

REVIEW

FOR THE GREAT BRITAIN COLLECTOR



A JOHN LEECH CARICATURE USED WITH A PENNY BLACK

In this issue

- THE MULREADY
- P.O.W. MAIL
- DOWNEY HEAD
PERF 14
- MACHIN BOOKLET
PANES

50p

GREAT BRITAIN

DEFINITIVE SETS

		U/m	M/m			U/m
QUEEN VICTORIA						
1887-				1939-48	High values (6v.)	£295.00
1900	Jubilee (14v.)	—	£235.00	1941-42	Light colour (6v.)	£3.00
KING EDWARD VII					Ditto, watermark inverted (3v.)	£12.00
1902-10	De La Rue (0) (15v.) ½d. x 2, 4d. x 2	—	£150.00		Ditto, watermark sideways (3v.)	£26.00
1905-10	De La Rue (c) (9v.)	—	£150.00	1950-51	New colours (6v.)	£3.50
1911	Harrison (perf. 14) (5v.)	—	£50.00		Ditto, watermark inverted (5v.)	£12.00
1911	Harrison (perf. 15 x 14) (5v.)	—	£45.00		Ditto, watermark sideways (4v.)	£3.00
1911-13	Somerset House (8v.)	—	£80.00	1951	"Festival" high values (4v.)	£95.00
KING GEORGE V				QUEEN ELIZABETH II		
1911-12	Downey Head series (12v.)	£50.00	£30.00	1952-54	Tudor (17v.)	£75.00
1912-24	Royal Cypher (14v.) 9d. x 1	£110.00	£55.00		Ditto, watermark inverted (5v.)	£24.00
	Ditto, watermark inverted (5v.)	£25.00	£16.00		Ditto, watermark sideways (3v.)	£4.00
1913	Multiple Cypher (2v.)	£375.00	£195.00	1955	Waterlow "Castles" (4v.)	£295.00
1918	Bradbury "Seahorses" (3v.)	—	£395.00	1955-58	Edward (17v.)	£145.00
1924	Block Cypher (12v.)	£115.00	£60.00		Ditto, watermark inverted (7v.)	£15.00
	Ditto, watermark inverted (3v.)	£2.50	£1.75		Ditto, watermark sideways (5v.)	£14.00
	Ditto, watermark sideways (4v.)	—	£85.00	1957	Graphite (6v.)	£11.00
1934	Photogravure, large format (2v.)	95p	60p	1958	1st De La Rue "Castles" (4v.)	£1100.00
	Ditto, watermark inverted (2v.)	£135.00	—	1958-65	Crowns, ordinary (17v.)	£8.50
1934-35	Ditto, intermediate format (4v.)	£13.00	£7.50		Ditto, watermark inverted (7v.)	£50.00
	Ditto, watermark inverted (3v.)	£50.00	£35.00		Ditto, watermark sideways (7v.)	£7.00
1935-36	Ditto, small format (11v.)	£85.00	£40.00	1958-61	Graphite (8v.)	£85.00
	Ditto, watermark inverted (3v.)	£20.00	£13.00		Ditto, watermark inverted (5v.)	£80.00
	Ditto, watermark sideways (4v.)	—	£95.00	1959	2nd De La Rue "Castles" (4v.)	£295.00
1934	Re-engraved "Seahorses" (3v.)	—	£425.00	1959	Phosphor-graphite (8v.)	£85.00
KING EDWARD VIII				1960	Green phosphor (9v.)	£30.00
1936	K.E. VIII (4v.)		U/m	1960-67	Crowns, phosphor (17v.)	£10.00
	Ditto, watermark inverted (3v.)		50p		Ditto, watermark inverted (10v.)	£150.00
			£10.00		Ditto, watermark sideways (8v.)	£24.00
KING GEORGE VI				1963-68	1st Bradbury-Wilkinson "Castles" (5v.)	
1937-47	Dark colours (15v.)		£30.00		2/6 x 2	£30.00
	Ditto, watermark inverted (5v.)		£135.00	1967	Machin gum Arabic (9v.)	£3.00
	Ditto, watermark sideways (5v.)		£85.00	1967-70	Ditto, P.V.A. (16v.) 4d. x 2, 8d. x 2	£5.00
				1967-68	Bradbury-Wilkinson no watermark	
					"Castles" (4v.)	£16.00
				1969	Machin high values (4v.)	£20.00

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the PHILATELIC REVIEW

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*Cover: A John Leech caricature used with a penny black
— see page 12*

MORE ON PHOTOGRAPHY

- 1 We have had a good response to the article on photography in
2 the last issue. Our good friend Harry Dagnal has raised the
somewhat esoteric subject of 'reciprocity-law failure'. The
'reciprocity law' refers to the reciprocal relationship of the two
4 major variables on the camera; aperture and shutter speed. If you
double the aperture you must halve the speed, etc. This relationship
works for most film emulsions over the 'normal' working range
7 (i.e. between $f/1.2$ and $f/22$; and 1 sec. to 1/1000th sec.) of general
8 photography. Indeed, the built-in through-the-lens metering
systems of modern cameras are calibrated with this in mind.
- 10 However, when using extremes of aperture or shutter speed
outside the normal range, this relationship can break down. This
'failure' of the reciprocity law is usually met with on long
11 exposures. The light meter may indicate an exposure of, say, 5
secs., but the correct exposure may require 10 or 15 secs. The
12 problem is more acute with colour film, especially reversal stock
(for slides). If this problem does appear, then attempts at keeping
the speed below 1 sec., or experiments with filters, may be the only
16 solution.

M.J.

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DOWNEY HEAD PERF 14

Alain de Cadenet

After the rigours of London 1980, I found some time to read the back numbers of the Philatelic Review that had come my way from the publishers. I really should have subscribed in the first place as I would not now be years behind in keeping up with the research!

The articles that caught my attention are those concerning the Downey Head $\frac{1}{2}$ d and 1d perforated 14, ie. vol. 2, page 51 and vol. 3, page 6. I have always been interested in these two stamps and here is what I know.

The Halfpenny Value

There were several sheets of these stamps that were printed by Harrison & Sons and perforated with the machines in use for the Edwardian Issues that they were also printing. It is my belief that these sheets came from an early Georgian plate and were by way of printers trials to see if they were in the ball-park. It is possible that the perf 15×14 machines or heads were not available at this time and the sheets went through the Edward perforator. I have measured a few of the used stamps as I have

seen them on postcards over the years and they are always exactly perf 14 across the top. These stamps were obviously put into stock and distributed in the normal way, ending up at the towns named by Michael Burrows. Looking at the illustrations on page 54 of vol. 2 shows three different centres for the stamps, and I wonder if any of the postcards are from the same sender and if they have stamps with the same centering. At least with the used examples one knows where one stands.

The unused or mint $\frac{1}{2}$ d is a different kettle of fish however. When the control copy came up for auction in the Maximus sale I was very keen to have it, even though it was described as well centred and obviously wasn't. I discussed the stamp with a well-known, elderly dealer who advised me to avoid it. He said that only used examples were known until the early 1930's when a few mint halfpennies and pennies came on the market, rather mysteriously, as he put it. He had never seen nor heard of the control and he viewed it with extreme caution! I have seen four mint copies of alleged perf 14 halfpennies come on the market. The best one was auctioned in March 1961 and again in the early '70's. It had a very distinct spur of paper in the top right-hand corner, was in a super shade of blue-green and was well centered. It's now in the McCleery collection as mentioned in the article. I have already dealt with the control copy and the other example auctioned by Gibbons was in

March 1969. It looked smashing in blue-green, gauged 14×14 only trouble was that it was die 2! The next lot that day was the one penny perf 14 illustrated by you in vol. 3, page 6.

In October 1978 Greg. Manning Auctions Inc. lot 382 was an alleged halfpenny perf 14. It was the wrong colour and looked very fishy to me I left it alone!

The One Penny Value

The famous block of four illustrated and written up in the British Philatelist for June 1915 was supposedly bought over the counter by a fortunate friend of the publishers! Well, I know the block was broken into four singles and at least three of them were signed on the back by Chas. Nissen (in pencil). The extraordinary thing about these four stamps is that the frame line to the left of the crown has an unusual thickening that is very apparent and identifiable in photographs (see illustration). I have a same-size photo of the block that was taken in 1915 and each stamp is identical as to this frame line.

The penny perf 14 does not measure 14 across the top either! It's 13 $\frac{3}{4}$! Obviously the perforating head was not the same as used for the halfpenny. I saw one of these stamps a few years ago and put it under the UV lamp. It went plum coloured . . . obviously a Somerset House printing. In fact there is a copy of a penny perf 14 in the Palace collection. It was a gift to King

George V from Seymour Bennett who was head of the Stamping Dept. at Somerset House. This stamp may be from the block of four which is very likely or from a larger block which ended up as the famous block of four. It has the same centering and the thick frame line . . . I should have had a look on the back for the signature! In January 1965, lot 287 at Harmers GB sale was an absolutely right penny perf 14. The colour was deep rose-red, it was centered correctly, had the thick frame line and measured $13\frac{3}{4} \times 14$! Why didn't I buy it? It was one of the 'four'.

I have seen a few of the other 'mystery' perf 14 come up from time to time. The lot I mentioned at the Gibbons sale coming up after the die 2 perf 14 halfpenny was the stamp you illustrate on page 6 of vol. 3. This stamp was off centre, had no frame line thickening, was in the wrong colour and fluoresced pink under UV. Judge for yourselves what its status was! At the aforementioned Greg Manning sale lot 384 was very similar to, if not the actual stamp above. It was in the wrong colour and highly suspicious!

No-one has ever laid claim to having a used perf 14 although I don't suppose it will be long before someone realises the potential value and does something about it!

As to the remarks made by Beaumont and Stanton on page 22 of the GBJ vol. 1 etc., both gentlemen must be taken with a pinch of salt as much wishful thinking was



An example from the original block of four.

often employed by them. Not that we don't have a tremendous debt for all of their great efforts in putting part IV together, but in this case Beaumont says the halfpenny stamp does not exist and has to be a proof and Stanton has got his colours wrong. In the next issue of the GBJ vol. 1, no. 3 Beaumont is reported as saying that the halfpenny now has a certificate from the RPS as a stamp! The only reason the specialised catalogue lists a proof for the halfpenny is because of Stanton's evidence. I have not seen such an item in the NPM, the Palace collection, the Adams collection, Stothert, Maximus, Field or anyone else's

collection. I'm not saying they don't exist but I would rather they weren't in the catalogue until seen in modern times by someone with knowledge.

Similarly, the penny proofs supposedly perf 14 etc. on thicker paper. Where are they? What colours and exactly what perfs were they? What colour under UV light? Any watermark? The trouble is that one is dealing with a description that is thirty or more years old and with all the other work in hand, not sufficient details were taken at the time.

I don't think the 1d perf 14 proofs exist myself because if they did they would have been in one of the important collections mentioned above, especially the Palace collection because the King was super-keen to get everything like that and if he could get it from an official source he did and if not he bought it or at least Chas. Nissen did.

So, to sum up I think that the used halfpennies on cards or single with the right perf measurements are good and important. The mint stamps need very special care as the history of these is somewhat dubious and even with certificates caution is required. As for the penny stamps, the only ones to really consider are those that either come from the block of four or any larger multiple that may have existed . . . it's easier to have Chas. Nissen's signature on the back than take an expensive gamble oneself!

'NOT A HAPPY PLACE TO SPEND THE FESTIVE SEASON!'

(Some examples of P.O.W. mail from the Boer to the First World War)

Janet Holdeman

When Tommy Atkins went to war, he sometimes committed the unforgivable crime of not dying for his country on the field of battle with all his wounds on his

front — he got himself caught by the enemy! But this was more than balanced by the numbers of the enemy who got caught too, and P.O.W. mail provides a fascinating study of one particular field of postal history. This article describes some of the more interesting P.O.W. mail which is not too uncommon to collect, and which relates directly or indirectly to the British Forces.

During the Boer War, the Boers would keep making nuisances of themselves by escaping from the British camps especially set up for them in South Africa. Kitchener's so-called "Concentration Camps" (which came in for as much criticism in Britain as they did elsewhere) seemed to leak Boers like so many grains of sand. Once they had

escaped, they simply stocked up again at the nearest farm (until the British became wise to this and burnt the farms!) and continued to fight. There seemed, to the British, to be no alternative but to ship most of them as far away from the fields of action as possible. Thus, places like Bermuda, India, Ceylon and St. Helena became the dumping ground for these very much unwanted Boer soldiers.

To Bermuda went 4,600 men and even boys — aged 8 years to 80 years! These had all been captured while actually fighting the British. These prison camps were situated on islands in the Great Sound, all of them being a mile or less from Hamilton, the capital and chief port. An example of P.O.W. mail is an envelope addressed to

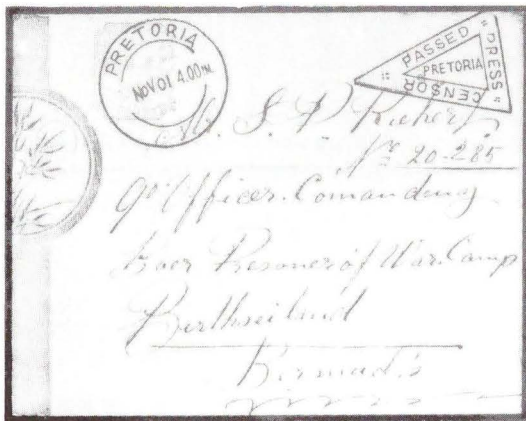


Fig. 1.

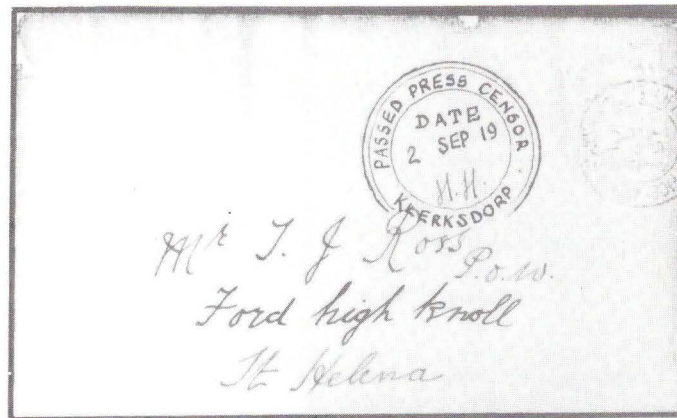


Fig. 2.

the officer commanding Burt's Island, which was in Zone 2, and it was sent in Nov. 1901, having already been censored in Pretoria (see fig. 1). On the reverse is a double ring postmark; HAMILTON, BERMUDA Dec 17 1901 B.

From Bermuda to St. Helena, that dot in the South Atlantic where the great French Emperor ended his life — that Boers were sent here too. As if to be incarcerated on St. Helena was not enough — some Boers actually tried to escape from the camps, though what they would do if or when they ever reached the exceedingly rocky coastline, was debatable. So, the British gave them a "Top Security" prison camp all of their own and stuck it on top of a large hill. It was called Ford High Knoll,

and was 300ft above sea-level. The cover (fig. 2) is addressed to one such P.O.W., censored at Klerksdorp on Sept. 24th 1901 by the Superintendent of Klerksdorp camp, H. H. Howard, hence the censor's "H.H." on the cover. There is also the British Field Forces in S. Africa postmark, 25th Sept. We do not know when it reached St. Helena.

Ragama Camp in Ceylon was almost as exotic a choice and it too was for the more experienced trouble-makers. This time, the Boers were sent to it from another camp — DIYATALAWA Camp. The officers and men of the Gloucestershire Regiment had the dubious task of guarding Ragama. Well, it made a change from chasing Boers all across the veldt!

India, too, received her share of Boer miscreants eg. at Trichinopoly (fig. 3) in the Madras Presidency. Ahmednager Camp was another such, and here the British were to later demonstrate some early 20th Century economy — they also used the camp in the First World War to contain German prisoners! On Nov. 20th 1919, we find this fine example of a P.O.W. letter from Ahmednager Camp, travelling to Bombay (fig. 4).

The British themselves landed up in all sorts of odd places in the Great War. Private William Overing 6th Machine Gun Corps landed up in Cassel (Germany). We know something about him because he was also P.C. 458, and the "copied" note in pencil on his P.O.W. card suggests that his

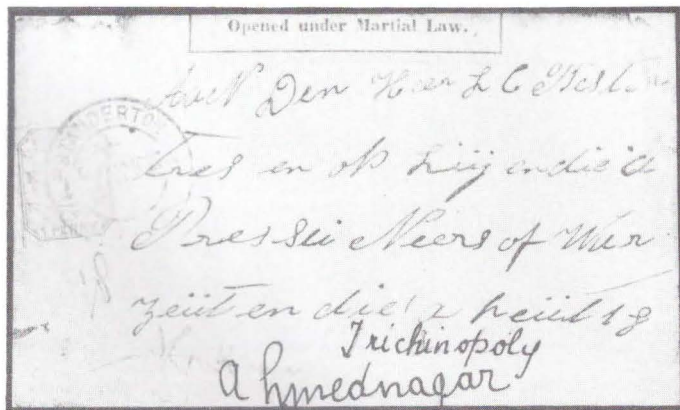


Fig. 3.

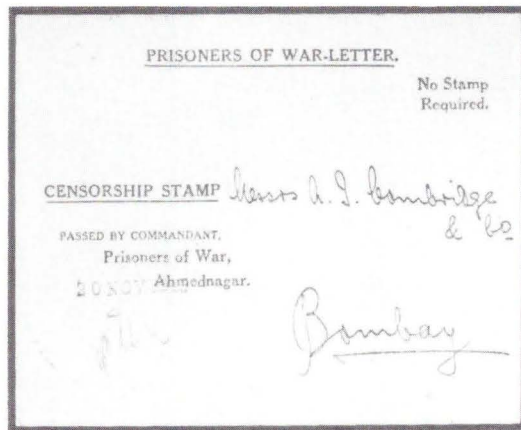


Fig. 4.

card was copied out and placed on the notice-board in his home police station. Though wounded and captured on March 21st 1918, William hoped he would soon be home (fig. 5).

Lieut. Stephen White went a little further afield to a Turkish P.O.W. camp at Kara-Hissar (in the hills near the Black Sea). This card (fig. 6) arrived courtesy of the Turkish Red Cross (Crescent) to a Marion Lister, and Stephen seemed more concerned about the plight of a friend in the Trenches than he was about himself.

The Second World War, unfortunately, provides the collector with even more

P.O.W. material and covers relating to the "famous" camps eg. Colditz are avidly collected of course. Many of these are still about to be collected and are somewhat less expensive to purchase than the Boer War material.

These few examples are some small indication of the wealth of historical and human interest to be gleaned from collecting P.O.W. covers etc. — a truly fascinating subject, made even more so by a steady spate of "war" books and films. It is becoming increasingly documented and many of the so-called "military" postal history societies have good reference books.

Two of these are the Forces Postal History Society and the Anglo-Boer War Philatelic Society, whose magazine I co-edit. Yet all these societies need a constant stream of information concerning "new" or "unresearched" finds and it is the constant cry de coeur of all editors and societies that philatelists and postal historians heed this cry and send in any information, however small.

All philatelists are, after all, great researchers and the greater the flow of ideas the quicker we will build up truly comprehensive books of our chosen subjects.

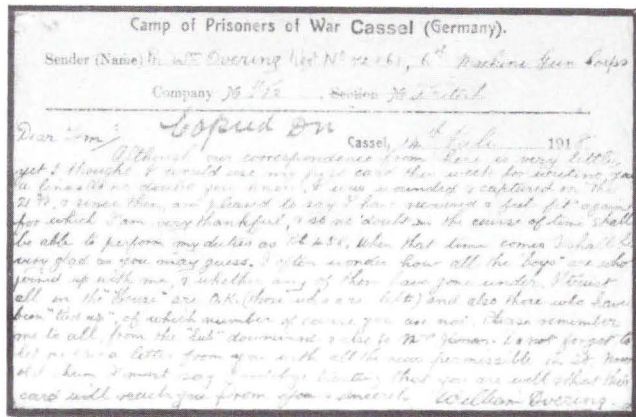


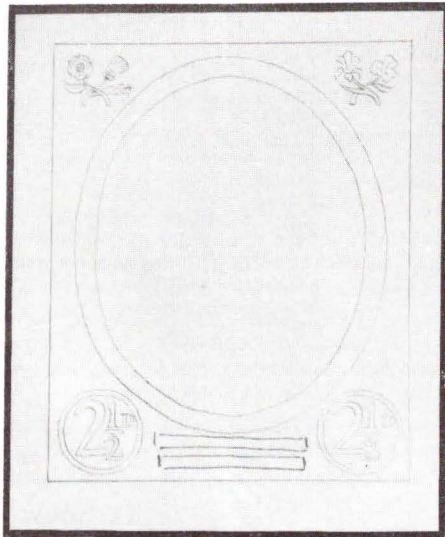
Fig. 5.



Fig. 6.

WILDING ESSAYS

Our publishers have shown me these three essays in ink on thick paper (127 × 182mm) by M. Farrar-Bell, the designer of the 2½d value of the Wilding definitive series. There was also a sheet of notes relating to these sketches as follows: "New Issue G.B. E.R.II. (1) Floral Emblems too weak. (2) Floral Emblems all right for weight but general arrangement too repetitive. (3) Balance about right to work up finished drawing".



REFLECTIONS ON PANES-9

Sam Lawrence

Find a new fly-speck on a Penny Black, or a 2d Blue, and you will have catalogue editors queueing up to amend their catalogues. Unearth a method of production of a contemporary series that so far has gone unnoticed, and one is hard put to get the same editors to take any notice.

The 1d/4d se-tenant pane of the Machin Sterling from the 10/- booklet is a case in point (S.G.UB3).

With the advent of the G.B. Decimal Stamp Book Study Group, there came a catalogue which drew attention to the 1½V cut variety. Previous to the work done by this study group, no attempt had been made by the current catalogues to record the method by which the margins, produced for making into stamp books, were removed.

Ever since the first booklet, of the Ed.VII series issued in March 1904, and until the advent of the Swedish type folding booklets, the method of stamp book production remained basically the same. Sheets of 20 rows, half tete-beche were printed with 4 margins. The left and right

margins were retained for stitching together the booklets, but the margin on the top and on the bottom had to be removed.

Only two methods were available, either the margins were guillotined, or they were torn off. Under a 10 × magnification, it can easily be seen which of these two methods were used. If torn off, they left paper fibres at the ends of each perforation tooth, which suited the printers, as they were able to 'knock-up' the mass ready for stitching and produce a uniform booklet.

It is possible, that all the 20 row plates and cylinders were treated this way. The earliest pane I have seen with these torn perfs., is a pane of the ½d value of the 1922 series.

With the instigation of the 21 row cylinder in the Wilding series, a device used to save paper, the sheets were printed and guillotined in the web. So we have most of the Wilding series with both 20 and 21 row cylinders.

To speed up the production of the booklets, a method was employed by which up to a dozen sheets at a time, from the 20 row cylinders, would lose their margins. Mr. L. Newbery, the stamp book specialist, has actually seen the means by which these margins are removed. A 'V' cut, using a paperhanger's shears, is made at one end of the margin, and the tearing is commenced from the other end, which means the 'V' becomes the 'exit' and not the 'entrance' as it were.

This method was employed in almost all

the panes of 4 of the Wilding series and most certainly in the production of the so-called 'Razor Blade' booklets of the early 1950's. No sign, however, exists of the 'V' cut in the Wilding panes of 6, although tearing off the margins in bulk must have been the norm on these cylinders.

It was with the issue of the decimal booklets, that the panes of 6 began to show this variety. However, if you study the photos you can see that this method was most certainly used for the panes mentioned at the start of this article. The direction of the print confirms this too and I have in my possession a badly cut booklet that shows this variety in-situ.

The pane was printed on both 20 and 21 row cylinders, so it is obvious that the 'V' method was used to clear the margins from the panes from the 20 row sheets. However, attempts to try and get the catalogue editor to extend this variety to this pane has so far failed, he prefers to wait and see what response this article receives before committing himself. I can't understand the logic of this because if the 1½v cut is good enough for a variety to be included on one set of panes, logic insists that *all* panes should be similarly treated. At least some mention should be made in the catalogue that all the 20 row sheets from No. 1 onward must have been separated by hand and so show the torn perf. characteristics.

Incidentally, why has this pane, of all the Machin Sterling issues, two types of perforation, 'I' and 'P' perf.?



The use of the 1½v cut for tearing off the top and bottom margins is clearly illustrated here.

The first pair of panes show the top row and the second pair the bottom row of the sheet. The direction of the print confirms this.



'PLACE THE LABELS ...'

John Forbes-Nixon

On the selvage margins of all the sheets of the early line engraved stamps was the legend "Place the Labels ABOVE the Address and towards the RIGHT HAND SIDE of the Letter". This was to achieve a conformity so that the cancellation of the adhesive labels could be quickly dealt with by the postal clerks.

Fig. 1 shows an entire from Horncastle on 3 December 1842 which apparently bore no prepayment in the form of a postage stamp but nonetheless unusually was struck by the Maltese Cross obliterator and the double rate of twopence in a manuscript 2 applied.

Subsequently the clerk found the penny red label applied to the back of the letter, cancelled it with the Maltese Cross and annulled the 2 postage due he had just penned on the front.



Fig. 1.



Fig. 2. Margin showing the inscription.

USED STAMPS FROM ROLLS

Mike Jackson

Used stamps from rolls invariably show signs of mechanical separation from the machine from which they were obtained. This applies to both affixing and vending machines. In addition, the sides of the stamps (or ends in the case of sideways rolls) are usually cut straight as a result of their manufacture on slitting and reeling machines.

The Kermode vending machine initially showed pulled (torn) end perforations, and prior to about 1912, with the introduction of the first Post Office issue of rolls, torn sides as well, as this was before the use of slitting machines. However, two feed pins produced elongated fourth perforation holes. From 1920, the machine produced serrated edges, often through the stamp as shown in fig. 1 — a 1d used on 16 Aug. 1930. This example was kindly shown to me by Mr. David Smith of Manton, Oakham.

The 1924/25 Wembleys can also be found with Kermode serrations. In this



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

case, the two feed pins were designed to correspond to the seventh holes in from each side. Sqn. Ldr. Viney, of Oakham, has kindly shown me the 1925 1d Wembley illustrated in fig. 2. The notches appear to have been made by these pins which in this case could not have been withdrawn properly.

The Poko affixing machine produced straight cuts. The example illustrated in fig. 3 shows part straight cuts at the extreme right of top and bottom — evidently the blade did not properly cut through. The stamp, a Downey Head 1d Die 2 wmk. Simple Cypher, also has a perfin, applied by the machine, of Harrods Stores Ltd.

The Fixo affixing machine produced a slightly curved cut, as shown in fig. 4. This stamp (1/2d Die 2 wmk. Multiple Cypher) also shows characteristic gripper marks on the back — three projecting bumps near the top of the stamp. Fig. 5 shows a 1/2d Block Cypher with evidence of two pairs of small holes at either end of the top perforation. These may be Fixo locating pins, but this is guesswork.

The last of the three main affixing machines is the Multipost. This machine used sideways rolls and usually shows indistinctly curved detachment cuts as shown in fig. 6, a 1/2d Block Cypher stamp with sideways wmk.

Acknowledgement: *British Coil Stamps*, by G. H. R. Homer-Wooff and Peter J. Jones, part 6. GB Journal, vol. 16, p. 16.

THE TALE OF THE MULREADY AGAIN

John Forbes-Nixon

Sir Rowland Hill died 101 years ago, and we are told he wrongly believed his major postal reform of the penny post would be mainly achieved through the vehicle of the prepaid Mulready stationery envelopes and wrappers. Together with the adhesive labels these were to be issued on 6 May 1840 to consolidate the reform which had been running from 10 January 1840.

The history of their creation is well documented. William Mulready, R.A., was paid £200 to produce a design to advertise to the world the reformed Post Office. John Thompson (he engraved Britannia on the penny coin of the day) engraved Mulready's design. Clowes and Son, the famous printers, were given the contract to print them which they achieved at the astonishing rate of 70,000 per hour! It is thought about 25 million of the two values together were produced.

Put on sale from the 1st May 1840 they were not valid for pre-payment until 6th May. The colours in which they were

printed followed the adhesive stamps, one penny in black and twopence in blue.

Instructions were given for the Maltese Cross obliterations to be stamped centrally over Britannia so that the cancellation could not be covered up by an adhesive without becoming immediately suspect against re-use.

Everyone is familiar with the early demise of Mulready's design which immediately attracted caricatures by artists of the day such as Menzies, Southgate, Spooner, Leech and others which were sold at stationers' shops. These have of course now become cherished collectors' items.

Fig. 1. Proof from the original brass plate, before value added at base.

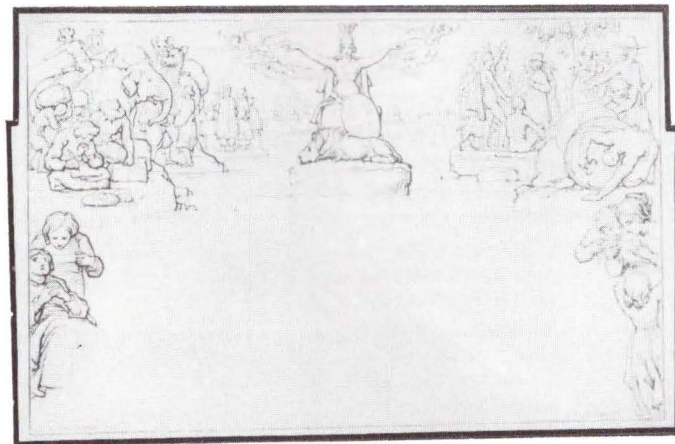




Fig. 2. 6 May 1840 use. A "first day" wrapper.



Fig. 3. A penny envelope of August 1841 with three penny reds added to uplift to a 4d rate (up to 2oz.).



Fig. 4. A double cancelled penny wrapper.

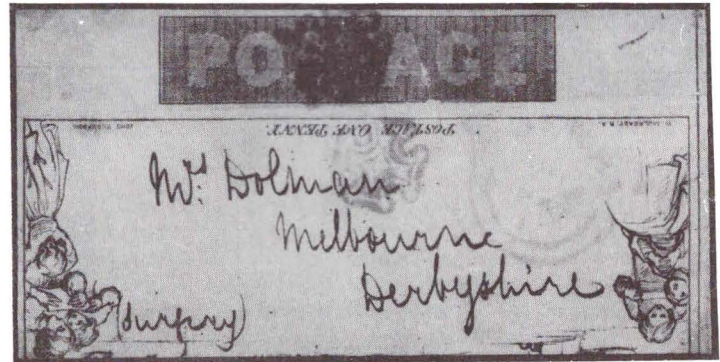


Fig. 5. A John Leech caricature used 3 June 1840 with a penny black added to pay the postage.



Fig. 6. A confused user misfolds his wrapper attracting extra Maltese Cross cancellations from the Post Office.

DOWNEY NOTES

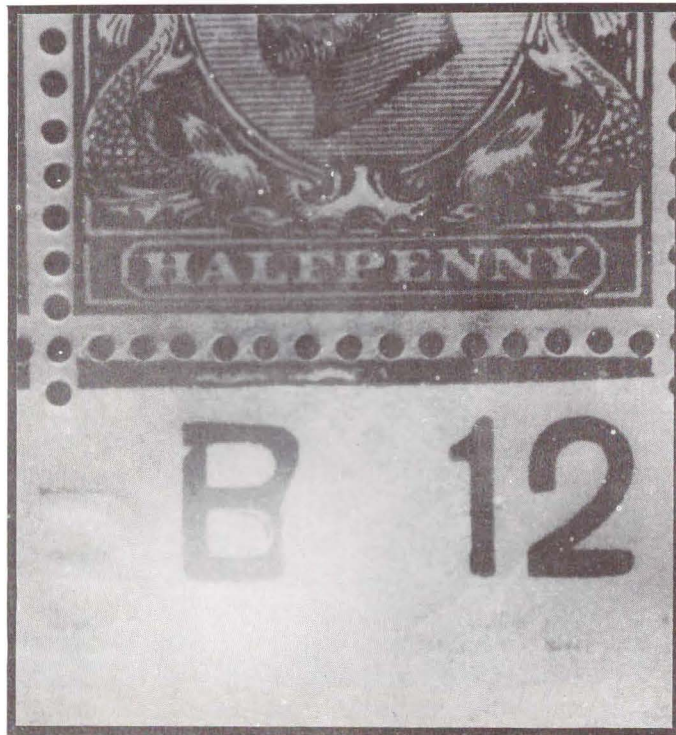
½d Die 1A — Plate flaw

These marks on the King's face may well be constant — Plate 3, Row 20, Stamp 8.



½d Die 2 — Albino impression

A curious variety from plate 16b. The printed control is B12 (close) while the secondary 'albino' impression is B 12 (wide).



GREAT BRITAIN FINE STAMPS

QUEEN VICTORIA

1840 1d Black plate 1a lettered AL. A very fine used four margin example with red M.C. S.G. 2. **£95.00**

1840 1d Black plate 1b lettered RE. A fine used four margin example with red M.C. S.G. 2. **£65.00**

1840 1d Black plate 6 lettered SK. A fine used four margin example with black M.C. S.G. 2. **£65.00**

1840 1d Black plate 6 lettered GH. A fine used four margin example with red M.C. S.G. 2. **£60.00**

1841 1d Red printed from black plate 10, lettered TE. A fine used example. S.G. 7. **£15.00**

1841 1d Red-brown lettered CG. A superb unmounted mint original gum, four margin example. S.G. 8. **£85.00**

1841 1d Red-brown plate 27 lettered ML. A superb huge margined example with black M.C. S.G. 8. **£20.00**

1869 2d Blue plate 13 lettered FI. A very fine mint well centred example with good perfs. S.G. 46. **£75.00**

1858-79 1d Rose-red plate 71 lettered KD. A very fine mint example. S.G. 43. **£14.00**

1858-79 1d Rose-red plate 150 lettered SK. A very fine mint example. S.G. 43. **£8.00**

1858-79 1d Rose-red plate 196 lettered PD-QE. A very fine mint original gum block of four. S.G. 43. **£35.00**

1881 3d Rose plate 21 lettered BF. A lightly mounted mint example well centred with good perfs. S.G. 158. **£125.00**

1883 6d on 6d Lilac lettered HF. A lightly mounted mint original gum example. S.G. 162. **£135.00**

1880 1½d Venetian red. A lightly mounted mint block of four overprinted "SPECIMEN" type 9. S.G. 167. **£35.00**

1880 2d Pale rose. A lightly mounted mint block of four overprinted "SPECIMEN" type 9. S.G. 168. **£35.00**

1883-84 2/6 Lilac lettered FG. A fine unmounted mint example. S.G. 178. **£285.00**

1883-84 2d Lilac lettered BM. A unmounted mint example well centred with good perfs. S.G. 189. **£65.00**

1883-84 4d Dull green lettered DL. An unmounted mint example well centred with good perfs. S.G. 192. **£135.00**

KING EDWARD VII

1904 De La Rue ½d yellowish green. An unmounted mint marginal example overprinted with horseshoe "SPECIMEN" type 17. S.G. Spec. M2s. **£55.00**

1902 De La Rue 1d scarlet. An unmounted mint marginal example overprinted with horseshoe "SPECIMEN" type 17. S.G. Spec. M5u. **£55.00**

1902 De La Rue 1d dull blue-green. A lightly mounted mint example well centred with good perfs. S.G. 266. **£795.00**

1911 Harrison perf 14 1d aniline-rose. An unmounted mint control (A11) strip of three with R.P.S. certificate. S.G. 275a. **£345.00**

KING GEORGE V

1911 Downey Head ½d green die 1b, crown watermark. A lightly mounted mint control (A11) strip of three with the variety "cracked plate". S.G. Spec. N2c. **£40.00**

1912 Downey Head ½d green, die 2, simple cypher watermark inverted. An unmounted mint example. S.G. Spec. N5b. **£60.00**

1912 Downey Head 1d scarlet die 2, crown watermark. A lightly mounted mint control (B11) strip of three showing the variety "coloured blot on O of ONE". S.G. Spec. N11e. **£55.00**

1911 De La Rue Britannia head design on chalk surfaced paper. An unmounted mint marginal imperforate colour trial in bright purple with solid shading to back of head. **£12.50**

1912-24 Royal Cypher ½d deep green. An unmounted mint example with R.P.S. certificate. S.G. Spec. N14(2). **£10.00**

1912-24 Royal Cypher ½d very yellow ("Cyprus")-green. A superb lightly mounted mint example of this rare shade with R.P.S. certificate. S.G. 355. **£1,950.00**

1912-24 Royal Cypher ½d green. A fine mint booklet pane of six overprinted "CANCELLED" type 24. Small faults. Scarce. S.G. Spec. NB6at. **£45.00**

1912-24 Royal Cypher 1d pink. An unmounted mint example with R.P.S. certificate. S.G. Spec. N16(10). **£195.00**

1912-24 Royal Cypher 2½d blue. A lightly mounted mint single with R.P.S. certificate. S.G. 372. **£10.00**

1913 Waterlow 2/6 sepia-brown "seahorse". A lightly mounted mint example. S.G. 400. **£135.00**

1913 Waterlow 5/- rose-carmine "seahorse". A lightly mounted mint example. S.G. 401. **£195.00**

1915 De La Rue 2/6 yellow-brown "seahorse". A lightly mounted mint example, well centred with good perfs. S.G. 406. **£145.00**

1915 De La Rue 2/6 seal-brown "seahorse". A lightly mounted mint example, well centred with good perfs. S.G. 408. **£145.00**

1924 Block Cypher ½d green overprinted "CANCELLED" type 28. A lightly mounted mint booklet pane of six with good perfs. S.G. Spec. NB12u. **£45.00**

1924 Block Cypher 6d rosy-mauve (chalky), watermark inverted. A very fine mint control (D.25) single. S.G. Spec. N41a. **£20.00**

1934 Waterlow re-engraved 2/6 chocolate-brown "seahorse". A fine lightly mounted mint example. S.G. 450. **£55.00**

1934 Waterlow re-engraved 5/- bright rose-red "seahorse". A fine lightly mounted mint example. S.G. 451. **£125.00**

KING GEORGE VI

.939-48 10/- Ultramarine. An unmounted mint example well centred with good perfs. S.G. 478a. **£17.50**

1951 "Festival" 2/6 green. An unmounted mint example. S.G. 509. **£9.00**

1951 "Festival" 5/- red. An unmounted mint single. S.G. 510. **£25.00**

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