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GREAT BRITAIN: Embossed Adhesive Stamps.

By Fred. J. Melville.



SIXPENCE NET.

Great Britain :

Embossed Adhesive Stamps.

A highly detailed decorative border surrounds the central text. At the top center is a globe. The border is filled with various philatelic symbols: stamps, envelopes, a pair of crossed keys, a bag of money, a pair of crossed swords, a pair of crossed anchors, a pair of crossed spears, a pair of crossed axes, and a pair of crossed hammers. The bottom border features a large, stylized 'ART' logo.

Great Britain :
Embossed Adhesive Stamps

By

Fred. J. Melville,

President of the Junior
Philatelic Society.



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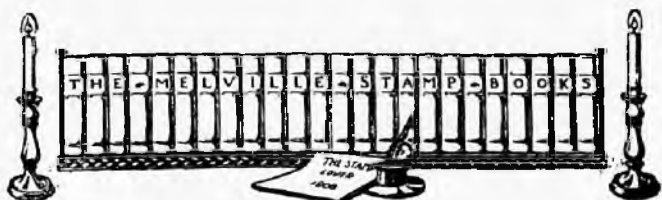
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1s. Embossed Essay.
By Thomas Moss. (See pp. 27 and 30.)



1s. Embossed Stamp.
As issued.



INTRODUCTORY NOTE.

THE natural opening for the Second Series of these handbooks is the second group of the stamps of Great Britain. In our studies of these embossed adhesive stamps, both Messrs. Philbrick and Westoby's *The Postage and Telegraph Stamps of Great Britain* (1881), and Messrs. Wright & Creeke's *A History of the Adhesive Stamps of the British Isles* (1899) have been freely consulted.

We would renew our thanks to Mr. S. R. Turner for assistance in presenting the diagrams, to Mr. Charles Nissen for a courtesy extended long since in permitting us to peruse the Peacock Papers, to Mr. Lewis Evans, and to Mr. W. H. Peckitt for loan of certain illustrations.

Finally, we would express our indebtedness to Mr. C. F. Dendy Marshall and Mr. A. B. Creeke, jun., both specialists in the stamps of Great Britain, for their valuable assistance rendered in revising the proofs.

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10d. Embossed Stamp.
As issued.



William Wyon, 1795-1851.

From a pencil drawing by Charles H. Lear.



Great Britain : Embossed Adhesive Stamps.

CHAPTER I.

The Production of the Stamps.

FOR seven years after the introduction of Uniform Penny Postage only two denominations of adhesive postage stamps were in use, viz., the One Penny and Two Pence. But during those few years some hundreds of millions of stamps of these values had been circulated and their utility proved. The growth of correspondence with the United States and with certain of the British Colonies, to which the postage rate was one shilling, led the authorities to prepare in 1847 a stamp to cover this duty. The inland registration fee also amounted to one shilling. A year later a stamp of the value of tenpence was issued to pay the unit of postage rate to France, and also to some of the colonial possessions. Some reductions in the postal rates to various European countries and the lowering of the registration fee led to the addition of a sixpence value early in 1854.

All three of these stamps come within the period covered by *Great Britain: Line Engraved Stamps*; but, being produced by a process peculiar to themselves, in the history of the manufacture of our regular adhesive postage stamps, they are properly separated into a distinct group.

The manner of production of these stamps is the same for all three values. The only important variation in the materials (apart from the necessary distinction of colour) is in the paper used for the sixpence denomination. We shall therefore first discuss the manufacture of the stamps as a group to avoid unnecessary repetition, and then proceed to the historical and philatelic details known concerning each denomination.

PAPER.—Among the suggestions made to the authorities at the time when proposals were being considered for stamps and stamped envelopes was a patent paper, invented by the late John Dickinson of the still-renowned firm of John Dickinson & Co., Ltd., Old Bailey, London. This paper was machine-made in contrast to the paper actually adopted for the first adhesive stamps in and subsequent to 1840, which was "hand" or "mould-made." The peculiarity of the "Dickinson paper," as it is known to philatelists, is that it has embedded in it fine threads corresponding to various arrangements, to be described hereafter.

The majority of the machine-made paper of the time (as well as of to-day) was made on the well-known Fourdrinier principle, in which the wet pulp flows from the vat on to the horizontal surface of an endless web of wire gauze. Mr. Dickinson invented a machine, which dispensed with the endless wire, for receiving



John Dickinson, 1782-1869.
From a photograph.

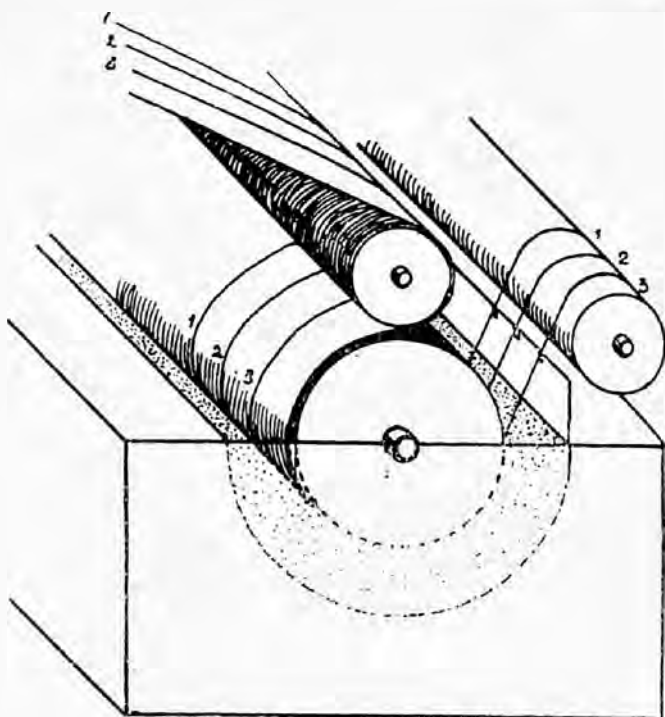


Diagram shewing approximately how the threads 1, 2, 3 were introduced from the bobbins to the periphery of the cylinder on which the pulp forms into paper and is finally carried off on the felts.

the wet pulp. A perforated cylinder, covered with a finely-woven wire gauze, was revolved in the pulp, gradually forming the paper on its circumference, the superfluous moisture passing into the interior of the cylinder, whence it was carried away by an ingenious trough and a pumping arrangement to draw the air out of the cylinder, and thus press the pulp by atmospheric pressure. From this cylinder the paper was made to wind on other rollers.

The introduction of the threads took place in the wet pulp state, the threads being arranged as required on bobbins, from which they were drawn down to the cylinder, where they at once begin to unite with the paper. To so fine a point was this device carried, that it was possible for Mr. Dickinson to arrange that, of several threads introduced at one and the same time in parallel lines, one (or any number) might be near one side of the finished paper, another near the reverse side, and another in the middle.

In this manner the paper used for the Mulready envelopes and covers was made, but Rowland Hill and his colleagues pinned their faith to watermarked paper for the adhesive stamps in 1840. For the comparatively high denomination of one shilling when introduced in 1847, it was, however, decided to adopt this paper, which Mr. Dickinson was convinced was as safe from successful forgery as, if not safer than, watermarked paper.

The pattern for the paper (see folder plate) first supplied was dated "Stamps and Taxes, 19 March, 1847," and shews the "pattern for the size and the position of the threads of the new paper required for the one shilling and ten pence stamps." The length of

each sheet was to be $20\frac{1}{4}$ inches full, the width 11 inches, and the weight 12 lb. per ream. The threads (of which the colour is not specified) were to be arranged in parallel pairs, "the two threads forming each pair to be $\frac{3}{16}$ of an inch apart. The centre of the pair nearest the top to be $1\frac{1}{2}$ inches from the edge, the centre of the next pair $2\frac{1}{2}$ inches, the next $3\frac{1}{2}$, the next $4\frac{1}{2}$, the others respectively $6\frac{1}{2}$, $7\frac{1}{2}$, $8\frac{1}{2}$, and $9\frac{1}{2}$."

A later pattern, dated "Stamps and Taxes, 8 March, 1851," gives little variation on this arrangement except in the addition of $\frac{1}{4}$ inch to the width, and $\frac{1}{2}$ lb. to the weight per ream of 500 sheets. The quality was required to be "the same as that of the paper made March, 1847." The distances between the threads are measured out and indicated in figures on the pattern.

The first thread is $1\frac{1}{2}$ inches from the edge; the two threads in each pair are $\frac{3}{16}$ inch apart; the pairs are $\frac{1}{8}$ inch distant from each other except in the centre, where the fourth and fifth pairs are separated by a space of $1\frac{7}{8}$ inches. The mill sheets of this paper were divided through the centre, lengthways—that is, at a parallel $\frac{1}{16}$ inch from either the fourth or the fifth pairs in the pattern. The resulting two long strips were again divided transversely into three equal parts, making six post office sheets, each of which was approximately $6\frac{1}{2}$ inches from top to bottom (the threads now being taken vertically) and $5\frac{1}{2}$ to $5\frac{5}{8}$ wide.

The post office sheets of the one shilling denomination received twenty impressions of the stamp, face value £1, and of the tenpence there were twenty-four impressions, totalling to a like amount. As the impressions were to conform to the threads, a pair to each stamp, they were

embossed (separately) in horizontal rows of four (see illustration of post office sheet, p. 28).

All the Dickinson paper is believed to have been made at the Apsley Mill, near Hemel Hempstead, in Hertfordshire.

The paper used for the sixpence stamp of 1854 was watermarked. It was manufactured under the contract for watermarked paper for postage stamps, which had been entered into by Mr. Stacey Wise, of Rush Mills, Northampton, and which was continued by his widow. It was "mould-made" paper, and the sheet measurements given by Wright & Creeke are $12\frac{3}{4}$ inches vertically and $4\frac{3}{4}$ inches horizontally. The moulds were supplied with forty bits (or rather eighty, the letters being separate), which produced the watermark V R forty times in each sheet. Over the parts occupied by the watermark the impressions were struck singly, forty of them to the sheet—bringing the sheet value to the uniform £1.

GUM.—The gum used for these stamps is stated by Philbrick and Westoby to be common gum-arabic of a yellowish tinge, frequently imparting a similar hue to the paper. It was not, however, as these authors state, applied after the impressions had been struck. The paper was gummed before embossing, as is shewn by the occurrence of copies embossed on the gummed side of the paper. In this connection Wright & Creeke quote a letter from Ormond Hill to J. Pitt, under date February 28, 1855 :—

The half-sheet of sixpence postage stamps, enclosed in your letter of yesterday, is one of a few which have, by mistake, been stamped upon the gummed side. Owing to the tint of the paper used for the sixpence postage stamps, and to the clearness of the cement applied to it, it has been

found difficult to distinguish the gummed side of the paper from the ungummed ; and from this cause a few sheets have been stamped upon the gummed side, and issued before they were detected. The half-sheet, which you sent in your letter of yesterday, is of this lot. To prevent the recurrence of this fault, I have had the gum slightly coloured.

EMBOSSING.—The general outline of the process of embossing is probably well known to collectors. The details, however, have been little discussed, and are not very clearly understood. Some complications must always arise in working out modes of printing processes which are capable of execution in a variety of ways, and with divers materials, especially in cases where the authentic information is scanty.

The first design prepared for these stamps is credited to Mr. Ormond Hill, but a note in the late Thomas Peacock's copy of Philbrick and Westoby states that this is "not strictly correct."* There is little, however,

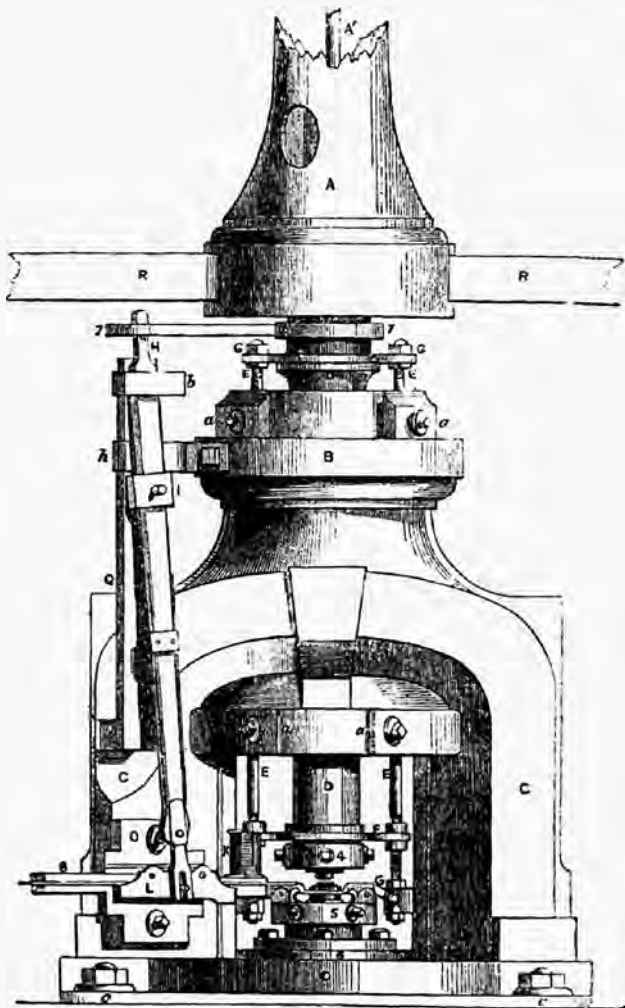


* Wright & Creeke credit Mr. Ormond Hill with the design of the sixpence stamp, and refer to a sketch by Mr. Wyon of the proposed design for the tenpence (which closely resembles the one shilling), submitted to the Treasury as early as December 2, 1846.



Ormond Hill.

From a photograph in the Peacock Papers.



One of the coining presses at the Mint in which the embossing dies are supposed to have been struck by W. Wyon. The positions occupied by the die and the soft steel block are sufficiently indicated between "4" and "5" on the diagram.

in this point, for the stamps were merely an adaptation of similar designs which were being used for embossing envelopes, and the invention of the design is therefore of little consequence.

The central portion of the design follows the diademed portrait of Queen Victoria, which had been engraved by William Wyon for the City Medal in 1837. The primary die was specially prepared by Wyon in 1847, and consisted of a block of steel with a solid printing ground, in the centre of which the head was modelled in bold recess. The ground of the die was left a plain octagon, and there was no pendent curl to the hair at the back of the head as illustrated from the proof copy struck in yellow, and preserved among the Peacock Papers.

This die, which would be engraved while the steel was in a softened state, would be hardened by a process similar to that applied to the use of steel dies and plates in line-engraving. The hardened die was then capable of producing any number of original dies, which could be transferred in a coining press by the impression of the hard die into a block of soft steel, which, when hardened, constitutes the "punch," from which the original dies would be produced in like manner.

Each original die, before being hardened, was at first an exact replica of the primary die without pendent curl and with a plain ground. The pendent curls were added in this state, each denomination having the curl



Diagram shewing position of die number and engraver's initials.

arranged differently, the ground was also engraved with the reticulated framework; but the inscription was added on the punch intermediate between the original and working dies; these additions were made by Thomas Moss, an engraver at Somerset House. The working dies bore at the base of the bust the uncoloured letters w.w. (William Wyon) and an index number.

The working dies with the Moss additions were then hardened, and each formed a female die, which, to produce the embossed effect, had to have a male die or "force" to squeeze the paper into the modelled recess and give it the beautifully-designed and shaded effect which these stamps in their pristine condition present. A "force" is made by striking the hard female die upon a comparatively soft substance, such as leather or gutta-percha, or upon metal, such as lead or copper.*

* Mr. T. Peacock, in his copy of *Philbrick and Westoby*, published 1881, and referring to the manufacture of the later impressed envelopes, says of the machines driven by steam power, as they were in later years:—"These machines still make a terrible noise. *Leather forces* are used." Sir William Congreve, however, in describing the use of the intricate mingling of the reticulated design and colour, says:—"I have found it necessary not only to use a press of great power, but to impress the paper between two metallic surfaces or other suitable hard substances instead of between a metallic and leather surface, as in common stamping. The force or counterpart of the die must therefore be a permanent impression and not a temporary one, as in the common mode. Thus a steel die requires a copper force, which must in the first instance be struck as a modal [medal] from the die, and thus involves an additional and difficult process in the preparation of the engine necessary for such a stamp. . . . must in every part of it be of extremely nice construction and adjustment to ensure these two metallic counterparts, the steel die and its copper force, coming together at every impression without injury to either."

The nature of the "force" used for making these stamps has not been definitely ascertained, but, as the paper must have been embossed dry, the gum being applied prior to the impression, it does not seem improbable that a metallic force was used.

The impressions from the dies were struck in the embossing presses supplied by the then firm of Dryden Brothers, now Dryden & Foord, Limited, of Johanna Street, Lambeth, London, S.E.

The working dies were under the charge of a special officer, who issued them daily, as required, to the stampers.





CHAPTER II.

The One Shilling.

A CIRCULAR, dated September, 1847, and issued on the 3rd of that month from the General Post Office, announced to postmasters the forthcoming issue of stamps of the value *One Shilling*, a specimen of which was "forwarded *separately* to those Deputies, etc., who obliterate postage stamps." The public was informed of the issue by a notice published on September 7th.

The actual issue of the stamps took place on September 11, 1847, the date given by Rowland Hill in his diary.

The design of this stamp shews the familiar profile of Queen Victoria to left. The head, as already stated, is common to all the denominations in this series of embossed adhesive stamps. Impressions were struck from the head die without the framework, pendent curl, initials, or die number added. These impressions include some in a bright pea-green colour, evidently intended to shew approximately the effect of embossing the shilling stamp in this colour. In the issued stamps the back hair has a short, thick stub of hair depending from it added on the die for this value. The pendent

hair does not taper off as it does in the other denominations. An octagonal ground of colour has been left to throw up the embossed profile in bold relief, and the outer octagonal frame space has been engine-turned and inscribed POSTAGE ONE SHILLING.

In embossing the stamps of this denomination, two working dies, numbered 1 and 2 respectively, were used, and a third, numbered 3, was struck, but was not required for the production of adhesive stamps. Die 1 was put to press on June 21, 1847, and registered on June 25. Die 2 was approved on February 8, 1853, and put to press on February 23. The third die was approved at the same time as Die 2, but was only used for embossing postal stationery, to which use Die 1 was also applied.

The die numbers were added to the working die when in the softened state, and shew on certain specimens. As they are embossed without colour, they are not, however, very easy to distinguish generally. The number appears immediately after the initials w.w. in the base of the bust.

The dies were struck so as to emboss and colour the stamps at one impression. The colour in the case of this stamp was green, which varied considerably in shade, from a pale to a deep shade. The paper, which was the Dickinson thread paper already described, varies in thickness, but is of a uniformly cream colour except when discoloured by the gum. The disposition of the threads in the paper was arranged to allow a pair of the threads $\frac{3}{16}$ inch apart to run vertically through each stamp embossed; but in the stamps it is found that this precision of spacing the threads of each pair is not maintained. As the embossing was done on the

sheets one stamp at a time, and the sheet had to be adjusted for each impression, it happened that specimens were struck without the nice adjustment necessary. Copies of the stamps accordingly exist with a thread on each side of the stamp or one thread only. To the same cause, viz., the necessity for separate adjustment for each impression, is due the absence of regular spacing in blocks and sheets. In fact, the stamps were often struck so that impressions touched or overlapped each other.

Complete sheets when embossed contained twenty stamps disposed in five horizontal rows of four.

The number of shilling adhesive stamps embossed between June, 1847, and November, 1856 (at which latter date this stamp was superseded by a surface-printed stamp), is given by Wright & Creeke as 7,460,000 (373,000 sheets), of which "only 5,655,420 appear to have been issued, the balance of the creation being spoilage or waste."

The stamp exists overprinted SPECIMEN, and it should here be mentioned that a die resembling that of the issued shilling stamp and lettered POSTAGE ONE SHILLING, but with the cameo not so well centred in the octagonal frame, and minus the pendent curl, was struck in brown and also in green. This die was probably a trial one, prepared from Wyon's head die, and with the framework added by Mr. Thomas Moss. Both the framework and the lettering are different from those of the issued stamps (*see Frontispiece*).

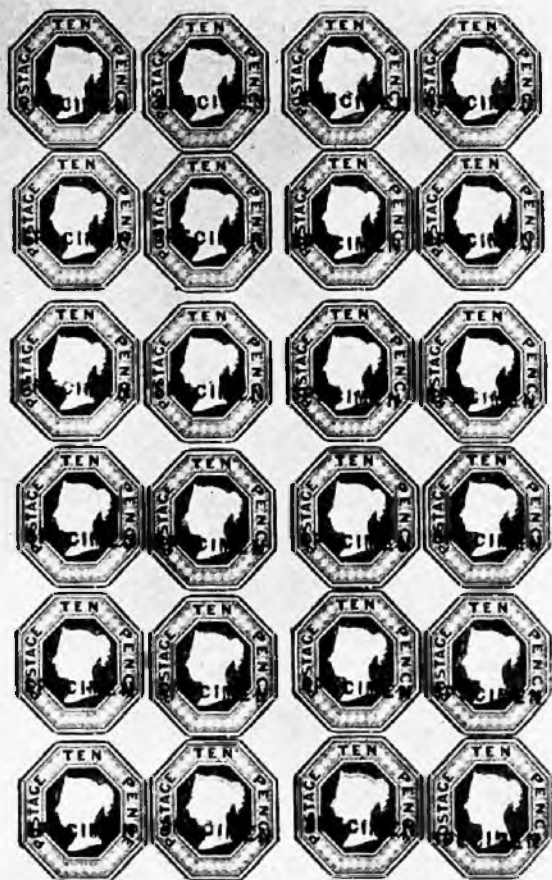
The deficiency of centring was a possible cause for the rejection of this die and the production of a second one, which was adopted. The striking of the die in green conformed to the original intention of the authorities to issue the shilling denomination in that colour. The

impressions struck in brown may have been a suggested colour, which was afterwards adopted for the tenpence denomination.

This stamp was superseded in 1856 by a surface-printed stamp of the same value.



Embossed from the rejected die, the second stamp having a trial cancellation.



10d. Embossed Stamps.

Shewing arrangement of a complete post office sheet.



CHAPTER III.

The Ten Pence.

THE Tenpence Stamp was not issued until November 6, 1848, the issue being announced to postal officials and to the public by circulars dated October, 1848. It appears, however, to have been the intention of the Commissioners of Stamps and Taxes to issue the tenpence value along with the One Shilling stamp, and Messrs. Wright & Creeke state that the proposed design for this tenpence value was submitted to the Treasury as early as December 2, 1846, and Lord Crawford is of opinion that sketches for both the tenpence and shilling values were sent in at the same time. That it was still expected that the stamps would be issued together, or within a short time of each other, is further emphasised by the pattern for the silk thread paper dated March, 19, 1847, being for the "new paper required for the shilling and tenpence stamps." Wright and Creeke further quote a letter dated April 17, 1847, from the Commissioners to the Secretary of the Post Office, enclosing an impression from the shilling die in *brown* to shew the selected colour, the letter intimating that the die for the tenpence was not yet

made.* The first warrants for supplies of both values were signed on the same day, May 14, 1847. Mr. Creeke informs us also that a column for the tenpence was provided in the Stamp Distributor's book under date September 8, 1847. It is difficult, therefore, to understand the delay in the issue of this denomination.

The design of this stamp is similar to that of the one shilling with the inscription POSTAGE TEN PENCE on the reticulated octagonal framework. The pendent curl is short and fairly thick, but with a thin stray hair curling from the lower extremity. The reticulated framework is of a different pattern from that of either the accepted shilling stamp or the essays printed from the rejected shilling die (*see Frontispiece and page 9*).

There were constructed for this stamp six working dies, of which only five were used for adhesive stamps. The first of these dies, when introduced, was not initialled or numbered, but afterwards had the initials W.W., followed by the number 1, added to the base of the bust. The remaining five working dies had the number preceding the initials, thus 2 W.W., 3 W.W., etc.

Wright & Creeke give the dates of the six dies which are as follows :—

Die 1, uninitialled and unnumbered, † registered on May 23, 1848.

*In the absence of known copies of the adopted shilling die in this colour, it is not improbable that the die referred to was the rejected die for the shilling value, which, as already stated, has been found in *brown* on Dickinson thread paper.

†Mr Creeke in his *Supplement* says "blocks of the Tenpence, embossed, are known from some of the stamps on which the die-number is apparently absent, whilst on the others it is plainly visible ; presumably the former are defective impressions."

Die 1, unnumbered and numbered, at press January 3, 1848, to March 14, 1850.

Die 2, at press May 4, 1850, to December 15, 1852.

Die 3, at press February 8, 1853, to December 8, 1854.

Die 4, at press December 8, 1854, to April 28, 1855.

Die 5. The authors of the *British Isles* here say that "official records state that it was not put to press until 18th March, 1889, but we have seen undoubted impressions on Dickinson paper and with full gum."

The working dies were used to emboss the stamps one at a time, and the impressions were arranged on the sheets in six horizontal rows of four stamps, making the face value £1. The colour of the impression is brown of varying shades.

The original colour intended for this value was in all probability yellow, this being the colour in which Wyon's head-die, without the denominating additions of frame and curl, was struck. These essays of colour were in two shades of yellow, and neither is satisfactory from the colour point of view. It is suggested that the brown colour was adopted after the authorities had seen the rejected die of the shilling value struck in this colour, though it may have been decided upon as soon as the weakness of the yellow colour on the impressions of Wyon's head-die had been observed, and the rejected shilling die may have been struck to order in the new colour to give the effect of the ultimate appearance of the tenpence stamp.

The number of these tenpence stamps made under warrant dating from May 14th, 1847, to October 18th,

1854, totals to 2,928,000 stamps or 122,000 sheets. Of these all but 5,085 sheets are accounted for in the issues to the stamp distributors, this balance being "presumably accounted for by spoilage and destruction."

In 1855 the issue of these tenpence stamps was discontinued, there being little demand after the unit rate of postage to France had been reduced to fourpence. The renewal of the demand for this value in 1862 and 1863 led to the re-issue of the stamps, which re-issue was filled from stock already in hand from the printings under the original warrants.

A surface-printed tenpence stamp was issued in 1867.



Each impression being struck singly, the impressions occasionally overlap.

* Wright & Creeke, p. 65.



CHAPTER IV.
The Six Pence.



THE last of the embossed adhesive stamps was the six pence value, which was announced to postal officials and to the public in February, 1854. The date of issue was officially given as March 1, 1854.

The design of the stamp was built up in much the same way as the two preceding values from the original head die by W. Wyon, but the framework is more ornate. The shape of the frame is irregularly octagonal, being broken into eight bands alternately straight and

curved. The inscription is POSTAGE SIX PENCE and the band or tablet at the bottom is devoid of reticulated ground work, but has a floral ornament of the rose, thistle and shamrock intertwined in white design on a coloured ground. The pendent hair is slight and curly. For this denomination four working dies were made but only one (the first) is known to have been used for adhesive stamps. This was marked "1 W.W." at the base of the bust.† This die was registered on January 11, 1854, and was at press from January 30 of that year to January 8, 1857.

V R These stamps were impressed singly upon the paper as were the companion stamps, but a water-marked paper was used instead of the Dickinson thread paper. This paper was mould-made, or as it is generally called, hand-made, and had the *sans serif* letters VR arranged forty times in the sheet so that forty of the embossed stamps totalling £1 face value would each have the complete watermark VR. The sheets are believed to have been arranged in two vertical panes of twenty stamps each.

† "It presumably furnished all the impressions for the adhesive stamps of this value, and no specimens of these postage stamps bearing any other die number are known to us. M. Rondot, however, in his monograph (*Magasin Pittoresque*, 1863, p. 224), speaks of Die 2 having been in use, and as this die was put to press in November, 1855, it is possible, though very improbable, that it also may have been employed for the adhesives for a few days, but no stamps, after the 29th September, 1855, were issued; and, therefore any adhesive impressions from it (if they existed), were destroyed. This die, with Dies 3 and 4, was subsequently furnished with date-plugs, and used for stamping envelopes, the earliest known date being December, 1855." *Wright & Creeke*, p. 60.

the panes being composed of five horizontal rows of four.* The paper naturally varies in thickness as any hand-made paper must, and there are variations in the tone of the paper. The watermark too is found both inverted and reversed. The paper was already gummed when delivered to the stamper, the gum at first being colourless and then after the incident of the impression on the gummed side (ante p. 17) coloured with a faint green.

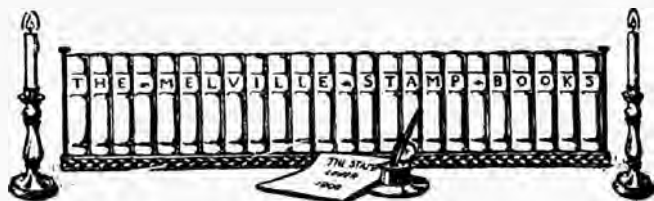
The colour of the impressions varies considerably. Wright & Creeke give violet as the earliest colour. Mauve was later, and finally the colour "reverted to violet, which became of a dark and cold tone towards the termination of the issue."

The printings of this issue totalled to 6,659,920 stamps (166,498 sheets), of which the unissued balance of 2,941,640 stamps (73,541 sheets) "was presumably destroyed by burning."†

The stamp was replaced by the surface-printed stamp of this value in October, 1856.

*The sheet measurements are given by Wright & Creeke as $323\frac{1}{2}$ mm. ($12\frac{7}{8}$ inches) vertically, and $120\frac{1}{2}$ mm. ($4\frac{3}{4}$ inches) horizontally.

†Wright & Creeke, p. 61.



CHAPTER V.

Bibliography.

COMPARATIVELY little has been written upon the subject of the three stamps discussed in the present work, except in the complete works on the postage stamps of Great Britain; the only article of special interest in a periodical being Lord Crawford's "Note on the Embossed Adhesive Shilling and Tenpence Stamps of Great Britain" in the *London Philatelist*, Vol. XVII. (1908), page 257. The works to be consulted by the student are:—

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— See Philbrick, F. A., and W. A. S. Westoby.

WRIGHT, H. E., and A. B. CREEKE, jun. "A History of the Adhesive Stamps of the British Isles," etc. London, 1899. * * * Plates.

This, the chief work of reference and the leading authority on the stamps of Great Britain, was compiled for the Philatelic Society. Very full and documental histories of the issues and valuable tables of statistical digests from the Archives at Somerset House are given. The supplement (*vide* Creeke, A. B., jun.) contains important *addenda et corrigenda*.



CHAPTER VI.

Check List.

1847.—Embossed on Dickinson paper at the Department of the Board of Inland Revenue. Imperforate.

1s. pale green.

1s. green.

1s. deep green.

Die 1.

Die 2.

Double impression.

Silk thread varieties.

1848.—Embossed on Dickinson paper at the Department of the Board of Inland Revenue. Imperforate.

10d. pale brown.

10d. deep brown.

No die number.

Die 1.

Die 2.

Die 3.

Die 4.

Die 5.

Double impression.

Silk thread varieties

1854.—Embossed on paper watermarked with letters V R, at the Department of the Board of Inland Revenue. Imperforate.

6d. violet.

6d. lilac.

6d. mauve.

6d. purple.

Die 1 only.

Embossed on gummed side.

Greenish gum.

Watermark inverted.

Watermark reversed.

Watermark inverted and reversed.







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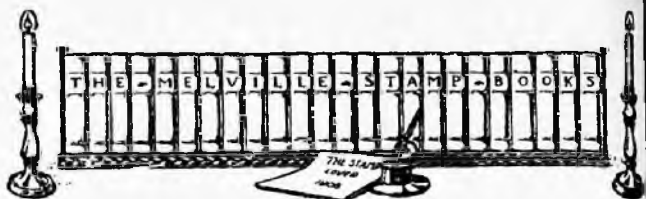
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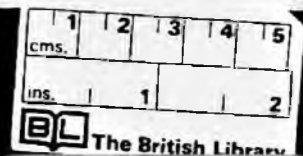
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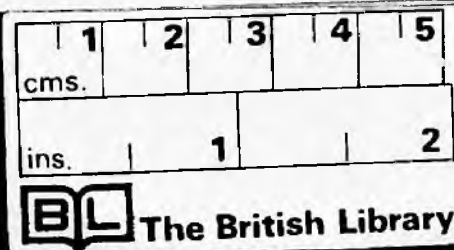
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