

Printing	SG/RSC#	Colour	Plate	Frame
1A	151	(Violet) Grey-black & deep bluish-green	LG I	I
-	151 (v.1) *	(Violet) Grey-black & (aniline) deep blue-green	LG I	I
-	151 (sh)	(Violet) Grey-black & darker blue-green	LG I	I
1B	RSC-A *	(Purplish) Grey-black & dull blue-green	LG I	I
2A	152a	Agate & deep turquoise-green	LG III	I
2B	RSC-D	Brown-black & turquoise-green	LG III	I
3A	151a ¹	(Aniline) Grey-black & deep blue-green	MG II	I
-	151a (sh)	(Aniline) Grey-black & pale blue-green	MG II	I
-	151a (v.1)	(Aniline) Blue-black & deep blue-green	MG II	I
3B	RSC-B ¹	(Aniline) Grey-black & blue-green	MG II	I
-	RSC-B (sh)	(Aniline) Grey-black & deep blue-green	MG II	I
-	RSC-B (v.1)	(Aniline) Blue-black & deep blue-green	MG II	I
4A	152 ¹	Grey-black & dull blue-green (shades)	MG II	I
-	152 (v.1) *	Black & (aniline) deep turquoise-green	MG II	I
4B	RSC-C ¹	Black & (aniline) dull blue-green	MG II	I
5A	RSC-E ²	Black & dull blue-green	TE II (4)	II
-	RSC-E (p.15)	Black & dull blue-green (shades)	TE II (4)	II
-	181a	Black & dull blue-green	TE II (4)	II
5B	E (v.1) * ²	Black & deep dull blue-green	TE II (4)	II
6A	F1 (A)	Black & dull blue-green	NG I (4)	III
-	F1 (A) (p.15)	Black & dull blue-green	NG I (4)	III
6B	F1 (B)	Black & light turquoise-blue	NG I (4)	III
-	F1 (B) (p.15)	Black & light turquoise-blue	NG I (4)	III
7A	F2 ³	Grey-black & pale turquoise-blue	NG II (5)	III
-	F2 (p.15)	Grey-black & pale turquoise-blue	NG II (5)	III
7B	H	Black & bright turquoise-blue	NG II (5)	III
-	H (p.15)	Black & bright turquoise-blue	NG II (5)	III
7C	G	Black & turquoise-blue	NG II (5)	III
-	G (p.15)	Black & turquoise-blue	NG II (5)	III

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

Frame States: State I layout lines are evident. In frame state II (which is limited to Printing 5: the **Thick Ear 1/-, RSC-E**) there are a number of miscellaneous new marks. In state III (only) the plate was systematically re-entered throughout with a transfer roller, leaving on most positions traces of doubled contours in the scrolls and doubling of the horizontal frame lines in the corners as well as numerous further new incidental flaws.

¹ - Printings 3 (**SG 151a, RSC-B**) & 4 (**SG 152, RSC-C**) are the same state of the plate but from totally different print runs. The former have strongly aniline portraits showing through on the reverse as a bluish-brown oily saturation.

² - In **5A** & **5B (RSC-E family)** colours are very different, but they are from the same state of the **Thick Ear Plate**. Value tablets show little cross-hatching or none.

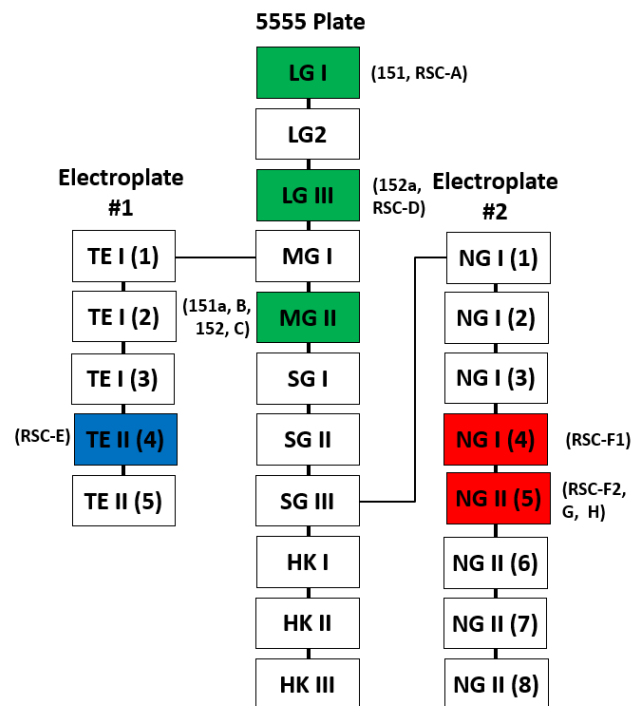
³ - **RSC-F2 (Printing 7A):** This is a large group of frame colours (from pale to dull to light blue), and easily the most prolific in terms of numbers that have survived. There is (or was) an **RSC-F3** classification that has since been proven to be from the same state of the plate as **RSC-F2** and has been subsumed by the latter.

Notes:

Re: The use of UV lamps is a critical tool in helping to sort the **No Gash** printings. The subject is complex, but has been well documented in the publication: "The Colours and Printings of the Rhodesia Double Heads" by *Stephen Reah Johnson & Simon Hensman* (Online on the Rhodesia Study Circle website.). The "Disappearing Heads" phenomenon (a UV light reaction) documented in the 1987 Sotheby's / Gibbs Catalogue has also been covered in the above publication.



RSC-G Black & Turquoise-Blue
P. 14 No Gash II (5)



Notes (Cont.):

Re. **SG 151 (sh)** is a distinct frame shade - varying somewhat only in the colour intensity. **RSC-A**, which does have this same frame colour, is at the paler end of that spectrum and could realistically be understood as **SG 151 (sh) (Pale Shade)**.

Re. **SG 177**, Perf. 15x15. Printings 5, 6, & 7 are known to exist in this perforation. Of these Printing 7A (**RSC-F2**) is the best candidate to represent **SG 177**, if it must be limited to a single printing, as it is the most frequently found – although Printing 5 would be a close contender.

Re. Printing 6 (**RSC-F1 (A) & (B)**) from the **No Gash II (4)** state of the plate is very scarce, especially in Perf. 15. The contrast between the darkness of the heads and the frame is more pronounced in **RSC-F1 (A) & (B)** (Printing 6) than its close ally, **RSC-F2**.

Re. **RSC-G & H (7B & 7C)** are richer shades than usual and may in time merit separate catalogue status.



SG 151 (Violet) Grey-Black & Deep Bluish-Green
P. 14 Long Gash I



SG 151 (Violet) Grey-Black & Deep Bluish-Green
P. 14 Long Gash I



SG 151 Grey-Black & Deep Bluish-Green
P. 14 Long Gash I



SG 151 (v.1) (Violet) Grey-Black &
(Aniline) Deep Blue-Green
P. 14 Long Gash I



SG 151 (v.1) Underside



SG 151 (shade) (Violet) Grey-Black &
Darker Blue-Green
P. 14 Long Gash I



SG 151 (shade) (Violet) Grey-Black &
Darker Blue-Green
P. 14 Long Gash I



SG 151 (shade)/RSC-A Slate-Purple &
Dull Blue-Green P. 14 Long Gash I
(Intermediate?)



RSC-A (Purplish) Grey Black &
Dull Blue-Green P. 14 Long Gash I
(Faded example?)



SG 152a Agate & Deep Turquoise-Green
P. 14 Long Gash III



RSC-D Brown-Black & Turquoise-Green
P. 14 Long Gash III



RSC-D Brown-Black & Turquoise-Green
P. 14 Long Gash III



SG 151a (Aniline) Grey-Black & Blue-Green
P. 14 Mid-Gash II



SG 151a (Aniline) Grey-Black &
Pale Blue Green
P. 14 Mid-Gash II



SG 151a (v.1) (Aniline) Blue-Black &
Deep Blue-Green
P. 14 Mid-Gash II



RSC-B (Aniline) Grey-Black & Blue-Green
P. 14 Mid-Gash II



RSC-B (Aniline) Grey-Black &
Deep Blue-Green
P. 14 Mid-Gash II



RSC-B (v. 1) (Aniline) Blue-Black &
Deep Blue-Green
P. 14 Mid-Gash II



SG 152 Grey-Black & Dull Blue-Green
P. 14 Mid-Gash II



SG 152 Grey-Black & Dull Blue-Green
P. 14 Mid-Gash II



SG 152 (shade) Grey-Black &
Dull Blue-Green (Pale shade)
P. 14 Mid-Gash II



SG 152 (v.1) Black & (Aniline) Deep Turquoise-Green
P. 14 Mid-Gash II



SG 152 v.1 Underside



RSC-C Black & (Aniline) Dull Blue-Green
P. 14 Mid-Gash II



RSC-E Black & Dull Blue Green
P. 14 (& P. 15) Thick Ear II (4)



RSC-E (v.1) Black & Deep Dull Blue Green
P. 14 (& P. 15) Thick Ear II (4)



SG 181a (RSC-E) Black & Dull Blue Green
P. 14x15 Thick Ear II (4)



RSC-F1 (A) Black & Dull Blue Green
P. 14 (& P. 15) No Gash I (4)



RSC-F1 (B) Black & Light Turquoise-Blue
P. 14 (& P. 15) No Gash I (4)



RSC-F2 Grey Black & Pale Turquoise-Blue
P. 14 (& P. 15) No Gash I (5)



RSC-F2 Grey Black & Pale Turquoise-Blue
P. 14 (& P. 15) No Gash I (5)



RSC-F2 Grey Black & Pale Turquoise-Blue
P. 14 (& P. 15) No Gash I (5)



RSC-H Black & Bright Turquoise-Blue
P. 14 (& P. 15) No Gash I (5)



RSC-G Black & Turquoise-Blue
P. 14 (& P. 15) No Gash I (5)