

| Printing | SG/RSC#                 | Colour  | Plate             | Frame              |
|----------|-------------------------|---|-------------------|--------------------|
| 1        | 144                     | (Reddish) purple-brown & (lighter) deep claret    | LG I              | 1.I                |
| 2A       | RSC-B                   | Red-brown & deep rose-lilac                       | LG II             | 1.I                |
| 2B       | RSC-A                   | Brown-purple & deep rose-lilac                    | LG II             | 1.I                |
| 3        | 145a                    | (Yellowish) red-brown & deep claret               | LG III            | 1.I                |
| 4A       | RSC-E                   | Chocolate & (redder) maroon                       | TE I (1)          | 1.II               |
| 4B       | RSC-F                   | Chocolate & deep claret                           | TE I (1)          | 1.II               |
| -        | RSC-F (v.1) *           | (Matt, dull) reddish-brown & bright deep claret   | TE I (1)          | 1.II               |
| 4C       | RSC-G                   | Reddish-brown & (redder) maroon                   | TE I (1)          | 1.II               |
| 5        | 145                     | Brown & purple (shades)                           | TE I (3)          | 1.II               |
| -        | 145 (v.1) *             | Reddish-brown & brown-purple                      | TE I (3)          | 1.II               |
| 6        | Roulette                | Red-brown & (purplish) crimson                    | SG I <sup>1</sup> | 1.II               |
| 7        | RSC-D                   | Lake-brown & (purplish) crimson                   | SG II             | 1.II               |
| -        | D (p.15) <sup>+++</sup> | Lake-brown & (purplish) crimson                   | SG II             | 1.II               |
| 8        | RSC-C <sup>2</sup>      | Lake-brown & deep rose-lilac                      | HK I              | 1.II <sup>2</sup>  |
| -        | C (p.15) <sup>+++</sup> | Lake-brown & deep rose-lilac                      | HK I              | 1.II <sup>2</sup>  |
| 9        | RSC-H                   | Purple-brown & (purplish) deep claret             | TE II (5)         | 2.I                |
| -        | H (p.15) <sup>+++</sup> | Purple-brown & (purplish) deep claret             | TE II (5)         | 2.I                |
| 10A      | RSC-I                   | Reddish-brown & (brownish) purple                 | NG II (7)         | 2.II               |
| -        | I (p.15) <sup>+++</sup> | Reddish-brown & (brownish) purple                 | NG II (7)         | 2.II               |
| 10B      | RSC-J <sup>3</sup>      | (Brownier) red-brown & (pale) claret <sup>3</sup> | NG II (7)         | 2.II <sup>**</sup> |



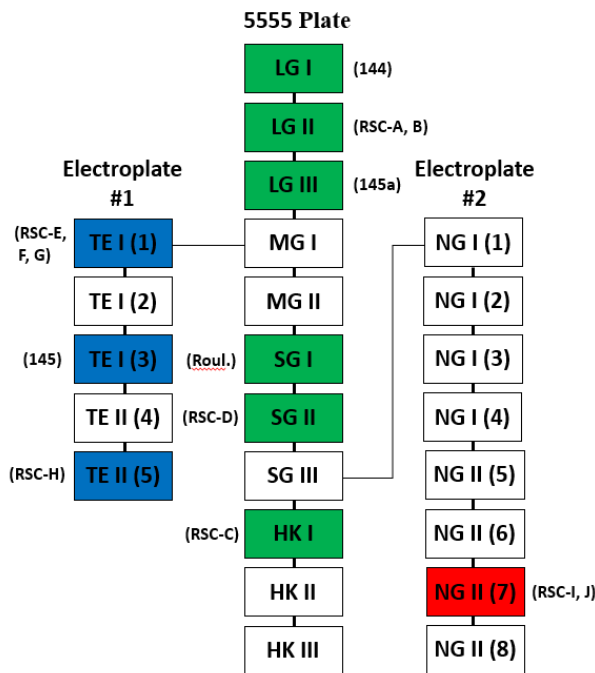
SG 145 Brown & Purple  
P.14x14 **Thick Ear I (3)** - Position 2  
"Queen's Thick Ear"

\* - Based on the classifications in 1987 Sotheby's / Gibbs Catalogue.

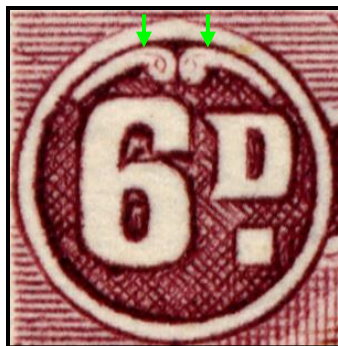
**Frame States:** The 6d is the only duty on which there are two separate frame-plates, noted above as 1.I, 1.II, 2.I, and 2.II; this refers to the plate, then the state of that plate.

In Frame-plate 1, State II (1.II), there is sometimes doubling of the scroll contours and of the horizontal lines in the corners, thanks to transfer roller re-entry.

In Frame-plate 2 the Linings of the "Wings" in the West Value Circle (WVC) have clipped tails and there are usually superfluous vertical or horizontal lines (scratches?) in the margins. In State II (2.II) a few positions have been re-entered with the transfer roller as evident by the doubled scroll contours.



WVC "Unclipped Lining"  
Frame-plate 1 State I (1.I)  
SG144 Position 46



WVC "Clipped Lining"  
Frame-plate 2 State I (2.I)  
RSC-H Position 26

<sup>1</sup> - The "Clandestine Roulette" 6d (Printing 6) is the only way that the 6d exists on the SG I state of the plate as far as is known to date.

<sup>2</sup> - In RSC-C the frame is so worn as to be missing in places; this could be regarded as a third state. This extreme wear distinguishes Printing 8 (RSC-C) from the rest. In contrast to Printing 7 (RSC-D) the portraits are better inked and the frames are bluer and tone the paper all over.

<sup>3</sup> - To qualify as RSC-J (Printing 10B) a stamp must be mint with original gum. (Note that the blue in the frames of RSC-H and RSC-I (Printings 9 & 10A) can easily be washed out to resemble the SG Key colour 'Claret' of the RSC-J.) Only a few examples of RSC-J are known and the shade may have been a colour trial. The paper tends to be toned. RSC-J is not known Perf. 15.

<sup>\*\*</sup> - Further research required to confirm the assigning of RSC-J (Printing 10B) to this state of Frame-plate 2.

<sup>+++</sup> - The Perf. 15 designation SG 176 should belong to the stamp which is most common in that perforation - RSC-H (Printing 9) and RSC-I (Printing 10A) which closely resembles it. RSC-D (Printing 7) and RSC-C (Printing 8) are dramatically different, even emanating from different head and frame-plates, and should have their own number in any catalogue.



SG 144 (Reddish) Purple-Brown & (Lighter) Dp Claret  
P. 14 Long Gash I



RSC-B Red-Brown & Deep Rose-Lilac  
P. 14 Long Gash II



RSC-A Brown-Purple & Deep Rose-Lilac  
P. 14 Long Gash II



SG 145a (Yellowish) Red-Brown & Deep Claret  
P. 14 Long Gash III



RSC-E Chocolate & (Redder) Maroon  
P. 14 Thick Ear I (1)



RSC-F Chocolate & Deep Claret  
P. 14 Thick Ear I (1)



RSC-Fv1 (Matt, Dull) Reddish-Brown & Br Dp Claret  
P. 14 Thick Ear I (1)



RSC-G Reddish-Brown & (Redder) Maroon  
P. 14 Thick Ear I (1)



SG145 Brown & purple  
P. 14 Thick Ear I (3)



Roulette: Red-Brown & (Purplish) Crimson  
Roulette Short Gash I



RSC-D Lake-Brown & (Purplish) Crimson  
P. 14 (& P. 15) Short Gash II



RSC-C Lake-Brown & Deep Rose-Lilac  
P. 14 (& P. 15) Hook I



RSC-H Purple-Brown & (Purplish) Deep Claret  
P. 14 (& P. 15) Thick Ear II (5)



RSC-I Reddish-Brown & (Brownish) Purple  
P. 14 (& P. 15) No Gash II (7)



RSC-J (Browner) Red-Brown & (Pale) Claret  
P. 14 No Gash II (7)