

Edited by
H. L. KATCHER BPA, PTS



The Swiss Philatelist

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A STUDY OF THE



POSTAGE

By John M. Schumacher

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DUE STAMPS

DESIGN 1878-1909

2nd Instalment

PRINTINGS

The first printing started in the middle of June 1878 and the 31st printing finished on 31 May 1906, when the Swiss Postal Authorities cancelled all private printing contracts. At that time they were using Stampfli and Co. for the postage due stamps; Rosch & Schatzmann for the post cards, and Max Girardet for the postage stamps, all having their business establishments in Bern. All necessary printing for the Post Office Department was then turned over to the Federal Mint in Bern.

Stampfli and Co. printed a total of 105,520,000 postage due stamps of which 103,726,575 were accepted by the Postal Authorities; The Federal Mint printed in the 32nd to 34th printings 9,628,000 stamps and 9,489,725 were accepted. That means there was a loss of 1.68% of the printed postage due stamps in a span of 31 years.

DIE BLOCKS

200 individual stamp dies, transferred from a master Matrix were set up on a die block, which was then clamped together with a heavy solid steel frame and the printing was done in one operation.

When the larger sheet of paper was used in 1881, the printing needed two operations - first one half was printed, then the sheet had to be turned around 180 deg. and the other half was printed. With the use of the larger sheets the printers printed 400 stamps on a sheet. Between the half sheets we find a 30 mm. wide space or gutter, horizontally. We also find that the two half sheets were in a tete-beche position with interspace between. But, as these sheets were cut up into four sheets of 100 stamps each, there is no possible way to find these tete-beche.

During the 27th printing in 1902 one half of the die block broke but the printing continued in the following manner:- the top upper left quarter of the large sheet was printed in the first operation; then the sheet was turned around by 180 deg. and the lower corner printed; for the third operation the whole sheet was taken out, COMPLETELY TURNED OVER and the top upper left corner printed; then turned around again by the 180 deg. to finish the fourth operation, the lower right corner. This gives us an odd peculiarity in the large sheet - we find that on each side there were only the upper left and the lower right corners printed. Naturally after the sheet was cut up everything was normal again. In the 7th printing when the die block broke the broken half die was replaced by a new half die from the reserve stock.

DIE BLOCKS FOR NUMERALS

The die blocks for the numerals of value, 1 to 500, were made in the same manner, with the exception that each value figure was in a separate die block, which never had to be changed until the desired number of a particular value was completed.

As the ratio between the printing of the stamps and the applying of numerals was 9 to 1, the wear and tear was not so great that the numeral dies ever had to be repaired. But, it stands to reason that the value figure gradually flattened out and got wider.

REPAIRS

In the printing of the stamps, the die blocks had to be repaired several times during the thirty-one years, due to FLATTENING of the block and hardening of the paint or colors on the die. When a set of dies was taken out for repair, a clean and re-sunk set was taken from the reserve stock on hand and set up to continue the printing. In the meantime the rejected die block was dismantled, each individual small die was taken apart and cleaned, die by die. Then the outside frame dies were re-sunk, if necessary, and set together again. But in the rebuilding of the die block, the individual dies were never re-set in the block in the same manner as they had been heretofore. All badly used dies were completely rejected and replaced with new ones.

During the thirty-one years of printing the die blocks had to be repaired six times, not counting the grinding of the ray lines after the first printing in 1878 of the 1 cts. dues stamps.

The first repairing was at the end of the 3rd printing in 1878, followed by the 7th in 1881. While repairing this die block one-half was broken and replaced with a new half die block of frame Type I, though at that time the dies used were of Type II frame. The next repairing was after the 16th printing in 1888, then in 1902 27th printing, 1906 31st printing before the Federal Mint took over the work, and finally after the 33rd printing in 1909, which was the last printing in this design of the 1 cts. and only 395,900 were acceptable copies.

As we have now disposed of some of the complicated points, such as original order of first print, paper, controlmark, frame types, printings, die and numeral blocks, repairing, let's make a summary of the actual printings and of some very important changes.

First we will take care of the ratio of the different printings between the normal and inverted frame types. The first numeral will represent the NORMAL type:

(Continued on Page 3)

THOUGHT FOR TO-DAY

A man finds it about as hard to thread a needle as a woman does to drive through a 12-foot garage doorway.

Editor's Note: To avoid confusion with Types I & II Control Marks and Types I & II Frames, references to the former are underlined.

1. print.	1873.	89.6	to	10.4	
2.- 3. print.	1878 - 80.	48.5	to	51.5	
	(Ratio on the 5, 10 and 50 cts. not known.)				
4.- 8. x	1879 - 82.	—	**		
8. x	3. Oct. 81.	4	to	96	(5 cts. only.)
9. x	1882.	—	**		
10. x	1883.	8	xx	92.	
11.- 17. x	1884 - 89.	XX			
18.- 19. x	1882 - 93.	1.5	xx	98.5	
20.- 21. x	1894 - 96.	XX			
22. x	1897.	93.5	xx	6.	(1, 5 & 10 cts. only.)
		93.	xx	6.5	(20 cts. only.)
		92.5	xx	7.	(50, 100 & 500 cts.)
23.- 27. x	1897 - 02.	58.	xx	42.	
24. x	1898 - 99.	51.5	xx	48.5	(500 cts. only.)
25. x	1899 - 1900	50.	xx	50.	(500 cts. only.)
28.- 29. x	1903 - 05.	53.4	xx	46.5	(50 cts. only.)
28.- 31. x	1903 - 08.	52.	xx	48.	(1, 10 & 20 cts. only.)
28. x	1903 - 05.	49.	xx	51.	(100 cts. only.)
29. x	1904 - 05.	58.	xx	42.	(1 cts. only.)
32. x	1907 - 08.	50.	xx	50.	
33. x	1908 - 09.	46	xx	54.	(1, 5 & 10 cts. only.)
		46.5	xx	53.5	(20, 50 & 100 cts. only.)
34. x	1909.	47.4	xx	52.5	

**denotes higher cat. prices due to stock and demands, it must be taken for granted that the INVERTED frame types are very scarce.
XX Above note will pertain to the NORMAL frame type.

Composition of the sheets of type I and type II

		Impressed Control mark A. Broad form.	
1. print.	1873.	all type I.	
2.- 3. x	1878 - 80.	all type I.	
4.- 14. x	1878 - 87.	all type II	
15.- 19. x	1888 - 93.	½ % ty. I.	& 99 ½ % ty. II
		Impressed Control mark B. Narrow form.	
20.- 26. print.	1894 - 02.	½ % ty. I.	& 99 ½ % ty. II
27. x	1902.	1 % ty. I.	& 99 % ty. II
28.- 31. x	1903 - 08.	all type II	
		Watermarked Large Swiss Cross.	
32.- 34. print.	1907 - 09.	all type II	

From the 4th to the 8th printings inclusive, the stamps were printed with frame Type II. Before the 9th printing the paper was changed from white to granite, still with control mark Type I. The 9th to 15th printings were also in frame Type II, BUT from the 16th to the 19th inclusive the printing was with Frame Types I and II. Here before the start of the 20th printing the control mark on the paper had been changed to Type II narrow form and it remained this way to the end of the 31st printing in 1906. In the meantime from the 20th to the 26th printing inclusive in 1902 the frame types were still mixed, that is frame Type I and II. Then from the 27th printing to the end of this period or design all stamps were with frame Type II only. There was a very important change after the completion of the 31st printing when the impressed control mark was changed to the first true watermark, large Swiss cross on granite paper in 1907. The printing by the Federal Mint did not change the frame type, except they used Type II only, but still with normal (N) and inverted (K) frames. This paragraph gives us a good picture of the use of mixed dies.

COLOURS

Now we arrive at the most unpleasant and difficult, the most complicated and controversial part in the collection of the Swiss postage due stamps. That is colours. If we could purchase a colour type chart of the original colours used at that time it would then be a very simple matter, but none can be had. We have to use 40% knowledge and 60% imagination to untangle the colours or shades. Sometimes it seems to me that this confusing and perplexing situation is a never ending argument in philately. In any case we must try to do the best we can and if we find later on

that we do have a stamp in the wrong place, we have a very simple remedy to change it, at the cost of one little stamp hinge. Move the stamp where you think it should fit, but your friend may not think so. You will find out that not many collectors will agree with you on shades, but do it as you will. You will be on your own.

Right from the start we run into difficulties. The original idea was to have a stamp in a clean dark blue. The sample test indicated that this colour was just what they were looking for, but once it was used in production, the stamps came out as a clean dull blue, dull ultramarine, and ended up in the 1st printing a dull blue ultramarine. This same condition prevailed in the 2nd printing. In the 3rd and 4th printings we begin with a clean dull blue, changing to dull ultramarine, then to strong blue ultramarine, and ending in a dull ultramarine. The 5th and 7th printings were all in a dull ultramarine. The 8th printing of 1881, the 5 cts only, turned out in a fine deep violet blue. The stamps printed in this colour represent about 4% of all due stamps printed and consequently are harder to find and higher in price. The 9th printing ended the postage due stamps in blue shades with a clear full ultramarine.

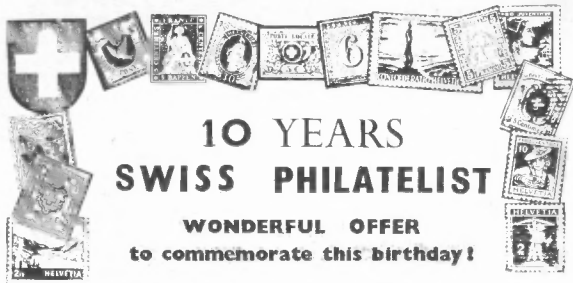
At this time the Postal Authorities decided to make a change in the colour for the postage due stamps, under Government supervision, which apparently did not reckon with the chemical reaction, changes in the dyes, and the working procedure at the time, as the colour changed sometimes to three or four different shades in the same printing. The colour anticipated was a clean light green, but at that time, 1883, the green existed with ingredients of poisonous products and it was then assumed people could get sick from the influence of this poison. In fact, it did happen in 1888; in the counting of the completed sheets some women did become ill because of wetting their fingers in the mouth and absorbing some of the ingredients from the dye. The poison was a chromatic substance in the green dye. We also must remember that in those days manpower rather than machine power was used and the measuring of the different proportions and the mixing were not done exactly as it should have been. A decision was then reached to mix a yellow and blue die to get the green colour to be used.

(Cont. Page 10)



THE HIGH VALUE SET
1938/56

In our article in No. 28/29 of "The Swiss Philatelist", we stated that the intermediate cream paper printings were with blue and black threads instead of red and black. However, on further careful study of quantities it is now clear that the cream paper printings can be found both with blue and black and red and black threads, the former being by far the scarcer. It is these which will be listed in the Amateur Collector's 1962 Switzerland Catalogue under the numbers of 216WB/218WB. Readers may be interested to know that to date we have not yet seen a Mint copy of any of the three values!



10 YEARS SWISS PHILATELIST

**WONDERFUL OFFER
to commemorate this birthday!**

Yes, "The Swiss Philatelist" is now in its tenth year. We first made an appearance in 1951 and then, as now, it was our aim to give the Swiss collector an informative and helpful aid to his hobby. It is our modest hope that we have succeeded. As a "birthday present" we have redesigned the titlepage, incorporating the Poste Locale stamp which is the trademark of The Amateur Collector Limited.

However, "The Swiss Philatelist" is not alone in receiving a birthday gift - readers will find enclosed a "Birthday Voucher" entitling them to a discount of 10% on purchases made FROM OUR APPROVAL SERVICE from December 1st to December 31st, 1961 for U.K. clients (Overseas clients, because of postal delays, between January 1st & January 31st, 1962). We regret that these dates cannot be extended under any circumstances nor does the offer apply to material ordered by Wants List. Clients who do not already receive regular Approvals from us cannot benefit from this Birthday token UNLESS THEY JOIN THE APPROVAL SERVICE before the offer expires. An enrolment form is enclosed.

— CREATION OF THE WORLD —

(Other versions of this story are also current, but as they are not mentioned by Mirabeaud and Reuterskiold or by Zumstein they should be accepted only after the most searching examination. The following, culled on an inaccessible pasture high in the Berner Oberland, may on the contrary be accepted at face value.)

When Almighty God created the World He made it of rock and very grim it looked. The first pair to whom He showed it were a Berner peasant and his wife, and even they found it somewhat stark. Almighty God took them to his shop and introduced them to its rows and rows of well-stocked shelves, inviting them to choose from it whatever they liked to furnish the world He was giving them.

The first choice was snow, which looked attractive on top of the higher chunks of rock and when some of it melted in the heat of the sun, formed streams which ran down and provided lakes in the depressions. The view was now a little less intolerable.

Almighty God offered another choice, and vegetation was demanded. At once trees grew up to the snow-line and the valleys were clothed with pasture, not forgetting gentian and edelweiss at the higher levels. To Almighty God the scenery now seemed distinctly good, but in his generosity He offered yet another choice. The Berner pointed out that they now had timber to build with, a good water supply, and ample pasture, so the obvious lack was cattle. Immediately a herd of cows was provided, and Almighty God stood by to watch what would happen. Paster than He had believed possible the Berner pair dashed into the shop, seized a milking stool, a wooden bucket, and a mug and made for the nearest cow to milk it. Soon a bucket of frothing milk was ready and the Berner went up to God and offered Him a mug of lovely fresh milk. Almighty God was very relieved as he had begun to think the Berner was a purely acquisitive creature with no generous impulses. He drank the mug of milk with evident pleasure and told the Berner how much He had enjoyed it. "And that," said the Berner, "will be one franc and twenty rappen".

Philatelic Literature

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jet **FIRST**  **FLIGHTS**

The following Swissair First Jet Flights recently took place and commemerative cacheted covers were flown in very small quantities. We offer these as follows:-

Zurich-Nice (1.4.61)	(\$0.95) 6/9
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We can also offer the following:-
First non-stop Flight Zurich-Dakar
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Blind (\$1.50)10/6

Miniature Sheets WHY ARE THEY SO SCARCE?

The spectacular rises in price of Swiss Miniature Sheets over the last few years has prompted many people to wonder whether there is not a "flavour" of speculation in this. It rather depends on what is to be termed "speculation".



We tend to overlook the fact that the majority of Swiss Miniature Sheets carry "Plate Numbers". Some run only from Nos. 1 - 8 while others run from Nos. 1 - 20. While the collecting of a complete set of Plate Numbers is unusual outside Switzerland, it is very commonplace there. Consequently,

many Collectors require several copies of the same sheet without in any way duplicating their Collections. There can be no possibility of criticising this manner of collecting if we remember that on early Great Britain material, apart from Plate Numbers, 240 different copies are required to complete only one stamp.

That one collects Mint & Used is, of course, quite natural - at least the majority of people do on modern material. With limited printings this in itself very much aggravates the situation. A further factor is the very attractive design of most of the Sheets so that Collectors who previously fought shy of them have taken up Miniature Sheets simply for their beauty (also realising that they cannot lose in doing so since they are bound to rise in price).



Furthermore, we must not leave out of consideration the quantities of Miniature Sheets which have been cut up into their individual components or Se-Tenant Pairs to fill the spaces provided for them in all Swiss Albums. Since these individual components and pairs are also catalogued, they are an essential in a complete modern collection. Let us finally add to all the above the steadily increasing number of collectors generally and we shall cease to wonder where the Miniature Sheets have gone.

Many collectors are not aware of the very limited numbers printed and for their guidance we list them as follows:-

1934	NABA	50,000
1936	PRO PATRIA	126,000
1936	PRO PATRIA (Block of Four Sheet)	13,000
1937	PRO JUVENTUTE	434,739
1938	AARAU	204,855
1940	NATIONAL FETE	75,384
1941	PRO JUVENTUTE	132,014
1942	NATIONAL FETE	118,041
1943	ZURICH (small)	160,765
1943	ZURICH (luxury)	118,366*
1943	GENEVA	160,978
1945	WAR VICTIM	128,931
1945	BASLE DOVE	146,143
1948	INABA	202,240
1951	LUNABA	121,147
1955	LAUSANNE	224,150
1959	NABAG	434,106
1960	PRO PATRIA	438,700

The odd numbering shown above is due to the fact that in most cases remaining stocks had to be destroyed. Only on few occasions, in fact, was the entire printing sold!

*If any proof is needed of how much the cutting up into components influences the price of a Sheet, here we have the classic example. By cutting up one luxury Sheet we get twelve equal components and can, therefore, satisfy twelve collectors. A much smaller number of Sheets has therefore been lost by the cutting up of this luxury Sheet than of any other issue. Consequently it is priced comparatively low in relation to the numbers printed. As a final conclusion to all the above we may well wonder why it has taken so long for Swiss Miniature Sheets to reach their present value. Very few people will doubt that they have a still more brilliant future in front of them.



by THE EDITOR

Trans-Atlantic flow will
be reversed if U.S.
buyers don't bid higher

says
EDWIN MUELLER
Editor of Mercury Stamp
Journal, New York

The philatelic boom in Europe is still going strong. Never before has there been such a great demand for stamps, and such a willingness to pay the steadily increasing prices this demand is causing. Of course, this philatelic boom is based on the greatly improved economic conditions in the free countries of Europe, and on the improved living standard which, in some countries, is not far behind that in the U.S.A. In most countries there is not only no unemployment, but strong competition for foreign workers, mostly from the less developed countries of southern Europe and even from the Middle East. Americans visiting Europe this year - their number was considerably smaller than it was last year - were amazed at the prices which were asked and willingly paid for good material. Those who believed that the prices of the 1960-61 season had brought prices to the top proved to be greatly mistaken, and many 'high' prices paid reluctantly a few months ago in the U.S.A. are today considered below the market by Europeans. To buy good stamps in Europe, one must forget last season's prices. The dealer who wants to acquire such material usually must pay for specific items more than he sold them for only six months ago. It will be interesting to watch how the American (and British? ... Ed's note) market reacts to this situation, but there can be no doubt that the great shortage of good material will continue and will lead to price rises which would have been held impossible only a few years ago. The shortage of material is relieved only to a small extent by the fact that, generally European dealers are now more willing to sell than they were in recent years. But the relief caused by this somewhat changed attitude is very moderate. In recent years, the American dealer visiting Europe was offered no good material at all, and he had to have very good connections to prevent him from coming back with empty hands. Most of this was due to the fact that European dealers had no desirable material for sale, but a small group of prominent dealers, making sufficient money by the sale of new and other less desirable material, did not want to sell any good

Continued on Page 6

stamps from the small hoards they had assembled during better times. Now a number of these dealers seem to want to have more ready cash; one of the reasons being that dealing with the flood of new issues for their regular business requires a constantly increasing amount of money. So these dealers put up some of their good old stamps for sale, certainly not at bargain prices, but at quotations which reflect the fact that they know the impossibility of replenishing their stock of such stamps once it is depleted. It seems an unusual phenomenon that in this instance increased supply goes hand in hand with increased prices, but the shortage of good material has now been chronic for a number of years, and the relatively small increase in the available material is as eagerly absorbed by the philatelic market as a drop of water by a parched field after a long period of draught. Philatelists in the U.S.A. will have to make a complete re-appraisal of the situation if they want to be able to compete for good stamps. If they don't, all such material will slowly but steadily find its way to Europe, where a realistic attitude on stamp prices prevails.

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"The Philatelic Exporter"

**QUANTITIES OF
STAMPS ISSUED**

Numbers sold of 1960 issues are announced as follows:-

- Pro Juventute: 5+5c - 11,933,000;
10+10c - 9,288,287; 20+10c -
6,658,298; 30+10c - 2,059,660;
50+10c - 2,304,698.
U.N.O.: 20c- 490,700; 40c- 381,230.
B.I.T.: 20c- 220,732; 40c- 257,572.
O.M.M.: 20c- 173,012; 40c- 173,926.
O.M.S.: 20c- 245,668; 40c- 177,655.
U.P.U.: 20c- 180,510; 40c- 181,355.
B.I.E.: 20c- 173,258; 40c- 179,519.
U.I.T.: 20c- 188,477; 40c- 202,334.

OUR This 12 page issue will
NEXT count as 3 numbers
(30 - 32). No. 33
ISSUE of "The Swiss Philatelist" will not now appear until June 1962.



"Unfortunately for our neighbours, we are the Jones's"

By courtesy of "The Autocar"

ISSUES
New Chronicle



stamp booklet Fr. 5.-

Shortly after the last "Swiss Philatelist" went to press a fourth coil stamp was issued without much warning. This is the 50c value (Spalen Gate, Basle). It differs in design from the ordinary sheet stamp by having only 2 horizontal lines above the curved arch of the gate against 3 lines on the normal stamp. We regret no illustrations are available.



— EUROPA 1961 —

The design universally adopted this year by nations which are members of the CEPT Union is a dove in flight made up of 19 little doves. The basic design is by Theo Kurpershoek of Holland and was adapted for the Swiss issue by Hans Thöni, Berne. Karl Bickel Jnr. is responsible for the engraving and the Recess printing is by the PTT Printing Works (ordinary white paper). The two values are 30c red and 50c blue. Date of 18th September, 1961 and on sale and valid for postage until further notice (First Day Covers which were in brisk demand, were sold out at the PTT 12 days after issue)

"EVANGELISTS"

Day of issue: 18th September 1961



For years the Swiss Post Office has "threatened" to give us a new set of High Values. The issue has finally been made - and with a vengeance. For the first time a 20fr. stamp has been added to the ordinary postal series (only once before did Switzerland have a 20fr. value and that was in the 1866/81 Telegraph series). There can be no doubt that with modern high postage rates, a 20fr. value has become a necessity and the issuing of this stamp is fully justified.

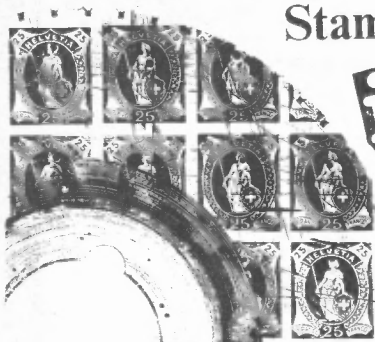


When some months ago the designs were shown to us in black and white for reproduction purposes in our 1962 Catalogue, we were very disappointed at the choice of subjects. However, seeing the finished product in colours we have revised our



first hasty opinion. The stamps are impressive and the designs very dignified. The 4 subjects were taken from four wood carvings of the 15th century which first adorned the church of St. Oswald at Zug, later became the property of the Antiquarian Society in Zurich, and are now displayed in the Swiss National Museum in that town. The 4 Evangelists can further be identified by their biblical symbols. The book in front of them is, of course, the Gospel, while Angel, Lion, Bull and Eagle respectively, go back to the vision of Ezekiel and the revelation of St. John. The ordinary wood-carved busts measure approximately 16 inches in height. They still bear some traces of gilding and colour, having originally been painted. It is believed that the carvings were made by the medieval sculptor Ulrich Rosenstein of Lachen or one of his apprentices. To overcome the four language difficulty in Switzerland the names of the Evangelists are printed in Latin on the stamps.

3fr. lilac, Matthew with Angel. 5fr. blue, Mark with Lion. 10fr. dark brown, Luke with Bull. 20fr. orange brown, John with Eagle. The stamps were designed by Agathe Bagrod & engraved by H. Heusser. Recess printing is by the PTT Printing Works on white safety paper with blue and red fibres. It is the first time this paper has been used in Swiss stamp production. They will remain on sale and are valid until further notice. Printed in sheets of 25 stamps.



Stamps on Old iron

by
R.F. Bulstrode,
F.R.F.S.L.,
A.R.Ac.S., M.I.N.
Past President of
the Caledonian
Philatelic Society

In February 1961 a Swiss Stamp Dealer was found to be using a paperweight which seemed to have started life as part of a plate for printing Die II Standing Helvetia 25c stamps. Up to this time "The Amateur Collector Limited" had been Stamp Dealers, but to help me solve a problem they entered the scrap metal trade and managed to get hold of this amazing bit of wreckage for me. What worried me was that a print from the remaining part of the plate made me believe that the stamp was not Die II, but the one mentioned on page 301 of Zumstein's 1924 Handbook as prepared in 1907 by Max Girardet but not accepted by the Swiss Post Office.

It was already known that early in this century the Swiss P.O. sold some Standing Helvetia plates, after defacing them with a circular punch-mark on each stamp, as scrap metal. I had no idea that one of these plates was the unaccepted one, and that part of it still existed in "printable" condition, having been cut up and used as a 62-tooth cog-wheel in the interval.

When the plate arrived the problem was to get prints from it. It proved surprisingly difficult to find a firm to tackle recess printing from a circular plate with a hole in its middle, and do it well! One printer hoped to solve the problem by making lithographed copies of one good print. The result was professionally and philatelically shattering - the prints were "negative", since the printer had forgotten that the problem was one of recess work, and printed it as a letter-press block! However, in the end the right firm was found and "positive" prints obtained. These are quite fascinating, showing the larger part of the design as sharp as on the day the plate was made. Each stamp bears one or two small punch-marks, which the Swiss Post Office has confirmed are their original defacing marks to prevent the re-use of the plate. The edge, with its 62 teeth, gives no clue to the type of machine in which it was mis-used, but the central hole bears three recesses for locating screws. There is some scoring on the plate - not surprising in view of its history. The prints confirm the identity of the plate, and on receiving one copy the Swiss P.O. gladly accepted the offer of two more and agreed as to its history. The pair of prints - a "negative" and a "positive" - make an intriguing end to a "Standing Helvetia" collection, being even later than the 1907 proofs of the same plate.

THE ABOVE MENTIONED PAIR OF PROOFS (ONE LITHO IN BLUE AND ONE RECESS IN BLACK) ARE AVAILABLE AT 35/- (£5.00) THE PAIR. POST FREE FROM THE AMATEUR COLLECTOR LIMITED. OR QUARTER SEGMENTS AT 10/- EACH (£1.40).

Catalogue REVIEWS

1962

ry edition, we will refrain from reviewing the latter. The former incorporates everything found in the Simplified version so this Review will cover both. "The Specialised Zumstein" has always been one of the finest Catalogues published in the world. Switzerland is a very fortunate country indeed to have such a detailed study of its stamps, brought up to date every third year and it has been the envy of collectors the world over who wish that their own country might emulate the details in the Swiss work. This is old history. However, the 16th edition is by far the finest ever published. Zumstein recognises the new trends of collecting by incorporating this year prices of many F.D.C's and the



ZUMSTEIN SPECIALISED
CATALOGUE, 16th Edition:
As this Specialised
Catalogue completely
overshadows the ordina-

New ISSUES Chronicle

Continued



PRO JUVENTUTE

1961

Continuing the wild and cultivated flower series, a very fine looking quartet was issued on December 1st. The 4 flower values, printed by Courvoisier in Rotogravure depict: 10 + 10c. Sunflower (green, yellow & orange). 20 + 10c. Iris (purple, violet, green & yellow). 50 + 10c. Silverweed (ultram., green, yellow & brown). All four vals. are designed by Hans Schwarzenbach.

The low value is once again a portrait. It commemorates this year Jonas Furrer of Winterthur, 1805-1861, the first President of the Swiss Confederation. The stamp of 5 + 5c, dk. blue, was designed and engraved by Karl Bickel Sr. The complete series was put on sale on December 1st, 1961, and will be available at all Post Offices until 31st January, 1962. They are valid for postage until 30th June, 1962.

Stamp Booklets (see illustration on page 6) are now available in our New Issue service at 11/6d. They contain twelve 5 + 5c, twelve 10 + 10c and four 20 + 10c.



listing of the named margin tabs on Juventute & Pro Patria stamps, so sought after by the Thematic specialist. Many new Varieties and other items of interest have been added.

As far as Zumstein's price policy is concerned, we have some minor criticisms to make. The so difficult to obtain Miniature Sheets and Mint High Values, some of the "plums" in the International Offices, and generally speaking, the majority of items which are in the lime-light, have once again been undervalued, though to a lesser degree than on other occasions. In defence, it must be said here that the preparation of such a monumental Catalogue takes several months and with(Cont. Page 9)



9th U.P.U. 1900 ~ CONTINUED Instlmt.

- 53 Dot btw. top LE of Postale
H. line outside l. frame
next to tab.
- 103 Small o on 2 wire. Large
dot on 1 of 10.
- 153 Dot on pole over ribbon.
Small * above 10
- 4 Dot in U of Jubile.
- 2 dots on l. shoulder.
- 54 Dot on clothes under r.
elbow. H/line from l.
frame to face.
- 104 Diag. h/line btw. 1 & 2nd
wire. Diag. h/line in cloud
over wires.
- 154 Dot in bottom r. corner.
Dot on 1 of 1875
- 5 * under frame and covers.
Small * on pole
- 55 H/line through bottom r.
corner. Dot top r. in tab.
- 105 Dot below S of Postale. H.
h/lines in Jubile & clouds
- 155 Wart in bottom l. corner.
- 6 Dot in cloud bl. U of
Jubile.
- 56 2 h/lines through tab. &
shawl. Dots through 19 &
bottom frame.
- 106 2 H. lines outside l. frame
at J.
Dot l. bl. F of Florian.

- 156 * on 8. Dot l. over F of
Florian.
- 7 Dot r. under 9
- 57 Line in top l. corner.
2 dots on pole bl.l. hand.
- 107 * bl. wire and Postale.
Line in cloud bl. JU
- 157 o on top l. insulator. Dot
over frame ab. ON of Union
o on pole btw. top
insulators. Dot on pole
over ribbon.
- 58 Diag. h/line through tab.
to r. frame. Dot l. under
10 & btw. 1 and frame.
Dot l. under 10
- 108 Dot l. bl. first O of 1900
Dot in 2nd E of Universelle
- 158 9 Dot below N of Florian.
* btw. 1st and 2nd wires.
- 59 Dot low in tab.
Dot over l. index finger.
- 109 Dot after 2nd N of Union.
Dot in frame l. of cross
- 159 Dot btw. 1st & 2nd wires
bl IV. Dot in cloud bl. V
of Universelle.
- 10 H/line through tab. & body
Retouch on top r. corner.
- 60 Dot bl. A of Postale.
Dot bl. arched line.
- 110 Small o on envelope, V & h

- lines on top r. corner
- 160 Line in 3rd E of Universelle
Wart in frame l. of globe.
- 11 Dot under 1875.
Line over globe at l.
- 61 * bl. l of 1875. Dot on
frame over B of Jubile.
- 111 o on l. frame under arched
line. Dot on envelope diag
r. under r. hand.
- 161 Wart on breast. Dot in cross
- 12 H. h/line outside r. frame
at bottom.
- 62 Two dots below 4th wire.
Dot above top l. corner.
- 112 Dot ab. top frame R. of
pole. Dot on l. forearm.
- 162 Wart top r. in tab.
o under lower frame.
- 13 Dot r. of arms.
* under U of Universelle.
- 63 Dot in shawl over r.
shoulder.
- 113 Dot bl. l E of Universelle
- 163 o r. of l. hand.
line in cross.
- 14 Dot l. over G of Grasset
in scroll.
Dot under frame at l.
- 64 Dotted mark bl. 7 of 1875
Dots over globe.
- 114 Dot in cloud below UN of
Universelle.

(Continued on page 9)

(Continued from Page 8)

- Dot in clothes above 5 of 1875.
- 164 White dots in globe. Dots outside l. frame.
- 15 Two dots outside r. frame over top corner. Dot outside r. frame at globe
- 65 Dot top l. in cloud. Diag. h/line top of pole.
- 115 V. line over wing. Half o outside frame at bottom left.
- 165 Large white dot on frame l. over tab. Dot in l. frame of arms.
- 16 Half o in 1 & 2 wires.
- 66 Dot under frame & first 0 of 1900. Dot l. under first 0 of 1900.
- 116 Dot in cloud under U of Universelle.
- 166 Dot on top frame ab. 0 of Postale. Dot in 1 & 2 wires
- 17 Dot on l. hand.
- 67 Dot outside l. frame next to arch. Dot outside r. frame at arms.
- 117 Dot on pole under arms.
- 167 White dot on globe at l. Wart at top of pole.
- 18 Dot in cloud bl. N of Universelle. Small o on neck at r.
- 68 Small o btw. LL. * bl. wires under Postale.

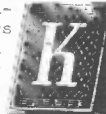
- 118 Two dots btw. 1 & 2 wires bl. UB. Wart on clothes at bottom.
- 168 * on U of Universelle. Dot in tab. at bottom l.
- 19 Dot outside l. frame at top of globe.
- 69 Small o on clothes r. of 10 Dot on top frame over 10
- 119 Small o outside lower r. frame.
- 169 Dot above 0 of Union. * outside lower l. frame.
- 20 Dot r. of top r. corner.
- 70 Dot on pole bl. l. hand
- Dot bl. U of Universelle.
- 120 Small v. line btw. 1 & 2 wires. Dot r. of 5 of 1875
- 170 Dot after DE. Dot r. over 1 of 10.
- 21 Two dots outside l. frame at J. Line btw. 1 & 2 wires.
- 71 Dot below J. Two dots at head of l of 10.
- 121 Dot ab. globe l. of head. Dot bl. 0 of 10.
- 171 Small o in lst 0 of 1900 Dot in S of Universelle
- 22 -----
- 72 Dot on cheek. Dot on vole beside arms.
- 122 Dot on 7 of 1875. Two dots outside r. frame at covers
- 172 Wart on r. top arm. Line at l of 10
- 23 Dot l. under 0 of 10. Dot l. over 0 of 10.
- 73 Dot outside r. frame at arms. Dot under frame r. below cover.
- 123 Dot top l. in tab. Dot in cross.
- 173 Wart under 4th wire l. of head. Dot bl. Grasset.
- 24 Dot on pole. Dot on shawl
- 74 Dot r. ab. & behind Universelle.
- 124 Two dots btw. 1 & 2 wires bl. NIV. Dot under and btw. 19 of 1900.
- 174 Wart bl. r. forearm. Dot under and after DE.
- 25 Dot on r. shoulder. Dot on 2nd L of Universelle.
- 75 Dot l. of l of 10. Two dots above globe.
- 125 Small o on 2nd N of Union Three dots r. & bl. J
- 175 Small line bl. hyphen Dot on frame over U of Union
- 26 -----
- 76 V. line r. of nose. Dot over frame and D
- 126 Line r. near l. hand. * l. of l of 10
- 176 Dot outside r. frame under Postale.
- 27 Dot l. of l of 10. Dot l. of pole.
- 77 Dot btw. 18 of 1875 Dot outside r. frame at top
- 127 Small Dot r. under 10
- 177 Dot on 8. Dot l. of 10 at frame
- 28 -----
- 78 Broken B in Jubile. Dot outside r. frame at arms.
- 128 Dot bl. A of Postale. Dot in centre cover.
- 178 Dot l. over J. Dot below T of Postale
- 29 Small o l. of 0 of 10. Dot ab. frame and UN
- 79 -----
- 129 Line btw. 1 & 2 wires. Dot bl. arch & NI of Universelle
- 179 Dot bl. E of Postale. Dot in cloud bl. B of Jubile.
- 30 Dot below J.
- 80 Dot ab. frame ab. U of Union. H. line from globe at left to head.

Catalogue REVIEWS

(Continued from Page 7)

the rapidly upward changing market conditions, it is understandable that such a Catalogue issued in September should reflect the market as it was in late Spring. Barring this tendency (which one may expect will be rectified by price changes before long), this year's Zumstein cannot be faulted.

KOTTELAT CATALOGUE OF SWITZERLAND 1962: This Catalogue, equally popular with dealers and collectors is as always unafraid to spotlight the true trend of the market. Both Kottelat and Amateur Collector Catalogues have in common a price policy which permits both these publishers to meet the demands made on their stocks. There is no point in quoting prices at which one is unable to supply. Collectors do not like to be misled in this fashion. A feature the Amateur Collector Ltd. might seriously consider copying again is Kottelat's listing of numbers of stamps printed. Such important statistics are of considerable help in assessing the prospective scarcity of a stamp.



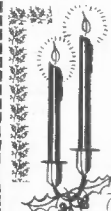
This article has been translated from "Schweizer Briefmarken-Zeitung"



MULLER CATALOGUE OF SWITZERLAND 1962: In sharp contrast to the Kottelat Catalogue, Muller's price policy this year can only cause disappointment all round. While no criticism can be levelled at quotations for material which is plentiful, items which are in short supply trail desperately behind today's market and the result of this can only be a chronic shortage in the publisher's stock of anything which is in demand (and this in spite of the fact that 4,278!! prices were increased and only 2 reduced). Now that this establishment has changed hands no doubt the new owners will speedily put right this misleading situation. On all other counts the Muller Catalogue is, of course, an excellent production. His listing of the Rayons in particular is impressive and has proved a great asset to many a specialist. This semi-specialised Catalogue has many friends and if only its numbering system could be brought in line with Zumstein's, its popularity would rise further.

STOP PRESS

Just arrived: **EUROPA ROCKET FLIGHT** (Bellinzona, Nov. 5th. 1961) on officially serviced PTT Cover with special Pmk and Vignette. Limited Sale. (\$1.75)12/6



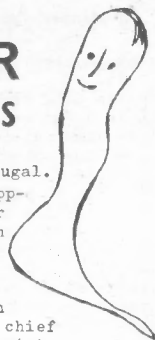
best wishes for Christmas and
a prosperous New Year
from
The Directors and Staff
of
The Amateur Collector Limited

(To be continued)

THE GHOST FLAWS

ON COURVOISIER PRINTS

by H. L. Katcher



Some years ago collectors discovered mysterious little 'y' shaped scratches on modern Courvoisier printed stamps. At first it was believed that these were accidental flaws but it was then noticed that the shape of the flaws was identical in every case although in varying positions and at all angles. The stamps affected are of the 1939/49 period and for a long time it was impossible to arrive at a sane explanation. Many authorities, among them the Swiss Post Office and Courvoisier themselves, were unable to give a satisfactory answer. Finally the cause was traced: The Photogravure process, from artist's drawing to finished stamp, is a very complicated one. Somewhere along the line each colour of the design has to be dissolved into the minute dots which make up the picture of the finished stamp. For that purpose a special screen has to be used and it is this screen which suffered a 'y' shaped scratch and is responsible for our "Ghost Flaws". On the stamp the main stroke of the scratch measures about 2 mm. with a shorter branch attached.

As the screen could be used not only in four different positions but also back to front, it is possible for the "Ghost Flaw" (so named because for years it haunted the minds of the experts) to appear at eight distinct angles. However, among our copies only five different angles have been discovered (see drawings above). In one freak case two of the component colours making up the 10c Pax of 1945 were photographed through the same screen and although we have not yet located such a copy, it is known that the "Ghost Flaw" appears twice on the same stamp, once in the brown and once in the grey colour. Some "Ghost Flaws" are more distinct than others, depending on whether they are printed on a light coloured background or not. The size of the stamp also has a bearing on the position and it is amazing, when a collection of these "Ghost Flaws" is assembled, to observe how they are dotted about indiscriminately.

When the discovery of this faulty screen was made it was immediately realised that the flaw must also occur on many non Swiss stamps printed by Courvoisier during this 11 year period of 1939/49. The firm is responsible for many issues of Liechtenstein, Portugal, Turkey, South America etc. and the "Ghost Flaw" was, in fact, discovered on the 1949 U.P.U. stamp of Liechtenstein and the

1945 President Carmona 10c of Portugal.

The writer has had insufficient opportunity to examine material other than Swiss and is not in a position therefore, to tell what has been discovered on these "foreign" issues. It would be very interesting to hear from anyone who can throw further light on this. The chief difficulty is that no one at Courvoisier can say for certain for which issues the damaged screen was used. For stamps where large printings were required, several cylinders were made up. For that reason our little "Ghost Flaw" can sometimes be found in two or three positions in the same issue.

The value of the "Ghost Flaw" varies. On some stamps it is extremely rare and we are still short of a number of examples to complete our collection. On other stamps it is encountered perhaps once in a thousand copies while even the most common are at best producing one flaw per 200-300 stamps examined.

We have carefully studied all material which has passed through our hands during the past seven years and bought every copy offered to us. It will be agreed that the picture of our stock taken over such a long period must represent, as near as one can get, the true scarcity of individual occurrences. The result is that of the most "common" variety we have managed to accumulate fifteen copies (mixed mint and used). In most cases the total has been 2 - 7 copies.

The valuation of the "Ghost Flaw" is difficult but we have worked out the following system which we consider fair and realistic: Ascribing 1 point for 1 copy, 6 points for 6 copies, 11 points for 11 copies, etc. We start with 32/6 (\$4.55) for only 1 point and at stages of 2/6 (35¢) per point we arrive at a price of 5/- (70¢) for the "common" 12 point stamps and over. On this basis we propose to base our prices in future, irrespective of how many copies we may chance across over a given period of time. Needless to say, to these point prices must be added the basic value of the stamp (mint or used).

Readers desirous of incorporating some of these highly interesting stamps into their collection might like to view two Approval Booklets now in preparation. This is the first time we have offered these varieties for sale.

SEE TABLE ON PAGE 11.

POSTAGE DUE ISSUES *(Ctd. fr. p. 3)*

As I use the Zumstein & Co. specialized catalogue in specializing and collecting Swiss stamps I have to translate the German terms or expressions of the colours or shades into English which is sometimes a very tricky endeavour to find just the right word for it. The catalogue itself sometimes has eight to ten different shade expressions on one stamp alone, but I have used more or less the main ones for this study. I am fully aware that some of my philatelic brothers won't quite agree with me on some of the terms used but that is expected in our hobby.

The 10th printing in 1883 on granite paper was the first run with the new colour and turned out to be a steady dull light blue-green. The 11th and 12th printings

were a dull green on clear print, followed by the 13th printing a dull yellowish green on clear print. The 14th printing was the same in colour but on a somewhat blurry print: while the 15th printing came out a light smooth (full) yellow-green on clear print. For the 16th and 17th printings we have light yellowish green on clean porous print. Up to now the color separations were not too difficult but unfortunately in the next three printings we have some trouble. The 18th printing of 1892 started with a clean green, turning to an olive tinted green, then to light green, and ending in a light yellowish green. The rotations in colour changes in the 19th printing were from olive tinted green to light olive green and to light yellowish green.

Continued on Page 11.

LIST OF STAMPS ON WHICH "GHOST FLAWS" HAVE BEEN FOUND

STAMP	CAT. No.	POSITION ON STAMP	NUMBER		POINT	PRICE *	
			Mint	FOUND Used			
1939 Crossbow 30c.	231	below AUS of "AUSSTELLUNG"	Nil	Nil	Nil	- - -	
1941 Agriculture	252	near root of right hand tree.	Nil	1	1	32/6 (\$ 4.55)	
	252	in far plough furrow bel. trees	Nil	2	2	30/- (\$ 4.20)	
	252	above "10"	2	7	9	12/6 (\$ 1.75)	
1941 Berne Anniv.	253	between feet of Standard Bearer	7	8	15	5/- (\$.70)	
1942 Salvage Germ.	254	under e of "sammeln"	Nil	Nil	Nil	- - -	
	Ital. 256	under i of "Vecchia"	9	2	11	7/6 (\$ 1.05)	
1944 Olympic	10c. 259A	below 5th. ring (Biberist Pap.)	6	1	7	17/6 (\$ 2.45)	
	20c. 260A	inside 5th. ring (Biberist Pap.)	4	3	7	17/6 (\$ 2.45)	
	20c. 260B	inside 5th. ring (Sihl Paper)	1	Nil	1	32/6 (\$ 4.55)	
1945 PAX	5c. 262	in foot of "5"	3	5	8	15/- (\$ 2.10)	
	10c. 263	inside main trunk of "1"	Nil	1	1	32/6 (\$ 4.55)	
	10c. 263	between "1" and "0"	2	2	4	25/- (\$ 3.50)	
	10c. 263	in shading of "1"	Nil	3	3	27/6 (\$ 3.85)	
	10c. 263	in A of "VOLUNTATIS" (Grey print)	Nil	Nil	Nil	- - -	
	10c. 263	in A of "VOLUNTATIS" (Brown prt)	Nil	Nil	Nil	- - -	
	20c. 264	above A of "VOLUNTATIS" (partly)	Nil	4	4	25/- (\$ 3.50)	
	20c. 264	in O of "20"	1	2	3	27/6 (\$ 3.85)	
	1947 Railway 5c.	277	near 7 of "1947"	2	3	5	22/6 (\$ 3.15)
	1948 Confed'n 20c.	283	in O of "20"	Nil	Nil	Nil	- - -
1949 Centen'y 30c.	293	in right upper corner	1	1	2	30/- (\$ 4.20)	
1949 U.P.U. 10c.	294	below P of "UPU"	4	3	7	17/6 (\$ 2.45)	
1941 PRO AERO	41	in & to right of A in "Aero"	2	Nil	2	30/- (\$ 4.20)	
1940 JUVENTUTE 20c	95	in ornament in hair	5	3	8	15/- (\$ 2.10)	
	95	on right cheek	3	Nil	3	27/6 (\$ 3.85)	
1941 10c	98	on collar near O of "10"	3	4	7	17/6 (\$ 2.45)	
1941 MIN. SHEET 98/99	99	in hair of girl in 20c stamp	Nil	2	2	30/- (\$ 4.20)	
1941 JUVENTUTE 20c	99	above roof of house on right	Nil	Nil	Nil	- - -	
1942 20c	103	in value tablet between 5 & H	2	5	7	17/6 (\$ 2.45)	
1943 10c	106	at about "ten o'clock" of flower	2	Nil	2	30/- (\$ 4.20)	
1943 20c	107	right of right hand flower petal	5	4	9	12/6 (\$ 1.75)	
1943 30c	108	right lower petal of left flower	2	1	3	27/6 (\$ 3.85)	
1943 30c	108	in funnel of right flower	1	Nil	1	32/6 (\$ 4.55)	
1944 20c	111	in left lower leaf nr. O of "20"	3	8	11	7/6 (\$ 1.05)	
1944 30c	112	in value between 30 and +10	3	Nil	3	27/6 (\$ 3.85)	
1945 30c	116	at tip of long leaf on left	11	1	12	5/- (\$.70)	
1946 20c	119	over 2nd. E of "HELVETIA" nr. root	Nil	1	1	32/6 (\$ 4.55)	
1948 40c	128	in central leaf (very weak)	Nil	Nil	Nil	- - -	
1940 NAT. FETE 5c	3	below flail (morning star)	4	1	5	22/6 (\$ 3.15)	
1940 10c	4	below second O of "DONO"	4	7	11	7/6 (\$ 1.05)	
1940 20c	5	under G of "SAMMLUNG"	Nil	1	1	32/6 (\$ 4.55)	
	5	near knee	Nil	Nil	Nil	- - -	
	5	under N of "UND"	Nil	Nil	Nil	- - -	
	5a	under N of "UND"	Nil	Nil	Nil	- - -	
	1944 10c	23	above LV of "HELVETICA"	6	5	11	7/6 (\$ 1.05)
1944 20c	24	through O of "MESOCCO"	1	1	2	30/- (\$ 4.20)	
1945 20c	28	below HE of "HELVETICA"	1	2	3	27/6 (\$ 3.85)	
1946 10c	31	above TI of "HELVETICA"	Nil	Nil	Nil	- - -	
	31	in right poplar (only half)	Nil	Nil	Nil	- - -	
	31	in first wall from top of hill	3	Nil	3	27/6 (\$ 3.85)	
1946 20c	32	above HE of "HELVETICA"	Nil	4	4	25/- (\$ 3.50)	
1945 WAR VICT. 20c	20	to right of anchor (part only)	1	1	2	30/- (\$ 4.20)	
1948 OLYMPIC 20c	27	in right thigh shield (faint)	Nil	2	2	30/- (\$ 4.20)	
1948 30c	28	near left ski tip	2	Nil	2	30/- (\$ 4.20)	

* To these prices must be added the mint or used price of the basic stamp.

POSTAGE DUE ISSUES *Ctd. fr. P 10*

Before the start of the 20th printing in 1894 the impressed control mark on the granite paper was changed to control mark Type II, narrow form. Fortunately in the 20th and 21st printings we have the last complicated series in the shades on these stamps. It started with a dull light green, turned to olive tinted green, to light green and ending in yellowish green. The 22nd printing was in a steady clean olive tinted grass green, while the 23rd and 24th printings came in a steady light olive green, and the 25th and 26th printings were dark olive

green. In the 28th and 29th printings we have light greenish olive on fine print, and in the 30th and 31st greenish olive shade.

Here we arrive at the point where the control mark on the paper was changed to the regular watermark, but still on granite paper; and the Federal Mint did the printing The 32nd printing or the first one by the Mint, produced stamps in a light fine greenish olive, followed in the 33rd printing by a light brownish olive and in the 34th printing a light grey greenish fine olive.

THE NEXT INSTALLMENT WILL START WITH A TABLE SHOWING THE DIFFERENT PRINTINGS IN RELATION TO AMATEUR COLLECTOR LISTINGS.

SOLDIER (Military)



Stamps
**WORLD WARS
I & II**

SPECIAL OFFER

BARGAIN COUNTER

Postage extra on orders below £1 (£2.80)

Soldier stamps are extremely popular. Reason for this immense popularity is, of course, the low cost for which an extensive collection can be built up; most are very attractive and appeal to both the military enthusiast and the thematic collector. The past two years has seen a famine of material and we were unable to keep our approval booklets filled. In an attempt to replenish our stock we advertised in Switzerland through a Swiss firm; the response was not very great. It did, however, produce a small number of collections and one stock of complete sheets (so rarely seen); also a really beautiful and possibly unique collection of printing stage proofs. See next column.

COLLECTIONS

1914/18 WAR I COLLECTION: 280 different stamps on Saner Album Leaves (complete Album but no binder). Includes many better class stamps. (Packet of 300 different sells at £22!)

BARGAIN! (£40.60) £14:10:0

1939/45 WAR II COLLECTION: 1010 stamps; slight duplication Would make the basis of a fine collection. Pages have headings and spaces have been left for further acquisitions. No binder. (Packet of 1000 different now sells at £26!)

BARGAIN, Only (£58.80) £21: 0:0

1939/45 WAR II COLLECTION: 691 Stamps. Mostly different but with some Blocks of Four. Every item superbly mounted on Black Paper. In modern MULLER peg-fitting binder. Very fine Collection.

(£29.20) £14: 0:0

+++++
1939/45 WAR II: Mammoth Collection in 3 Volumes
 (All peg-fitting linen cover). Consisting of about 900 stamps, 120 Blocks of Four and 240 Covers! Single stamps are mounted on black paper and the Collection contains many seldom seen items. (Priced out singly the contents of this Collection would total well over £70!)

ONLY (£91.00) £32:10:0

COMPLETE SHEETS

ALTHOUGH SCARCE, OUR PRICES FOR THESE ARE SUBSTANTIALLY LESS THAN PRO RATA THE SINGLE STAMPS!

Sections and numbers quoted are from the Locher Catalogues

- 1914/18 No. 71. Sheet of 10 different types (£1.05) 7/6
- No. 71. " with walking stick variety (£1.25) 9/-
- No. 127. Complete Sheet of 20 (£1.40) 10/-
- No. 132. Sheet of 40 Different (£3.50) 25/-
- No. 171. " 14 " (£1.25) 8/9
- No. 211. " 25 (no margins) (£1.00) 7/-
- No. 227. " 30 (£1.05) 7/6
- No. 231. " 30 (£1.05) 7/6
- No. 232. " 20 (.70) 5/-
- No. 234. " 30 (£1.55) 11/3
- No. 239. " 30 (£1.05) 7/6
- No. 245. " 60 (£2.10) 15/-
- No. 246. " 60 (£2.10) 15/-
- No. 251. " 20 (.70) 5/-
- No. 252. " 20 (.70) 5/-
- No. 327. " 20 (£2.10) 15/-

A REAL CHANCE TO BUY UNUSUAL ITEMS AT SMALL COST!

- 1939/45**
- Baker No. 6a. Sheet of 50 with 4 Tete Beche Pairs. Rare! ONLY (£7.00) 50/-
 - Sappers No. 20. Sheet of 25 with one Tete Beche Pair (£2.45) 17/6
 - Sappers No. 9 (Tank in action). Sheet of 24 Beautiful!! (£2.00) 14/6
 - VPF. No. 9. Sheet of 25 (£1.40) 10/-
 - Ditto No. 9a. IMPERF (£2.10) 15/-



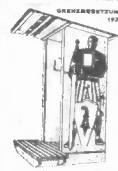
PRINTING STAGES

Printing stages (progress proofs) are rarely seen. They were accessible only to high military personnel. Sets of these are fascinating - they show proofs of each colour which makes up the complete stamp. Example: The 8 stages of Territorial No. 125 are: (1): Black outlines of design; (2): Flesh coloured face & hands; (3): Combination of 1 & 2; (4): Maroon roof, floor & shirt; (5): Combination of 1,2,3 & 4; (6): Buff interior of hut; (7): Combination of 1,2,3, 4,5 & 6; (8): Green background; (9): Finished stamp incorporating everything.

Prices are most reasonable. Per stamp the cost is as little as 7/6 (£1.05). Price of a complete set of proofs depends on the number of pulls of which it is made up. Space permits the listing of only a few. Some 60 to 80 more are available, mounted in Approval Booklets. Please ask to see these.

Prices include the finished issued stamp
 A Set of 4 therefore contains 5 items etc.

Infantry 37:	2 stages	(£2.10)	15/-
" 115:	5 "	(£5.25)	37/6
" 120:	3 "	(£3.15)	22/6
" 242:	3 "	(£4.20)	30/-
Luftsch.(CD) 1:	4 "	(£4.20)	30/-
PK (Transpt.) 3:	5 "	(£5.25)	37/6
PF (Horse Dpt) 12:	3 "	(£3.50)	25/-
Infantry 136:	6 "	(£6.30)	45/-
RDF(Cyclists) 5:	6 "	(£5.95)	42/6
SAN (Red +) 35:	2 "	(£2.10)	15/-
" 41:	2 "	(£2.10)	15/-
" 42:	2 "	(£2.10)	15/-
" 43:	2 "	(£2.10)	15/-
Telegraph 8:	4 "	(£4.20)	30/-
" 28:	4 "	(£4.20)	30/-
Territorials 20:	4 "	(£4.20)	30/-
" 22:	6 "	(£6.30)	45/-
" 52:	8 "	(£8.40)	60/-
" 125:	8 "	(£8.40)	60/-



TER. FOS. KP. H/127

195:	4 stages	(£4.20)	30/-
249:	3 "	(£3.50)	25/-
295:	3 "	(£3.15)	22/6
61:	4 "	(£4.20)	30/-
55:	8 "	(£8.40)	60/-
56:	4 "	(£4.20)	30/-
Transport No. 23:	4 "	(£4.20)	30/-
Verpflegung 22:	4 "	(£4.20)	30/-
Bewachung No. 59:	8 stages		
(Flowers! Superb!)		(£11.20)	80/-
Mineurs No. 6:	4 stages	(£5.60)	40/-

COMPLETE SHEETS 1939/45 continued.

- VERSCH. No. 21. (Polish internees in Switzerland) Sheet of 16 (£2.00) 14/6
- TERRITORIALS No. 125. Sheet of 15. (very attractive) (£1.25) 9/-
- Ditto No. 126 (very attractive) (£2.10) 15/-
- Ditto No. 126I (rare sheet) (£3.50) 25/-
- TERRITORIALS No. 131. Sh'20 (£1.70) 12/-
- " No. 132. " " (£1.70) 12/-
- " No. 133. " " (£1.70) 12/-
- " No. 134. " " (£1.70) 12/-