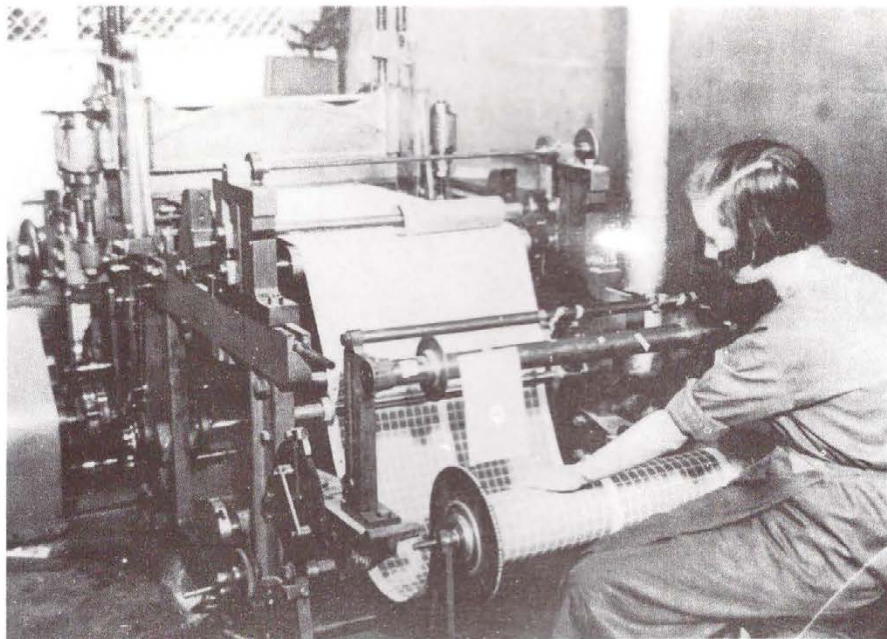


REVIEW

FOR THE GREAT BRITAIN COLLECTOR



PERFORATING KING GEORGE VI STAMPS

In this issue

- BOOKLET PANES
- DOWNEY HEAD 'CRACKED PLATE'
- MILITARY MAIL
- POSTAL HISTORY

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*Cover: Perforating 'in the web' (photo courtesy of the Post Office)
— see p. 30*

STAMPEX 1980

17 **Jan Jackson**

18 This year's Stampex was affected in many ways by the forthcoming London International exhibition. Not only did it take place about three weeks earlier than usual, at a time when people were perhaps recovering from over spending at Christmas, but exhibitors were also reluctant to enter, preferring to wait until London 1980.

21 Charles Hodgson, Chairman of Stampex, told me the numbers visiting the exhibition were about two-thirds that of some of the best years. He also said there had been a change in the sorts of material purchased. "Whereas before people were buying strongly speculative Great Britain material, they are now buying classic material".

24 Although fewer people came through the door at Stampex, Mr. Hodgson said the rich collectors bought stronger. But generally, takings were definitely down. "Some dealers sold material worth five or six thousand pounds in the first quarter of the show, but didn't do much after that. Quite a lot of people who would

continued on p. 29

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A SCRAP OF PAPER

Sam Lawrence

To an historian, a 'scrap of paper' can mean Disraeli, the independence of Belgium or even Neville Chamberlain. To a booklet pane collector, a 'scrap of paper' means the selvedge by which the stamps are attached to the booklet.

Measuring either 5mm × 50mm (panes of 6), 5mm × 40mm (panes of 4) or 5mm × 10mm (panes of 2) approx., these scraps of paper can be made to disgorge a large amount of information. In fact, were the reverse the case, that there were no selvages, then very little information indeed could be gleaned from the stamps themselves — which after all is the sole purpose of the exercise.

It was realised quite early on by the printers that this spare piece of paper could be used to carry a lot of information and help them to do their job with greater efficiency.

Cut lines and marginal rules were amongst the first markings to appear on sheet destined for stamp book production. The marginal rules at the top and bottom of the sheet never appear on the issued panes, but the side rules and cut lines did (and the latter still do) appear.

On the panes that have been printed on

watermarked paper, it is very easy to read the watermark in the selvedge. Having no print to obscure the 'view' not only is the watermark clearly seen, but on the earlier typographed sheets that were sheet printed, part of the word 'Postage' that was watermarked around the sheets can be clearly seen. This can be a help in positioning the pane in its original position on the sheet.



Cut line at top left and plate marking (dot) in lower rule.

All the typographically printed panes had more or less the same selvedge markings, but the change to photogravure printing in the 30's saw many additions to the markings used by the printers. With the change over to reel printing as against sheet printing, new methods of separating the stitched mass of booklets were tried, and the most successful method used was the



The two positions of the cylinder number. (The top pane also shows extension hole at top).

separation by rotary cutter. All the photogravure printed panes can be sorted into rotary or guillotine cut panes by the smoothness or roughness of the edge of the selvedge.

This little piece of information is very effective in placing the column from which the panes came from.

The first thing added to the panes when the printers went over to photogravure printing was the cylinder number. This has the number with no dot, which shows that the pane came from the left hand sheet, and the number with dot showing a pane from a right hand sheet.

The change from 20 to 21 rows, and the change from the 3-line comb to the 4-line comb perforator in the early Wilding issues



Extension hole at middle.

produced an additional variety; the cylinder numbers at the top row of the stamps instead of at their usual place on the lower row. The extension hole, placed at regular intervals by the printers so that they were able to monitor the perforating head, can appear at the top, middle or at the bottom of the pane.

Interesting varieties appear when a perforation pin goes missing for some reason. A classic case is the pane of four of the Wilding issue which shows a broken pin with some regularity, and raises a number of rather awkward questions.

Serial numbers made their appearance with the photogravure printing, and although of little interest to the collector, they are of value to the printers. In some cases the number appears in the central gutter; in others on the outside edges. If the layout of the sheet is known, the serial



Engraved black arrow.

number will give the location of that particular pane.

More information is given by the hand-engraved black arrows which appear half way up the sheet. These tell the operatives where to split the sheets, and examples are known where the engraving was done in error and a new arrow engraved. The old

one was deleted, but as this particular mark did not affect the stamps, the printers were not bothered much whether the original arrow was completely deleted. A pane with a half arrow in the margin gives its position on the sheet exactly.

When the booklets of the decimal issues were printed, a new method of both printing and perforating was used. This is reflected on the selvages of the new booklets, where a host of information is available. Different types of perforation, and the so-called 'blind labels' were



Serial number.

printed. It was said at the time that due to the advertising appearing on the labels for the first time in many years, blind people would not be able to differentiate between the stamps and labels. It has never been explained to me satisfactorily how blind people could be able to write letters, and if they did, and asked for the correct stamp

book they required, how they could choose between the different values that were in most books. In any event, what was to my mind a useless exercise turned out to be very interesting indeed to booklet pane collectors, as the printers altered the perforators so many times that many, many perforation varieties exist of the same pane, which, coupled with the twin use of the rotary cutter and guillotine, makes for a nice interesting series of panes.

A further avenue of interest lies in the use



The ½V cut.

of the ½V. This was a device by which the operatives snicked out a 'V' with what I have been given to understand were decorator's scissors. Two things came from this operation; the bottom selvedge could be removed quite easily by tearing (the top selvedge having been guillotined off) and the resulting 'rough' edge made the mass very easy for 'knocking up'. Many of these

½V's exist in very unusual forms, and in some cases the opposite side of the sheets were given a ½V too. In some cases no ½V was given, but the selvedge torn off just the same. A good glass will show the 'rough' edge that is left when the selvedge is torn off. Although the device was used for precise reasons, there must have arisen occasions when for some reason or other the ½V was used other than on the bottom line, and examples exist of the cut and the 'rough' edge appearing on different

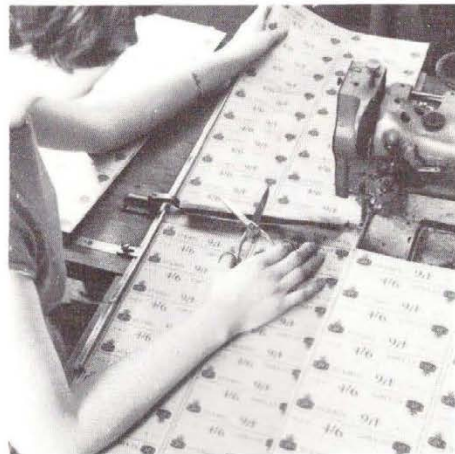


*Booklet stitching c. 1930.
(Courtesy of the Post Office).*

horizontal lines than the one intended, probably due to damage to the sheet.

Finally, to put the booklet together, staples were used originally, but due to the continuing increase in the amount of mail sent, faster methods had to be found to expedite the printing and delivery of stamp books. A twin needle Singer sewing machine was used to stitch the booklets

together, and once again, the selvedge of the panes will give us some information about that. No doubt the amount of stitches to the inch was laid down in the Post Office contract but rarely do we find constancy in the size of stitching. The operatives probably used the time honoured



*Booklet stitching c. 1960.
(Courtesy of the Post Office).*

method of using the contract size stitch, but when pushed by pressure of work they enlarged the stitch and completed their stint in a faster time. There are many examples, too, of double stitching. This can be caused either by the cotton on a needle breaking, or having to re-stitch a mass for one reason or another. Examples also exist of a mass having been stitched and then stapled. This



Top: perforated margin; bottom: large hole for perforation registration.

was usually due to the wrong cover having been put on a mass, which was then torn off and a new cover stapled on.

With the advent of the present day folded booklets, a completely new method of

printing and a perforator incorporating a new principle are being used. Each and every booklet margin has a tale to tell, and with these issues in particular, we don't need the stamps at all to know where the booklet came from! Each margin has a marking of sorts, and fortunately, from the National Postal Museum can be obtained photographs of the registration sheets which show all these markings beautifully.

No doubt the reader can add many more 'bytes' of information to the short catalogue of the selvage markings listed above. In particular, for a short time the phosphor printed stamp books of the Wilding series carried a black line to show the printers which were phosphor lined and which were not, but how about making your own list?

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DOWNEY HEAD HALFPENNY 'CRACKED PLATE'

Mike Jackson

The so-called 'cracked plate' flaw on the Downey Head halfpenny Die 1B plate 3 (SG Spec N2c) is perhaps the best-known flaw on these issues. The flaw appears as a diagonal white line through the F of HALFPENNY on stamp 20.2. As far as I can make out, it was first mentioned in the British Philatelist in 1930 by J. O. A. Arkell¹, and is one of only three flaws on plates used for sheet printings (as opposed to booklet printings) recorded in Beaumont and Stanton (1957)² and subsequently the first edition of the Specialised catalogue (1973)³. A study of the flaw was included in an exhibit of the halfpenny Downey Head entered by Walter Jackson (no relation to the writer) in Stampex 1972. This showed four stages of the flaw, all with the A 11 (close) control.

The plate marking for plate 3 is a cut, 17th left side, 11.5mm. Beaumont and Stanton mistakenly state a measurement of

9.75mm, and this was perpetuated in the first three editions of the Specialised catalogue. This may seem a small point, but sometimes the differentiation of two plates relies on such a measurement. It also shows how easily inaccuracies can become established.

Two distinct printings are known, one with A 11 (wide) control and the other with A 11 (close). The wide setting is believed to be the earlier control, and this fits in with the picture I present here of plate 3. Figs. 1 and 2 show two pieces which I have attributed to plate 3 on the basis of the control co-ordinates. These measurements for the A 11 (wide) control are a1.00, b3.60 (see the last issue of the *Philatelic Review*, vol. 3, p. 53, for an explanation of these co-ordinates). Other plates are known with this particular control, with the first '1' of '11' shorter, but it is always in a slightly different position. The information given in Beaumont and Stanton (p. 42) regarding the identification of early printings from the undamaged plate is therefore misleading. Fig. 2 shows a 'bite' taken out of the short figure '1' of the control. (Because different plates can be found with the same control piece, changes in the control, such as this 'bite', can indicate the chronological order in which the plates were put to press).

The nature of the damage to the plate is not clear at the moment, but the fact that the flaw develops and then re-develops after re-surfacing implies damage below the

surface. The damage to the ends of the 2nd and 3rd marginal rules (fig. 3) seems to have occurred simultaneously with the damage to stamp 20.2, and the assumption is made that the two are related. (The marginal rules also suffer other damage; the raised rough edge to the top of the 2nd rule under H of HALFPENNY being quite constant). I have an example showing less of the flaw than fig. 3. The most pronounced examples occur at the end of this A 11 (wide) printing and are represented by fig. 4.

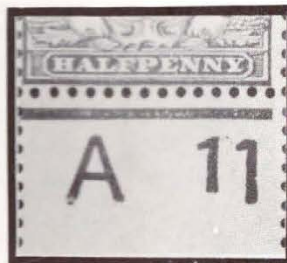


Fig. 1.

The plate is apparently re-surfaced and returned to press with A 11 (close) control. (Both printings, incidentally, produced left-hand sheets). Fig. 5 shows an example where the flaw is not visible — the broken ends of the rules do, however, remain broken. Fig. 6 illustrates the flaw just beginning to show through again. The flaw does get slightly more noticeable, but doesn't seem to achieve the prominence of the first printing.

This control (a3.00, b6.95 v) is also easily identifiable — it is always positioned well to

the right, and has a slice off of the right foot of the letter A. Like the wide control, it is also found with several other plates.

With one exception, all the examples which I have seen from plate 3 have had perforation type 1a. Recently, Mr. Jim Hanson showed me a strip with the close control with perforation type 2, which, amongst those who value such things, must be regarded as something of a rarity.

As a final note, despite the information presented here, the precise nature of the



Fig. 2.

damage is not known, and confirmation of the status of the early printings shown in figs. 1 and 2 is required, so there is a bit more work to do yet!

References

1. J. O. A. Arkell, *Georgian Controls, Halfpenny & Penny of 1911*. *British Philatelist*, 22(11)84, 1930.
2. K. M. Beaumont and J. B. M. Stanton, *The Postage Stamps of Great Britain*, part four, Royal Philatelic Society, 1957.
3. Stanley Gibbons Ltd., *Great Britain Specialised Stamp Catalogue*, Volume 2, 1st edition 1967. (Subsequent editions; 2nd, 1970; 3rd, 1974; 4th, 1978).

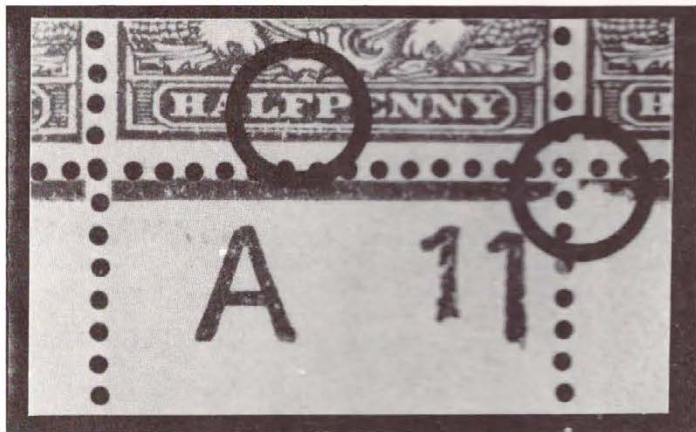


Fig. 3.

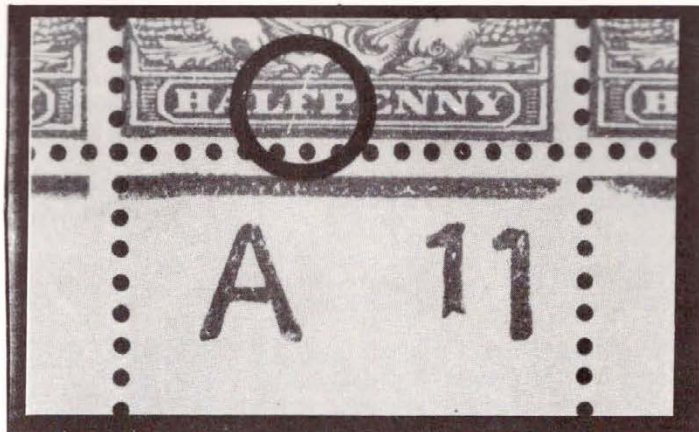


Fig. 4.



Fig. 5.



Fig. 6.

SOME ASPECTS OF MILITARY MAIL

Janet Holdeman

"Everybody loves a soldier" goes the first line of a well-known ditty of days gone by. Judging by the increasing activity in the field of military postal history, the same still holds true of modern times. British military and postal history is an extremely interesting field of philately. The topics can range over F.P.O.'s, Camp post marks, a history of the times, censor marks in war, P.O.W. marks, and the changing use of stamps as countries become either occupied or free.

Budding historians can pin-point the relevant positions of regiments without recourse to the Imperial War Museum, and whole social histories can be built up by reading enclosed correspondence or the backs of postcards. One such good example of the latter is shown in fig. 1 — a postcard bearing a small picture of Cape Town and sent during the Anglo-Boer War of 1899-1902. This particular card was posted in Pretoria on May 23rd 1900 by F. A. Hayden of the Field Force, S. Africa, and

sent to a friend who was then currently serving in Simla, India. He received it on August 26th and was indeed fortunate in his area of posting, as Simla was notably one of the coolest places to be in India during the very hot weather. Two aspects of this card enlighten historians about contemporary events. In his note, Hayden reports that he is at "Simonstown guarding 1500 prisoners of war", which fact tells us the numbers of Boer P.O.W.'s then in captivity at that



Fig. 1.

prison camp. Secondly, he tells his friend that he, in turn, "must have been pretty busy sending off the force from India to China". As China was in the throes of the Boxer Rebellion, it needs no Sherlock Holmes to inform the collector that Hayden's friend, a Capt. J. McDermott at the office of the Q.M. General in India, was about to become involved in British participation in that Rebellion! The collection of postmarks on the face of the

card also chart its three month route across S. Africa and up through India to reach Simla.

Forty years later, we still find British soldiers in China to our surprise, as another cover testifies. In 1927, because of the threat to British (and other foreign) nationals in China, due to a somewhat disturbed political situation, British troops were sent to the Far East. A battalion was sent to re-inforce the existing garrison at

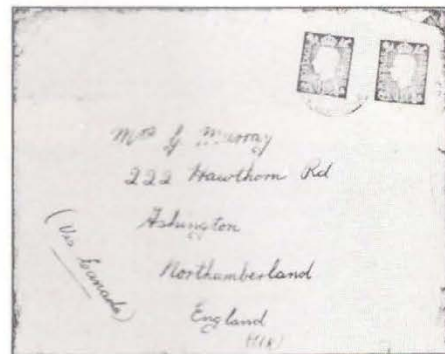


Fig. 2.

Tientsin and a small garrison was to remain there until 1940. A somewhat uninteresting-looking envelope (fig. 2) with two George VI 1½d stamps and postmarked F.P.O.I. (the rest obliterated) led the writer to next examine why it bore the hand-written message "Via Canada". Research suggested that F.P.O.I. was used between July 1927 and November 1939. The

garrison left Tientsin in January 1940 and this particular letter is dated 20th November 1939. Another piece of the jigsaw of army postings is thus subsequently fitted into place.

The Great War provides the collector/amateur historian with an incredible number of envelopes, cards and letters, all contributing to an overall picture of what it was "really like at the front" despite the censorship imposed. After all, how many letters are written on toilet-paper, as another in the writer's collection is? This particular sender was a sailor in the Royal Naval Brigade Hood Battalion B.E.F. and he was stuck in the trenches which were "cold but dry". He had "seen a few tanks up and down" which is all the information of a military nature his censor would allow him to give! With a thick blue pencil and using small sheets of toilet-paper, A. B. John Martin wrote home on Boxing Day 1917 (fig. 3a, 3b). (He had just come out of the trenches after five days in and related correspondence informs us that he was taken prisoner on the day after he wrote this letter). The F.P.O. No. 127 tells us that Martin was with the 63rd (R.N.) division and F.P.O. 127 was used by the 188 Brigade in France between June 1917 and February 1918. His brigade took part in the Battle of Passchendale so he may have fought in that famous battle.

Life could not have been much fun up in Archangel, North Russia, in 1919 either, but all the soldiers could apparently put on

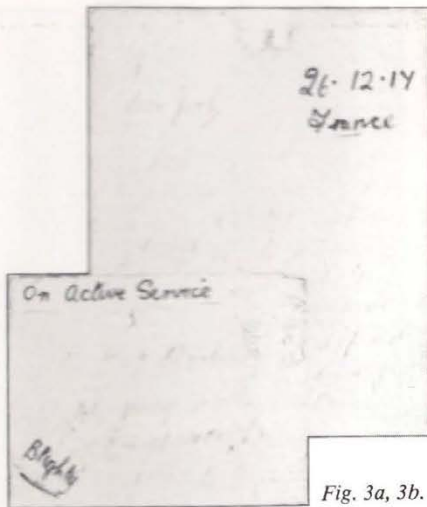


Fig. 3a, 3b.

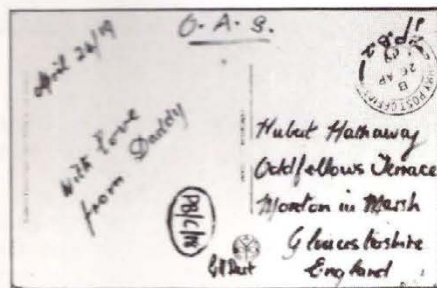


Fig. 4.

any cards from here were short messages like "with love from Daddy". One such card (fig. 4) left Archangel on the 21st April 1919 for Moreton-in-the-Marsh. Could there have been two more contrasting places? There is no indication of how long it took to arrive in England, but with the confusion in that part of the world at that time, it is a wonder the card arrived at all. A study of the marks on the card reveal the history of military mail from that area of Russia. There are, of course, no stamps on the card, just the letter PB/C/18, the censor strike used in North Russia, and P.B.2, the Base Army P.O. from October 1918 to September 1919. The censor was G. H. Dart. The British were sent to Russia, of course, after the Russians dropped out of the war with the Treaty of Brest-Litousk; as there were still considerable supplies at Murmansk and Archangel, which might

From these few examples given of military mail, it is not only possible to pursue one's interest in philately per se, but also to learn about and understand Censor markings, etc., and the study of F.P.O.'s and letters can extend one's knowledge of the extent to which the British Armed Forces were "busy" in the nation's interests. Many are the envelopes sent from the North West Frontier of India in days gone by which might evoke a more understanding of sympathy from today's military experts! And what a feast of mail we hope we can look forward to from Zimbabwe-Rhodesia in the near future!

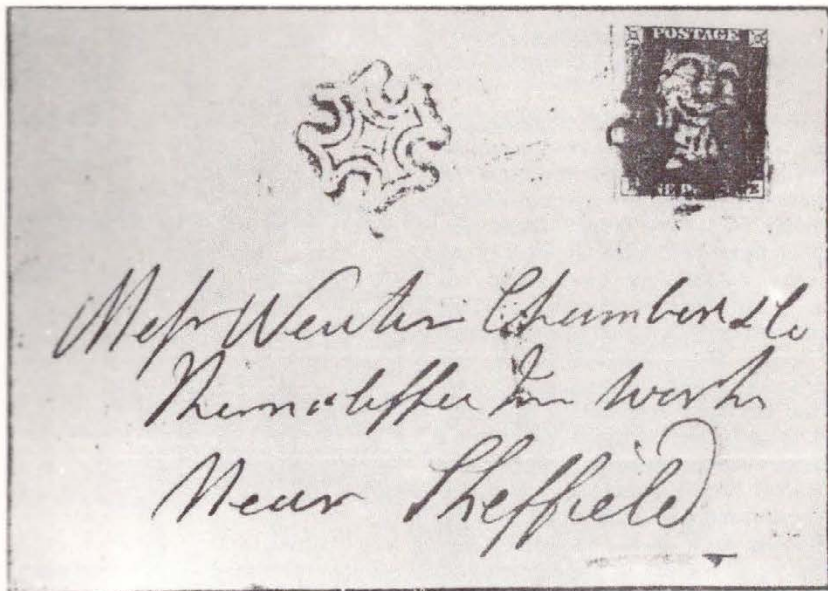
"IN WETTING THE BACK..."

John Forbes-Nixon

On their introduction in 1840 the idea of adhesive labels was novel and the public had to be instructed how to affix these to their letters so that the "glutinous wash" was not irrevocably lost or made ineffective, as of course the whole idea was a new one.

Certainly the marginal selvedge on the sheets of all the early stamps bore the caution "In wetting the back be careful not to remove the cement". This lends strength to reports that despite the application of three layers of gum before issue, there were occasions when the adhesive came adrift.

Perhaps the Postmaster of Spilsby, Lincolnshire, had met with such experiences, since between 1840 and 1842 mail passing through this office appears, without exception, to have been struck with two impressions of the Maltese Cross obliterator. The first was applied fully to the adhesive stamp without, or barely, tying it to the cover; the second was placed well clear of the stamp. This singular action may have been to show that should the adhesive come away from the letter during delivery



the second strike would show that the letter had earlier "passed muster" and was prepaid.

The illustration shows such a letter used from Spilsby on 31 March 1841 and the author would be pleased to hear from any reader who has a letter from this office where this exceptional practice did *not* take place.



JUBILEE AND EDWARD VII PLATE FLAWS



*QV 5d — spot in right-hand frame lines
(probably not a plate flaw).*



QV 5d — white mark on third lion.



KE 5d — broken apex to right-hand tablet.



*QV 5d — solid colour in right-hand value
tablet.*



KE 6d — major damage to right-hand frame.

GEORGE V NOTES

1d Die 1A — plate flaw (fig. 1)

Mr. Peter Winslade has shown me this flaw on the 1d Die 1A — a large white dot after the left figure 1. Plate and position are not known but it has every appearance of being a constant plate flaw (and a rather nice one at that!).

½d Die 2 — plate flaw (fig. 2)

This flaw on the portrait oval was illustrated in the *Philatelic Review* Vol. 3, p. 27. It is located to the right of the E of POSTAGE, and discounting the no cross on crown varieties is the only significant flaw so far found on the ½d Die 2. It occurs on the 11th stamp of the top row, but the plate is unknown. However, it is a plate which was at press with all three papers; Mr. David Griffin has shown me a used single on Simple Cypher paper; our publishers have shown me an example on Multiple Cypher paper and I have it on Crown paper.

1d Royal Cypher — constant flaw (fig. 3)

Our publishers have also shown me this item. It is a coloured mark in front of the eye and occurs on stamp 20.12 with control T 22 (plate unknown). It may or may not be a 'true' plate flaw, but it is constant.



Fig. 1.



Fig. 2.



Fig. 3.

1d Royal Cypher — an overlooked flaw (fig. 4)

Mr. Jim Hanson has drawn my attention to the broken frame over OST of POSTAGE on stamp 2.4. I have called this an 'overlooked' flaw, as only 3mm away, on the stamp above, is that well-known star of catalogue and handbook, the Q for O (SG Spec N 16h). It is amazing that people have been myopically studying the Q flaw for all these years, but have not noticed this until now (myself included!).

½d Royal Cypher — plate flaw (fig. 5)

This is also something of a surprise. It is an extremely noticeable flaw on the E of HALFPENNY and occurs on the control stamp. Since its recent discovery, several examples have been found, but it is quite incredible that a flaw this big (and on the control stamp) which has been around since about 1920, has only just been discovered. One wonders how many collectors have found this before, but just didn't tell anyone! The flaw is on stamp 20.2, plate 49b, control M 19.

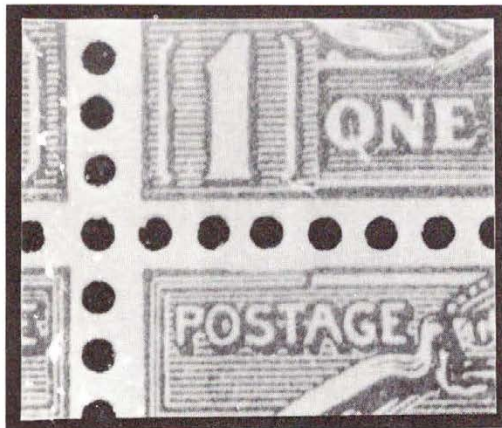


Fig. 4.



Fig. 5.

continued from page 17

normally come to Stampex are saving up to spend more at London 1980. There must be a temptation to wait until the international".

Just over half as many people entered the Stampex competition this year as did last year, but Mr. Hodgson said the quality was pretty high. He also said he was worried that in some cases, exhibitors "might as well put a cheque book in the frame. It is very difficult for most people to get a gold medal, but there are quite a lot of people able to reach very good silver standard without spending too much money".

STAMP PRODUCTION

The following photographs, reproduced by courtesy of the Post Office, show various activities concerned with the production of the George VI definitives.



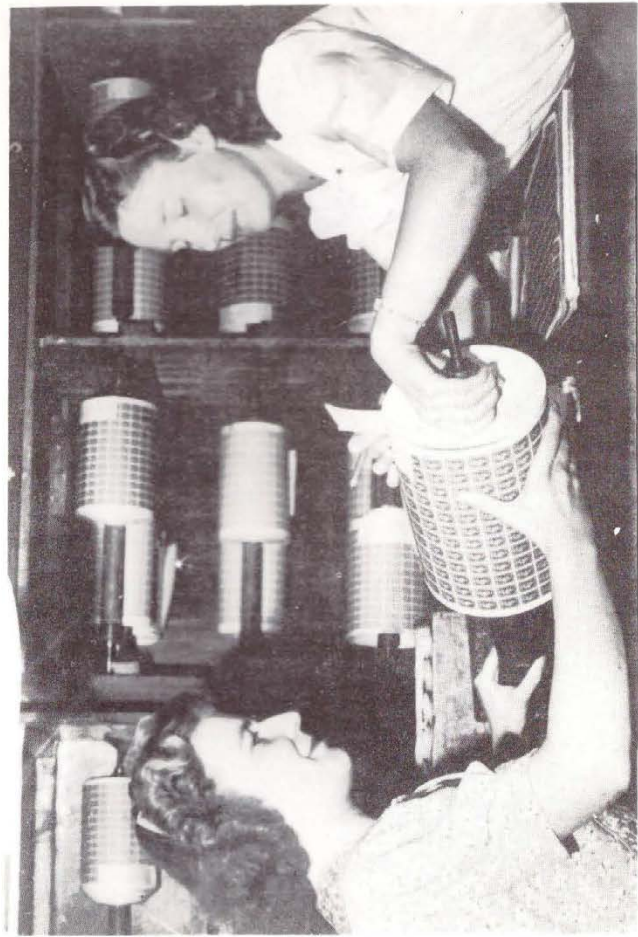
Checking sheets.



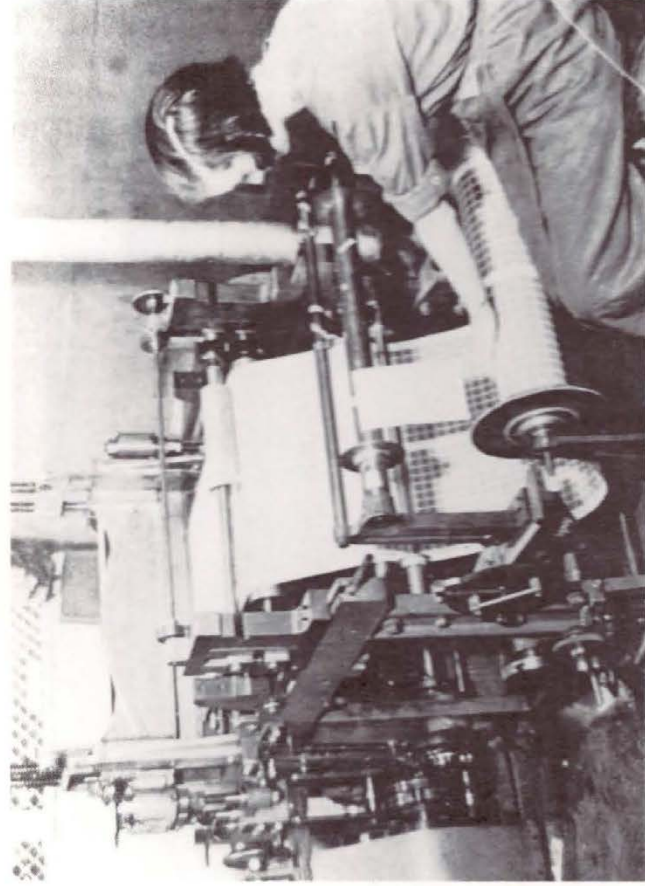
Waste (watermarked) paper?



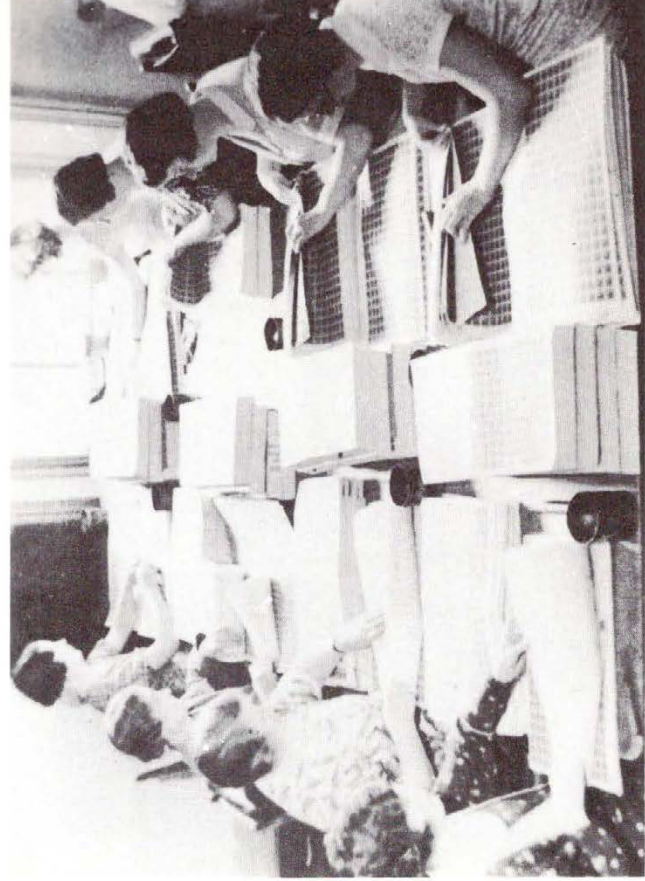
Checking a large roll.



Storing rolls.



Perforating 'in the web'.



Checking sheets

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1841 1d Red-brown from black plate 2, lettered NJ. A very fine used four margin example with black M.C. S.G. 7. £60.00

1840 1d Black plate 10 lettered EF. A very fine used four margin example with superb strike of the black M.C. S.G. 2. £125.00

1858-79 1d Rose-red, plate 165, lettered AF-BF. A very fine mint pair, well centred with good perfs. S.G. 43. £20.00

1870 ½d Rose-red plate 12, lettered AD. A fine mint single, S.G. 48. £30.00

1873 1/- Deep green, plate 7, lettered NK. A fine mint example of good colour. S.G. 115. £195.00

1873 3d Pale rose plate 11 lettered MC. A very fine lightly mounted mint original gum example. S.G. 144. £185.00

1883 3d on 3d Lilac, plate 21 lettered AG. A fine mint example of good colour. S.G. 159. £95.00

1881 1/- Orange-brown plate 13 lettered LK. A very fine lightly mounted mint original gum example well centred with good perfs. S.G. 163. £165.00

1891 Jubilee 1/- green, lettered CB. A very fine used C.D.S. example cancelled at Lombard Street, dated 23rd November, 1891. S.G. 212. £325.00

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1912 Downey Head ½d. Yellow-green, die 2, crown watermark. A superb mint control block of nine (B 12), two stamps with the variety "no cross on crown" unmounted mint. S.G. 340a. £125.00

1912 Downey Head ½d green, die 2, multiple cypher watermark inverted and reversed. An unmounted mint control (B 12) block of six. S.G. Spec. N6c. £175.00

1912 Downey Head 1d scarlet die 2, crown watermark. A lightly mounted mint control (B 11) strip of three showing the variety "coloured blot on O of ONE". S.G. Spec. N11e. £55.00

1912 Downey Head 1d scarlet, die 2, simple cypher watermark. A fine mint interpanneau corner block of 12 containing two stamps with "no cross on crown" and two with "no cross on crown and broken frame". An exhibition piece. S.G. 345a. £250.00

1912 Downey Head 1d scarlet die 2, no watermark. A lightly mounted mint marginal example of this scarce variety. S.G. Spec. N12a. £125.00

1910 Perkins, Bacon King George V essay. A very fine example using the "Printex" method on wove paper in carmine-pink. S.G. type A. £85.00

1910 Downey Head 4d Bartolozzi brown on white gummed paper "Hentschel" colour essay. A very fine example using the "wreath" design inscribed MB 90. £195.00

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1912-24 Royal Cypher ½d green. A superb mint control (H 16) block of six with the variety "stop after HALFPENNY". S.G. Spec. N14i. £55.00

1912-24 Royal Cypher ½d green. A lightly mounted mint example overprinted "SPECIMEN" type 26. S.G. Spec. N14i. £55.00

1912-24 Royal Cypher 1d scarlet-vermilion. A superb mint control block of six (C 14). Lightly mounted on two stamps. R.P.S. certificate. S.G. 361. £335.00

1912-24 Royal Cypher 1d scarlet. An unmounted mint copy of the rare varnish ink printing. S.G. Spec. N16g. £385.00

1912-24 Royal Cypher 1½d chestnut "PENCF" error. A lightly mounted mint pair. S.G. 364a. £85.00

1912-24 Royal Cypher 2d. orange die 1. A fine mint example overprinted "SPECIMEN" type 26. S.G. Spec. N19s. £65.00

1912-24 Royal Cypher 2½d bright blue. A lightly mounted mint control pair from the rare J.17 Somerset House printing. S.G. Spec. NC130. £75.00

1912-24 Royal Cypher 4d grey-green. A superb mint control (I 16) block of six showing the variety "break above O of four". S.G. Spec. N23e. £30.00

1912-24 Royal Cypher 8d Miller and Motley trial. An imperforate example in black on card with background to head evenly shaded with horizontal lines. S.G. fig. 33d. S.G. 390. £165.00

1924 Block Cypher ½d green. An unmounted mint marginal block of nine from the rare printing on ungummed paper. S.G. 418. £85.00

1924 Block Cypher ½d green overprinted "CANCELLED" type 28. An unmounted mint booklet pane of six. Perfs slightly trimmed at bottom. S.G. Spec. NB12u. £55.00

1924 Block Cypher 6d. rosy-mauve (ordinary), watermark inverted. A fine mint control (K.29) single. S.G. Spec. N42a. £20.00

1934 Photogravure 1½d red-brown. A lightly mounted mint imperforate pair with R.P.S. certificate. S.G. 441a. £225.00

1934 Photogravure 4d trial in emerald green. A superb mint imperforate corner pair using the 1912-24 typographed issue frame and the eventual photogravure issue head. Rare. £450.00

1936 King Edward VIII 2/- blue booklet no. 363. A fine complete booklet. S.G. Spec. B43. £25.00

1937 1½d Red brown booklet pane of six with watermark inverted. Overprinted "CANCELLED" type 33 and punched. One stamp lightly mounted. Good perforations. S.G. Spec. QB21as. £50.00

1939 2/6 Brown. An unmounted mint example with the variety "mark in shield". S.G. Spec. Q29a. £95.00

1939 10/- Dark blue. A fine lightly mounted mint example of the major re-entry. S.G. Spec. Q32a. £125.00

1938 2/6 Purple/yellow Postage Due. An unmounted mint marginal block of four. S.G. D34. £130.00

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