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NEW ZEALAND NOTES AND COMMENT BY WARWICK PATERSON

BUYING CLASSIC STAMPS

Before you start looking - make sure you know "the form".

Few fields of buying are as complex and apparently confusing as the assessment of classic stamps - among which of course are numbered the New Zealand Chalon Heads or "Full Face Queens" (1855 to 1873). And yet, unlike some other esoteric fields requiring expert knowledge, such as works of art and antiques (and other items which owe their value so much to the individual inspiration and creative genius of their original fabricators) the assessment of stamps can be codified in a step-by-step way which should make the process much easier for the novice buyer. Note - I didn't say "easy". Experience remains the major factor in any valuation. As will be explained below, although it is possible to enumerate the steps and highlight the pitfalls, the evaluation in the final analysis, is an amalgamation of observation and informed opinion, combined with a correct identification. As I have emphasised on innumerable occasions, a liking for the stamps is essential if only because the "correct" value (if there ever is such a thing) is what another willing buyer will pay and to be willing he will probably like them too. Hence a receptiveness to the unusually fine or beautiful is often a most useful talent. This doesn't mean ignoring bad features and concentrating on good features so much as preserving a certain simplicity of approach - an attitude which can still say "Now, isn't that a lovely copy!". And to the collector who might feel that an article on Full Faces was not of interest to him - on the grounds that they were beyond his pocket - I would liken them to the classical Latin I learnt at school - useless as a language, but fine for training the grammatical mind. So it is with Full Faces and all philately.

The valuation is best approached in a thoroughly analytical way. You would do no less in making any other investment - certainly take your time in assessing any classic stamp.

- (a) Establish a theoretical value for a copy in "Fine" condition - the sort of copy you would expect to pay full current catalogue value for. Use reliable catalogues and compare them - making sure that they are reasonably up-to-date. This means not over six months old in today's conditions where

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values change so quickly and where demand is high. It's a volatile market for all classics. Use recent auction catalogues which contain informed estimates of expected realisations. I emphasise the word "informed". There are today any number of catalogues in circulation containing estimates no more "informed" than those who dreamt them up. Rely on well established houses or clubs with good reputations. Look too at the illustrations and compare them and the estimates with the eventual realisations. Ask yourself why lot so-and-so was knocked down for twice the estimate and another similar lot for considerably less. Half an hour of logic and observation will tell you a lot about which stamps the willing buyer likes and how much he will pay for them. Certain groups are particularly popular and they are often the items of clearly defined status. In the New Zealand classic field such issues are the London Prints, the bisected shillings (on cover) of Dunedin in the 1850's, the Davies Auckland prints - both imperf and perf (particularly unused or mint) and so forth. Expect serious competition in buying all Full Faces of quality, but particularly these "glamour" groups and in assessing your prospective purchase allow for these predictable market pressures - your seller will probably have already done so in setting his price or auction estimate.

- (b) The identification is of course so important in setting a value on a classic that you should check and recheck that it is correct. Obtain advice, use a good specialist catalogue, demand money-back guarantees in the event that your stamp turns out not to be what the seller claims it is. Ask an expert. In the final analysis, ask for an expert committee certificate if the value warrants it - you're entitled to it. Above all - if in real doubt - flag it away - there'll be other stamps and taking your time in looking and waiting for the copy which will satisfy you is an all important principle. I've seen clients dismiss many copies for one reason or another, but on occasion apparently buy on impulse. Knowing what they really want helps them to do this - they start off with a very clear picture in their minds of their objective.
- (c) Choose a reputable source. I believe that the Arabs will, to this day, when contemplating a business deal, spend time talking and relaxing with their prospective business partner. The idea has merit. Hurried private deals in hotels ("I've only got 10 minutes") and crowded dealers' shops ("I've got someone else on the point of writing out the cheque") where the light filters down through the grimy skylight, are risky. A healthy level of paranoia has helped a lot of philatelists to stay out of trouble. When you find an expert dealer who will help you, let him do just that. If he's good, he'll value your continuing custom. He knows that all the best stamps are not going to turn up at once and he will reward your patience.
- (d) The examination: approach the stamp with a readiness to be impressed by the delight and brilliance of a shade or just simple pristine quality. Then harden your heart. Consciously look for everything that might be wrong with the stamp. Assume it guilty until proved otherwise. Faults in classic stamps fall into three major categories. The first is damage to the fabric of the stamp - resulting in a reduction of value to about 10% to 20% of the "theoretical" value referred to above. I cut my teeth on the maxim - a thin spot or tear reduces the stamp to 10%. In today's conditions the market has modified this somewhat and if you really want the copy, you may have to go a little higher. This category includes thin spots, bad scuffing of the surface, tears, heavy creases, extreme fading, imperforate margin cutting away the design, pulled or torn perforations, staining, ink marks, splitting paper (sometimes by the postmark), pin holes, heavily ingrained dirt or grease and very heavy postmarks. Lack of gum in unused Full Faces is a fault which does not appear to affect the assessment, although some buyers may favour a stamp with demonstrably original gum. This category defines "not-so-fine" - a traditional euphemism no doubt invoked to spare the feelings of the majority of average collectors - or advertisers! "Category Two" faults reduce the value to between 25% to 75% of the theoretical value. They exclude damage to the fabric of the stamp or print and will include a close margin(s) in an imperf stamp, a light bend or "sheet-fold", minor fading, faint discolouration, creased perfs, poor centring in perf stamps, heavier "obliterator" postmarks, postmark "over the face" of the stamp. I call these "intermediate" copies. If you can't find these faults in any degree, then you're starting to look at a fine stamp. At this stage allow yourself to be suitably impressed. Take in the quality of the colour,

Continued opposite

SG.1 - THE "LONDON" PENNY

All time "great" of N.Z. Philately. Our offer this month is a chance to obtain a lovely-looking example at phenomenally low cost - it's catalogued at \$15,000!

The colour is exceptional - deep, true - the Deep Carmine Red of the legend! Margins - super! - just touching bottom right, but the stamp is intact. Postmark light if a little over face. Back - several light thin spots and small corner crease - hard faults to see. General appearance and condition very fresh indeed!

Our amazing price this month\$1500

WARWICK PATERSON (Contd.)

the freshness of the paper and print, the size of the margins or the excellence of the centring, the clean, even quality of the paper. If you are looking at a stamp that could be classified as "mint" or "superb unused" or "very fine used", then full catalogue value will be your starting point. Exquisite copies of classic stamps can be quite reasonably priced up at to twice or more their catalogue value. You may have to revise your theoretical value upwards - and for excellent reasons! "Superb" copies, have always risen in value - probably always will - and are always demanded - I know it. Above all, they're a joy to behold. The third category of faults is all that remains and always lurks menacingly in the background - fakes, forgeries and repairs. Regrettably, the forgers have not ignored the Full Faces. A few caveats and hints on how to recognise these album weeds may be useful.

Rebacked stamps, pin holes or thins filled in Hold the stamp up to the light - a thin may show through under the rebacking. Look for "set-off" small ink traces on the back from the previous sheet printed - they're endemic to Full Faces. Know what the paper should look like - does it? Full Face papers were hand made and are fairly easy to recognise in their different types after a little experience. There is a range of grades of paper in all the printings.

Margins added, tears repaired Look for a shiny quality where material has been grafted on to the back. Use ultra-violet light to show differences in fluorescence. Look at the margins under magnification - are they double paper? Does the postmark carry around the margin? This can be a favourable point. Has the design or the postmark been partially re-drawn? Any imperf Full Face with too-good-to-be-true or enormous margins should be closely inspected. Has the stamp been improved? This may include bleaching, or even the addition of a bogus postmark to improve value (some Full Faces are more valuable used). Re-gumming of stamps can be clever (even to the extent of using the correct, original gum) and is widespread. "Original gum" as mentioned above always tends to be suspect, but doesn't overly affect value in Full Faces. Perforations can be forged. Look for square, uneven perf hole shapes - "cut off" perfs (lack of tufting etc.). Finally, a certain "tiredness" about an item ought to excite suspicion.

As in all phases of philately, knowledge is everything. It takes time to learn. However, if you can "graduate" in Full Faces, the rewards are well worth waiting for.

GRAND STOCKTAKING CLEARANCE

At a phenomenal 20% discount from current CP prices (considering CP prices are already in many cases way below other current dealers' lists, this has to be the chance of the month). All stamps are MINT UNHINGED and we shall supply any quantity to the first comers. Stocks may not last, so do not delay. Blocks of four are available without premium so there's a bonus for UHM block collectors. WHILE STOCKS LAST - to 31st AUGUST ONLY.

ALL THE FOLLOWING PRICES SUBJECT TO 20% DISCOUNT

COMMEMORATIVES			COMMEMORATIVES			XMAS			
S18a	½d Jubilee	.40	S99a	9d Int. Co-op	.12	SC1a	1960	2d	\$1.00
S19a	½d + ½d Anzac	.50	S100a	4d Parl. Conf.	.40	SC2a	1961	2½d	.60
S20a	½d Commerce	.20	S101a	9d Parl. Conf.	\$1.25	SC3a	1962	2½d	.50
S21a	1d Commerce	.20	S104a	4d '67 POSB	.15	SC4a	1963	2½d	.15
S23a	4d Commerce	\$5.00	S105a	9d '67 POSB	.60	SC5a	1964	2½d	.15
S24a	6d. Commerce	\$5.00	S108a	3c Maori Bible	.15	SC6a	1965	3d	.15
S25a	1d. '37 Coron.	.20	S110a	10c Armed Serv.	\$1.50	SC7a	1966	3d	.15
S25b	2½d '37 Coron.	\$1.00	S111a	28c Armed Serv.	\$6.00	SC8a	1967	2½c	.15
S25c	6d '37 Coron.	.75	S112a	3c Univ. Suff.	.20	SC11a	1970	2½c	.12
S26a	½d '40 Cent.	.20	S113a	10c Human Rights	\$1.25	SC11b	1970	3c	.12
S28a	1½d '40 Cent.	.40	S115a	3c Cent. Law	.15	SC11c	1970	10c	\$1.00
S30a	2½d '40 Cent.	.40	S116a	10c Cent. Law	.70				
S35a	7d '40 Cent.	\$5.50	S117a	18c Cent. Law	\$4.00				
S37a	10d '40 Cent.	.80	S120a	4c '69 Kerikeri	.70	<u>HEALTHS</u>			
S41a	1½d '46 Peace	.10	S121a	6c '69 Bay Is.	\$1.50	T14a	1942	1d + ½d	.75
S45a	5d '46 Peace	.20	S128a	10c Cardigan Bay	.75	T14b	1942	2d + 1d	.75
S47a	8d '46 Peace	.35	S132a	3c '70 UN Anniv.	.15	T15a	1943	1d + ½d	.20
S48a	9d '46 Peace	.35	S133a	10c '70 UN Anniv.	\$1.00	T15b	1943	2d + 1d	.20
S50a	1d '48 Ot.Cent.	.10	S134a	1c '70 Chat. Is.	.15	T16a	1944	1d + ½d	.20
S51a	2d '48 Ot.Cent.	.12	S135a	2c '70 Chat. Is.	.25	T16b	1944	2d + 1d	.20
S52a	3d '48 Ot.Cent.	.12	S136a	4c '71 CWI Anniv.	.30	T17a	1945	1d + ½d	.15
S53a	6d '48 Ot.Cent.	.20	S137a	10c '71 Rot. Int.	\$1.00	T17b	1945	2d + 1d	.15
S54a	1d '50 Cant.Cent.	.10	S138a	5c One Ton Cup	.20	T18a	1946	1d + ½d	.10
S55a	2d. '50 Cant.Cent.	.12	S139a	8c One Ton Cup	.75	T18b	1946	2d + 1d	.15
S56a	3c '50 Cant.Cent.	.15	S140a	3c '71 Three Cit.	.10	T19a	1947	1d + ½d	.10
S57a	6d '50 Cant.Cent.	.25	S141a	4c '71 Three Cit.	.25	T19b	1947	2d + 1d	.10
S58a	1/- '50 Cant.Cent.	.75	S142a	5c '71 Three Cit.	.75	T20a	1948	1d + ½d	.10
S59a	2d '53 Coron.	.10	S147a	2c '71 Rose Conv.	.30	T20b	1948	2d + 1d	.10
S61a	4d '53 Coron.	.40	S148a	5c '71 Rose Conv.	.50	T21a	1949	1d + ½d	.10
S62a	8d '53 Coron.	\$1.00	S150a	1c Rutherford	.15	T21b	1949	2d + 1d	.10
S66a	2d '55 Cent.	.15	S151a	7c Rutherford	\$1.00	T22a	1950	1d + ½d	.15
S67a	3d '55 Cent.	.15	S152a	3c Vint. Cars	.30	T22b	1950	2d + 1d	.15
S69a	2d S'land Cent.	.15	S153a	4c Vint. Cars	.50	T23a	1951	1½d + ½d	.15
S70a	3d S'land Cent.	.15	S154a	5c Vint. Cars	.75	T23b	1951	2d + 1d	.15
S71a	8d S'land Cent.	\$2.50	S155a	6c Vint. Cars	\$1.50	T24a	1952	1½d + ½d	.20
S73a	8d Meat Exp.	\$2.00	S156a	8c Vint. Cars	\$2.00	T24b	1952	2d + 1d	.20
S77a	2d HB Cent.	.15	S157a	10c Vint. Cars	\$2.50	T25a	1953	1½d + ½d	.15
S78a	3d HB Cent.	.10	S159a	4c A-OP Union	.12	T25b	1953	2d + 1d	.10
S79a	8d. HB Cent.	\$3.00	S163a	3c Thames Cent.	.12	T28c	1956	3d + 1d	.40
S81a	2d Marl. Cent.	.15	S164a	4c W'port Cent.	.15	T31a	1959	2d + 1d	.25
S82a	3d Marl. Cent.	.12	S165a	5c Cant. Cent.	.40	T31b	1959	3d + 1d	.25
S83a	8d Marl. Cent.	\$3.00	S199a	5c Sailing Ship	.25	T32a	1960	2d + 1d	.50
S85a	2d W'land Cent.	.10	S242a	20c Ag. Science	.50	T33a	1961	2d + 1d	.35
S86a	3d W'land Cent.	.15	S243a	30c Ag. Science	.75	T33b	1961	3d + 1d	.35
S87a	8d W'land Cent	\$3.00				T35b	1963	3d + 1d	.20
S89a	8d '62 Teleg.	\$3.00				T36b	1964	3d + 1d	.20
S90a	3d R'ways Cent.	.20				T38a	1966	3d + 1d	.20
S91a	1/9d R'ways Cent.	\$4.50				T39b	1967	3c + 1c	.15
S92a	8d COMPAC	\$3.00				T40b	1968	3c + 1c	.15
S93a	3d '64 Rd.Saf.	.10				T41b	1969	3c + 1c	.20
S94a	4d '65 Anzac	.15				T41c	1969	4c + 1c	\$1.75
S95a	5d '65 Anzac	.35				T43c	1971	5c + 1c	\$1.50
S96a	9d '65 Telecom	.50				T46b	1974	4c + 1c	.15
S97a	7d Winston C.	.60				T47a	1975	3c + 1c	.20

SCENIC ISSUES

SS11a	18c Mountains	\$2.50
SS12a	23c Mountains	\$3.00
SS21a	10c Waterfalls	.40
SS22a	14c Waterfalls	.65
SS23a	15c Waterfalls	.95
SS24a	16c Waterfalls	.95

1935 PICTORIAL OFFICIALS

UHM, LHM and fine used. Another up-and-coming group. Some prices have soared already and the entire group must soon follow suit. Specialised.

1/4d. FANTAIL OFFICIAL

125 (a) <u>LO1b, p.14 x 13½, HM</u> Deep Green - UHM, single	\$2.50
UHM block thus	\$10.00
Fine used	\$1.50

1d. KIWI OFFICIAL

126 (a) <u>LO2a, Die I, p.14 x 13½, VM</u> UHM or LHM .....	.30
Fine used .....	.15
(b) <u>LO2b Ditto, p.13½ x 14, VM</u> Absolutely super UHM block of four	\$375.00
Or UHM single .....	.75
(c) <u>LO2d, Die 3, p.14 x 13½, HM</u> Superb UHM block of four	\$1.50
Single UHM .....	.30
Fine used .....	.15

1½d. MAORI COOKING - OFFICIAL

127 (a) <u>LO3b, p.13½ x 14 VM</u> UHM single	\$15.00
LHM	\$10.00
(b) <u>LO3d, p.14 x 13½ HM</u> UHM block of four	\$25.00
Or single thus	\$5.00
Fine used	\$12.00

2d. WHARE - OFFICIAL

128 (a) <u>LO4b, p.14 x 13½ HM, UHM block of four, Orange, pl. 2A</u>	\$5.00
UHM copy, Orange .....	.40
Deep Orange .....	.50
Fine used - specify shade .....	.25
(b) <u>LO4c, p.14 (line), HM</u> UHM block of four	\$15.00
Single thus	\$3.00
Fine used copy (scarce)	\$6.00
(c) <u>LO4e, perf 12½, HM</u> Superb UHM block of four	\$400.00
Or UHM single	\$100.00
Copy UH with minor stain	\$25.00
Fine used	\$30.00
Or good commercially used	\$20.00
(d) <u>LO4f, p.14 x 13½, coarse HM</u> In UHM blocks of four Orange, Pale	
Orange, Deep Orange	\$3.00
Or singles thus (3) .....	.60
Very deep shade (one only available)	\$2.50
Fine used (specify shade) .....	.15

2½d. MT. COOK AND LILLIES

129 (a) <u>LO5c, p.14 x 13 x 13½, HM</u> Block of four UHM	\$37.50
Single thus	\$7.50
Fine used	\$15.00
(b) <u>LO5d, p.14 (line), HM</u> Block of four UHM	\$25.00
Single UHM	\$5.00
(c) <u>LO5e, p.14 comb, HM</u> UHM block of four	\$25.00
UHM single	\$5.00
Fine used	\$15.00

3d. MAORI GIRL - OFFICIAL

130 (a) <u>LO6b, p.14 x 13½, HM</u> Superb top corner selvedge block of four UHM -	
scarce!	\$200.00
Or single UHM	\$50.00
Or fine used (spec. shade)	\$1.00

4d. MITRE PEAK - OFFICIAL

131 (a) <u>LO7b, p.14 x 13½, HM</u> LH or UHM, single	\$2.00
Fine used .....	.40

1935 PICTORIALS (Contd.)

(b)	<u>LO7c, p.14 (line) HM</u>	UHM or LH single	.....	\$2.00
	Fine used		.....	.40
(c)	<u>LO7d, p.12½, HM</u>	LH or LHM	.....	\$2.00
	Fine used		.....	\$1.00
(d)	<u>LO7e, p.14 x 14½, coarse HM</u>	Superb UHM, block of four	.....	\$6.00
	UHM single		.....	\$1.25
	Fine used		.....	.75

6d. HARVESTING - OFFICIAL

132 (a)	<u>LO9b, p.13½ x 14, HM</u>	UHM or LH single	.....	\$3.50
	Fine used		.....	.50
(b)	<u>LO9c, p.12½, HM</u>	Fine used	.....	.50
(c)	<u>LO9d, 14½ x 14, HM</u>	LH or UHM	.....	\$5.50
	Fine used		.....	.50
(d)	<u>LO9e, p.14½ x 14, coarse HM</u>	UHM or LH	.....	\$2.00
	Fine used		.....	.50

8d. TUATARA - OFFICIAL

133 (a)	<u>LO10d, p.12½, S.H. MESH</u>	UHM block of four	.....	.40
	UHM single		.....	\$8.00
	Fine used		.....	\$3.00
(b)	<u>LO10e, p.14 x 14½, S.H. MESH, coarse</u>	LH or UHM	.....	\$8.00
	Fine used		.....	\$3.00

9d. MAORI PANEL - OFFICIAL

134 (a)	<u>LO11c, p.14 x 14½, HM</u>	UHM - Lovely	.....	\$80.00
	Fine used		.....	\$40.00
(b)	<u>LO11e, p.14 x 15</u>	Superb UHM block	.....	\$200.00
	UHM single		.....	\$40.00
	Fine used		.....	\$20.00

1/- TUI - OFFICIAL

135 (a)	<u>LO12a, p.14 x 13½, VM</u>	UHM or LH	.....	\$12.50
	Fine used		.....	\$12.50
(b)	<u>LO12b, p.14 x 13½, HM</u>	UHM or LH	.....	\$6.00
	Fine used		.....	\$1.00
(c)	<u>LO12c, p.12½ (line) HM</u>	UHM block	.....	\$25.00
	Or single UH		.....	\$5.00
	Fine used		.....	\$1.00
(d)	<u>LO12d, p.14 x 13½, coarse HM</u>	LH or UHM	.....	\$6.00
	Fine used		.....	.75

2/- CAPTAIN COOK - OFFICIAL

136 (a)	<u>LO13c, p.13 - 14 x 13½, HM</u>	LH or UHM	.....	\$25.00
	Fine used		.....	\$12.50
(b)	<u>LO13d, p.13½ x 14, HM</u>	LH or UHM	.....	\$60.00
	Fine used		.....	\$5.00
(c)	<u>LO13e, p.12½, HM</u>	LH or UHM	.....	\$60.00
	Fine used		.....	\$35.00
(d)	<u>LO13f, p.12½, HM coarse</u>	UHM plate block No. 1	.....	\$150.00
	LH or UHM		.....	\$25.00
	Fine used		.....	\$5.00
(e)	<u>LO13g, p.14 x 13½, HM coarse</u>	UHM plate block 3	.....	\$150.00
	UHM or LH		.....	\$25.00
	Fine used		.....	\$5.00

1940 CENTENNIALS

- 53 (a) Plate blocks We have a large collection to break up this issue and can do most plate blocks in UHM condition. Let us know your want list - some of the scarcest items included Prices per CP Catalogue
- (b) S26a to S38a Set in UHM blocks of four. The 1/- is a strip of four with plate no. (no extra charge). Superb! \$300.00
- (c) Ditto In beautiful UHM. The complete Centennials set \$65.00

FULL FACE QUEENS

A selection from stock. Some very fine copies - some "intermediate".

1862-1864 DAVIES PRINTS - IMPERFORATE

137 (a)	SG.35, 1d. Carmine-Vermilion A pair used. Lovely appearance. Both stamps have a major crease, but the upper four-margined appearance of this item makes it an attractive piece for any NZ collection. Cat. \$600. The four-margined lightly marked pair	\$125.00
(b)	SG.35, 1d. Carmine-Vermilion - unused Superb four-margined copy - narrow margin bottom right	\$285.00
(c)	SG.33, 1d. Bright Orange-Vermilion Four-margined copy (close right). Lovely glowing shade - superior	\$300.00
(d)	SG.36, 2d. Plate 1, Blue 3½ margin (just touching bottom left). Cat. \$350	\$100.00
(e)	SG.38, 2d. Plate 1, Blue (advanced wear) Super copy with four margins - light pmk. does not obscure face. Fairly described as "fine used"	\$100.00
(f)	SG.40, 3d. Brown-lilac Marking near face. Possible filled area at back. Nice-looking copy (cat. \$200)	\$40.00
(g)	SG.117(a) 3d. Lilac "Accidental" Imperf Superb unused with four huge margins. Lovely condition and appearance	\$175.00
(h)	SG.41, 6d. Black-brown 2½ margined copy with very light postmark - super appearance	\$25.00
(i)	SG.42, 6d. Red-brown Lightly marked, four-margined used. Minor thin at back. Nice appearance!	\$35.00
(j)	SG.45, 1/- Blue-green Four margins (close right side). Marking near face (cat. \$250). Super	\$100.00
(k)	SG.45, 1/- Deep Green UNUSED Four margins (if close bottom and right). Horizontal crease does not detract. A scarce item. Catalogued in CP at \$750. Superb appearance and shade	\$75.00
(l)	SG.98, 2d. Plate 1, Blue - plate wear, NZ watermark Nice-looking nearly four-margined copy with faults. Cat. \$400	\$30.00
(m)	SG.86, 1/- Yellow-green, no wmk, Pelure paper Magnificent looking used copy (margins close to touching at sides). The item catalogued at \$1250. This is one of the best looking copies we have seen	\$250.00

PERFORATED 13

138 (a)	SG.69, 1d. Carmine-Vermilion Beautifully centred (slightly to base). A magnificent fine used copy of great rarity. The postmark is so light it is only just visible. It is an outstanding offer	\$300.00
(b)	SG.73, 2d. Blue - advanced wear Nicely centred unused with tiny tear bottom left corner (cat. \$350)	\$45.00
(c)	SG.77, 6d. Deep Red Brown Lovely centring, light clean mark (clear of face). A fine p.13	\$75.00
(d)	SG.79, 1/- Deep Yellow-green Light postmark, well centred. Slight spot (of ink?) one point does not spoil a lovely copy (cat. \$600)	\$285.00

PERFORATED 12½

139 (a)	SG.110 Carmine-vermilion - good used	\$17.50
	SG.111 Vermilion ditto	\$12.50
	SG.112 Orange. Mark over face	\$15.00
(b)	SG.128, 1d. Red-brown, p.10 x 12½ UNUSED Lovely copy centred to top - very early wear. Very full print and scarce thus	\$175.00
(c)	SG.132(a), 1d. Brown, perf 12½, UNUSED Early wear, perfs slightly dipped at side (cat. \$150)	\$30.00
(d)	SG.132, 1d. Reddish Brown (early wear), p.12½ Outstanding colour print and appearance (used). Slight inherent paper flaw	\$55.00
	Or mark over face - tear	\$5.00
(e)	SG.113, 2d. Blue, plate 1 (worn), p.12½ Superb used copy	\$50.00
	Slightly heavier mark	\$35.00
(f)	SG.114, 2d. Indigo plate 2, unused Attractive - slight tear	\$30.00
(g)	SG.114, 2d. Deep Royal Blue Fine used	\$40.00
(h)	SG.133, 2d. Orange, p.12½ Good used - dazzling colour. Mark over face	\$30.00

FULL FACE QUEENS (Contd.)

(i)	SG.134, 2d. Vermilion, p.12½	Superb used - brilliant colour	\$60.00
(j)	SG.134(a), 2d. Vermilion	Heavily retouched plate - commercially used (cat. \$75)	\$35.00
	Or		\$15.00
(k)	SG.117, 3d. Lilac, p.12½, UNUSED	Absolutely superb. Perfect copy..	\$150.00
	Or attractive used (off-centre)		\$30.00
	Or ditto Mauve-lilac		\$35.00
(l)	SG.120, 4d. Deep Yellow - unused	A magnificent copy in every way. Gorgeous deep colour - perfect	\$200.00
(m)	SG.119, 4d. Rose, p.12½	Nice copy - a little off-centre and short perf at side. Deep colour - cat. \$750	\$125.00
	Or mark a little over face		\$200.00
(n)	SG.122, Deep Red Brown, p.12½	UNUSED - perfect.....	\$150.00
	Or fine used		\$30.00
	Or Brown (Reddish)		\$35.00
(o)	SG.136, 6d. Pale Blue, p.12½, UNUSED	Wing margin left. Perfection.	\$150.00
(p)	SG.125, 1/- Pale Yellow-green, UNUSED	One of the best we've seen - perfect again!	\$175.00

NEW ZEALAND NOTES (Contd.)THE TWO FRAME PLATES OF THE 35¢ "TE PUEA" STAMPS

By Ngaio Giddings

As with the 25¢ "Te Hau" stamps a close examination of the sheets shows: (a) That the cylinders for the colours of the heads were used for both printings the one with the longer imprint and the one with the shorter and (b) Two different cylinders were used for the black frames.

Colour flaws common to both printings:

- Row 2/2 Small breaks in the dark colour of the scarf on the left side of the stamp allow the reddish under-colour to show through.
- Row 5/6 A small red flaw in the "d".
- Row 10/2 A small twisted red line similar to that found in the first printings of the 3¢ "Rose" (Row 6/9, Plate 1B) appears at the bottom of the scarf above "ea".

There are numerous similar small flaws on both printings. Exception: Quite a large red flaw appears only in the first printing. This is just below the cross-bar of the "A" in "PUEA" towards the left leg, in Row 7/3. This could hardly have escaped notice before the second printing was done and must have been removed.

Black printing flaws appearing only in the first printing:

- Row 1/8 A black dot to the right of the "C"
- Row 6/10 A similar dot below the top line of the "5"
- Row 7/5 A black dot in the lower curve of the "5"

Black printing flaws in the second printing with the shorter imprint:

- Note: The above flaws do not appear in this printing at Rows 1/8, 6/10 and 7/5. In fact the second printing is a much cleaner one.
- Row 7/9 Has quite a noticeable black flaw at the left of the tail of the "5". There is a black flaw on the cheek, centre right

Doctor Blade flaws: Doctor blade flaws on the "Shell" issues run vertically down the stamps from top to bottom of the sheets. However, on the "Maori Heads" issues they are horizontal, direction not yet established, left to right or right to left. The difference is probably caused by the format of the sheets. Stamps from both issues are the same size, but in the first case the longer sides of the stamps lie horizontally and in the second case vertically. Doctor blade flaws in photogravure printing run in the direction of the printing.