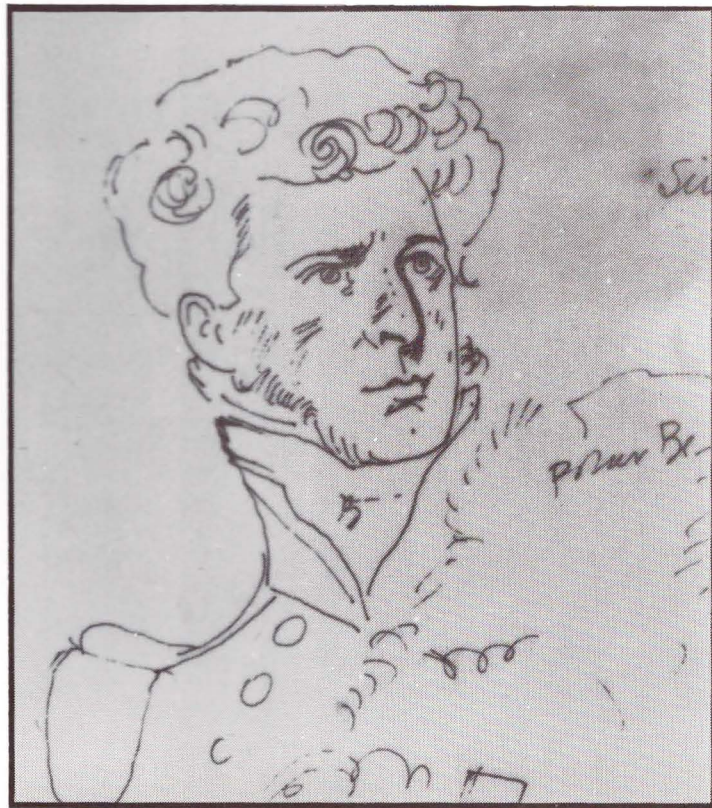


PHILATELIC REVIEW

THE PHILATELIC
VOL. 3
NO. 3
REVIEW



50p

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	Ditto, watermark inverted (3v.)	£50.00	£35.00		Ditto, watermark sideways (7v.)	£7.00
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	Ditto, watermark inverted (3v.)	£18.00	£11.00		Ditto, watermark inverted (5v.)	£75.00
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1936	K. E. VIII (4v.)		40p	1960-67	Crowns, phosphor (17v.)	£5.00
	Ditto, watermark inverted (3v.)		£10.00		Ditto, watermark inverted (10v.)	£135.00
KING GEORGE VI					Ditto, watermark sideways (8v.)	£24.00
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	Ditto, watermark inverted (5v.)		£135.00		2/6 x 2	£27.00
	Ditto, watermark sideways (5v.)		£85.00	1967	Machin gum Arabic (9v.)	£3.00
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				1967-68	Bradbury-Wilkinson no watermark "Castles" (4v.)	£22.00
				1969	Machin high values (4v.)	£24.00

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the PHILATELIC REVIEW

Volume 3 No. 3

Edited by Mike Jackson

July 1979

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GEORGE V TYPOGRAPHED GREEN STAMPS CONTINUED

33 Peter Bergh

36 The Downey head shades

37 For the Downey head stamps in general, the intermediate shades are very much fewer than in the 1912-24 issue. Thus, in the vast majority of cases, Gibbons shades cover the existing differences in colour.

44 Accordingly, I will only attempt to fit the shades listed by Gibbons into the model's consistent framework without trying to identify any unlisted shades (except in very few cases).

48 *Die 1A [SG 321-3; N1]*

Pale green [SG 321; N1(2)]

This shade is deeper than the model's standard shade [N14(1) green] but less deep than the deep green shade [N14(2)], so I think that this shade should be named 'deepish green'.

continued over

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Green [SG 322; N1(1)]

This shade is a deep yellowish green.

Deep green [N1(3)]

This shade is very close to the model's deep green [N14(2)].

Bluish green [N1(4)]

This shade is a deep bluish green.

Die 1B watermark crown [SG 324-6; N2]

Pale bright green [N2(2)]

This shade is pale bright yellowish green (although not as yellow as my copy of the N14 bright yellowish green).

Bright green [SG 325; N2(1)]

This is deeper and more yellowish than the model's bright green [N14(6)]. It is as deep as but less yellow than my deep shade of bright yellow-green, so deep bright yellowish green seems to be an appropriate name.

Yellow-green [SG 324; N2(3)]

This shade agrees well (although it is not quite as yellow) with the model's yellow-green [N14(8)], so I see no reason to change the name of this shade.

Bright yellow-green [N2(4)]

This shade agrees well (although it is not quite as yellow) with my copy of the deepish bright yellow-green [N14(11) var], so I think it should be renamed deepish bright yellow-green.

Green [N2(5)]

This shade is somewhere between the model's green [N14(1)] and deep green [N14(2)], so I think that deepish green would be a better name.

Deep green [N2(6)]

This shade is slightly deeper than the model's deep green [N14(2)], but I do not think it needs re-naming.

Very deep green [N2(7)]

This shade is considerably deeper than my deepest shade of the model's very deep green [N14(5)], so I think N2(7) should be re-named extremely deep green.

Bluish green [N2(8)]

This shade is not as blue as the model's blue-green [N14(14)] but it is considerably more blue than the model's green [N14(1)], so I think the current name should not be changed.

Die 1B watermark simple cypher [SG 334-5; N3]

Gibbons list three shades

— pale green [N3(2)]

— green [N3(1)]

— deep green [N3(3)].

These shades are right on yellowness and brightness, but wrong in depth.

The pale green [N3(2)] is very close to the model's green [N14(1)], the deep green [N3(3)] is very close to the model's deep green [N14(2)] and the green [N3(1)] is somewhere in between, say deepish green.

Die 2 watermark crown [SG 338-40; N4]

This stamp has considerably bigger variation within shades than the other Downey head halfpennies.

Pale green [N4(2)]

This shade is very slightly paler than the model's green [N14(1)], but nowhere nearly as pale as the model's pale green [N14(3)], so I think the most adequate name for this shade is green.

Green [N4(1)]

This shade varies in hue from slightly yellowish to bluish. The bluish hue of this shade is sometimes offered as the scarce 'bluish green' [N4(5)] which, however, is much paler.

The depth of this shade is typically between the model's green [N14(1)] and its deep green [N14(2)], so I think this shade should be named deepish green.

Deep green [N4(3)]

This shade is somewhere between the model's deep green [N14(2)] and its very deep green [N14(5)] so quite deep green is probably adequate.

Myrtle-green [N4(4)]

This shade is deeper and less blue than the model's myrtle green [N14(15)], so I think this shade [N4(4)] should be named bluish quite deep green.

Bluish green [N4(5)]

The adequate name for this shade according to the model is bluish pale green (the shade is as pale as the model's pale green [N14(3)] and is quite bluish).

Yellow-green [N4(6)]

This shade varies in hue from yellowish green to yellow-green and in depth from normal to deep. Considering these variations, deepish yellow-green is probably as good a name as any other. I do think, however, that Gibbons should split this shade into a couple of shades.

Bright yellow-green [N4(7)]

I have two different sub-shades of this shade and I have not seen any intermediate shades, so this seems to be another shade that Gibbons would do well to split.

The normal shade is deeper than my deepish bright yellow-green [N14(11) var], so I think it should be re-named deep bright yellow-green.

The other sub-shade is considerably deeper than the normal shade. I think that quite deep yellow-green is an adequate label for this shade.

Die 2 watermark simple cypher [SG 344; N5]

In general, these shades are slightly bluer than one would expect from their names.

Pale green [N5(2)]

This shade is virtually the same as (although slightly bluer than) the model's green [N14(1)], so I think it should be re-named green.

Green [N5(1)]

This shade is less deep than the model's deep green [N14(2)] but deeper than its green [N14(1)]. I think it should be called deepish green.

Deep green [N5(3)]

By analogous reasoning, we arrive at quite deep green for this shade.

Yellow-green [N5(4)]

This shade is not as yellow as the model's yellow-green [N14(8)] — and in fact not even as yellow as the shade I have labelled yellowish green — but it is yellowish, especially when compared with the other shades of this stamp. I think N5(4) should be re-named slightly yellowish-green.

Die 2 watermark multiple cypher [SG 346-8; N6]

Pale green [N6(2)]

This shade is between the model's green [N14(1)] and pale green [N14(3)], so I think it should be re-named palish green.

Green [N6(1)]

Again, an intermediate between the model's green [N14(1)] and its deep green [N14(2)] — deepish green.

Deep green [N6(3)]

Analogous reasoning — quite deep green.

Yellow-green [N6(4)]

This shade is best approximated by what I have labelled yellowish green.

1924-26 halfpenny [SG 418; N33]

These shades are brighter than the corresponding 1912-24 shades but otherwise agree well (except yellow-green which is not as yellow as its 1912-24 counterpart).

Accordingly we arrive at the following table

<i>Cat no</i>	<i>Current name</i>	<i>Proposed name</i>
N33(1)	Green	Bright green
N33(2)	Pale green	Pale bright green
N33(3)	Deep green	Deep bright green
N33(4)	Bright green	Quite bright green
N33(5)	Deep bright green	Deep quite bright green
N33(6)	Yellow-green	Bright yellowish green

Summary

Based on the shades of the 1912-24 halfpenny [SG 351-6; N14] I have developed a model for describing the shades of King George V typographed halfpenny stamps.

I have then applied the model to describe the shades of the Downey head halfpennies and the 1924-26 halfpennies and it seems to fit these shades as well.

In the course of the application of the model I have found a few areas where I think that Gibbons specialised catalogue (part 2) could be improved:

- The same name should always refer to the same shade, independent of which stamp is being described
- The catalogue lists discrete shades without warning of the underlying continua (or, in some cases, continuum) which could easily lead the unwary user astray
- In some cases (e.g. the 1912-24 yellow-greens) the net of discrete shades is too coarse.

GEORGE V NOTES

1912-24 ½d Royal Cypher with possible retouch

I am indebted to Mr S. R. Bailey of Stafford for allowing me to photograph this stamp. As can be seen from the illustration, there is an area of heavy shading below the beard and neck which looks very much like a retouch to the plate. The lines of shading have been noticeably thickened, and two of them appear to have kinks in them.



BRITISH POLAR EXPLORERS

Mike Jackson

On the 16th February 1972, a set of four stamps commemorating British Polar Explorers was issued. The stamps were designed by Marjorie Saynor, and a recent acquisition of some of Ms. Saynor's preliminary sketches and artwork has enabled part of the background to this issue to be illustrated.

The design theme of this series, and also the later set of five British Explorers issued in 1973, is a shoulder-length portrait on a background consisting of a relevant map or chart.

Unadopted Ideas

Many different layouts were roughed out in the preliminary stages. Fig. 1 shows some ideas for a stamp featuring Ernest Shackleton, while Fig. 2 illustrates four layouts for the 3d Ross stamp, all of which bear some relationship to the issued stamp. Figures 4 and 4 show the effect of horizontal and vertical formats for Scott, Frobisher and Hudson, the vertical format portraits being similar to those on the issued

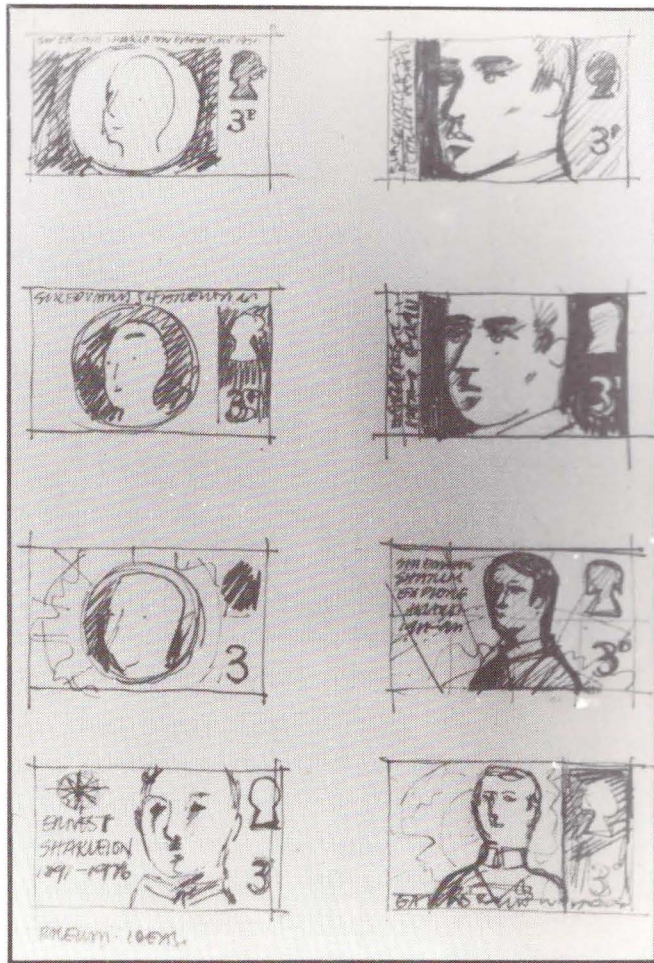


Fig. 1 — Ideas for a stamp featuring Ernest Shackleton.

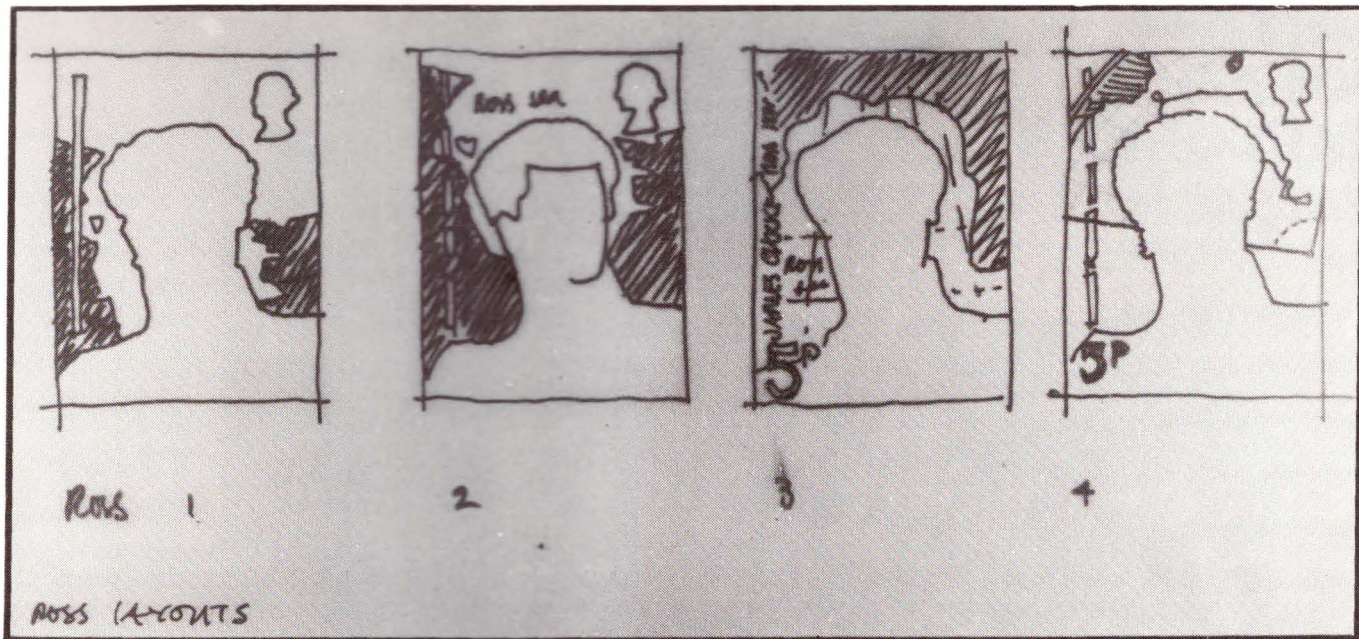


Fig. 2 — Layouts for the Ross stamp.

stamps. Tracings of Franklin, Frobisher, Scott and Ross are shown in Fig. 3. These were undoubtedly used in the preparation of stamp-sized colour roughs, one of which, of John Franklin, is illustrated in Fig. 6. This miniature portrait, and that of James Weddell in Fig. 7, are executed with much care and skill.

A recent issue of the Philatelic Magazine

(June 1979) carried an article by Stuart Rose on Stamp Design, in which he wrote; 'I remember very clearly the works' reaction to Marjorie Saynor's miniature paintings of explorers, drawn to the same size as the stamps and Barbara Brown's "Jane Austen". Normally, the works is provided with art-work four times up, which gives them a little bit of lee-way. To

provide them with same-size paintings did make their job more difficult, because they had to reproduce what they saw, exactly. But as craftsmen, their reaction to such skilled miniaturist paintings brought out the very best in them and their delight at working with such originals enabled them to produce some of the best reproductions the Post Office has issued'.

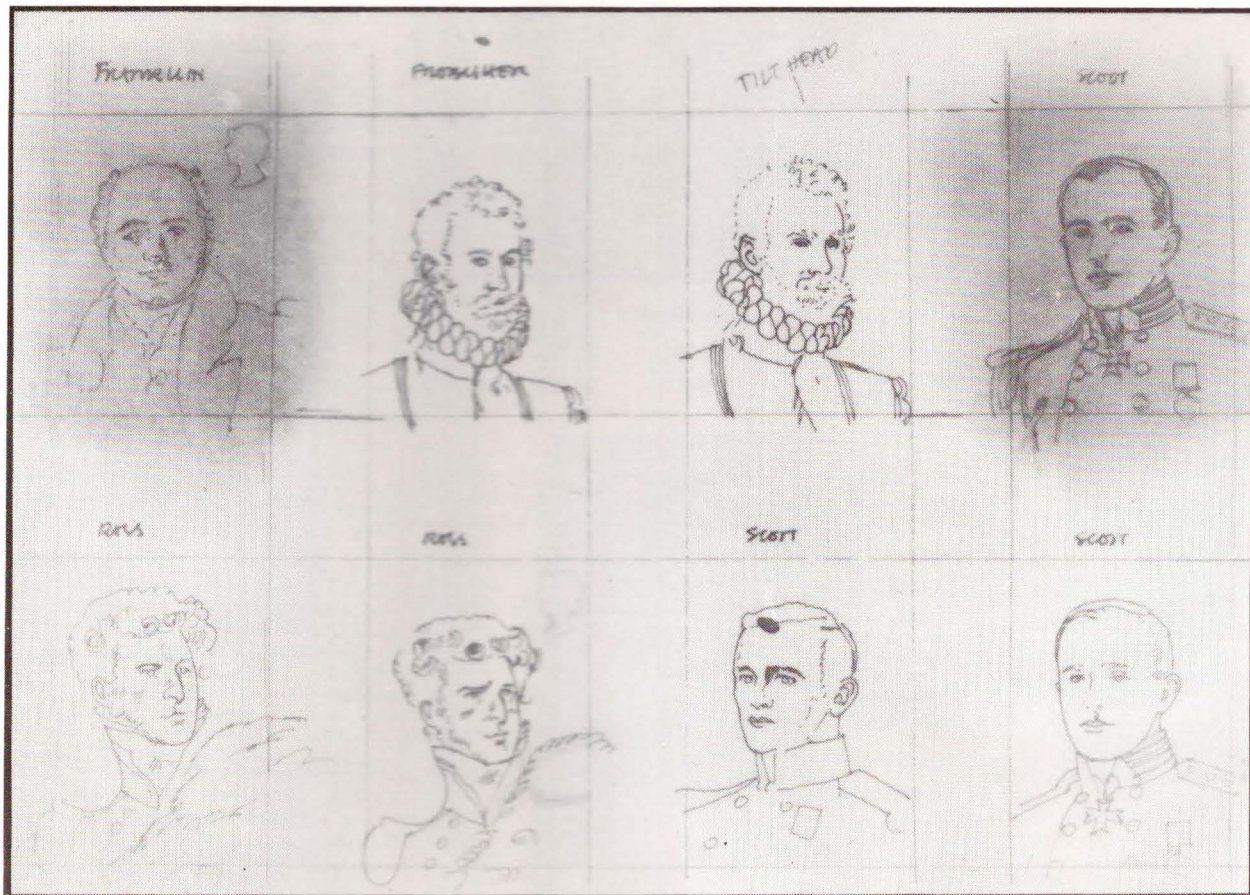


Fig. 3 — Tracings of Franklin, Frobisher, Scott and Ross.

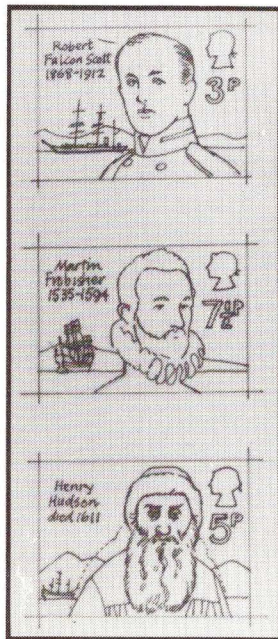


Fig. 4 — Horizontal formats.



Fig. 5 — Vertical formats.



Fig. 6 — Stamp-sized miniature of John Franklin.

Work on the Issued Stamps

A rough line drawing of the portrait used for the Ross stamp is shown in Fig. 9, and Fig. 10 shows part of a sheet of instructions, presumably to the printers, on what slight alterations to the portrait of Ross needed to



Fig. 7 — Stamp-sized miniature of James Weddell.

be made. As an example, instruction No. 4 says; 'There is some form up the side of face and across brow. I have added tone under brow and emphasised brow shading on right. Diagram shows shapes to look for in separating tones, but is exaggerated. I like the gentle transition in the Scott stamp'.

Fig. 11 shows a similar diagram for the Frobisher stamp, pointing out areas to be modified by the printers.

Stamp-sized roughs of the Hudson stamp are shown in Figs. 14 and 15; one is a line drawing, the other a full-colour painting, both very similar to the issued stamp.

Fig. 16 is again a diagram showing alterations, this time to the Scott portrait. As an example of the notes on this sheet we have 'Eyes — more work shows slight



Fig. 8 — The issued Ross stamp.

wrinkles, whiter highlight, shape of left eyelid altered fractionally. Lines round lids are darker'. Fig. 17 is a line rough of the selected portrait of Scott.

The finished stamps are illustrated in Figs. 8, 12, 13 and 18.

Note. All artwork illustrated is stamp-sized, except Figs. 9, 10, 11, 16 and 17, which are larger.

Biographical Notes

James Clark Ross (1800-1862)

Ross, who had already made several Arctic journeys, was second-in-command to his uncle when their ship, the *Victory*, got stuck in the ice off the east coast of the Boothia Peninsular for three winters.



Fig. 9 — Rough line drawing of Ross portrait.

During this time Ross studied the sledging techniques of the Eskimos and with them made long journeys across the ice. He was interested in magnetism, and after a diligent search, on May 31st 1831, he located the exact location of the North Magnetic Pole.

In 1839, the British Government put Ross

in charge of an expedition to find the South Magnetic Pole, and although he never found it, he did find what was to be called the Ross Ice Shelf. On May 19th 1845, Sir John Franklin (see Fig. 6) sailed from England to find the legendary Northwest Passage. His expedition was never to be heard from again. In 1848, Ross went looking for him, but to no avail.

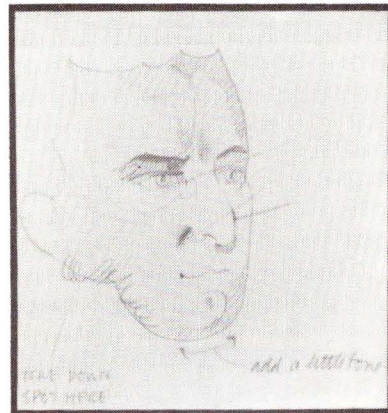


Fig. 10 — Diagram showing alterations to the Ross portrait.

As well as a great navigator and explorer, Sir James Clark Ross was also a careful scientist, and made many measurements of weather, sea temperatures and water depths, including a sounding which gave a bottom depth of 14,500 feet, the greatest depth then recorded.

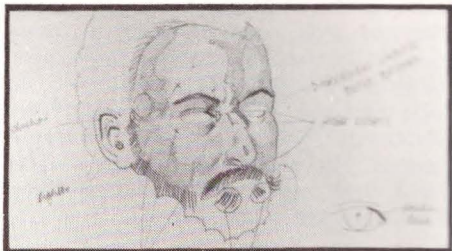


Fig. 11 — Diagram showing alterations to Frobisher portrait.

Martin Frobisher (1535-1594)

In 1576, Sir Martin Frobisher set out from England to look for a Northwest passage. He discovered Frobisher Bay on Baffin Island, and as the ship sailed along the bay, Frobisher assumed that the land off to the right must be Asia. To prove that he had really reached Cathay, Frobisher



Fig. 12 — The issued Frobisher stamp.

captured an Eskimo, whose Mongoloid features had convinced him that he was an inhabitant of the Indies. When they arrived back in England, the poor Eskimo soon died of a cold, but some black rock Frobisher had brought back with him from Baffin Island really stirred things up, as it was thought to be gold ore. Frobisher went back to Baffin Island and returned with 200 tons of black rock. When all this rock turned out to be pyrite, Frobisher's reputation took a turn for the worse, and his claims of having found the Northwest Passage and Cathay were discredited.



Fig. 13 — The issued Hudson stamp.

Henry Hudson (c. 1560-1611)

Hudson's claim to fame was to have sailed through Hudson Strait and into Hudson Bay, at which point he also was convinced he had discovered the route to Cathay. He died a year later.



Fig. 14 — Stamp-sized line rough of Hudson stamp.

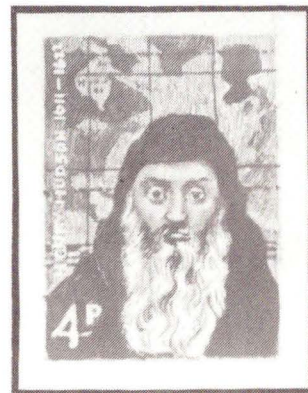


Fig. 15 — Stamp-sized colour rough of Hudson stamp.

Robert Falcon Scott (1868-1912)

Captain Robert F. Scott became a polar explorer rather late in life. He is remembered for his epic race to the South Pole with the Norwegian explorer, Roald Amundsen. Amundsen was the first man to sail through the celebrated Northwest

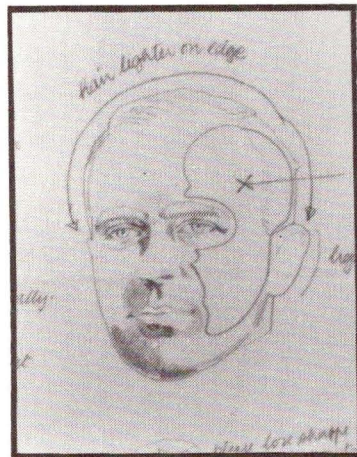


Fig. 16 — Diagram showing alterations to the Scott portrait.

Passage, and while he had been doing this, Scott had been to within 600 miles of the South Pole. Back in England, in 1909, Scott announced his plans to conquer the pole.

On June 1st 1910, Scott sailed from London heading for New Zealand. Two months later, Amundsen headed South for



Fig. 17 — Line drawing of the Scott portrait.

Cape Horn and the Pacific gateway to the Arctic. However, on route, he had changed his plans. When Scott landed in New Zealand he received a cable from Amundsen; 'Beg leave to inform you proceeding Antarctica'. The race for the pole had started.

Scott's endeavours provide one of the great stories of modern times, despite the fact that Amundsen reached the South Pole



Fig. 18 — The issued Scott stamp.

first, and returned. Amundsen's triumph was a reflection of his careful preparation and thoughtfulness. Scott's triumph was to reach the pole against far greater odds, and it is Scott's whose story is remembered rather than Amundsen's.

On the return journey, Scott and his companions died tragically of frostbite, hunger and fatigue, knowing that they were only eleven miles from their last food depot.

A LOOK AT REGISTERED MAIL

John Forbes-Nixon

The Postal Reform and introduction of Uniform Penny Postage on 10 January 1840 appears to have overlooked any overhaul or special arrangements for registered mail. At this time there were no general rules for ordinary inland registration; only for foreign mails, money orders, mail containing coin and such special examples did a loose arrangement exist, known from about 1787.

Complaints and losses led the Post Office to introduce a new registration system on 6 January 1841. The registration fee was 1/- a letter to be prepaid for which a receipt was issued and special treatment given during transit. Surprisingly however, no compensation was given if such a letter was lost and this was not to alter until January 1878 when a maximum compensation of £2.0s.0d. was introduced. During this period of 1/- registration, which continued until 1848, letters were usually just endorsed in manuscript to show registration, there being no special handstamp as yet and Fig. 1 shows an example from this first period being a

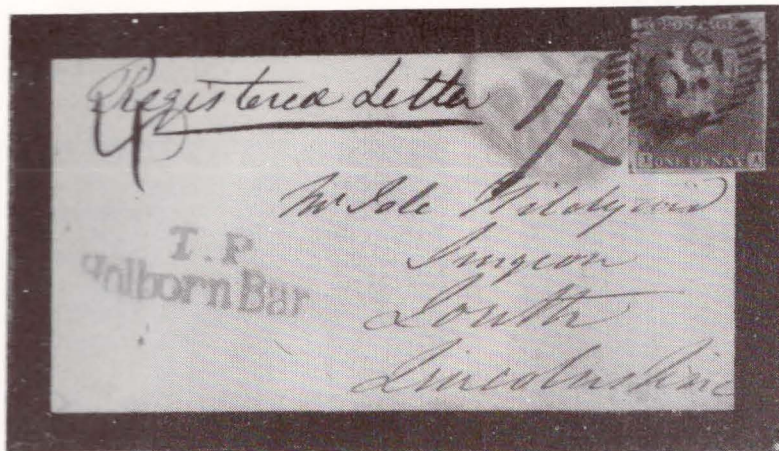


Fig. 1.

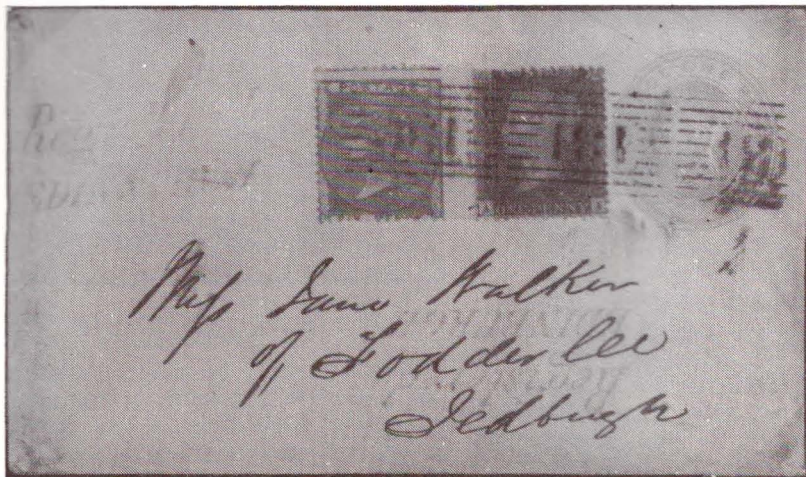


Fig. 2.

mourning envelope dated 27 Oct. 1845 from London franked with an imperf. 1841 penny red and showing a red 1/- manuscript registration fee.

In 1848 the prepaid registration fee was lowered to 6d and this rate prevailed until August 1862. During this period many local handstamps developed to identify registered mail. Fig. 2 shows a 22 November 1856 letter with a 6d adhesive for the registration, 2d for the postage and the Registered/EDINBURGH in red, whilst Fig. 3 shows an entire of 23 January 1850 where the registration fee is indicated in a



Fig. 3.

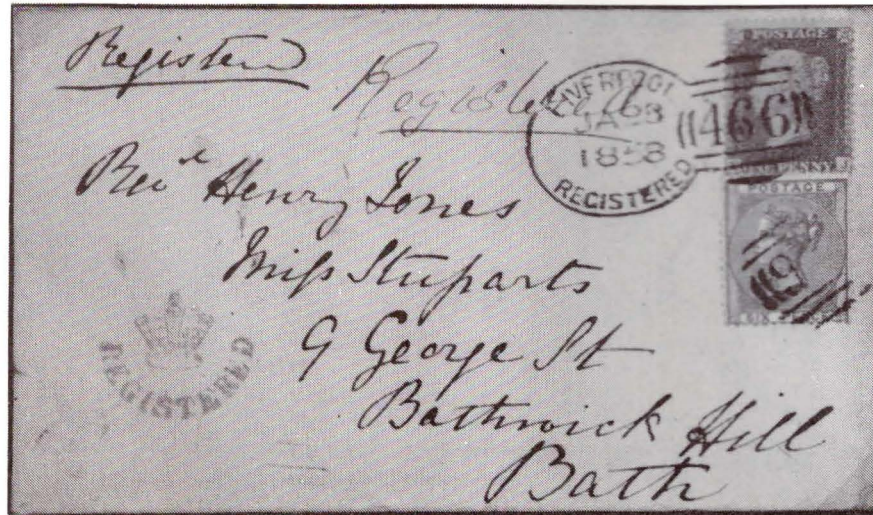


Fig. 4.

red manuscript 6 but the 1841 penny red is cancelled by the London District Office 51 in circle of bars which was issued only for registered mail. Fig. 4 shows a crowned REGISTERED handstamp on an inland letter to Bath from Liverpool using the scarce Registered "Spoon" duplex to cancel the 6d registration and 1d postage adhesive stamps on 23 January 1858. This unique obliterator was only irregularly used and appears on only a small portion of the Liverpool registered mail between 1856-1862. A novel double fee for unpaid registration that is 1/- was introduced during this period for letters requiring registration posted in box with only the normal postal rate prepaid.

A further reduction to 4d came in August 1862 and Fig. 5 shows an example with 5d paid in adhesives, 4d registration 1d postage, for 16 September 1863 with the sector LOMBARD STREET/D/ REGISTERED LETTER handstamp and London Head Office oval mark; further interest is in the '14' in tall oval of bars cancelling the stamps reserved solely for registered mail. This fourpenny period continued until Jan 1878 during which time ordinary letters obviously containing coin were compulsorily registered at an 8d charge.

In Jan 1878 the registration rate fell further to only 2d and compensation commenced. The use of blue cross lines and specially printed envelopes was also introduced. Fig. 6 shows a cover from this period dated 22 November 1882 to Sydney, Australia, with a 4½d stamp being 2d for registration and 2½d for U.P.U. postage.

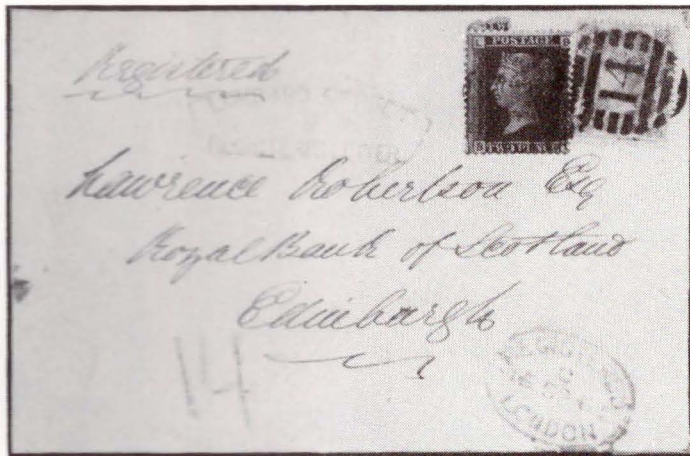


Fig. 5.

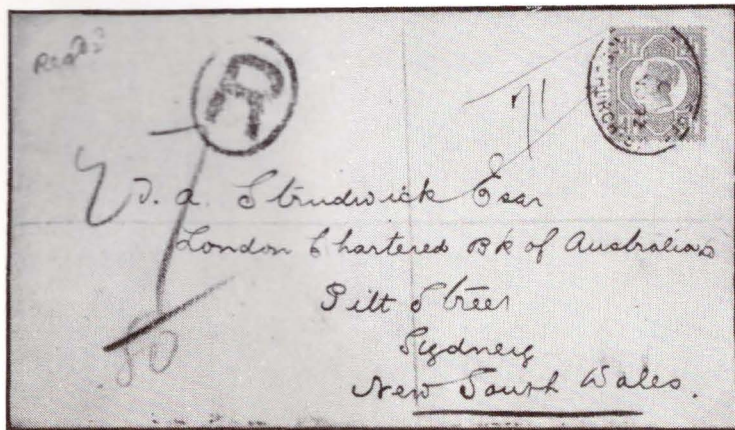
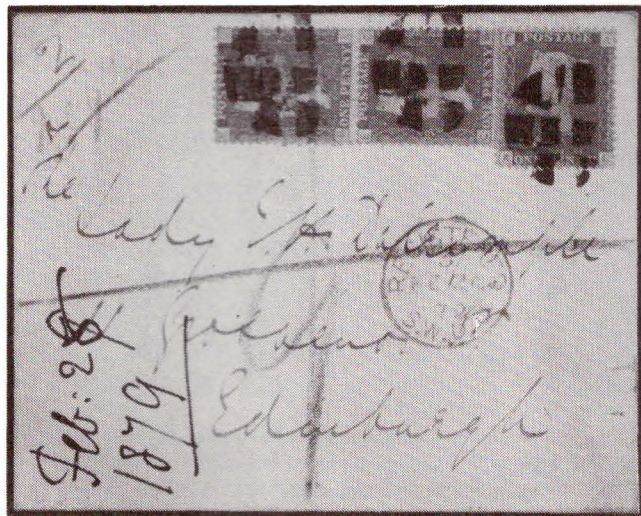


Fig. 6.

Fig. 7 shows a group of three registered covers all emanating from London, one in the 4d period and two from the 2d period; the interest in this group is the strange dumb cork type bold cancelling of the stamps. The reason for this is unknown to the writer and comment from readers would be welcomed.



In conclusion the above has demonstrated only a few of the marks introduced for registration which can be seen to make a fascinating area for study and collecting.

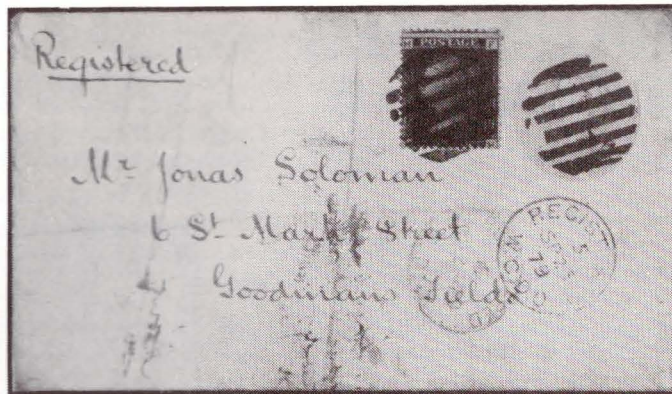
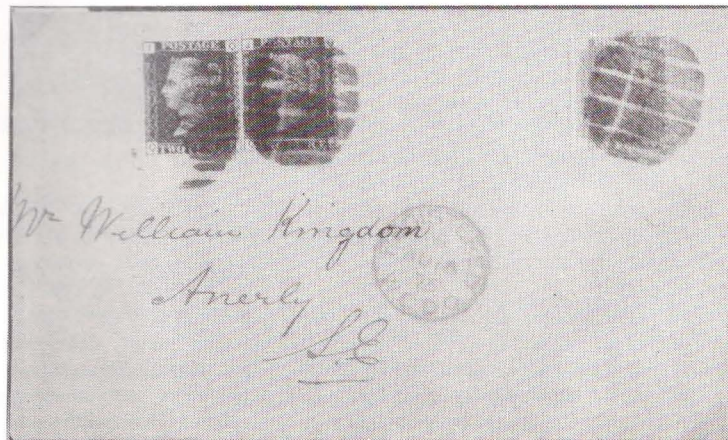


Fig. 7.



REFLECTIONS ON PANES - 5

Sam Lawrence

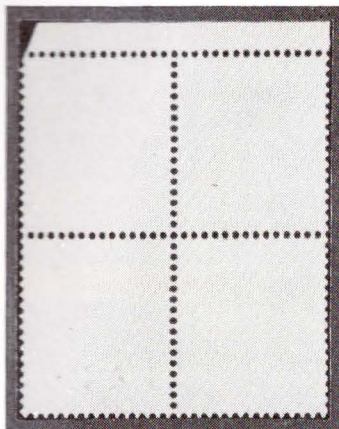
As my previous Reflections have been exclusively about early twentieth century panes, I thought it time to bring ourselves a little more up to date. It has been only since the inception of that dedicated group, the members of the GB Decimal Stamp Book Study Circle, that a minor but interesting variety has been written about. I refer to the variety listed by SG as Type I ($\frac{1}{2}v$).

We are now able, through the work of the GBDSBSC and through the National Postal Museum (through whom photographs of registration booklet sheets are now freely available) to examine in detail the sheets of stamps prepared exclusively for the production of stamp books. Much new information has come to light, and the method of removing the margins prior to 'knocking up' to allow the printers to prepare the forms for the stitching of the stamp books appears to be very interesting.

New methods of printing and perforating, such as the change of perforators needed to produce the 'blind' decimal panes have had to be devised, but an old method, using scissors to effect a 'V' cut to get the sheets ready, was used

unaltered until the end of the stitched booklet issues.

After the cut was made, the margins were torn off. It does not need a high magnification to see the 'whiskers' produced, as against the clean cut made by the guillotine.



Type I ($\frac{1}{2}v$).

As the format for printing sheets of booklet panes is UP-INV-UP-INV, there can only exist two panes in each sheet that can have the 'V' cut. Either the bottom left hand or the top right hand pane, or in the reverse order, depending on which corner was chosen to remove the margin from. Therefore not only must the pane have whiskers but the direction of the print must be right.

In the *Bookmark* (the organ of the GBDSBSC), vol. 6, No. 2, page 20, there appears an anecdote in which a member bought a pane from a dealer. The $\frac{1}{2}v$ cut had been put on the pane alright, the perforations had the whiskers alright, but the direction of the print was the wrong way up! It was obvious that the dealer had no idea what he was doing by cutting the corner (that is of course if the dealer was responsible and not a previous owner) but as the collector paid a minimal sum for this pane, little harm was done.

I became interested in this variety and searched my collection for earlier examples. All I had were authentic as they were removed by me personally from stamp books, but as their origin is now quite clear, I have been buying examples for some time. I have quite a few panes with this variety going way back into the Wilding issues, but the earliest pane I have in my collection is the 1d Block Cypher watermark, Waterlow printing of George V. Has anyone an earlier example?

Incidentally, the reason for this variety is that the sheet of booklet panes had to have the bottom margins torn off to make a firm base for the printers to 'knock-up' the panes into the forms required to stitch the stamp books together. The 'rough' perforations the tearing off gave facilitated the knocking up. This variety is covered in fine detail in the *Bookmark*, which is a must for all students of modern stamp books.

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1911 Downey Head ½d green die 1A crown watermark, perf. 14. A fine used C.D.S. example. S.G. 323a. **£255.00**

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1912 Downey Head ½d myrtle-green, die 2, crown watermark. A superb mint block of four with R.P.S. certificate. S.G. Spec. N4(4). **£165.00**

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**

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1912-24 Royal Cypher 1/- bistre-brown. A lightly mounted mint copy overprinted "SPECIMEN" type 26. S.G. Spec. N32v. **£45.00**

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