of the design of the stamp, would come under this umbrella.

A major repair to correct or conceal any of these forms of damage would necessarily involve matching the materials of the stamp and adding them, usually by grafting. This ought to be pretty obvious to the casual observer, I hear you say. Unfortunately, provided he can match the quality of paper and toning, thickness, etc, the actual grafting of the material seems to be well within the reach of a skilled operator.

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G.S.T. will be added to prices listed in this Newsletter for local orders (12½%). Overseas orders are "zero-rated" and do not pay G.S.T.

In adding margins, for instance, the existing margin of the stamp needs to be thinned down and matched by graded thinning of the material to be added, so that an even texture and thickness is achieved across the back of the stamp. Quite often, close examination reveals a certain smoothness in the paper which has been added and I've seen stamps with all four margins added showing a perceptible difference in the marginal texture of the paper when viewed from the back. Probably more easy to conceal and more effective is the grafting of a whole new back onto the stamp, thus giving a completely even appearance when viewed from the back. Grafting a whole new back, of course, would deal with virtually any of the forms of damage listed above and particularly in the unwatermarked Richardson White paper prints it is certainly known. In that case, holding the stamp up to the light will sometimes reveal differences in the thicknesses of the paper as a result.

Again in those cases the repair is more likely to be discovered by viewing from the front, where it may be necessary for the forger to add part of the design of the stamp to complete the "full four marginal" effect. I've seen stamps with portions of the design redrawn so expertly that even microscopic examination made one take a second look. I've actually seen parts of two different stamps grafted and a new back added to produce a complete copy of a 1/- Richardson in Blue-green. (This one floated apart, by the way, when subjected to routine washing.)

They say that you can always learn something new, however.

Last month, in a new lot of Chalons sent over from the U.S., I found a type of repair that I have never seen in my life before. If you can imagine a perforated stamp with the perforations intact at top and left margin, and imperforate at right and bottom margin. Clearly, a stamp cut from the perforated sheet or trimmed where there was enough margin to preserve the design of the stamp.

It was the perforated margins, however, that gave the forger his opportunity. What he had done was to thin the margins out progressively into the perforations at top and left. Similarly graded "imperforate" margins were then added and grafted on to the back of the stamp. Finally, the design was completed by extending it out from the existing design which had been partially removed by the perforations. The redrawn parts of the design were certainly not badly done but examination under x5 magnification quickly revealed a difference in the colour, and a relative crudity in lettering and background detail. Moreover, the left-hand vertical margin was at a slight angle. Certainly not a forgery that would stand up to close examination.

"Thank you for your note and the chance to have stamps sent on approval. Having been a subscriber to your catalogue since 1966 I realised that I should have tried this method of acquiring needed stamps a long time ago. The "higher" values would not have been so expensive!!"

W.D.H., Marlborough



fig (a)



fig (b)

The illustration shows it all. Fig.(a) shows the completed "imperforate" stamp with its redrawn design at top and left margin and the obliterator postmark extends out into the left margin. Fig. (b) has a black backing inserted under the perforated left margin, thus demonstrating that the perforations are intact and the forged left-hand imperforate margin has detached partly during soaking.

Obviously, to the expert in manipulating the fibres of paper, virtually anything is possible.

As a final reassurance, examination under ultraviolet lamp will usually show up the addition of margins, or otherwise adding-on of foreign material. As in all aspects with specialist stamp collecting and identification, the experience of years gives the collector or dealer a "feel" for the way things should be and rings alarm bells when something is missing in texture, appearance, quality, thickness.

NZ POST AND THE S.O.E.MODEL

Well, the battle over deregulation and privatization appears to have been won, at least for the time-being, and decided in favour of the status quo (see last month's Newsletter "Stop Press" - back page).

However, the "victory" of the status quo over the "progressive forces" may be about as permanent as the next swing in the mood of the voters. In other words, what we are seeing now may be a correction and merely reflect the fact that many individuals in the community view precipitate wholesale change with alarm, particularly when many of the advantages which they are told will flow from such change have already been achieved; and where the "costs" of those changes may be greater in human terms than is justified (for them) by the savings and efficiencies achieved.

As an example, the undoubtedly true statement that NZ Post now returns many millions of dollars to the Government which would otherwise have to be paid in increased taxes, is of small account to the individual who finds a conveniently placed Post Office closed, a previously accessible service escalating in price due to "market forces", and a generally critical view taken of essential services which were originally set up for the convenience of the individual in a bygone and more sedate age.

In such cases one can easily see changes in the postal service made for valid economic reasons, allowing those with the big dollars to overpower those with little buying power in the rush to grab the benefit of the service (a roundabout way of saying the individual has little chance against Big Business - or City Hall, for that matter, in an open market).

It was predictable, nevertheless, that the "progressives" of which the Board of Directors of NZ Post seems to be well supplied, would not go down without a fight. One of the Directors has forecast the end of the SOE model, suggesting that it is not sustainable in the long term. In doing so, she cites the conflict that exists within SOEs between their social and business objectives. She questions how an SOE with tortuous constraints of approval and reporting can compete against a diligent commercial organisation.

Statements such as the above are based on the assumption that the free market is the only formula that will achieve a theoretical perfect balance between supply and demand in the economic supplying of a postal service.

It seems to me that this conclusion is simplistic. The provision of an even-handed service must always, to some extent, be a cost on the community. In the case of the postal service the alternative is to have some users, in areas where it would be too expensive for them, simply doing without, rather than as happens at present being provided at a reasonable cost through cross-subsidisation with services to other more accessible and more populous areas.

Well, what's wrong with that? I though that's what civilization was about - the bringing of reasonable standards of living and services to individuals who could not afford those services if they had to pay the true cost of providing them.

I prefer to envisage the future of the SOE model as still having possibilities. The SOE model could be seen as a start. Even if NZ Post is bolstered by a degree of monopoly and favourable treatment to keep it viable against purely commercial competition, it should remain - as permanent as the conditions it has to surmount - to provide an even-handed service. I would prefer to see an SOE model that was subject to constant monitoring and change to avoid its manipulation by politicians or pressure groups.

Would it be too much, for instance, to ask that the greater benefit of the people it serves be placed high on the list of its greatest achievements - respected by the community and supported as something bought by human ingenuity and effort and worth keeping.

Last Word on the 5d Swordfish 'Official'. It has recently been reported, quoting the original source, that no such stamp in fact exists, and that the details were circulated to the philatelic press allegedly as a hoax. We take a dim view of this kind of nonsense. No doubt many others will agree with that sentiment.

SECOND SIDEFACE 1d

Fine paper/coarse paper shades

Mr John Elsner (of Western Australia) has drawn our attention to what we're already aware of, and that is the fact that the coarse paper can be recognised by the colour or shade of the stamp, particularly in D2p perf 11.

John has identified the full range of shades listed in C.P. for the finer paper, but in the coarser paper he has found shades with a generally harder look about them, and of more definite shades ranging from Rose to Carmine Rose, to something approaching Lake shades.

How much of the colour difference is caused by the coarseness of the paper is debatable. That there is a difference is indisputable and certainly in the case of the darker stronger shades the coarse paper can be recognised from the front. Do any other readers have comments on John's observations?

RARE 1d DOMINION VARIETY NOTED.

Neale Braithwaite, of Wellington, has shown us a copy he found in a bulk lot, of the 1d Dominion, C.P. listing J5a(z) - that is, litho watermark on "art" paper printed on the front. This is the first example, to our knowledge, of this item in commercially used condition. It will in the future be asterisked in the C.P. Catalogue.

In the other example, a pair of the 1d Green George V surface printed stamps - listing K13e (that is, Cowan paper, perf 14x15) - he found in the same bulk lot, in a pair with plate so worn that details of the design were difficult to make out in some areas.

Two quite remarkable varieties, which indicate that much remains to be found in New Zealand stamps for those who are prepared to look.

PROMOTION OF THE HOBBY THROUGH A SENSIBLE STAMP ISSUING POLICY

This month we continue - with the kind permission of Captain COOK, Newsletter of Christchurch (NZ) Philatelic Society (Inc) and Robert Samuel - with his interesting and highly individual analysis of stamp collecting and the stamp market in the 1990s. Readers should note that the opinions stated in the articles are those of Robert Samuel, and not necessarily those of C.P. Newsletter.

In the second and third parts of his series of articles in Captain COOK, Robert Samuel gives a wide-ranging review of the current state of the stamp collecting scene. The basic premise of his articles is, that those who have made the decision to "collect" in a traditional sense are not today concentrating on modern New Zealand stamps.

Robert makes some interesting observations about the course of the development of New Zealand collecting over the generations and a summary of them follows.

EXCHANGE CONTROLS:

Robert makes the point that because it was impossible for New Zealanders to buy stamps in any quantity from overseas due to the lack of availability of foreign exchange to pay for them, then buying of New Zealand stamps and exchanging them for overseas stamps became a major factor in the market. The NZ Post and Telegraph Department still made a sale thereby and New Zealand stamps found their way overseas. Nowadays he points out, the captive market NZ Post once had has gone with the reduction in those who exchanged stamps. Now their sales come only from those who wish **actually to collect New Zealand stamps.**

AVAILABILITY:

Robert identifies Post Office efficiency of the 1990s, which replaced the leisurely approach of a previous age, as making it difficult to find Commemorative stamps and other issues at local Post Shops. In other words, a local Post Shop can not now guarantee an adequate supply of a range of issues for the collector.

Robert sees these, and other aspects of NZ Post's present stamp issuing policy, as contradictory. Instead of making the Commemorative and short-lived issues available for use (and hence available in used condition) - often a collector simply never gets to see the stamps.

DEFINITIVE ISSUES:

The periods of issue are shortening and this is preventing issues from gaining the depth of a long period of use (compounding changes in their features - paper, perforation, watermarks, etc). Robert contrasts what has happened in New Zealand in this sense with the long-lived British Definitives - single coloured stamps with the same design being issued over a long period.

WHO USES STAMPS?

Current major users of stamps are now identified by Robert as householders, very small businesses and tourists. Stamp issuing policy, he says, should be geared to those who are using the stamps and not to producing the traditional range of issues for now non-existent users (the large businesses and government departments).

Robert identifies a "ray of sunshine" in the appearance of booklets for the individual user, self-adhesives for the small businesses and stamps with a New Zealand flavour for the tourists. Annual Health Stamps he sees as a "living fossil" supported once by large business firms, but now supported only reluctantly by stamp collectors.

THE HOBBY:

Robert considers that stamp collectors, once of new issues, are now turning to older issues, covers, and postmarks, and even the stamps of other countries. He sees thematic collecting, postal history, and postal stationery collecting as other areas to have benefitted from this trend. The need of philatelic sections in the Post Office to show a profit results in the "invention" of more and more stamps. This trend in turn leading to "philatelic" stamps being sold only through measurable sections of the organisation thus eliminating their use postally. This, according to Robert, is killing the hobby by driving a wedge through its middle with many issues being "pushed" philatelically but never getting a chance for general usage on the post.

A QUESTION OF ECONOMICS:

Robert sees the current trend of NZ Post to find more and more themes to take advantage of the larger "pop" market as being misguided. He suggests that the smaller "serious" market is a neglected area and feels that more concentration on definitive stamps would eventually produce greater philatelic sales.

POSSIBLE ANSWERS:

New Zealand Post should increase over-all stamp business, says Robert, rather than worry too much about its measurable philatelic sales. The concentrating of issues and the extending of their period of availability in areas to which they relate directly (for example whales at Kaikoura, etc.) would promote sales. Tourism, he says, is something NZ Post should concentrate on and cater directly for through stamps.

The development of special Booklet stamps and other special purpose issues he applauds. He deplores the introduction of Courier Post and Registered Post envelopes which do not require stamps, and gives a range of reasons for this.

Effectively, he's saying that lack of imagination and flair in NZ Post has cost them dearly (philatelically speaking) in this area. The widening of the self-adhesives into "special purpose" stamps (with a range of values) he sees as one way of favouring small business customers and of competing with the inroads made by courier operators.

Why not fewer stamps but with a bigger impact? In the United States, a first day of issue may be held at an appropriate venue (such as Memphis, Tennessee, for the Elvis Presley stamp). An individual stamp may be issued with "strong State appeal".

COMMERCIAL STAMPS:

Robert advocates allowing business houses to have their own booklets with their own advertising labels, their own envelopes franked with their own private stamps - more commercialism for business and more interest for collectors.

THE FUTURE:

Robert appears to have become more optimistic as he has written this series of articles. He sees evidence that the needs of stamp users are being considered and of a large amount of experimentation; including self-adhesives and booklet stamps.

He concludes:

"I am not a traditionalist and I do not believe that stamp collecting is there only for the benefit of serious philatelists. There is a place for fun, enjoyment, and lightheartedness within the hobby. Not for a moment do I suggest that we should abolish commemorative issues, miniature sheets, nor even stamps featuring Mickey Mouse. All I am saying is greet them with a fanfare of trumpets when they are issued and ensure that, when the stamp has a strong local interest, local people at least know all about it - and can buy the stamp from their local Post Shop and can use the stamp on their mail".

"I do not accept the argument that there are too many new issues, nor do I accept that the cost of these new issues is too great. The problem has simply been that we have had too many short-lived commemorative and special issues - and not enough "genuine" issues.

"The collector of modern stamps has become bored with the endless procession of short-lived issues which, for the most part have proved to be a poor financial investment. And an even worse philatelic investment. A more sensible stamp issuing policy - one that encouraged collectors to collect modern New Zealand stamps - would benefit both the hobby, and New Zealand Post."

C.P.Newsletter comments:

Last month, Robert made an interesting comparison of the number of issues and their values between three complete years, spanning a period of nearly seventy years. The values were adjusted to "postal dollars" - or the amount of postage that they would buy - this to effect a comparison which had some meaning.

In commenting on Robert's articles, CPNL makes the following points:

- Adding together the numbers and postal values of all the different categories (Commemoratives, Definitives, Special Purpose stamps, Postal Fiscals) is certainly interesting, but in our experience does not bear a great deal of relationship to the way in which most people collected in 1926 or indeed now. The attitude is purely that of a "simplified collector" or one who takes one of each issue and value.
- The value of the comparison is questioned by Robert himself in his third note-in-conclusion (in the last paragraph). CPNL suggests that the reason why "most stamp collectors feel there is something amiss with stamp issuing policies" and that there are "too many issues" is not because there are a large number of long-lived Definitives on issue at any one time, but because the flood of new issues onto the market, whatever category they fall into, has become a deluge. In other words, the simplified collector is influenced by the number of times he has to write out a cheque to buy new issues and the size of that cheque. This point is clearly demonstrated by Robert's Group A (Commemoratives) which increased by something like 1600% between 1926 and 1990 and approximately 700% between 1950 and 1990. Perhaps a more interesting comparison would be between the numbers and face values **making their first appearance** in any given year, in all groups.
- In fact, to compare a collector of Definitives with a collector of special issue stamps is, in itself, hazardous. By his own analysis Robert identifies Definitive issues as the lifeblood of philately and acknowledges that they pass through many changes in perforation, watermark and so forth.

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The Definitive collector, therefore, not only expects but **wants** a lot of changes because the return to him in terms of pleasure and sheer interest, is much greater the more changes there are (and presumably what he has to spend on them is of somewhat less significance. A collector of specialised Definitives in used condition may well do so on a shoe-string).

We have to assume that Robert leaves out of consideration the vast number of stamps that NZ Post sells today to casual accumulators and souvenir hunters and regular mailing lists. NZ Post's marketing - and presumably a large percentage of their modern issue sales - is concentrated in this group. Robert's views are very much those of an experienced philatelist working within the Philatelic Society/Exhibition scene, rather than those of NZ Post's marketing men, or indeed of a major dealer, and should be seen in that context.

It is a fact, and we can demonstrate it from our own experience, that many of those who collect New Zealand stamps, early or modern, never belong to a philatelic society and never exhibit in exhibitions. Whether this is bad or not depends on your standpoint, but it does mean that there are thousands of relatively keen collectors of New Zealand stamps "out there" who are unknown to either societies or exhibitions. Their influence on issuing policy is unable to be quantified.

Mr Alfred K. Carter, of Texas, has the last word:

"I tend to agree with him (Samuel) that the definitive issues are the main stay, but I think are equal with all the rest, Commemoratives, Health stamps, Christmas, Special issues.

"They all have an important part in reflecting the history and advances a country makes, and each issue tends to remind us of past, present and future.

"That's the reason I collect New Zealand stamps, to me the majority of the issues are works of art.

"I agree with Mr Samuel's last statement, that says it all."

STAMPSHOW Auckland '93

New Zealand Stamp Dealers Assn (Inc)

In association with NORTHPEX '93

FRIDAY	30 JULY	10 am - 5 pm
SATURDAY	31 JULY	10 am - 6 pm
SUNDAY	1 AUGUST	10 am - 4 pm

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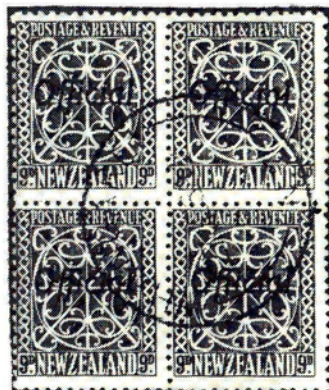
266(a)



264(a)



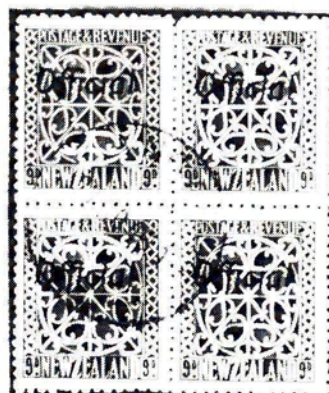
268(a)



279(a)



284(a)



280(a)

1935 PICTORIALS - OFFICIALS

The used blocks of the past six months or so are now drawing to a close. The high quality and generally specialised and unusual nature of this collection has given Newsletter readers a unique opportunity to secure material seldom or never seen in many cases. This month, the 1935 Pictorial Officials feature with quality and interest every bit as high as the previous listings. If you are interested in securing any of this material, we recommend early action to avoid disappointment.

- 1d FANTAIL**
- 261 (a) L01b perf 14x13½, fine HM. Lovely block of four in Deep Green - superb commercial usage - superb by any standards..... \$ 20
- 1d KIWI**
- 262 (a) L02a perf 14x13½, fine VM, Carmine Red (die 1 - wmk. W7). Plate A1 in fine commercially used block of four. No left selvedge and bottom selvedge shortened but most of number present. Very very fine usage..... \$ 25
- (b) L02a 1d ditto, the rare Plate B1 in similar block. Cat. mint at \$1000..... \$ 300
- (c) L02a 1d ditto, fine commercially used block of six (dated)..... \$ 15
- OR more heavily used block of four, authentic..... \$ 10
- 263 (a) L02d 1d ditto, perf 14x13½, fine HM (wmk.W8). Fine set of two plate blocks, this time with left selvedge but bottom selvedge abbreviated. Plates B3 and B4. Nice specialist pieces..... \$ 40
- (b) L02d 1d ditto. Nice dated commercially used block of four (blunt corner)..... \$ 3.50
- 1½d MAORI COOKING**
- 264 (a) L03b perf 13½x14, fine VM (wmk. W7). Red-brown. Superb commercially used block of four, dated, of this scarce item. Nice piece..... \$ 250
- 265 (a) L03d 1½d ditto, perf 14x13½, fine HM (wmk. W8). Magnificent block of four with light dated postmark. Slight corner crease but otherwise most attractive..... \$ 40
- OR example with roller cancel o/c left, slight parted perfs..... \$ 40
- 2d WHARE**
- 266 (a) L04b 2d perf 14x13½, fine HM (wmk. W8), Orange. Plate 1A in fine commercially used block of four. Full selvedge and number. This is a great rarity in mint, let alone this demonstrably fine used dated condition..... \$ 500
- (b) Plate 1B in superb dated block, as above..... \$ 35
- (c) Orange and Deep Orange in fine commercially used blocks of four..... \$ 10
- OR commercially used, the two..... \$ 5
- 267 (a) L04f 2d ditto, perf 14x13½, coarse HM. Block of four in Deep Orange, fine commercially used..... \$ 5
- OR in Pale Orange dated block of twelve (top selvedge 3x4). Some parted perfs but nice piece... \$ 10

- 2½d MT COOK AND LILIES**
- 268 (a) L05c perf 14 - 13x13½, fine HM (wmk.W8), Chocolate and Pale Blue-Slate. Glorious block of four - dated - one of the finest we've seen. Really wonderful item..... \$ 350
OR Plate 1 in superb block of four, dated, again exquisite quality - quite remarkable..... \$ 400
- 269 (a) L05d 2½d ditto, perf 14 line, HM (wmk.W8). Another exquisite block of four, this time very Pale Blue-Slate. One of the palest shades we've ever seen.. \$ 175
OR similar, this time in a deep shade..... \$ 175
OR Plate 3 commercially used (roller cancel), "3" reversed..... \$ 200
- 3d MAORI GIRL**
- 270 (a) L06b perf 14x13½, fine HM (wmk.W8), Reddish-Chocolate. Superb lightly marked block of four very fine..... \$ 25
- 4d MITRE PEAK**
- 271 (a) L07c 4d, perf 14 line, HM (wmk.W8) Black and Sepia Black. Lovely block of four with central c.d.s. demonstrably of the period..... \$ 20
- 272 (a) L07d 4d ditto, perf 12½, HM (wmk.W8). Another stupendous block of four, central c.d.s. light.... \$ 20
OR commercially used block of six "of the period". (Hokitika)..... \$ 10
- 273 (a) L07e 4d ditto, perf 14x14½, coarse HM (wmk.W8). Nice commercially used block..... \$ 5
- 6d HARVESTING**
- 274 (a) L09b 6d perf 13½x14, HM (wmk.W8), Scarlet. Magnificent dated block of four with central c.d.s. As fine as we've seen..... \$ 20
OR Nice roller cancel, commercially used, very light mark, clean well-centred item..... \$ 15
OR more heavy commercial usage..... \$ 5
- 275 (a) L09c 6d ditto perf 12½, HM, Pale Scarlet. Nice commercial usage - very genuine block..... \$ 10
- 276 (a) L09d 6d perf 14½x14, HM. Really magnificent item, light commercial usage. As good as exists.. \$ 12.50
- 277 (a) L09e 6d ditto, perf 14½x14, coarse HM (wmk.W8). Nice commercially used item. Fine block of four.. \$ 10
- 8d TUATARA**
- 278 (a) L010e 8d perf 14x14½, coarse SHM (wmk.W8a), Red-brown. Stupendous block of four - impossible to better..... \$ 50
- 9d MAORI PANEL**
- 279 (a) L011c 9d perf 14x14½, fine HM (wmk.W8), Green overprint. Superb commercially used, centred left but light dated c.d.s. Wonderful item..... \$ 200
- 280 (a) L011e 9d ditto, perf 14x15, chalky VM (wmk.W8), Black overprint. Stupendous block of four in perfect condition (Cat.\$120)..... \$ 95

FOURTEEN

- 1/- TUI
- 281 (a) L012b 1/- perf 14x13½, fine HM (wmk.W8) Deep Green. Nice block of four. Some small ink marks on back..... \$ 5
- 282 (a) L012d 1/- ditto, perf.14x13½, coarse HM (wmk.W8). Commercially used block of four..... \$ 8
OR very fine used, dated c.d.s. block of six (2 x 3)..... \$ 15
- 2/- CAPTAIN COOK LANDING:
- 283 (a) L013f 2/- perf 12½ coarse HM (wmk.W8). Very fine commercially used block of four, Deep Olive Green (roller cancel very light)..... \$ 100
(b) L013f 2/- ditto, this time Olive Green, light c.d.s., very fine..... \$ 100
- 284 (a) L013g 2/- perf 13.75 x 13½, coarse HM (wmk.W8) Deep Olive Green. Light c.d.s. franks this glorious very fine commercially used block of four..... \$ 100

NICE NEW LOT OF CHALON MATERIAL

- Some Super Fine

- 3 (a) A2b(z) (SG5) 2d Richardson Print on Blue paper. Example of lovely appearance with full letters watermark. No margins, but condition otherwise fine and design mostly intact (Cat. \$750)..... \$ 175
(b) A1d (SG8) 1d Dull Orange (on thin hard VM paper). Richardson print on unwatermarked white paper, nice four-marginal copy with postmark off the face. Excellent example (Cat. \$1000)..... \$ 300
(c) A5a (SG14) 6d Tan-brown (printing as above). Scarce shade, and this is a lovely example with three huge margins (right margin touching slightly at bottom right). Light marking off the face and glorious condition. Really quite delightful (Cat.\$900)..... \$ 400
(d) A5a (SG15) 6d Chestnut (printing as above). Vertical mesh paper. Nice example with slightly untidy postmark in central area but four-marginal (touching slightly top right margin). Good example of the shade (Cat.\$1250). Slight thin..... \$ 200
(e) A1e(3) (SG34) 1d Vermilion - Davies print, Star wmk. imperforate. Absolutely phenomenal example with very light marking well off the face at left. Quite extraordinary shade - very very genuine item and will stand out in any company whatsoever as an extreme of the shade range. Absolutely no apologies for this stamp..... \$ 495
(f) A5b(1) (SG41) 6d Grey-black (printing as above). Extraordinary four-marginal example with marking well off the face, if margins close one or two points. Very very thin Star watermark paper of most unusual, almost Pelure quality. Tiny grease spot at left does not detract in any way. Unusual and most desirable..... \$ 150
(g) A5b(2) (SG41) 6d Black-brown, description much as above. This is the reentry R16/3 "Letters New Zealand" etc. Thin spot, but superb chance at.... \$ 50

ERRORS and VARIETIES

A comprehensive listing of items to add that little bit extra to your New Zealand collection. Something for everyone here. All UHM, except where stated

101	(a)	NV5a(c) 3d red plate variety: hair and diadem ornament retouch, pl.24, R6/6.....	\$ 35
	(b)	NV5a(d) 3d red plate variety: diadem retouched, pl.24, R6/19	\$ 30
102	(a)	OV2a 1d Karaka plate variety: 'N' of 'NEW' flaw, R20/1, (Cat. \$10).....	\$ 8
	(b)	OV2c 1d Karaka plate variety: background weak at top, R12/3.	\$ 25
	(c)	OV3f 2d Kaka Beak plate variety: flaw on '2', pl.5, R16/11, (Cat. \$15).....	\$ 10
	(d)	OV3f 2d Kaka Beak " " " " : " " U....	\$ 10
	(e)	OV3g " " " " : 'ZFAL' flaw, pl.2, R3/1, (Cat. \$75), U.....	\$ 60
	(f)	O3a 2d Kaka Beak " " : white spot on lowest flower, R20/5.....	\$ 2
	(g)	O6a 4d Puarangi plate variety : white spot on petal.....	\$ 10
	(h)	O7a 5d Daisy: minor green shift to right.....	\$ 10
	(i)	O7a 5d Daisy: " purple ink drag.....	\$ 10
	(j)	OV8b 6d Pikiarero: 'PIKI' retouch, pl.1, R8/7.....	\$ 40
	(k)	O9a(Z) 7d Koromiko inv. wmk.....	\$ 15
103	(a)	ODV1a ½c Manuka plate variety: prominent retouch, pl.1A, R6/6.....	\$ 10
	(b)	ODV3i 2c Kaka Beak " " : background retouch, pl.1A, R11/10.....	\$ 8
	(c)	ODV3j 2c " " " " : 'LAND' retouch, pl.1A, R15/7.	\$ 8
	(d)	ODV3k 2c " " " " : white flaw by leaf, pl.1B, R18/3.....	\$ 8
	(e)	ODV4b 2½c Kowhai plate variety: 'NEW' retouch, pl.1A, R10/7.	\$ 10
	(f)	ODV4c " " " " : '½' flaw, plus retouch, pl.1A, R19/1 + R19/3.....	\$ 7
	(g)	ODV4d 2½c Kowhai plate variety: misshapen backgrounds, pl.2A, R2/3 + R2/4.....	\$ 15
	(h)	ODV4e 2½c Kowhai plate variety: 'butterfly' flaw, major, pl.2A, R8/5. (Cat.\$15).....	\$ 10
	(i)	ODV4g 2½c Kowhai plate variety: accent on A, pl.2B, R20/4...	\$ 10
	(j)	ODV4h " " " " : '2½G' flaw, pl.3A, R3/3.....	\$ 10
	(k)	ODV4m " " " " : 'grub on stem' flaw, pl.1A, R15/9.....	\$ 10
	(l)	ODV4n " " " " : three retouches, pl.2B, R11/10 + R12/7.....	\$ 12.50
	(m)	ODV4o 2½c Kowhai plate variety: 'LAND' flaw, pl.2B, R18/7...	\$ 10
	(n)	OD4a " " " " : retouch, R16/8.....	\$ 8
	(o)	OD4a " " " " : retouch, R2/9.....	\$ 5
104	(a)	ODV5b 3c Puarangi plate variety: 'LAND' deformed, pl.1A, R5/10.....	\$ 20
	(b)	ODV5c " " " " : retouch and 'bell' flaw, pl.1B, R14/10 + R15/8.....	\$ 25
	(c)	ODV5d 3c Puarangi plate variety: 'ZEAL' flaw, pl.2A, R11/5..	\$ 15
	(d)	ODV5e " " " " : background retouch, pl.2A, R13/9.....	\$ 10
	(e)	ODV5f " " " " : 'Z' flaw, pl.1B, R13/1.....	\$ 10
	(f)	ODV5g " " " " : retouch, pl.3B, R9/4.....	\$ 10
	(g)	OD5a " " " " : white spot flaw, pl.2B, R2/3	\$ 18
	(h)	OD5a " " " " major perf shifts:	
		(i) in marginal block of 8.....	\$ 150
		(ii) in block of 4.....	\$ 75
		(iii) in marginal block of 8 (not so pronounced)..	\$ 50
		(iv) in block of 4 (not so pronounced).....	\$ 25

ERRORS AND VARIETIES (Cont'd)

105	(a)	ODV6a	4c Daisy plate variety:	retouch, pl.1B, R8/8.....	\$ 12.50
	(b)	OD26a	7½c Trout plate variety:	white dot by fin, pl.1A, R10/3.....	\$ 15
	(c)	OD10a	8c flag plate variety:	'Z' retouch, pl.1A, R12/1.....	\$ 10
	(d)	OD10a	" " " "	: large red ink drag by value.....	\$ 100
	(e)	OD12a(Z)	15c Tiki inv. wmk.....		\$ 15
	(f)	OD15a	30c Chateau plate variety:	'NEW' retouch, pl.1A, R2/1	\$ 45
	(g)	ODV15b	" " " "	: flagpole retouch, pl.1A, R8/1:	
			(i) on OD15a.....		\$ 45
			(ii) on OD15b.....		\$ 45
106	(a)	P1a(X)	½c Glade Copper Butterfly:	all colours offset (unpriced in Cat.).....	\$ 400
	(b)	P2a(Z)	1c Red Admiral Butterfly	inv. wmk.....	\$ 100
	(c)	P2c(Y)	" " " "	blue (wing spots) missing...	\$ 300
	(d)	P2c(X)	" " " "	red (main butterfly colour) missing (Cat.\$500).....	\$ 450
	(e)	P2c	" " " "	blue (wing spots) colour shift up.....	\$ 50
	(f)	P2c	" " " "	blue (wing spots) colour shift to right.....	\$ 70
	(g)	P3a(Z)	2c Tussock Butterfly	inv. wmk (Cat.\$25).....	\$ 12.50
	(h)	P3b(Y)	" " " "	yellow offset (Cat.\$275).....	\$ 145
	(i)	P3b(X)	" " " "	black missing ('New Zealand' and butterfly detail).....	\$ 550
	(j)	P4a(Z)	2½c Magpie Moth albino	4c surcharge (Cat.\$300).....	\$ 247.50
107	(a)	P5a(Z)	3c Lichen Moth	partial double perfs (fine block of 4).	\$ 125
	(b)	P5a(Y)	" " " "	inv. wmk.....	\$ 5
	(c)	P5a(Y)	" " " "	" " " " U.....	\$ 5
	(d)	P5a	" " " "	marginal block with smudged double impression of brown and orange (interesting)....	\$ 100
	(e)	P6c(Z)	4c Puriri Moth	dark green missing (wing veins) (Cat. \$30).....	\$ 5
	(f)	P6c(Y)	" " " "	light green missing (Cat. \$450).....	\$ 150
	(g)	P6c(X)	" " " "	purple-brown missing (Cat. \$400).....	\$ 100
	(h)	P6c(X)	" " " "	partial purple-brown omission in strip of 5 (nice item).....	\$ 250
	(i)	P6c(W)	" " " "	blue missing (Cat. \$500).....	\$ 350
	(j)	P6c(V)	" " " "	yellow missing (the rare one).....	\$ 600
	(k)	P6c(M)	" " " "	major blue shift.....	\$ 100
	(l)	P6c	" " " "	dark green (wing veins) shift.....	\$ 12.50
	(m)	P6c	" " " "	yellow marginal doctor blade in strip of 5.....	\$ 50
	(n)	P6c	" " " "	pale yellow marginal doctor blade.....	\$ 30
108	(a)	P9b(X)	7c Leather Jacket	yellow shift.....	\$ 60
	(b)	P9b(W)	" " " "	black shift (Cat. \$100).....	\$ 75
	(c)	P9b	" " " "	brown shift.....	\$ 62.50
	(d)	P9b	" " " "	brown shift and pre-printing paper crease in pair.....	\$ 125
	(e)	P9b	" " " "	strip of 10 with pre-printing paper creases.....	\$ 200
	(f)	P10a(Z)	7½c Garfish	all colours offset (Cat.\$400).....	\$ 200
	(g)	P11b(X)	8c John Dory	blue-green missing (basic colour) (Cat.\$750).....	\$ 375
	(h)	P11b	" " " "	black shift.....	\$ 25

....to be continued.....

THE MARCEL STANLEY BOOKLETS

1919-1934 GEORGE V BOOKLETS
PRINTED FROM STEEL PLATES

W4e (1927) 2/- BOOKLETS: K13g, J7a panes in make-up as before: on "Cowan reversed" paper perf. 14x15. All panes with selvedge bars and Kodak advertisements.

BOOKLETS

- B28 (a) W4e exploded Booklet, complete with Christchurch advertising interleaving panes. One 1d and one ½d pane in perfect UHM condition, other panes some slight discolouration. (Cat.\$2000)..... \$ 400
- (b) W4e 2/- ditto, complete unexploded booklet with North Island advertisements. Some discolouration to covers and panes and cover has corner crease. Nevertheless, advertising interleaving fine and a useful example..... \$ 295
- (c) W4e 2/- ditto booklet with only slightly soiled covers and fine complete interleaving. Most panes selvedges present, and one 1d pane complete but for one stamp. One ½d pane pair of stamps... \$ 80

PANES

- B29 (a) W4e(z) ½d Green-black (K13g) pane with light hinging and binding selvedge..... \$ 175
- (b) W4e(z) ½d Green ditto, pane with light hinging and slight stains two points. Magnificent clean appearance..... \$ 50
- (c) W4e(y) ½d Carmine ditto, copy with light hinging and slight stain in binding selvedge. Magnificent appearance..... \$ 50
- (d) W4e(x) ½d Green ditto, nice commercially used pair with tabs..... \$ 25

COVER

- B30 (a) W4e(w) 1927 (14th April) Christchurch. Nice commercial front with slight tears. Single 1d with Kodak tab..... \$ 20

W4f (1928) 2/- BOOKLETS:

Two panes of the ½d (K13f), three panes of the 1d (K15a) all on Cowan paper, perf. 14 in three different forms.

BOOKLETS:

- B31 (a) W4f(a) with bars but no advertising on the selvedge. Complete example with minor staple rust on front, and date of purchase (6th January 1934) on front. All panes and interleaving present but parted perfs one 1d pane, and gum removed one other (reconstructed booklet). Cat. \$2000..... \$ 325

Thank you again for making my New Zealand collection so much more meaningful and interesting. I look forward to a long and growing relationship.

(K.U., U.S.A.)

STANLEY COMPLETE BOOKLETS (Cont'd)

- B31 (b) **W4f(a) ditto.** Another complete booklet with clean if slightly creased cover and twink mark on back. Some panes stained or crinkled. Variable condition but nonetheless very attractive..... \$ 300
- (c) **W4f(a) ditto.** Nice clean cover with only slight creasing. Interleaving complete and one ½d pane present (slight stains). Useful..... \$ 75
- (d) **W4f(a) ditto.** Item with front cover detached but otherwise unexploded. Two panes of the 1d (slight discolouration) and two panes of the ½d, one with one stamp removed (slight discolouration)..... \$ 225
- (e) **W4f(a) Unexploded item with no panes.** Covers and inter-leaving present, slightly worn condition but interleaving good. (Extra cover of perf. 14 booklet included, Grey-green). Buff cover..... \$ 75
- B32 (a) **W4f(b) ditto with "Parisian" and "Jeyes" adverts** on selvedge. Complete covers and interleaving but only "Jeyes" binding selvedge remaining..... \$ 100
- B33 (a) **W4f(c) ditto with "Parisian" advertisements only.** Exploded item with good covers and interleaving, one pane of the ½d only (slightly discoloured). Useful..... \$ 100
- (b) **W4f(c) ditto.** Exploded item without front cover and one pane and one pair of the ½d present. Stains. Useful for parts..... \$ 20
- (c) **W4f(c) ditto.** Unexploded item with covers and interleaving. Two pairs of the 1d intact, two pairs of the ½d. Clean..... \$ 75
- W4g (1928) 2/- BOOKLET:** Two panes of the ½d (K13e) Cowan paper, perf.14x15. Three panes of the 1d (K15a) Cowan paper, perf.14 with no advertisements on any of the panes.
- B34 (a) **2/- Booklet. GREAT RARITY.** Complete unexploded item in near perfect condition. Slight parted perfs one 1d pane is only detraction. Cat. \$3,500..... \$2750
- (b) **W4g 2/- ditto.** Unexploded item with three pairs of the 1d and one pair of the ½d and binding selvedges. Condition of cover and interleaving excellent..... \$ 400
- W4h (1930) 2/- BOOKLET.** Four panes of the 1d (K15a) perf. 14 with "Parisian" adverts on the panes.
- B35 (a) **W4h 2/- ditto of the "cancelled" booklet.** Unique (to our knowledge) trial booklet with "cancelled" rubber stamp diagonally on all stamps. Entire booklet has been spiked in top-left corner. Superb example and support material. Fine condition..... \$1500

- B35 (b) W4h 2/- ditto exploded item with interleaving, one complete 1d pane (slight stains) and one pair with binding selvedge). Both items have sheet serial number at top right. Pane shows reentry. Some stains..... \$ 100
- W4j (1934) 2/- BOOKLET. Four panes of K15b on Cowan paper, perf 14x15, with Parisian adverts only.
- B36 (a) W4j ditto. Unexploded item with three complete 1d panes and one binding selvedge pair. Staining but interest..... \$ 275
- (b) W4j 2/- ditto as above but Cream cover. Unexploded with one pane block of four only. Staining but covers and interleaving clean..... \$ 50
- (c) W4j Unexploded item complete with Cream cover. Panes stained (Cat. \$1800)..... \$ 275
- (d) W4j 2/- ditto as above, Cream cover, complete. Unexploded, very minor age discolouration..... \$ 925



3(a)

3(b)

3(c)

3(d)

3(e)



3(f)

3(g)

3(h)

3(i)

3(j)



3(k)

3(l)

3(m)

3(n)

3(o)

NZ CHALONS (Cont'd from p.14)

- (h) A5b(5) 6d Red-brown, (printing as above). Absolutely glorious example with four margins and mark, although extensive, is light and well off the face. ('2' of Russell). Perfect condition and wonderful example..... \$ 250
- (i) A1j (SG97) 1d Carmine-vermilion, watermark "NZ" imperforate. Nice lightly marked example if margin very close at base; other margins narrow. Brilliant colour and a wonderful example of this item. (Now Cat. \$575)..... \$ 325
- (j) A6h (SG100) 1/- Green (printing as above). Nice example cut into left and right at bottom but very good of the shade and marking slightly over face. Very nice example (Cat.\$575)..... \$ 120
- (k) A6h (SG100) 1/- Yellow-green (printing as above). Lovely marginal example with light marking well off the face. Repair bottom margin allows favourable price..... \$ 100
- (l) A3d(2) (SG117) 3d Lilac, perf. 12½ Star wmk. One of the best copies we've seen lately with beautiful centring and very light marking off the face. Impeccable..... \$ 75
- (m) A3d(4) (SG117) 3d Deep Lilac (printing as above). Very deep shade in this item. Light marking largely off the face and centred high and right but this is a very remarkable example for its shade..... \$ 50
- (n) A5h(3) (SG122) 6d Dull Red-brown (printing as above). UNUSED. Lovely clean well-centred example and unusual..... \$ 250
- (o) A5k(3) (SG136) 6d Pale Blue (printing as above). UNUSED. Really glorious example, if centred slightly high. Harder to find these days..... \$ 200

SPOT-CASH BUYING LIST

CASH ON THE NAIL - FINE ONLY - THIS MONTH ONLY - SUBJECT STOCKS

E 7a	2½d Lake Wakitipu 1898 London Print	Fine used	\$ 25.00
K 5a	4d Yellow KGV Recess perf 14x13½	Fine used	\$ 42.50
L 7c	4d Mitre Peak 1935 perf 14 line	UHM	\$100.00
L 8b	5d Swordfish 1935 perf 13½x14 VM	UHM	\$ 35.00
L13b	2/- Captain Cook 1935 perf 13½x14 VM	UHM	\$ 75.00
L13d	2/- Captain Cook perf 13½x14 HM	UHM	\$225.00
L05c	2½d Mt Cook Official 1935 perf 14-13x13½ HM	FU	\$ 45.00

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