THE POSTAGE STAMPS OF GREAT BRITAIN

By WM. WARD

Booklet Number Twenty-Two
(THIRD EDITION)

PUBLISHED BY
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Publishers Mekeel's Weekly Stamp News
PORTLAND, ME.        BEVERLY, MASS.
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INTRODUCTION.

The first country in the world to issue adhesive postage stamps, a short history of the cause and origin of prepaid postage would be most opportune. The then as now great commercial interchange between Britain and America at about the same period of Rowland Hill's great initiation of Postal Reform, was one of the causes of Elihu Burrit's scheme for universal penny postage—only as yet advanced between the English speaking peoples.

Some of the best known references to the early correspondence between England and the then American Colonies are found in the works of Defoe and Tobias Smollet. The fight for postal reform in Britain ranges from William Dockwra (1680) to the advent of Hill (1840). Many attempts were made partly under the Postmaster Generals as well as privately to found a regular system of cheap conveyance of correspondence—but the system wanting to make any one a success was that of Hill's prepayment by means of adhesive labels. Rowland Hill first attempted his scheme by means of stamped wrappers and covers—now known to the collectors as “Mulready” envelopes—from their designer. Few reforms—not excepting railroads, gas-lighting or automobiles ever suffered such a campaign of ridicule as the “Mulready” envelope and the “Penny Black.” It is strange in these days to read of prominent persons writing to the press protesting against the insults to the Monarch by “common people spitting on the Queen’s Effigy!” But that proved to be the most dangerous criticism that Rowland Hill suffered. To gauge the minds of those days, it is interesting to note that the real “Wait and See” Select Committee of the British House of Commons took, as the Quarterly Review of October, 1839, says, “one of the most inconsiderate jumps in the dark,” after two years’ consideration, and three heavy reports, to try Hill’s Postal Reform.

The first postage stamps very nearly became “classed” first, second and third—for rich man, middle man and poor man—for a Mr. Brewin of the Society of Fields argued that a gentleman of $5000 per annum might pay 12c for a letter—but that would represent a third of a poor laborer’s daily wage—and the former should surely pay a postal tax in proportion to his income! The argument that seemed to carry most power was that cheap postage would “advance the spread of religion and promote charitable objects”—though one back-biting comment stated that it would in all likelihood spread a counter of “disaffection, irreligion and faction!” And of course the danger of forgery was hinted at.

However, Rowland Hill had consent of Parliament—and before six months passed, the adhesive stamp was on as secure a foundation as it is today—despite mailing machines.

Unlike the postal emissions of the United States—until 1880 no regular system of issuing postage stamps in sets of values took place, the values being issued as required without any uniformity. Thus the present day collector finds the early British issues “all over the track”—and if he follows the routine of mounting his British stamps according to the order of the catalogue, I am afraid he will not find the arrangement present “a thing of beauty and joy forever.”

The collector of British must first decide whether he will collect the plate numbers to be found on all issues from 1869 to 1881—for if so, then he is strongly advised to mount in a separate volume apart from the standard varieties. If he attempts to mix standard varieties with the series of plate numbers, he will create a labyrinth that will need a philatelic Theseus to unravel. He would better arrange into six sections of (1) Line Engraved; (2) Embossed; (3) Surface printed issues up to 1880; (4) the semi-unified Victorian issues from 1880 to 1901; (5) The Edwardian Issues and (6) the Georgian series—and it is in this order that I shall deal with the Postage Stamps of Great Britain. A subsequent treatise of British Official, Telegraphic and Postage Due Stamps will shortly appear.

The Author.
THE MULREADY ENVELOPE.

The Famous “Go Between” of “Postage to Pay” and “Postage Paid By Stamps.”

Issued May 6, 1840.

The Mulready cover, or “envelope,” the precursor of the adhesive postage stamp, or as one might say the “go-between” of the letter postage to pay and the letter postage paid by means of the adhesive stamp, was really the first idea of Rowland Hill for his Penny Postage scheme.

The designer, W. Mulready, a painter and Royal Academician, was an Irishman born in County Clare on that more or less ill-fated day, April 1st of the year 1776. At the early age of about 5, he was taken to London on the occasion of his father securing the position of a leather breeches tailor.

Showing an early skill in drawing, his father, on the advice of friends, allowed him to become a pupil of Banks, the great sculptor of the period.

So apt a pupil was young Mulready, that he was elected a member of the Royal Academy at the early age of twenty-four.

From a philatelic point, his history ceases here until the advent of Rowland Hill, who appointed him as designer of the first official prepaid covers.

As with the later adhesive postage stamps, these covers resulted in a lot of derision from the public which in those days always decried any attempt at advancement.

The Mulready design was engraved by one Thompson, who is said to have taken three months on the work which was immortally satirized by Ingoldsby:—

Those queer looking envelope things,
Where Britannia (who seems crucified) flings,
To her right and her left, funny people with wings
Among elephants, Quakers and Catabaw Kings;
With a taper and wax.
And small Queen’s Heads in packs
Which when notes were too big you’re to stick on their backs.”

And again on the pictorial effusion:—

“Britannia is sending her messengers forth,
To the East, to the West, to the South, to the North.
At her feet is a lion what’s taking a nap,
And a dish cover rests on her legs and her lap.
To the left is a Musselman writing a letter,
His knees form a desk for the want of something better.
To the right is the King of the Cannibal Islands,
In the same pantaloons that they wear in the Highlands,
Some squaws by his side with their infantile varmints,
And a friend in the port who’s forgotten his garments.
Below to the left as designed by Mulready,
Is sorrow’s effect on a very fat lady;
While joy at good news is plainly descried
In the trio engaged on the opposite side.”

Which latter is a very pen picture of the Mulready design.

These covers were printed on the Dickinson silk thread safety paper and were both in “open sheet” and envelope form of two values, 1 penny in black, and 2 pence in blue. Both values bear plate numbers, and since they were printed singly from a brass stereo cast of the original die, many numbers exist.

There were large remainders of both values in sheets and envelopes and until 1916 were available for postage. By an act of 1904 all postage or revenue stamps, including embossed envelopes or cut-outs were legal for postal use, but under “War Emergency Act of 1914-15” postage stamps since 1902 were only available for postage.

The 1p value prepaid postage on a single letter sheet, whereas the 2p carried double or under ½ ounce weight.
LINES TO THE PENNY BLACK.

All hail to thee, thou herald of a dawn
Of more than peace—of civilizing pow'r
That broke the bonds which for so long re-strained
Communication's spread; bearer of light,
Though dressed in sombre hue; progenitor,
With thy companion garbed in blue, of them
That troop in thousands since thy day.

A piece of paper—graven steel—some ink,
And lo! the "Penny Label" had its birth!
A little thing, yet with what latent pow'r
To carry good or ill, o'er sea and land,
To forge the bonds of friendship or of trade,
To scatter broadcast news and knowledge deep.
What mission that, concealed in form so small!

Three score and ten, the years allotted man,
Have seen the progress that thy advent wrought;
While out from Britain's bounds, where first thou dwelt,
Has gone the Penny Postage, born with thee,
Until the confines of the Realm are reached;
Nor will it stop until all nations come
Within the influence of thy tiny sun!

C. A. HOWES in Stamp Lover.

Then other nations soon began
To take a pattern from our plan,
To send them forward in the van
With us apace,
To get the clearer visions scan,
Or better grace.

So Penny Black was pioneer,
Did organise and engineer
Until she made the whole thing clear,
With gain's salute,
That others safely could appear
Along the route.

Postman's Gazette.

O Penny Black! O Penny Black!
You lead the van today;
In "Part I" e'er assigned first place
In Britain's proud display.
You've passed now life's allotted span,
"The vet'ran" you we call,
And write you down in black and white
The Black Prince of them all.

The "hungry forties" knew not those
That hungered after thee,
Hence, even used, you're prized today,
And worshipped—with o. g.
Had we—that is, our sires, foreseen
Your rapid rising feats,
A bed of roses ours would be—
Had we a few Black "sheets".

O Penny Black! Dear Penny Black!
Once worth the humble "brown",
In mint condition—with full gum
(Oh! hold me up—or down!)
A time there was—a time that now
Can ne'er return, alack!
When one could, for a penny bronze,
Secure a Penny Black.

Tho' once cut out by careless hand,
No stamp shall "cut you out";
To reconstruct your sable "panes"
Requires great pains, no doubt.
"Plate numbers" we desert and place
Red Penny on the shelf,
That we today may dedicate
A number to yourself.

In this, our "special number", you
"Stamp Lover's" page will grace,
We know well that your record's clean—
However black your face,
And what if your face value's small?
The call for you is great,
So we present each reader with
A specimen—portrait.

W. E. IMESON in Stamp Lover
THE POSTAGE STAMPS OF GREAT BRITAIN.

By W.M. Ward.

PART I.—LINE ENGRAVED ISSUES.

CHAPTER I.

In the Fall of 1839, the Lords of the Treasury advertised in the Times, The Scotsman and other important journals that they would be prepared to receive suggestions for dealing with the new postal reform. It is said that of over 2,600 "ideas" received that only fifty dealt with an adhesive prepaid label.

The matter was referred for conference with the Officials of the Royal Academy, and it was decided to follow the example of the coinage by a label difficult to imitate but easy of obliteration.

About this period a Jacob Perkins had invented a process of transferring an engraved die of hardened steel to one of soft steel—which permitted itself to be afterwards hardened without damage to the image. Rowland Hill strongly advocated the new stamps—and the contract was given to the firm of Perkins, Bacon & Co.

Now we arrive at one of the greatest controversies of the philatelic world. Several eminent authorities quote Frederick Heath as the actual engraver of the first die of the first postage stamp. Even the firm of Perkins, Bacon & Co. from their records credit Frederick Heath—due entirely to a signature for payment. From evidence of a parliament committee in 1852 and the authority of Joshua B. Bacon, a prominent member of the firm—the contract was given to and the die engraved by Charles Heath. On 7th April, 1840, Frederick Heath received payment on behalf of his father from Perkins, Bacon & CO., duly signing for same—so it will easily be seen how in later years reference to the origin of the "Penny Black" was credited to the son instead of the father.

Charles Heath used as his model the City of London Coronation Medal designed by the sculptor, W. Wyon, for the head of the Queen, the background being what is now known as engine-turned. The lower corners of the die were left blank—and then 240 impressions were taken on a sheet of the patented softened steel in twenty horizontal rows of twelve designs. Workmen then with steel lettered punches inserted the well known corner letters A-A; A-B; A-C; up to A-L B-A; B-B; B-C;
and so on down to the last line T-A; T-B; T-C; to T-L.
This was done to minimise forgery—especially in the case of unobliterated portions of stamps being skillfully stuck together to form a whole—where in the later issues of the 1d reds the lettering was also inserted in reverse ratio in the upper corners.

After the insertion of the corner letters a proof was taken in black ink on plain white paper from the yet "softened" plate—and carefully scrutinised for flaws and errors of lettering. When passed the final inscriptions round the plate were engraved—and the steel hardened.

The inscription itself is worthy of note—for on each side of the sheet—one was informed that the stamps were "Price 1d per label. 1sh per row of 12. 1£ per sheet. Place the labels above the address and towards the Right Hand Side of the Letter. In wetting the back be careful not to remove the Cement."

This "Cement" was in the main a composition of gum arabic and potato starch, but there is no doubt more than one formula was tried. The catalogues for some reason do not classify the Penny Black on blued paper as a standard variety—but more probably because
it was caused by the action of one of the trial "cemements"—and quite unlike the cause of the blued paper of the red stamps.

The paper was specially made by the firm of Wise & Company, Rush Mills, Northampton. It was hand made, originally grayish in tone—though time has in most cases seared it yellowish. The weight of the paper had to average 11 lbs. per ream—but owing to the irregularity of weight of hand made paper sheets varied in thickness—some lighter, some heavier, in order to correctly make up the count and weight, but no very thin sheets were ever used. Stamps that appear to be on almost pelure paper are most likely evenly thinned specimens of the thickest paper.

The Post Office for time immemorial had used a special red ink—or as it was then called, paint—for the marking and stamping of mail matter. With that conservativeness of British officialism, they matched their shirt to the button—and the first stamp was black in order to contrast the red obliteration. It was soon found that firstly in the case of badly cancelled stamps, or in cases where the ink on the pad had become dry that such specimens were easily cleaned by a little manipulation. Secondly, many small country offices were not supplied with the official cancelling ink—but made or provided their own under the terms of their agency. Thus in the latter case we find every shade from yellow to pink has been used to obliterate the first stamp—due no doubt to opinions as to the meaning of the color red in different parts of the country—and color-blindness. Experiments proved that good old black printing ink was the best and safest method of cancelling—besides being permanent—so the order was reversed in 1841—the stamp to be red and the cancellation black.

There were in all eleven plates of the penny black registered—but a little doubt exists whether plate 9 was used for the black—though it was used for the red stamps.

A half sheet of plate 9 came on the market some ten years ago—the writer possessing a framed photo processed reproduction of it in black—but of course, the originals were in red.

The two penny blue was made from the original die of the penny black with the substitution of the value label. It is supposed that plate one of the 2p stamp was accidentally used without going through the hardening process—for plate 1 specimens are fairly easy to identify by reason of their "flatness" and rather "blotchy" appearance—against plate 2 anyway. There is no doubt that both plates of the 2p were in use together from July, 1840, from date to be found on original letters. The watermark of the original black stamps is always the small crown, and fairly common inverted—but the unused large crown variety is really a government imitation made for Prince Consort Albert for his children and relatives in 1864 from a "die II" plate.

It would be difficult to assess the value of both these early stamps, since many thousands exist in the hands of British Collectors in the form of remade plates and sheets. Just previous to the fashion to re-plate, the penny black was almost a drug on the market and the finest specimens could be procured at two cents each. Probably, however, they will never depreciate below from 35c to 50c each. It is worthy of note that the Maltese Cross obliteration was first used in June, 1840. A few indistinct double corner letters will be found in the penny black issue, but the only variety is the letter D over the letter I. The so-called "guide" or "hair" lines are really due to scratches on the plate in the former instance and a foreign substance between the ink and the paper in the latter.

The check list of standard varieties therefore stands:

\[ \text{May, 1840.} \]

Handmade grayish paper; watermarked small crown.
1d full black, sharp impression.
1d sombre black.
1d sombre black, smudgy impression.
1d gray black, smudgy impression.
1d full black on blush paper.
2d full blue, plate I.
2d purplish blue, plate I.
2d full blue, plate II, very sharp impression.
2d blue, plate II, medium impression.
2d pale blue (plate doubtful).

(Both values occur with watermark inverted.)

\[ \text{Chapter II.} \]

As mentioned earlier, the advisability of ringing the changes on the inks of the stamps and obliterations, and also to further safe-guard against cleaning—shortly after the penny stamp had been printed in a reddish-brown—a chemically prepared ink was used—the secret of Messrs. Perkins, Bacon & Co., the printers. Apart from its partly fugitive qualities, it had a strange action on the
paper—probably more pronounced by the dampness necessary during the printing—that coloured the paper blue. A variety is found called the "ivory head", showing the profile of the Queen's head at the back in white against a blue background—this would probably be due to the dryness of the paper during printing and the wear of the plate. Both penny and two penny are greatly subject to de-oxidisation—but immersion in a little peroxide of hydrogen and water—half and half—will restore to their original colours. During their long existence—practically forty years—in perforate and imperforate states, it is remarkable how few varieties of shades and colours made their appearance—a contrast to these days of innumerable shades for short-lived issues. Now and again one comes across a really fine rich orange brown in the early perforate stamps—probably the furthest shade away from the standard colours. The gum of the unused and often still remaining on the used, is the thick heavy yellow "cement" which remained in use until 1855, when it was displaced by a lighter colored adhesive containing a proportion of gelatine. Similar slips of the corner lettering exist, as in the penny blacks—and also a fairly common error of an inverted S. A variety with a sort of heavy frame exists—due probably to the "leaning" during the transfer from the die to the plate.

Check List:

January, 1841.
1d orange brown non-fugitive ink, paper quite white or yellowish.
1d orange brown, fugitive color, blue paper.
1d deep orange brown, fugitive color, blue paper.
1d pale red brown, fugitive color, blue paper.
1d deep red brown, fugitive color, blue paper.
1d red brown, fugitive color, blue paper.

In March, 1841, the two penny value made its appearance with white lines below the word postage and over the words of value—very probably to prevent confusion in artificial light with the penny black—if the reader has ever com-

pared stamps by the light of candles he will appreciate the difficulty that would be experienced in the days of tallow candles. In comparison with the catalogue values of other stamps of the period, this value seems very much under-rated in comparison to its scarcity—especially as it is much less in evidence than the penny black.

Check List:

March, 1841.
2d deep full blue, with white lines.
2d violet blue, under "postage."
2d blue, and over value.
2d pale blue, and over value.

Long before any official step was taken to provide easier means of separation of the stamps, individuals had their varied methods of division. One of the most popular was to lay a flat ruler on the sheet and tear the stamps away upwards. Others used "rouletted" or marking wheels. The writer has handled several penny blacks undoubtedly separated by this process—and which coming from the grave of an attorney's office were no doubt in the same state as the day they did postal duty. There is no doubt, however, that Henry Archer was the first to suggest before a committee of the House of Commons in 1852 the movement to provide a method of separation. Archer had five years previously, however, invented a machine for rouletting, and had permission from the Post Office to use it.

It was found that the knife edges wore quickly and was not altogether the success it first appeared. Archer then turned his attention to severance by a series of holes—evidently suggested by the tracing wheel. In this he met with success and patented his invention in 1850. Many stamps perforated 16 may be found postmarked from London so early as November, 1850, over three years before the stamps were issued perforated. The Committee of 1852 granted Archer $20,000 for his perforating machine.

Check List:

Private Roulettes, Perforations.

1847-49. Rouletted 10, 12.
1d red brown.
1850-52. Perforated 16.
1d red brown.
2d blue.

Reference might be made to an essay of the penny red brown imperforate printed on the silk-thread, or Dickinson safety paper of the 10 pence and 1 shilling embossed stamps—but which was never an official issue.
The first stamps to be perforated were the Revenue Receipt stamps of 1853, but as these were not authorised for postage until 1881, they cannot be considered postage stamps before the latter date. The plates made from the original die by Charles Heath were only in use a year after the official introduction of perforation, and at the same time the scale of perforation was altered from 16 to 14. It was found that the unused stamps fell apart in stock by the smaller perforation in conjunction with the thick heavy gum of the period.

Check List:

1d red brown.  
1d pale brown.  
2d blue.  
2d pale blue.

1d red brown.  
2d blue.

1855. Watermarked large crown. Perforated 16.  
2d blue.

Ditto Perforated 14.  
2d blue.

In 1855, a new die was made for the penny value, and the 2 penny die was slightly altered. The engraver was William Humphrys of Perkins, Bacon & Co. The new die shows the nostril curved and the shading round the eye heavier—whereas in the Heath die the nostril was straight and the eye shading very light and delicate. A little study between a large crown perf. 14 and an imperforate penny red will speedily illustrate the difference. The two penny die was also slightly altered to make plate No. 6—inasmuch as the white lines are very much thinner than the preceding plates.

Check List:

1d red brown.

1d red brown.  
1d pale brown.

Watermarked large crown. Perforated 16.  
1d red brown, white paper.  
1d red brown, blued paper.  
2d blue, white paper.

1d orange.  
1d red brown.  
1d pale brown.  
1d rose red.  
1d deep rose red.  
1d pale rose red.  
2d blue.

Chapter III.

A slight alteration of the dies in 1858, provided philately of later years with a subject that has created numerous controversies and the use, I might hazard, of tons of printers' ink and paper.

In order to lessen the opportunities of forgery, the lettering originally in the lower corners only, was duplicated in reverse order in the upper corners. As previously, the lettering of the lower corners denoted the position of that stamp on the sheet, for example, a stamp lettered B-F in the lower corners, would be the sixth stamp of the second row—and the upper corners, would of course, be lettered F-B.

In this new series, in the "engine-turned" columns was inserted in uncoloured figures the number of the plate. In the 3/2p, 1p and 2p values, the plate number is found reading from the profile, upwards on the left and downwards on the right, always half way. In the 1½ penny value, the only plate number so designated on these stamps, occurs just over the lower corner letters.

During the long life of these stamps of over twenty-one years, no fewer than 152 separate plates were used from numbers 71 to 225.

Many plates were known to have been issued only in certain postal districts, as Manchester, Birmingham, Cardiff, Dublin, and Edinburgh as apart from London. Plate 116 was in fact sent to Cardiff in an imperforate condition toward the end of the year 1868.

As each plate was "profiled" and passed by the authorities, it was "registered". Sometimes, however, a certain plate was in issue before it was actually proof-registered, as stamps are known date cancelled on original before their registration date.

The following dates will represent either the date of registering or earliest known date of use. The first four plates were issued before and up to March 14th, 1861, and seemed to have been in concurrent use for two or three years, as will be seen from the list of dates.

Plates 75, 126 and 128 were withdrawn through damage and thus never issued. Plate 77 was issued, but immediately withdrawn for the same reason and the few that were sold to the public now represent one of the scarcest British Stamps. Plates 226, 227 and 228 were made, but never issued. So far as the value of the plates is concerned, all are common, but numbers 233, 224 and 225 are the most difficult to procure. The latter number has always commanded
The highest price, but seems no rarer than the other two immediately preceding it.

The stamp lettered “S-A-A-S” in plate No. 81 has the lower S inverted.

Many minor flaws of lettering and indistinct numbering occur. The following is a list of dates of issue or Registration of penny plate numbers:

Plates 76 to 81—earliest date Feb. 7, 1863.
82 to 86—earliest date March 1, 1864.
Plate 87—earliest date March 7, 1864.
88—earliest date March 17, 1864.
89—earliest date March 22, 1864.
90—earliest date March 30, 1864.
91—earliest date April 5, 1864.
92—earliest date April 12, 1864.
93—earliest date April 19, 1864.
94—earliest date April 26, 1864.
95—earliest date June 4, 1864.

Plates 96 and 97—earliest date Oct. 5, 1864.
98—earliest date Mar. 10, 1865.
99, 100 and 101—earliest date Jan. 1, 1866.
102 to 107—earliest date April 4, 1866.
108 to 111—earliest date Mar. 23, 1868.
112 to 116—earliest date Apr. 12, 1868.
117 to 118—earliest date June 9, 1868.
119 to 124—earliest date Aug. 15, 1868.
125, 127, 129 to 132—earliest date Feb. 5, 1869.
133 to 138—earliest date Mar. 31, 1869.
139 to 144—earliest date Feb. 2, 1870.
145 to 149—earliest date Dec. 23, 1870.
150 to 155—earliest date Apr. 24, 1871.
156 to 161—earliest date Jan. 12, 1872.
162 to 167—earliest date Oct. 24, 1872.
168 to 173—earliest date Apr. 9, 1873.
174 to 180—earliest date Oct. 14, 1874.
181 to 190—earliest date Apr. 20, 1875.
191 to 194—earliest date Sept. 3, 1875.
195 to 200—earliest date Mar. 9, 1876.
201 to 205—earliest date Nov. 16, 1876.
206 to 209—earliest date May 10, 1877.
210 to 212—earliest date Nov. 16, 1877.
213 to 216—earliest date Feb. 25, 1878.
217 to 220—earliest date Aug. 4, 1878.
221 to 225—earliest date Dec. 31, 1878.

The colours of the various plates range from pale and rose red to a dark brownish shade, all more or less affected by de-oxidisation.

The two-penny value had nearly a year’s longer life, but only seven plates were ever issued, all comparatively of the same philatelic value. The numbers range from 7 to 15, with the exception of 10 and 11, which never got further than the die stage.

The last three plates show very much thinner lines above the words of value and beneath the word “Postage”. The colour of the 2p was fairly even of shade during its long life, but it, too, is greatly affected by de-oxidisation.

Check List:

1858-1879. Watermarked large crown.

1p pale red to brown-red, shades, plate numbers 71 to 225 with exceptions.
2p blue to violet-blue, shades, plate numbers 7 to 15 with exceptions.

Chapter IV.

A value for newspaper postage was contemporary with these plate numbers of the value of three half pence, bearing the usual profile of the Queen in a heart-shaped design containing up the left, the words “Postage”, at the top “Three”, and down the right “Halfpence”. The first plate was not numbered, but the other, for only two were issued, is figured “3” as already described. On the first plate occurs the well-known error lettered in the corners “O-P P-C” instead of “C-P P-C”. This plate had been printed and registered in a bright mauve colour, the ink completely tinting the paper bluish, but was never officially issued for sale in this colour.

Both plates are of equal value, but cannot be considered very common despite their low price.

In 1870, the postal rate for certain weights of newspapers was lowered to one half penny, which necessitated a stamp of that value. It was about half the size of the ordinary issue and was printed in sheets of 480 stamps, lettered A to T in the rows and A to Y down the rows.

This stamp ran through a series of fifteen different plates, numbered one to twenty, numbers 2, 7, 16, 17 and 18 never being issued. Plate 9 is a scarce stamp and difficult to obtain in perfect condition, but the others are fairly easy of access even today.

Unlike the other line-engraved stamps, the crown watermark was not used, but the paper was watermarked with the words “half penny” in Script italics running the length of three stamps.

Several plate numbers are known imperforate and partly imperforate, especially in the margins vertically at either right or left, or both.

As with plate 81 of the penny value, plate 13 bears the letter S inverted.

The Post Office was urged about 1868 to discard the low value line engraved stamps in favor of the surface printed ones as already in use for the higher
values. This was advocated by W. W. de la Rue of the firm that had already printed the values over 2p, as a further preventative against the cleaning of used stamps. A committee accepted the view and the whole of the contracts were given to Messrs. de la Rue.

1860-1870. Watermarked large crown. 1p red and rose-red, plates (1), 3. 1p bright mauve, unissued plate (1).

1870. Watermarked words “half-penny” over 3 stamps. 2p rose and rose-red, plate numbers 1 to 20 with exceptions.

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PART II.—EMBOSSED ISSUES.

Chapter V.

The one shilling stamp of Great Britain issued Sept. 11, 1847, may well claim to be the first orthodox “international” postage stamp, since it was primarily issued to prepay postage on over-seas letters and outside the British Empire, was probably most used on American letters. Like many of the early stamps of higher than inland rate, they were for many years procurable only outside the country of their issue.

![Shilling stamps](image)

The shilling value was quickly followed, Nov. 6, 1848, by one for ten pence, an over-seas rate fixed between certain Colonies and nearby European countries. It is necessary to point out that in these pre-Universal Postal Union days, a letter could not be wholly prepaid from one country to another. Letters were generally taxed for the inland postage of the country of destination. Hence letters from U. S. A. to Great Britain and vice versa were surcharged “postage due” for the inland rate. The Mexican “Porte de Mar” stamps are a single example of stamps for the extra postage demanded.

Unlike the other postage stamps of Great Britain which for over seventy years were contracted out to private firms, the embossed stamps were made and printed entirely by the Government. The dies were engraved by William Wyon from whose design of the Coronation Medal of Queen Victoria, the head on the engraved stamps printed by Perkins, Bacon & Co., was taken.

The plates were produced by the Royal Mint in London, and the stamps printed at the great revenue department, “Somerset House.” The paper used was that invented by Dickinson, showing continuous silk threads. The irregularity of placing the paper in the press gives one or even two threads through a stamp vertically and horizontally, though rarely in the latter position. The stamps were die struck singly, so there are many known instances of stamps overlapping through careless workmanship. A very fine example of a vertical pair of the 10 penny, one stamp (the lower) being halfway over the other, was sold from the famous Avery collection by Mr. W. H. Peckitt.

Singly printed strips of the shilling value will be found in deep green, bright green and very pale green, and the 10 pence in light and full brown shades.

The die numbers of these stamps are found together with the engraver’s initials (W. W.) on the lower edge of the bust in, of course, colourless relief with the sole exception of the first die of the 10 penny, which bears no number. Both values, as well as the succeeding six penny, have advanced greatly in value during the past few years. Cut square in fine condition, they are gilt edged securities of philately:
Check List:

Embossed 1847-1853, on "Dickinson" Silk Thread Paper.

1 shilling, pale green, die 1, 1847.
1 shilling, bright green, die 1, 1847.
1 shilling, deep green, die 1, 1847.
1 shilling, pale green, die 2, 1853.
1 shilling, bright green, die 2, 1853.
1 shilling, deep green, die 2, 1853.
10 pence, brown or light brown, no number, 1848.
10 pence, brown or light brown, die 1, 1848.
10 pence, brown or light brown, die 2, 1850.
10 pence, brown or light brown, die 3, 1852.
10 pence, brown or light brown, die 4, 1853.
10 pence, brown or light brown, die 5, 1853.
(All are imperforate.)

"V. R." in large sans serif single lined capitals, though very often the watermark is not distinguishable. Though the die is Die 1, no number appears as on the earlier values.

Check List:

Embossed 1854-1856 on thick wove paper watermarked letters VR upright, inverted, upright reversed, and inverted reversed.

6 pence, pale lilac.
6 pence, dull lilac.
6 pence, bright lilac.
6 pence, mauve.
6 pence, purple.
6 pence, deep purple.

It is interesting to note, and also as a caution to the collector, that these dies and dies taken from them, of all the three values were used up to 1902 on deed and telegraph forms. Often they can be cut from these forms showing no other printed matter, but since they are on thin common wove paper quite white or canary yellow and with a freshness of coloring in the ink, they should only deceive the merest tyro.

(Author's Note:—The embossed revenue stamps of 1861 to 1883 issues were authorized for postal use, but since they are not regular issues they will be included in a future treatise on "Official and Postal Fiscal Stamps of Great Britain.")

March 1, 1854, a 6 pence embossed stamp was issued, but this time printed on hand made wove paper watermarked

PART III.—SURFACE PRINTED ISSUES.

CHAPTER VI.—ISSUES 1855-1873.

In 1855, in response to the arguments of W. W. De La Rue, of the firm of De La Rue and Co., made before a Committee of the Treasury, the authorities decided to give surface printed stamps a trial for a new value, 4 pence, about to be issued.

The contracts were placed in the hands of the above firm after certain trials had taken place.

A specially prepared and calendered paper was made, the chemical composition of which, in the main, consisted of potassium ferri-cyanide and some form of alkaline, this being applied to the side of the paper on which the stamps were printed.

The result was the blued, commonly known as the "blue safety" paper.

A trial was also made of a similar chemically surfaced paper, highly burnished, but without the addition of the potassium ferri-cyanide. It was so treated
as to give the appearance of a very thick paper. These varieties are very rare, and are only known to occur on the “large garter” watermarked paper.

For the production of these stamps, both “Safety” treated and plain white paper was used with three types of the garter watermark, known as small, large

and medium. The two latter are very similar in size and often cause confusion where portions of the cancellation cover the main points of difference. The 4p blue safety paper is one of the few stamps affected by benzine. It seems to have a bleaching effect on those portions of the stamps that are cancelled. Probably some sort of chemical action of the cancelling ink on the prepared paper causes discoloration due to certain properties of the benzine.

Little trouble should be experienced in distinguishing the “small and medium” garters of the safety paper variety as it does not occur with the large garter watermark. The chief points of difference between the medium and large watermarks are the buckles and centers of the garter.

Both varieties of the blue safety paper are printed in a very deep crimson and a carmine. The white burnished safety paper occurs only in the latter color, whilst the ordinary paper varieties occur in both carmine and rose color. The variety of the 4p on “blue paper” is more than probable one that has missed the alkaline treatment, or it has been poorly applied, thus giving the blue coloring without the “chalky” surface effect.

After the white safety paper, the ordinary paper small garter, is the scarcest of the issue.

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**Check List:**


- 4p deep crimson.
- 4p carmine.

**White burnished safety paper, Wmkd. large garter.**

- 4p carmine.


- 4p carmine.

**Ordinary white paper, Wmkd. medium garter.**

- 4p pale carmine.
- 4p rose.

**Ordinary paper, Wmkd. large garter.**

- 4p pale carmine.
- 4p rose.

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4p 1855

6p 1856

The success of the first surface printed stamps, together with their cheapness, resulted in the contract for the two values, sixpence and one shilling, also being given to De La Rue & Co. Quantities were being used, and the government printers were severely taxed to turn out by the old die-stamping method a sufficient supply.

The first of these two values appeared towards the fall of 1856, and were not
dissimilar in design to the first four-penny. They were, however, printed on paper watermarked with the National Emblems of England (the Rose repeated in the upper corners), Scotland (the Thistle in the lower left corner seen from the back of the stamp) and Ireland (the Shamrock in the remaining corner). Probably in those days the Daffodil was not sufficiently recognised as emblematical of the Principality of Wales, which is represented by one of the Roses. It is not true, as suggested by a writer many years ago, that the two roses stood for the Kingly houses of Lancaster and York, the Red Rose and the White Rose of Civil Wars.

Trials were made on the blued paper, and stamps were issued. These are rarer than the catalogue would have us to suppose from the prices quoted. The stamps remained in use only four years, but during that short period went through a variety of shades. Copies apparently imperforate at one side, are from the margins of the sheets and have been cut between the stamp and the perforation.

Check List:
6p purple.
6p lilac purple.
6p deep lilac.
6p pale lilac.
1sh very deep green.
1sh deep green.
1sh pale green.
1sh apple green.

The contract for the $\frac{1}{2}$, 1 and 2p stamps had already been let for a number of years to Messrs. Perkins, Bacon & Co., else no doubt Messrs. De La Rue would have secured orders for those values. It was decided to issue two new

ent stamps to make up an uncancelled whole. Thus a new set of five stamps appeared during 1862, at different dates, the fourpenny and ninepenny being the first to appear in January, the sixpenny and shilling in December, and the threepenny in May.

The former value (4p) is known to have been issued imperforate. There are also numerous varieties of hair-lines, dots, and circles. The 4p, 6p and 9p have the variety of a diagonal uncolored, or hair-line, across the colored square containing the check letter. The 3p has a white spot in the ornamental scroll work at the side in the triangular shaped ends of the ribbon bearing the word “Postage.” This variety is extremely rare used, and in unused condition ranks among the world’s rarities. In the 1 shilling value, the stamp lettered D—K, K—D, the lower corner K has a white circle round it, probably caused by the letter die punch. All these values, as in the preceding issue, have wide margins at the sides of the panes or sheets. All

![Wmk. Emblems.](image)

are on Emblems paper except the 4p, which is watermarked Large Garter.

Check List:
4p bright red.
4p bright red, hair lines across letter blocks.
4p pale red.
4p pale red, hair lines across letter blocks.
3p carmine.
3p bright rose.
3p pale rose.
3p rose variety with white dots.
6p deep lilac.
6p lilac.
6p lilac, hair lines across letter blocks.
9p bistre.
9p brown-bistre.
9p brown-bistre, hair lines across letter blocks.
1sh deep green.
1sh green.
1sh green with letter K in white circle.
1sh pale green.

values, 3 pence and 9 pence, and also add the check lettering in the corners of the other values and thus minimize the faking of uncancelled portions of differ-
Several values are known imperforate, but were probably from proof sheets. A variety of the 3p with a network shading of the ornaments containing the check letters was prepared, but never got beyond the “Specimen” stage.

The whole of the issue was re-engraved in 1865, and a new surface printed value, 10p, added. The chief alterations were the addition of the plate numbers and enlarged check letters. The plate numbers were inserted above the lower check letters in the 6p, 9p and 10p in the center of the right and left margins of the 3p and 1 shilling and just under the upper check letters of the 4p values.

A new paper watermarked with a rose-spray had been prepared, but as a quantity of the old Emblems paper remained on hand, a first issue was made on the latter paper.

Very few of the 10p value could have been printed, for few exist in collections and as they are all obliterated in the Levant, the few issued must have been sent to the British Agencies in Turkey. This stamp is one of the rarities of the bona fide British postal emissions, and like many other rare stamps, all the known copies have been found in schoolboy collections and originally purchased for a mere song. The same applies to the 9p value, plate numbered 5, which had an early mishap and few impressions were ever taken. This variety was undoubtedly issued for sale in London—whereas the 10p watermarked Emblems really belongs to the issues of the British Levant Post Offices. The 9p plate numbered 4, is a fairly rare stamp.

Check List:

1865. Same designs and watermarks as previous issue, Perf. 14, but with enlarged white check letters, and plate numbers added.

3p rose, plate 4.
4p pale orange-vermilion to deep vermilion, plates 7, 8, 9, 10, 11, 12, 13, 14.
6p both plates in deep lilac and lilac, plates 5, 6.
9p bistre-brown, plates 4, 5.
10p red-brown, plate 1.
1sh green, plate 4.

Commencing in 1867 (and onwards as they were required) all the 1865 types, with the exception of the 4p value, were reprinted on the new “rose spray” watermarked paper, and a new value, two shillings, was added to the set in the same year. A slight modification was made in the 6p value in 1869, by removing the hyphen between the words of value, SIX-PENCE, from plate number 8, onwards. Three years later the same value was changed in color from purple to several shades of brown. Evidently the authorities were not satisfied, as a year later they again altered the color of this value to gray. Some authorities include the 2sh brown in this issue, but though printed on the rose spray paper and of the design of the 2sh blue of 1867, it rightly belongs to the issues of 1880.

Wmk. Rose Spray. 2sh 1867.

For many years it was believed that plate 10 was prepared, but never issued. This has however been disproved by a recent find of a copy posted at Weymouth to a person in Italy, dated 1869, therefore going much to prove that plate No. 9, registered in 1870, was probably also issued in 1869, together with plate 8.

Check List:


3p rose, plates 4, 5, 6, 7, 8, 9, 10.
6p lilac to deep violet, plate 6.
6p violet or mauve, hyphen between words of value removed, plates 8, 9, 10.
6p deep chestnut brown to buff-brown, plates 11, 12.
6p grey, plate 12.
9p bistre-brown, plate 4.
10p red-brown, plate 1.
10p pale red-brown, plate 1.
10p red-brown, plate 2.
1sh green, plates 4, 5, 6, 7.
2sh pale to deep blue, plates 1, 3.

The 10p, plate 2, and 2sh, plate 3, were probably never issued to the public, but are known unused.

CHAPTER VII.—Issues 1867-83.

Towards the summer of 1867, on account of the large amount of colonial and foreign correspondence, it was found necessary to issue higher values than 2sh and the first to appear was the 5sh.
Eleven years later, in 1878, two other values were issued, 10sh and £1. They were printed on paper watermarked with a Maltese Cross, humorously known as the only variety of British watermark known not inverted! As in the lower values the plate numbers were added in the design and the familiar check letters in the corners. The large size of the stamps was probably the cause of the issue being perforated 15½ x 15.


In 1873, the plates of the 3p, 6p and 1sh were again modified by the check corner letters being made colored on a white ground instead of white on a colored ground, as formerly. The 6p value was further altered by removing the plate number to the center right and left, to appear more symmetrical, as in the 3p and 1sh values. They were issued on the same watermarked paper, the rose spray, as before. With the exception of plate 14, which was registered, but probably never issued in green, the series needs little comment. The 6d buff is a very rare stamp, probably issued in that color by error.

1873-77. Perf. 14. Wmk. Spray, with colored check letters in corners. 3p rose, plates 11, 12 and 14 to 20. 6p buff, plate 13. 6p gray, plates 13, 14, 15, 16, 17. 1sh green, plates 8, 9, 10, 11, 12, 13, 14.

The reduction of postage to certain foreign countries from 4p to 2½p per ¼ ounce, made it necessary to issue a stamp of that value in 1875. For some strange reason, it was issued on a new paper originally prepared for the revenue stamps of 1867, both blued and quite white, watermarked with a “naked” anchor. In the second plate, an error occurred in the lettering of the stamp L—H, H—L, as L—H, F—L. The error is not exactly rare, but always finds a ready sale at about $10 in from good to fair condition.

2½d Claret


The paper watermarked anchor used for the 2½p being held necessary for the revenue stamps of the period, a new paper watermarked with the Royal Orb was brought into use. There are two kinds of “Orb” paper:

1. For the 2½d postage stamps only.—192 Orbs in two vertical panes, each containing 96 Orbs in 8 rows of 12. W. H. Stephenson at each side of each pane and MARK in outline capitals in upper right and lower left corners.

2. For the 1d revenue stamps only.—240 Orbs in two vertical panes, each containing 120 Orbs in 10 rows of 12. C. J. Herrics at each side of each pane, and at top and bottom.

The Orb watermark was displaced by the new “Crown” paper in 1881. During four years no fewer than 15 different plates of the 2½p in claret, were issued on the “Orb” paper. Since four plates were printed in blue on this paper in 1880, they may, for convenience sake, be kept with this issue.

In 1876, the printers evidently had on hand a large stock of the large garter watermarked paper used in the printing of the 4p values from 1857 to 1873, for when the new plates of the 4p with the large colored corner check letters were ready they used that paper in no less than three different colors, vermillion, sage green and grayish brown. The second and third plates of the first two colors respectively are classed among the greatest rarities of British stamps. In the fall of the same year a new value 8p was issued in orange. It had also been printed in purple-brown, registered, but was never issued to the public. This stamp was also printed on the large garter paper.

4p vermilion, plates 15, 16 (March, 1876).
4p sage green, plates 15, 16, 17 (Feb., 1877).
4p gray brown, plate 17, (July, 1880).
8p orange, plate 1 (Sept., 1876).

On the first of January, 1881, several values, the 3p, 4p and 6p, made their appearance on a new watermarked paper, that of the “Imperial Crown” which existed for thirty-two years without change, through three reigns.

Imperial Crown.

A few months previous to this (Feb., 1880) the 2sh value had been altered in color to brown, and the 1sh (Oct., 1880) changed to a very similar color, both on rose spray watermarked paper, the former in the white check letter type and the latter with colored check letters. A few months afterwards the 2½p and 1sh were reprinted on the new Crown paper.

At this same period the contracts for the line-engraved ½p, 1p, ½p and 2p stamps expired, and it was decreed that the future supplies of these values should be in harmony with the higher value surface printed stamps, and the same firm that printed the latter, Messrs. Thos. de la Rue, was awarded the contracts. A new value, 5p, was also added for double weight foreign postage.

Ringing the changes on watermarks must have sorely puzzled the collector of those days, and to make matters worse the 3p and 6p were issued (Jan., 1883) in the same lilac color of a specially prepared ink first employed for the revenue stamps as a protection against cleaning. In order to prevent confusion these two values were overprinted in carmine with large figures of value. Both values exist with varieties of the dots under the letter “d” representing pence as (a) one dot, (b) slanting dots and (c) minus dots.

The 1sh value was printed in the “safety” lilac in both plates 13 and 14 on the Crown paper, but were never issued for sale to the public.

The high values up to £5 were also issued concurrent with this medley of designs but we shall deal with them separately.

1sh (colored check letters) orange brown, plate 13.
2sh (white check letters) brown, plate 1.

4p deep green, (no plate number).
4p pale green, (no plate number).
1p venetian red, (no plate number).
1½p deep rose, (no plate number).
2p pale rose, (no plate number).
2½p blue, plates 21, 22, 23.
3p rose, plates 20, 21.
4p gray-brown, plates 17, 18.
5p indigo, (no plate number).
6p gray, plates 17, 18.
1sh orange brown, plates 13, 14.

In 1881 a new design was made for the penny value—bearing for the first time the words “postage and inland revenue.” This was also printed in the revenue “safety” lilac.
After a few months' service, the design was slightly modified from 14 to 16 pearls in each corner of the stamp.

Though in use for over twenty years few varieties of this stamp occur, one of which issued towards the end of the “nineties” is the “bottom” line variety in which the whole of the right and left hand bottom line of pearls are solid color, as if the plate had been struck by a metal part of the ink rollers or mobile portion of the printing machine. This stamp is also known printed on the gummed side of the paper.


- 1p lilac, 14 pearls, (July, 1881).
- 1p pale lilac, 14 pearls.
- 1p pale lilac, 16 pearls, (Dec. 18, 1881).
- 1p deep purple, 16 pearls.
- 1p mauve, 16 pearls.
- 1p mauve, 16 pearls, thick heavy line of color at base.
- 3p lilac, surch. “3d” 2 dots under “d”.
- 6p lilac, surch. “6d” 2 dots under “d”.
- 3p lilac, surch. “3d” 1 dot under “d”.
- 6p lilac, surch. “6d” 1 dot under “d”.
- 6p lilac, surch. “6d” no dots under “d”.

The fall of 1882 saw three high values, 5sh, 10sh and £1 together with a new high value, £5, make their appearance on the fiscal paper watermarked with the “naked” anchor, in both blued and plain white. Apart from postal purposes they did service for telegraph charges, replacing the special telegraph issue of 1876-77, the £5 being of the same design but with the word “postage” at the top taking the place of “telegraphs.” They were perforated the new standard 14. These stamps may be classified with three sorts of obliterations—(a) ordinary round or “killer” towns postmark, (b) oval registered postmark and (c) telegraph cancellation. The first and third reflect the current catalog quotations, whereas the second generally command a good per cent over catalog price according to condition.


- 5sh rose on white paper.
- 5sh rose on blued paper.
- 10sh gray-green on white paper.
- 10sh gray-green on blued paper.
- £1 brown-lilac on white paper.
- £1 brown-lilac on blued paper.
- £5 orange on white paper.
- £5 orange on blued paper.

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**PART IV.—SEMI-UNIFIED VICTORIAN ISSUES.**

**Chapter VIII.**

The success of the lilac fugitive ink used in the printing of the one penny stamp for combined postal and revenue purposes, led the authorities to decide to issue what is now philatelically termed a unified series, that is, all values of a similar appearance (if not exactly the same design) and in a colour that would resist attempts to clean after being however slightly obliterated. Several colours of the new ink were tried and proofs were submitted by the printers in lilac, green, rose, and blue, all of which were passed as suitable. The new series was made up of values from 1½ pence to 10 shillings. For the ½ penny the design of the previous issue was accepted and the penny lilac in use at the time of issue was considered suitable. For the £1 the then existing die for the telegraph stamp of that value was brought into use substituting, as in the £5 stamp for the word “Telegraphs” that of “Postage.”
The whole series was ready for issue in 1883, and sheets overprinted "Specimen", perforated 12, was sent out for distribution among the post office departments of the world. Whether the printers, Messrs. de la Rue or the Government Department, Somerset House, perforated and overprinted these specimens is not known, but it is very likely that the latter department did the work as the firm mentioned never possessed a machine gauging 12, though possessing an old perforating machine gauging 12½ that had been used for many Colonial issues.

The new set contained one new value—that of half a crown or 2½ shillings. This was probably deemed of immediate use, for it made so early an appearance as July, 1883, whereas the other values were kept back on account of large stocks of the several previous issues, until the first of April of the following year, 1884. Owing to the size of the 2½, 5 and 10sh stamps the Anchor watermarked paper of the obsolete 5sh, 10sh and £1 stamps was used, but as the £1 value just about spaced three ordinary sized stamps, the Imperial Crown watermarked paper was used, each stamp thus securing three of the crowns.

About the middle of the year 1888 the printers obtained permission to use up a stock of the 1876-80 Orb watermarked paper (used for the 2½p stamps) for printing a supply of the £1. In this instance also, each stamp shows three watermarks.

As in the preceding issue of the large high values on the "naked" Anchor watermarked papers, a supply was printed that showed a distinct delicate blue tint to the paper. Faked copies, which have probably been boiled in water containing laundry blue, are smudgy and show small specks of blue matter that renders them a fraud fairly easy to detect. Owing to the fugitive nature of the ink, the green stamps quickly dissolve in water, and if left for some time assume a permanent pale apple green shade, whereas the colour of the issued stamp is a deep, slightly bluish green. The 9 penny, the 10sh in a full blue shade and the £1 watermarked Orbs are the scarcest values to obtain in fine condition. Registered cancellations on the used specimens add to their value.

The 5p value is known with a short line under the "d" representing pence instead of a full point, but this was removed from the plate before the issue became general.

4½p slate (design of preceding issue).
13p lilac.
2½p lilac.
2½p lilac (horizontally obrong).
3p lilac.
4p deep green.
6p deep green.
6½p deep green (horizontally obrong).
9p deep green (horizontally obrong).
1sh deep green.
£1 brown lilac (horizontally obrong).

2½sh lilac.
2sh lilac on blued paper.
2½sh deep lilac.
5sh rose.
5sh rose on blued paper.
5sh crimson.
10sh full blue.
10sh ultramarine.
10sh ultramarine on blued paper.

£1 brown lilac (horizontally obrong).

The idea of several values in the same colour was far from a success owing to similarity of design as well as of colour, causing confusion to both postal officials and the public. It was very shortly decided to alter the issue. The printers were, therefore, instructed to submit new designs in 1886.

The following year being the 50th anniversary of the reign of Queen Victoria, the authorities probably thought that they would be justified in "splashing" a little color about, and for the first time bi-colored stamps made their appearance January 1st, 1887. Three values, however, the 2½p, 3p and 6p, were printed in a single colour, but upon coloured paper, and the 2½p on white. In the 3p value the effect of the purple ink on yellow paper is very peculiar inasmuch as the yellow paper destroys the purple, and appears as though printed in brown. Until specimens printed by the same ink on white paper had been shown, it was held by some "authorities" as "brown on yellow."

The values first issued were the ½, 1½, 2, 3, 4, 5, 6, and 9 pence and one shilling. Two other values, however, made their appearance during the next few years, all of a kindred unified design, the 10p on Feb. 24th, 1890, and an entirely new value for a new parcel post rate, the 4½p, in 1892.

In 1891, the £1 value was reprinted in green, but on the crown watermark paper.

Two minor varieties of the 4p and 4½p values occur. In the former the inside of the triangle of the figures "4" occur quite "albino" or blank, instead of
the regular two or three wavy lines of shading. The $4\frac{1}{2}$p value occurs with a full point under the "d" representing pence.

Three of the values, the 4p, $4\frac{1}{2}$p and 10p, have the margins between the stamps filled in with horizontal and vertical lines of colour of the framework of the stamp, horizontally and vertically, respectively.

The bi-coloured effect of all values is pleasing, unless a little criticism may be permitted on the effect of the coloured papers, especially shades of the 3p which appear ghastly by artificial light. A proof exists of the latter in green on yellow paper, so that perhaps we must be thankful that we were spared the latter. A scarce variety of the 3p exists on deep orange paper.


- 3p deep purple on yellow.
- 3p deep purple on orange.
- 4p green and purple brown.
- 4p green and deep brown.
- 4p green and carmine.
- 5p dull purple and blue.
- 6p light purple on rose red.
- 6p deep purple on rose red.
- 9p purple and blue.
- 10p purple and carmine.
- 1sh green.
- £1 green.

The attention of the government was drawn by the Universal Postal Union to the fact that they were not complying with the U. P. U. colour regulations, and that the values equivalent of 1c-2c and 5c should be green, red and blue, respectively. One value, the $2\frac{1}{2}$p, complied to some extent with this ruling but only one value was changed, that of the 1½p, from vermillion to green. This colour was, however, confusing with the 1sh value, which was also of not unlike design and colour. The border of the 1sh was therefore changed to carmine.

The colours of both values are very fugitive, the 1½p changing to blue through dampness alone.


- 5p bluish green.
- 1sh green and carmine.

PART V.—EDWARDIAN ISSUES.

Chapter IX.

(I am indebted for information regarding the Edwardian issues to the lecture read by King George V, when Prince of Wales at a meeting of the Royal Philatelic Society, London, March 4, 1914.—Author's Note.)

The death of Queen Victoria, January 22, 1901, strangely enough the first month of the new century, made an apt period for the conclusion of the Victorian Era and over sixty years of national advance in science, art, government and—penny postage.

So early as the month following the great Queen's death, many rumors as to the change in the postage stamps were essayed.

For several centuries it has been a rule that the present monarch of Great Britain and Ireland should have his profile presented on the currency of the realm facing the opposite direction to his predecessor.

As example, Queen Victoria faced towards the left on the coinage, King Edward VII towards the right, and King George V towards the left.
The postage stamps of Queen Victoria faced towards the right, would therefore the postage stamps of Edward VII follow the precedent of the coinage? There was no precedent for stamps, and it was held at the time that postage stamps were practically currency.

The government contractors submitted four designs for the one penny stamps with the head of Edward VII looking to the right and another four of the same designs with the head facing the left.

These were submitted to Edward VII for his selection, and he chose the design which was eventually adopted, with the profile to the left.

So early as March 11, 1901, and in reply to that great champion of Penny Postage, the late Sir John Henniker Heaton, the Secretary to the Treasury in the House of Commons, stated that stamps were already in preparation, but some months must elapse before they could be ready for the public use. In that reply the Secretary to the Treasury added that it was not proposed to alter the colour of the 1p stamp from mauve to red. It was then pointed out that such a change was necessary to conform with the regulations of the Universal Postal Union.

No more was heard of the projected issue until the question was asked Mr. Austen Chamberlain in the House of Commons, May 24, 1901, whether the Treasury had entrusted the designing of the new stamps to a foreign artist, and whether no British sculptor was competent for the work.

He replied that the King had selected a profile portrait of himself made the previous year by an Austrian sculptor domiciled in London, but that it was not inferred that no British artist was competent for the work.

The artist referred to was an Austrian, Emil Fuchs, who probably got into hot water sometime afterwards on the discovery of a certain feature in his portrait of Edward VII, which I will refer to later.

A further question was asked June 7, 1901, as to whether the advice of the President of the Royal Academy or other distinguished artist had been consulted with regard to the new stamps.

The reply was in the negative and that the Postmaster General was the responsible official. He had consulted the views of the King, and that it did not appear necessary to seek further advice!

The contractors prepared the design and border embodying the selected profile of the King, and he himself selected the final design, but commenting "head leaning too far forward" and signing "Appd (approved) E. R."

This famous essay is now in the collection of King George V, his second son.

It is believed that Queen Alexandra also suggested a slight reduction in the width of the wreath upholding the Monarch's portrait.

Some half dozen proofs of the 1p value were prepared in various shades of pink, lake and red, and two of mauve and purple on red paper, and the red was ultimately selected.

It was decided to issue the stamps for public sale January 1, 1902, but four values of a unified design, the ½p, 1p, 2½p and 6p, were registered ready for use in 1901—the following being the dates of registration at Somerset House:

1p deep green, September 26, 1901.
1p scarlet red, October 16, 1901.
2½p deep blue, December 3, 1901.
6p deep purple, December 3, 1901.

In a post office circular of Christmas, 1901, Postmasters were ordered to make a requisition for the new stamps "not exceeding a fortnight's supply," but were specially urged to endeavor to dispose of the old stocks. Attention was also specially directed towards the color of the new 6p as likely to be confused with the then current 1 penny stamp.

Early in 1902, owing to the peculiar position of a postmark on a penny stamp, I detected a peculiar feature in the make-up of the King's portrait—that of a woman skilfully worked into the features.

I forwarded the stamp to King Edward's Private Secretary, drawing his attention to the feature. He replied stating that he was commanded by the King to thank me for drawing his attention to the design in which he was much interested. The "lady" has since been often "discovered" by others, and will be found on every British and British Colonial stamp bearing the portrait of Edward VII, excepting of course those of Canada, Newfoundland, Australia and New Zealand, since these were not designed by Fuchs.

The "lady" is seen as follows:—The eyebrow represents her hat, the eye her head, the shading of the nose and
the shading of the cheek bone her arms apparently adjusting the hat, the white shading of the cheek her body, and the moustache the body draperies.

It would be interesting to know if this feature was executed with "malice aforethought."

For the other values of the series the old border designs were used slightly adapted to embody the Royal Crown above the King’s portrait.

They made their appearance as required by the demand. One value was not considered necessary, the 4½p, though why it should be thought no longer of use is puzzling, as a registered letter abroad required a 4½p stamp (2½p for postage, and 2p the British rate of registration).

In the four high values the check corner lettering was dropped as useless, and also thereby improving the appearance of the design.

The ½p stamp in its issued shade was not long in existence owing to its confusion in artificial light with the 2½p. I remember several times receiving cards and letters bearing 2½p stamps in place of the ½p.

The heavy use of the 4p value led to its being printed in one color in 1909 for economy’s sake, and just previous to the death of Edward VII it was decided to likewise treat the 2p stamp in a similar manner. This latter was prepared but never issued, though a copy was used from a Strand, London, Post Office on a letter to the present King George.

Two days before the death of the great Royal Diplomat and founder of the “Entente Cordiale,” an entirely new value made its appearance in the 7p.

By a strange and weird coincidence, the color was gray-black, a foreboding of the great loss Britain and France would experience before the week was out! Probably no British stamp was more in demand and more speculated in throughout the world than the 7d "mourning stamp.” Many persons who were not stamp collectors imagined it would certainly become a rarity!

The paper for the British stamps for many years had been made by the firm of Turner & Co., of Chafford Mills, Lordcombe, near Tunbridge Wells, Kent, and was pulped from cuttings of Irish linen.

In the early years of Edward VII’s reign, several prosecutions had taken place, both in Britain and the Colonies, for fraud in cleaning cancellations. After trials to meet this attack upon the revenue, a paper possessing a chalky surface was selected, which prevented tampering at all with the stamp. The 1½p, 2p, 3p, 4p, 5p, 6p, 9p, 10p, 1½ shilling and 2sh 6p values were printed on this “safety” paper, but before it was actually put in use reports were made by the Crown Agents of Straits Settlements and Hong Kong that many cases of cleaning the new “safety” paper had been detected in those colonies. In many cases the stamps were not tampered with at all by man, even though he happened to be the accessory before the act. It was discovered that the sun’s rays would destroy such aniline colors as violet, etc. For obvious reasons and probably chiefly on account of the “soft” cancellations applied to stamps used on parcels, the chalky paper, for home use at any rate, was dropped as not satisfactory. It has also been said that the rubbing of the stamps against the pages of the post office stock books gave the appearance of having been tampered with.

The watermarks throughout were the Imperial Crown. All issues of British stamps are known with inverted watermarks, but during the present issue under remark, booklets of penny, and half-penny and penny stamps were issued.

The get-up of these booklets caused half of the sheets to be printed upside down to the other half in order to allow for binding. Blocks up to six (three horizontally by two vertically) are therefore fairly common with the watermarks inverted.
The first booklet issued consisted of 24 penny stamps, and was sold at 2sh 0½p. The second contained 18 penny and 12 halfpenny for 2sh 0½p. As there was often a difficulty in balancing accounts because of the odd half-penny, a single ½p stamp impression was removed from each booklet—the space being filled in with a colored diagonal cross, thus the contents 18 penny and 11 halfpenny were included in the third booklet for sale at 2 shillings. It was then decided to make no charge for the booklets, as it was urged that the majority of people would purchase booklets for the cost of the stamps alone, thereby saving the time of the postal clerks by making one sale instead of a dozen or more sales of individual stamps. The fourth booklet was similar in composition to the second, but sold at the price of the stamps only, i.e., two shillings.


Same on Chalk Surfaced Paper. 1½p, 2p, 3p, 4p, 5p, 6p, 9p, 10p, 1s, 2s 6d.

In 1910, after several debates in the House of Commons, it was decided for the first time for thirty years to put the expiring contracts for the postage stamp printing out for competitive tenders. For no fewer than fifty-five years had the firm of Messrs. de la Rue manufactured the surface printed issues of Great Britain and for thirty years held the monopoly.

Various great stamp making firms tendered, and the contract was let to the firm of Harrison & Son of London, at a great reduction on the old contract.

This firm, however, could not immediately take upon itself the task of setting down machinery to cope with the enormous quantity of stamps required by such a great commercial nation, so it was for a time decided to print the two-colored values and the 6p at the great government department, Somerset House, Strand, London.

The new contracting firm took over the plates, and part of the machinery of de la Rue's. Among the new machinery installed was a perforating machine that gauged 14½-15x14 in the comb. One of the stamps printed by this firm in aniline pink (1 penny) and perforated 14½-15x14 is extremely scarce. All the Harrison printings and all the Somerset House printings, with the exception of a few 6p stamps, are on ordinary paper.

They are fairly easy to detect from the earlier de la Rue printings on ordinary paper, by vividness of color, rough and blotchy impression. In the unused specimens the gum is very thin and streaky, and barely adhesive.


1911-2. Printed at Somerset House. Perf. 14. 1½p deep purple and green. 2p dull green and scarlet. 5p deep purple and bright blue. 6p bright plum purple. 6p bright plum purple on chalky. 6p deep plum purple. 6p deep plum purple on chalky. 6p dull purple. 7½p slate gray. 9½p deep purple and bright blue. 10½p deep purple and scarlet. 10½p deep purple and pink. 1½sh deep green and scarlet. 1½sh green and carmine. 2½sh 6p deep lilac. 2½sh 6p deep reddish lilac. 5½sh bright carmine. 10½sh bright ultramarine. £1 (20sh) deep bright green.
As with the Edwardian issues, the proposed designs for the Georgian stamps were submitted to the new monarch. Several of them were either drawn or altered by the King himself. The first two values to appear were the ½p and 1p, but they could scarcely be called a success and suffered much derision from the cartoonists of the day. The penny stamp suffered most on account of the emaciated appearance of the British lion. The newspapers in their editorial treatment were exceedingly savage and the following from John Bull is typical of the newspaper comment:

"Barring those at the foot of the Nelson candlestick in Trafalgar Square, there never was a lion as that on the stamp. The artist must have gone to a pet spaniel for its body, and to a spring chicken for its soul."

Under the title "The New Stamp", a contributor to the Evening News wrote as follows on June 28, 1911:

Who is this whose face I see
On this garish penny stamp?
Is it someone known to me?

Much I wonder as I damp
The adhesive that I better
May affix it to my letter.

Is it Mr. Samuel,
P. M. G., who saves the cash?
As I do not know him well,
I declare it would be rash
To proclaim this blurry gent meant
For his counterfeit presentment.

Is it Asquith, Haldane, Grey,
Or, more probably, John Burns?
Really, now, I couldn't say,
I decide on all by turns,
But as each one is selected
He is just as soon rejected.

What? You say it is the King?
Do not talk such stuff, I beg.
No, I tell you, no such thing.
Don't you try to pull my leg,
For I saw King George quite lately,
And he can't have changed so greatly!

One famous caricature by the well known cartoonist-humorist, Alfred Leete, will ever rank as a philatelic souvenir as good as any "take-off" of the Mulready envelopes. It represented the penny stamp with a keeper from the Zoo handing a sirloin of beef on a fork to the lion, whilst the wreath represented bunches of bananas.

The half-penny value had an allegorical design of Dolphius, symbolic of the maritime nation and the sailor monarch.

Although a monarchy, Britain is a democratic country, else those two first Georgian stamps would have caused many prosecutions for "lèse majesté."

In six months' time King George, according to his portrait on the stamps, had visited hisGraphic artist and had a "trim up," whilst the lion had evidently benefited from Mr. Alfred Leete's feed, and likewise looked sleek. The re-drawn type was, however, short lived and new designs made their appearance with the head larger and in profile, the Zoological department left out, and the wreath smaller, consisting now of laurel leaves on the left and oak leaves to the right. This design was used for the 1p and 2½p values.

The ½p "dolphin" design was redrawn with the head in profile instead of "three-quarters." This type was used for the ½p and 1½p values. For the 2p, 3p and 4p values a design not unlike the first
penny, but without the lion, was employed, substituting the laurel leaves on the right for oak leaves—a national symbol.

The 5p, 6p, 7p and 8p were of similar design, but had at the sides the supposed sceptre of Jupiter given to Neptune, whilst the 9p, 10p and 1sh bear the usual laurel wreath and the emblems of England (rose), Scotland (thistle) and Ireland (shamrock) in each lower corner. For some reason, and spoiling the symmetrical aspect from a philatelic point of view, the 8p value is printed on colored paper. The King’s profile was specially drawn by Bertram McKinnell.

Several changes were in order as regards watermarks, and whilst first appearing complex, are fairly easy to arrange. Both types of the ½p and 1p were issued on the old “crown” paper. Then a new watermark of the Royal Cypher repeated was used. Two watermarks, or one and a portion of a second, would appear on each stamp. Then the cypher watermark was made multiple several portions covering the whole of the stamp.

Of the first two stamps two dies were used in their manufacture and can be distinguished as follows: In the first ½p, in die I the upper scales of the right hand dolphin form a triangle, whereas in die II the top scale is broken.

In the 1p value the second line of the shading of the right hand ribbon from the crown is long in die I, but in die II consists of several short lines.

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June, 1911. Wmk. Imperial Crown.
Profile With Rough Beard.
5p green, Die A, perf. 14 and 14⅓-15⅓x14.
5p bright green, Dies A and B, perf. 14⅓-15⅓x14.
1p rose-red, Dies A & B, perf. 14⅓-15⅓x14.
1p pink, Die B, perf. 14⅓-15⅓x14.
1p scarlet, Die A, perf. 14⅓.
1p scarlet, Die B, perf. 14⅓-15⅓x14.

Profile With Trimmed Beard.
(Inc value lion heavier shaded.)
5p bright green, perf. 14⅓-15⅓x14.
5p deep green, perf. 14⅓-15⅓x14.
1p scarlet red, perf. 14⅓-15⅓x14.
1p scarlet, perf. 14⅓-15⅓x14.

Profile With Rough Beard.
5p bright green, Die B, perf. 14⅓-15⅓x14.
5p deep green, Die B, perf. 14⅓-15⅓x14.
1p scarlet, Die B, perf. 14⅓-15⅓x14.
1p scarlet red, Die B, perf. 14⅓-15⅓x14.

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Profile With Trimmed Beard.
5p green, perf. 14⅓-15⅓x14.
1p scarlet, perf. 14⅓-15⅓x14.
1p scarlet red, perf. 14⅓-15⅓x14.

Profile With Trimmed Beard.
5p green, perf. 14⅓-15⅓x14.
1p scarlet red, perf. 14⅓-15⅓x14.
1p scarlet, perf. 14⅓-15⅓x14.

5p yellow-green, perf. 14⅓-15⅓x14.
5p bright green.
3p bright green wmk., multiple cypher.
1p scarlet.
1p scarlet, wmk., multiple cypher.
1p pale scarlet red, 1917.
1⅝p brown.
2p orange-yellow, 1912.
2p pale orange, 1912-13.
2p orange, 1913-14.
2p deep orange, 1916.
2p orange red, 1917.
2⅝p bright blue.
2⅝p ultramarine.
3p bluish violet.
3p bright violet.
4p myrtle-green.
4p plate green.
4p bluish-olive-green.
5p yellow-brown.
5p deep yellow-brown.
6p dull purple, chalky paper.
6p deep lilac (aniline), chalky paper.
6p bright purple, chalky paper.
7p olive-green.
8p black on yellow.
9p purple-black, or agate.
9p brown-purple.
10p pale greenish blue.
10p greenish blue.
1sh bistre-brown.
1sh deep bistre-brown.

The 6p is printed in fugitive ink on chalky paper, for extra protection against fraud as a value used extensively for revenue and legal duties. This applies also to the previous issue.

Nearly all values have been printed at both Messrs. Harrison & Son's works and Somerset House, but the printings are indistinguishable without control on margins. It was decided that the high values of the new reign should be engraved as more fitting to their dignity than surface printing.

This work did not come within the class of printing executed by the contractors, so a fresh tender was put out, and secured by Messrs. Waterlow Bros. and Layton, London, an entirely different firm from the better philatelically known firm of Waterlow & Sons, Ltd., London.

The design is effective and a fine example of line-engraving. The medallion bearing the King's profile to the upper left swung from festoons of laurel wreaths, Britannia (evidently) urging three horses with her trident whilst bearing a shield representing the Union Jack.

A special paper bearing the Royal Cypher in enlarged form was made, and the stamps were perforated 11x12.

2sh 6p deep brown.
2sh 6p deep bistre-brown.
5sh deep carmine.
5sh rose-carmine.
10sh deep blue.
10sh deep metallic blue.
£1 green.
£1 bright green.
£1 deep blue green.

Several changes as regards dies, paper and colors were made between May and September, 1917. The halfpenny was (i) altered to a very pale green, then (ii) printed on a very thick paper and (iii) the die altered.

The latter is easily distinguished since in the re-engraved the spaces before and after the crown are quite white, the neck and cheek of the King are minus any shading, and the dolphins at each side show hardly any scales.

The penny stamp has been printed in a very deep scarlet red, whilst the 1½ pence was issued at the end of August, 1917, printed in a fugitive red-brown ink. The 2 pence appears in deep orange and the 3p in quite a purplish shade and distinct from the violet color. The only other value of the surface printed stamps to change is the 5p which is now issued in quite a brown orange shade. Of the line-engraved high values, the 2sh 6p (half-a-crown) has been issued in a very "warm" red-brown and the 10 shillings in pale blue. This latter is now the highest value postage stamp issued by Great Britain, as the £1 value has not been printed since 1915. This statement also applies to the 1sh Postage Due.

4p very pale green.
4p very pale green, thick paper.
4p light green, re-engraved die.
1p deep scarlet red.
1½p aniline red-brown.
3p purple.
5p brown-orange.

2sh 6p red-brown.
10sh pale blue.

POSTAGE DUE STAMPS.

For the first time, though the first nation to use adhesive postage stamps, Great Britain in 1914 issued postage due stamps, and then only 5 values, one of which, the 1sh only, remained in use a short period.

4p emerald.
1p carmine.
1p carmine-red.
2p purple-black or agate.
2½p brown-purple.
5p bistre-brown.
1sh bright blue.

No separate postage stamps have ever been issued for Ireland by the Government or Nationalist, Sinn Fein or Ulster political parties. The labels issued by the Sinn Fein and Ulster parties were never issued for postal purposes, but like the American Red Cross Christmas labels, sold to help their respective funds and were sold at ¼p (½ cent) each. They have no more philatelic value other than souvenirs of political opinions. No special Red Cross, Military or Naval issue or surcharge has been made during the great European upheaval.