GREAT BRITAIN

THE HARRISON

AND

SOMERSET HOUSE PRINTINGS

(1911-12)

AND HOW TO DISTINGUISH THEM

WITH A CHAPTER ON THE EARLY GEORGIAN ISSUES

BY

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PREFACE

THE study of the recent printings of the stamps of Great Britain has been rendered rather difficult by the necessarily haphazard manner in which they have been chronicled in the philatelic press.

It has been thought, therefore, that a brief history of the issues of the past two years, together with a description of the varieties to be met with, might be helpful to those interested in the subject. Such a history, in compact and handy form for reference, I have endeavoured to present to my readers.

I have to acknowledge the kindness of Messrs. Stanley Gibbons Limited, in lending me their fine reference collection of these stamps, and in permitting me to make use of articles which have appeared in The Monthly Journal.

I have found Mr. S. C. Buckley's book, "The Marginal Varieties of the Edwardian Stamps of Great Britain," of much use for verifying or correcting my previous information as to the "cuts" of the Somerset House printings. To the philatelic press generally, and to The Monthly Journal, Ewen's Weekly Stamp News, and The British Philatelist in particular, I am indebted for dates of issue of many varieties.

I must also thank the many friends who have assisted me by sending stamps for inspection, and I shall be obliged if readers of this volume will let me see any varieties which are not mentioned in it, in order that the check-list may be made as complete as possible.

STANLEY PHILLIPS.

January, 1913.
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CHAPTER I

HISTORICAL

The classification of the stamps of Great Britain issued up to the end of 1910 is not a difficult matter, and the collector possessed of a reliable catalogue and a small store of philatelic knowledge finds no such problems to baffle him as are to be met with in the issues of many other countries. The years 1911-12, however, added largely both to the number of varieties to be collected and to the difficulties in the path of the collector. During the previous decade only about twenty new varieties had been added to the catalogue list, but the edition published during 1912 contained double this number of additions, without by any means completing the list. From the beginning of May, 1911, hardly a week passed without some new variety being noted, and collectors, who had formerly found satisfaction in the fact that their country was not addicted to the production of unnecessary issues, were seen hurrying from post office to post office in search of elusive shades, controls, etc., which, when found, were, in many cases, immediately superseded by different varieties, necessitating a further search and causing more trouble to the harassed post office clerks.

The cause of these unexpected happenings is to be found in the expiry of the contract of Messrs. De La Rue and Co., Ltd., for printing British postage stamps and the placing of the work in other hands. The matter was further complicated by the necessity for the preparation of a new series of stamps, bearing the portrait of King George, at about the same time.
Though no fault could be found with the work of Messrs. De La Rue, who had held the contract ever since the stamps had been produced by surface printing, the authorities, moved by a sudden desire for economy, invited tenders for the work, and the new contract was secured by Messrs. Harrison and Son, a firm which had, so far as is known, never previously undertaken the production of postage stamps. The amount of the annual saving resulting from the change was variously put at from £10,000 to £40,000, but these figures were probably only guesswork. It seems likely that a very substantial saving was expected, or the trouble and inconvenience necessitated by a change of contractors would never have been faced.

An announcement was made that Messrs. Harrison and Son would start work on January 1st, 1911, but it was hoped that they would be able to begin at once with the preparation of the new Georgian series without making any printings from the old Edwardian plates. Philatelists would have been spared much trouble if this had been the case. It was soon clear, however, that supplies of the De La Rue printings would not be sufficient for use until the issue of the new series, and it was announced that the 6d. and the 2s. 6d. and higher values would be printed by the Stamping Department of the Board of Inland Revenue at Somerset House, while stamps of the remaining denominations would be produced by the contractors.

The first two values of the new printing, the ¾d. and 1d., appeared early in May, and were easily distinguished by collectors, as, in addition to a change in the control number printed on each sheet, both the printing and perforating of the stamps were very much inferior to the work of Messrs. De La Rue. Due allowance had, of course, to be made for the fact that the printers were new to the work, and it was expected that their productions would soon reach a higher standard.

On Coronation Day, June 22nd, 1911, the ¾d. and 1d. of the new Georgian series were issued, and in the storm of criticism which they evoked the minor defects of the Edwardian stamps were forgotten. As these stamps will be fully described in a later chapter, it is sufficient to say here that few people could be found to say a good word for them, either in regard to design or execution, and so great was the outcry in the public press that, although great improvement was made in the printing of the stamps, the Postmaster-General was forced to announce that the designs would be altered as soon as possible.

The perforation of the new stamps gauged 15 × 14 instead of 14 all round, and in October values of the old Edwardian series began to appear with this perforation, the ¾d. and 1d. being in concurrent use with the Georgian stamps for several months.

By the end of October, 1911, the only values, in the old designs, of which no new printings had been seen, were the 6d., 7d., 5s., 10s., and £1, and all those issued had been ascribed by the philatelic press to Messrs. Harrison and Son. It is true that it had been officially stated that the 2s. 6d. would be printed at Somerset House, but the work was so like that of other printings attributed to Harrisons that philatelists preferred, not without reason, to rely on their own judgment rather than on official pronouncements, and listed it as a "Harrison" printing. The general opinion was that the arrangement assigning the above-mentioned values to the Stamping Department was intended to refer only to the new Georgian stamps. In view of the many doubtful points which had arisen in connection with the recent printings, Mr. L. W. Crouch communicated with the Board of Inland Revenue, requesting definite information on certain points. As a result he was able to announce in the Postage Stamp of November 11th that the only values printed by Messrs. Harrison and Son were the ¾d., 1d., 2½d., 3d., and 4d., while all the others were being printed at Somerset House. Either the contractors had found it impossible to undertake the production of stamps of all de-
nominations until they had become a little more accustomed to the work, or else it had been arranged that, in any case, the bi-coloured stamps should be printed at Somerset House. It was the intention of the authorities to issue the new Georgian series in single colours if possible, and the latter arrangement would save the contractors from being troubled with bi-colour work at all.

It was now noticed that certain marks on the marginal lines of the plates, about which many vague theories had been put forward, appeared only on the sheets of stamps printed at Somerset House. The Postage Stamp stated that these marks were made at the Royal Mint to indicate the date on which the plates were repaired, this work having now been assigned to the Mint. This, however, proved on inquiry to be erroneous. The marks were printers’ marks, placed on the plates to show the date of printing and to distinguish the work of the Stamping Department.

On New Year’s Day, 1912, the “improved” ½d. and 1d. Georgian stamps were put on sale, but the alterations in the designs were not great and did nothing to influence public opinion in their favour. The 2d. stamp, issued in August, was, however, much more satisfactory, and hopes were entertained that the remainder of the series might be a little more worthy of praise than were the ½d. and 1d.

The greatest surprise of all these crowded months came in October, when, without a word of preliminary announcement or explanation, the authorities issued a 1d. stamp in an entirely new and vastly improved design. The issue of this new 1d. stamp was quite unexpected, as, after the concession made to public opinion by the alteration of the original designs, it was supposed that the authorities would be content to “let ill alone” and that nothing more would be done.

The next values to appear were the 3d., 1½d., and 2½d. in the order of mention, all of which were quite satisfactory, when compared with the early attempts at a suitable Georgian design, or even with most of the Georgian issues for the British Colonies. These were the last values of the new series to appear during 1912.

A feature of the period covered by this brief survey was the endless succession of rumours which appeared in the daily press, chiefly with reference to the issue of the series of stamps of the new reign. Rumours as to the probable date of issue of the various values, the alterations in the design of the 1d. stamps, and the work of the new contractors, most of which proved to be unfounded, were to be found in the newspapers, many of which were beginning to take a keen interest in Philately. It is regrettable to note that the New Issue Chronicles of many of the philatelic journals during this period were, to a large extent, composed of such rumours, quoted from the daily press. Surely the periodicals which devote themselves entirely to our hobby should have been the source of accurate information, rather than the purveyors of, for the most part, inaccurate reports, based on rumour, or drawn from the imagination of non-philatelic journalists. In any case the tendency of chroniclers of New Issues to fill their space with rumours or surmises regarding forthcoming changes or new issues is to be deplored. Such columns should be devoted solely to ascertained facts, and rumours may be safely left aside until they are confirmed. The result of the disregard of this rule was seen during the period under consideration in the mistake made by the philatelic press generally in attributing all the early provisional printings to Messrs. Harrison and Son, and, in a lesser degree, the error of making the Royal Mint responsible for the “1½” cuts, when in reality they were the work of Somerset House. In each case, the accurate information was readily given as soon as inquiries were made, and there was no necessity or excuse for these errors which have been responsible for much of the confusion existing in the minds of collectors with regard to the provisional printings.

It is gratifying to see the great interest which is being taken in our hobby by both the daily and periodical press,
but those who have had the pleasure of giving an interview to a journalist with no knowledge of stamps, and of perusing the resulting paragraph, will know that, even where the actual facts are given, they are apt to be distorted, either through ignorance or from the desire to make a good "story." With the increase in the number of serious philatelists undertaking journalistic work, and a little more attention to accuracy on the part of regular journalists, great benefit will undoubtedly result to Philately from the increased publicity given to it by the press.

CHAPTER II

HOW TO DISTINGUISH THE PROVISIONAL PRINTINGS

The chief difficulty which attends the collection of the provisional printings of Edwardian stamps made by Messrs. Harrison and Son and the Stamping Department after the expiry of the De La Rue contract, lies in the general similarity of the De La Rue productions to those of the later printers. Many collectors, owing partly to ignorance of what has actually been issued, and partly to lack of knowledge of the characteristics of the various printings, consider the subject much more complicated and difficult than it really is. A few general notes on the main differences between the printings may therefore be helpful, detailed description of the stamps of each denomination being reserved for later chapters.

A philatelist, having before him a number of Great Britain stamps with portrait of King Edward, which he wishes to allocate to their respective printings, may, by a process of elimination, greatly simplify his task. The ½d. stamp in the original blue-green colour and the green and brown 4d. may form the foundation of the De La Rue heap, as these colours have no counterpart in later printings.

The 1½d., 2d., 3d., 5d., 6d., 9d., 10d., 1s., and 2s. 6d. stamps, as well as the above-mentioned bi-coloured 4d. stamp, were originally printed by Messrs. De La Rue on "ordinary" paper and at a later date on "chalky" paper, i.e. paper which had been coated with a preparation of chalk to render it impossible to clean the stamp after use.
Any attempt to remove postmarks or pen-cancellations from stamps printed on this paper is rendered abortive, as, immediately any cleaning agent is applied to the stamp, the surface is affected, causing the colours to run and rendering the fraud at once apparent.

With the new Georgian series for Great Britain, this method of protection was abandoned, though it still remained in use for the issues of many of the Colonies.

As no chalk-surfaced paper was used for the Edwardian issues either by Messrs. Harrison or by the Stamping Department, all stamps proved by testing to be on this paper are the work of Messrs. De La Rue.

The test for chalky paper is to slightly rub the surface of the stamp with the edge of a silver coin or with one of the small instruments now more generally used for the purpose. If the stamp is printed on chalk-surfaced paper, a black mark like a pencil-stroke appears, while the ordinary paper will show no mark.

A word of warning may, however, be necessary to those who think they can distinguish chalky paper at sight, as some of the De La Rue stamps printed on ordinary paper are so like the work of the same firm on the chalk-surfaced paper that only by the above-mentioned test can they be distinguished with absolute certainty.

The perforation gauge next comes into use, the horizontal (top or bottom) perforations of all the ½d., 1d., 2½d., 3d., and 4d., among the stamps yet remaining to be sorted, being measured. Those gauging 15 horizontally may be placed on one side as “Harrison Printings with Compound Perforation,” as the De La Rue perforation was always approximately 14 on every side of the stamp.

The collector is now left with a number of stamps, all on ordinary paper, and all perf. 14, which have to be divided into two groups, as shown on opposite page:

<table>
<thead>
<tr>
<th>Value</th>
<th>ORDINARY PAPER</th>
<th>PERF. 14 ALL ROUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>½d.</td>
<td>De La Rue</td>
<td>Messrs. Harrison and Son</td>
</tr>
<tr>
<td>1d.</td>
<td></td>
<td>Stamping Dept., Somerset House</td>
</tr>
<tr>
<td>1½d.</td>
<td></td>
<td>Messrs. Harrison and Son</td>
</tr>
<tr>
<td>2d.</td>
<td></td>
<td>Stamping Dept., Somerset House</td>
</tr>
<tr>
<td>2½d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>3d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>4d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>5d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>6d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>7d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>9d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>10d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>1s.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>2s. 6d.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>5s.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>10s.</td>
<td></td>
<td>“</td>
</tr>
<tr>
<td>£1</td>
<td></td>
<td>“</td>
</tr>
</tbody>
</table>

Laying the stamps face downward on the table, it will be noted that, generally speaking, they may be divided into two classes, in one of which the gum is yellowish, opaque, and fairly plentiful, while in the other it is hardly apparent, being transparent, colourless, and thinly applied. In stamps with the latter gum the mesh of the paper is usually very distinct, and the watermark stands out more clearly than in specimens with the yellowish gum. These two classes correspond roughly to groups I and II above, the yellowish gum marking the De La Rue printings, and the colourless gum the work of Messrs. Harrison and the Stamping Department. A very good idea of the appearance of the gum and paper of the provisional printings may be obtained from the Harrison stamps with compound perforation, which have been placed on one side. Blocks with "II" cuts and control numbers peculiar to the various printings will also be of great assistance for comparison.
Turning to the surface of the stamps it will be found that here again there is division, the paper of some stamps having a dull appearance, while in others it is smooth and glossy, the glossy surface being a characteristic of the work of Messrs. De La Rue. This difference is quite apparent in the marginal paper of the sheets, but it is even more so on the printed portions, the effect of the dull surface being to give a “dead” appearance to the work, the colours appearing harsh and crude in contrast with the softened and artistic tones of the De La Rue stamps. Photographers will find a very good example of the differences mentioned in prints made on “Glossy” and “Matt” paper, the result to the eye being very similar to that seen in the case of the stamps of Groups I and II respectively.

The printing of the stamps also shows marked differences, as in addition to the blotchy and heavy early printings of some values, which will be noted later, there is a coarseness about the finer lines of the design in the provisional printings which is absent from the stamps printed by Messrs. De La Rue.

The paper on which they had to work seems to have been one of the greatest handicaps to Messrs Harrison and Son and the Stamping Department. This was due partly to the inferior printing surface of the paper, and also, in some measure, to the Crown watermark, which made an appreciable difference in the thickness of those portions where it appeared. When they came to the actual printing of the stamps, the printers appear to have been in a quandary. Were they to use heavy pressure, in order to get the colour well into the lines of the watermark, and risk blurring the fine lines of the design, or should they use less pressure and have insufficient colour along the lines where the paper was thinned by the watermark? Specimens showing the result of each of these methods will be found, the heaviest inking being chiefly in the early Harrison printings, while in the later and lighter printings, of both Somerset House and the contractors, white specks will be seen, which are more particularly notice-

able on the background of solid colour to the left of the head, in the stamps where this is found. On holding such stamps up to the light and looking through them from the front, it will be noticed that these specks follow the lines of the watermark. If any doubts on this subject remain, they may be removed by a careful comparison of the position of the watermark with regard to the specks on the stamps affected. It will be found that, where the watermark is high up on the stamp the specks extend above the Head, while where the watermark is lower the specks are confined to the bottom portion of the stamp. In the case of the 2d. and 5d. stamps printed at Somerset House, with the portrait on a white background, this defect is hardly noticeable, and they have therefore the most finished appearance of any values of the provisional printings. In the De La Rue printings the white specks practically never occur, probably owing to some difference in the preparation of the paper for printing, and where the appearance of a stamp is spoilt, either through heavy inking or by defective impression, it may safely be regarded as belonging to the printings of 1911–12.

As regards perforation, the centring of stamps printed by Messrs. De La Rue or the Stamping Department is usually good, Messrs. Harrison being the worst offenders in this respect, more especially in the early printings. It was at first generally supposed that the vertical perforation of the stamps of the provisional printings differed by a ½ from the De La Rue gauge, and this difference was regarded as a test for doubtful printings. An extended trial of this test and a careful comparison of the two perforations, lead to the conclusion that there is no difference in the gauge, and what difference there may be in the appearance of the perforations is of no use as a test.

The question of colour will be dealt with when we come to consider the various denominations separately, but it may be stated that, as a general rule, the colours of the De La Rue printings have not been duplicated by the later printers. In
the rare cases where there is a close resemblance between the actual colours of the two printings, the difference in the surface of the paper always enables the dividing line to be drawn with accuracy.

It will be seen from the foregoing remarks that though at a casual glance the stamps of the two periods seem almost indistinguishable, a careful study of the general characteristics mentioned will render it a matter of no great difficulty to classify them accurately.

To sum up, the Edwardian stamps of Great Britain fall into the following groups:

A. \{ (1) De La Rue on ordinary paper, perf. 14. \\
    (2) ditto on chalky paper, perf. 14, \\
\}

which should be collected side by side, for purposes of comparison.

B. \{ (3) Harrison, on ordinary paper, perf. 14. \\
    (4) ditto ditto perf. 15 × 14. \\
    (5) Somerset House ditto perf. 14. \\
\}

The varieties to be found in each group will be dealt with in the following chapters.

CHAPTER III

EDWARDIAN ISSUES: HARRISON PRINTINGS

MESSRS. HARRISON & SON, who succeeded Messrs. De La Rue & Co. as printers of the postage stamps of this country were, until the end of 1910, practically unknown to philatelists, their chief claim to prominence up to that date being the printing of the London Gazette. As far as is known, they had never previously printed any postage stamps, so that their selection for the work occasioned some surprise. As they were, therefore, entirely strange to this class of work, and, in addition, had only seven months in which to make preparation for their task, it is not to be wondered at that their early productions hardly reached the high standard set by Messrs. De La Rue. It must be remembered that, while they were engaged in producing sufficient quantities of stamps of five of the values in most frequent use, they were also working on the new ½d. and 1d. of the Georgian series, and were expecting to have further values of the new issue very shortly. Surely this was a sufficient task for a firm new to the work!

The Harrison printings of the ½d. and 1d. stamps from the old Edwardian plates, which appeared in May, 1911, were heavily printed, and the design was very blurred and smudgy in consequence. The stamps were, in many cases, badly centred as regards the perforation, though here it must be remarked that the stamps of Great Britain allow less margin for error in this respect than those of most other countries, and even firms with long experience would be likely to meet with this difficulty. During the early days of their work a number of
badly perforated “freak” sheets were issued by Messrs. Harrison, owing to insufficient care in checking over the sheets. The gumming of the stamps was also a source of trouble, and many bitter complaints were made on this score by business men. It was not long, however, before great improvement was made in all these respects. Later printings of Edwardian stamps by Messrs. Harrison & Son are quite satisfactory, though they never attain to the beauty of the work of their predecessors. These printings of the stamps of the old designs were only provisional, and the contractors were probably content with a moderate standard of execution, while concentrating their efforts on the new Georgian series, on which they were at work during the same period.

The alteration of the horizontal perforation of the Great Britain stamps from 14 to 15, which first took place in the values of the Edwardian series printed by Messrs. Harrison, was the result of careful experiments by the authorities at Somerset House. It had been noticed that, in tearing along the horizontal rows of sheets with the old 14 perforation, there was a tendency for the tear to leave the horizontal and take one of the vertical lines. Investigation showed that in the machine-made paper on which the stamps were printed the fibre lay in a vertical direction as regards the printed sheets. A horizontal tear, therefore, was opposed to the greatest strength of the paper, and there was a tendency for it to take the line of least resistance along the vertical line of perforation. By adding another hole in every two centimetres it was found that the fibre resistance was weakened sufficiently to equalize matters whichever way the sheet was divided.

Having considered the general characteristics of the work of Messrs. Harrison & Son, we may now turn to a detailed description of each value separately.

The De La Rue printing of the 3d. stamp which has to be considered was in pale green. Shortly before the issue of the
first Harrison productions the contractors were apparently using up some rather worn plates to finish their contract, as many of these later De La Rue stamps have a very white appearance, the finer lines of the design, notably on the forehead and in the background below the neck having failed to print.

The Harrison printing, first noted 5 May, 1911, is normally in quite a distinct shade, no longer pale green, but dull green. The sheets bear the control number A11, and the early printings were perf. 14, sheets with the compound perforation 15 x 14 being put on sale about the end of October. A fine range of shades may be obtained of this stamp, particularly with the original perforation. The heavy printings give a colour which might be described as deep dull green while lighter impressions give dull green in paler shades. In no case do the stamps appear so white as those of the normal De La Rue printings, and the green of the De La Rue stamps is paler than any of the Harrison shades. Early in August there appeared a distinct printing in bright green, which was not very widely distributed and was never repeated. This is one of the rarities of the Harrison printings, but care should be exercised in purchasing, as some of the more ordinary shades of the Harrison ½d. might be described as bright green, if there were not a copy in the true colour at hand for comparison. The colour is a very beautiful vivid green, and it is curious that it should have been so soon withdrawn when it was such an improvement on the original colour. Another rather scarce shade is sometimes found, a green with a slightly olive tinge, but this is not so distinct as the bright green.

Compared with the De La Rue work, the Harrison impression is, in many cases, very blurred, particularly in the earlier printings, the colour spreading over the oval white frame-line to the left of the head, until in some cases it is almost entirely obscured. This line was always clear in the De La Rue stamps, but though later Harrison printings are much improved, they never attain to the sharpness of definition of the earlier contractors’ work. The ½d., perf. 14, may be found with inverted watermark, and with Cross attached, from the stamp-booklets. Minor varieties of the control number have also been noted, one of which has a wavy line of colour connecting the tops of the two figures "11", making the number appear as "17."

The Harrison 1d. stamp appeared at the same time as the ½d., and with the same control. As in the case of the ½d., the earlier printings were blotchy, but some improvement was effected at a later date, leading to insufficient inking along the lines of watermark, as described in the previous chapter. The colour of the De La Rue stamps was scarlet, with only slight variations, but the Harrison printings show a great variety of shades, which may be divided roughly into two main groups, “rose-red” and “rose-carmine”. There are also lighter printings, in which the lack of ink makes the colour appear as “rose-pink” - another rare colour is a very deep, apparently aniline, shade of red, of which only a few copies have been found. The sheets with compound perforation were issued in October, and show a similar range of shades, except that the aniline colour does not occur with this perforation.

The 1d., perf. 14, exists with watermark inverted, from the booklets, while later printings, with compound perforation, show a variation from the normal gum, the white gum being replaced by a very shiny yellow transparent mucilage. The chief variation in the control number is in regard to its position in relation to the marginal line above it, the number in some cases being close to the line, and in others rather lower down.

The De La Rue printings of the 2½d. stamp show considerable variation in shade, from blue to bright blue and very deep blue. The first Harrison printing was on sale early in
July, and appeared with the compound perforation about three months later. The colour is a bright blue, which has a very “dead” appearance in comparison with the De La Rue colours. The early printings were, as usual, very blotchy, and the spreading of the colour over the frame-line is particularly noticeable in this value. Later printings, which were on sale after the Georgian 2½d. had appeared, were much clearer, but in the 3d., 1d., and 2½d. De La Rue stamps the white portions of the design are always more noticeable than in the Harrison printings. Sheets with broken and continuous marginal lines exist with both perforations, and an error, perf. 14, with inverted watermark, has been chronicled, on the authority of Mr. A. B. Kay. The shiny yellowish gum mentioned in the description of the 1d. above, is also found on sheets of the 2½d. with compound perforation. Those who have had occasion to lick stamps bearing this gum will remember it by its unpleasantly bitter taste.

The 3d. is the only value printed by Messrs. Harrison & Son which had previously appeared in similar colours, both on ordinary and chalky paper. In the Three De La Rue stamps on both papers there are two chief colours of paper, orange-yellow and yellow, while the purple ink used appears as pale to deep brown on the yellow paper, the orange-yellow paper giving it the appearance of reddish brown. In the Harrison printing, which appeared perf. 14 in the middle of September, and with compound perforation about a fortnight later, the paper is either yellow or lemon-yellow, while the purple ink appears as grey-brown, chocolate, or red-brown. An extraordinary shade may be found in the 3d., with compound perforation, the purple appearing as grey, with no trace of brown. It would be interesting to know what shade of purple this would have been on white paper. There is a variation of gum in stamps with the later perforation, the colour being yellowish instead of white. It is not so shiny as that mentioned in the case of the 1d. and 2½d. stamps, and is rather streakily applied.

There is considerable difference between the De La Rue printings of the 4d. stamp on ordinary paper and the Harrison. In the former the paper is always a bright yellow or orange-yellow, while pale or lemon-yellow is usual in the latter. The impression of the Harrison stamps is less sharply defined, and the De La Rue stamps always have the appearance of being printed on chalk-surfaced paper, even when this is not the case.

The original printing of the De La Rue 4d., orange, was in a very deep shade, and was succeeded by a pale yellow-orange. Later there was a return to a brighter Four shade, intermediate between the two earlier, and Pence. it is this which gives most difficulty to the student of these printings, as the first two De La Rue shades were never duplicated by Messrs. Harrison & Son, while the third is very similar to some of their work. Owing to the colour of the stamp, the yellowish De La Rue gum is not very easy to distinguish, and bad centring, white specks on the solid background, and lack of clearness of impression are the only guides to a decision in the case of the bright orange shades. Slightly reddish orange shades may be assigned to Harrison’s, as the De La Rue stamps keep to the yellow-orange colour. The 4d. Harrison, perf. 14, appeared in the middle of July, and the compound perforation in November, both bright and reddish orange being found with both perforations.
CHAPTER IV

EDWARDIAN ISSUES: SOMERSET HOUSE PRINTINGS

UNTIL the expiration of the De La Rue contract for printing Great Britain stamps few people suspected the existence of the well-equipped Government stamp-printing establishment at Somerset House, under the control of the Stamping Department of the Board of Inland Revenue. The announcement that, from the expiry of the De La Rue contract, the 6d. and the four values above a shilling would be printed at Somerset House aroused considerable curiosity in stamp circles, which was increased when it became known that the bi-coloured Edwardian stamps were also being produced there. It is now common knowledge that the authorities have at Somerset House a stamp-printing department which is a model of its kind, and which is capable of turning out all the stamps required for this country. It is still an unsolved riddle why, when this is the case, public money is wasted in contractor’s profits, when the work could be done as well or better by a Government department. The assignment of some of the work to Somerset House is, however, a step towards the establishment of a national department of engraving and printing, the creation of which should not be very difficult. It is certain that the Government have at Somerset House the nucleus of such a department, which could easily be expanded to meet all requirements. That the Stamping Department can do good enough work is proved by their production of the Georgian 1½d., 2½d., and 3d., and while in printing the Edwardian stamps they failed to attain to the high standard set by Messrs. De La Rue, this was largely traceable to the unsatisfactory paper on which they had to work. The quality of all their work was far above that of the early printings made by Messrs. Harrison & Son, and in the only denomination printed by them where a comparison can be instituted, the 6d., the oval frame line is always clear of colour, however heavy the printing, which we have seen was not the case with the early Harrison printings. The perfection of their organisation is proved by the fact that no badly perforated or freak sheets have been issued by them, their record in this respect being, so far, cleaner than that of Messrs. De La Rue, as several curious varieties are known in the De La Rue printings. On the Stamping Department at Somerset House has fallen the work of helping out the new contractors with their task, and it says much for the capacity of the department that never during the whole period covered by the intermediate printings was there even a rumour of a shortage of any value.

One of the most interesting features in connection with the work of the Stamping Department when using the old Edwardian plates is their method of marking the plates, so that complete sheets printed by them could always be distinguished without hesitation from those of the De La Rue printings. Possibly, when these marks were first instituted, it was expected that Messrs. Harrison would also be using some of the same plates at a later date, in which case sheets of stamps of the two printings would have been indistinguishable without some such means of identification. Fortunately stamp collectors were spared any overlapping of this kind.

Round the edge of each plate from which the stamps were printed runs a line of metal, sometimes broken up into short bars. The purpose of this is to protect the edges of the outer stamps on the plate from wearing away, the metal guard taking the initial shock of the rollers, etc., and allowing them to come on to the actual printing surface of the plate at such a height that they shall not damage it. As these metal lines
can be renewed when necessary the life of the plate is much
prolonged by their use. In printing, these lines show as
what are known as marginal, or “Jubilee” lines, the latter
term being employed because the lines were first used on
the plates of the Jubilee issue of 1887. In the case of stamps
printed in two colours there are, of course, lines from both
“duty” and “head” plates. When using plates of which the
marginal lines have been worn below the proper level, and it
is inconvenient to repair them before printing, they are
knocked up to the required height, in which case they print

**Strip showing position of “11” cuts.**

as thin irregular hair lines instead of being regular and of
appreciable thickness. An instance of this occurs on the
plates of the 2d. stamp.

When it became necessary to mark the plates for identifica-
tion purposes the marginal lines naturally presented them-
selves as the best position for such marks. Throughout the
De La Rue period they had been used by the printers for
“making notes,” and many marks and cuts may be found,
which are quite unintelligible to anyone else. In this case
they were again used, but in such a way that the keen brains
of the philatelic students of minor varieties were able to form

**Strip showing position of “12” cuts. (Wide cuts.)**

*Somerset House Date Cuts.*
a fairly correct view of their purpose, which was afterwards officially confirmed. It was noted that practically all the sheets of the early Somerset House printings bore two small white cuts on the marginal line, under the 11th stamp in the bottom row of the sheet. This, after some hesitation, was thought to represent 1911. Other newly made cuts below stamps in the same row were supposed to signify months, for instance a cut under the 6th stamp would mean June, under the 7th July, and so on. The “month” theory was, however, in some cases rather puzzling, owing to the presence of old De La Rue cuts on the plate, which tended to confuse matters. Even when it had been conclusively proved that dates could be read from the marginal line, their purpose was still unknown. As already stated, Mr. Fred Melville suggested that they were the dates when the plates were re-surfaced or repaired at the Royal Mint, but he was led to this conclusion by a misreading of the annual report of the work of the Royal Mint. When official information could at last be obtained, it was found that philatelists were correct in their reading of the cuts, but that these were made by the printers at Somerset House, to identify the work of their department and to fix approximately the dates of the printings. Thus the earlier printings usually have cuts representing the month and the year (1911) of printing; later ones bear the 1911 cuts only, and in some cases have them added to the upper pane of the sheet; while sheets printed in 1912 have the cuts under the last stamp in the row to show the change in the year. The advantages of this system to the printers are great. They cannot be made responsible for the work of others, and by this system of approximate dating many questions relating to the period of distribution of the stamps which come up for settlement may be decided without hesitation. Though they were not originally intended to be intelligible to stamp collectors, they are of great assistance in placing the various printings, and are as well worth collecting as are the control numbers of the De La Rue and Harrison printings. The ideal collection of the printings made at Somerset House would consist of a corner block of six of every variety, from the bottom right-hand corner of the sheet, showing the date cuts, and, where month cuts also exist, the block should be extended to include the margin showing them.

The details of the various values are as follows:—

The De La Rue printings of the 1½d. on ordinary paper were in dull purple and yellow-green, the same shades also occurring in the stamps on chalky paper. The shade more frequently met with on the latter paper is, however, slate-purple and rather pale green. About the middle of July, 1911, the first Somerset House printing appeared, the colour being reddish purple, quite distinct from the De La Rue purple or from that of the later Somerset House printings. At the end of September a second printing was noted, the colour being dull purple. The earlier of these printings had a “V”-shaped cut under the 5th stamp and the “II” cut under the 11th stamp. The second printing shows a single cut under the 8th stamp (August), and the “II” cut. In February, 1912, sheets bearing the “12” cut began to appear, some of the sheets showing traces of the “II” cuts in addition. (See Illustration, p. 28.) The shades of these 1912 printings vary considerably. Dull purple, deep purple, deep reddish purple, slate-purple, and blackish purple may all be found, the green varying from pale blue-green to yellow-green. A printing which was first seen so late as October, 1912, when the new Georgian 1¼d. was already on sale, is in dull (slightly reddish) purple, but is noticeable for the very bright shade of green used for the duty plate. The date cuts do not appear on the top pane of sheets of this value in either 1911 or 1912 printings. An interesting difference between the 1¼d. stamps of the De La Rue and Somerset House printings has been noted. The upper edge of the curtain fringe at the bottom of the stamp is bordered
by two lines which slant upwards to right and left, from either side of the value label. In the De La Rue stamps the upper of these lines on the right-hand side is very faint, but in the Somerset House printings it has been considerably strengthened, and is usually as clear as the lower line.

In the De La Rue 2d. stamps on ordinary paper we find two shades, pale yellow-green and dull green, the value tablet being in carmine. The colours of the stamps on chalk-surfaced paper are usually pale green, or green and carmine. In 1909 it was decided gradually to do away with the method of printing stamps in two colours, and the colour of the 4d. stamp was changed to orange. Following this it was announced that a 2d. stamp in a new design, and printed in one colour, would be issued, and it was actually in preparation when the death of King Edward rendered the work abortive. A further printing was therefore made from the old plates, in a much deeper shade of green, which was current until replaced by the first Somerset House printing. In this the colours were dull green and red, and the cuts show the date of printing to have been July, 1911, the stamps being on sale early in the following month. Stamps issued later were in green and carmine, the green in some cases being rather pale. The cut under the 7th stamp does not here appear, but under the 11th stamp, in addition to the usual "11" cut, there is a small diagonal cut, which is repeated alone, under the same stamp in the top pane. In the 1912 printings of this value the carmine of the value tablet is brighter and the "11" cut is absent, its place being taken by two white dots on the marginal line beneath the 12th stamp, signifying 1912. (See Illustration, p. 28.) These dots also only appear on the bottom pane. There is a slight variation from the normal gum to be met with in the Somerset House printings, some sheets having streaky yellowish gum.

The normal colours of the De La Rue 5d. on both papers are dull purple and blue, though paler shades of purple may sometimes be met with. The Somerset House 5d. was first noted in mid-August, 1911, the cuts being "7.11." Later 1911 printings show the "11" cut on both panes, but no month cut, while the "12" cuts of Pence. the 1912 printings appear on the bottom pane only. The colour varies from dull to deep purple with the value tablet in either pale or bright blue in each case. There were apparently two distinct printings with "12" cuts, one of which shows a flaw in the blue marginal line under the 10th stamp in the bottom row, but this is not of great importance. (See Illustration, p. 23.)

The De La Rue 6d. stamps, both on surfaced and unsurfaced paper, show only very slight variations, the normal shade being dull purple. The stamps printed by the contractors on ordinary paper are always paler in colour than any of the 6d. stamps produced at Somerset House. In some of the later issues of this value on chalky paper the gum is streaky, leaving white patches almost free from gum. This streaky
The Harrison and Somerset House Printings

Gum is not very often found in Messrs. De La Rue's work, the gum being usually very evenly applied.

Owing to the extended use of this value for telegraphic and fiscal purposes, in addition to ordinary postal use, its production was left in the hands of the Stamping Department, though the other low values printed in one colour were given to Messrs. Harrison & Son. As Somerset House were supposed to be printing this value from January, 1911, as indeed they probably were, the stamps were expected to appear early in 1911, and when no variation was seen in the stamps on sale it was thought that the Stamping Department were copying the work of their predecessors so closely that the results were indistinguishable from it. In November, 1911, however, an unmistakably new printing appeared, in which all the characteristics of the provisional printings were found. Two very distinct colours, a very bright plum and a dull purple, were issued at about the same time. The sale of the former soon ceased and it was afterwards ascertained that the colour was an "unrehearsed effect," which was withdrawn immediately it was noticed. Great difficulty was experienced with the purple ink used, alternations in the temperature and the amount of moisture in the atmosphere at the time of printing and during the drying of the sheets causing variations of colour, for some of which it is almost impossible to find names. In addition to the bright plum and dull purple already mentioned, more than a dozen other shades may be found, among which the most noticeable are plum (to very deep plum), dull reddish purple, slate-purple, and black-purple. The original bright plum colour was quite an effective shade and it is curious that the "brightest and best" colours of both printings, the Harrison 1½d. bright green and this shade of the Somerset House 6d., should have been accidental and either impossible to repeat or for some reason undesirable to use. Another peculiar shade, of which I have seen "Specimen" copies, but which was not issued, is a magenta rather brighter than that of the 60 pf. of the
current German series. Compared with the "bright plum" this is a reddish shade, the former having a distinct bluish tinge.

The early printings had the usual "11" cuts on the lower pane, one cut slanting towards the other, while later sheets have the two cuts parallel, as they usually are in other values. The "12" cuts, which were first seen in March, 1912, are very thin and in some cases faint. Varieties may also be found showing both "11" and "12" cuts, the former having white dots in the centre of them. Yet another shade appeared in October, 1912, which might be described as true purple, as it has a distinct reddish tinge; it somewhat resembles the dull purple of the unsurfaced De La Rue stamps, but was quite unlike any of the Somerset House shades which preceded it. Stamps printed in this colour remained on sale for some months, the printers apparently having learned at last to control the unruly ink.

There were two shades of the De La Rue 7d. stamp, in grey-black and grey. Large quantities of this value had been printed by Messrs. De La Rue, and were expected to last until the new Georgian series appeared, in fact so slowly were they used that the authorities issued a notice to post-office clerks ordering them to use them more freely. The Somerset House printing did not appear until August, 1912, the colour being deep slate, the impression coarse, and the gum very white and thin. Very shortly after, a second printing made its appearance. The colour was paler and might be described as slate-grey, while the impression was clear, the gum thicker, and the paper, instead of having the usual rough surface, was smooth and glossy. This effect was produced by a different method of preparing the surface of the paper for printing, known as "plate-glazing," and the result was the nearest approach to the De La Rue standard achieved by the Stamping Department while using the Edwardian plates.

Both printings had minute "12" cuts on the narrow marginal line.

The 9d. stamps of the De La Rue printing on ordinary paper were printed in dull purple and pale to bright blue. On chalk-surfaced paper the purple becomes slate-purple and the blue is bright. The streaky gum referred to in the case of the 6d. may also be found on sheets of the 9d. on chalky paper.

The first printing at Somerset House (July, 1911) was in reddish purple and pale blue. This is a rather scarce stamp, and was succeeded in October by a printing in dull purple and blue. Other and deeper shades of purple may be found including distinct slate-purple and black-purple shades. The blue varies from pale to bright. There were no cuts on sheets of the original printing, but the second printing had eleven cuts on both panes. The cuts were afterwards replaced by purple dots below the marginal lines in the same positions on the sheet. (See Illustration, p. 23.) The final arrangement of the "11" cuts showed these on the bottom pane only. In March, 1912, sheets with "12" cuts appeared, the cuts being on the bottom pane alone, and in some cases traces of the "11" cuts may be found in addition.

The colours of the De La Rue printing of the 1od. on ordinary paper were dull purple and carmine-pink, the colours varying slightly. On chalky paper the carmine is deeper, there being two shades, carmine and deep carmine, the purple varying from dull to deep.

In later printings on chalky paper the carmine was changed to scarlet, as was the case with the 1s. stamp and several colonial stamps printed by the same contractors.

In October, 1911, the Somerset House printing appeared, the colours being dull purple and scarlet. The original cuts were "8.11" on the bottom pane only, while in later printings the "11" cuts alone appeared, but on both panes.
In sheets with the "12" cuts the colour is changed to dull carmine.

In the Somerset House printings of the 1od. value, the white dots which fill up the corners of the design do not show nearly so clearly as in the De La Rue printings owing to the heavier pressure used in printing.

The De La Rue 1s. stamp on ordinary paper was printed in pale grey-green and carmine, the colours of the succeeding printing on chalky paper being green and carmine.

One Shilling. This latter was replaced at a later date by a printing in green and scarlet.

The earliest Somerset House printing was noted in the middle of July in very deep green and scarlet, the green being almost black. This did not long remain in use, the later printings ranging in colour from deep green to green, and in some cases the scarlet is replaced by red. The 1912 printing was in green and dull carmine, the green varying slightly in intensity. There were no "11" cuts in the original printing; the second printing had "11" cuts on both panes, and the "12" cuts of the printing in dull carmine also appeared on both panes.

The earlier and heavier Somerset House printings of the 1s. stamp have, in many cases, one or more of the scrolls of the design filled in with solid colour instead of lines of shading, and it was at one time thought that there had been retouching of the plate. The difference was, however, caused by the heavy pressure used to get the design well into the lines of watermark, which caused the ink to spread. In some specimens all four scrolls at the corners of the stamp, as well as the two small loops at the sides, are thus filled in, but later and lighter printings are free from this fault.

A sheet of 1s. stamps printed at Somerset House was found with inverted watermark, being the only variety of this nature which escaped the vigilance of the Stamping Department in the Edwardian stamps.

The De La Rue shade of the 2s. 6d. stamp on ordinary paper is lilac, while on chalky paper it is the more usual dull purple, though stamps printed in deep purple are occasionally found.

The Somerset House printing was first seen towards the end of September, 1911, in a dull shade of purple slightly deeper than the De La Rue colour. The "11" cuts appear under the 7th (last but one) stamp in the bottom row of each pane. In later printings the purple was deeper, and a very deep black-purple may be found. Sheets printed in 1912 have the cuts under the last stamp in the bottom row of each pane to signify the change of date.

Messrs. De La Rue printed the 5s. value on ordinary paper only, the colour being carmine. A very late printing, issued to one or two offices just before the Somerset House supplies was put on sale, was in deep (possibly aniline) carmine, a very marked and beautiful colour and a very scarce stamp.

The Somerset House printing, which was very late in appearing (February, 1912), was slightly paler in colour than the commoner De La Rue 5s. stamp. This printing had the "11" cuts under the 7th stamp of the bottom row of each pane, and can best be distinguished from the De La Rue work by the general details of impression, gum, etc., common to all the provisional printings. The later printings, with "12" cuts under the last stamp in the row, are in rather deeper carmine intermediate between the two De La Rue shades. There is no danger of their being confounded with the scarce De La Rue stamp, however, as there is a great difference in the impression and in the appearance of the paper.

There is very little difference in colour between the De La Rue and Somerset House printings of this denomination, both being on ordinary paper, and both being printed in ultramarine. The first Somerset House printing was on sale in January, 1912, and had the "11" cuts under the 7th stamp in the bottom
row of each pane, but in the upper they are often almost indistinguishable owing to being so placed that the line of perforation frequently cuts through them. The “12” cuts appear under the last stamp in the row in later printings.

The first notice of the Somerset House printing of the £1 stamp was early in November, 1911, but specimens have since been chronicled postmarked some two months earlier. The colour is a distinctly deeper green than that of the De La Rue stamps. The “11” cuts were placed under the last stamp in the bottom row of each pane, and when the question of placing the 1912 cuts arose no position could be found. The cuts were therefore replaced by a single white dot in the same position, which thus acts as a “12” cut.

CROWN.

ANCHOR.

WATERMARKS OF THE EDWARDIAN ISSUE.

CHAPTER V

GEORGIAN ISSUES

THE complications of the Edwardian issues were to some extent unavoidable, but no variations were expected in the production of the stamps of the new reign. By the end of 1912, however, when our survey closes, the intricacies of the Georgian issues far surpassed those of the stamps they superseded. True, there are no printings to be distinguished by appearance alone, but varieties of type, watermark, and shade exist in sufficient number to bewilder the collector.

In June, 1911, the question of the intermediate Edwardian printings, then just beginning to appear, faded into insignificance when the announcement was made that the new stamps bearing the portrait of King George would be put on sale on Coronation Day, June 22nd. Few people were interested in the change of printers, but the issue of the new series was a national event, and philatelists and the general public alike were eagerly awaiting their appearance. The entire series, or, at any rate, a large proportion of it, had been expected, but the public had to be content with the two lowest values, and these alone furnished food for criticism for many weeks. It had been understood that the designs would be the work of Mr. Bertram Mackennal, A.R.A., and two models for the King’s portrait had been prepared by him, one of which was used for the new coinage, while the second has since been used with marked success for the stamps of India. Neither of these was utilized for the new stamps, a photograph chosen by His Majesty being substituted. No doubt the photograph, as such, was a good likeness, but the requirements of
the printer and engraver were not studied by the authorities, as it is almost impossible to produce a satisfactory design for surface printing from a photograph. In this case the engraver did his best to copy the photograph faithfully, and the resulting design was composed of innumerable fine lines, which would never print satisfactorily. An additional bar to the production of suitable stamps was the inexperience of the Royal Mint in the preparation of the plates, this work having been transferred thither on the expiration of the new con-

tract. Their task would, however, have been a hopeless one, in any case, with the design provided. One of the weaknesses of the early work of Messrs. Harrison & Son being heavy inking, this caused the fine lines of the design to disappear in printing, the hair and beard showing as a mass of solid colour, while the eye was often entirely obscured. Thus the portrait on the stamps, as originally issued, bore little resemblance to His Majesty. It is unnecessary to recapitulate all the criticisms which, on artistic and other grounds, were levelled against these unfortunate productions. These were generally denounced as unworthy of the national dignity, and press and public alike were unanimous in condemning the “portrait.”
The frames, which were the work of Mr. Mackennal, were not so fiercely criticized, and with a better portrait the ½d. stamp might have passed muster. What roused public opinion and gave it a focus was the unhappy animal at the base of the 1d. stamp. This was intended to represent the British Lion, but by some mishap lines were introduced into the design which gave the animal a very “scraggy” appearance, and humorists waxed eloquent over “the starving of the British Lion.” Early in August the Postmaster-General stated that steps were being taken to improve the designs, and thus disarmed criticism for the time.

Another source of complaint, particularly in business circles, was the lack of gum on the new stamps, one wit going so far as to affix his stamps by means of pins; but this defect, though serious, was soon remedied by the contractors, and the complaints died out. At the same time every effort was made to improve the printing of the stamps, and later work from the original designs was much more satisfactory.

In the June issue of The Monthly Journal, it was stated that a trial printing had been made at Somerset House from the plates of the new 1d. stamp, and that they could be distinguished by the control, which had a full stop between the letter and the figures. As these sheets did not immediately appear, the majority of the philatelic press seemed slightly sceptical of their existence. In November, however, they were issued, and were eagerly sought after by collectors. Earlier in the year, Major Archer-Shee, M.P., a gentleman who apparently makes it a hobby to propound awkward questions to Ministers, asked in Parliament whether it was the case that penny stamps of the face value of £11,000, manufactured at Somerset House, had had to be withdrawn as too bad for use: the Postmaster-General denied any knowledge of the matter. If the A.11 printing was referred to, the Hon. Member had discovered a mare’s nest, as the Somerset House printing was quite equal to the early Harrison work, though the lighter pressure used in printing had resulted, as in the
case of the Edwardian stamps, in the breaking of the fine lines of the design where they crossed the lines of the watermark.

While on the subject of these “dot” controls, it may be mentioned that similar printings were made from the plates of the redrawn 1d. stamp, with controls B.11 and B.12. While there were doubtless a large number of sheets printed at Somerset House, so many must have been used for business purposes unnoticed, that the number remaining in philatelic hands would be comparatively small. Strips showing these controls are illustrated on pages 37 and 38.

On New Year’s Day, 1912, the “improved” ½d. and 1d. stamps were issued. Little alteration was made in the ½d. stamp, while in the 1d. the colour was changed from rose-red to scarlet, the ribs of the lion were removed and the body was shaded all over, giving the animal a sleek, well-fed look. Now that feeling against the original designs has died down, it must be admitted that, as printed at a later date, they were infinitely preferable to these “improved” stamps. Even at the time of the appearance of the latter, the most favourable
criticism pronounced was, that as nothing could well be worse than the original designs, any change must necessarily be for the better.

The next complication in the Georgian issues was caused by the fact that plates of the original design continued to be used for printing the stamps sold in booklet form, and the 1d. stamp of the first type therefore made its appearance in the scarlet colour of the redrawn design.

In August, 1912, the new 2d. stamp was issued, the design being altogether changed. The King’s Head appeared in profile instead of three-quarter face, and both design and execution showed such marked improvement over the previously issued ½d. and 1d. that the stamp met with general approval.

This was the first stamp to appear with the new watermark, which had for some time been predicted. This consisted of the Royal Cypher arranged in rows to coincide with the vertical rows of stamps, but as such each vertical row contained more watermarks than there were stamps, portions of two or more appeared on each stamp. (See Illustration, p. 36.) Thus the watermark could not be described as single, while it was not strictly multiple, being multiple in the vertical sense only. It was therefore variously described as “semi-multiple” or “repeated,” the former being the most accurate description. The new arrangement rendered it easier to get correct register between the watermark and the stamp, and also to a large extent obviated the great difficulty of the printers by giving them a better printing surface, as the Cypher watermark covered a larger portion of the stamp, and did not cause such irregularities in the thickness of the paper as the marked lines of the Crown. The new paper was also better suited to the work, and a much more finished result was obtained.

The continued use of the plates of the old type for booklet work caused further varieties, as the paper with the new watermark was used, and we thus find the ½d. and 1d. in the original designs with the new watermark.

Another method of distribution was adopted during 1912 in the shape of rolls of stamps for use in automatic stamp-vending machines, which were increasing in number. Eight different kinds of rolls were issued containing ¼d. or ½d. stamps in varying number or arrangement, as follows:

**Rolls with Large Cores (about ¾in. Diameter).**

<table>
<thead>
<tr>
<th>Containing</th>
<th>Arranged for Delivery</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 1,000 1d. stamps</td>
<td>top end first</td>
<td>4 3 6</td>
</tr>
<tr>
<td>B 1,000 1d. stamps</td>
<td>lower end first</td>
<td>4 3 6</td>
</tr>
<tr>
<td>C 1,000 ½d. stamps</td>
<td>top end first</td>
<td>2 1 10</td>
</tr>
<tr>
<td>D 1,000 ½d. stamps</td>
<td>lower end first</td>
<td>2 1 10</td>
</tr>
</tbody>
</table>

**Rolls with Small Cores (about ¼in. Diameter).**

<table>
<thead>
<tr>
<th>Containing</th>
<th>Arranged for Delivery</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>E 500 ½d. stamps</td>
<td>top end first</td>
<td>2 1 9</td>
</tr>
<tr>
<td>F 500 ½d. stamps</td>
<td>lower end first</td>
<td>2 1 9</td>
</tr>
<tr>
<td>G 500 ½d. stamps</td>
<td>top end first</td>
<td>1 0 11</td>
</tr>
<tr>
<td>H 500 ½d. stamps</td>
<td>lower end first</td>
<td>1 0 11</td>
</tr>
</tbody>
</table>

The rolls were formed by joining together vertical strips of ten stamps, the end stamp of each strip having a portion of the margin attached, by which it was gummed to the first stamp of the next strip. The sheets were probably gummed together before perforating, and then divided at a later stage, but the effect is as described. To the last stamp of the roll a label was attached bearing the description and price of the roll, and this was wound round the outside of the roll and gummed at the extreme end. The whole was then secured against any extraction of stamps before issue by tape (red for the 1d. and green for the ½d.), which was passed through the core of the roll and the ends secured with a leaden seal stamped with the Royal Cypher. The complete rolls were on
sale at the Head District Offices, while single stamps or strips could be obtained from those offices where the machines in which they were used were installed. Specialists who wish to have examples of such rolls in their collections should secure a strip of eleven stamps from the outside of the roll, with the descriptive label attached. Such strips will show the method of joining up the sheets, and a set of eight will give all the variations. Interesting varieties have been noted where sheets of the 1d. stamp have been joined tête-bêche and vertical pairs can be found thus. In other rolls sheets of both original and redrawn types of the ½d. have been used, so that vertical pairs consisting of one stamp of each type have been seen. The redrawn types were, however, mainly used for the rolls, and for the ordinary collector their chief interest lay in the fact that they extended the use of the semi-multiple Cypher watermark to stamps of these types, and for some weeks such varieties were confined to the rolls.

This form of distribution was also responsible for another surprise in the shape of a third watermark; this was the Royal Cypher as before, but so arranged that it formed a true multiple watermark. The watermarks were arranged in horizontal lines as closely together as possible, but in alternate lines the watermarks were shifted through a space of half their width, so that the cyphers in one line were opposite the spaces between the cyphers in the adjoining line. The surface of the sheet was thus almost entirely covered with the watermark. This arrangement was originally intended for use with the postage stamps, but the paper was utilised for printing the National Health Insurance stamps until the special paper was ready. Only the ¼d. and ½d. of the redrawn types appeared on this multiple paper, as the semi-multiple arrangement was adopted instead.

Towards the end of 1912 these varieties, with both types of the Cypher watermark, were issued in sheets, and, while adding nothing to the list of novelties, enabled collectors to obtain them in blocks of four, some of them having been rather surprised at the previous inability of their dealers to supply them thus, when they were only issued in rolls!

In October an entirely new 1d. stamp was issued without a word of explanation being afforded. The design was a vast improvement on anything that had been issued in this country for many years. There were still too many fine lines in the design from the printer's point of view, and a lack of solid colour spoilt the artistic value of the stamp, but the contractors had settled down to their work and turned out some very satisfactory productions from the new plates. There were still plenty of openings for criticism, but surely the gentleman who wrote to the Press saying that he preferred the ¼d. vermilion stamp of Queen Victoria must have been lacking in artistic perception? That his knowledge of matters philatelic was not extensive was proved by his further remark that the figures of value were unnecessary, as everyone knew by the colour that it was a penny stamp. Any philatelist would have informed him that the insertion of figures was required by the regulations of the Universal Postal Union, which, in the case of the 1d. stamp, had not been complied with in this country until the issue of the Georgian series.

During the same month the new 3d. stamp was issued, the design being similar to that of the 2d., but in the brighter colour of the former it appeared to much better effect. A 2½d. stamp in the type of the new 1d. also appeared, and the issue of a 1½d. stamp combining the frame of the original ½d. stamp with the portrait used for the 2d. and other later values, closed the list of issues for the year, the end of 1912 finding us with the nucleus of an effective series of stamps and some hope that the remainder of the new issue would be worthy, both in design and execution, of the country which gave them birth.

The following detailed description of the varieties existing in the early Georgian issues is arranged according to types for convenience of reference.
ORIGINAL TYPES

The ½d. stamp perf. 15 × 14, with watermark Crown and control A 11, was issued on Coronation Day, June 22nd, 1912. The early printings were very blurred, the fine lines of the hair and beard, and the white of the eye, being filled with colour. In later work the effect was rather better, as the stamps were not so heavily printed. The early colour of the stamp was yellow-green, while succeeding printings are in green of varying depth; there is also a marked shade of blue-green which is not often met with. The ½d. stamp exists with inverted watermark from the booklets, the yellow-green shades being found in the early books with the rose-red 1d. stamps, while the darker shades accompany the later scarlet 1d. stamps. There are minor varieties of control to be found, varying in the spacing of the letter and figures and in the distance from the marginal line above. In one case the control is so placed that the second figure "1" is almost entirely removed by one of the vertical lines of perforation.

The alteration of the gauge of the perforation evidently did not coincide exactly with the issue of the Georgian series, as, in May, 1912, the ½d. stamp was discovered perf. 14 all round. Only a few used copies of this stamp are known, all postmarked during August, 1911, and it is likely to prove one of the rarities of the new series.

As stamps of the original design continued to be used for the booklets throughout 1911–12, the change of watermark was extended to them as well as to the later issues. We therefore find the ½d. with semi-multiple Royal Cypher watermark, both normal and inverted. In stamps with this watermark there is considerable variation in the appearance of both paper and gum, but it is problematical whether there were any actual differences in the make of the paper, and the varieties of the Georgian issues are already sufficiently numerous to make any further addition superfluous.

Issued on Coronation Day with the same watermark, perforation and control as the ½d., the early colour being deep rose-red. The design was very blurred and heavily printed at first, but later printings were clearer, and the colour varied from rose-red to rose-pink, the latter shade being the result of very light printing. The first issue of the booklets contained the early and heavy printings of the ½d. stamp in deep rose-red or rose-red. When the redrawn 1d. stamp appeared in scarlet, this colour was also used for printing the booklet stamps in the old type, and a very deep and apparently aniline shade also exists. The stamp may therefore be found, in either colour, with inverted watermark.

Reference has already been made to the Somerset House trial printing of this stamp with control A 11. On the bottom margin of some of the sheets of this printing two parallel lines appear in the colour of the stamp. These were added to the plate, as it was intended to make a trial printing on paper with the new Cypher watermark, and in order to prevent fraudulent use of the marginal paper after issue it was necessary to cancel it in some way. For some reason the authorities at Somerset House abandoned the trial of the new paper, and the old Crown paper was used, the lines being overlooked until a number of sheets had been printed, when they were removed from the plate. The criticism which was levelled against stamps of the trial printing that the corners of the design protruded unduly, might have been applied with equal justice to some of Messrs. Harrison’s work, as may be seen by comparing the illustrations on pages 37 and 40.

There is considerable variation in the control numbers of the Harrison printings; there are differences in the thickness of the letters and figures and in their distance from one another and from the marginal line. One particularly noticeable variety occurs where the control has been so mutilated
that the figures and letter are double-lined instead of solid.

A minor variety which occurred on one of the plates is the omission of the small cross from the crown at the top of the stamp.

No 1d. stamps have been discovered perf. 14, but it is quite possible that they exist.

The 1d. stamps printed in scarlet for the booklets appeared in August, 1912, with the semi-multiple Royal Cypher watermark both normal and inverted.

**REDRAWN TYPES**

On January 1st, 1912, the "improved" ½d. stamps were issued. In the portrait the hair was made thinner, the parting clearer, and the bust was slightly lengthened. The eye is also clearer. The shading on the heads of the dolphins was altered, and in the ornament below the head there is one thick line of colour in place of two thin ones. There are a number of shades ranging from pale to bright yellow-green, green to deep green, and pale blue-green to blue-green, while a pronounced olive tone also exists. The fine lines of the background wore very quickly, and in later printings these are often broken or very faint. The redrawn ½d. stamps were not issued in booklets, but sheets are known with inverted watermark. The control of the first Harrison printing was B11, but this was only in use for a short time as sheets printed in 1912 bore the control B12. There are slight variations in the figures and spacing, and a very thick B12 exists. The writer is indebted to Mr. C. Davies for the sight of a sheet of ½d. stamps from which the control has been omitted. Several such sheets were noted in various parts of the country during December, 1912, and apparently the printer forgot to insert the number on a new plate before printing commenced.

The redrawn ½d. stamps were issued both in rolls and sheets during the latter part of 1912, with the two types of Cypher watermark. The semi-multiple watermark may be found "inverted and reversed," while the multiple appears inverted or reversed.

The redrawn ½d. stamp appeared at the same time as the ½d., but the alterations were much more numerous in this value. The top angles of the design were filled with solid colour instead of shading, the hair and eye of the portrait were altered as in the ½d. stamp, and the body of the lion was shaded all over, the lower part of the body being darker. Numerous minor differences may be noted on close examination. The shades of this value are not nearly so marked as those of the ½d. or of the original type of the 1d. The scarlet varies slightly from pale to bright, but the only outstanding shade is a very deep scarlet in which the colour shows through to the back of the stamp, which is probably printed in aniline ink. The controls were B11 and B12 for the Harrison printings with the addition of a full stop between the letter and figures in sheets printed at Somerset House. Variations in the placing of the Harrison controls are numerous.

Sheets have been found with the Crown watermark inverted, while a portion of the top row of a lower pane has been seen in which the watermark is absent altogether, an inexplicable error.

The plate variety mentioned as occurring in sheets of the original 1d. also exists on one of the plates of the redrawn type, the cross being omitted in at least one stamp in the sheet.

Paper watermarked with both arrangements of the Royal Cypher has been used for printing later deliveries of this stamp both for rolls and sheets. Both watermarks may be found either reversed or inverted, and Mr. A. V. Poyser has kindly shown the writer a block in which the multiple watermark is sideways.
NEW SERIES

This stamp appeared unexpectedly in October, 1912, the sheets, which were printed by Messrs. Harrison & Son, bearing the control C 12. The watermark is the One semi-multiple Royal Cypher. The colour varies very slightly, and a high standard of execution has been maintained. The difficulty in distinguishing the Royal Cypher watermark leads to many errors in feeding the paper into the machine. In sheets of this value the watermark has been found reversed (so that it appears the right way round when looked at from the back of the stamp), inverted, and inverted and reversed. There is a variety of the control in which the marginal line above is about half the usual thickness and the control is an equivalent distance above its normal position, while another variety has the line normal, but the top of the figures and letter of the control has been removed.

The stamp, as issued, is very effective, but owing to the lack of solid colour in the design, the beautiful scarlet in which the stamp is printed is not seen to the best advantage.

This stamp, which also appeared in October, is perhaps the best of the Georgian series issued up to the end of 1912. The design is a compound of the border of the ½d. stamp and the profile portrait of His Majesty, first adopted for the 2d. stamp of the new series.

Three Half-pence. The use of the control number, which was confined to the ½d. and 1d. stamps during the Edwardian period, was extended to other values in the new reign. In the case of the 1½d. it was A.12, the dot showing that the stamp was the work of the Stamping Department. Why this should be so, when Messrs. Harrison & Son were the contractors, remains an unsolved mystery. The brown colour of this value shows very little variation, and the only variety to be noted is the Cypher watermark “inverted and reversed.”

This value appeared in August, with the semi-multiple watermark, the sheets being without control, as Messrs. Harrison & Son, who produced this value, had Two not adopted the use of controls on values above Pence. 1d. The design consists of the small profile portrait as in the 1½d. stamp, but with a rather too elaborate border. Two distinct shades are found, orange and orange-yellow, while the watermark is known inverted and inverted and reversed.

The Stamping Department were responsible for the production of the new 2½d. stamps, issued in October, the sheets bearing their control A.12. The design Two was similar to that of the new 1d., except that Pence the words of value were on a solid instead of a Half-penny lined background, an improvement which might be extended with effect to other portions of the design. The colours vary from blue to ultramarine, and no varieties of watermark have been chronicled.

Issued at the same time as the new 1d. stamp, the 3d. is of the same type as the 2d., but being printed at Somerset House the sheets have control A.12. The colour Three varies slightly, the normal shade being a very Pence. effective violet.

The above description of the varieties of the Georgian stamps is necessarily, from the nature of the subject, rather involved. Readers are referred to the check list, which concludes this volume, for a tabular statement of existing varieties.
CHAPTER VI

CONCLUSION

ENOUGH has been said in the foregoing chapters to show that the 1911-12 printings of the stamps of Great Britain are worthy of the serious attention of philatelists. It is regrettable that the record of our country should have been sullied, both philatelically, by the issue of so many small varieties, and nationally, by the production of stamps which in execution and artistic merit are far below the usual standard. As far as the philatelic point of view is concerned, the addition of a number of new varieties to the catalogue is not an unmixed evil, particularly when they form such an interesting group as in this instance. The critics who have drawn parallels between the recent issues of Great Britain and those of Nicaragua may be reminded of the difficulties with the stamps of the United States not very long ago, and the resulting additions to the catalogue, and of the notice to postmasters circulated by the British authorities in May, 1912, forbidding the giving of assistance to philatelists in their search for controls and scarce varieties. This latter proves conclusively that the financial considerations which are supposed to influence the issues of Nicaragua have no place in this country.

The work of these years does, however, show a remarkable lack of care on the part of the authorities in producing stamps suitable for use. It was obviously to be expected that Messrs. Harrison & Son would experience many difficulties during the early months of their work on the contract, and time should have been allowed them for experimental work. Instead of this they were so rushed that, to cope with the demand for stamps, they were compelled to issue their early experimental printings, which were not up to the required standard. Again, in preparing the Georgian series, unsuitable designs were selected, which any practical stamp-printer would know were foredoomed to failure, and, the execution of the work being hurried, the results were even worse than might have been anticipated.

The all-round inferiority of these early Georgian stamps was, in a way, better than mediocrity, as the overwhelming weight of public opinion aroused against them has resulted in a distinct improvement in the artistic value of the designs, which are now not unworthy of this country.

Another beneficial effect has been the bringing to public notice of the Stamping Department at Somerset House and the consequent increase of interest in the formation of a Department of Engraving and Printing for the production of the whole of the stamps of this country, a change which is unfortunately not very likely to take place in the present state of things. It is to be hoped that in the production of further new issues the authorities will pay a little less regard to cheeseparing economy and give some attention to the designs of the stamps, both from the printer’s point of view and with reference to their fitness to uphold the dignity of the nation.

It has been shown that the various printings of the Edwardian stamps are sufficiently distinct to be collected as separate varieties, and only in very rare cases will any appreciable difficulty be found in distinguishing between them once the general characteristics are thoroughly understood.

As marking a distinct phase in the history of the production of the stamps of this country the issues of the past two years are well worthy of study, and as a group for moderate specialism they are unrivalled. In a few dozen varieties are
comprised examples of almost every change which can take place in a postage stamp, and we are enabled to study the reasons for such changes. There are examples of the work of three different printers with their various characteristics. There are changes of design, some consequent on the death of a Sovereign and others due to the pressure of public opinion. With the exception of changes of design made for the purpose of replenishing needy exchequers from the pockets of stamp-collectors, these are the principal causes of alteration of design. We also find changes in the colours of stamps, due, in the case of the 3d. De La Rue, to the blue-green being easily confused, in artificial light, with the blue of the 2½d., and in the case of the 4d. of the same series to the desire to lessen the cost and trouble of production by printing the stamp in a single colour. During the same period the perforation has been modified in order to facilitate the division of the sheets, while to improve the surface of the paper for printing the watermark has been changed and more evenly distributed over the entire sheet. The paper itself has varied both in thickness and in the methods of preparing the surface for printing, and we have seen the adoption and abandonment of chalk-surfacing as a means of protection against fraud. There are also several varieties of gum, and specimens of the various methods of issuing stamps in rolls, booklets, and sheets are all to be found. We see, therefore, that as an object lesson to the beginner in the meaning and causes of the many varieties known to philatelists, the stamps of this period are very helpful, and as all the changes have been made with the best of reasons we are led to the conclusion that many of the issues of other countries which appear to us unnecessary may have equally good reason for their existence. It is unfortunately true that this is not so in all cases, but it is well not to condemn all the issues of a particular country as speculative because its dealings in the past have not been altogether satisfactory.

In forming a collection of the 1911–12 printings as many varieties as possible should be taken. There is much work remaining to be done in the study of these issues, and the unknown variety of to-day may be the much sought-after rarity of to-morrow. Exigencies of space and the difficulty of finding colour names which convey any exact meaning to the reader prevent the lists in our catalogues from being greatly extended, and collectors who confine themselves to acquiring one specimen to represent each catalogue number will miss many of the varieties most worthy of a place in their albums. For example, Gibbons' Catalogue, 1912–13, gives three shades of the 6d. Somerset House printing, but the two latter, dull purple and deep plum, can only be taken to represent groups of shades, as there is a range of over a dozen distinct variations of colour in this value. Again "cuts" and controls cannot, for lack of space, be listed in a general catalogue, but there is a steady demand for these varieties, and no collection would be considered complete without them.

From the speculator's point of view the period has been of great interest. Formerly seekers of bargains in new issues had to be content with the consignments sent them by friends abroad or by the New Issue service to which they subscribed, and they often missed the scarce provisional and out-of-the-way varieties through not being on the spot: but here the nearest post office was their happy hunting ground and scarce varieties were issued not at rare intervals, but day by day. Fortunate was the collector who was early afoot, as a few hours were often sufficient to exhaust the stock of a particular printing and late comers had to be content with less desirable stamps. It was, however, the best policy to acquire a supply of everything which was issued, as it was often impossible to ascertain which were the scarce printings until long after the issue was exhausted. In this connection many disappointments were experienced. A gentleman going to his local post office on the day on which the Georgian 3d. stamp was first issued noticed that the controls on the sheets had a full stop between the letter and figures. With a vivid
remembrance of the high quotations for the previously issued “dot” controls he sank all his available cash in the purchase of complete sheets of the new stamps as the postmaster would not allow him to take the corner blocks from the sheets. One can imagine his disgust when he discovered that all the sheets of this value were furnished with similar controls, as the stamps were being printed at Somerset House. It is rumoured that parcels received since then from the office of that gentleman have been franked for the most part with the new 3d. stamps! This story brings out one of the best features of this kind of speculation, that the stamps were always worth their face value and could be used for postage without any trouble if they were found to be common. It was thus impossible to be out of pocket and there was every likelihood of a substantial profit being made, as the very few who obtained supplies of the earliest Somerset House printings can testify. Even at present prices the stamps of this period are a sound investment, particularly the scarcer varieties of shades, cuts and controls, as their number is very limited and the demand grows every day more keen as philatelists awake to the interest of these issues.

This speculative side of stamp-collecting, coupled with the frequent presence at every post office of collectors searching for elusive varieties, has opened the eyes of the man-in-the-street to the growing importance of our hobby and the number of persons interested in it, and when, in addition, he finds a column devoted to it in his daily newspaper, he is led to wonder whether there may not be “something in stamps” after all. Once interested in the subject, it should not be difficult to wean him from the sordid attractions of “financial philately” and make of him a student of stamps for the love of the hobby alone. The postal authorities, too, are awakening to the increasing importance of stamp-collecting and during the past few months there has been much freer intercourse between philatelists and the official world, which will be beneficial in many directions if it continues.

To return from this digression, it is as a new field for study that the recent issues of Great Britain should be chiefly regarded, and if care be given to the formation of a collection it will well repay its owner, both philatelically and financially. If this small volume renders the task any easier of accomplishment it will not have been written in vain.
CHAPTER VII

CHECK LIST

In the following list the month of issue is given where possible, but where only one date is given for several shades it should be taken as representing the month of issue of the earliest shade. In order to avoid making the list too complicated only the most marked shades of the 1911–12 printings have been included, and while accuracy in the naming of the colours has been aimed at, such terms have been chosen as will best convey to the reader the appearance of the shades described. Where an inverted watermark is described as “variety” it is from the booklets of stamps, while the word “error” implies that it is from a sheet issued thus by oversight.

KING EDWARD VII.

22 January, 1901—6 May, 1910.

I. Printed by Messrs. De La Rue & Co. Watermark, ½d. to 1s., and £1, Crown, 2s. 6d., 5s., and 10s., Anchor. Perf. 14.

Issued. (a) On Ordinary Paper.

Jan., '02. ½d., blue-green. " '02. deep blue-green.


Controls. D4, D5, E5, E6, F6, F7, G7, G8, H8, H9, I9, I10, J10.


Controls. A, B, C, C4, D4, D5, E5, E6, F6, F7, G7, G8, H8, H9, I9, I10, J10.

Mar., '02. 1½d., dull purple and yellow-green.

Mar., '02. 2d., pale yellow-green and carmine.

— '03. dull green and carmine.

Jan., '02. 2½d., very deep blue.

Mar., '02. 3d., purple on orange-yellow.

... '02. 4d., pale green and grey-brown.

Nov., '09. 4d., brown-orange.

Dec., '09. yellow-orange.

— '10. bright orange.

May, '02. 5d., dull purple and bright blue.

Jan., '02. 6d., purple.

May, '10. 7d., grey.

grey-black.

Apr., '02. 9d., purple and pale to bright blue.

July, '02. 10d., dull purple and carmine-pink.

Mar., '02. 1s., pale green and carmine.

Apr., '02. 2s. 6d., lilac.

... '02. 5s., carmine.

Apr., '02. 10s., bright ultramarine.

July, '02. £1, green.

(b) On chalk-surfaced paper.

Sept., '05. 1½d., purple and yellow-green.

... '05. slate-purple and green.

— '10. deep green and carmine.

Mar., '06. 3d., dull purple on orange-yellow.

... on yellow.

deep purple on.

Jan., '06. 4d., green and purple-brown.

May, '06. 5d., dull purple and bright blue.

Oct., '05. 6d., dull purple.

Variety. Streaky gum.

June, '05. 9d., slate-purple and bright blue.

Variety. Streaky gum.

Sept., '05. 10d., dull purple and carmine.

— '10. deep carmine.

Sept., '05. 1s., green and carmine.

— '10. scarlet.

Oct., '05. 2s. 6d., purple.

deep purple
II. Printed by Messrs. Harrison & Son.

(a) Perf. 14.
May, '11. ½d., dull green.
   pale green.
   Variety. Watermark inverted.
June, '11. ½d., bright green.
   Control. A II.
May, '11. 1d., rose-red.
   deep rose-red.
   aniline-pink.
   rose-carmine.
   Variety. Watermark inverted.
   Control. A II.
   Error. Watermark inverted.
Sept., '11. 3d., grey-brown chocolate on lemon-yellow or yellow.

N.B.—The ink in which the design is printed is purple, but it appears as described above.
July, '11. 4d., bright orange.

(b) Perf. 15 × 14.
   pale green.
   Control. A II.
   rose-carmine.
   rose-pink.
   Variety. Shiny yellow gum.
   Control. A II.
   Variety. Shiny yellow gum.
Sept., '11. 3d., grey-brown grey on lemon-yellow.
   reddish brown.
   Variety. Streaky yellow gum.
Nov. '11. 4d., bright orange.

III. Printed by the Stamping Department at Somerset House.
Perf. 14.
July, '11. 1½d., reddish purple and green.
Sept., '11. dull " "
   - '12. deep " "
   - '12. slate-purple and green.
Oct., '12. dull (reddish) purple and yellow-green.
   Cuts. "V 11", "8 11", "12" (with or without traces of "11" cuts). All bottom pane only.
Aug., '11. 2d., green and red.
   Variety. Streaky gum (yellowish).
Dec., '11. green and carmine.
Mar., '12. grey-green and deep carmine.
   Cuts. "7 11", "11", and "12" (white dots). All bottom pane only.
Aug., '11. 5d., dull purple and { pale deep } blue.
   Cuts. "7 11", "11", and "12" (both panes), "12" (bottom pane).
Nov., '11. 6d., bright plum.
   " '11. dull purple.
   - '11. deep plum.
   - '12. slate-purple.
   - '12. black-purple.
Oct., '12. dull (reddish) purple.
   Variety. Shiny yellow gum.
   Cuts. "11" (\(\wedge\)), "11" (\(\hat{\wedge}\)), "12" (thin or thick, and with traces of "11" cuts in some cases). All bottom pane only.
Aug., '12. 7d., deep slate.
   Cuts. "12" (bottom pane only).
July, '11. 9d., reddish purple and pale blue.
Oct., '11. deep purple and bright blue.
   - '12. slate-purple and pale blue.
   - '12. dull purple
   Cuts. None, "11" (both panes), "11" (purple dots, both panes), "12" (bottom pane only, traces of "11" cuts in some cases).
Oct., '11. 10d., dull purple and scarlet.
May, '12. " " dull carmine.
   Cuts. "7 11" (bottom pane only), "11" (both panes), "12" (bottom pane only).
THE HARRISON AND SOMERSET HOUSE PRINTINGS

I. WATERMARK CROWN.

(a) Original types.

June, '11. ½d., pale yellow-green.
           green.
           blue-green.
           Variety. Watermark inverted.

Control. A II.

June, '11. 1d., deep rose-red.
           rose-red.
           rose-pink.
           Variety. Watermark inverted.

Controls. Somerset House (preliminary trial printing), A. II; Harrison, A II.

June, '12. 1d., scarlet.
           deep (aniline?) scarlet.
           Variety. Watermark inverted.

Controls. None, as the scarlet shades only come in booklet form.

(b) Redrawn types.

Jan., '12. ½d., pale yellow-green.
           green.
           deep green.
           olive-green.
           pale blue-green.
           Error. Watermark inverted.

Controls. B II, B 12.
           Error. Control omitted.

Jan., '12. 1d., scarlet (pale to bright).
           deep (aniline?) scarlet.
           Errors. Watermark inverted.
           No watermark.

Controls. Somerset House (trial printing), B II, B 12; Harrison, B II, B 12.

II. WATERMARK ROYAL CYpher, SEMI-MULTIPLE

(Sometimes described as "Repeated").

(a) Original types.

Aug., '12. ½d., green.
           Variety. Watermark inverted.

Controls. None (issue confined to booklets).

Aug., '12. 1d., scarlet.
           Variety. Watermark inverted.

Controls. None (issue confined to booklets).

(b) Redrawn types.

Oct., '12. ½d., green.
           Error. Watermark inverted and reversed.

Control. B 12.

" '12. 1d., scarlet.
           Errors. Watermark reversed.
           " inverted.

Control. B 12.

(c) New series.

" '12. 1d., scarlet.
           Errors. Watermark reversed.
           " inverted.
           " inverted and reversed.

Control. C 12.

" '12. ½d., brown.
           Error. Watermark inverted and reversed.

Control. A 12 (printed at Somerset House).
GREAT BRITAIN

Aug., '12. 2d., orange.
           orange-yellow.
         Errors. Watermark inverted.
                 " inverted and reversed.

Control. None.

            ultramarine.

Control. A. 12 (printed at Somerset House).

,. '12. 3d., violet.

Control. A. 12 (printed at Somerset House).

III. WATERMARK ROYAL CYpher, MULTIPLE ("ALL-OVER.")

Redrawn types.

         Errors. Watermark reversed
                 " inverted.

Control. B 12.

,. '12. 1d., scarlet.
         Errors. Watermark reversed.
                 " sideways.
                 " inverted.

Control. B 12.
Great Britain

STAMPS OF 1911-12

By C. F. DENDY MARSHALL, M.A.

Q. R. STANLEY PHILLIPS, in his excellent little book on the above subject, remarks that “there is much work remaining to be done in the study of these issues.” While quite agreeing with him, I think I can add some details to the information he gives, which may be of interest to collectors specializing deeply in these stamps. In the following remarks the stamp referred to is indicated by its number in the horizontal row to which it belongs, which is on the whole an easier way of identifying a particular stamp than by giving its number on the sheet.

There are four varieties of cuts in the lower frame line of the 2½d. stamps printed by Messrs. Harrison:

1. Broken lines, cut under No. 1.
2. Do. do. No. 2.
3. Continuous line, do. Nos. 3 and 11.
4. Do. do. No. 4.

It is very tempting to surmise that these indicate Plates 1, 2, 3, and 4. I cannot say which of these are old De La Rue cuts, but it is probable that they all are.

Turning to page 25 of Mr. Phillips’ book, he says an ideal collection would consist of a corner block of six from the bottom of the sheet. I think more than this is required. In many cases I take a complete strip of twelve from the bottom of the sheet (perhaps I should mention that I use albums of the old-fashioned oblong shape, which are large enough to accommodate them), and if possible I take a block of four, Nos. 11 and 12 in the tenth and eleventh rows, with the plain paper between them, but these are difficult to obtain in the higher values, as the sheets are so often divided in half. Sometimes a middle strip of twelve is required, and in special cases other blocks are interesting.

The first Somerset House variety of the 1½d., with the “V” and the wide “11” cut, occurs in two shades, the earlier being pale.

The second variety, with the cut under No. 8 (August), has purple dots above Nos. 12 in the first and eleventh rows, and below Nos. 12 in the tenth and twentieth. These dots on the head plates were a feature of the intermediate Somerset House printings, and were afterwards abandoned in many cases.

There are four varieties of the “12” cut, the duty plate being the same in all, with broken green lines. They are as follows:

1. Cuts to the left of the figure “1”, with traces of the “11” cut partially filled up, as shown on page 28 of Mr. Phillips’ book.
2. As last, but bar under No. 11 quite regular, no trace of the “11” cut. My row of this variety is in a very pale shade of both colours.
3. The cuts are under the “1”, but slightly to the right of a vertical line passing through the centre of it.
4. The cuts are wider apart, and slightly to the left, though still under the “1”.

At first I put these varieties down to three different head plates, but have now come to the conclusion, reluctantly, because it seems so improbable, that they are slight alterations made to one plate, because all of them have a tiny white speck on the central purple bar, which is too small to be intentional. The centre ornaments are absolutely different. The last batch of these stamps that was issued was in an extraordinarily rich shade of purple.

The first 2d. stamps with the “11” cut had no green dots at the right corners, but those with the sloping cut and with the “12” cut had them.

In the case of the 5½d., there are also four varieties of the “12” cut.

1. No break in the blue line under No. 10.
2. With break (see pages 25 and 27).
3. As (2), but without the purple dots, which had previously appeared on all Somerset House printings.
4. As (3), with a white dot on the purple line at the side of No. 12 in the bottom row (1913?).

The Somerset House 6d. stamps are the most interesting, as well as the most difficult, of all. I need not go into the subject of shades, as Mr. Phillips has dealt with it so fully, but will give a list of the marginal varieties that I have been able to find, in the order in which they have come to my notice. I fear they may not be complete.

1. The “11” with the second cut sloping, under the “V” of “PENCE”. This has corner dots, those between Nos. 12 in the tenth and eleventh rows coming between two “scoops” in the last two pillars, giving the appearance of white discs. This I call, tentatively, Plate X.
2. Cuts under “CE” of “PENCE”. Scoops out of last pillar only. This I call Plate Y. Both (1) and (2) appeared in 1911.
4. June, 1912. Fine “12” cut under “P” of “PENCE”; “11” cuts still showing, with dots on them. White dots at side of No. 12 in bottom row. Scoops as (2): Plate Y.
5. As last precisely, but “11” cuts gone.
6. July, 1912. We now come to a plate with continuous line, which I call Z. The “12” cuts are thick, and there is a single cut under No. 2. Both pillars are scooped out for the upper dot, but only the last
but one for the lower one. There is a white dot at the side of No. 12 in the nineteenth row.  

(7) As (5), but white dot at side of No. 12 in bottom row (Plate X).  

(8) As last, but white dot at side of No. 12 in nineteenth row (Plate X).  

(9) As (5), but white dot as last (Plate Y).  

We now come to a fresh phase, the abolition of the purple dots. In all varieties without them that I have seen, the white dot at the side has been shifted still further up, namely, to No. 12 in the eighteenth row. Here I give a list of the blocks I have, as I am not always sure which belong to which.  

(10) Nov., 1912. Nos. 11 and 12 in the tenth and eleventh rows, with discs but without dots (Plate Y).  

(11) Nov., 1912. A similar block with continuous lines (Plate Z). The right-hand side of the outline of No. 12 in the eleventh row is cracked.  

(12) Nov., 1912. Bottom row with Nos. 11 and 12 of rows eighteen and nineteen attached. This is similar to (6) except for the white dot, which is at the side of No. 12 in the eighteenth instead of the nineteenth row. This is also, of course, Plate Z, and belongs to No. 11.  

(13) A middle block as No. 10, but with pillars restored (Plate X or Y).  

(14) As No. 8, but dot at side of eighteenth row (Plate X).  

(15) As No. 9, dot as last (Plate Y). The usual breaks under Nos. 6 and 7, which occur in all values with broken marginal lines, have been somewhat roughly filled up.  

(16) This is a slight variation of the foregoing, which may or may not be a different plate. The centre ornament, which is very perfect in No. 15, is rather rudimentary; the first cut has been retouched, and the white dot is towards the left side of the line, instead of right in the centre.  

It is strange that in the two Somerset House printings of the 7d., which Mr. Phillips mentions, the “12” cut varies. In the first it is upright, under “& R”; in the second it is sloping, under “RR.”  

With regard to the 9d., I am rather sceptical as to the existence of the arrangement with the “11” cut at the bottom only. I think Mr. Buckley has made a mistake over this.  

There are two sets of “12” cuts. The first are very clean and thin, with faint indications of the “11” cuts; the second set are rather thicker and rougher, without any traces of the “11”. These remarks apply to both the second and fourth panes.  

Care is required in some of the values in discriminating between “middles” and “bottoms.” The crosses watermarked in the margin are a great assistance when they show, those at the outer corners of the sheet being small, while the centre ones are large. But there are occasional exceptions to this rule, probably errors. I have come across two. Also it is, of course, an invariable rule that an imperforate margin indicates the outside of the sheet, although, unfortunately, the converse does not hold good.  

I have never seen a “middle” of the 1d. without the “11” cut. Here, again, I think Mr. Buckley is wrong. I have a “middle” row and a “bottom,” both with “8.11” cuts, which form the only “11” cut arrangement I have seen, and do not correspond with Mr. Phillips’ account. The “middles” of the 9d. and 10d. have no patterns in them. There are two other divisions running across the sheet which contain patterns, and have, I think, given rise to the idea that the middle exists without cuts. In order to prove that the “11” cut was at first only at the bottom, some one must produce a middle without cuts, and with the red dots, which, I think, will be impossible.  

Mr. Phillips does not mention the aniline rose, which is a very distinct shade, and should also appear in the Check List (“11” cut).  

I have found three varieties of the 1s. with “12” cut as follows:—  

(1) Green line at bottom which thickens at the end, as in the “11” cut.  

(2) Green line even.  

(3) As last, without red dots (1913).  

Mr. Phillips says that the 2s. 6d. on chalky paper is “the more usual dull purple,” but as a matter of fact there are two very distinct shades on this paper, one very pale and one very dark. I have these two shades also surcharged “12 PIasters” for the Levant, the pale one used May, 1910, and the dark March, 1911.  

In March last this value appeared with a white dot on the marginal line at the side of the last stamp, possibly for 1913.  

In the case of the £1, the white dot for 1912 appears also above the right upper corner stamp of the lower pane, and I think above the corresponding stamp of the upper pane.  

I have nothing to add to the section dealing with the Georgian stamps, except, of course, the 4d. and 4d. new series with controls “B 13,” which were apparently too recent for inclusion.*  

In the Check List the productions of the various printers are kept separate. This is, I venture to think, a mistake; the best way to arrange a collection is by values. Although the “cuts” are included, Mr. Phillips makes no note of the De La Rue marginal varieties, many stamps having been issued with broken and with continuous marginal lines. The shades are very well described, except the 10d., aniline rose, which I have referred to above.

* The book did not profess to go further than the end of 1912, and its object was to enable collectors to distinguish the Harrison and Somerset House printings, without going so deeply into the minor varieties of such as Mr. Redway Marshall has done. Specialists will be indebted to the latter for further elaborating the story, which is not yet finally concluded.—Ed. M.J.