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					Ditto, watermark sideways (8v.)	£17.00
KING EDWARD VIII				1963-68	1st Bradbury-Wilkinson "Castles" (5v.)	
1936	K. E. VIII (4v.)		U/m		2/6 x 2	£27.00
	Ditto, watermark inverted (3v.)		40p	1967	Machin gum Arabic (9v.)	£3.00
			£7.50	1967-70	Ditto, P.V.A. (16v.) 4d. x 2, 8d. x 2	£5.00
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the PHILATELIC REVIEW

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Cover: 1870 Halfpenny rose-red used on the last official day — see page 22

A PHILATELIC FAIRY TALE

17 Once upon a time there was a beautiful young reporter who worked for her local weekly newspaper. One day she was invited to a banquet to see a local stamp collector receive the National Philatelic Society Queen Elizabeth Silver Jubilee Trophy for his collection of George V Downey Head penny stamps which he had exhibited at Stampex. She immediately accepted the invitation and when the day arrived, clad in her best clothes, she set off for London.

23 At the banquet she eagerly waited for the presentations to begin and eventually they did begin. The hall fell quiet as award winner after award winner received his prize, but as time passed she began to think that Mike had been forgotten. Alas her fears were right. The presentations were over and the dancing had begun. Outraged, the reporter went to see Otto, who was the organiser, and demanded an explanation. He was very sorry and said he thought Mike was not going to be at the banquet. Not satisfied she asked what was going to be done. In an effort to calm her, Otto promised that a presentation would be made to Mike on Saturday at the exhibition.

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GEORGE V TYPOGRAPHED GREEN STAMPS

Peter Bergh

Introduction

The basic reason for this article is to present a new model for describing the green shades of King George V typographed stamps (i.e. the halfpenny value) and to suggest some improvements in the naming of shades in Gibbons specialised catalogue (part 2).

Probably some of my detailed shade classifications are questionable. I am not too worried about this, since my main purpose is to establish the validity of the model and not to lay down a set of definite descriptions (which, due to individual differences in colour perception, probably is beyond any one person).

Looking at shades

I will just note a few points that I have found important when shading stamps.

Consistency

The single most important thing is to always look at shades in the same light, against the same background and, if you use protective mounts, always in the same make of mounts (if you are too lazy to move the stamps out of the mounts). Obviously, any possible external influence on the colour of the stamps should be eliminated, so it is better by far to look at the stamps with the protective mounts removed.

To my mind, lighting and background are much less important than always viewing the stamps under the same conditions. This is not quite as strange as it sounds, since shading a stamp always

involves comparing it with several other specimens, which are all subjected to the same lighting and seen against the same background. Of course, bad lighting and background may artificially decrease the difference between shades, making comparison more difficult.

Lighting

While Gibbons's advice to look at the stamps under a good North light is excellent, a good North light is quite scarce, so some sort of artificial substitute is frequently required. A good artificial light source is a strong (the stronger the better) lamp containing one daylight tube and one blue light (colour-matching) tube.

Background

I've found that the background is quite irrelevant, as long as it is not coloured (i.e. is some shade of white, grey or black).

However, a dark background makes the colour of most stamps look deeper, so it is important to always use the same background colour.

General observations

The colour names in Gibbons specialised

In the Gibbons specialised catalogue (part 2) all colour names refer to only one particular stamp, so that the same name may refer to a quite different shade for another stamp. To my mind, the colour names should be consistent throughout the catalogue.

Example 1: The 'bluish green' and 'blue-green'

The Downey head die 1A 'bluish green' [SG 323, N1(4)] is in fact a deep bluish green.

The Downey head die 1B (watermark crown) 'bluish green' [SG 326, N2(8)] is bluish green (intermediate between the 1912-24 halfpenny green [SG 351, N14(13)] and blue-green [SG 356, N14(14)]).

The Downey head die 2 (watermark crown) 'bluish green' [N4(5)] is pale bluish green.

The 1912-24 halfpenny blue-green [SG 356, N14(14)] is blue-green.

Example 2: The penny scarlet

The scarlet shades of Downey head die 1B watermark crown [N9 (1)], die 2 watermark crown [N11(1)] and die 2 watermark simple cypher [N12(1)] are darker than that of die 1B watermark simple cypher [N10(1)], which in turn is darker than that of die 2 watermark multiple cypher [N13(1)]. All the Downey head scarlets are quite different from the 1912-24 scarlet and should be named differently.

The difference between die 2 watermark simple cypher [N12(1)] and die 2 watermark multiple cypher [N13(1)] is in fact so marked that a watermark check is normally not required.

A continuous shade range within shade groups

Each 'basic stamp' (as listed in e.g. *Collect British Stamps*) exhibits several shade groups within which there are all intermediate shades and between which there are comparatively sharp boundaries.

An example of this is the three halfpenny red-brown shade group which ranges from very pale red-brown (unlisted by SG) to very deep red-brown and has all intermediate shades in between.

The best example, though, is probably the 1912-24 halfpenny where practically all the specialised shades are members of a single shade group.

The basic qualities of green

I am taking the simple view that green colours are made up of a yellow and a blue pigment and that the printing process somehow produces shades that vary in depth and brightness. In this way I arrive at a model describing the green shades that contains three independent (or, at least, nearly independent) variables:

- (a) The amount of blue pigment in the colour (or, equivalently, the amount of yellow pigment).
- (b) The depth of the shade (ranging from very pale to very deep).

(c) The brightness of the shade (ranging from dull to very bright).

It should be noted that the last two variables are not quite independent, in that e.g. a pale dull green is likely to be perceived as a pale green or a very pale green.

It should also be noted that this model has been developed through study of the 1912-24 halfpenny, so the good fit in this area is no indication of its value for describing the other shades of KGV typographed greens.

Definitions

One of the problems in writing this article was the lack of adequate colour names. As a result of this, some of the shade names are quite long. I have, however, adopted the following names and tried to use them consistently. My aim is to create descriptive names.

Blue-yellow shades

Ranging from the bluest to the yellowest, I have

- Blue-green
- Bluish green
- Green
- Yellowish green
- Yellow-green
- Quite yellow green
- Very yellow green.

Shades of depth

From palest to deepest, I use

- Very pale
- Pale
- Average
- Deepish
- Deep
- Quite deep
- Very deep
- Extremely deep.

Shades of brightness

They are

Dull

Average

Bright

Quite bright

Very bright.

Examples

Using this scheme, shade names may e.g. be 'green' [N14(1)] or 'deep quite bright green' [N33(5)]. The former name refers to a shade that is in the middle for all three variables, whereas the second refers to one that is between bright green and very bright green in brightness and is a deep shade.

1912-24 halfpenny [SG 351-6, N14]

I take the standard shade to be the most common shade [N14(1) green], which I — somewhat arbitrarily — take as mid point of the scale for all the three independent variables mentioned above [A: blue-yellow, B: depth, C: brightness].

I will treat the variations in blueness as the major separator when describing the shades, although it should be remembered that there is in fact a continuous variation between the groups.

The blue-green shades:

Gibbons list three blue-green shades

— N14(14) blue-green

— N14(15) deep blue (myrtle) green

— N14(16) deep myrtle green

where the deep myrtle green is a very deep blue-green, so these shades fit quite nicely with the model. On the other hand, there should also exist shades 'bright blue-green' and 'dull blue-green'. I have not seen any examples of these shades, but would be very happy to hear of any.

The bluish green shade (intermediate between green and blue-green) is relatively common.

On the whole, it seems that blue-green shades are considerably less common than yellow-green shades, which to some extent may

explain why I have not seen some shades that according to the model ought to exist.

The green shades:

The 'ordinary' greens

By 'ordinary' green I mean those shades that are in the middle of the brightness scale (i.e. neither bright nor dull).

These are well described by Gibbons who list five shades varying from very pale green to very deep green.

The dull greens

These are conspicuous by their absence, possibly because 'pale green' and 'dull green' are not very far apart.

The bright greens

Gibbons list the bright green [N14(6)] and the deep bright green [N14(7)], both of which fit into the model.

To my mind, however, also the cobalt green [N14(17)], which to my eyes looks like a very bright green (with a slight bluish tinge) and the deep cobalt green [N14(18)] should be added to this subgroup.

The yellow greens

This subgroup, to which Gibbons allocate six specialised shades:

— Yellow-green [N14(8) — the 'catch all']

— Dull yellow-green [N14(9) — 'apple green']

— Very yellow green [N14(10) — 'Cyprus green']

— Bright yellow-green [N14(11)]

— Olive-green [N14(12)]

— Pale olive-green [N14(13)]

has a very wide range of shades, which I will try to describe.

The yellowness varies quite a lot, so I will start off by splitting the subgroup into four 'sub-subgroups':

— Yellowish green shades

— Yellow-green shades

— Pale very yellow green (Cyprus green)

— Olive-green shades.

The yellowish greens

In this subgroup I have seen shades that would justify the following names:

- Bright yellowish green (which is not the bright yellow green listed by Gibbons — see below)
- Yellowish green
- Deep yellowish green
- Quite deep yellowish green (close in depth to the very deep green).

The yellow-greens:

These vary in brightness and in depth.

The dull yellow-greens (apple greens)

These vary in shade from pale to deepish. The deepish shade is tantalizingly close to the shade of one of my copies of the bright yellow-green.

The yellow-greens

I have seen shades varying in depth from normal to deepish.

The bright yellow-greens [N14(11)]

I have seen normal and deepish shades.

The olive-green shades:

These two shades clearly belong to the yellow-green group.

At the present time, however, I am not quite sure which subgroup I would like to place them in.

Shades that do not fit into the model

Only one shade that I have seen does not fit into the model: the greyish green (unlisted by Gibbons, but mentioned in 'The stamps of Great Britain', part 4, by Beaumont and Stanton).

There are two shades, olive-green [N14(12)] and pale olive-green [N14(13)], that do not have an obvious classification in terms of the model.

to be continued



Mike and Jan Jackson in the middle of a fairy tale!

continued from page 17

On Saturday at Stampex she was wondering if this time Mike would receive his award when Otto tapped her on the shoulder. He told her he needed a lovely lady to make the presentations and would she oblige. Overcome with flattery she agreed.

So Mike received his award, and after a time, or a few times anyway, he fell in love with the beautiful reporter and asked her to marry him. She said yes and the following week back in their home town of Melton they were married, and after telling their mummies and daddies the good news, they sailed away to Amsterdam to get to know each other even better. And they've both lived happily ever since. The end.

LAST DAY COVERS!

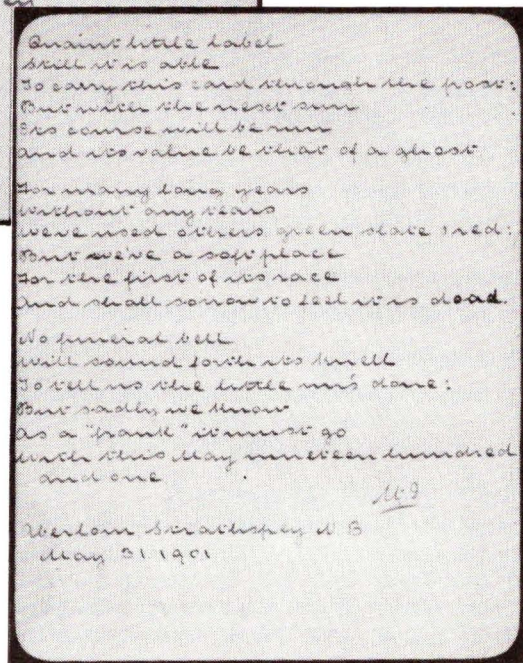
John Forbes-Nixon

Understandably the craze for FIRST day covers forever grows. LAST day covers must be much scarcer! On the 1 June 1901 certain issues of adhesive stamps were demonitized including the affectionate small rose-red 1870 halfpenny. The illustration shows a halfpenny stamp from Plate 14 used on the last official day 31 May 1901 bearing the charming poem below.

*Quaint little label
Still it is able
To carry this card through the post:
But with the next sun
Its course will be run
And its value be that of a ghost.*

*For many long years
Without any tears
We've used others, green, slate and red:
But we've a soft place
For the first of its race
And shall sorrow to feel it is dead.*

*No funeral bell
Will sound for its knell
To tell us the little 'uns done:
But sadly we know
As a "frank" it must go
With this May nineteen hundred and one.*



REFLECTIONS ON PANES - 4

S. Lawrence

In the Vol. 2 No. 4 issue of the *Philatelic Review*, your editor noted what was to him a new type of pre-cancel on the booklet panes of G.V. Unbeknown to him, he had preempted a rather interesting line of research which was being carried out by the author of this series.

When the new S.G. Specialised Vol. 2 was published in late summer, it was clear that whoever had listed the booklet pane cancellations had missed out quite a few items. It was easy enough listing the items not included in the catalogue; I found about eight variations of the types listed. In addition, I found the two new types listed in the *Review* by your editor, and which are listed below.

I have in my collection the following items:

Panes ½d, 1d and 1½d Block Cypher — dated 19 Feb 25

Booklet (dismantled) No. 30 containing ½d, 1d, 1½d and 1½d advert. pane No. 11 — dated 6 Nov 25

Complete Booklet 3/- No. 87 all panes cancelled — 24 Nov 25.

To continue the S.G. listing, I would suggest that the strike with 'London Chief Office' in the circle (the top pane) be called Type J and the other (the lower pane illustrated on page 63 of Vol. 2 of the *Review*) with 'Chief Office' in a straight line be called Type K.

There were a number of problems to be solved. Was this a scarce item or was it relatively common? So far, three collectors to my knowledge have copies of these strikes so scarce they are not. Second question: Why was the strike used in the first place? In my view, too much is attributed to being from 'Advertiser's Voucher Copies'. How do we know whether any particular booklet was cancelled for advertisers? The Post Office have other uses for cancelled stamps.

With these thoughts in mind, I paid a visit to my local Post Office and fortunately for me, the Postmaster was not only very co-operative, but it turned out that he had recently concluded a four-year stint as a teacher in one of the Post Office training schools.

There next followed a visit to the Post Office records office. So far the results of my enquiries are as follows:

As a matter of regulation, the Post Office do not use a violet strike for external postal matters. (There are exceptions to this rule, such as postage due markings). The reason is rather mundane. The black ink used by counter clerks contains acid which would rot rubber, therefore the only violet strike

the counter clerks are authorised to use is for a fragile registered package. A rubber stamp on a fragile package is far less liable to damage the contents than a steel stamp.

All internal mail or documents that pass between one office and another are cancelled by strikes (or identified by strikes) in violet. Since the start of my enquiries, I have collected many such strikes.

All training school strikes are by rubber pad in violet. I spent a happy day at the records office with the following in mind: If I found the two violet strikes in the records, I could then find the authorisation, and so the reason for their use. Sadly, I have to report that the strikes used by the Post Office run into thousands, and a much younger man than myself will have to take the job of tracking down the origin of these strikes.

I feel sure, however, in view of what I believe the Post Office regulations to be, that these panes were cancelled in situ, not for advertisers, but for the Post Office training school which was probably at Blechley at the time.

One last thought — almost all of the advertisers' material I have (and I have much) is dated just before the issue date of the relevant booklet. This is logical as the booklet would be prepared and sent to the advertisers to coincide with its issue. So far, these violet strikes carry dates which do not match any particular issue, so I plump for training schools and, as an outside bet, for the use of new recruits to the counters.

MAJOR PLATE FLAWS ON THE GEORGE V DOWNEY HEAD ISSUES

Mike Jackson

This article is based on the author's entry at the 1978 British Philatelic Exhibition, where it was awarded the Albert H. Harris Memorial Award for research.

This article is concerned with major plate flaws on stamps issued in sheets (rather than booklets) found to date which are either in the S.G. Specialised catalogue¹ or which in the opinion of the author deserve consideration for inclusion in the catalogue. These latter flaws have been found since the publication of the fourth edition of the Specialised catalogue, volume 2, in early 1978.

These flaws have been selected from some hundred or so constant plate flaws so far found on these issues. The majority of these flaws are very small but are nevertheless important in plating studies for two reasons. Firstly they can aid plate

identification and secondly they can help in establishing the life history of a plate. In case anyone thinks that the listings of the plates for these issues are complete and neatly wrapped up, let them consider the following: If they were to ask the questions 'How many plates were used for these issues, and how can they be identified?' exact answers could not be given in either case. These questions lead to more involved ones, such as 'How many states did such-and-such a plate go through?' or 'Was such-and-such a flaw repaired?' It is by asking such questions that the specialist embarks upon his 'voyage of discovery', and it is my personal view that the more questions there are to be answered, the more rewarding the voyage will be. There are still many unanswered questions concerning these early Georgian stamps; but this is not the place to discuss them.

It is worth making some remarks here about the term *plating* as used in connection with these issues. Unlike the plating of Victorian line engraved stamps, where the aim is to identify the plate of each individual stamp, thus leading to the reconstruction of the sheet, the plating of the typographed issues is largely concerned with identifying the plates of *complete sheets*. This is because, as far as the Downey Head issues are concerned, the plates were not in use for very long and so, unlike certain longer-running Edwardian typographed issues, large areas of the plates are virtually featureless, with no constant

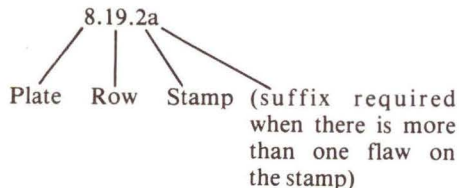
flaws. Attention is thus focussed on the parts of the plate which *were* different for each plate, namely the markings which were put in the marginal rules ('Jubilee lines') by the printer, miscellaneous other marginal features, the position of the control number — and of course the relatively few constant plate flaws which have been found. (In fact, one could say that in the study of these plates, the margins of the sheets are more important than the stamps themselves!). Only rarely can individual stamps be allocated to a particular plate, and this would only be possible by identifying known constant flaws. From a practical point of view the specialist has to work mainly from control blocks and other pieces of a sheet in an attempt to build up a more complete picture of just how many plates were actually used and how they can be identified. However, the emphasis of this article is on the constant plate flaws; the detailed study of the marginal rules and controls being outside the scope of the present article, although passing reference to these will be made where applicable.

The way in which flaws can help in plating can be shown in the following examples. In certain cases, two different pieces, with different marginal rule markings, have been found to be different printings from the same plate because they both have the same plate flaws. (A certain amount of caution is necessary, however, as certain flaws can turn out to be master or 'semi-master' plate flaws; i.e. flaws present

on the master plate which were reproduced on all or some of the working plates). In this way, hitherto unrecorded 'states' of plates have been identified. Similarly, minor flaws have assisted in the study of the major flaws illustrated here. In some cases, earlier printings from a plate which developed a major flaw have been identified by the presence of other minor, but constant, flaws. A certain amount of judgement, however, is required to decide whether it is an earlier printing, or a later repaired printing. (Again, the caution regarding master plate flaws applies).

The majority of these flaws are typically white ones. A typographic (surface printing) plate imparts the ink to the paper from the tops of the raised portions of the plate, and so any damage to the plate would normally result in this printing surface being degraded. Coloured flaws are far less common, as such flaws can only be effected by adding to the printing surface, rather than taking away.

Each flaw is numbered according to the following system, which also identifies the plate and position of the flaw:



½d DIE 1A

Flaw ?.20.2 White dot to right of left '½'
(SG Spec N1c) — fig. 1

This very noticeable flaw seems to have been first reported on p. 32 of *Notes on Controls, part 2* by R. B. Rowell.² It is also mentioned by J. O. A. Arkell in his article on early Georgian controls in volume 22 of the *British Philatelist*,³ and although his description points to the plate being plate 1, this has not been confirmed. Some examples also have a fine vertical line just to the left of the '1' of the left-hand '½' — see the first issue of the *Philatelic Review*.⁴ Control blocks *without* this flaw, but from the same plate, can be identified by the occurrence of the following flaw on stamp 19.3.

Flaw ?.19.3 White spot on hair — fig. 2

This flaw occurs on the same plate as the previous flaw, but seems to have had a longer life, certainly being on the plate before the flaw on stamp 20.2 developed.

Flaw ?.20.3 White 'earring' on King's ear
— fig. 3

Quite an amusing flaw! On the examples I have seen, the first '1' of '11' of the control is shorter than the second — the same control piece appearing with ½d Die 1B Flaw 3.20.2. (The fact that this same control is also known on the ½d Die 1B plate 5 shows that the control was not considered to be part of any *particular* plate, and that after the plate and control



Fig. 1

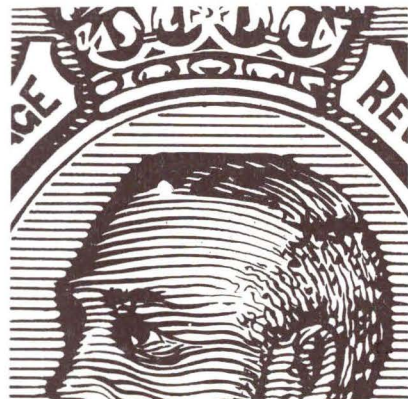


Fig. 2

were split up upon removal from the press, the control was used again with whichever plate needed one).

½d DIE 1B

Flaw ?.19.1 Break by left dolphin's tail — fig. 4

This flaw was first reported in the *GB Journal* volume 6⁵ by Mr. H. J. Russell — or at least I think that it's the same flaw. The funny thing about the photograph in the GBJ is that the flaw is at a more acute angle than those on my copies. I can only assume that the photograph was retouched for the sake of clarity, thereby altering the appearance of the flaw. There are no plate markings or distinguishing features on a control block of six, which to date has made plating this flaw impossible.

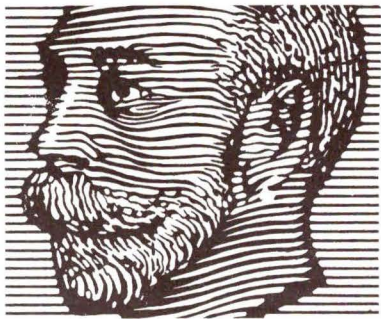


Fig. 3



Fig. 4



Fig. 5

Flaw 3.20.3 Diagonal line through F of HALFPENNY (SG Spec N2c) — fig. 5

This is possibly the best known flaw on the Downey Head issues. It is one of only three flaws on plates used for sheet printings of these issues recorded in Beaumont and Stanton⁶ and subsequently the first edition of the Specialised catalogue.¹ (The other flaws were the 'white fleur-de-lis' on the 1d Die 1A and the 'blot on O of ONE' on the 1d Die 2 — see below. The ½d Die 1B 'gash in crown' SG Spec N2d is from a booklet pane, and I have discounted the 'no cross on crown' flaws as being of no great importance). The first reference I can find to this flaw is in J. O. A. Arkell's article cited above.³ Despite what it says in Beaumont and Stanton,⁶ this flaw is known with both controls; A 11 wide and A 11 close. The A 11 wide control has the first one of '11' shorter and higher, but the collector should be wary of assigning controls which have this characteristic to early undamaged states of plate 3. As we have seen above, ½d Die 1A and ½d Die 1B plate 5 also had this same control, and I am sure there are other plates as well. Initially it was thought that the printings with A 11 wide were later than those with A 11 close as the flaw was more prominent. However, as it seems likely that A 11 wide was the earlier of the two controls, and more importantly, as I have located examples with A 11 wide showing hardly any of the flaw, this does not seem to be the case. These latter examples are

identified by the broken ends on the second and third bottom marginal rules. It seems likely, then, that the damage which precipitated the flaw occurred early in the A 11 wide printing, and became its most prominent at the end of it. The plate was then evidently resurfaced, and returned to press with A 11 close, during which printing the flaw began to show through again, but it never reached the same degree of prominence.

Flaw 8.19.2 White dot above E of POSTAGE — fig. 6

This is a rather nice flaw which I have not seen reported before. Like the preceding one, this flaw is also found with both close and wide controls, and it seems likely that pieces exist with A 11 wide *without* the flaw; i.e. from early printings. I have five examples and they all show a dash in the top left corner in the curve of the inner frame. The dot above E is very similar to 1d Die 1B Flaw 14.20.11a, where a similar dot is found over the T of POSTAGE — see below.

Flaw 10.20.3 White dot after left '½' — fig. 7

Although quite small, this flaw — actually a small break in a line of background shading — is very noticeable. (Visual prominence is the main criteria used in deciding whether a flaw is 'major' or 'minor' — at least as far as this article is concerned).



Fig. 6



Fig. 7

½d DIE 2

Flaw ?.1.11 White dot on oval beside E of POSTAGE — fig. 8

Ignoring 'no cross on crown' flaws, this recently discovered flaw is the only significant one I have found on the ½d Die 2. Two copies are known, both on Crown watermarked paper.



Fig. 8

1d DIE 1A

Flaw 4.16.1 White fleur-de-lis (SG Spec N7h) — fig. 9

A prominent flaw, described by Beaumont and Stanton. All the examples I have seen have been from the so-called plate 4b. The plate marking for this is a curious 'u' mark under the third stamp in the bottom row, but I am inclined to think that this was not an intentional printer's mark.

Flaw 9.20.11 Plate damage affecting P of PENNY — fig. 10

Although I have only one example of this, I feel it is important enough to warrant inclusion. Ever since the publication of the first edition of the Specialised catalogue,¹ in 1967, plate 9 was believed to have had a dot added in the marginal rule under stamp 20.11 (the control stamp). This is now known to be the result of a particular kind of plate damage, more about which is soon to be published in the GB Journal. In its advanced state, this damage starts to affect the stamp itself, resulting in this flaw.

Flaw 13.19.11 Break in frame of oval above head — fig. 11

A prominent flaw, so far found only on the later printing of plate 13b with control A 11 close (which is scarce on the 1d Die 1A) and plate 13c, again with the close control.

1d DIE 1B

Flaw 3.19.11 Mark above EP of PENNY (SG Spec N8i) — fig. 12

One of the flaws added to the recent (fourth) edition of the Specialised catalogue. I have an example from plate 3c, and another which is probably from the earlier state, 3b.

Flaw 4.20.11 White spot on King's forehead — fig. 13

Again, like ½d Die 1B Flaw 10.20.3, not a very large flaw, but most noticeable.



Fig. 9



Fig. 11



Fig. 10



Fig. 12



Fig. 13



Fig. 14

Flaw 6.20.11 Vertical scratch to the right of the left figure one — fig. 14

A prominent flaw, and one which has enabled me to identify a control strip of three with *no marginal markings* as coming from plate 6. We now have two states for plate 6, 6a, with no marking, and 6b with added half-dot to the right of the 20th row. This is a good example of a flaw (in this case quite a large one) leading to plate identification.

Flaw 14.20.11 Dash to left of O of ONE (SG Spec N8g) — fig. 15

A flaw resulting in an 'inverted Q for O' variety. It is always accompanied by Flaw 14.20.11a, below.



Fig. 15

Flaw 14.20.11a White spot over T of POSTAGE (also SG Spec N8g) — fig. 16

Very similar to ½d Die 1B Flaw 8.19.2. Control blocks from early printings without these two flaws can be identified by the presence of the following flaw on stamp 19.2.

Flaw 14.19.2 Frame break above P of PENNY — fig. 17

Perhaps more important in recognising early printings from plate 14 is the fact that the twelfth marginal rule in the bottom row has a split at top right.

Flaw 16.20.10 Broken ribbon below E of REVENUE — fig. 18

A good flaw, and a most useful one, too. Previously, to be sure you had a piece from



Fig. 16



Fig. 17



Fig. 19



Fig. 18



Fig. 20

plate 16, you had to have the four bottom rows of the sheet to embrace the printer's plate marking which was in the marginal rule, four rows up on the left hand side! Now, the presence of this flaw is almost as good to anyone wishing to build up a representative collection of the different plates. (The same comments apply to many of these flaws — e.g. single control copies from plate 4 can be identified by the 'spot on forehead', and so on).

Flaw 16.20.11 White dash in front of lion's chin — fig. 19

This flaw accompanies the previous one on this plate, although it varies slightly, perhaps because the flaw on the plate was not very deep. In fact, I have seen one example of a heavily inked specimen which did not show this flaw at all, although the 'broken ribbon' was quite clear. I don't think that it was because the flaw had not developed. Again, because it is on the control stamp, this flaw will enable control singles of plate 16 to be recognised.

1d DIE 2

Flaw 5.20.10 Coloured blot on O of ONE (SG Spec N11e) — fig. 20

Another well-known flaw, and unusual because it is a *coloured* flaw. Apart from the blot on the O, there is a noticeable circle of disturbance to the left of the left hand figure 1, which is perhaps more striking than the blot. Beaumont and Stanton⁶ state

that this flaw exists with controls B 11 and B 12 close, but I have only seen it with B 11.

There are certainly other significant flaws yet to be found on the Downey Head issues, and some which may never be found due to the 'sampling error' caused by the preponderance of control pieces. Of the twenty flaws listed in this article, eighteen can be found within a control block of six, and eight of those on the control stamp itself.

The reader may have noticed that there are only two flaws on the Die 2 stamps listed. Bearing in mind the fact that the Die 2 plates were probably used more than the Die 1 plates (certainly as much as), it would appear that it was no coincidence that the first nickel surfaced plate was a 1d Die 2 plate. This idea is backed strongly by the relative numbers of minor flaws found. Of course, many other factors were involved, not least the inexperience of the Mint as platemakers and Harrison's as printers.

On a final note, I would stress that this article in no way represents a comprehensive study of these stamps, merely an introduction and listing of the 'catalogue status' flaws found to date. As I said at the beginning, there are many unanswered questions regarding the Downey Head plates, the detailed study of which awaits future publication.

References

1. Stanley Gibbons Ltd., Great Britain Specialised Stamp Catalogue, Volume 2, 1st edition 1967; 4th edition 1978.

2. R. B. Rowell, *Notes on Controls, Part 2. Edwardian and Georgian Periods*. Stamp Collecting Handbook No. 11. Revised edition, 1916.
3. J. O. A. Arkell, *Georgian Controls: Halfpenny & Penny of 1911*. British Philatelist, **22**, (11), 84, 1930.
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CHARACTERISTICS OF THE EDWARD VIII TWOPENCE-HALFPENNY CYLINDER 2 NO DOT

Mike Jackson

The twopence halfpenny value of the four stamps issued during the short reign of King Edward VIII was printed from only one cylinder. This cylinder produced two Post Office sheets of 240 stamps side by side, the one of the left being numbered 2 (dot). These cylinder numbers were printed below the control, which for all the printings of this value was A 36. The

marginal markings of the no dot sheet can best be summarised as follows:

Arrows were etched at each side of the sheet denoting the horizontal centre line.

Three-sided boxes are printed in the left-hand margin, one opposite the division between the fourteenth and fifteenth horizontal rows, and another opposite the top of the first row. These boxes were guides to the holes which were punched in the margins of the sheets and which accommodated lugs on the perforating machine. In the case of the Type I machine only the bottom box was punched. The top box was presumably to guide one of the three holes associated with the Type II machine, but one wonders why the third hole did not have a box printed for it.

Small crosses are printed in the top and bottom margin to denote the vertical centre of the sheet.

The control, A 36, was printed to the left of the eighteenth row.

The cylinder number was printed just below the control.

A cutting line was printed at the bottom of the interpane margin separating the no dot and dot panes. Thus each pane exhibits approximately half of this short, thick line. This cutting line was repeated faintly up the whole length of the interpane margin, and thus appears in the right-hand margin of no stop panes and the left-hand margin of stop panes. The positions and intensities of these faint impressions are as follows, working up the sheet:

1. The true line, approximately 18 mm below the 20th row
2. Faint impression, approximately 8 mm below the 20th row
3. Faint impression, approximately 6 mm below the 18th row
4. Stronger impression, approximately 13 mm below the 15th row
5. Faint impression, approximately 8 mm below the 10th row
6. Stronger impression, approximately 15 mm below the 7th row
7. V. faint impression, approximately 3 mm below the 5th row
8. Faint impression, approximately 10 mm below the 2nd row.

These observations are taken from sheets of state 2 (probably re-chromed) before a thick bar was added below the control — please see *King Edward VIII* by A. J. Kirk.

Cylinder Flaws

Two flaws are recorded in Mr. A. J. Kirk's book,¹ one on the stop pane, and one — a white dot on the bridge of the King's nose — whose position has not been established. This latter could not be found on the no dot sheets under discussion. The flaws in the list below are all of a minor nature, and are all white flaws. However, while the term *flyspeck* did occur to me whilst writing this article, they do assist in the study of these stamps in two ways, both of which are more important than each individual minor flaw. (Perhaps a case of the whole being greater than the sum of its parts). Firstly, they allow certain parts of the sheet to be plated (cylindere?) —

especially, in the case of this particular pane, the upper left quarter. Secondly, they can indicate towards such things as cleaning or re-chroming.

TABLE OF FLAWS ON CYLINDER 2 NO DOT — STATE 2

(Note — all flaws are white specks)

Row	1.4	Behind head
	2.5	Away from chin
	2.6	Above P of POSTAGE
	3.1	In front of nose
	4.1	In front of forehead
	4.2	Just to right of lower point of neck
	7.1	On back of neck
	8.7	Near top left corner of P of POSTAGE
	8.7a	In front of chin
	9.3	Below '2½d'
	9.4	Behind head
	9.4a	On side of head
	15.6	Towards back of head
	18.11	In shadow of jaw
	18.12	To right of neck
	19.2	To right of ear.

Reference

1. A. J. Kirk, *King Edward VIII* (second edition), G.B. Philatelic Publications Ltd., 1974.

BOOK REVIEW

Philatelic Exhibiting by Roy A. Dehn
A Stanley Gibbons Guide. Price 95p

My first impression on reading this booklet was that it was originally written about five years ago. However, having said that, I found it to be an informative booklet on this controversial and ever changing subject. My main criticism is of the choice of illustrations, which for the most part I found to depict overcrowded sheets. The later illustrations in the Thematic section were considerably better and irrespective of their subject much more in line with what I would expect in a well presented philatelic exhibit.

A better presentation can be achieved on plain card, which gets the exhibitor away from the confines of the quadrille grid and border. Clear Hawid mounts are also available and the corners of all these mounts can be sealed, thus preventing the stamps altering their positions (which seems to be one of the pet hates of all juries).

In conclusion I found this booklet well worth reading and would recommend it to anybody intending to take up exhibiting their collection but must point out that it is a guide and not the last word on the subject.

N.W.H.

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1877 4d Sage-green, plate 15, lettered HB. A fine mint example of this difficult stamp. S.G. 153. **£165.00**

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1884 2½d Lilac, Lettered DS. A superb unmounted mint single with good colour and perfs. S.G. 190. **£45.00**

1902 De La Rue 9d dull purple and ultramarine (o). An unmounted mint example, well centred with good perfs. S.G. 250. **£75.00**

1911 Harrison perf. 14, 1d aniline pink. A superb lightly mounted mint single. S.G. 275. **£395.00**

1911 Harrison perf. 14, 1d deep rose-red, watermark inverted. A lightly mounted mint booklet pane of six. Good perfs. S.G. Spec. MB6a. **£60.00**

1911 Somerset House 9d dull reddish purple and blue. An unmounted mint example, well centred with good perfs. S.G. 307. **£55.00**

1911 Somerset House 1/- green and carmine. An unmounted mint example, well centred with good perfs. S.G. 314. **£45.00**

1910 Downey Head 3d red large format colour essay. A Winston essay printed by the "Printex" method of the Eve "wreath" design, ref. W3. **£125.00**

1910 Downey Head 7d green small format colour essay. A Winston essay printed by the "Printex" method of the Eve "wreath" design, ref. W23. **£125.00**

1912 Downey Head ½d green, die 2, multiple cypher. A lightly mounted mint coil-join pair showing part B 12 control and the constant variety "damaged Y". S.G. Spec. N6h. **£25.00**

1911 Downey Head 1d rose-pink, die 1b, crown watermark. An unmounted mint booklet pane of six with the variety "damaged cross on crown and weak frame". Upright watermark. S.G. Spec. N8e. **£145.00**

1911 Downey Head 1d carmine, die 1b, crown watermark. A fine mint control (A11) block of six showing two additional marginal rules below control. See S.G. Spec. page 116. S.G. 329. **£20.00**

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1912-24 Royal Cypher 1d scarlet. A fine booklet pane of six cancelled "London EC" type I, dated 3 JY 16. S.G. Spec. NB7ave. **£25.00**

1912-24 Royal Cypher 1½d yellow-brown. An unmounted mint pair showing the rare variety "blurred beard". S.G. Spec. N18i. **£225.00**

1912-24 Royal Cypher 2½d blue. A lightly mounted mint control strip of three (C14) with the scarce perforation variety type 2c. S.G. 372. **£20.00**

1912-24 Royal Cypher 4d grey-green. A superb mint strip of three with the scarce H16 perf through margin control. S.G. Spec. NC311 (P). **£15.00**

1913 Multiple Cypher ½d green. A very fine mint coil-join pair. S.G. 397. **£135.00**

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1929 P.U.C. 1d scarlet watermark inverted. A superb unmounted mint booklet pane of six. Perfect perfs. S.G. Spec. N Com B2a. **£100.00**

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1934 Photogravure 1½d red-brown, intermediate format, watermark inverted. A superb unmounted mint booklet pane of six with good perfs all round. S.G. Spec. NB2-a. **£45.00**

1951 New colours 2d pale red-brown watermark inverted. An unmounted mint booklet pane of six. Good perfs. S.G. Spec. QB31a. **£25.00**

1953 Tudor 1d ultramarine, watermark inverted. An unmounted mint booklet pane of six. Good perfs. S.G. Spec. SB16a. **£12.00**

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