

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

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Lot 25(a) Christchurch Exhibition Set
on as nice a cover as we've seen.

CP'S NEW ZEALAND STAMPS WELCOME TO OUR TRADITION

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STAMP CATALOGUES – What Makes Some Last, Some Falter and Why Does it Matter.

In my opinion, stamp catalogues, represent one part of the paradox of Philately – one which has existed ever since Stanley Gibbons first put pen to paper and produced what he knew his clients needed to help them with their collections.

The paradox arises in that one of the more appealing aspects of collecting is the freedom which it allows collectors to follow whatever lead they like, collect what they like and do it in the way that they personally prefer. This stems from the vast breadth and complexity of postal communications throughout the world. They are as complex as human society itself and stamps merely represent one way in which administrations have sought to regularise and control that aspect of society. On the other hand a stamp catalogue, at whatever level it tries to serve the hobby, can be seen as a further attempt to codify and simplify aspects of the postal service – and particularly the issuance and use of postage stamps – for the benefit of those who wish to collect them according to a prescribed plan. The practicality of the matter has to be that however free collectors may wish to be with their pastime, someone with experience and knowledge has created a framework which they can operate in and that gives the confidence and continuity that such a universal hobby requires to exist at all.

The two greatest stamp catalogues in the world are by most measures - Stanley Gibbons, used in Britain, the British Commonwealth and throughout the rest of the world and the Scott Catalogues used throughout North America, and particularly the Scott Specialised Catalogue of United States Stamps. Even as one of the more popular countries in the world among collectors, New Zealand is a minnow. Nevertheless, the Campbell Paterson Specialised Catalogue of New Zealand Stamps, forty five years old this year – has itself made ripples which have been felt elsewhere in the stamp catalogue publishing world, briefly in America five years ago (as will be seen below) and more lastingly over the past decade or so in Australia with the Australian Commonwealth Specialised Catalogue published by Brusden-White originally in Melbourne. The latter catalogue was based closely on the CP loose-leaf format, right down to the six ring binder, and even the shape of the pages. The Brusden-White Catalogue was published with CP Ltd's full approval and support and this is acknowledged within its pages.

Of interest recently in this connection are several articles written by Ken Lawrence, in "The American Philatelist" for April and July 1998, the first

GOODS AND SERVICES TAX

GST will be added to all prices listed in this Newsletter for local orders (12.5%). Overseas orders are "zero-rated" and do not pay GST.

titled "Comparing US Stamp Catalogues". Reading that article I couldn't help but notice how much is at stake in such a huge, active and enormously valuable market. The USA market, is dominated by Scott Publishing Company's publications. The potential size of sales which can be made there means that competitive pressures continue to surface. Emerging players attempt either to upstage Scott by producing something new and unique which collectors can't do without or to revive well-known names in the history of US stamp catalogue publishing and dress them up in new clothes.

Such a discussion as Lawrence's is of particular interest to any catalogue publisher. Many of the situations which have arisen over the past few years as a result of competition make interesting reading when considering the relatively small but nevertheless globally familiar CP volume. What follows is an extract of Lawrence's comments and contains commentaries which are attributed directly to him rather than representing my attitudes or those of CP Ltd. After each observation made by Ken Lawrence, is a comment on CP policy or how CP Ltd through it's catalogue deals with similar situations.

The Scott Catalogue provides interesting comparisons with CP in that Scott is virtually accepted as the principal reference for US stamps "even though specialists often call attention to it's shortcomings"! Scott's numbering system is fundamental to the collecting of US stamps in North America and has become unshakeably entrenched so that a wide variety of catalogues and publications use the system.

I think the CP Catalogue can also be said to have become entrenched as a permanent fixture of New Zealand Philately with its characteristic numbering system used by a variety of Auction catalogues and publications around the world. It is quoted in a number of cross-referencing publications which have appeared over the years. To my knowledge the CP numbering system has appeared as an adjunct to only one other catalogue covering New Zealand stamps.

Mr Lawrence reports that for the first time in several years the Scott Specialised Catalog of United States Stamps has competition. But I am getting ahead of myself.

Jacques Minkus was a prominent stamp dealer and catalogue publisher some forty to fifty years ago and produced a well known catalogue carrying the Minkus name published between 1953 and 1981. Since 1981 several editors and publishers have attempted to revive the Minkus catalogue with varying levels of success.

One reincarnation of Minkus was produced by De Jong. De Jong had brought in US State Duck Stamp and US Possessions listings, a "best innovation" according to Lawrence which was then dropped when De Jong ceased publication.

In 1993 a Minkus volume entitled *The Minkus Specialised American Stamp Catalog* appeared under the editorship of Richard Sine. Of interest to me was the fact that – again with CP Ltd approval requested and granted – Sine produced his catalogue on loose-leaf pages and bound them into a plastic ring binder. There were a number of other ground breaking innovations in the 1993 book. The editors intended to update the catalogue with annual supplements just as CP does. The Minkus formula was refined a little in this volume. Conversely it was not greatly appreciated that Sine deleted several specialised listings which according to Lawrence “had been the most valuable part of the original Minkus catalogues”.

To digress, although New Zealand has issued Duck Stamps over the past few years, the CP Catalogue has never and does not intend to list them. The CP Catalogue has throughout its entire history stayed religiously with postal issues and fiscal issues only where they have been officially authorised and accepted for postal use. Not only that but the CP Catalogue has, with the exception of Antarctica, avoided any attempt to list the New Zealand Dependencies.

On to the new Minkus reincarnation. This volume is titled *The Krause-Minkus Standard Catalog of US Stamps 1998*. And as will be seen below is the cause of Scott’s current concerns.

The sanctity of the Scott numbering system appears to be something which Scott Publishing Company is prepared to go to extreme lengths to protect. Jacques Minkus had introduced a new numbering system that “reflected his method of selling stamps”. The new Krause-Minkus Catalogue is descended from the original Minkus (1953). The problem for Scott is that the new Krause-Minkus also includes Scott numbers in parentheses next to the original Minkus numbers and this amounts to an unauthorised use of Scott’s numbering system.

Two major points arise out of this current US situation when it is considered alongside the CP Catalogue. First of all, the original Minkus Catalogue was devised, designed, edited, and produced by a professional philatelist knowledgeable in the ways of philately and of the stamp market. The same applies to the CP Catalogue. It appears now that the new Krause-Minkus, as is the case with the Scott Catalogues is not produced by professional philatelists at all. We are told that the publishers of the Scott Catalogues and particularly the new Krause-Minkus Catalogue will be advised by “truly knowledgeable philatelists”. This is fine as far as it goes but I contend that to produce a serviceable publication a stamp catalogue publisher has to have his feet firmly in two camps. Firstly, knowledge of the workings and dynamics of the world stamp market and actual day by day handling of stamps and dealing with

NEWSLETTER SUBSCRIPTIONS – NOW DUE

collectors creates the solid grounding over which philatelic expertise and research may be overlaid. Could it be that the reason why, in the words of Lawrence, “specialists often call attention to Scott’s shortcomings” is that the publishers do not deal in stamps and this shows in the way policy decisions are taken which have the potential to create confusion in the stamp world. An example of this was the reduction of prices across the board in 1989 and then still further the following year in Scott. This caused a furious protest from stamp dealers. Lawrence says “the switch to a very fine grading in the 1996 edition was widely viewed as Scott’s face-saving pretext to restore higher catalogue values.”

As Stanley Gibbons Monthly Journal put it on June 29, 1901.
 “..... but where prices are concerned, it is evident that those alone can be thoroughly reliable which are affixed to stamps that are actually in stock or are frequently in the market; and that if a dealer, in response to the demands of his customers for a so-called Standard Catalogue and Guide, prices things that he neither possesses nor is likely to possess, those prices must be fictitious, and may be quite inaccurate.”

But a second feature is the vigour with which Scott protects it’s numbering system. It seems to me that an innovative and well designed cataloguing format with a unique numbering system should only need to protect that system when another publication attempts to adopt it – and thereby the whole contents of the original volume – holus bolus without permission or reference to the original publishers. Consider the implications of that. The information contained in a stamp catalogue – like the CP – is part of the public domain. That identical information could be used to create a new philatelic publication without Scott or Campbell Paterson Ltd being able or even wanting to say anything about it. If the producers of a new New Zealand volume then decided to create their own numbering system and cross-reference their volume to the comprehensive CP numbering system who would benefit from that? A little thought suggests that for an opposing catalogue publication to use CP numbers would be to the advantage of CP Ltd if only in that it operated as a competing ordering list complete with numbers for CP Ltd stock.* And this arises from the fact that CP Ltd is not only a catalogue publisher but an active and professional specialised stamp dealer.

Now it becomes clear why Scott Publishing Company should so actively want to protect its own numbering system. With no stamps to sell or buy the numbering system and the expertise that goes into compiling the Scott Catalogue is all that it has to offer. A more detailed, more specialised, better catalogue than Scott could be produced cross-referencing to Scott numbers and could well supersede Scott by usurping Scott’s system and content and extending it further.

*Would the Hoover Company object if you hoovered your house with an Electrolux? or more succinctly – the greater the currency of the “brand” the more successful it will be.

Another aspect of CP Ltd's cataloguing policy which may not be immediately apparent is the pivotal role played by the Newsletter published monthly throughout the year. The value of the Newsletter is revealed when you consider that as philately progresses and develops over time, changes and developments can be reported and exposed to public scrutiny through its pages. This means that interest in a new class of variety, a new printing process or merely a shift in collector preferences can be canvassed through the Newsletter allowing - through public response - its value and lasting quality to be tested. It's not so much that the Newsletter or the Catalogue dictate collecting preferences and directions but that they remain responsive to them allowing collectors themselves to guide the course of modern philately and ultimately to decide what goes into the catalogue as a permanent record.

To be fair to Scott Publishing Company, Amos Press, which owns Scott Publishing Company, also owns Linn's Stamp News and Linn's as an active, responsive philatelic newspaper must give Scott a good feel for what's going on in the philatelic world.

However, it is clear that the battle of the Titans, as Mr Lawrence terms it, will continue. With Amos Press on the one hand and Krause Publications of Wisconsin, the owner of Minkus, on the other hand, the battle for the use of Scott's numbering system is likely to persist for some time yet. Cross-referencing publications appearing currently use both Minkus and Scott numbers and the emergence of the Internet with sites offering cross-referencing between Scott, Stanley Gibbons and other catalogues, is a free service to the international collecting community. I surmise that Scott may be fighting a losing battle.

Mr Lawrence ends his article with a delightful vignette about the 1998 Scott Specialised Catalogue of United States Stamps. The publishers may well have become more preoccupied with protecting their numbering system than with checking what is printed within their pages. An advertisement in the catalogue for Greg Caron Stamps states "to assure you of reliable quality, delivery and future product support we sell only non-Scott supplies". That sentence according to Ken Lawrence expresses a conviction that has been gradually suffusing the stamp hobby for the past few years, that Scott Publishing Company is increasingly aloof from its customers. These are Ken Lawrence's words, and no doubt they carry some weight in the publication of the American Philatelic Society.

From where I stand it all seems a bit silly. Silly - and damaging to all parties if not the hobby and the trade. After all if a stamp catalogue is worthy of its pre-eminent position then it should be flexible enough and responsive enough to its readership to make sure that it gives them what they need. What gives it that worth is surely not simply a numbering system. Heavy handed legal manoeuvring may evoke King Canute when it obscures the true purpose of a stamp service industry and that is to continue to give the client what he or she needs.

PRESENTATION STAMPS

Jeff Long of Invercargill this month adds some of his own observations:

"I enclose a photocopy of a pair of 6d reduced-size Kiwi Official stamps which show the cancelling bars at the *top* of the stamps. More than this, one of the stamps is cancelled across the top left corner, and one across the top right corner. Until recently, this is the only multiple example like this that I had seen.

I enclose another photocopy, this time of a pair of the 5/- 1898 officials. These have the same pattern of cancels in opposite corners, but this time on the lower corners. Just to make it a real challenge for the theorists, these two stamps have been cancelled using two different cancellers! The right stamp has the regular 4mm spacing. The left stamp has what looks like two closely spaced lines approximately 1mm apart, separated by a gap of 3.5mm.



The same theories put forward by Paul Wreglesworth and by Pat Capill could no doubt be applied to these items as well, but my theory is that this was a job given to the Office Juniors of the day who found the task a little tedious and tried to see what variations they could introduce without their supervisors noticing!

Paul Wreglesworth of Cheshire has added some more information to the discussion. He writes:



“Thought you might be interested in this block which fellow member of the New Zealand Society of GB, showed me recently. You will see that the distance between the line complies with the 4mm type seen previously. What is particularly striking about this block is that upper stamps in the block have the lines across the top right corner. I have not seen an example like this before. One could surmise that this could occur if the person “cancelling” the stamps only masked the two right hand stamps. You will recall that I felt that to produce a cancel over the lower corner of a stamp required a shaped ‘mask’. Given the variable angles of the four cancellations in this block it seems likely that they were completed in a hurry, with little or no attention to quality, and therefore a single piece of paper was probably used to mask the other stamps.

Incidentally the block has full gum and therefore I would be fairly confident it is a genuine ‘presentation’ piece. As confident as you can be with such items!

Reefton Provisionals

Henry Dumas of Wiltshire has kindly given me a listing of the Reeftons in his collection, their provenance and the certificates of authenticity that go with them as well as the dates of usage. He writes:

“I acquired the complete set from Major Beaumont’s collection in 1962. The ½d and 2/- obtained Royal Certificates dated 29/12/1953 submitted to H R Harmer. 1d, 2d, 3d, 6d and 1/- obtained Royal Certificates dated 12/11/1958 submitted by Major Beaumont.

The 1d is used on small piece used dated 7/1/07. The remainder are unused. All are signed on back by W T Wilson.

In addition I have: ½d cancelled Reefton dated 6/2/07, 1d cancelled Reefton dated 12/1/07 and a 2d used on piece of Official P?? envelope not used but Reefton cancellation dated 12/4/07 all signed by W T Wilson.

This must be one of the most comprehensive lots of Reefton Provisionals brought together.

½d Newspaper Stamp

While I was at Tarapex '98 recently in New Plymouth, Robin Gwynn, President of the RPSNZ showed me his award winning collection of ½d Newspaper stamps. One of the most interesting aspects of this is his discovery of two notable flaws reliably placed in sheets from Plate 1 of the two plates used for the production of this issue.

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The first flaw is in the eleventh vertical column at the margin outside the 2 of ½. The white flaw obscuring the design inside the margin but not the marginal line itself is noted on used copies between 1879 and 1887. The other is a large “canoe” shaped line above Zeal of Zealand in the gutter over a stamp in horizontal row twelve, Plate 1. Used copies date this flaw between 1879 and 1883.

It is clear, as Robin points out, that both flaws are constant in Plate 1 and worthy of catalogue listing which will be put in place the next time Section B is revised in our catalogue.

4d Lake Taupo “Inverted Centre”

Of great Philatelic significance in New Zealand is the purchase by New Zealand Post of the above great rarity (CPE12c(z)). “New Zealand’s rarest stamp”. Price paid was \$125,000 – the highest price yet paid in Australasia for a single 20th Century stamp. The stamp will be put on display by New Zealand Post for viewing by the general public during August at the Tarapex Stamp Exhibition in New Plymouth. The sale was arranged by John Mowbray Ltd of Otaki.

NEW ISSUES AND VARIETIES

by Warwick Paterson and Rob Talbot

Scenic Skies Issue

This beautifully designed and dramatic set appeared on 29 July 1998 and consists of six values: 40c Cambridge, 80c Lake Wanaka, \$1 Mt Maunganui, \$1.20 Kaikoura, \$1.50 Whakatane, \$1.80 Lindis Pass. In our opinion New Zealand Post and the designer, Cato Design, Wellington, has conceived a gloriously simple theme and worked it into one of the cleverest uses for modern printing processes that we have seen. To take one example, the \$1.50 value showing a setting sun at Whakatane is almost too brilliant to look at with the naked eye. This is done by a clever contrasting of deep shade and brilliant light. And that is just one example in what is a most imaginative and successful set.

The stamps were printed by Southern Colour Print, Dunedin, in offset lithography using four process colours and one common special colour. Perforations gauge 14.8 x 14.6, mesh is horizontal and there are forty stamps per sheet. New Zealand Post continues the very individual idea of making the colour guidemarks in the left-hand selvedge opposite row nine, into symbols which continue the theme of the stamp issue. No doubt this is part of New Zealand Post’s drive to make stamps, their use, their issuing, their collecting, more fun.

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Tarapex '98 National Stamp Exhibition

Appearing on 7 August 1998 and printed by Southern Colour Print Limited of Dunedin this attractive miniature sheet features a horizontal pair with the 80c Wakitipu/Wakatipu" pair of stamps from the recent 1898 Centenary Issue. The "Waki" variant of course was the original error and New Zealand Post are showcasing their philatelic sensitivities by featuring both error reprint and "reprint, reprint" on the same miniature sheet. Gets complicated dunnit?. As well the sheet features one of the attractive Tarapex '98 souvenir labels in non-detachable form integrated into the design of the miniature sheet. The background mountain scene with Nikau palms evokes some of New Zealand's indigenous 19th century art, much of which took advantage of the country's natural beauty. The stamps are indistinguishable in perforation and mesh from the original Centenary Issue. There may be deeper colouring in the miniature sheet stamps. Perforations are 14.5 and mesh horizontal.

The miniature sheets were available from Post Shops and therefore will achieve catalogue listing.

New Varieties

New Zealand Post produced a special hangsell pack for the 1998 Health Issue, including a self-adhesive stamp (40c + 5c value) which differs from the self-adhesives issued in rolls in boxes supplied in Post Shops. This new self-adhesive omits all printing from the backing paper and this identifies it as a stamp printed from the "jumbo rolls" originally used for first-day cover production. Collectors of the first four hangsell packs will need this pack to complete the set and they have already proved to be quite difficult to find. It is doubtful whether they are now available in Post Shops at all.

1998 Health 40c plus 5c

In offset lithography printing constant flaws representing damage to the plate are of extreme rarity. We have always explained this by the fact that the plates themselves are relatively easy to renew and plate making machinery today is so automated and electronically controlled that production is literally "press of the button" stuff. In this case however, what is demonstrably and quite reliably identified as a plate flaw has come through the whole process without detection and appeared on all sheets. Appearing at R6/5 there is a major visible flaw to the red plate appearing as a tear in the collar of the child's lifejacket at the level of the neck. The yellow plate which underlies the red print shows through and highlights the flaw. We have carried out extensive checks on all sheets seen of this issue and as well as compiling reports from clients both locally and overseas, we have ascertained that this is a constant flaw – and as such one of great rarity and interest. Several names for the flaw have been suggested to us but "seagull's revenge" and "yachting hazards" spring immediately to mind. Readers may like to give us their preference.

MODERN ERRORS AND VARIETIES

A Brilliant Line Up

1960 Pictorials

- 19 (a) **07a(z) 5d Mountain Daisy**, Yellow Colour omitted, magnificent UHM copy \$ 500

1967 Pictorials

- 20 (a) **OD4a(v) 2½c Kowhai**. Horizontal pair with left hand selvage imperforate \$ 300

1970 Pictorials

- 21 (a) **P6c(m) 4c Pururi Moth, no watermark**. Major Blue colour shift upwards. Colour present in upper margin and Blue from lower stamp in lower margin. Major \$ 100
- (b) **P6b 4c Ditto**. Watermark W8b Booklet Issue. Block of four from booklet pane with sideways vertical mesh showing major colour shift in the Darker Green (wing veins). Colour displaced 6.5mm to the right. Major \$ 200
- (c) **P10a(z) 7½c Garfish**. All colours offset on the back. Definitely the best example of this variety that we have ever seen. The Purple colour and Green of the fish are deep and very strong. Not a vague representation of the variety but a very spectacular one. \$ 475
- (d) **P13a(z) 15c Maori Fish Hook**. Inverted watermark UHM copy \$ 75
- (e) **P14b(v) 18c Maori Club**, unwatermarked. Strong black offset on back \$ 375
- (f) **P14b(x) and (z)**. Amazing example from top selvage showing Black colour totally omitted and on the back strong Green partial offset. Amazing item with top selvage. \$ 750
or example with Black colour omitted \$ 500

1975 Pictorials

- 22 (a) **PA4a(y) 4c "Super Star" Rose**, imperforate. Magnificent Plate Block of ten completely imperforate. Star item \$4,500
or imperforate pair \$ 450
- (b) **PA5a 5c "Diamond Jubilee" Rose**. Magnificent top two rows of the sheet (block of twenty, 10 x 2), showing one of the excessively rare "patch" varieties. We understand that marker-tabs from the stack of sheets delivered to the printer which are lightly gummed have come free and adhered to the surface of the paper. The sheet has then been printed over the patch and the result is one of the rarest varieties that we know of. Similar to only one or two other items we have handled. Excessively rare POA
- (c) **PA6a(z) 6c "Cresset" Rose**. Perf 14¼ x 14½. Massive 3mm colour shift to the right in the Grey colour. All the buds and stalks of the rose are now shifted to the right and printed clear of the rest of the design. A spectacular variety \$ 100

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- (d) **PA17a(y) 40c Coarse Dosinia Shell.** Full yellow offset on back. This is one of the scarcer offset varieties that we know of in the New Zealand Catalogue and is seldom seen. When contrasted with certain other of these offsets, visible and magnificent and a better Yellow offset than the \$1 in our opinion \$ 375
- (e) **PA31a(x) 14c on 10c Queen, surcharge inverted.** A very scarce variety and very spectacular \$ 650
- (f) **PA31a 14c on 10c Ditto.** Magnificent doctor Blade flaw in Pink showing clearly the vertical direction of this second printing of the basic 10c stamp. The printer experienced difficulties with the original printing (PA10a) and it was found that the dark colour, the Queen's hair, etc., was unstable and flaked. The first printing was horizontal (or vertical to the mesh of the stamps). Imprint block of six \$ 50
- (g) **PA10b 10c Queen.** A matching piece to the previous lot, this time Blue colour doctor Blade flaw vertically in the left hand selvedge. Spectacular. \$ 50
- (h) **PA35b 24c Map Stamp.** Imprint and print number block of six showing the very rare print number with seven dots. Scarce \$ 600

Scenic Stamps – Small Harbours 1979 Issue

- (i) **SS31a(z) 23c Akaroa Harbour.** Full strong offset in Red on the back. One of the most spectacular examples we have seen \$ 300

1898 PICTORIALS One of the Great Rarities

- | | | | |
|----|-----|---|---------|
| 27 | (a) | E18c 1/- Kea and Kaka perforated 11 with upright watermark inverted (W4). One of the very few used copies known, this example is also probably the finest example known being well centred with post-mark clear of the centre of the stamp and although slightly smudged at the top, clearly genuine of the period. A unique opportunity this month to obtain something really exceptional and complete this very difficult slot in an 1898 specialised collection | \$3,500 |
|----|-----|---|---------|

CHRISTCHURCH EXHIBITION

- 25 (a) **S1a to S4a.** All four values of the Christchurch Exhibition set 1906 on fabulous cover from Christchurch Exhibition to Wellington. Dated 10 January 07 this is a genuine commercial cover and the condition of the stamps impressions of the post-mark and general condition of the envelope can only be described as absolutely superb. We have seldom handled an exhibition cover of this quality POA

NEWSLETTER SUBSCRIPTIONS – NOW DUE

NEW ZEALAND CHALONS

This month something of a catch-up, including some exceptional material recently purchased. In this listing all copies are of very fine appearance.



- 26 (a) **A2a(SG2) 2d Deep (Greenish) Blue**, imperforate star watermark (London Print). Lovely four marginal example with light, if central, obliterator (8 in bars). Very fine example (Catalogued \$1,750) \$1,500



- (b) **A1c(1) (SG4) 1d Red** on blue paper printed by Richardson 1855, imperforate, no watermark. Wonderful four marginal example, with very light mark only very slightly over face. Left margin is wide including portion of neighbouring stamp. This is an almost perfect example. Light "pressed" area horizontally, possibly from letter sheet or envelope. The stamp is not creased. Catalogued \$5,000 \$3,950



- (c) **A5a(12) (SG15) 6d Chestnut** with vertical mesh printed by Richardson on unwatermarked white paper, imperforate. Unquestionably one of the finest examples of this issue that we have handled. The mark is very light and toward the top of the stamp and the colour is brilliant and true. Very even print. One of the most amazing examples in existence.

\$1,750



- (d) **A1g (SG81) 1d Orange Vermilion** printed on Pelure paper, unwatermarked, imperforate. Another of the most brilliant examples in existence. Four margins and light mark does not greatly obscure face. The 1d Pelure is one of the greatest full face rarities in our opinion and generally unavailable in a copy of such fine appearance. There is a tiny fault at top left in the form of a closed tear which minutely affects the design. Catalogued at \$7,500 the stamp is an amazing opportunity at

\$2,750



- (e) **A5c(1) (SG75) 6d Black-Brown** perforated 13 printed on large star paper. Superb copy with very light mark in lower right quarter of the stamp. Face clear. Good margins and fine perforations. Lovely example of a scarce item
- (f) **1866 (October 8) Wellington to London via Panama.** Nice cover carrying 6d Red-Brown perf 12½ (SG122). Good impression of Wellington Duplex, London receiving mark on front and back. Fine condition in all respects

\$ 500

\$ 325

CP SPECIAL SITUATIONS!
THE WAY THE WORLD'S GOING

FULL FACE QUEEN – SETS

A new programme designed to assist you to complete a complete set of this magnificent issue – a must for all collectors of New Zealand. The programme provides for the purchase of sets in **strictly graded** condition. This allows you to set a price level which is within your own budgeting provisions. Once you have set a price (see the listings below) then work out payments on the following basis:

- a. 25% payment on approval of your set.
- b. Divide the balance by 5 and pay in regular instalments over the following five months. For example, if you chose a set valued at \$600, then once you had seen and approved of it, the payment would be \$150 immediately – say on September 20 – and \$90 per month at the end of each of the following five months – October 31, November 30, December 31, January 31 and February 28. We prefer to use credit card charging to achieve this and for your convenience but five post-dated cheques on the dates stated will be acceptable.

Consider the following offers carefully. All stamps are guaranteed genuine and unrepaid and accurately priced within their categories of condition. This means the full allowance is made for anything which makes the stamps less than absolutely super fine – perfect. This month's offer makes a grand opportunity to achieve one of your longest standing objectives.

Imperforate and Perforated

Printed by J Davies, 1862-1864 on Star watermarked paper. Imperforate Sets include 1d Red, 2d Blue, 3d Brown-Lilac, 6d Black-Brown, 6d Red-Brown, 1/- Green. Perforated sets include 1d Red, 1d Brown, 2d Blue, 2d Orange, 3d Lilac, 4d Rose, 4d Yellow, 6d Red-Brown, 6d Blue, 1/- Green. All stamps are of fine facial appearance with very acceptable postmarks for the period. Full catalogue price – which assumes very fine condition in all respects is:

Imperforate Set	\$3,000
Perforated Set	\$2,200

- 30 (a) **Imperforate Set.** Very fine **1d Orange-Vermilion**, four margins close at right. **2d Blue**, early plate wear, four margins, light mark. **3d Brown-Lilac**, four margins deep colour, light mark. **6d Black-Brown**, four margins, light mark – superb. **6d Red-Brown**, four margins close right bottom, very light mark – superb. **1/- Green**, four margins, clear mark – lovely. \$2,550
- (b) **Intermediate Set (+).** **1d Carmine-Vermilion** (NZ watermark variety), four marginal – superb. **2d Pale Blue**, huge margins, light mark. **3d Brown-Lilac**, three margins close at bottom. **6d Black-Brown**, four margins, light mark close left bottom. **6d Red-Brown**, pale shade, four margins close at bottom. **1/- Yellow-Green**, three margins close at bottom \$2,125

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30(a)



30(b)



30(c)



30(d)

- (c) **Intermediate Set. 1d Carmine-Vermilion** (NZ watermark variety), four margins close at left and right, light central marking. **2d Blue**, early plate wear, four margins, light marking with slight corner crease. **3d Brown-Lilac**, four margins close at bottom, light mark, invisible paper fold top left. **6d Black-Brown**, four margins, light central mark. **6d Red-Brown**, four margins, light mark – superb. **1/- Yellow-Green** four margins, light, slightly untidy mark, tiny marginal thins \$1,455
- (d) **1d Carmine-Vermilion**, four huge margins, light central mark, lightly cleaned. **2d Blue**, four huge margins, early print, light central obliterator. **3d Brown-Lilac**, four huge margins bear central mark. **6d Red-Brown**, four big margins, light mark off the face. **6d Black-Brown**, four margins light mark off the face. **1/- Green**, four big margins light mark off the face, minor thin \$1,625
- (e) **Intermediate Set. 1d Orange-Vermilion**, four huge margins, very little apparent cancellation. **2d Blue**, four margins close to right top, faded pen cancellation – glorious colour. **3d Brown-Lilac**, four margins light marking, repaired top left corner. **6d Black-Brown**, four narrow margins, little apparent postmark – superb appearance. **6d Red-Brown**, four margins very light postmark, slight creased corner. **1/- Green**, four margins close top left, inherent paper fault top right, light marking – superb appearance \$1,425
- (f) **Intermediate Set (-). 1d Orange-Vermilion**, four margins, light mark, clear face, slight thin. **2d Blue**, four margins close, early plate wear, light central mark. **3d Brown-Lilac**, four margins, light mark, largely off the face – nice. **6d Black-Brown**, four margins, light mark, clear face, invisible paper split. **6d Red-Brown**, three margins close at bottom, light mark. **1/- Yellow-Green**, three margins touched left top, very light central mark – superb appearance \$1,250
- (g) **Not so fine (++) 1d Carmine-Vermilion**, 3 marginal, light central mark off the face. **2d Blue**, 2 marginal, light central mark off the face. **3d Brown-Lilac**, 2 margins close top and left, light mark, good colour. **6d Brown**, 2 margins touching left and right, light mark off the face. **6d Red-Brown**, 3 margins touching left bottom, fault at right margin. **1/- Yellow-Green**, 2 margins close top and ragged right, very light mark well off the face – superb appearance \$ 500

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EX 31(a)



EX 31(c)



EX 31(d)



EX 31(f)

Perforated

- 31 (a) Fine condition. Very fine set. **1d Carmine**, prominent mark but well off the face and attractive centred left. **1d Brown**, glorious copy very light mark – magnificent centring. **2d Blue**, perfect centring, light mark off the face. **2d Orange**, duplex cancel well off the face – beautiful centring. **3d Mauve**, beautiful centring, magnificent copy, manuscript postmark. **4d Rose**, beautiful copy, light mark to the left of face, centred high. **4d Yellow**, light mark off the face – attractive. **6d Red-Brown**, very light central mark, fine centring. **6d Blue**, well centred, very light central mark, clear face – fine. **1/- Green**, light mark well off the face, centred right – superb \$1,970
- (b) Very fine (-) **1d Carmine-Vermilion**, light central mark, well centred. **1d Brown**, centred right, very light mark well off the face – superb. **2d Blue**, bright colour, well centred with mark off the face, pre-printing paper crease. **2d Orange**, well centred, strong obliterator strike well off the face and clean, thick paper. **3d Lilac**, strong central obliterator but clean, well centred. **4d Rose**, beautiful copy with light postmark. **4d Yellow**, light marking slightly over face, well centred, good colour. **6d Red-Brown**, light mark off the face – superb appearance. **6d Pale Blue**, light mark over face, very well centred, fine colour with good appearance. **1/- Green**, very light mark off the face, fine appearance with slight horizontal crease \$1,665
- (c) **1d Carmine-Vermilion**, light mark off the face, large top and bottom margins. **1d Brown**, large top and bottom margins close at left, light mark over the face, intermediate plate wear. **2d Blue**, superb deep, bright colour, light marking off the face. **2d Orange**, light marking off the face, good centring, attractive. **3d Lilac**, exceptional centring, light mark off the face – glorious copy. **4d Rose**, central obliterator, slightly obscured face, good centring. **4d Yellow**, clear obliterator strike largely off face with good centring, good colour. **6d Red-Brown**, light duplex slightly over face, well centred, clean – attractive colour, nice copy. **6d Blue**, light duplex strike centred high, good colour. **1/- Green**, light obliterator, perfs close two sides – attractive \$1,450
- (d) **1d Vermilion**, superb looks, centred low and right, light obliterator well off the face. **1d Brown**, Coromandel obliterator lower left corner off the face, well centred. **2d Blue**, well centred, light central marking. **2d Orange**, strong obliterator to the right of face, well centred – nice. **3d Lilac**, superb copy, well centred, obliterator to left of face. **4d Deep Rose**, well centred, perfs close top and bottom, strong obliterator strike, clear face – attractive. **4d Yellow**, light central obliterator strike – fine. **6d Red-Brown**, obliterator neat tidy bottom right corner, close perfs at top – superb appearance. **6d Pale Blue**, light marking to the left of face – superb appearance. **1/- Green**, narrow stamp, duplex clear of face and tidy – attractive \$1,535

- (e) **Intermediate Set (-). 1d Carmine-Vermilion**, well centred, fine with faded manuscript cancellation. **1d Brown**, well centred stamp, obliterator low into left of face, slight crinkles – good appearance. **2d Blue**, dry print, light obliterator mostly off face, good condition – attractive, some evidence of plate damage to plate 2. **2d Orange**, light duplex slightly over face, good colour, centred left – attractive. **3d Lilac**, well centred, light post-mark – attractive. **4d Rose**, good copy, light but extensive duplex strikes, clear face centred high – nice. **4d Yellow**, light central obliterator largely clear of face, small tear top margin. **6d Red-Brown**, well centred, light mark, clear face. **6d Blue**, light if extensive markings only slightly over face. **1/- Green**, light mark mostly off face, centred left, good colour – attractive, horizontal crease

\$1,115

- (f) **Not so Fine (+). 1d Carmine-Vermilion**, attractive copy, marking off the face, straight right edge. **1d Brown**, beautiful appearance, light marking off the face, clipped at top. **2d Blue**, beautiful well centred copy, light mark off the face, thin spot. **2d Orange**, plate damage, centred left, light marking off the face. **3d Lilac**, clipped at bottom, light mark off the face – superb appearance. **4d Rose**, exceptional appearance, very light mark well off the face, beautifully centred, paper fault at top margin. **4d Yellow**, light central marking, thins at back. **6d Brown**, light marking well off face, centred right – beautiful stamp, thin spot. **6d Blue**, well centred, light central CDS – attractive, thin spot. **1/- Green**, light duplex slightly over face, good deep strong colour – most attractive stamp, tiny tear top left perf.

\$ 490

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