

# REVIEW

FOR THE GREAT BRITAIN COLLECTOR



THE GREAT BRITAIN PHILATELIC SOCIETY AT LONDON 1980

## *In this issue*

- LONDON 1980
- DOWNEY HEAD HALFPENNY 'CRACKED PLATE'
- PENNY IN THE SLOT FRANKING
- BOOKLETS
- GEORGE V NOTES

**50p**

# GREAT BRITAIN

## DEFINITIVE SETS

		U/m	M/m			U/m
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1887-				1939-48	High values (6v.)	£350.00
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KING EDWARD VII					Ditto, watermark inverted (3v.)	£12.00
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1911-12	Downey Head series (12v.)	£50.00	£30.00	1952-54	Tudor (17v.)	£80.00
1912-24	Royal Cypher (14v.) 9d. x 1	£125.00	£70.00		Ditto, watermark inverted (5v.)	£24.00
	Ditto, watermark inverted (5v.)	£25.00	£16.00	1955	Waterlow "Castles" (4v.)	£335.00
1913	Multiple Cypher (2v.)	£450.00	£195.00	1955-58	Edward (17v.)	£160.00
1918	Bradbury "Seahorses" (3v.)	—	£485.00		Ditto, watermark inverted (7v.)	£15.00
1924	Block Cypher (12v.)	£135.00	£70.00		Ditto, watermark sideways (5v.)	£14.00
	Ditto, watermark inverted (3v.)	£2.50	£1.75	1957	Graphite (6v.)	£11.00
	Ditto, watermark sideways (4v.)	—	£95.00	1958	1st De La Rue "Castles" (4v.)	£1200.00
1934	Photogravure, large format (2v.)	95p	60p	1958-65	Crowns, ordinary (17v.)	£8.50
	Ditto, watermark inverted (2v.)	£135.00	—		Ditto, watermark inverted (7v.)	£50.00
1934-35	Ditto, intermediate format (4v.)	£13.00	£7.50		Ditto, watermark sideways (7v.)	£7.00
	Ditto, watermark inverted (3v.)	£50.00	£35.00	1958-61	Graphite (8v.)	£90.00
1935-36	Ditto, small format (11v.)	£90.00	£45.00		Ditto, watermark inverted (5v.)	£80.00
	Ditto, watermark inverted (3v.)	£20.00	£13.00	1959	2nd De La Rue "Castles" (4v.)	£335.00
	Ditto, watermark sideways (4v.)	—	£115.00	1959	Phosphor-graphite (8v.)	£90.00
1934	Re-engraved "Seahorses" (3v.)	—	£485.00	1960	Green phosphor (9v.)	£30.00
KING EDWARD VIII				1960-67	Crowns, phosphor (17v.)	£13.50
1936	K. E. VIII (4v.)		U/m		Ditto, watermark inverted (10v.)	£150.00
	Ditto, watermark inverted (3v.)		50p	1963-68	Ditto, watermark sideways (8v.)	£24.00
			£10.00		1st Bradbury-Wilkinson "Castles" (5v.)	
KING GEORGE VI					2/6 x 2	£30.00
1937-47	Dark colours (15v.)			1967	Machin gum Arabic (9v.)	£3.00
	Ditto, watermark inverted (5v.)	£40.00		1967-70	Ditto, P. V. A. (16v.) 4d. x 2, 8d. x 2	£5.00
	Ditto, watermark sideways (5v.)	£135.00		1967-68	Bradbury-Wilkinson no watermark "Castles" (4v.)	£18.00
		£85.00		1969	Machin high values (4v.)	£25.00

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# the PHILATELIC REVIEW

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## LONDON 1980 AND OTHER EXHIBITIONS

Mike Jackson

I've yet to meet someone who went to London 1980 and didn't enjoy it. I certainly did, and although I spent the best part of a week at the show, in retrospect there are many exhibits which I should have examined in detail if only to furnish me with notes for this piece. There was more than enough to satisfy the Great Britain collector in the way of exhibits. My greatest disappointment was the award of the Grand Prix National to a collection of line-engraved. (What, me prejudiced?). Admittedly ordinary mortals would have to win the pools twice to contemplate putting such an exhibit together, but that was about all it had going for it. It would have been a great day for philately if the judges had had the courage to give the award to the collection which deserved it; Alain de Cadenet's study of the George V pre-issue material. This exhibit showed much original research, had many exceptional pieces in it and was one of the best presented and originally conceived studies in this or any other exhibition. Alain did get a

*Cover: The Great Britain Philatelic Society's lounge area at London 1980  
— see p. 38*

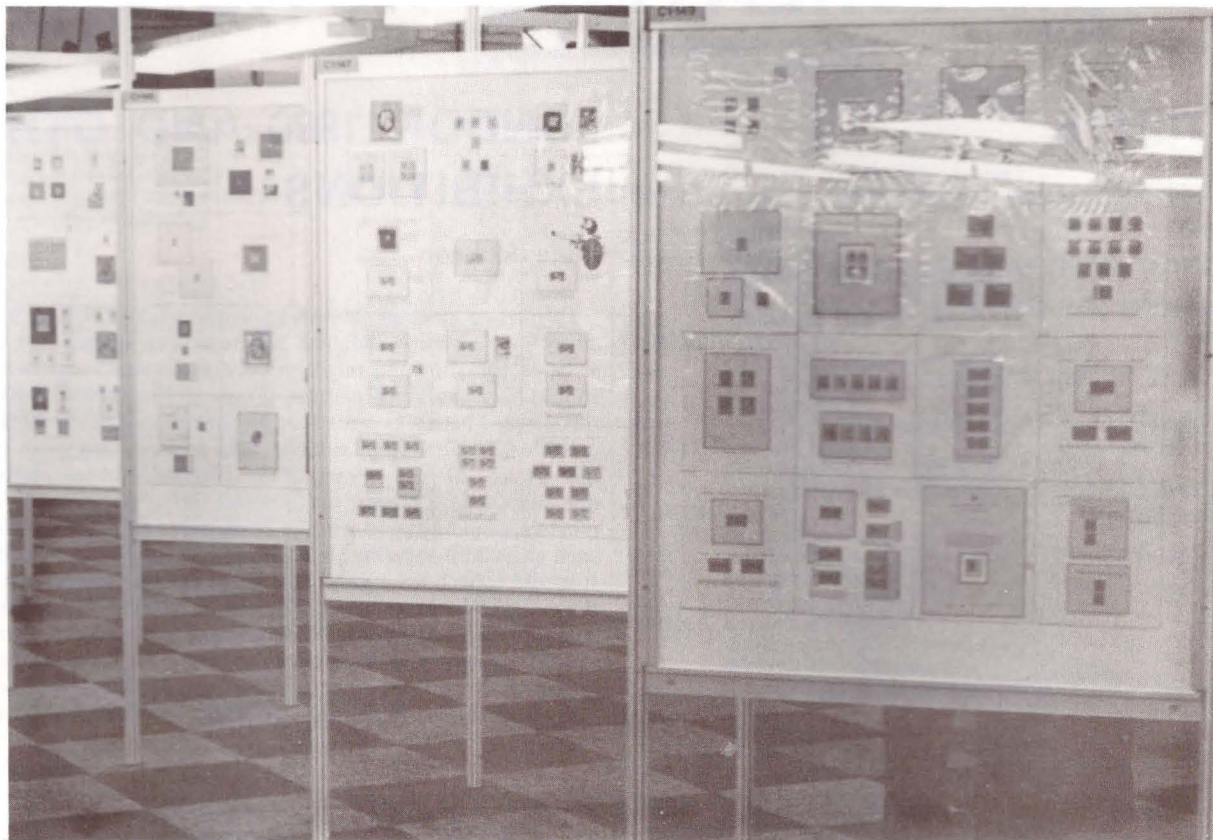
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*London 1980 — Alain de Cadenet's study of George V pre-issue material.*

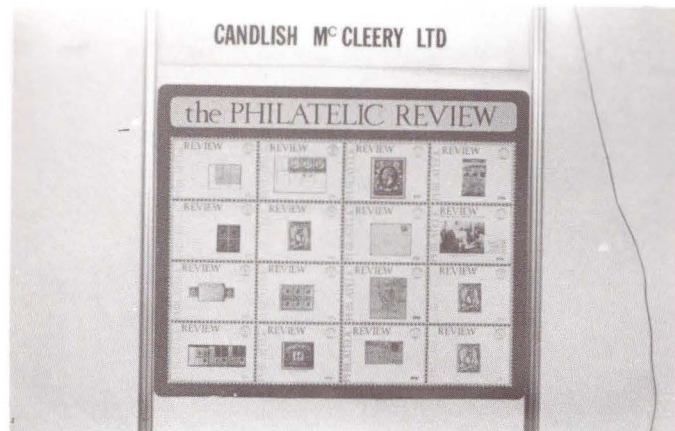
Large Gold with felicitations (you can't go any higher), and I understand that this is the first time a collection of GB George V has done so well at an International.

Among many remarkable collections, Gavin Littaur's two exhibits (both Large Golds with special awards) of the line-engraved and early postal history deserve mention for the quality of the material, the pleasant writing-up and the sheer interest-value of the items displayed. Historical letters are something which have a wider appeal than 'ordinary' postal history.

I must admit that I have a preference for the earlier issues of Great Britain, my field being the early issues of George V, but I also have an intellect which tells me that there should not be any inherent superiority connected with the collection of early classic material. That such classic material is regarded as superior is blatantly obvious from the allocation of awards in competitive exhibitions. To quote the *Philatelic Journal of Great Britain*, June 1980, p. 32, "The Grand Prix went to 'Daisy' of Switzerland because this was the best display of the early line-engraved, basically covering the first six years from 1839-1845". That sounded rather biased to me.

My own competitive exploits have served to underline certain shortcomings in the way National exhibitions are judged. I have been awarded special awards for presentation at both Stampex and the B.P.E. (both 1979) and an award for research at B.P.E. 1978. On all three occasions I was given a silver medal twice with the felicitations of the Jury. Now, the question is, 'Why haven't I got a silver-gilt?'. It is not the fact that I haven't which interests me, but the reason why. The short answer may be that I don't deserve one, but let's assume that I think I do.

At Stampex 1979, John Forbes-Nixon got a silver-gilt award for his 1840 Penny Blacks — largely a plating study. Knowing John's collection, I am sure he deserved it, if not a gold. I don't want to criticise either this collection or the award it got, but would like to compare it with my own in the light of the following comment



*London 1980 — on Candlish, McCleery's stand.*



London 1980.

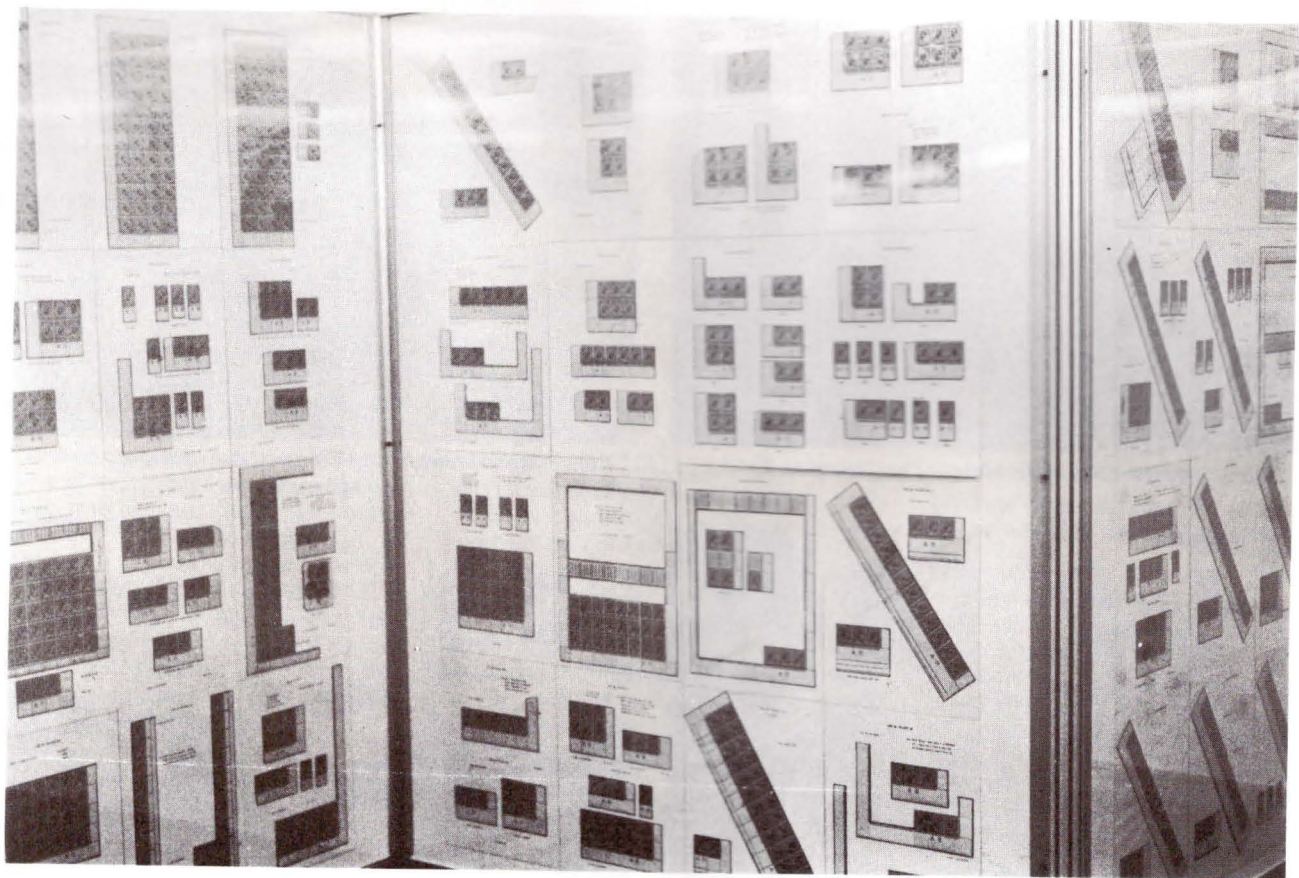
which I received from the B.P.E. the previous year in respect of the exhibit which won the research award; "There is a limit to the level of accord that a narrow field of study can attain". Which I took to mean that I'd come to the end of the road as far as my chosen field was concerned. (This I agree with in respect to competition but want to know why my road stops at a silver medal, albeit with felicitations). John's silver-gilt and my silver make nonsense of the B.P.E. comment. I dealt with something like 30 plates covering six different issues. Surely that is a bigger slice of cake than 11 plates covering one issue?

There must be something wrong with a system of judging under which I could get a higher award by doing the same thing but with different issues.

It is far easier (given a pools win) to put together a collection of line-engraved material which would win a gold medal than it is to assemble a silver-gilt or even a silver standard plating collection of typographed issues. Have you ever tried looking for George V plating pieces?

At Stampex 1980 the judges must have been getting tired of Downey Heads as I didn't earn their felicitations, and the comment on my exhibit was "An excellent/*sic*/ presented specialist study but it is difficult to see any further development which would lead to a higher award for this type of exhibit". I wonder if John Forbes-Nixon and the other line-engraved platers who have been awarded silver-gilt medals in the past were aware of this?

I hesitate to make suggestions, but a critic ought to be constructive. Perhaps it is about time that there was a Research class of exhibit which would separate this type of collection from the more general one. If a collection fell midway the exhibitor could choose which class he wants to be judged in, knowing that slightly different emphases are to be found in each. I think something along these lines may help, but what is really needed is for the judges to be more objective in their assessment of philatelic importance. The classic line-engraved material has been all-important for too long.



*London 1980 — Mike Jackson's study of the Downey Head plates.*



*London 1980 — Her Majesty The Queen.*



*Silver Medal presented by the P.I.S.C.G.B. designed and made by Mike Jackson.*



*Looking at George V.*



*The G.B.P.S. stand — Les Wilkinson (almost standing) in charge.*



# DOWNEY HEAD HALFPENNY 'CRACKED PLATE'

I have received the following notes and illustrations from **Mr Peter Chambers** of Mablethorpe and reproduce them as a follow-up to my article in the last issue.

"I have had the piece illustrated in figure 1 for several years now and have always maintained it to be plate 3, although I must confess I have been very puzzled by it. I have shown it in the past to various 'experts' and dealers only to be told time and time again 'This is not the Cracked Plate' and indeed Beaumont and Stanton in their description seemed to confirm this opinion. Your article has done much to clear away the mists.

**Stamp 20.1** (figure 2) has the following:

- (a) Fine breaks base of frame to right of HALFPENNY.
- (b) Frame break top left.

**Stamp 20.2** (figure 3):

- (a) Crack through F of HALFPENNY.
- (b) Chip out of King's hairline.



Figure 1.

- (c) Breaks in base of crown, left of centre.
- (d) Top of H of HALFPENNY defective.
- (e) Two fine breaks in outer rim of oval above and to the right of the left hand dolphin's head.
- (f) Faintest suspicion of a split parallel to (a) but under A of HALFPENNY.
- (d) Extra line of 'shading' on King's cheek from base of nostril and paralleling the moustache-beard line.
- (e) Fine split in base of value tablet between NY of HALFPENNY.

**Stamp 20.4** (figure 4):

- (a) Basal frame breaks between AL and beneath NN of HALFPENNY.
- (b) White patch on top of King's ear.
- (c) 'Stuck on' effect to King's nose from bridge to base of nostril.

**Stamp 20.6** (figure 5):

- (a) Weak lines of shading on King's temple.
- (b) Break in top of oval, left of centre of crown.
- (c) Break in base of crown, right centre.

I freely admit that most of these flaws are of a minor nature, but due to the fact that at least half of the bottom row of plate 3 was, to say the least, badly printed (even after resurfacing?) I did wonder if it was possible that the whole bottom row had been replaced (or substituted) instead. Is it at all possible that the damage was caused by the control number being slightly too large and too high, causing the rules to 'chip' and the plate to crack when locked into the press? The A 11w does seem rather high, and with the tops of the A and the 1's blunted is rather reminiscent of the 1912-24 issues where marginal rule damage occurs, especially the 2d with controls P 20 and Q



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

21. After the damage was noted and repairs effected to the plate it could have been returned to use with A 11c, but still with the damaged rules which when the plate was locked into the press could have led to the plate cracking along the original point of weakness”.

By way of reply to Mr Chambers’ observations, I can make the following notes: The top frame break on 20.1 appears to be surface damage to the stamp. On stamp 20.2 the breaks in base of crown look interesting, as do the basal breaks and white patch on top of ear on stamp 20.4. The ‘stuck-on’ nose on this stamp may be a retouch, as may the ‘extra line of shading’ on 20.6. The ‘white temple’ variety on stamp 20.6 is interesting as it compares with

a very similar variety found on the 1/2d Die 1B plate 10b, stamps 20.4 and 5. I have a strip showing this which is endorsed on the back of the mount ‘Stamps 4 & 5 show the white temples variety which was 1st noticed by Mr Charles Nissen before the war’. I have illustrated this piece as figure 6. There was a very similar strip in the collection formed by the late Lt.-Cmdr. J. O. A. Arkell.

All the other flaws described by Mr Chambers I think are insignificant. The general conclusion is that Mr Chambers’ piece is from a late and worn printing from plate 3. If any readers can add comment to the above, we would be very grateful.

M.J.

# REFLECTIONS ON PANES - 8

Sam Lawrence

As philatelists, we often take things for granted. Take this instance.

The stapled and stitched booklets of Great Britain, from 1904 until the first of the folding type booklets of 1974, had to have their contents in a particular order. This order was determined by the Post Office instructions and the sales or other usages of the advertising space in the stamp books.

Contracts had to be drawn up and adhered to, and ways were devised to ensure that the correct advertisements went into the correct stamp books in the correct order.

Illustrated here is the method which in all probability was used for most if not all of the stamp books in the period mentioned above. As all the identifying signs were in the margins of the primary sheets, it is clear that most of the evidence was guillotined off in the cutting of the booklets after stitching or stapling.

Figure 1 shows how the advertisement sheets were married to their correct stamp books by the numbering of the sheets to correspond with the number and value of the book. This was most likely done only on the top sheet of the pile awaiting making up.



Figure 1.



Figure 2.

Figure 2 shows the method used many years later, and although the method of numbering is slightly different, the principle is the same.

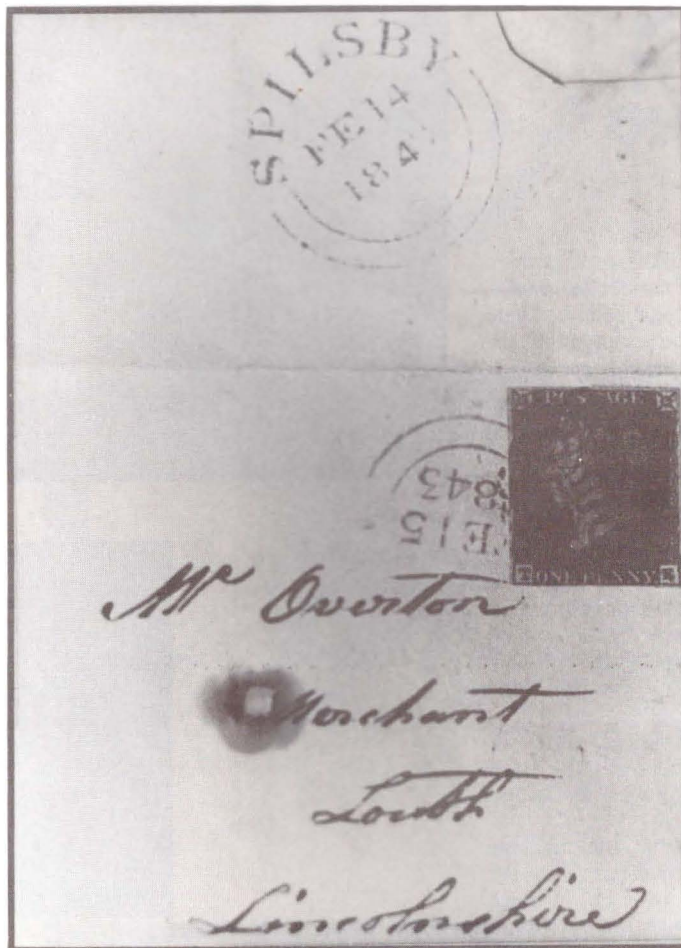
The method of putting the stamp books together was simply to put the piles of the correct sheets in their correct sequence on a bench. Starting at one end a sheet was removed from the top of each pile until the last cover was lifted. The assembled sheets then went to be stitched or stapled, as the case may be.

The dates on these booklets show that at least from December 1934 (the 2/- book) until October 1971 (the 25p book) this system was in operation for a total of 37 years. Can anyone extend this period?

## "IN WETTING THE BACK..."

In reply to **John Forbes-Nixon's** article in the last issue on the use of two impressions of the Maltese Cross obliterator at Spilsby between 1840 and 1842, **Mr Peter Chambers** has sent in the following:

"I enclose a photograph of a single Spilsby strike on a 1d black plate 5. Admitted it is out of the time scale by 45 days (14 Feb 1843) but is this time scale relevant? The hole in the centre was made by a metal filing spike, and is one of several covers rescued from a demolition fire in Louth, the demolition men claiming to have already burned 'hundreds'."



# PENNY IN THE SLOT FRANKING

John Forbes-Nixon

From 1904 Mr F. Wilkinson had been trying to interest the Post Office in his 'penny in the slot' franking machine. There had been resistance on the grounds that the early small dies could have been readily forged by the general public, posting a letter with a facsimile forged stamp.

Developments to overcome this culminated in a trial machine being set up inside the King Edward Building E.C. on 25 January 1912 with an undated 27mm diameter new red die.

The letter was placed in a slot, a penny inserted and a handle turned which rotated two cylinders pulling the letter in and impressing the frank onto the letter which automatically fell into the five feet high machine to await collection.

The experiment continued until 31 August 1912 being dropped on the basis that counterfeit impressions could, and in fact were being perpetrated.

The franked letters from the machine after collection were impressed with the London E.C. datestamp with 172 in black on early examples but generally in red after February 1912.

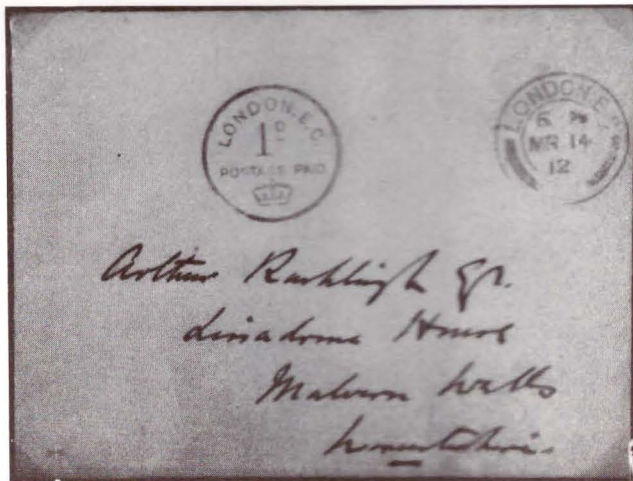


Fig. 1.

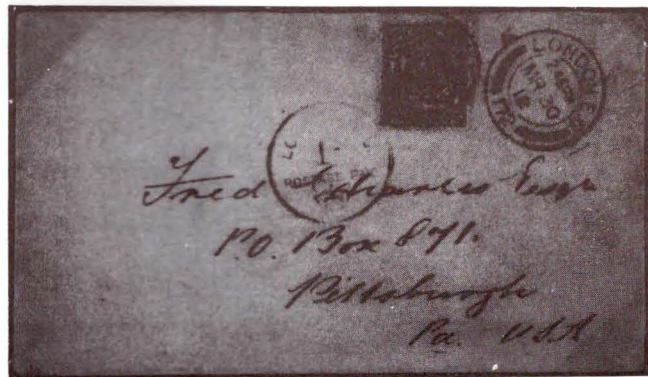


Fig. 2.

Figure 1 shows an example used in the machine on 14 March 1912 whilst Figure 2 is interesting in that the Post Office added a penny adhesive to take on the letter to the U.S.A. as the experiment was only valid for internal mail.

For more information on the Wilkinson machine see 'British Coil Stamps' by G. H. R. Homer-Wooff and Peter J. Jones, G.B. Journal Vol. 15, P. 74 — Ed.

## MORE ROYAL OSBORNE

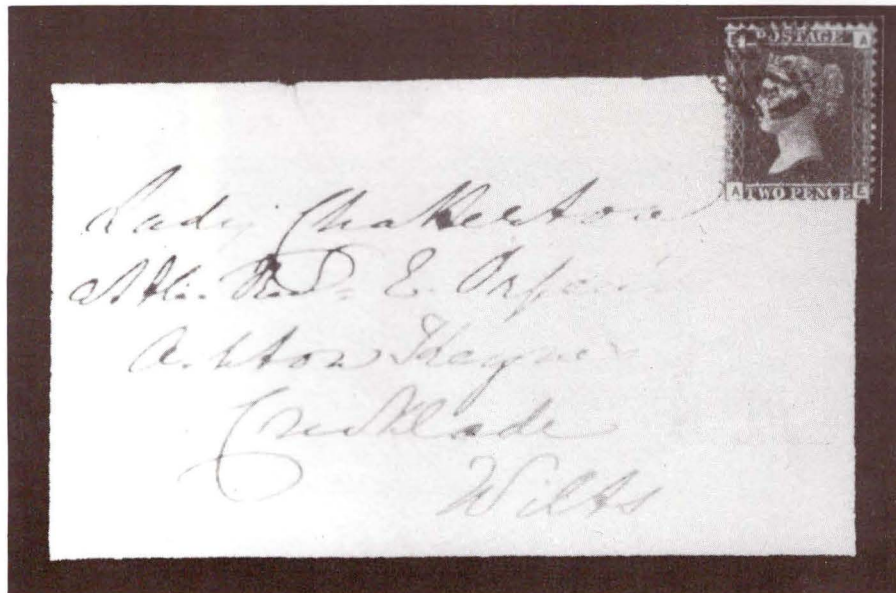
John Forbes-Nixon

Queen Victoria's beloved husband Prince Albert died in December 1861 and the illustrated cover from her favourite Osborne, Isle of Wight, with a wide band mourning dated 12 January 1862 is a very early letter from this Royal residence.

The Portsmouth Sorting Carriage T.P.O. came into operation on 1 August 1865 and the special arrangement for Osborne mail to be sent direct to the T.P.O. had not yet started.

This was most likely privately carried to Cowes, the adhesive is cancelled 225 of that town and it is possible it was franked twopence to cover a late fee.

Does any reader have an earlier mourning cover from Osborne?



# GEORGE V NOTES

## ½d Die 1B — booklet plate flaw (Fig. 1)

Mr David Dunn has shown me this flaw on a bluish green Crown watermark booklet stamp (wmk. upright), stamp No. 5 in the pane. The flaw is a diagonal straight scratch, giving the F of HALFPENNY the appearance of another P.

## ½d Royal Cypher — plate flaw (Fig. 2)

Mr W. P. Bird has shown me this rather prominent plate flaw on stamp 20.11. It is a diagonal gash affecting the base of the E of HALFPENNY and the frame line below.

## 1d Block Cypher — Booklet plate flaw (Fig. 3)

Mr David Dunn has also shown me this noticeable flaw on a Block Cypher booklet stamp (stamp No. 5) with inverted watermark (with CANCELLED Type 33). It is a broken frame over the second E of REVENUE.



Fig. 1.



Fig. 2.



Fig. 3.



### 1d Royal Cypher — plate flaw (Fig. 5)

Messrs. J. T. and David Walker of Woodford Green have kindly brought this small but useful flaw to my attention. It is a tiny coloured mark to the left of the P in POSTAGE, which appears to vary in strength. It is on plate 71 ( $\frac{1}{2}$  dot (top) under PE of 10th; small dot 18th right side, 6mm) and has been found with controls K 17, K 18, L 18, and M 19. It should also be found with M 18. The interesting thing about this is the discovery of a first state of this plate, without the  $\frac{1}{2}$  dot plate marking, and made possible by the presence of this tiny flaw. That's why I called it useful. Fig. 6 shows the earlier state without the marking; Figs. 7 and 8 the two positions of control K 17 with the added marking. The other marking, 18th right, has not been seen. This little flaw underlines the incompleteness of knowledge about these issues, and may encourage collectors to look more closely at their material.



Fig. 6.

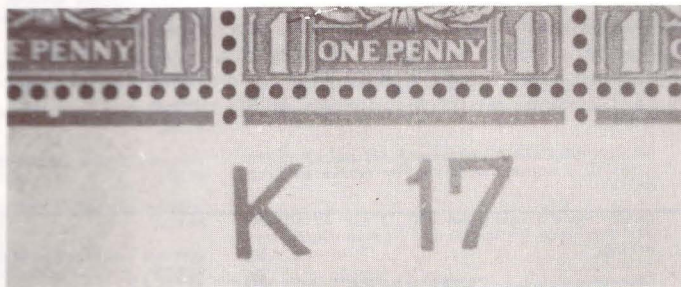


Fig. 7.

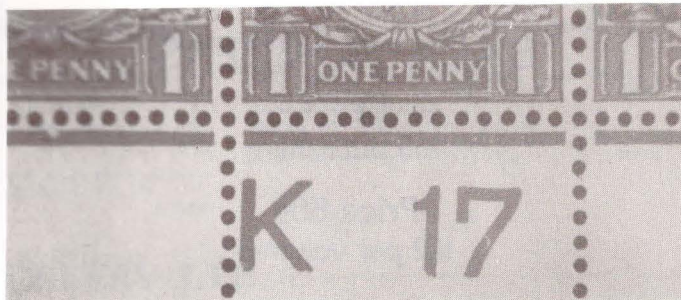


Fig. 8.



Fig. 5.

#### 5d Photogravure colour trial (Fig. 4)

This item is imperf., overprinted CANCELLED and printed in magenta. The 'Royal' is of the opinion that it is not a colour trial but printers' waste. Which is an odd thing to say when the majority of 'pre-issue' material on the market could be so described. Trials of all kinds must have varying status depending on what they were produced for. A set of colours produced to submit to a committee to decide on a colour is of different status to colours produced by the printer for his own use, but they both could be termed colour trials. To use the term 'printers' waste' implies items which were not produced for any particular purpose, such as (I understand) Edwardian 'plate proofs' with double or triple impressions which were simply tests to make sure the press was OK. It seems strange that a 5d cylinder was inked in magenta, and the resulting impressions overprinted CANCELLED for no particular purpose. Perhaps someone can throw more light on the subject.

the PHILATELIC REVIEW

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Fig. 4.

# GREAT BRITAIN

## FINE STAMPS

**1840 1d Grey-black plate 1a lettered LL.** A very fine used example with big margins all round and red M.C. S.G. 3. **£135.00**

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**1840 1d Black plate 4 lettered KE.** A superb used four margin example on cover from Totnes to Kingsbridge dated OC 15 1840. Red M.C. S.G. 2. **£135.00**

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**1867 1/- Green plate 4 lettered TG.** A fine mint original gum example well centred with good perfs. S.G. 117. **£225.00**

**1872 6d. Chestnut plate 11 lettered FA.** A fine mint example of excellent colour. S.G. 123. **£195.00**

**1874 3d. Rose plate 15 lettered TA.** A very fine mint original gum example, well centred with good perfs. S.G. 143. **£185.00**

**1876 6d Grey plate 15 lettered AK.** A very fine lightly mounted mint example. S.G. 147. **£165.00**

**1879 Charles Skipper and East essays.** A superb imperf block of four in ultramarine. **£35.00**

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**1881 2½d Blue plate 22 lettered AK.** A fine mint example. S.G. 157. **£95.00**

**1883 3d on 3d Lilac plate 21 lettered AG.** A fine mint example of good colour. S.G. 159. **£95.00**

**1881 6d Grey plate 17 lettered BH.** A fine mint example. S.G. 161. **£135.00**

**1883 6d on 6d Lilac plate 18 lettered DB.** A very fine mint well centred copy with good perfs. S.G. 162. **£135.00**

**1881 1/- Orange-brown plate 13 lettered GK.** A superb mint example. S.G. 163. **£185.00**

**1880 2d Pale rose.** A very fine lightly mounted mint example. S.G. 168. **£45.00**

**1881 1d Pale lilac die 1, 14 dots.** A superb unmounted mint example. S.G. 171. **£65.00**

**1881 1d Deep purple.** A superb mint block of four with inverted watermark. S.G. 173. **£20.00**

**1883-84 2/6 Lilac lettered LF.** A superb lightly mounted mint example, well centred with good perfs. S.G. 178. **£395.00**

**1883-84 5/- Rose lettered CA.** A fine lightly mounted mint example. S.G. 180. **£345.00**

**1891 £1 Green lettered PA.** A fine used well centred example with good perfs all round. S.G. 212. **£195.00**

**1902 De La Rue ½d Green plate proof.** A very fine imperforate block of four on buff paper. S.G. 217. **£35.00**

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