

fame, that in respect to propaganda for philately the FIPEX 1956 will be a shining success. Never before has a great philatelic undertaking had such an opportunity to appeal to hundreds of thousands of people and to make new friends by the scores, simply by being where the crowds will go to view the spectacle of the largest and most modern exhibition hall in the world. With the success of the show assured, as far as attendance and public appeal are concerned, the major efforts of the organizers can be concentrated to making all other aspects of the show an equally full success. Not only should many philatelic initiatives be the result of the big exhibition, but the experienced philatelist will also have to derive encouragement, inspiration and enlightenment from the presentation of a great number of exhibits, so that he too will consider the show a worthwhile philatelic undertaking. The exhibits have been assembled with loving care for the small pieces of paper and untold hours of pleasurable effort have been invested. The exhibits often represent the result of a lifetime of devotion to philately and their owners can rightfully be proud of them. Competition should be on an equal and fair level. The

exhibitors will have to take home their awards with the sincere knowledge that the collections were judged for their philatelic merits by the most competent and knowledgeable philatelists available for the task. Only after the show will one be able to ascertain whether the show was successful in this regard, the purely philatelic aspect of the undertaking. In the meanwhile, the work is going ahead on schedule and the show will open at 11:30 A. M. on April 28 for its run of nine days. A large number of philatelists from all states of the union as well as a fair sprinkling of visitors from many lands across the seas can be expected to come to New York for the show, to meet old friends and to make new ones. Everyone who has the opportunity of joining this visiting crowd should make a serious effort to do so. There is only one opportunity within a decade to see a big international philatelic show in this country and no one should miss such a memorable event which brings the great philatelic riches from all four corners of the earth to his doorstep. We will be there and with us many of our friends. And so should you, so that in years to come you may boast that you have seen the great philatelic show of 1956.

EUROPEAN CLASSICS

XV. GREAT BRITAIN

The *United Kingdom of Great Britain and Ireland* — this was the official title —, the only insular power of Europe, consists of two large islands, separated by the Irish Sea and St. Georges Channel. One of these islands contains *England* (capital London), including *Wales* in the south and *Scotland* (capital Edinburgh) in the north, the other, to the west, is *Ireland* (capital Dublin). A rather large number of small islands belong to Great Britain, of which only the Isle of Man, Isle of Wight, the Scilly Islands and Anglesey on the coast of England, the Channel Islands near the coast of France, as well as the Orkneys, Hebrides and Shetland Islands north of the coast of Scotland are of greater importance. To the west and north, the Atlantic Ocean, to the east the North Sea and to the south the English Channel wash against the coasts of the British Isles, as the territory is also sometimes called. Its total area is about 121,650 square miles; England is the largest part, 58,700 square

miles (of which Wales accounts for 7,500 sq. mi.), while Scotland has 30,450 and Ireland 32,500 square miles of territory. In 1841, the total population was a little over 27 million (England 15,300,000, Wales 910,000, Scotland 2,620,000 and Ireland 8,175,000). The population was increasing in England and Scotland but, due to famine and emigration, steadily declining in Ireland, so that the total increase was smaller than in other countries. In 1851 the total population was 27,735,000 (England 17,300,000, Wales 1,000,000, Scotland 2,885,000 and Ireland 6,550,000), in 1861 29,335,000 (England 19,370,000, Wales 1,110,000, Scotland 3,060,000 and Ireland 5,795,000) and in 1871 31,860,000 (England 21,875,000, Wales 1,215,000, Scotland 3,360,000 and Ireland 5,410,000). The capital of the United Kingdom, *London*, the Londinium of the Romans, had a population of 2,800,000 in 1861 and 3,250,000 in 1871.

Over the centuries Great Britain had assembled a vast empire of *colonies and pro-*

tectorates in all parts of the world; this empire was still growing during the classic stamp period. In 1871, it extended over more than $4\frac{1}{2}$ million square miles, with a population of 160 million people of all races. These possessions consisted in Europe of Gibraltar, Heligoland and Malta — the Ionian Islands were lost in 1864 —, of large parts of South and West Africa, in Asia of the sub-continent of India (which supplied more than 90% of the 160 million total population of the possessions) with Ceylon and the Straits Settlements, the whole continent of Australia with most of the islands of Oceania, while in America, even after the loss of the colonies which became the United States, still the vast regions of British North America and valuable islands in the West Indies, as well as a few small possessions on the continent remained under the British flag.

The British Isles were first mentioned by the Phoenicians, who went there for tin. They called the territory Britannia, as did the Greeks, who also knew Ireland which they called Ierne. At that time the islands were populated by Celtic tribes, which had succeeded pre-historic inhabitants about whom little is known. These Celtic tribes were the Britons in England and southern Scotland, the Picts in northern Scotland and the Scoti or Scots in Ireland. The Romans under Julius Caesar invaded the islands in 55 and 54 B. C., but the occupation and pacification of England, which they called Britannia, was completed only in 81 A. D. Except for short raids, the Romans never could get a foothold in Scotland (called by the Romans Caledonia) and Ireland (Hibernia). The Roman rule lasted until 410 and the following centuries were filled with fighting among the tribes, the Picts and Scots overrunning the Britons, who called for the aid of the Teutonic tribes of Angles, Jutes and Saxons who lived in Denmark and northern Germany. They came to England, drove off the invaders, but also drove the Britons to remote corners of the country. Eventually, each tribe established its own kingdom on English soil. During the same period, the Scots from Ireland had invaded Scotland and both countries were in turn invaded by Scandinavian tribes. England was first united in 827 under Egbert of Wessex and several lines came to power consecutively, until the Norman invasion in 1066

established the Norman line as rulers. In the 12th century, the English kings extended their rule to Ireland but full authority there was established only centuries later, when in 1541 Henry VIII became King of Ireland. In the 12th century England also had started to mix in the affairs of France and for some time, more than half of that country was under English sovereignty. Only in 1557 the English kings lost their last possessions in France. Under the House of York (1461-1485) and the House of Tudor (1485-1603) Britain started on its way to become a world power, by acquiring in the 16th century the first overseas colonies. Union with Scotland was accomplished in 1603 under the House of Stuart (1603-1714), with an interregnum by the House of Orange (1689-1702). The act of union with Scotland was signed in 1707. Under the House of Hanover, which came to power in 1714, Great Britain consolidated and greatly enlarged its power. The act of union with Ireland came into force in 1801. Although the American colonies were lost in the American Revolution, large territorial gains were made in other parts of the world during the Napoleonic Wars. After Napoleon was defeated, Great Britain withdrew almost completely from European entanglements and concentrated on its vast overseas empire. During the 19th century, it participated only in one war in Europe — the Crimean War (1854-57) — while it was engaged in a number of expeditions and wars in the colonies. The classic stamp period falls entirely within the reign of Queen Victoria of the House of Hanover, who ascended to the throne in 1837 and ruled for almost 65 years, until her death in 1901. Since 1295, when the first parliament was established, England and later Great Britain was a constitutional monarchy, in which the power of the ruler was greatly limited and the elected bodies of parliament governed the land.

The *Postal History* of Great Britain goes back to the so-called "Kings Mail" in the 15th century, but which carried royal messages only. Aside from that, some monasteries had their own unofficial mail service and there existed private wagon posts, organized by various carriers. The first general postal service was started in 1510 by Brian Tuke, but private mail services continued. The first effort to establish a state monopoly dates from 1591, but only in 1609 the

system was firmly established and made workable. In 1635, Charles I issued a proclamation organizing the mail service in England and Scotland. The first regular mail routes were established in 1650 and soon an intricate system of postal routes, radiating from London, was functioning satisfactorily. In 1653, after John Manley had acquired the job of Postmaster General at auction for £10,000, the private posts were suppressed. There was no local mail service and in 1680 William Dockwra, a merchant, started a city mail service, the so-called Penny Post, in London, but it was suppressed in 1682. In 1695, separate General Postmasters were appointed for England and Scotland, but the job was reunited in 1711, when a special act, reorganizing the postal system, was signed. A rural mail service was set up by Ralph Allen, who obtained a concession for such service in 1720, which functioned until 1761. The establishment of local mail services was permitted in 1764, and Penny Posts were established in Edinburgh (1770) and Dublin (1773). The first regular mail coach runs were established in 1784. Rural mail service by the General Post Office started in 1801. In 1830, the first railroad, from Liverpool to Manchester, was used for carrying mail and in 1837 the admiralty organized the first service of mail packet boats and an overland mail service to India. In the same year Rowland Hill published his famous pamphlet about postal reforms, which eventually in 1840 led to the uniform penny postage and the introduction of postal stamps. On July 1, 1837, the first travelling post offices on railroad trains started functioning between Liverpool and Manchester. Registration service for mail was introduced in 1839. In 1860, the admiralty relinquished control of the mail packet boats, which were now under the General Post Office. In 1869, the General Post Office started to take over the telegraph service, which was introduced by private initiative in 1846 and since then was conducted by private companies.

The *General Post Office in London*, which was established in 1710, not only directed the postal service in Great Britain and Ireland, but also the British post offices in foreign countries and in many of the colonies, which only gradually established their own postal administrations. In some colonies, the London General Post Office conducted the mail service during the whole classic stamp period

and often long thereafter. The London District Post, which conducted the local mail service, had its own organization, with separate post offices. It was amalgamated with the General Post Office in 1854.

When postal stamps were introduced in Great Britain there were about 1700 *post offices* in operation in Great Britain and Ireland of which about 950 were in England (49 in London), 325 in Scotland and 425 in Ireland, as well as a few travelling post offices on railroads. In 1844, the number of post offices had risen to about 1775, and continued to increase slowly, until their number reached 1900 in 1857. Then, a more rapid increase set in and, at the end of the classic stamp period, in 1873, there were about 2525 post offices, of which 1625 were in England (76 in London), 400 in Scotland and 500 in Ireland. There were a number of travelling post offices, as well as postal facilities on mail boats.

Of *post offices abroad*, those in British colonies were temporary under the London General Post Office. Gibraltar and Malta were the only ones which during the whole classic stamp period were administered from London. The colonies in the West Indies, which were administered in the same manner, all established their own postal services in 1860. Prior thereto the London General Post Office administered 51 post offices in Jamaica and 15 post offices in other colonies (two each on Antigua and in British Guiana and one each on the Bahamas, on Dominica, Grenada, Montserrat, Nevis, St. Christopher, St. Lucia, St. Vincent, Tobago and Virgin Islands, as well as in British Honduras). A postal agency administered by the London General Post Office also existed on the island of Ascension. The British postal services in foreign countries either were connected with British steamship agencies or British consulates. There was a total of 44 such agencies during the classic stamp period. Three such postal agencies were in Turkey, namely Constantinople, Smyrna and Beyrouth, the latter opened in 1872 and 1873 respectively, and three in Egypt, Alexandria, Suez and Cairo, the last closed in 1873. All other such agencies were in various parts of Central and South America, namely in Argentina (Buenos Aires), Bolivia (Cobija), Brazil (Rio de Janeiro, Bahia, Pernambuco), Chile (Valparaiso, Caldera, Coquimbo), Colombia (Cartagena, S. Martha,

Savanilla, Panama, Colon), Cuba (Havana, St. Jago de Cuba), Danish West Indies (St. Thomas), Dominican Republic (San Domingo, Puerto Plata), Ecuador (Guayaquil), Haiti (Port-au-Prince, Jacmel), Mexico (Veracruz, Tampico), Nicaragua (Greytown), Peru (Callao, Arica, Iquique, Islay, Paita, Pisco), Porto Rico (Porto Rico, Arroyo, Aguadilla, Mayaguez, Ponce), Uruguay (Montevideo) and Venezuela (La Guayra, Ciudad Bolivar).

During the classic stamp period, quite a number of *private postal services* supplemented the government postal service or competed with it, using some loopholes in the postal laws. Only those companies which issued stamps can be considered in this monograph. They either provided a cheap local service for printed matter and circulars — there was no cheaper postal rate for local delivery of such mail — or they handled parcels, for which no postal service existed at that time. Such companies for the delivery of circulars existed during the classic stamp period in Aberdeen, Dundee, Edinburgh (& Leith), Glasgow, Liverpool and London (& Districts, three different companies) and for parcel post in London (also three different companies). The railroads in all parts of the country also established parcel services and thirty different railroad companies issued special stamps for this purpose before 1874. Several Universities made use of special privileges and organized local mail services, of which only Oxford's Keble College issued stamps during the classic stamp period.

As in other countries, the *newspaper tax* was connected with the postage for newspapers. This tax was created in 1712 and abolished on June 30, 1855. The tax of 1p for each newspaper included free inland transportation through the mails.

For the *telegraph service*, which prior to Aug. 1, 1869 was in private hands, a number of telegraph companies existed since 1846 of which nine issued their own stamps.

Great Britain used the pound *currency*, one pound being divided into 20 shilling. One shilling was equivalent to 12 pence, one penny divided into four farthings. — The measurement for *weight* was the pound (lb), divided into 16 ounces (oz), for *distances* the English mile, just as in this country.

It is rather difficult to make a clear distinction between the *classic stamp period*

of Great Britain and the post-classic, as the transition was a gradual one, making a sharp line of demarcation practically impossible. For our purpose, we consider all engraved and embossed stamps, as well as the typographed ones up to 1873 as being "classic" stamps. The latter contain only stamps which show the check letters colorless on colored ground, of which group only the 2sh brown, issued in 1880, and the high values — 10sh and £1 with Maltese Cross watermark (1878) and 5sh, 10sh and £1 with Anchor watermark (1882) — are excepted. This leaves also all typographed stamps with colored check letters, the first of them issued in 1873, outside of the scope of this monograph.

Great Britain was the first country to issue *postage stamps, postal envelopes and letter sheets*; they came into use on *May 6, 1840*. During the classic stamp period, no other kind of adhesives was issued by the government postal service, but several kinds of postal stationery were issued, namely *Postal Wrappers* and *Postal Cards*, both on *Oct. 1, 1870*. In the same year, also *Telegraph Forms* and on *April 1, 1872 Telegraph Cards* were introduced. Since *October 1855*, it was permitted to have *envelope stamps printed on privately supplied stationery*. Of such "stamped to order" envelopes, letter-sheets, wrappers and parcel labels, as well as, since *June 17, 1872*, postal cards, a great number is known from the classic stamp period.

The *private mail services* used their own stamps, the Circular Delivery Companies since 1865, the Parcel Delivery Companies from as early as about 1840, the Railway Parcel Services from 1846 and the Oxford University Local Service from 1871. Private Telegraph Companies issued stamps first in 1851. The use of the stamps of the Circular Delivery Companies ceased in 1867, those of the private Telegraph Companies in 1869 and 1870, when they were taken over by the Government, while those of the other services were continued until after the end of the classic stamp period.

The *newspaper tax* was collected since 1712 by a special design printed on the newspapers, which usually contained a crown and part of the British arms, or — for Ireland — a harp. Several large newspapers had permission to use their own designs, which incorporated their name. After aboli-

tion of the newspaper tax on June 30, 1855, the same designs were used to show the payment of postage on the newspapers until this also was abolished on Sept. 30, 1870.

The *use of stamps* was first voluntary and the same fees were charged, whether postage was paid in cash or by stamps. But for unpaid or partly paid letters, double of the deficiency was collected from the addressee. The use of stamps became obligatory in 1851-52 for all fees on domestic mail. From Aug. 1, 1869, postage stamps were also used for payment of telegraph fees, but during the whole classic stamp period they were not allowed for payment of fiscal fees. Postage to foreign countries could be paid in cash or in stamps, but the full rate to the destination had to be paid either the one way or the other. As there were first only 1p and 2p stamps, most letters to foreign countries were paid in cash and only after introduction of the higher values, the payment of postage on foreign mail in increasing number was made by using stamps. Up to 1847, the registration fee had to be paid in cash, from then on in stamps. There was no parcel post service by the post offices during the classic stamp period.

Sale of stamps and stationery usually started a week before the stamps became valid for postage, to make it more convenient for the public to get supplies beforehand. As a consequence, several stamps and stationery items are known used prematurely, for example the first adhesives as early as May 2, 1840 and the first envelopes May 1, 1840.

At the post offices abroad, the introduction of postage stamps in the motherland in 1840 did not bring any changes in the handling of the mail; postage continued to be paid in cash. Only in 1857-58, regular stamps of Great Britain were introduced in Gibraltar and Malta, as well as at the post office in Constantinople; Alexandria and Suez followed late in 1859. In the West Indian Colonies, British stamps generally were introduced in 1858-59, at the post offices in Central and South America between 1860 and 1865. Ascension started to use British stamps in 1867.

The *rates of postage* were rather simple. When the first postage stamps were introduced, the following *domestic letter rates* were in force (from Jan. 10, 1840): 1p to ½oz, 2p to 1oz, 6p to 4oz, 10p to 6oz, 1sh2p

to 8oz and 8p for each additional ounce, with a maximum of 16oz, which limit was abolished in 1847. On April 1, 1865, a simplified scale was introduced, now every ½oz up to 4oz paid 1p, and the fee for each additional 2oz was 4p. In October 1871, new reduced letter rates came into force, now the fee was 1p up to 1oz, 1½p up to 2oz, 2p up to 4oz and ½p for every additional 2oz up to 12oz; letters heavier than 12oz paid 1p for each oz. The fee for *domestic post cards*, introduced on Oct. 1, 1870, was set at ½p. Originally there was no reduced fee for *printed matter*; only newspapers paid a uniform fee of 1p which also included the newspaper tax; only fifteen years after abolition of the newspaper tax in 1855, this was reduced to ½p, on Oct. 1, 1870. Books paid 6p per pound, from 1855 1p for 4oz, 2p for 8oz, 4p for 1lb and 2p for each additional 8oz. Only on Oct. 1, 1870, a reduced fee of ½p for each 2oz was introduced for all printed matter. *Samples* paid 3p for each 4oz, with a maximum of 24oz; from Oct. 1, 1870, the same rate as for printed matter was charged. The *Registration Fee* was originally 1sh, from March 1848 it was reduced to 6p and from August 1862 (in London only, from Jan. 1, 1863 generally) to 4p. The *Late Fee* was 1p extra for posting up to one hour late and 6p for 1 to 1½ hours late. The *basic Fee for Telegrams* was 1sh. — The *rates to foreign countries and to the colonies* were rather diversified and changed quite often. A general tendency of reduction can be observed, for example to most European countries, for which during the classic stamp period the single letter rate dropped gradually from 1sh, first to 6p than to 4p and eventually to 3p. The other fees dropped similarly; for example, for registration to foreign countries, from Feb. 1, 1866, the domestic fee of 4p was charged.

When the first stamps were introduced, only the two most needed *denominations*, 1p and 2p, were issued. Most of the additional values, which were issued during the classic stamp period, were mainly needed for mail to foreign countries, but they were later also frequently used on heavy or registered domestic letters as well as for payment of telegraph fees. These higher values were issued in the following order: 1sh on Sept. 11 (or 13), 1847, 10p on Nov. 6, 1848, 6p on March 1, 1854, 4p on July 31, 1855, 9p

on Jan. 15, 1862, 3p on May 1, 1862, 2sh and 5sh on July 1, 1867. ½p and 1½p stamps, which became mainly necessary for the reduced printed matter and post card rates, were introduced on Oct. 1, 1870. — Of postal stationery, only the initial denominations — 1p and 2p for postal envelopes and letter sheets, ½p for postal cards and wrappers — were issued, but on privately ordered stationery from 1855 1p, 2p, 6p and 1sh, from 1859 also 3p, from 1860 4p, from 1870 ½p and from 1872 1½p could be imprinted. Combinations were permitted, but during the classic stamp period not more than two stamps on one entire were imprinted. *Telegraph forms* and *telegraph cards* were 1sh.

At the post offices abroad, at Gibraltar, Malta and the post offices in Turkey and Egypt as well as in Central and South America all values used in the motherland were introduced. But not all post offices received all values and some of them were used so rarely, especially the rather unnecessary ½p stamp, that they may have been sent there as return postage or were used by travellers. Of the post offices in the West Indies, those in Jamaica used only four values — 1p, 4p, 6p and 1sh — while from several of the other post offices the 2p value also is known. In Ascension, only 1p stamps are known used during the classic stamp period.

Of the stamps of the *private mail services*, those of the Circular Delivery Companies consisted first of low values, ¼p and ½p; only later, when the companies also started to deliver parcels, higher values up to 3p were introduced. The Parcel Delivery Companies had values of 1p and 2p, while the Railways Companies, providing the same service, had in part much higher denominations. The Oxford University stamp sold for ¾p. The Telegraph Companies issued various denominations of stamps, from 3p to 10sh.

The *newspaper tax* was 1p during the classic stamp period until its abolition.

All stamps of Great Britain were *used up*; they remained on sale at the post offices until the supplies were exhausted. Exceptions were the 10p stamp of 1848, which became unnecessary owing to rate changes and was withdrawn on Aug. 15, 1855, and the 2p envelope, which was so unpopular that it was discontinued at the end of 1841. The 10p stamp was reintroduced

early in 1862, because a 10p value again became necessary. No stamps were *demonetized* during the classic stamps period and the classic stamps of Great Britain remained valid until after the death of Queen Victoria, when they were demonetized on May 31, 1901, with exception of the 2sh value, which remained valid until June 30, 1915.

The *designs* of the stamps of Great Britain during the classic stamp period (and long thereafter) were uniquely conservative. All adhesives and postal stationery — except the first envelopes and letter sheets of 1840 — show the same head of the young Queen Victoria to the left and all have no other inscription than the word "Postage" and the value indication. The latter is on all values in letters only, except the lowest value (½p) and the highest (5sh), which show the figure of value, "½d" and "5 SHILLINGS" respectively. The various denominations were differentiated on the one hand by the printing-process — recess-printing, embossing or typography —, on the other hand by the design of the frame which was different for each value. The two first values, the recess-printed 1p and 2p, originally had the same design, but from March 1841 a colorless line, each below POSTAGE and above TWO PENCE, was added to the design of the latter. The designs of these two values otherwise remained principally the same until the end of the classic stamp period and for several years thereafter. The next values introduced, 6p, 10p and 1sh, were embossed and this printing process was used for them until 1854 (10p) and 1856 (6p, 1sh). The 6p and 1sh then were issued in a new design and typographed, while for the 10p a similar change took place only in 1867. The 4p value, issued in 1855, was typographed and maintained basically the same design until after the end of the classic stamp period as did the typographed 1sh. This is also true of the further new values, 3p, 9p, 2sh and 5sh, while the ½p and 1½p, both introduced in 1870, were recess-printed. In 1872, the design of the 6p was changed to make it more outstanding; the center now is hexagonal instead of circular. At the end of the classic stamp period, some uniformity had been achieved, the low values to 2p inclusive being recess-printed, the higher values typographed and letter press-printed.

The designs of the recess-printed and typo-

graphed stamps of Great Britain are characterized by the inclusion of *check letters* in the design, to which rule only the first 4p, 6p and 1sh stamps were an exception until 1862, when the same system as for the lower values was also introduced for them. The check letter system gave each stamp in the sheet a different combination of letters. First, they were only in the bottom corners of the designs. Gradually, introduced from 1858, the system was extended by placing the same check letters also in the upper corners of the design, in reversed order, which system remained in use until long after the end of the classic stamp period. On the recess-printed stamps, the check letters were colored on colorless ground, on the typographed values colorless on colored ground. The beginning of the change from colorless to colored letters for these latter stamps in 1873 marks the end of the classic stamp period for the purpose of this monograph. The system of check letters, which was introduced together with the first adhesives in 1840, gave every stamp a pair of letters which identified its position in the sheet, therefore making attempts to defraud the post office more difficult and costly. All stamps of every horizontal row had the same letter in the lower left corner and all stamps of every column had the same letter in the lower right corner. In the sheets of 240 stamps (20 rows of 12 stamps), the stamps of the first row had the check letters from AA to AL, of the second row from BA to BL, and so forth, until the twentieth row showed TA to TL. For the 5sh, of which the sheets consisted of only 80 stamps (8 rows of 10), the check letters run from AA to AJ in the first to HA to HJ in the last row. In the sheets of 480 stamps (20 rows of 24) of the 1/2p, the letters run from AA to AX in the first row to TA to TX in the twentieth row. As stated before, these check letters later are repeated in reversed order in the top corners of the designs which was introduced first for the 2p in 1858, for the 3p, 4p, 6p, 9p and 1sh in 1862 and for the 1p in 1864.

The designs of the engraved and typographed stamps underwent changes by introduction of *plate numbers*. For the 1p and 2p, such plate numbers were introduced simultaneously with the insertion of check letters in the upper corners, in 1858 and 1864 respectively. They were inserted twice

in each design, in the center of the guilloched frame at left and at right. The same position for the plate number was chosen for the 1/2p, while for the 1 1/2p the plate number, due to the details of the design, was shifted downwards on both sides. The first plate of the 1 1/2p had no plate numbers at all in the design. For the typographed stamps, there was a transition period in 1862 in which the designs of the second plates of the 4p, 6p and 9p, with small check letters, were distinguished from those of the first ones by a diagonal hair line across the four corners and of the 3p by a white dot on both sides. The 4p, in addition to that had a colorless "I" or "II" twice in the bottom frame, outside of the squares with the check letters, to distinguish the two plates. The 1sh of the same issue has the plate number similar to the way adopted later generally, namely colorless twice in small squares in the center of the frame, at left and right. In the designs of the 1865 issue, with large colorless check letters, the plate numbers are all colorless in small circles on both sides of the design, in the middle for 3p and 1sh, at top for 4p and at bottom for 6p, 9p, 10p and 2sh. The 5sh had only one plate number, in the center at bottom.

The dies of the embossed stamps, which were printed singly had a *die number*, preceded or followed by WW, the initials of the engraver, at the base of the bust; only the first die of the 10p seems to have had no die number.

The designs of the *postal stationery stamps* were first entirely independent of those of the postage stamps. The first envelopes and letter sheets had an elaborate design providing an illustrated frame for the whole front and extending also to the back of the envelopes. It symbolizes Britannia dispatching flying messengers to all parts of the globe. The inscriptions consisted here also only of POSTAGE and the value indication in letters. In 1841, this type of envelopes and letter sheets was abolished and embossed oval designs with the Queen's head adopted as envelope stamps, with the inscription POSTAGE and value indication either at top (1p) or bottom (2p). From 1857, dies were used which had three small circles inserted in this design, showing a date, day, month and year, for example "27" "1" "63" for Jan. 27, 1863.

This date usually coincides with the day of its first use for the manufacture of postal stationery. During the classic stamp period, on postally issued stationery only for the 1p such dated dies were used, while of the 2p no new printings were made after 1841; therefore it exists only undated on such stationery. When postal wrappers were issued in 1870 a new typographed design was adopted for the needed $\frac{1}{2}$ p value, a tall upright rectangle with rounded corners, showing the Queen's head in a plain circle and HALF PENNY at top. The date of issue, "1" "10" "70", was in three circles at the lower part of the design, but only for the first printing, the dates being replaced by rosettes for later ones. For the postal cards, another typographed design was adopted, an upright rectangle with the Queen's head in a plain circle and the value indication below, which was undated.

For stationery on which stamps were imprinted to order since 1855, dated dies were used from the beginning, the first known date being Oct. 25, 1855. For the 1p and 2p, the dies of the postal envelope stamps were used with date insertion, for the 6p and 1sh similarly adapted dies of the embossed 6p and 1sh adhesives. For the $1\frac{1}{2}$ p, 3p and 4p, new dated dies of different shape — $1\frac{1}{2}$ p shield, 3p indented circle and 4p circle — were introduced. When a $\frac{1}{2}$ p die became necessary for privately ordered postal cards and wrappers in 1870, a new oval $\frac{1}{2}$ p die was introduced, which was undated.

The first envelopes and letter sheets had a number, preceded by "A" (1p) or "a" (2p) on their back, while the embossed dies for all envelope stamps, on postally issued as well as on privately ordered stationery, had a die number at the base of the bust similar to the embossed adhesives.

The Queen's head on all stamps was taken from a medal engraved in 1837 by William Wyon. For the engraved stamps, Henry Corbould made a drawing of the head which was engraved by Charles and Frederick Heath on an engine-turned background. For the typographed stamps, the head was cut in steel by J. F. Joubert and the design of the embossed adhesives and stationery was the work of William Wyon, who also engraved the dies. The design of the first envelopes and letter sheets was drawn by William Mulready and cut in brass by John Thompson, for printing in typography on

the letter press.

All engraved stamps were manufactured by Perkins Bacon & Peteh (since 1852 Perkins Bacon & Co.), all embossed items by the government-owned Somerset House Printing Works and all typographed stamps by Thomas De La Rue & Co. These firms prepared the dies and printing plates, they printed the sheets and gummed them, but the perforation always was applied at Somerset House, regardless of where the stamps were printed.

(To be continued)

MISCELLANEOUS NEWS

● *The next issue of the MERCURY STAMP JOURNAL is scheduled for May, 1956.*

● *Bound Volume III of the MERCURY STAMP JOURNAL is now available and can be supplied for \$5, post free. There is also still a small stock of bound Volume I available, which is sold at the same price. Bound Volume II is sold out; we have a few unbound volumes, which are only sold together with bound Volumes I and III, for \$15, post free.*

● *At the Third National Philatelic Exhibition, held in Bogota, (Colombia) in connection with the 7th Postal Union Congress of the Americas and Spain, a special Literature Section was established, with participation by invitation only. The MERCURY STAMP JOURNAL was invited to show in the group "Literature by Professionals" and obtained the only Gold Medal in this group, one of the four awarded in the Literature Section.*

● *The publication of the "Catalog of Imperforate Classic Stamps of Europe" has run in unexpected difficulties and had to be postponed, probably until the fall of 1956. After our regular printer unexpectedly was obliged to decline printing the catalog, offers to do the job by other printers were so costly that it would have been too great a financial risk to print the catalog without first knowing whether a sufficient number of copies were to be sold to cover at least the cost. Therefore, we are opening a subscription for the catalog at a reduced price, the result of which will determine whether the catalog can be regularly printed or, to*

would involve much less effort and preparation. The collector does not feel happy either at such a gigantic show. He wants to exhibit his stamps in a dignified way and he wants to inspect the treasures of his fellow collectors in the quiet atmosphere of a museum. Both conditions were lacking at FIPEX. The collector would prefer a smaller show which could be organized without the commercial byproducts of FIPEX and financed without the help of the dealers. In this way, everybody would be happy, the dealers with their own show, in which they would be masters in their own house, and the collectors with their small quiet shows, unspoiled and without loss of dignity by the commercial aspects of dealer participation. We believe that such a solution would solve many of the problems involved and in the end would make everybody happy. The collectors would be among themselves and the dealers would be glad that they could concentrate upon their business and in their own way serve and please their customers, the collectors. We are sure, that FIPEX will be the last big show held in this country, as dealers as well collectors must have come to the conclusion that there are other much better ways to popularize our hobby and to give the collectors the stimulus so necessary for the enjoyment of stamp collecting with all its diversified side lines. It is not worth the great efforts of hundreds of enthusiastic philatelists merely to put the names and pictures of a few philatelic politicians in the papers, to have them make speeches and give each other medals and decorations. All other benefits which a large philatelic show provides can be achieved just the same by a small show, with a fraction of the expense and effort.

* * *

We have to conclude our review of FIPEX 1956. Much more could be written about details of the show but the limited

space does not permit it. In rereading the paragraphs we have written, we find that we have accentuated the negative points more than the positive ones. This seems natural in a critical review, but it confirms the old experience that the flaws of a big undertaking often overshadow the good points and therefore can impair its usefulness. Thus, seen through our eyes, the picture of FIPEX must look bleaker than may be justified. There were many gratifying aspects of FIPEX too and we have left discussing them to the end so as to balance the accounts and conclude this article on a more optimistic note.

Philately can be proud that it was able to stage and finance a show of such magnificent proportions. It certainly brought our hobby in the foreground and gave it good publicity, which will be felt in the future although surprisingly it did not result in the larger attendance expected. It was also gratifying to see how many loyal and devoted collaborators such a show can marshal and how many of them went to the limits of endurance to make the show a success. To the "unknown worker" of the show goes the honor of making the show possible at all and to give it all the outward signs of a success. Many things were better than 1947, especially the exhibition catalog, which gave brief but adequate descriptions of the exhibits in a greatly improved way, although not achieving for the catalog the status of a valuable reference book, such as the catalogs of the London 1950 and other shows. The show attracted surprisingly many visitors from foreign countries, most of them dealers, and gave occasion to meet people and to exchange philatelic views. They all went home with the knowledge that they have seen the biggest philatelic show ever staged and with doubts in their minds whether there will ever be another show like FIPEX possible anywhere in the world.

EUROPEAN CLASSICS

XV. GREAT BRITAIN *

The *dies* which were used for the manufacture of the printing material were all based upon the original dies made of the Queen's head. Generally, the head was transferred to a secondary die and the frame

as well as the other features of the design were added, but in some cases, the frame was cut separately on a die and then the head was transferred to it. All dies for the various values had no plate or die numbers and also no check letters; these were inserted during the process of manufacturing the printing material.

* Continued from page 13.

All dies for the *engraved stamps*, except the $\frac{1}{2}$ p, are derived from a 1p die engraved in 1840. The necessary changes were made either on secondary dies or on the transfer rollers. In this manner, the die for the 2p was obtained which was changed in 1841 by adding a white line below POSTAGE and above TWO PENCE. In 1854, the original 1p die became worn and it was retouched by William Humphrys. From this retouched 1p die are derived the $\frac{1}{2}$ p die as well as the dies of 1p and 2p with check letters in all four corners. From 1869, the 2p had thinner white lines, a change which was effected on the transfer roller. For the $\frac{1}{2}$ p a separate die was made, for which the smaller head was engraved by Frederick Heath.

The die for the head of the *embossed stamps* was without the curl on the back of the head. It was transferred to a working die for each value and the frame as well as the curl was added. For postal stationery, three holes were drilled through the dies for insertion of date plugs.

For the *typographed stamps*, the designs were cut around the original cut of the head, which had been transferred to working dies. Only when the design of the 6p was changed in 1872, was the new die for this value obtained by way of changes in a working die of the old one. Prior to that, a small change was effected on the die of the 6p, when in 1868 the hyphen between SIX and PENCE was removed. The changes which had become necessary by the insertion of check letters and plate numbers also were effected by means of working dies. These dies had holes drilled through them for the insertion of plugs with the check letters and plate numbers. For the stamps on wrappers and postal cards, issued in 1870, a new die for the head was made, which shows it on solid ground with a ribbon tied at the back; it differs also in other ways from the head on the typographed adhesives. The die for the first envelopes, designed by Mulready, was without inscriptions, these being added on working dies for both values.

For the manufacture of the *printing material*, Great Britain did pioneer work in the field of the engraved and embossed stamps, while for the typographed stamps it based the work mostly upon the experience of other countries which had in-

duced typographed stamps several years earlier, especially France. The peculiar transfer process, introduced by Perkins, Bacon & Petch for the manufacture of the plates for engraved stamps, has put its mark on all engraved stamps manufactured in England up to this very day.

To obtain printing plates for the *engraved stamps*, transfer rollers were used, on which the design was embossed from the die with the help of a special transfer press. The transfer rollers were soft steel cylinders, on which usually several impressions were made from the die, one below the other, seven at most. Some intended changes were made in the rollers, for example, the white lines added on the 2p or the top corner ornaments removed on the stamps with check letters in all four corners. Later, when the plate numbers appear on the stamps, they were inserted on the rollers. After the transfer roll was hardened, it was suspended in a transfer press above a soft steel plate and, by a rocking motion, the designs were, properly spaced, singly embossed in this plate until a complete plate of 240 stamps (20 rows of 12) or—for the $\frac{1}{2}$ p—480 stamps (20 rows of 24) was obtained.

For the first 1p, 204 plates were made from the original die, numbered from 1 to 204 and 14 reserve plates, R1 to R14. 71 more plates, numbered from 1 to 68 and R15 to R17, were made from the retouched die of the 1p and 156 plates, numbered from 69 to 225 from the 1p die with check letters in all four corners. For the 2p, 15 plates were made, of which plates 1 and 2 were in the the original design without white lines, plates 3 to 6 with white lines and plates 7 to 15 with check letters in all four corners, of which plates 13 to 15 had thinner white lines. Twenty plates, numbered from 1 to 20, were made for $\frac{1}{2}$ p and three plates, 1 to 3, for the $1\frac{1}{2}$ p. For the black 1p stamp, eleven plates, 1 to 11, were used and seven of these so-called "black plates", namely 1, 2, 5, 8, 9, 10 and 11, also were used for the red 1p. Not all plates for which work was started were completed and not all plates which were made were used for the actual printing of stamps, due to defects or for other reasons. For the stamps with four corner check letters this was the case for plates 69, 70, 75, 126 and 128 of the 1p, plates 10 and 11 of the 2p, plates

2, 7, 16, 17 and 18 of the $\frac{1}{2}$ p and plate 2 of the $1\frac{1}{2}$ p. It seems, that also plate 77 of the 1p was not regularly issued as only a few copies are known as great rarities. Several of the plates were used considerably after the end of the classic stamp period in the sense of this monograph. The last plates printed before the end of 1873 were No. 172 for the 1p, No. 14 for the 2p, No. 10 for the $\frac{1}{2}$ p and No. 1 only for the $1\frac{1}{2}$ p.

The check letters in the corners were inserted by means of letter punches which were set in a holder above the proper place in the corner and then were embossed by a sharp blow with a hammer, which operation had to be repeated 480 times for the first 1p and 2p, 960 times for the 1p, $1\frac{1}{2}$ p and 2p with letters in the four corners and no less than 1920 times for every plate of the $\frac{1}{2}$ p, certainly a tedious job. The letters were Roman capitals on the 1p and 2p stamps which had the letters only in the bottom corners and sans-serif capitals on the $\frac{1}{2}$ p, 1p, $1\frac{1}{2}$ p and 2p with letters in all four corners. Three different sets of punches with Roman capitals were used consecutively, so that three "alphabets" can be distinguished on the plates of the 1p and 2p with check letters at bottom only, namely alphabet I (1840 to 1852), II (1852 to 1856) and III (1856 to 1864). In 1861, on two plates of the 1p (50 and 51) as an experiment the check letters were not embossed but were singly engraved by hand, but this was no less cumbersome and was abandoned after the two plates had been completed in this manner. These hand-engraved letters are called alphabet IV. After the check letters were correctly embossed or engraved in the plate, it was hardened and was now ready for the printing.

The *embossed adhesives* and all *envelope stamps* were printed from single dies which were obtained from the original dies and which were numbered consecutively. For the 6p adhesives, only one die, marked 1WW on the base of the bust, was used, four dies (WW1, 2WW, 3WW and 4WW) were used for the 10p and two dies (WW1 and WW2) for the 1sh. Often the die number does not show clearly on the impressions or it appears to be missing but in most cases this is only a printing variety and not an actual omission from the die. For the envelope stamps, from 1855 three holes were drilled through the dies and date

plugs were inserted in them; these were changed to correspond to the date of the actual printing. Many dies were used to print the envelope stamps — Nos. 1 to 7 for $\frac{1}{2}$ p, Nos. 1 to 224 for 1p, No. 1 for $1\frac{1}{2}$ p, Nos. 1 to 7 for 2p, Nos. 1 to 7 for 3p, Nos. 1 to 4 for 4p, Nos. 2 to 26 for 6p and Nos. 3 to 14 for 1sh—but many of them fall within the period after 1873. Two types can be distinguished of the 1p die, one with a curved curl at the back of the head (Type I), which comes undated and dated, and one, starting with die number 140 in 1866, with straight curl, which exists dated only.

The manufacture of the plates for the *typographed stamps* followed a procedure similar to that used in France for the stamps of this kind. The die was embossed in as many lead blocks as were required to assemble a plate and then a copper electrotype was made from a setting of these matrices; this electrotype was backed up with type metal. Later, as in France, master plates were made and electrotypes of these plates were used for the printing. The rather soft copper electrotypes became worn after a few thousand printings and from 1858 this led to hardening of the plates by coating them with steel, which allowed up to 100,000 prints. For the 4p, there was a special problem when it was printed in vermilion because the ink caused a chemical reaction with the copper of the plate, so that a silver coating was applied to the plate of this value from 1861. The plates were always the size of a pane of which four (2x2) were combined for the printing plates of the 4p and 5sh and twelve (3x4) for those of the other values. These panes contained 60 stamps (10 rows of 6) for the 4p and 20 stamps (five rows of 4, 5sh four rows of 5) for the other values. When check letters and later plate numbers were introduced for the typographed stamps, the manufacture of the plates became much more complicated, as the plugs for the check letters had to be changed for each matrix, and this also must have been a tiresome job. The gutters between the panes were 10mm. wide. Horizontal gutters were between E and F rows, J and K rows as well as O and P rows of the 3p, 6p, 9p, 10p, 1sh and 2sh plates, between J and K rows of the 4p plates and between D and E rows of the 5sh plates. Vertical gutters

were between D and E columns, as well as H and I columns of the 3p, 6p, 9p, 10p, 1sh and 2sh plates, between F and G columns of the 4p plates and between D and E columns of the 5sh plates.

Of most values of the typographed stamps several plates were used which were numbered consecutively regardless of the changes in the design. They were (Plates which were not completed or from which no printings were made for general use are given in brackets): Plates 1 to 10 of 3p (No. 1, 3), 1 to 14 of 4p (No. 5, 6), 1 to 12 of 6p (No. 2, 7, 10), 1 to 5 of 9p (No. 1, 5), 1 and 2 of 10p (No. 2), 1 to 7 of 1sh (No. 3), 1 to 3 of 2sh (No. 2, 3) and 1 to 4 of 5sh (No. 3, 4). Plates 2 and 3 of the 1sh had the plates numbers "1" and "2" respectively on the stamps. Of several of the plates, which were not regularly issued, perforated copies, often used, are known. They come from the so-called registration sheets, five of which usually were printed from each new plate, sometimes years before actual use of it for regular printings. Of some plates, these five sheets remained imperforate, of others all or several were perforated and in a number of cases were issued with the regular stamps. In those cases where the plate was later used for regular printings and no changes of color or watermark had occurred in the meantime, such copies from registration sheets cannot be distinguished from the regular stamps, except sometimes by a date of use considerably ahead of the earliest date of use of regular stamps. In a number of cases prepared and registered plates were never used for actual printings of stamps or, when this was the case, changes of the watermark or color had been made in the meantime, so that the issued stamps differ from those from the registration sheets. Such so-called "abnormals" are rare to very rare and are known of the following stamps and plates, regularly perforated and partly also used: 1862, 3p, Plate 2 in original condition, with network background in spandrels which was removed for the regularly issued stamps, and Plate 3 (with dot on each side), 9p, Plate 3 (Fig. 69) and 1sh, Plate 3 ("2" on stamps); 1865, 9p, Plate 5; 1867, 6p, Plate 10, 10p, Plate 2 (Fig. 70) and 2sh, Plate 3; 1872, 6p pale chestnut, Plate 12. The 1p 1864, Plate 77, probably also belongs in this category.



Fig. 69, 70

The first envelopes and letter sheets were printed from settings of 12 stereotypes (4x3). For the 1p letter sheets there existed four settings of stereotypes numbered 1 to 81 and two setting of stereotypes 219 to 255, while the 2p letter sheets were printed from one setting of stereotypes 90 to 102 only. The 1p envelopes had four settings for stereotypes 131 to 194 and two for stereotypes 275 to 323, while there was only one setting for the 2p envelopes, stereotypes 195 to 200. The number of stereotypes was larger than necessary for the settings and the surplus stereotypes were used for replacing of worn or defective stereotypes, so that many replacements in the settings are noticeable.

While the embossed stamps had no *margin print* at all, the engraved and typographed stamps not only had plate numbers — from 1865 also the so-called "current numbers" — several times on the margins, but also various inscriptions, from late in 1848 also markings for the division of the sheets and, when perforation was introduced late in 1854, markings to help with the proper application of the perforating devices. On the engraved stamps, the margin inscriptions — which were embossed on the plates by means of transfer rollers — read for the 1p "PRICE 1d. Per Label. 1s/- 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." For the other values the text was appropriately changed; for the 2p, in 1854 the price for the sheet was changed from £2 to £1, for sale in half sheets. For the typographed stamps, the inscriptions were based on the fact that the post office sheets were smaller than the printed sheets, namely two panes for the 3p and 6p and single panes for the other values. Therefore, the position of the inscriptions differed, some were on the gutters, some on the sheet margins. Generally, every pane on the margin showed the value indication and the price, for example for the 3p "POSTAGE

THREE PENCE" and "PRICE 3 pence per label; 1 shilling per row of 4; 10 shillings per sheet". It was similar, sometimes abbreviated, for the other values. The plate numbers were first in or near all four corners of the printed sheets, on engraved as well as typographed stamps. In 1865, the so-called "current numbers" were added which were consecutive numbers applied by the printers to all plates for postage and revenue stamps manufactured by them. On the engraved plates, these "current numbers" were added near the top left and bottom right corner of the plate, while the plate numbers now were enclosed in a circle. On the typographed plates, the plate numbers which were colorless in an oval or in a circle of solid color, in 1865 were replaced in the top left and bottom right corners by "current numbers" which were enclosed in an indented rectangle, while the plate numbers remained in the two other corners. Of the other marginal markings, the division markings, intended to facilitate dividing of the sheet, were first small dots, later crosses, rosettes or ornaments in the center of the four margins of the plate, while the markings to assist proper perforation usually were crosses in the middle of the top and bottom sheet margins.

Although there are numerous *plate varieties* on the early stamps of Great Britain, especially on the engraved stamps, few of them are of major importance. All these major varieties are connected with the check letters. It is, by the way, very creditable that the difficult job of inserting the check letters resulted only in so few undetected errors. The first one occurred on plate 77 of the 1p, Die I, when the "A" was omitted on the "BA" stamp; this was soon detected and corrected, so that only a few copies have survived. The second error can be found on plate 1 of the 1½p, where the check letters on the CP-PC stamp read OP-PC; it was not detected and remained unchanged through the use of the plate and is therefore much less rare. In several plates the "S" comes inverted, which is most conspicuous on plate 5 of the 1p, Die II, where on nine stamps (SD to SL) the "S" showed this variety. On the typographed stamps, the most remarkable varieties are the "K" in circle variety, which was caused by the outlines of the surface of the plug and can be found in the bottom left corner of the

DK-KD lettered stamp of the 1sh with plate number "1", and the small plate number "1" at left on the AA-AA stamp of the 10p 1867. Of the minor varieties of the engraved stamps, guide dots and guide lines are remarkable. They were applied to facilitate the alignment of the designs embossed by the transfer rollers and they should fall between the designs, to be erased before the plate was put into service. In the early plates they frequently fell in the designs (corner squares or value indication) and therefore could not be erased. The use of guide dots and guide lines ceased when mechanical spacing was introduced, which had become necessary when the perforation was introduced and exact spacing became important so that the printed sheets were suitable for the perforating devices. Characteristic varieties of the engraved stamps, which can be attributed to accidents during the manufacture of the plates, are re-entries and double entries, double check letters and similar varieties, some of which have acquired specific names, as the so-called "Union Jack" variety, a re-entry of the top corner ornaments, which is found on the LK stamps of the 1p, Die I, Plate 75. Other varieties, such as recut frame lines, corners, letters and corner ornaments, either originated during the manufacture of the plates or occurred during their use. Recutting of the frames lines, which had become weak on Die I of the 1p, started in 1849 and is a regular feature of the plates until Die II was introduced. From 1845, stamps with thicker "POSTAGE" can be found, which was the result of more pressure during the transfer process. All these peculiarities help in identifying the various positions in the plates and in assigning single stamps to a specific plate. The embossed and typographed stamps, except for minor plate flaws, are poor in plate varieties of any kind.

The *printing* of the engraved as well as of the typographed stamps was done by hand presses. The embossed stamps were printed singly, with small steam-driven embossing presses. This latter process led to very uneven spacing between the stamps (Fig. 71) and frequently to more or less pronounced overlapping of the designs of the embossed stamps. Despite the large quantities needed, the printing of all kinds of adhesives was rather uniform and badly printed copies are rare exceptions. The con-



Fig. 71



Fig. 72

control must have been very thorough because very few major printing varieties are known, namely, double prints of the three embossed stamps (Fig. 72) as well as of the 6p, Plate 6, of 1865. They are all rare.

Great Britain used for all its classic adhesives *paper* which should provide protection against imitation or re-use of the stamps, by being watermarked, having threads imbedded, being coated or chemically treated. All watermarked classic stamps except the $\frac{1}{2}$ p had so-called single watermarks, each stamp of the sheet having the same individual watermark. Ten main kinds of watermark were used. The paper for all engraved stamps was hand-made and manufactured by Stacey Wise (from 1862 Wise & Co.) of Rush Mills, Hardington. For the first stamps, it showed a Small Crown on each stamp which can be found only on 1p and 2p 1840 and 1841, the latter imperforate and perforated. It was replaced by a Large Crown watermark in June 1855. The larger crown also was used only for the 1p and 2p stamps, from 1870 also for the $\frac{1}{2}$ p value. It was subject to a small change in 1861 when two short vertical lines inside the crown at left and right were removed. This watermark remained in use until after the end of the classic stamp period. For the fourth engraved stamp, the $\frac{1}{2}$ p, a special kind of hand-made paper was used due to its small size, which showed the words "half penny" in script letters, always on a horizontal strip of three stamps, therefore appearing 160 times on a sheet of 480 stamps. For the

first two embossed stamps, 10p and 1sh, a special paper, the so-called Dickinson paper, was introduced in September 1847. It was machine-made and manufactured on special patented machines by John Dickenson & Son of London. This paper had vertical threads imbedded, which were called silk threads but actually were cotton threads. They were arranged in groups, 20mm. apart, so that each stamp obtained a pair of threads, spaced 5mm. It has been proven that the sheets of this paper, as delivered by the manufacturer, were divided for the first printings in a peculiar way in six smaller sheets, namely two in the center, each for 24 (4x6) 10p stamps, as well as two at top and two at bottom, each for 20 (4x5) 1sh stamps. After the printing of the 10p stamps was discontinued in 1854, the sheets were probably divided into six small sheets for the 1sh. For the embossed 6p, a hand-made watermarked paper was used, showing VR in sans-serif letters on each stamp. The two special papers for the embossed stamps were discontinued when the typographed 6p and 1sh were introduced in 1856. For the typographed stamps, the paper was supplied by Turner & Co. of Fordcombe. Two different kinds of watermark were used from the beginning. One, for the 4p, which had a different size of the sheet, showed a garter, which came in three sizes, first in 1855 small (14x18½mm.), from 1856 medium and from early in 1857 large (both 19x23mm.). The medium and large garter — which were introduced because the small garter influenced the printing of the Queen's head as a kind of make-ready — can be distinguished by the width of the band, which for the medium garter is about ½mm. wider, so that the space in the center is only 13½mm. wide against 14½mm. for the large garter. Nevertheless, the distinction is sometimes not easy. The large garter watermark — first on hand-made, from 1864 on machine-made paper — was

used for all 4p stamps until after the end of the classic stamp period. For the 6p and 1sh, and later also for the other typographed values — 3p and 9p — another watermark, called Emblems, was introduced, which comes only on hand-made paper. It shows on each stamp a rose in both upper corners, a thistle and a shamrock in the lower corners. The Emblems watermark was replaced in the middle of 1867 by a new watermark, a spray of rose, which comes only on machine-made paper. It was used for all typographed values, except the 4p and 5sh, in other words for the 3p, 6p, 9p, 10p, 1sh and 2sh, until the end of the classic stamp period. For the 5sh, which was of a larger size, a Maltese Cross watermark was chosen, on machine-made paper, which also remained in use until after the end of the classic stamp period. At the end of 1873, when the classic stamp period ended so far as this monograph is concerned, five different kinds of watermarked paper were in use for the adhesives, namely hand-made with "Large Crown" for 1p, 1½p and 2p and "half penny" for ½p, as well as machine-made "Large Garter" for 4p, "Spray of Rose" for 3p, 6p, 9p, 10p, 1sh and 2sh, and "Maltese Cross" for 5sh. The paper, especially the hand-made paper, was of quite varying thickness and conspicuously thin as well as very thick paper can be found occasionally, the latter especially in the period from 1856 to 1865.

When the first typographed stamps were introduced in 1855, the postal administration was especially afraid of the re-use of cleaned stamps and among the measures applied to make this impossible or at least difficult was the introduction of special kinds of paper, so-called "*safety papers*". These papers were either chemically treated or had a protective coating which made any chemical treatment obvious and in this way would prevent the re-use of chemically cleaned stamps. The first paper of this kind, a highly glazed chalk-coated paper, was used for the 4p of 1855-57. It was first more or less blued (small and medium garter), due to the incorporation of prussiate of potash, from 1856 white (all three garter watermarks). Subsequent safety papers show no coating but often a bluish tint which can be attributed to the inclusion of prussiate of potash. Slightly blued paper, called "azure paper" was generally used for revenue

stamps and its use for postage stamps seems to be accidental. It can be found occasionally on postage stamps from 1856 to 1863 and undoubtedly genuine examples are scarce to rare.

Except for the VR paper of the embossed 6p, all watermarked papers had special *margin watermarks*. For the "Small Crown" and "Large Crown" watermark, it consisted of a frame of five lines which was broken by the word POSTAGE in double-lined Roman capitals, twice at left and right and once at top and bottom. The "half penny" watermark sheets had no frame, only "Postage Stamps" in script letters, once at left and right. From 1863, control letters or figures were included in the margin watermark, in the top right corner and, inverted, bottom left corner. For the "Large Crown" watermark, control letters were used, which run from A to Z and, from 1870, from AA to ZZ. On the "half penny", there were control figures, running from 1 to 8. The three "Garter" watermarks had a single frame line around each pane, "Postage Stamps" in script letters once at top, in the horizontal gutter and, inverted, at bottom, as well as twice on each side margin. A cross was inserted in the center of the top and bottom margin. The "Emblem" and "Spray of Rose" watermarks had identical margin watermarks, a single line around the sheet, with "Postage Stamps" in script letters, once on each horizontal margin and gutter and twice on each side margin. There was also a cross in the center of the top and bottom margin. The "Maltese Cross" watermark had a single line around each pane and single lines in the center of both gutters which ended in a small cross, but no marginal inscriptions.

From July 1860, the printers received the sheets marked with a *control stamp* indicating the value for which they were intended, to prevent mix-up of sheets for the different kinds of postage and revenue stamps. This control stamp, applied by a hand-press in blue color, vertically in the top right corner and the bottom left corner of each sheet, consisted of two lines, POSTAGE and the value indication, both in sans-serif letters, topped by a crown. From 1872, the place where the control stamp was to be applied was indicated by the word MARK in double-lined capitals in the margin watermark.

The printers generally tried to print the stamps with the correct watermark position,

but exceptions can be found rather frequently, especially for the large garter watermark, of which considerable parts of some printings, from middle of 1867 to the end of 1871, show inverted watermark. Of the other watermarks, copies with reversed, inverted or reversed-inverted watermark are far from frequent. For both crown watermarks, which are symmetrical, reversed watermarks can be distinguished only with the help of the margin watermark, while for all other watermarks the four positions can be distinguished on single stamps. Shifted watermarks are not rare and split watermarks as well as stamps with parts of the margin watermark can be found. As the 1/2p watermark had no frame line around the sheet, margin copies of this value also can be found without any watermark.

Several *abnormal watermarks* and *watermark errors* occurred during the classic stamp period. The watermark moulds ("egoutteurs") were hand-made and therefore the outlines of the watermarks showed small variations. During the use of the "Large Crown" watermark, probably as the result of temporary replacements of defective watermarks, for a short period in 1857 two differently formed crowns were inserted in the left margin row, which show all features of the crown rounded and several lines omitted. This major watermark variety can be found in the positions MA and TA, the latter, which is the bottom left corner position being much rarer; for reversed watermark, the positions are ML and TL, for inverted watermark HL and AL and for reversed-inverted watermark HA and AA. This interesting variety was found on the 1p, Die II, perf. 14 (both positions) and on the 1p 1864 and 2p 1858 (position AM/MA only). A real watermark error occurred during the use of the "Emblem" watermark, when in one watermark the thistle was replaced by a rose, so that the watermark shows three roses and a shamrock. This variety, which occurred 1864-65 in the bottom left corner position (AT/TA, reversed LT/TL, inverted LA/AL and reversed-inverted AA/AA) must soon have been corrected, as it is rare to very rare. Known are the 3p of 1862 and the 3p, 6p, 9p and 1sh of 1865.

A *watermark error*, which is actually a printing error, occurred for the 10p of 1867, of which by mistake one or more sheets were printed on the "Emblem" watermark paper

instead of that with the "Spray of Rose" watermark. Only about a dozen used copies of this error are known.

The embossed 10p and 1sh on thread paper show specific varieties of the threads. The less important ones occurred through careless printing, when the stamps are shifted sideways and obtained two threads, but spaced 20mm instead of 5mm. But other varieties must have at least partly occurred due to faulty manufacture of the paper, as stamps exist with one thread in the center and varieties with three or four threads as well as without thread are reported.

Special papers were used for the *postal stationery*. The first envelopes were printed on paper with embedded threads which show one blue thread between two red ones, at left and right of each envelope. Another paper of this kind was used for the letter sheets, showing three red threads at top and two blue ones at bottom. When the change took place in 1841 from the Mulready design to the envelopes with embossed stamp, first the stocks of these two kinds of paper were used for the new envelopes, the threads usually showing only on the flaps on the back of the envelopes, but occasionally also on the face. Two more special papers with threads were used for envelopes with embossed stamps, the first showing one red thread between two blue ones, the second one red and one blue thread. The latter kind of paper also was used from 1844 to 1846 for the 1p letter sheet, where the threads show horizontally. In 1857, paper without threads was introduced for the envelopes which from then on came on wove or laid paper, white or in various shades of blue and bluish. The wrappers were printed on regular white paper, the postal cards on light buff card. The telegraph forms and cards were printed on regular white paper. The privately ordered postal stationery comes on various kinds of white or colored papers, only the post cards had to have a color similar to that of the officially issued cards.

(To be continued)

Due to VACATIONS, our office will be closed from July 2 to 28 and on all Saturdays until Labor-Day.

EUROPEAN CLASSICS

XV. GREAT BRITAIN *

The *color scheme* used for the postage stamps was a uniform one and only three values underwent changes, namely 1p, which changed in 1841 from the impractical *black* to *red brown* and later to shades of *rose red*, 4p, which replaced its *rose* color with *vermilion* in 1862, because of confusion with the rose red color of the 1p, and 6p, which changed in 1869 from *lilac* to *bright violet*, in 1872 to *brown* and again in 1873 to *gray*. The ½p and 1½p stamps both adopted the *rose red* color of the 1p when introduced in 1870. The other values retained their color throughout the entire classic stamps period and through all changes of design and paper. They were *blue* for 2p, *rose* for 3p, *bistre* for 9p, *red brown* for 10p, *green* for 1sh, *blue* for 2sh and *rose* for 5sh. The envelope stamps of 1p and 2p had colors similar to the 1p and 2p adhesives, while the ½p stamp on wrappers was *green*, on postal cards *violet*. The stamps printed on private order on stationery generally followed the color scheme of the adhesives and therefore the ½p on privately ordered postal cards was *rose* and not *violet* as on the official postal cards.

The *inks* used for the printing of the stamps were first so-called "permanent inks" which consisted of zinc-white with coloring matter which was lamp black for the black 1p. They were resistant to chemical changes, which proved a boon to the people who wanted to defraud the post office by cleaning the cancellation off used stamps. Therefore, early in 1841, the printers changed to so-called "fugitive inks", made rather sensitive by adding substances which reacted to chemicals and therefore revealed any efforts to clean stamps for re-use. One of these substances was prussiate of potash. This chemicals produced a rather unwanted side effect, by reacting with certain chemicals of the paper, which was wetted for the printing of the engraved stamps, bluing it more or less conspicuously. This bluing is either even on the whole stamp or it corresponds with the printed parts of the designs. As the head of the Queen showed comparatively less heavy printing, this resulted in the latter case in the so-called "ivory head"

variety, which shows on the back of the stamp the bluing of the frame much more pronounced than that of the head. Some printings show stronger bluing than others and, occasionally, stamps with little or almost no bluing also can be found. In 1857, the chemical composition of the inks was changed and the bluing of the paper disappeared, to occur only in isolated cases even years later, but never being very strong. Such slightly blued paper can also be found as an exception before 1841, on the 1p black and the first 2p.

In rather pronounced contrast to the few printing varieties, the number of *shades* was rather large, especially during the use of "fugitive inks". The 1p stamp of 1841-57 comes in numerous shades from orange brown to red brown and the 1p of 1864 varies from rose red to lake red and brick red shades. The blue of the 2p runs from pale blue to dark blue and steel blue shades. Of the embossed and typographed stamps, the lilac and violet colors were the least stable ones and can be found in a rather wide variety of shades, while of the other values the differences mainly can be found in darker or lighter shades.

The *gum* used for the stamps was so-called "British gum" which consisted of several vegetable gums with added gelatine. It was colorless to slightly yellowish and, due to aging, often became brownish. From 1855, a mixture of dextrine and animal glue was used. The gum was applied by hand, with brushes. There were many complaints about unsatisfactory gumming. From 1864 an effort was made to alleviate this condition by applying two coatings of gum to the sheets, which procedure became a permanent feature in 1866. While the sheets of the engraved and a small part of the typographed stamps were gummed after the printing, the embossed and most typographed stamps were printed on gummed paper. This fact implies that whenever paper with reversed watermark was used for these stamps, the paper was gummed on the wrong side and varieties with reversed watermark therefore are not the fault of the printer. The embossed 6p is known printed on the gummed side of the paper. This led in 1855 to tinting the gum of this stamp green, so that the printer could easily distinguish the gummed side of

* Continued from page 40.

the paper. It seems that no such difficulties occurred for the other stamps and untinted gum was applied for them to the paper. The envelopes first were issued without gum on the top flap and only from May 1850 was the flap gummed.

Great Britain also was the first country to issue stamps with *perforation*. The earliest trials to facilitate separation of the stamps were made in 1848 by Henry Archer, who worked with the support of the postal administration. The first trials, all on the 1p only, were made with a roulette 12. From 1850, Archer used a comb perforation 16 (16x19 perfs), almost identical to the perforation introduced officially in 1854. In 1852 trials by the post office department were made at the Somerset House Printing Works, first with a wavy line roulette, to be continued in 1853 with the first trials on new perforating devices, which were constructed by J. N. Napier and which provided comb perforations 16 (16x19 perfs) and 14 (14x17 perfs), all on the 1p only. Also some private roulettes are known, on the 1p and 2p, used from 1850 to 1853 (Fig. 73). On January 28, 1854, the official issue of perforated 1p and 2p stamps started and therefore the trial perforations, to be recognized as such, must be confirmed by a date prior thereto or by other evidence. Of the official perforations, first only perf. 16 was used, from March 1855 also perf. 14 and from then on both perforations simultaneously, until in 1858 the use of perf. 16 was abolished and all further 1p and 2p, as well as all 1½p, were perf. 14. For the ½p, a new comb perforation 14 (14x11 perfs) was created. All typographed stamps were comb perforated 14 (14x17 perfs) and the vertical gutters of the sheets were divided in the middle, which created stamps with a wide 5mm. margin on one side, the so-called "gutter margin" or "wing margin". Such gutter margins occur on 4p on all stamps of the D column at right and of the E column at left, while on 3p, 6p, 9p, 10p, 1sh and 2sh all stamps of the D and H columns have such a gutter margin at right and of the E and I columns at left. Some of the "abnormal" stamps have been found with a line perforation 14 which provided no gutter margins; however it seems that such stamps were never issued and were used for presentation purposes only. The larger size 5sh had comb perforation 15½x15 (20x23



Fig. 73

perfs) and shows no gutter margins. The perforating devices provided a vertical comb perforation to the ½p and a horizontal one to all other values.

The perforating devices did not always work properly and, especially on the first perforated issues, badly off center copies are not rare and perfectly centered copies are scarce exceptions. The ½p can be found rather frequently from the first or last column of the sheet with the perforation missing at left (A column) or right (X column), caused by omitting the last perforating operation to complete the perforation of the sheet. The same variety on other values — here on the top or bottom row of the sheet — is rare but can be found occasionally. Very rare are cases where the perforating device skipped one row, providing vertical pairs of which one stamp is perforated on three sides, the other one only at bottom or not at all. Reported pairs imperforated between or imperforate vertically seem very questionable, considering the working of a comb perforating device and we have never seen such varieties on cover.

Of a number of stamps which were issued perforated, *imperforate* copies exist. It is in many of these cases difficult to decide whether such imperforate items come from proof sheets or from the so-called "imprimatur sheets" — one for each plate, usually printed at the same time as the five registration sheets, always left imperforate and kept in the official files attesting to the registration of each plate — or from the registration sheets and were never issued, or whether they come from sheets accidentally left completely or partly imperforate and

issued at a post office (Fig. 74, 75, 76). Several such imperforate items are known genuinely used, a few even on cover, and there can be no doubt that they are regularly issued and used varieties. This seems to be undoubtedly the case for several plates of the 1p with "Large Crown" watermark and for the 1p of 1864, of which no less than 38 different plate numbers are known imperforate, as well as for the 6p of 1867, Plate 8 and 9. It may be true also of several others, for which no proof of actual use can thus far be established.

The *post office sheets* were only for the engraved stamps identical to the printed sheets. The 1p, 1½p and 2p therefore were issued to the post offices in sheets of 240, the ½p in sheets of 480. It was intended in 1854, to issue the 2p in half sheets of 120, but it seems that this never materialized. The embossed stamps were delivered to the post offices in sheets of 20 (6p and 1sh) and 24 (10p), but it is claimed that the 6p was also issued in sheets of 40, consisting of two panes of 20. The typographed stamps either were issued in sheets of 20 (9p, 10p, 1sh, 2sh and 5sh), or in sheets of 60 (4p) or in sheets of 40, consisting of two panes of 20 (3p and 6p).

The *postal stationery* had various distinctive features. The envelopes came from 1841 in three different sizes, 101x64mm., 119x71mm. and 128x84mm. The last size was soon changed to 133x86mm. and in 1857 a fourth size, 133x76mm., was added. There are numerous varieties of the shape of the flaps on the back of the envelopes. The top flap was first straight, from 1850 curved and the side flaps were first both pointed, later only one was pointed and eventually they come in various patterns. From 1850

on, a seal was embossed on the top flap of the envelopes, either colorless or in the rose color of the 1p stamp, but some envelopes were still issued without seal. Several kinds of seals were used and — upon private order — also some private seals instead of the regular ones were embossed at Somerset House. There also exist envelopes with black mourning border, which were printed in Somerset House on private order. The wrappers come in four sizes, 125x350mm., 101x178mm., 101x228mm. and 125x300m.; the first one is known only with the dated ½p stamp. The wrappers had the upper corners either regular or obliquely cut off. The postal cards were first 121x87mm., which size was changed to 121x74mm. after only one month of use.

The postal cards had the ornamented frame and the text printed together with the stamp and therefore in the same color. There exist several varieties in the shape and features of the frame, as well as of the arms and the inscriptions. The telegraph forms and telegraph cards had a rather elaborate text printed in black and the stamp embossed separately in green. There exist several varieties of the text and of the instructions printed on the back of the forms, which underwent some changes, most conspicuously in 1870, when the number of words allowed for the minimum fee was reduced from 50 to 40, and in 1872 when the instructions were transferred from the back to the face of the form. The telegraph forms were supplied to the telegraph offices and to large customers either in batches or in booklets of 10 or 20 forms. The former had a hole in the top left corner and were held together by a string, while the forms in the booklets were perforated at left.

The stationery, on which envelope stamps were printed on private order, has, of course, many additional, sometimes rather irregular features. Of the envelopes with two stamps, 43 different combinations were found from the classic stamp period. Aside from corner cards on such stationery, we also find advertising printed in a ring around the stamps. This was permitted as early as March 9, 1857, and the rings were printed together with the stamps in one operation at Somerset House. There exist also similar rings which were privately printed on stationery delivered without such embellishment.



Fig. 74, 75, 76

Before that, on the 1p 1840 Mulready letter sheets various advertisements were printed on the back and these sheets then sold below face value.

A number of so-called *official letter-sheets* exist, which have all the features of privately ordered postal stationery, but were used by government agencies. One, issued in 1866 by the Board of Trade, had two 1p stamps printed on, to be turned and used for the answer. Another was issued in 1871-72 for Vaccination Certificates and had a dated or undated green ½p wrapper stamp printed on. Actually, this kind of postal stationery must be considered on the same level as privately ordered stationery, with which it has more in common than with the officially issued stationery.

There exist forerunners of the postal stationery, namely *official postal cards* issued for both Houses of Parliament when the new Penny Postage came into use on Jan. 15, 1840. First cards inscribed "Houses of Parliament", 1p black and 2p black, were issued, which were replaced late in January 1840 by separate cards for the "House of Commons", 1p black and 2p blue, and the "House of Lords", 1p vermilion and 2p vermilion. The use of these cards was discontinued on May 6, 1840, when the first postage stamps were issued.

The *stamps of the private mail services* were very diversified and the description of all their features would greatly exceed the scope of this monograph. Rather primitive designs printed by lithography, as well as artistically well executed ones, typographed or engraved, can be found among them. Reference should be made to the pertinent literature for more detailed information.

To prevent theft or misuse of stamps it was permitted in 1867 to *overprint stamps with the names of firms or organizations*. Such overprints could be ordered from the printers of the stamps, Perkins Bacon & Co., and in such cases were applied before the stamps were gummed; therefore these overprints are under the gum when on the reverse side. In other cases, stamps bought at the post offices were privately overprinted, which overprints always are on the gum. Only the overprints which were made by the printers in the course of the manufacture of the stamps are of philatelic interest. They were all made with plates

of 120 (20 x 12) overprints. Five different firms or organizations had ordered such overprinted stamps, but only for one organization and obviously in the early years were such overprints applied to the face of the stamps. It seems that these overprints on the face antedated the official permission for such overprints, as they also come on stamps which were printed several years before 1867. They were probably made by special permission and are known used as early as 1859. These early overprints were made for the Oxford University Society and consisted of the letters "O. U. S.", vertically between wavy lines, in vermilion. They are known on the 1p of 1857, perf. 14, on white paper, as well as on the 1p of 1864. Similar overprints can be found from 1873 on the reverse side of the 1p of 1864. The overprints for the four other firms are always on the reverse side of the stamps, namely from 1867 "S. & C. BOYD & CO. 7 FRIDAY ST." (in three lines), "COPESTAKE, MOORE, CRAMPTON & CO., LONDON" (two types, in four or five lines), and "W. H. SMITH & SON, 186 STRAND" (vertically, in three lines), from 1873 also "GREAT EASTERN RAILWAY" (in one line). For these four firms the overprints always were made in the color of the stamp, on the 2p of 1858 and the 1p of 1864 (all firms, except the last, which comes only on the 1p), as well as on the ½p and 1½p of 1870 ("Copestake" only). The private overprints were later replaced by stamps perforated with initials, which procedure was permitted since 1869 but seems to have been practiced as early as 1864. Even earlier, some firms marked their stamps by embossing a colorless seal on them, but this was done in isolated cases only.

Great Britain has quite a number of *unissued stamps*, of which two belong to the classic stamp period. The first one, printed in 1840, is a 1p black, exactly like the issued 1p black, but with "V" and "R" replacing the ornaments in the upper left and right corners respectively. It was the intention



Fig. 77

to use this stamp on official mail but this idea was abandoned. The stamp exists with trial cancellation (Fig. 77) as well as with accidental postal cancellation, in which instance it may have been used fraudulently for postage. The second case is a 1½p rosy mauve on blued paper, which was printed in 1860, when a rate change was planned but never materialized. The plate made for this unissued stamp was kept and used ten years later to print the 1½p stamp of 1870. It was plate 1, with the check letter error OP-PC, which is also known on two copies of the unissued 1½p mauve.

For use as sample copies and similar purposes, Great Britain was the first country to use *SPECIMEN* overprints, the first ones being known on the 1p and 2p of 1841, as well as on the embossed 6p, 10p and 1sh of 1847-54. These overprints are rather diversified; they come handstamped and typographed, in black, blue or red, horizontally or vertically. They can be found not only on issued stamps but also on imperforate ones, as well as on proofs and essays.

There were no *remainders* of the classic issues of Great Britain; at least none were officially sold by the postal administration. But as no stamps were demonetized they were probably sold unofficially for philatelic purposes as long as the supply lasted. This must be especially true for some envelopes which are much more common unused than used, namely the 2p envelopes and letter sheets of 1840 and 1841. All other stamps or stationery are much scarcer unused than used. *Unused multiples* are available of all stamps at a price and there is only one real block rarity, the 10p of 1848, of which only a few mint blocks are known. *Used multiples* also are not very rare and can be obtained without much difficulty, although some may be expensive.

There is no shortage of *stamps on entires* and all classic stamps, except possibly the 5sh, are plentiful in such condition and deserve only a relatively small premium. Of course, imperforate varieties or private separations on entire sell at a considerable premium. First day entires and early dates of use are also well sought after; of the former, premature use of the first 1p stamps and entires sells at high prices. All stamps of the private mail services on entires or telegraph stamps on forms, are also rare, many of them unknown in such condition.

The number of *emergency frankings* was small during the classic stamp period, as Great Britain had an efficient postal system and shortages of stamps generally did not develop. Only two stamps are known used *bisected*, the 2p of 1840, of which a few examples are known, and the 6p of 1854, which is known bisected, used for 3p postage. Other examples are *envelope cut squares, used for postage*, although in some of these cases not an emergency but the desire to use the stamp of a spoiled envelope may have been the reason for such use. We know only 1p envelope cut squares used for postage before 1873. The regulations first neither allowed nor forbade the use of cut squares for postage; it was prohibited in 1870 and officially permitted only long after the end of the classic stamp period, in 1904. Although such use could be contemplated, we know of no case where *revenue stamps* were used as postage stamps before 1873.

One of the most interesting facts of the classic stamp period is the use of *Postal Forgeries* of the 1sh value in 1872-73. They are known only to have been used at the Stock Exchange Telegraph Office in London, where an employee defrauded the post office in having them manufactured and using them for more than a year on a rather large scale on telegraph forms, from June 1872 to June 1873. The forgery, which is more crudely printed than the originals, is on paper without watermark and line-perforated 14. Two plates, 5 and 6, were imitated, the latter, which is considerably scarcer, in a greatly improved manner and closely resembling the original. The forgeries come with a great number of check letter combinations, possible ones and, scarcer, impossible ones, which cannot exist as originals. Although no multiples are known, it seems probable that they were printed in blocks. They are only known cancelled with the STOCK EXCHANGE E. C. postmark. No unused copies seem to be known and also no copies on full telegraph forms. But copies on large parts of telegraph forms, some together with genuine stamps of other denominations, exist.

On several occasions, *Re-issues* or *Reprints* of classic issues were made — especially of the 1p and 2p of 1840 and 1841, mostly for various exhibition purposes — but actually they almost all belong in the category of proof reprints. Only new printings, made in

1865, the so-called "Royal Reprints" of the 1p black and the 1p red, are re-issues in the full sense. They were printed from the retouched die, on paper with the "Large Crown" watermark, which on the 1p black is always inverted. These re-issues are scarce and have practically vanished from the market; although they could have been used for postage, we do not know any case of such use. The re-issues and reprints made for exhibition purposes generally are not in private hands but are kept in the archives of the government and of the printers.

The collector of Great Britain is not troubled much by *forgeries*. No dangerous forgeries of the stamps are known and only the specialist need be aware that many of the rare varieties — plate numbers, blued papers and similar — were the object of clever fakers who changed cheap stamps into imitations of the rare varieties. But anyway no intelligent collector would buy such items without the certificate of an expert committee. Much more dangerous are other alterations. Favorites of the fakers are reperforating of the unpopular stamps with gutter margins, to convert them into regular stamps, or adding margins to the 6p, 10p and 1sh of 1847-54, which were often cut to shape before use or to make them fit into an old-style album, and similar tricks. The experienced collector will not fall for them and the unexperienced one should consult an expert before buying.

Great Britain was not only the first country which introduced adhesive postage stamps but it was also the birthplace of the first *postmark*. The pre-stamp history of the postmarks covers a period of 180 years, since Henry Bishop, then administrator of the General Post Office, introduced the first postmarks in 1661. Although the postmarks of Great Britain show all of the signs of a stubborn conservatism — postmarks in the same design as introduced in 1661 were used for more than 125 years, until 1787 — there is a great and rather confusing diversity in regard to the designs, the inscriptions and the particular use for which such postmarks were created. Only a brief outline can be given within the frame-work of this monograph.

The first postmarks, introduced in 1661, in London only, were date markings, showing in a small circle, divided by a horizontal line, the abbreviated name of the month at

top and the day at bottom. Beginning from 1713, this order was reversed, the day being now at top and the month at bottom. These "Bishop marks", as they are called, were always struck in black and on the reverse side of the letters. The habit of stamping the letters on the reverse side continued for almost two centuries and although many postmarks can also be found on the face of the letters, only the introduction of duplex cancellers, starting in 1853, dealt the dead blow to the custom of backstamping. The "Bishop marks" late in the seventeenth century were also introduced in the capitals of Scotland (Edinburgh) and Ireland (Dublin), in 1683 and 1672 respectively, when in both countries the postal service was still conducted somewhat independently. Outside of the three capitals, London, Edinburgh and Dublin, the introduction of postmarks took place rather hesitantly, the first such handstamps for England being known from 1700, for Ireland from 1703 and for Scotland from 1742.

In London and the two capitals various kinds of date stamps, from 1786 including also the year, were used, with distinct markings used since 1795 for the mail delivered in the evening. These date stamps were cut in wood and had no interchangeable dates; therefore a new stamp was cut each day. The circular date markings were replaced in 1829 by similar ones in the shape of a Maltese cross. There were special PAID markings for paid letters since 1713, first a PD in a circle, from 1766 POST PAID in an oval. For foreign mail, for letters posted on Sunday, and a number of additional services, special markings were also used.

The postmarks used outside of London, Edinburgh and Dublin first showed the town name only, usually in a straight line, but sometimes also curved, circular or ornamented. A few postmarks had the date included, some as early as 1705. In 1784, a general reform in regard to the postmarks took place in connection with new rates of postage based upon distance, by including the mileage from London, before the town name. This was abolished again in 1787 but some of these postmarks were continued in use until 1800. In 1788, the first special postmarks for paid letters appeared, usually with the word PAID included in the regular town postmarks. In 1801, a few years later in Scotland and Ireland, again the mileage

from London was introduced in the postmarks, now below the town name. In 1802, the first such postmarks appeared with the name forming part of a circle, the date in the center and the mileage at bottom. The inclusion of the mileage in the postmarks was again abolished in 1829, but many such postmarks were continued in use — although some with erased or blocked-out mileage — as late as 1847. From 1829, the new postmarks instead of the mileage had fragments of a double circle at bottom which design became the generally adopted town postmark until after the introduction of postage stamps.

The City Posts, in London and other towns, had their own organizations and therefore their own postmarks. The mail service, organized by William Dockwra in London in 1680, used triangular markings PENNY POST PAID, with a control letter in the center, together with at first heart-shaped, later circular handstamps which gave the hour of the day, for example "Mor. 9" or "Aft. 5". These postmarks were continued until 1685 when the government took over the Dockwra mail; the triangular markings were then enlarged and the day of the week enclosed, for example "MON" for Monday or "TH" for Thursday. In 1794, curved markings with "Penny Post", the amount paid and the name of the sub-office were introduced; similar markings existed also with "Unpaid" instead of the amount paid. Oval and other date markings were continued in use simultaneously. In 1801, the rates were increased to 2p and in 1805 for the suburbs to 3p, which caused appropriate changes in the postmarks. In 1816, new boxed postmarks were introduced, with the name of the sub-office and "T. P." above it, in a little added box. The city posts outside London used similar markings, usually showing the town name and "Penny Post". They were all suppressed or attached to the regular postal service in 1840. For a reduced rate between neighboring towns, introduced by Act of Parliament in 1801, special postmarks with the inscription "5th Clause Post", referring to the 5th paragraph of that act, were in use for a rather short period.

There were many additional markings in use during the pre-stamp period, such as REGISTERED with crown since 1820, MONEY LETTER for letters with valuables

since 1792, etc. Letters submitted by the regular mail service to the London City Post were marked with a cross in a circle. TOO LATE handstamps, often reading "Put in after six o'clock" or with similar legends, were plentiful. Ship letters since 1717 received a marking "SHIP", to which from 1767 the name of the harbor was added. Origin markings, IRELAND, were used in Ireland for letters to England and to foreign countries.

A large field also covers rate markings, which became numerous in 1839, when the uniform 4p rate was introduced and "4" in various shapes was stamped on paid letters. This changed on Jan. 10, 1840, when the uniform Penny Postage came into effect. Now "1" (or "2" or "4" for heavier letters) was stamped on paid letter, and "2" on unpaid ones. There were a great number of people who enjoyed franking privileges. Their mail was stamped "FREE", usually in a circle with a crown at top.

The color of most of the pre-stamp postmarks was black or red, other colors, such as blue, green or yellow being scarce. For the PAID and UNPAID postmarks there existed the regulation that the former were to be stamped in red, the latter in black or blue, but many exceptions exist.

When the classic stamp period started on May 6, 1840, there was in use a rather odd assortment of town postmarks as well as date markings. None of them were used as cancellers for the new stamps, save a few rare exceptions. They were now used only alongside the stamps, to mark the place and date of mailing, and as transit and arrival markings. On the same day on which the postage stamps were introduced, special cancellers were put in use and such cancellers were continued until after the end of the classic stamp period.

The first cancellers were the Maltese cross cancellers, which were centrally manufactured — for England (including Wales) and Ireland at London, for Scotland at Edinburgh — and these were delivered to all post offices. Nevertheless they show small peculiarities which make it possible to identify the cancellers of a number of towns. They remained in use for four years and were replaced in May 1844, but in isolated cases continued in use considerably longer, even as late as 1858. First red ink was used generally and this comes in various

shades; from August 1840 in London, February 1841 generally, when the red lip stamp was introduced, it was replaced by black ink. Aside from these two main colors we occasionally find also blue, green or yellow crosses, but they are all scarce to rare. In April 1843, at the London General Post Office twelve Maltese cross cancellers with numerals 1 to 12 in the center were introduced and remained in use to May, 1844.

On May 1, 1844, when a reorganization of the postal service took place, the use of numeral cancellers became general. Four different new types of cancellers were introduced. For the London City Post, they were ovals of bars, with a numeral in a diamond-shaped box in the center. The original numbers run from 1 to 20; they were all used at the London main post office. The post offices of the London District Post also received uniform cancellers, showing an oval of bars, with a numeral in a circle in the center. The original list ran from 1 to 49. Outside London, in England (including Wales) another type of cancellers was introduced, an oval of horizontal bars with the number in the center, flanked at left and right by two curved vertical lines. The original list of these cancellers extends from 1 to 930, running from Abergavenny to York, in alphabetical order. In Scotland, rectangles of bars, with a numeral in the center, came into use, the original list running from 1 to 342, ranging from Aberdeen to Wishaw. In Ireland, diamonds of bars with a numeral in the center were introduced, with numbers from 1 to 450, covering Abbeyleix to Youghal, in the original list.

During the following years, the lists were continued. New post offices received either new numbers or they were given numbers of post offices which had meanwhile been discontinued. As the postmarks did not allow for the inclusion of more than three numerals, a special numbering system was introduced for the new offices in England when the number '999' was reached in 1855. First, a small series of cancellers was created, with two zeroes or one zero before the numeral, running from 001 to 099; then combinations of letters and numerals were used, namely A01 to A99, B01 to B99, C01 to C99, D01 to D99, E01 to E99 and F01 to F99 until the end of the classic stamp period was reached during the use of the letter G.

The last canceller issued before the end of 1873 was G35. Incidentally, no new numeral cancellers were introduced during the following years until April 1882, new post offices receiving the abandoned numbers of closed post offices. Then the numbers were continued, the last number being L06, reached in 1906.

Of the other cancellers, the lists up to the end of 1873 run for the London City Post to 49, for the London District Post to 76, for Scotland to 412 and for Ireland to 492. There are quite striking variations in the various types of cancellers, for example, the oval cancellers changed later to upright ovals and there were several cancellers with other sometimes rather striking variations of the regular design.

In 1854, when London City was divided into ten postal districts, which were distinguished by letters marking the location (EC for Eastern Central, NW for North West, etc.), these offices obtained circular or oval cancellers of bars, with these letters and a number, which run for some districts up to 100. For branch offices, later similar markings were introduced, with different letter combinations and numbers from 1 to 25.

The job of stamping each letter at least twice, first with the canceller to cancel the stamps, then with the town postmark alongside, in 1853 led to the first trial duplex cancellers, which combined canceller and town postmark. Such duplex cancellers proved satisfactory and they were gradually introduced, first at the large post offices, later also at small ones. The town postmarks in the duplex cancellers later were mostly of a single circle type introduced in 1855. In 1857, the first trials with cancelling machines started, but none of these machines was a success and no general use thereof was made during the classic stamp period. Special cancellers of various design for foreign mail were also used since 1859. For printed matter, rather crude cancellers of different design, probably mostly woodcuts or of cork, were in use since 1844.

The town postmarks — except when they were parts of a duplex canceller — were generally not used as cancellers. But occasionally in the early years some small post office cancelled the stamps with the town postmark or such cancellation occurred later by error. From 1854, until this was discontinued in 1860, a number of sub-stations

in large towns in Scotland (Edinburgh, Glasgow and Aberdeen) used dateless markings, mostly showing a street name, boxed or with lines above and below, as cancellers. Occasionally other markings can be found used as cancellers; for example P. D. or TOO LATE markings, etc.

The travelling post offices from 1859 used special markings which were stamped alongside the stamps, but also used as cancellers in exceptional instances. They were six-pointed stars, with a circle in the center, containing the initials of the railroad in question. For mail directly delivered to the travelling post offices, the London main post office used similar markings, inscribed "T. O." and a number, 1 to 6.

Stamps which were used for payment of the telegraph fees since 1869 generally were cancelled with the postmarks of the telegraph offices. These were single circle town postmarks, identical with those used by the post offices since 1855 and they usually cannot be distinguished as such. Furthermore, most telegraph offices were combined with post offices and used the same postmarks.

From February 1841, the regular ink used for cancelling purposes was black, but occasional blue, green or red cancellations can be found, especially also when postmarks usually not applied as cancellers were used as such, for example the P. D. markings, which mostly are struck in red.

If we consider the various issues in regard to the prevalence of the different cancellations, the 1840, 1p and 2p, as well as the 1p and 2p letter sheets and envelopes generally show the Maltese cross canceller, the adhesives about in equal proportions in black and red, the stationery predominantly in red. All town cancellations are rare to very rare. On the 1841, 1p and 2p, Maltese cross cancellations are still rather common — although red ones are rare — those with numerals in the center being far from common. The most common cancellations on this issue as well as on all following classic stamps are the 1844 numeral cancellers, with those of London being the most frequently found, while those of Scotland and Ireland are slightly less common. Town cancellations are rare on 1p and 2p of 1841, as well as on all later classic issues to 1870, insofar as they are not parts of duplex cancellers. The town postmarks of the Scot-

tish sub-stations can be found occasionally on the 1p and 2p of 1841 and 1854-57, as well as on the 6p, 10p and 1sh of 1847-54 and 1855-56; they are all scarce. Beginning with 1869, we find town cancellations more frequent, mainly on stamps used for payment of telegraph fees. All other town cancellations on stamps are from occasionally used town postmarks or were applied by mistake and therefore are more or less scarce. Colored cancellations are scarce to rare except the red Maltese crosses on the first adhesives and stationery, but red, blue or green cancellations are known on most of the classic stamps.

The *post offices abroad* had the same types of postmarks as the post offices in England proper and when stamps were introduced there, these offices also obtained cancellers of the type used in England. There were no special numbers reserved for these offices abroad, they were just treated as other post offices and received the numbers due to them in order of their day of opening. The first cancellers sent to Constantinople, Gibraltar and Malta, which had "C" "G" and "M" respectively instead of the numeral constitute the only exception. The last two sometime later and all other post offices abroad from the beginning were assigned cancellers with combinations of letters and numerals, seemingly without any system. Some of these cancellers come only on stamps of Great Britain, others in some colonies were continued when the colony introduced its own stamps and others do not exist on Great Britain stamps at all, only on those of the colony. A small number of numeral cancellers, about 35, were assigned to mail boats and they can be found not only on stamps of Great Britain but also on those of colonies or foreign countries from the ports at which such mail boats called.

Great Britain is one of the countries with the most extensive *literature* dealing with its stamps, stationery and postmarks, and the collector in this field will have little difficulty in obtaining sufficient guidance. About the stamps, the best and most up to date publication is that by the Royal Philatelic Society, based upon the Kohl-Handbook. The original Kohl-Handbook monograph of 230 pages, by J. B. Seymour, was translated, improved and enlarged. Volume I (two editions, the second in 1950), by J. B. Seymour, covers the imperforate engraved

issues, Volume III (1954), by K. M. Beaumont and H. C. V. Adams, the embossed and typographed issues, while the still unpublished Volume II will deal with the perforated engraved issues. As a specialized catalog, Robson Lowe's "Encyclopaedia of British Empire Postage Stamps", Volume I (two editions, the second in 1952), is indispensable by supplying extensive information, also about the side lines, as well as providing data as to where to find more information about the field. The most up-to-date book on the postal history is C. F. Dendy Marshall's "The British Post Office", published in 1926. The standard book about the postmarks and cancellations is "The Postmarks of Great Britain and Ireland 1660-1940" by R. C. Alecock & F. C. Holland; the numeral cancellations are covered in a comprehensive book by G. Brumell, "British Post Office Numbers", published in 1947. Numerous are the publications related to the plating of the early issues, the most famous being "The Plating of the Penny Black" by C. Nissen and B. McGowan, published in 1922. This list could be made much longer, but for first hand information, it should suffice. The great wealth of publications in this field, especially also in philatelic magazines, of which several were and are devoted entirely thereto, will show the interested philatelic student that few major problems remain unsolved and that new research must confine itself to the minutiae of plating and studies along less developed sidelines.

Classic Great Britain in the sense of this monograph comprises the numbers 1 to 55 and 57 to 60 in the *Scott Catalog*. Excluding the unissued 1½p of 1860 and the 10p watermark error of 1865 — both undeserving of a main catalog number — there remain 53 stamps, which, incidentally, could be further condensed as the Kohl-Handbook does, which requires only 40 main numbers. The 53 stamps listed in the *Scott Catalog* are priced unused a little over \$3,300 which indicates that they may not be easy to acquire, while used they add up to a little more than \$360. The highest priced regular stamps list unused \$600 (4p on white of 1855) and used \$60 (9p of 1865). There is only one stamp which lists less than \$1 among the unused stamps — ten list below \$10 — but ten used stamps catalog \$1 or less — the cheapest listed at 2c — and 41

(i. e. 75%) are listed below \$10. The above figures show that even collectors of small means, when they forgo the expensive plates and varieties which, even used, cost a great deal of money, may be able to assemble a complete collection of all 53 stamps. But this is easy only when the collector is not too fastidious and is willing to accept average items. If he is particular in respect to centering, he will run into trouble, regardless of whether he collects unused or used. The space between the stamps is so small that with the slightest shift in the perforation it cuts the design and makes the stamps appear worse centered than they actually are. The collector's troubles will multiply when he seeks fresh unused and decently cancelled used stamps. Most of the unused stamps, being printed in delicate colors or on chemically treated paper, tend to look rubbed and shopworn. The special cancellers generally provided for complete "obliteration" of the stamps and heavy to very heavy cancellations, which are often also oily, are the rule, spoiling a large percentage of stamps for the discriminating collector. Generally only stamps with town cancellations are nicely cancelled, but until about 1870, they are rare to unobtainable. When they become more common from then on, they come from telegraphic use of the stamps. It is paradoxical, that in this way the philatelic least desirable telegraphic cancellations become the most desirable for the discriminating collector because of their attractiveness. All in all, Great Britain, especially so far as the perforated stamps are involved, is not a good country for the condition crank. He will have to be patient and insistent if he wants to get anywhere and if he is not a man of perseverance and patience he had better abandon the idea of starting a collection of superb Great Britain stamps. But if a collector is willing to compromise, to take items in average condition, he will find Great Britain an interesting and diversified field. While not leaving him much room for research, it will satisfy a specialist desiring a field where he can find cheap stamps to work with as well as great rarities to treasure and to be admired by others. There is hardly a more diversified field than Great Britain among the European countries providing the collector with continuous attraction.

(Next: XVI. Greece)