

By the Same Author :

GREAT BRITAIN : LINE-ENGRAVED STAMPS.

(SECOND EDITION, 1910.)

GREAT BRITAIN : EMBOSSED ADHESIVE STAMPS.



Great Britain :

King Edward VII. Stamps.

By

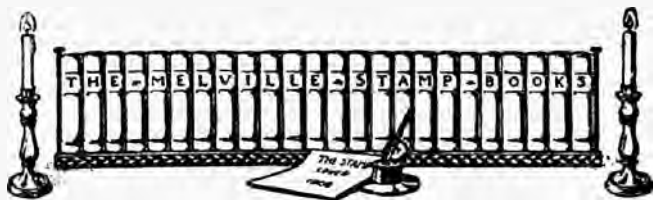
Fred. J. Melville,

President of the Junior
Philatelic Society.

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Emil Fuchs.
From a Photograph by Haines.



INTRODUCTORY NOTE.

SINCE postage stamps became the universal talismans which waft our letters whithersoever we will, they have come, by reason of the changes of their designs, to denote the periods in the history of the countries which gave them birth.

This interesting feature, which contributes no small part of the pleasure to the stamp-collecting student, was not very pronounced in the stamps of Great Britain during the nineteenth century. The reason being that, having established the notable precedent of displaying on our postage stamps the portrait of our Sovereign, and having been blessed with the period of progress and prosperity known to the world as the Victorian era, the longest reign in history, our country has not had occasion to change its stamps on national grounds. The alterations from 1840 to 1901 were therefore purely technical changes—we might have said technical improvements, but the lovers of the classic stamps of long ago would have challenged the term, and with some justice. However, the stamps issued on New Year's Day, 1902, marked in our stamp albums a new epoch in our national history. For over sixty years our postage stamps, the output of which increased greatly in each successive year, bore the portrait of Queen Victoria as she was in the days

of her girlhood. The Queen herself, in the course of a long and memorable reign, was subject to the changing hand of Time, but the Queen's head of the postage stamp retained its youthful grace and charm until the end.

So long a reign was hers, that no precedent existed in this country for the changes required in our postage stamps consequent upon the accession of King Edward VII. The postage stamp came in the dawn of the Victorian era, a mere square inch or so of paper which, trifling though it was in itself, was to revolutionise the postal service in every civilised nation, and was destined to follow world-progress to the uttermost parts of the earth. The use of the royal portrait had been general on coinage for many centuries, and as some consider the postage stamp to be a form of currency, it was thought in 1901 that the numismatic rule—by which the royal profile is turned in the direction opposite to that of the immediate predecessor—might be followed in the new stamps. As we have said, however, the postage stamp was a product of a new era, and as such there was no precedent: indeed, on all the postage stamps of King Edward's reign the portrait is turned to the left, like that of his royal mother.

First issued on January 1, 1902, the stamps of King Edward have had a currency all too short; the reign, memorable as it must be in the history of the nation and of all Europe, was, by the very reason of the historic length of the preceding reign, limited from the first. It was destined to continue for just over nine years, and so already we have to turn over a new leaf in our stamp albums and prepare it for the reception of the postage stamps of the reign of King George V.

Having thus to write "*finis*" on the pages where we have displayed the stamps of our late beloved Sovereign, it has seemed proper to write the history of these stamps as it is known to us.

Few historians have more precise and indisputable authorities to study than we have in our present work. For His Majesty King George V., with whom philatelists will ever rejoice to claim a kindred interest in the study of philately, has set upon record most of the *data* necessary to the writer of the history of the stamps of the late reign.

His Majesty, who, as a philatelist, had taken a deep interest in the preparation of the stamps, conferred a very gracious favour upon collectors by collating the chief *data* concerning their production and issuance. These *data* the King—or, as he then was, the Prince of Wales—read in the form of a paper before the Philatelic Society, London (now the Royal Philatelic Society), on March 4, 1904. This important contribution to the literature of stamp-collecting, and indeed to the long list of works of "princes who have dipt their pens in ink" was printed in 1904* in *The London Philatelist*, the organ of the Society. To this we are indebted in our present labours for the greater part of the information. Conforming to the arrangement of the preceding and complementary works on British stamps in this series, we have limited ourselves to those parts of His Majesty's paper which deal with the ordinary adhesive postage stamps. In thus limiting our scope we are enabled to add copies of the original

*"Notes on the Postal Issues of the United Kingdom during the Present Reign." *The London Philatelist*, Vol. xiii., p. 55.

documents, mainly issued by the British Post Office which, we think, will be of service to the student of historical philately.

Since preparing the text of the work we have had the further advantage of comparing portions of the contents with the article by Mr. L. W. Fulcher, Editor of *The Philatelic Record*.*

We have to express our grateful acknowledgments to the Editor of *The London Philatelist* for permission to reproduce the illustrations of several of the unique essays and proofs in the collection of H.M. the King; the other rare items illustrated from the royal collection are from photographs taken by the Record Press.

Other illustrations have been kindly loaned by Mr. W. H. Peckitt and Mr. Charles Nissen.

To Mr. L. W. Crouch we are indebted for his careful revision of the proofs of this work.

*"The Stamps and Entires of Great Britain issued during the Reign of King Edward." *The Philatelic Record*, Vol. xxxii, pp. 205, 233.

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1744
R.R.



head leaning too far forward

A

Design chosen, with autograph approval of King Edward.



CHAPTER I.

The King's Head.

THE United Kingdom, in setting the example of cheap and uniform postage before the world, gave birth to the adhesive postage stamp. At the same time this country created the precedent, duly followed by most of the countries of the world, of presenting upon its stamps the features of the reigning Sovereign.

The use of the royal portrait upon postage stamps has a justification in national sentiment, but more than that, it has the advantage of serving an important practical purpose. The portrait is a strong safeguard against forgery, a fact which seems to have been given due consideration by Rowland Hill and his colleagues in preparing the original "Queen's Head" stamp. "There is," says Miss Eleanor C. Smyth, Hill's grand-daughter,* "one art which we unconsciously practice from infancy to old age—that of tracing differences in the human faces we meet with. It is this art or instinct which enables us to distinguish our friends from strangers; and it was, perhaps, recognition of this fact that long ago led to the placing on the

*"Sir Rowland Hill: The Story of a Great Reform." By Eleanor C. Smyth. p. 198. London, 1907.

coinage of the portrait of the reigning monarch because it was familiar to the public eye, and therefore less likely than any other face to be counterfeited. In an engraving of some well-known countenance, any thickening or misplacing of the facial lines makes so great an alteration in features and expression, that forgery is far more easily detected than when the device is only a coat of arms or other fanciful ornament."

Having established the precedent of placing the Sovereign's portrait upon the stamps, there was no occasion, owing to the great length of the Victorian reign, to make a change in the beloved early picture of the late Queen until her death, which occurred on January 22, 1901. Then it became necessary to prepare new dies bearing the portrait of her son and successor, King Edward VII.

The present work deals with the whole of the ordinary adhesive postage stamps of the United Kingdom issued during the reign of King Edward, and bearing his portrait.

* * * * *

In these days of newspapers, the enterprise of whose directors is almost unlimited, a great event no sooner takes place than its bearing on the past, present and future, and in its every possible and prospective aspect, is freely and immediately discussed. Almost from the day of His Majesty's accession the probable effect of that event upon our postage stamps received considerable attention on the part of the newspapers. The information then published on this subject was more conjectural than official, and even so there was no precedent in our country regarding the changing of our stamps with each successive reign.



pose of head correct

.B.

Shewing the correct pose of the Head, but in
a different frame. (Cf. p. 12.)



Essays prepared by the
Contractors.

The first public reference to the intentions of the authorities with regard to stamp-issues was made in the House of Commons on March 11, 1901, in response to questions put by the Hon. Member for Canterbury (Mr. J. Henniker Heaton) to the Postmaster-General. Mr. Austen Chamberlain, then Secretary to the Treasury, represented the Postmaster-General (Lord Londonderry) in the Lower House, and his replies to the questions on this occasion gave the public the first official foreshadowing of the coming change in our stamp-issues. Mr. Chamberlain replied :—

That the necessary steps were being taken for the issue of new postage stamps, but it was not expected that they would be ready for some months to come ; that, excepting in the case of the $\frac{1}{2}$ d., 1d., and 1/- stamps, all adhesives then in use bore figures clearly indicating their value, and that the same plan would probably be continued ; that the three stamps named were of so distinctive a character that it was not thought necessary to shew their value in figures as well as in words ; that it was considered undesirable that the new designs of the proposed stamps should be submitted to the public before adoption ; and that there was no sufficient reason for altering the colour of the 1d. stamp from mauve to red.*

From the information contained in the paper by His Majesty King George V., it appears that the government contractors, Messrs. Thomas De La Rue & Co., Limited, of Bunhill Row, London, E.C., who had for many years manufactured the surface-printed postage stamps of this country, prepared and submitted essays for the King Edward stamps.

*As the issued stamps shew, this change of colour, which was required in conformity to the recommendations of the Universal Postal Union, did take place, the King Edward penny stamp being printed in red.

These essays or proposed designs were constructed by adapting several photographic portraits of the late King to frame-designs, identical with the frames of the then current Victorian stamps. The proposed portraits and frames were produced by lithography in actual stamp-size to shew their effect. Although none of these portraits was ultimately adopted, it will be noted that, except for the Halfpenny, Penny, Twopence Halfpenny, and Sixpence stamps, the frame-designs of the former issue were retained in the case of the denominations up to and including the One Shilling.

Rumour had been busy with the preparations for the new stamps, and it had become known that the portrait of the King, which was to appear on the stamps and coins, was executed by a foreign artist. Accordingly, on May 24, 1901, Mr. Ellis Griffith asked Mr. Austen Chamberlain whether the designs for the new postage stamps had been entrusted to an Austrian sculptor, and if so, whether this was due to the fact that there was no British artist competent for the work. Mr. Chamberlain replied that the portrait of His Majesty, which had been used in the preparation of the designs to appear on the new postage stamps, was by a foreign artist, there being in existence an excellent profile portrait executed only the year before (1900) by the Austrian sculptor, Herr Emil Fuchs, who was then resident in London; and it was not to be inferred that no British artist was considered to be competent for the work. In reply to a further question by Lord Balcarres as to how the unsuitability of British artists was determined, Mr. Chamberlain said:—"I have expressly stated already that the unsuitability of British artists was not to be inferred from the choice

made." Quite a little *furore* was created for a short time by the choice of Herr Fuchs's portrait. *Truth* took the matter up and published the following verses on the subject :—

STAMPING IT IN.

New stamps are wanted. Such a chance
 But seldom can occur,
 For casting on poor British art
 So undeserved a slur ;
 Thus, if you please, Herr Fuchs they choose,
 An Austrian sculptor he,
 To draw our English King !—oh, what
 An excellent decree !

Not seldom has the Treasury,
 Right glad to play its part,
 Brought down its foot full heavily
 On slighted British art ;
 But now, as though to emphasise
 Its policy of spite,
 The heavy foot put down before
 It "stamps" with all its might !

More questions were put to the Secretary to the Treasury in the House of Commons on June 7, when it transpired that His Majesty himself had chosen the portrait, and that as the portrait was considered to be specially well adapted for the purpose, it had not appeared necessary to invite designs from other artists, or to seek further advice. The King had been pleased to grant a special sitting to Herr Emil Fuchs for the purpose of the drawing for the stamp-portrait.

Herr Emil Fuchs, the sculptor, whose work was selected by King Edward as the most suitable existing portrait for the new postage stamps, was born in

Vienna in 1866. He began his studies in 1888 at the Royal Academy in Berlin, and in 1891 gained the German *Prix de Rome* for sculpture, which took him to continue his studies in Italy. In 1897 he came to London to complete a portrait bust which had been commenced in Rome.

He exhibited at the Royal Academy, 1901, his medallion of Queen Victoria; at the New Gallery, in 1900, one of the then Prince of Wales, which subsequently served as the model for the King Edward VII. stamps of Great Britain and many of the overseas possessions—also for the new coinage and the Coronation (1902) medal; and at the Royal Academy, in 1902, an engraving of King Edward VII.

Herr Fuchs has since executed a companion medallion of Queen Alexandra. He is also the sculptor responsible for the Prince Christian Victor Memorial in St. George's Chapel, Windsor, and the portrait of King Edward was painted by him in oils for His Majesty's Prussian regiment. Herr Fuchs is a member of the Royal Victorian Order, and of the Royal Society of British artists.

We have already indicated that except for the Halfpenny, Penny, Twopence Halfpenny and Sixpence, the old frame-designs were continued for the smaller-sized stamps. For these four denominations a new frame-design was prepared by Herr Fuchs, which was slightly modified as a result of a suggestion made by Queen Alexandra. The preparation of the dies was in hand by July, for Lord Londonderry makes a brief reference in the Forty-seventh Report of the Postmaster-General on the Post Office, dated August 2, 1901.



Proof from the temporary plate before making the dies.

In the preparation of the design for the above-mentioned four stamps, some interesting trials were made, and we quote the description of these preparations from His Majesty's "Notes on the Postal Adhesive Issues of the United Kingdom. . . ."

The design for the new frame and border was prepared by Messrs. De La Rue & Co., under Herr Fuchs's instructions from a sketch furnished by him.

From the original sketch a photograph was taken. The design for the border was also photographed, and the two prints so obtained were placed together and a fresh photographic impression taken of the whole. This was submitted to the King, and was approved by His Majesty. . . .

Temporary copper plates were then engraved to indicate the effect that would be obtained. From these plates proofs were taken for approval. . . . In the first the centre has been filled in with a photograph of the head, which will shew more clearly the portrait as prepared by the artist. In the other proofs the head is engraved, and although in this operation some of the delicacy of the original work has been lost, the general effect has been retained, and the portrait is satisfactory and pleasing. The third proof only differs from the second in the posing of the head, and is the one approved by Herr Fuchs on behalf of the King, subject to a slight reduction in the width of the wreath, a suggestion made, I believe, by the Queen.

The preparation of the dies was then proceeded with.

The third proof differed from the other two in that the value was not on a solid tablet as on the issued stamp, but was in outline capitals on both sides of the knot below the portrait.

The question of the colour of the Penny stamp had been raised again in the House of Commons by Mr. J. Henniker Heaton in July, but the answer was to the effect that "the designs of the new postage stamps generally had been approved, but that the colour of the penny stamps had not yet been definitely settled." It is clear, however, that the colour for this denomination, which is required by the Universal Postal Union to be red, received consideration in due course, for on the completion of the plate in October, 1901, colour-trials were made in mauve on white paper, two shades of mauve on red paper, and seven distinct tints of pink, lake, and red on white paper. Ultimately, the now familiar scarlet colour was selected.

The plate for the Halfpenny stamp was the first to be completed in September, 1901; the plate for the Penny was the next in October; and the Twopence Halfpenny and Sixpence plates were ready in December. The plates for the other values (except the 2s. 6d.), were not completed until various dates in 1902, as will appear in succeeding portions of this work.



CHAPTER II.

How the Stamps were made.

THE stamps of King Edward's reign were all manufactured by Messrs. Thomas De La Rue & Co., Limited, from the beginning of their issuance until January 1, 1911. From the latter date, the contract for printing the British postage stamps has been awarded to Messrs. Harrison & Sons, Limited, Printers in Ordinary to His Majesty the King. A brief description of the manufacture will suffice for outlining the work as carried on in both establishments.



Large (1880) Crown.



Large Anchor.

The paper on which the stamps are printed is machine-made, and supplied by Messrs. Turner & Co., Limited, of Chafford Mills, Fordcombe, near Tunbridge Wells. For all the values up to One Shilling and for

the One Pound, the paper is watermarked with a number of repetitions of the device known as the "Large (1880) Crown." One of these devices falls to the lot of each stamp imprinted on the paper, except in the case of the oblong One Pound stamp, which gets three repetitions of the watermark. For the Half-crown, Five Shillings and Ten Shillings stamps, which are of a different size from the lower values, the watermark in each is the device known as "Large Anchor."

The paper was coated on one side with a smooth colourless solution of pure gum-arabic : this was done before printing.

The printing-plates were made up by a form of electrotyping. A die was constructed from the frame-design and from the "Füchs" portrait for each denomination. The die for each denomination was then impressed by means of an hydraulic press into a number of lead matrices, and 120 of the matrices of, say, the Halfpenny stamp were made up in a chase and the whole suspended in an electrotyping bath. In this, by means of electricity, a deposit of copper was gradually formed on the set of moulds, which completely reproduced the 120 copies of the die by filling in the lines which had been struck by the die into the lead matrices. When the copper coating was thick enough it was separated from the matrices, and in this state was a single sheet of pure copper, on which there was repeated 120 times the design of the original die. From this, if an inked impression had been taken, the print would have represented a pane of 120 stamps.

Before being ready for printing, however, the copper "shell" as it is called, requires to be made durable.

HOW THE STAMPS WERE MADE. 25

When new from the bath it is pure copper, and as such quite soft, and not capable of giving many impressions in a printing-press without shewing signs of wear. The shell is strengthened by pouring molten metal over the back to a fair thickness, which gives the now formed plate the firmness required. The printing-surface is hardened by a special process known as "steel-facing." This is a method not unlike the one we have just discussed, only, instead of depositing copper into lead, our copper shell is placed in a bath and steel is permanently deposited on its surface, rendering it perfectly hard, and possessed of the qualities for durability of a steel plate. This is done with so fine a coating of steel that the design is in no way impaired.

Steel-faced plates are formed in this manner, but in varying sizes, corresponding to the "panes" composing a quarter or half of a sheet of stamps, or in some cases a whole sheet as sold in the post offices.

The stamps are printed from these plates on ordinary flat machines, the paper being supplied in sheets cut to the required size. The inks used will be mentioned in connection with our description of the different denominations.

One of the essential features of surface-printing for postage stamps is that the ink shall not penetrate into or saturate the paper. The paper is, as we have noted, already gummed before printing, so it is obvious that it is dry and hard. In this condition the printed impression remains upon the surface, without penetrating the paper, and this provides a safeguard against attempts to clean off postmarks and other cancellations from stamps which have already been used in the post or otherwise.

The final process is the perforating, which is done uniformly throughout the series we are about to consider. All the King Edward stamps of the United Kingdom are perforated by comb-machines, in which the punches are set 14 to the space of 20 millimetres. Comb-machines are those which, operating horizontally, perforate the top and both sides of each stamp in one row at the same time ; or which, operating vertically (a comparatively recent innovation) perforate the top, bottom and one side at each descent of the punches. The punches are set thus :—



It will be clear from this diagram that the second descent of the punches completes the perforating of the first (horizontal or vertical) row of stamps and perforates three sides of the next row, and so on to the end of the sheet.



CHAPTER III.

The Issue of the Stamps.

IT had originally been intended to issue at least some of the denominations of the new stamps on the anniversary of the King's birthday, November 9, 1901. The only plates which had at that time been approved were those for the Halfpenny and Penny stamps, and these denominations are required in such enormous quantities by the British public, that it was found impossible to print them in sufficient numbers to furnish the necessary supplies by that date. The issue of the first of the King Edward series of adhesive stamps was therefore postponed till New Year's Day, 1902, on which date appeared the Halfpenny, Penny, Twopence Halfpenny and Sixpence stamps, which were all of the same type, shewing Herr Fuchs's portrait within a frame of his own designing.

The *Post Office Circular* of December 17, 1901, thus announced the issue :—

POSTAGE STAMPS.

During the last three or four days of this month the Controllers of Stamps in London, Edinburgh, and Dublin, will be in a position to supply new stamps bearing the King's portrait, of the value of $\frac{1}{2}$ d., 1d., $2\frac{1}{2}$ d., and 6d. respectively. All Postmasters should apply at once in the usual manner, but on a separate requisition form headed "New Stamps," for a stock of these stamps, not exceeding a fortnight's

supply, for sale at their offices and at offices under their control ; but no stamp of the new issue may be sold before the 1st January, and counter clerks should endeavour to get rid of the old stamps then on hand (or supplied to them subsequently) by selling them to purchasers who do not specially ask for the new stamps. The colour of the new sixpenny stamp being the same as that of the present penny stamp, care should be used to avoid mistaking one for the other. New stamps of other denominations bearing the King's portrait will be issued afterwards.

All the adhesive stamps of the present issue bearing the portrait of the late Queen will still be available : a description of them is given below :

Value.	Colour.	Value.	Colour.
½d.	green or red.	6d.	purple on red paper.
1d.	purple.	9d.	purple and blue.
1½d.	purple and green.	10d.	purple and red.
2d.	green and red.	1s.	wholly green or green and red.
2½d.	purple on blue paper.	2s. 6d.	purple.
3d.	purple on yellow paper.	5s.	rose.
4d.	green and brown.	10s.	blue.
4½d.	green and red.	£1	green.
	(This stamp is no longer supplied.)	£5	orange.
5d.	purple and blue.		

The stamps with the late Queen's portrait embossed or printed on envelopes, wrappers, post cards, and letter cards will also be available.

No other stamps are valid in payment of postage.

The Public Notice distributed with this Circular should be exhibited in all Post Offices.

The Public Notice above referred to was in similar terms to the above, and was dated the same day, so that it would serve no useful purpose to set it out in full.

It is curious that no further notification was given to postmasters or to the public of the issue of the King's Head stamps of the values other than Halfpenny. Penny, Twopence Halfpenny and Sixpence.

The Postmaster-General's Report, dated July 29, 1902, refers to the new issue as follows. It will be noticed that here again the values other than the four first mentioned are almost ignored :—

STAMPS.

The issue of the new stamps, bearing the portrait of the King, commenced on the 1st January last. On that day stamps of the value of $\frac{1}{2}$ d., 1d., $2\frac{1}{2}$ d., and 6d. were placed on sale ; and stamps of most of the other values, as well as postcards, letter-cards, envelopes, and wrappers bearing the new design, have since been issued, as the stocks of the old ones have become exhausted.

The colour of the 1d. stamp has been changed from purple to red, the latter being the colour generally adopted by the countries of the International Postal Union for stamps of equivalent value ; the colour of the 6d. stamp has been changed from red [*sic*] to purple, and the $2\frac{1}{2}$ d. stamp is now printed in blue on white paper instead of in purple on blue paper.

Although strict instructions were given that none of the four values in the new design was to be sold before January 1, 1902, copies were, under special conditions, obtained as early as December 20—on which date one of each value was shewn at a meeting of The Philatelic Society, London—and some were used a few days before the proper date, the earliest known being :—

$\frac{1}{2}$ d.	}	December 27, 1901.
1d.	}	
$2\frac{1}{2}$ d.	}	December 31, 1901.
6d.	}	

Only a temporary supply of the four values was sent to post offices, further deliveries in many cases being of the old issue, which it was desired to use up.

The other values were issued from time to time as the stocks of the Queen Victoria stamps were exhausted.

The dates of the issue of the various original denominations are as follows :—

½d.—Jan. 1, 1902.	6d.—Jan. 1, 1902.
1d.—Jan. 1, 1902.	9d.—April 7, 1902.
1½d.—Mar. 21, 1902.	10d.—July 3, 1902.
2d.—Mar. 25, 1902.	1s.—Mar. 24, 1902.
2½d.—Jan. 1, 1902.	2s. 6d.—April 5, 1902.
3d.—Mar. 20, 1902.	5s.—April 5, 1902.
4d.—Mar. 27, 1902.	10s.—April 5, 1902.
5d.—May 14, 1902.	£1—July 16, 1902.

It was at first intended to include a Five Pounds value in the King Edward VII. series, and a die was actually prepared, proofs of which are known ; but it was finally decided to do away with this denomination, and no plate was made. The following notice appeared in the Post Office Circular of March 3, 1903 :—

DISCONTINUANCE OF THE ISSUE OF £5 POSTAGE STAMPS.

It has been decided to discontinue the issue of the £5 postage stamps ; and Postmasters should not make any further requisitions for stamps of this value.

The £5 stamps now in stock at Post Offices should be sold to the public in the ordinary way until the stock is exhausted.

The proposed design of the King's Head Five Pounds stamp was of very large size, measuring $54\frac{3}{4}$ mm. by $31\frac{1}{4}$ mm., and shewed a profile to left of King Edward VII. within a circle surmounted by a crown ; at the top, on a rectangular uncoloured tablet, was the word "POSTAGE", and a similar tablet at bottom was inscribed "FIVE POUNDS", both in coloured *sans-serif* capitals ; on each side of the portrait there was "£5" in large uncoloured shaded characters on a diapered

ground ; and the rest of the design was filled in with ornamentation.

In October, 1902, some essays were made with a view to improving the designs of the postage stamps. His late Majesty was, it appears, dissatisfied with the then current stamps, and considered that the Transvaal design was preferable. A small temporary plate of the frame of the Penny value was made, and printed from, with the "head" plate used for the Transvaal stamps. Various colour-trials and proofs were made, but the idea of the proposed change was abandoned. The frame of these essays was quite different from that of the issued stamps, and a great improvement thereon ; owing to the larger size of the portrait-oval the wreath was much narrower ; the value was not expressed in words, but an uncoloured shield appeared in each lower corner bearing the value thus, " 1d ".

It is well known that the postal authorities have, for many years, permitted private firms to put some distinguishing mark on the stamps to prevent petty pilfering by their *employées*. Various methods have been used from time to time. At one period firms were allowed to print their names on the backs of the stamps, and even in a few cases on the face, but about 1880 this was no longer permitted, and recourse was had to a patent of Messrs. J. Sloper & Co. which had been in use since about 1867, and which consisted of perforating each stamp with the name, initials, or other private mark of the firm. This has been very largely employed of recent years.

In 1903, permission was again granted to firms to overprint the backs of the stamps. Messrs. W. H.

Everett & Son, Limited, were the first to obtain this permission, as to which the following note appeared in *The Times* of May 27, 1903 :—

INITIALS ON THE BACK OF POSTAGE STAMPS.

Messrs. W. H. Everett and Son (Limited), of Bell's Buildings, Salisbury Square, Fleet Street, send us a letter from the General Post Office granting them permission to stamp their stamps on the back and thus prevent them from being stolen. "For 15 years past," they write, "we have been trying to obtain this, and have at length succeeded, thanks to the fact that you have from time to time inserted letters from ourselves and the replies to same." The passage in the letter from the General Post Office giving the necessary permission runs as follows :—"If . . . you still consider it necessary, in order to prevent pilfering, to adopt the practice of printing your initials on the back of your postage stamps, the Postmaster-General will not withhold his assent to your taking this course; and in the event of your doing so instructions shall be given to the effect that stamps printed on the back are not to be repurchased at post offices."

Messrs. Everett used a rubber handstamp "W H—
E & S—LTD" in three lines, which was struck on the back over the gum in violet ink. The Halfpenny, Penny, and Twopence Halfpenny of this issue are known thus handstamped, and the latter two values with inverted overprint.

Another firm, Messrs. S. & J. Watts of Manchester, stamped their postage stamps on the back over the gum "WATTSES" vertically upwards in black, and also in greenish blue. The Halfpenny, Penny, and Threepence are known with the black overprint, the last value also with it inverted: the latter two are known with the overprint in greenish blue.

These are the only firms who, to our knowledge, have taken advantage of the permission granted.



Essay, after the design of the
Transvaal stamps.



Proof from the die of the abandoned
£5 denomination.



Examples of the Contract
or Control Letters used by
the original contractors.



CHAPTER IV.
The Stamps of 1902.
The One Halfpenny.



THE design shews a profile head to left of King Edward VII. within an oval, on a background lined to the right, but merging into solid on the left. The oval is surmounted by a crown and framed with a branch of laurel at left and a branch of oak at right, the branches being tied by a ribbon at the bottom ; solid coloured tablets to the left and right of the crown are inscribed "POSTAGE" and "& REVENUE" respectively, in small uncoloured *sans-serif* capitals ; a straight solid tablet at the bottom, superimposed on the ribbon tying the branches together, is inscribed "HALF PENNY" in uncoloured roman capitals ; this is on a

horizontally-lined background and enclosed by an outer frame, measuring $22\frac{3}{4}$ mm. by $18\frac{3}{4}$ mm. The colour is dark green, shewing scarcely any variations in shade. The *imprimatur* sheet of this value was registered at Somerset House on September 26, 1901.

This stamp was issued in sheets containing 240 stamps in two panes (placed one above the other) of 120, in ten rows of twelve. Each pane was surrounded by a line of coloured "rule," commonly called a "Jubilee line," the lines at the sides of the panes being joined by a line of rule across the space; at first this line was continuous, but in 1903 a new plan was adopted by which this line was broken between the stamps all round the pane. The space between the two panes is filled in with horizontally-lined blocks placed vertically; four of these blocks occupy the same space as a stamp.

These stamps also shew a "contract" or "control" letter in the bottom margin of the sheet, and since 1904 a figure indicating the year has been added. This at first appeared under the 11th stamp in the last row, but about 1903 it was moved to under the 2nd stamp in the last row. Control letters C and C4 are known in each position. These control letters are, in the case of A and B, *sans-serif* capitals, the later ones being ordinary roman capitals. The control letters found on the sheets of this stamp are as follows:—

Control Letter.	Date of appearance.
A - - -	January 1, 1902.
B - - -	December, 1902.
C - - -	December, 1903.
C4 - - -	January, 1904.
D4 - - -	April, 1904.

The paper upon which this stamp was printed is

watermarked with 240 Large (1880) Crowns, arranged in two panes to fit the disposition of the stamps on the plate, the corners of each pane being bounded by a watermarked line. The outer margins of each pane are watermarked with the word "POSTAGE" in outline *sans-serif* capitals. This paper is manufactured in mill-sheets, double the size of the sheet just described, and, in practice, the Halfpenny and Penny—and perhaps some of the other values, including the Seven Pence—were printed from double plates on the full mill-sheet, which is cut in two before delivery to the authorities. Crosses in the margins of the full sheet were inserted to facilitate the cutting of the paper into printing sheets, and the subsequent correct registering of the impressions with the watermarks. In the side margins of the mill-sheet there appeared the paper-makers' watermarked letter—D, E, F, and G are known in the sheets of this value.

The first supplies of the Halfpenny were delivered on November 11, 1901, and it was issued, as stated above, on January 1, 1902, though prematurely used specimens are known dated December 27, 1901.

The Halfpenny, dark green, was superseded by the same value in pale green in November, 1904.

The One Penny.

The design of the Penny is exactly similar to that of the value lastly described, except that the tablet at the bottom is inscribed "ONE PENNY". The colour chosen was scarlet, and very slight shades may be found; sometimes the tint seems to have a rosy appearance.



The *imprimatur* sheet was registered on October 14, 1901. A special plate, made for printing the stamps for the booklets, was registered about two years later; we will consider this under chapter IX.

This stamp was issued in sheets of the same size as the Halfpenny, and the remarks as to the "Jubilee line" and the lined blocks between the panes also apply.

The One Penny was the only other value, besides the Halfpenny, the sheets of which shewed "control" letters. These *always* appeared in the margin under the 11th stamp in the last row. As in the case of the Halfpenny, in 1904 a figure indicative of the year was added to the control letter, which, in the case of this value, is always a *sans-serif* capital.

The stock of the lowest two values left on hand at the end of 1910 by the former contractors proving insufficient to meet the public requirements during the few months preceding the issue of the new stamps, Messrs. Harrison & Sons printed a supply from the plates of the King Edward series, and these were placed on sale early in May, 1911.

There are slight differences noticeable on comparison with a De La Rue print, the impression not being quite so fine, and the gum being thinner and much whiter, whilst the register of the perforation is not always satisfactory; but it is doubtful if even an expert could always differentiate with absolute certainty between the two printings.

It is possible, however, to obviate any uncertainty by securing—as many collectors have done through both the Victorian and Edwardian series—a single, pair, or strip with sufficient margin to shew the control, which in the "Harrison" printings is "All".

The following are the "control" letters found on the sheets of this value :—

Control Letter.	Date of Appearance.
A . . .	January 1, 1902.
B . . .	December, 1902.
C . . .	December, 1903.
C4 . . .	February, 1904.
D4 . . .	April, 1904.
D5 . . .	June, 1905.
E5 . . .	August, 1905.
E6 . . .	July, 1906.
F6 . . .	September, 1906.
F7 . . .	July, 1907.
G7 . . .	September, 1907.
G8 . . .	July, 1908.
H8 . . .	October, 1908.
H9 . . .	July, 1909.
I9 . . .	October, 1909.
I10 . . .	July, 1910.
J10 . . .	September, 1910.
All . . .	May, 1911.

The paper used for printing the Penny is exactly similar to that used for the lower value, and the paper-makers' watermarked letters D, E, F, and G occur in the sheets.

The first delivery of this stamp was made by the printers on November 28, 1901, and it was issued, as stated above, on January 1, 1902. Copies are known postmarked December 27, 1901.

Several perforation curiosities of the Penny have been described from time to time. A pair has been recorded*

* *Stamp Collectors' Fortnightly*, XII., 41.

with crosswise perforation, caused by the sheet having been put crooked into the perforating machine. Another specimen recorded* was imperforate along its bottom edge, and partly double-perforated up the sides; this copy came from the bottom row of an upper pane. Apparently after the upper pane had been perforated, the sheet was turned round and the lower pane was perforated the other way, *i.e.*, from bottom to top; this would make one line of perforations missing from between the panes. These are, however, merely oddities which have escaped the eagle eyes of Messrs. De La Rue's examiners, and have little real philatelic interest.

This stamp is common with inverted watermark; the variety is usually found in the booklets, and the reason for its occurrence will be explained when we discuss the latter.

Mr. L. W. Crouch has shewn us a copy of the One Penny bisected diagonally and used as half that value on a postcard. It is postmarked "BRISTOL—DE 24—02." As the postal regulations forbid the use of parts of stamps this specimen can only have passed through the post by mistake or by favour.

The Three Halfpence.

The design of the Three Halfpence, which was adapted from that of the Queen's Head stamp of the same value, shews a profile of King Edward VII. to the left on a solid oval surmounted by a crown and superimposed upon a mantle; at the top, to the left of the crown, appears "POSTAGE", and to the right of the crown "& REVENUE", in small uncoloured *sans-serif*

* *Stanley Gibbons Monthly Journal*, XV., 183.

lettering on solid ground ; below the portrait-oval is a horizontally lined hexagon bearing the value in uncoloured characters, thus "1½d" : branches of olive spring from the top of this tablet and frame the portrait-oval.

This stamp was printed at two operations in two colours, the value tablet and olive branches being in green, and the rest of the design in dull purple. A few varieties of shade may be met with ; usually the purple is deep and the green of a yellowish tone, but a slightly bluish green may be found. The earlier printings seemed somewhat blurred, the later ones giving much clearer impressions.



The *imprimatur* sheet of this stamp was registered on February 1, 1902.

The sheets of the Three Halfpence contain 240 stamps in two panes (placed one above the other) of 120 in ten rows of twelve. Each pane is surrounded by a continuous purple "Jubilee line," and at the sides only of the panes there is a green line of rule outside the purple line ; the latter was on the "head" plate and the former on the "duty" plate. The space between the panes is blank.

The paper used for this stamp is exactly the same as that for the lower values. The papermakers' watermarked letters D, E, F, and G are to be found.

The first delivery was made by the printers on February 17, 1902, and this stamp was issued on March 21, 1902.



The Twopence.

The design of the Twopence was also adapted from that of the Queen's Head stamp of the same value. It shews a profile portrait to left of King Edward VII. on an uncoloured disc surmounted by a crown, which impinges on a solid tablet at the top of the stamp, inscribed "POSTAGE" to the left and "& REVENUE" to the right, both in small uncoloured *sans-serif* capitals; below the circle is an uncoloured octagonal space, containing a slightly smaller horizontally lined value-tablet of the same shape, this tablet bears the value thus, "2d", in uncoloured figure and letter; the rest of the design is filled up with olive branches and conventional ornamentation.

This value also was printed in two colours, the value-tablet being in carmine and the rest of the stamp in green. The green varies from yellow-green to shades of blue-green, the carmine from pale to deep. Apparently only the first printings were in yellow-green.

The *imprimatur* sheet of this stamp was registered on March 15, 1902.

The size of the sheets is the same as of the values already discussed, each pane being surrounded by a continuous green "Jubilee line," outside which is a similar carmine "rule," but discontinued immediately opposite the spaces between the stamps, thus forming a series of lines each as long as the width (or height) of the stamp itself. The space between the panes is blank.

The paper is the same as that described under the preceding Halfpenny value, and the papermakers' watermarked letters D, E, F, and G are known.

The first delivery by the printers was made on March 15, 1902, the same date as that of the registration of the *imprimatur* sheet, and the issue to the public took place on the 25th of the same month.

The Twopence Halfpenny.

The Twopence Halfpenny is of a design similar to that of the Halfpenny and Penny, except that the value is expressed "2½d" in uncoloured characters on a solid hexagonal tablet.



It was originally intended to issue this value in mauve on blue paper, like the previously current stamp of the same value. The *imprimatur* sheet was registered in these colours on December 3, 1901, and a few thousand sheets were so printed and delivered at Somerset House. They did not appear satisfactory, and accordingly it was decided to print this denomination in blue on white paper. The stock printed in mauve on blue was destroyed, but copies are, we believe, known. Colour trials were printed in nine different shades of blue, a bright blue being finally selected. This stamp was re-registered in its new colour on December 17, 1901, and, as issued, several shades of the colour may be found, varying from deep to pale.

The sheets contained 240 stamps in two panes, as in the lower two values. Each pane was surrounded by a continuous "Jubilee line," and the space between the

panes was filled in with upright horizontally-lined blocks. The vertical lines are continued across the space between the panes.

The paper for the Twopence Halfpenny is the same as before, and the papermakers' watermarked letters D, E, F, and G are to be found.

The first delivery by the printers was made on December 20, 1901, and the issue took place on January 1, 1902. Copies are known postmarked December 31, 1901, having leaked out prematurely.

The Threepence.



The Threepence is adapted from the Queen's Head design for the same value. It shews the King's profile to the left on a solid oval on a fancy shield: a crown appears above the oval; the value is expressed on each side of the shield in coloured characters on an uncoloured rectangular tablet

thus, "3d"; a solid rectangular tablet at the bottom of the design is inscribed in two lines, "POSTAGE & — REVENUE" in small uncoloured *sans-serif* capitals; uncoloured squares in the corners contain floreate ornaments; and the rest of the design consists of fanciful ornamentation.

This is the only stamp in the series on coloured paper. It is printed in dull purple on yellow paper; a few shades may be found, but not so many as in the same stamp issued subsequently on chalk-surfaced paper. The colour of this stamp has been much criticised, and it certainly is not very pleasing to the eye.

The *imprimatur* sheet was registered on February 1, 1902.

The sheets contain 240 stamps in two panes (arranged as usual), and there is a continuous "Jubilee line" round each pane. The space between the panes is filled in with horizontally-lined blocks, as in the case of the lowest value already described.

The paper is the same as before, except for the colour, yellow instead of white. The papermakers' watermarked letters D, E, F, and G are to be found in the sheets.

The date of the first delivery by the printers was February 17, 1902, and the date of issue March 20, 1902.

The Fourpence (green & brown).

For this value again the Queen's Head design was adapted. It shews a profile to left of King Edward VII. on a solid oval surmounted by a crown; uncoloured tablets conforming to the sides of the oval are inscribed "POSTAGE" and "& REVENUE" respectively in small coloured *sans-serif* capitals; the rest of the impression of the



"head" plate is filled out with ornamentation into an irregular cross shape; the "duty" plate printed the frame, which shews circular wavy-lined tablets at each corner inscribed "4d" in colour—in the top corners leaning outwards, in the bottom corners inwards; and the space between and round the stamps is filled in with lines of shading.

This stamp was printed at two operations ; the centre is in green from the "head" plate, and the frame in brown from the "duty" plate. Slight shades of both may be found.

The *imprimatur* sheet of this value was registered on March 29, 1902, three days after the first delivery and two days after the date of issue.

The sheets contain 240 stamps disposed as in the lower values ; in this respect it differs from its predecessor of the Queen's Head series, which was printed in sheets of 320 stamps in sixteen panes of twenty, each of four rows of five, but was issued in sheets of four panes only. Concerning this alteration in the arrangement of the sheet, the following Notice appeared in the Post Office Circular of April 1, 1902 :—

ISSUE OF 4d. POSTAGE STAMPS IN LARGER SHEETS.

The new 4d. stamps now being issued are printed in sheets of 240 (value £4) instead of in sheets of 160 (value £2 13s. 4d.); and Postmasters applying for these stamps should make the necessary alterations in the Requisition Forms until these Forms are reprinted.

Each pane is surrounded by a continuous brown "Jubilee line," outside which is a green line all round the pane, but broken at the corners and midway along the top, bottom, and sides of the pane ; the space between the panes is blank ; the shading between the stamps stopped at the "Jubilee lines ;" the paper is identical with that used for the values already described, and the papermakers' watermarked letters D, E, F, and G are to be found.

The first delivery was made by the printers on March 26, 1902, and the issue took place on the following day. Therefore this stamp was delivered and issued before it was registered at Somerset House.

Varieties may be found shewing one or more of the circular tablets without the wavy lines. This was caused by the wear of the "duty" plates.

The Fivepence.

The design of the Fivepence was also adapted from that of the same value in the Queen's Head series. It shews a profile of King Edward to the left on an uncoloured ground in an octagonal frame with a pearly border, and surmounted by a crown; the octagon rests on a shield containing the Arms of the United Kingdom, at each side of which is an uncoloured pentagonal space containing a horizontally lined tablet inscribed "5d" in uncoloured characters; these latter were inserted at a separate printing; at the bottom to the left of the shield is "POSTAGE", and to the right "& REVENUE", in small uncoloured *sans-serif* capitals on solid ground; and the space to left and right of the portrait octagon contains heraldic roses and crosses *paté* on a solid ground. The value-tablets are printed in blue, and the rest of the design in dull purple; shades of both colours may be found, the colour of the value-tablets varying from pale to bright.



The *imprimatur* sheet was registered at Somerset House on May 3, 1902.

The sheets of this value also contain 240 stamps, disposed as already described, each pane being surrounded by a continuous purple "Jubilee line."

outside which is a blue line broken into short sections. Apparently the same, or similar, "duty" plates were used for this stamp as for its predecessor. The space between the panes was left blank.

The paper used is the same as that already described, and the papermakers' watermarked letters D, E, F, and G are to be found.

The first delivery by the printers was made on May 1, 1902, and the issue took place on the 14th.



The Sixpence.

The Sixpence is in the same design as the Halfpenny and Penny, except that the tablet below the portrait is inscribed "SIX PENCE" in uncoloured roman capitals. It is printed in dull purple, and various shades and tones may be found.

The *imprimatur* sheet was registered on December 3, 1901.

The sheets contain 240 stamps as usual, and each pane is surrounded by a continuous "Jubilee line," the lines at the sides being joined across the space between the panes, which space is filled in with lined blocks, as in the case of some of the values already described.

The paper is the same as has been described, the papermakers' watermarked letters being D, E, F, and G.

The first delivery of this stamp was made by the printers on December 12, 1901, and it was issued to the public on January 1, 1902, though prematurely

used copies are known postmarked December 31, 1901.

The Ninepence.

The design for the Ninepence value was adapted from that of its predecessor in the Queen Victoria series. It shews the King's profile to left on a solid octagonal ground, surmounted by a crown; curved uncoloured tablets to left and right are inscribed "POSTAGE" and "& REVENUE" respectively in small uncoloured *sans-serif* capitals; the rest of the impression from the "head" plate was filled out to a cross *paté* shape; an irregular pentagonal tablet with a diapered background, in the space between each two limbs of the cross, is inscribed "9d" in uncoloured characters, and the space between and around the stamps is lined, as in the case of the Fourpence. The "head" plate was impressed in dull purple, the frame in blue; shades are a negligible quantity.



The *imprimatur* sheet was registered on April 5, 1902.

The full sheets of the Ninepence contained 160 stamps in eight panes in pairs side by side, each of twenty in four rows of five, and the sheets were cut in two before issue. Round each pane are two continuous lines, the inner in blue, and the outer in purple. Between each pair of the panes are horizontal lined blocks, alternately purple and blue. Below the top pair of panes are two horizontal rows of blocks, blue nearer the pane, and purple beyond. Above the

second pair of panes the horizontal rows of blocks are repeated, the blue next to the pane. The spaces between the lower two pairs of panes are similarly treated. The paper used for this value necessarily differs from that for the values described above. In the full mill-sheet there are 320 Crown watermarks, arranged in a square of sixteen panes, each containing 20 watermarks in four rows of five. The space between the two pairs of each group of four panes (which constitute a sheet as issued) is watermarked "POSTAGE" in very large open fancy capitals. We have not seen any papermakers' watermarked letters in the sheets of this value; probably they were cut away when the full mill-sheet was cut into four after being printed and perforated.

The first delivery by the printers was made on April 7, 1902, and the stamps were issued on the same day.

The Tenpence.



The design of the Tenpence was also adapted from that of its predecessor. It shews a profile to the left of King Edward VII. on a solid upright octagon surmounted by a crown; below the portrait in coloured capitals on uncoloured ground appears "POSTAGE & — REVENUE" in

two lines in small, coloured *sans-serif* capitals; on a solid upright rectangle on each side of the portrait there is the value, thus: "10d", in uncoloured characters; and the space between and round the stamps is filled in with shading, as in the

case of the Fourpence and Ninepence. This shading, the border, and value tablets are printed in carmine, and the centre part of the design in dull purple: practically no shades are to be found.

The *imprimatur* sheet was registered on June 28, 1902.

This value was probably printed in sheets of 192 stamps in four panes (placed two and two) of 48 in four rows of twelve each, the full sheet being divided into two before issue: the Queen's Head stamp of the same value was in sheets of eighty in four panes of twenty in four rows of five. The alteration in the size of the sheets was the subject of the following announcement in the Post Office Circular of July 1, 1902:—

ISSUE OF 10D. STAMPS IN LARGER SHEETS.

The new 10d. stamps shortly to be issued are printed in sheets of 96 (value £4) instead of in sheets of 80 (value £3 6s. 8d.); and Postmasters applying for these stamps should make the necessary alterations in the Requisition Forms until these Forms are reprinted.

Each pane is surrounded by a continuous carmine line, outside which is a purple line broken between the fourth and fifth, and the eighth and ninth stamps at the top and bottom of each pane. The two panes are separated by a space equal to two rows of stamps. This space is filled in with vertical and horizontal lined blocks, arranged thus:—a carmine horizontal block next each pane and running along its entire length, with a similar block in purple outside it; between the two pairs of horizontal blocks are 48 vertical blocks, alternately purple and carmine, similar to those on the sheets of the Ninepence already described.

The paper used for this value is the same as that already described for the lowest denomination. As already stated, it is probable that this stamp was printed in sheets of 192 stamps in four panes, so a full sheet of two panes of watermarks would have been used. Therefore a "post office" sheet of two panes of the Tenpence was printed on one pane of watermarks, and consequently the space between the upper and lower of the vertically disposed pair of panes is watermarked with two rows of Crowns. The papermakers' watermarked letters D, E, and F are known.

The first delivery by the printers was made on June 24, 1902, and this stamp was issued on July 3 following.

The One Shilling.



For this value again the design of the Queen's Head stamp was adapted. It shows a profile to left of King Edward VII. on a solid disc with a pearly edge, surmounted by a crown; on the left of the crown is "POSTAGE", and on the right "& REVENUE", both in small, coloured *sans-serif* capitals on uncoloured ground, and conforming to the shape of the circle; below, and also conforming to the circle, is the value "ONE SHILLING" in similar letters, with an ornament below it: this part of the design was printed in green by the "head" plate. The rest, consisting of an ornate border, was printed in carmine: slight shades of the two colours may be met with.

The *imprimatur* sheet was registered on February 25, 1902.

This stamp was printed in sheets of 240 stamps in two panes (placed one above the other) of 120 in ten rows of twelve, but issued to the post offices in panes only. Each pane is surrounded by a continuous carmine line, outside which is a green one broken at the corners and at each side between the fifth and sixth rows.

The paper used for this value is the same as that described for the Halfpenny, and F is the only papermakers' watermarked letter of which we have found any record.

The first delivery of this value was made by the printers on March 1, 1902, and the issue took place on March 24.

The Two Shillings and Sixpence.

The design of this stamp resembles that of the Queen's Head stamp of similar value, and is of larger size than the values just described, measuring 30mm. by 25½mm. It shews a profile to left of King Edward VII. on a lined background, the face being thrown into relief by the shadow behind it; this is on an ornamental rectangular



tablet surmounted by a crown; a straight solid panel at

the top is inscribed "POSTAGE & REVENUE" in uncoloured *sans-serif* capitals; an uncoloured tablet at each side of the portrait is inscribed "2/6" in colour; a straight solid tablet at bottom bears the value in words, "TWO SHILLINGS & SIX PENCE", also in uncoloured *sans-serif* capitals; and the rest of the design consists of fanciful ornamentation. The system of corner check lettering was abandoned in this, as in the other high values. This stamp was printed in lilac, of which there are few distinguishable shades.

The *imprimatur* sheet was registered on December 27, 1901.

The sheets consist of 112 stamps in two panes (placed one above the other) of 56 in seven rows of eight each, but the panes were separated before issue. Each pane is surrounded by a continuous "Jubilee line," and the space between the panes was filled in with vertical blocks.

The paper used for this value, and for the Five and Ten Shillings stamps, is a fiscal paper, watermarked with 112 Large Anchors (20mm. in height), arranged in two vertically disposed panes to agree with the printing plate. At the top and bottom, and twice at each side of this sheet, are the watermarked words "INLAND REVENUE" in script; and each corner of the two panes is bounded by two short lines at right angles to each other. The full mill-sheet is twice the size of the printing sheet, the four panes being grouped in pairs; at each corner, and also at the ends of the spaces between the panes, there is a small watermarked cross. This paper sometimes shews a tendency to turn bluish, but this peculiarity is not apparent on any of the Edwardian stamps.

The printers made the first delivery of this stamp on January 13, 1902, and it was issued on April 5, 1902.

This is one of the few King Edward stamps known with inverted watermark.

The Five Shillings.

The Five Shillings also is similar to its Victorian predecessor. The design, which measures 30mm. by 25½mm., shews a profile to the left of King Edward VII., with a Greek fret pattern circle, surmounted by a crown; a solid panel at top is inscribed "POSTAGE", and a similar one at bottom "FIVE SHILLINGS", both in uncoloured ornamented



capitals; an uncoloured tablet on each side of the portrait is inscribed "5s." in colour; and the rest of the design consists of conventional ornamentation. The colour of this stamp is carmine.

The *imprimatur* sheet was registered on February 13, 1902.

As in the case of the Two Shillings and Sixpence this value was printed in sheets of 112 stamps in two panes (placed one above the other) of 56 in seven rows of eight, but the sheets were divided before issue. Each pane is surrounded by a continuous "Jubilee line," and the space between the panes was filled up with vertical blocks.

The paper is the same as that already describe as used for the previous value.

The first delivery by the printers was made on February 25, 1902, and the issue took place on April 5, 1902.

The Ten Shillings.



The Ten Shillings also is of a large-sized design, measuring 30mm. by 25½mm. It shows a profile to left of King Edward VII, in an octagon surmounted by a crown; at top the word "POSTAGE" in coloured *sans-serif* capitals appears on an uncoloured tablet; at bottom on a similar tablet is the value in words, "TEN SHILLINGS", also in *sans-*

serif capitals; on each side of the portrait there is an uncoloured tablet inscribed "10s." in colour; and the rest of the design consisted of ornamentation. Ultramarine was chosen as the colour, and pale and deep shades may be found.

The *imprimatur* sheet was registered on February 25, 1902.

This stamp was printed in sheets of 112 stamps in two panes (placed one above the other) of 56 in seven rows of eight, but the panes were divided before issue. Each pane is surrounded by a continuous "Jubilee line," and the space between the panes was filled up with vertical blocks.

The paper is the same as that already described as used for the preceding large-sized stamps.

The printers made the first delivery of this value on March 5, 1902, and it was issued on April 5, 1902.

The One Pound.



This stamp is of the usual long design, which has been used for the One Pound since 1884 ; it measures 22mm. by 58mm. It shews a profile to left of King Edward VII., in a circle surmounted by a crown and surrounded by a fancy ornate design ; at each side, on a diapered ground, the value is boldly expressed, " £1 ", in uncoloured shaded characters : below the portrait, a straight solid tablet is inscribed " POSTAGE ONE POUND ", in uncoloured *sans-serif* capitals ; and the frame is rectangular and ornamented. The colour of this value is green, of which slight shades may be found.

The *imprimatur* sheet was registered on March 3, 1902.

This value was printed in sheets of 80 stamps in two panes (placed one above the other) of 40 in ten rows

of four, but the panes were separated before issue. Each pane is surrounded by a continuous "Jubilee line," which was continued across the space between them. The space between the panes was filled up with vertical blocks, which were fewer and placed wider apart than in the other values, there being only 44 instead of 48.

The paper used was the "Large (1880) Crown" already described, and as the One Pound is equal in size to three of the ordinary stamps, each shews that number of watermarks.

The first delivery was made by the printers on March 5, 1902, and the issue took place on July 16, 1902: it was thus the last value of the original series to appear.



CHAPTER V.

The One Halfpenny (pale green).

THE colour of the Halfpenny stamp was changed in November, 1904, to a pale green. The following Notice in the Post Office Circular of November 22, 1904, announced its issue :—



ALTERATION IN THE COLOUR OF THE $\frac{1}{2}$ d. POSTAGE STAMPS.

Arrangements have been made for the colour of the $\frac{1}{2}$ d. postage stamps to be altered to a lighter shade of green. Stamps of the new colour will be issued in the course of a few days.

The reason for this change was given in the Postmaster-General's Report, dated July 28, 1905, as follows :—

STAMPS.

The colour of the $\frac{1}{2}$ d. postage stamp was altered in November last to a lighter shade of green as there was found to be some difficulty in distinguishing between the dark green $\frac{1}{2}$ d. stamp and the blue $2\frac{1}{2}$ d. stamp in artificial light.

The *imprimatur* sheet was registered in the new colour on July 15, 1904 ; and the new stamp was first issued to the public on November 26, 1904.

The arrangement of the sheet, and the paper, perforation, etc., are exactly the same as for the previous issue. At least one of the old plates with the continuous "Jubilee lines" was used for this stamp.

The stock of this value, like that of the One Penny, was becoming exhausted by the end of April, 1911, and Halfpenny stamps printed by Messrs. Harrison & Sons from the old plates were obtainable early in May. The remarks on p. 38 apply equally to this value, and there is no necessity to repeat them here. The control is "All", as in the case of the Penny.

The control letters, which are in all cases roman capitals, appear in the margin under the second stamp in the last row. They are as follows:—

Control Letter.	Date of Appearance.
D4	November 26, 1904.
D5	March, 1905.
E5	September, 1905.
E6	June, 1906.
F6	August, 1906.
F7	July, 1907.
G7	September, 1907.
G8	July, 1908.
H8	October, 1908.
H9	August, 1909.
I9	November, 1909.
I10	July, 1910.
J10	October, 1910.
All	May, 1911.

The papermakers' watermarked letters, E and G, may be found in the margins of the sheets opposite the left, or right, of the two top rows of the lower pane.

This stamp is known with inverted watermark, at



The Contract or Control letter of the new contractors.

least one sheet having been sold at Leeds on December 3, 1904. As frequently the stamps in the booklets shew this peculiarity, the ordinary inverted watermark variety can only be distinguished when there is a portion of the marginal paper still adhering.

This stamp has been the victim of more mishaps than nearly all the rest of the issues of King Edward's reign put together. According to *The Philatelic Journal of Great Britain*, vol. XV., page 147, a sheet was sold at Leicester with six stamps printed on the gummed side, in the centre of the sheet. Mr. T. B. Widdowson, who records this remarkable variety, says, "As a printer I cannot account for this."

In *The Philatelic Adviser*, vol. II., page 112, a block of six stamps from the right-hand bottom corner of the sheet was illustrated, in which the three bottom stamps were clearly double-printed, and the third stamp in the upper row partly double-printed.

No doubt two sheets of paper were put on the press at one and the same time, and the corner of the upper one was folded under, so that the lower sheet received part of the impression. When the latter was put in the press to be printed, the result was a double impression in the right bottom corner.



CHAPTER VI.

The Fourpence (orange).



THE Fourpence has been very largely used since the alteration of the foreign postage rates on letters to $2\frac{1}{2}$ d. for the first ounce and $1\frac{1}{2}$ d. for each succeeding ounce, and it is in considerable demand for the parcels post. In order to be able to print this stamp more quickly and more cheaply, it was decided to issue it in a single colour instead of in two as theretofore. Orange is the official designation of the colour.

The following Notice appeared in the Post Office Circular of October 26, 1909 :—

NEW FOURPENNY STAMP.

A new Fourpenny stamp, orange in colour, will be ready for issue to Postmasters, &c., on requisition, the 1st proximo. The existing stock of the present Fourpenny stamps should, as a rule, be disposed of at each Post Office before the new stamps are sold to the public ; but when specially asked for the new stamps may be supplied if in stock.

The Fourpence in the new colour was registered at Somerset House on October 21, 1909.

As this stamp was printed in one operation instead of two, only a single plate was necessary. A new die was constructed, and slight differences may be detected between the bi-coloured and uni-coloured stamps. They may be described as follows :—

1. In the bi-coloured stamp the lines of shading on the King's cheek are broken in a great many places, to represent the hair of his beard. On the orange stamp there are only one or two breaks low down on the cheek.

2. The lines on the King's beard are different ; there are three distinct lines drawn diagonally, where the beard meets the cheek, on the orange stamp.

3. The wavy lines of shading in the circles containing the numerals of value are much closer together, and more numerous in the orange than in the bi-coloured stamp.

4. The central portion of the design, which was the part printed by the "head" plate in the bi-coloured stamp, is much nearer the frame in the orange stamp.

There are other small differences to be noticed, but the above will serve to shew that a new die was engraved for the orange stamp.

The colour varies somewhat in shade from deep orange to pale orange : the first supplies were in the darker shade, the paler shade being first noticed in December, 1909. Owing to so closely resembling the One Penny in artificial light, it was said that the colour of the Fourpence was to be changed, but in consequence of the death of King Edward VII. and the necessity for an entirely new issue no change was made.

The sheets contain 240 stamps in two panes (placed one above the other) of 120 in ten rows of twelve. Each pane is surrounded by a continuous line, which is much thinner than before ; and the space between the panes is filled in with vertical blocks, four of which occupy the same space as a stamp.

The paper is similar to that used for the bi-coloured stamp, and is of the ordinary kind, not chalk-surfaced. Only the papermakers' watermarked letter F has so far been recorded.

This stamp was issued to the public on November 1, 1909.



CHAPTER VII.
The Sevenpence.



EVIDENTLY, had His Majesty King Edward VII. lived, collectors of British stamps would have witnessed some very interesting developments in our postal issues. The issue of an uncoloured Fourpence in November, 1909, seemed to denote impending changes in other of our bicoloured stamps. The postal authorities have of late given the outside world very little inkling of events behind the scenes. *Oswald Marsh's Weekly Circular* sprang a surprise on its readers on April 30, 1910, by announcing the approaching issue of a Sevenpence stamp, a value hitherto unknown in collections of British stamps. Its issue was also

announced officially in the Post Office Circular of May 3, 1910, as follows :—

INTRODUCTION OF A 7d. POSTAGE STAMP.

Arrangements have been made for the introduction of a 7d. postage stamp

The new stamps are of grey colour, and are printed in sheets of 240, value £7. The stamps are now ready for issue, and the first opportunity should be taken, in making the usual requisitions for stamps, to obtain a supply of 7d. stamps at all head offices and at all those sub-offices where they are likely to meet with a sufficient sale to justify a stock being kept (the 7d. stamps will be chiefly used for parcels and telegrams). Pending a reprint of the Stamp Requisition Form the necessary entry respecting the 7d. stamps should be inserted in the proper place in ink.

Sorting officers and other officers concerned should take the first opportunity to make themselves acquainted with the appearance of the new stamp.

The printing of this stamp commenced on April 25, 1910, it having been registered at Somerset House on April 21, 1910. It was first issued to the public in London on May 4, 1910, though the issue in the country did not take place until the 7th.

The design of this stamp is quite a novelty in the British series, and is not unlike the stamps of the Nyasaland Protectorate. The profile to left of King Edward VII., in a beaded oval surmounted by a crown, is from a die which has been largely used for British Colonial stamps. It seems that the abortive essays of October, 1902, had after all borne fruit, the portrait and the oval containing it being exactly similar to that used for them. Below the portrait oval, and conforming to its shape, are the words "POSTAGE & REVENUE" in small white *sans-serif* letters on solid ground ; two solid shields, one in each upper corner, bear the value "7d", and the rest of the design consists of foliate ornamentation. The

space between and round the stamps is filled in with shading, as on the Fourpence, Ninepence, and Tenpence.

The colour is slate-grey, of which slight shades may be found. This sombre hue seemed to be very appropriate seeing that the stamp was issued almost on the eve of the King's death.

The sheets, as issued, contain 240 stamps in two panes (placed one above the other) of 120 in ten rows of twelve; each pane is surrounded by a thin "Jubilee line" similar to that on the sheets of the Fourpence orange, and the space between them is filled up with vertical blocks.

The paper used is the same as for most of the other values, *viz.*, that watermarked with 240 Large (1880) Crowns, and is of the "ordinary" kind.

This value is of great use, being largely employed on foreign letters weighing between 3 oz. and 4 oz., for inland parcels weighing between 5 lb. and 7 lb., and for inland registered parcels weighing between 2 lb. and 3 lb.



CHAPTER VIII. The "Chalk-surfaced" Paper.

OWING to the fact that this issue is merely the result of a change in, or rather an addition to, the manufacture of the paper, no official notification was issued, nor any official cognizance taken of it.

The postal authorities have always been over-nervous of fraud being practised by unscrupulous individuals cleaning off the cancellations on the stamps, and using them a second time. In particular, it was feared that fiscal cancellations were easy to remove, consisting, as they generally do, of pen-marks or rubber hand-stamped marks: accordingly numerous experiments have been made by stamp printers with fugitive inks and patent papers. In 1905 supplies of the paper used for printing those British stamps available for either postal or fiscal purposes, were coated with a preparation which gives the paper what is known to philatelists as a "chalk-surface;" but its use was limited to those stamps which were printed either wholly or partially in purple or green. The values which have appeared on "chalky" paper are the Three Halfpence, Twopence, Threepence, Fourpence, Fivepence, Sixpence, Ninepence, Tenpence, One Shilling, and Two Shillings and

Sixpence. Chalk-surfaced papers had previously been used, principally in New South Wales, Egypt, and Portugal.

The easiest way to find out whether a stamp is printed on ordinary unsurfaced, or on chalk-surfaced paper, is to draw a small silver coin across one of the perforations or a piece of the marginal paper adhering to the stamp : if a black line appears where the silver has touched the paper, it indicates a chalk-surface. If placed in water the colours of a stamp printed on this paper will generally run and the stamp be spoiled—hence its value from the point of view of the postal authorities in preventing fraudulent removal of cancellations.

The stamps found on the chalk-surfaced paper are, owing to the very smooth surface, much more clearly printed than before, and the colours appear to the best advantage.

No change was made in the arrangements of the sheets of the different values, and similar paper was used ; these stamps are therefore all watermarked Large (1880) Crown, except that of Half-a-Crown, which is on Large Anchor paper ; the perforation gauges 14 as before.

The stamps on the new paper were issued as fresh supplies were required. The earliest known date is that of the Ninepence, postmarked June 29, 1905 ; the Three Halfpence, Twopence, Tenpence, and One Shilling appeared on September 6, 1905 ; the Sixpence on October 1, 1905 ; the Two Shillings and Sixpence on October 7, 1905 ; the Fourpence (green and brown) on January 19, 1906 ; the Threepence on March 31, 1906 ; and, lastly, the Fivepence on May 19, 1906.

Very numerous shades may be found in these chalk-surfaced stamps. The Three Halfpence may be found in pale, dull, bright, or deep purple and pale to deep yellow-green, sometimes with slightly bluish tones. The Twopence varies from pale green to deep green (July, 1910)* and carmine to deep carmine. Of the Threepence a long series of shades may be found, from deep purple on yellow to very pale purple, which has a washed-out appearance. Both colours of the Fourpence vary somewhat, especially the green. The Fivepence shews deep to pale purple shades, and the value-tablets in pale to bright blue. The Sixpence may be met with in pale, dull, bright, and deep dull purple, or deep reddish purple. The Ninepence shews little variation, only dull and bright shades of the purple being apparent. Very slight shades are noticeable in the higher values, Tenpence, One Shilling, and Two Shillings and Sixpence; the latter is known with inverted watermark.

* This issue, in dark green and carmine, is considered to be provisional, necessitated by the fact that it had been decided, in consequence of King Edward's death, not to issue the new Twopence (*q.v.*, p. 77), and that the supply of the ordinary stamps was running short.



CHAPTER IX.

Stamp Booklets.

GREAT BRITAIN was very slow to follow the example set by other countries in the supplying of stamps bound up in booklets. In 1903 the postal authorities decided to make an experimental issue of booklets containing Penny stamps. A special plate had to be made for the printing. It was registered at Somerset House on September 18, 1903. These booklets were made to contain 24 Penny stamps in four pages of six each, and, in order to get a margin for binding, the plates were made up in rather a curious way. The sheets as printed contained 240 stamps in four panes of sixty in six vertical rows of ten; the first three vertical rows of a pane were inverted as regards the other three vertical rows, so forming ten horizontal *tête-bêche* pairs, thus :—

A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇
A	A	A	∇	∇	∇

There was a wide vertical margin between the panes to allow for the binding and stitching of the books. The consequence of this arrangement of the impressions on the plate was that 50 per cent. of the stamps in the booklets shewed the watermark inverted. An interesting description of the way these booklets were bound, told by Mr. H. F. Bartlett, the Controller of Stamps, appeared in *The London Philatelist* of March, 1904 (vol. XIII., p. 62) :—

Four sheets of 240 stamps, interleaved with waxed paper, are placed between two sheets of the red cardboard which forms the cover of the books, the sheets of cardboard having previously been printed and arranged to suit the direction of the stamps. The whole thickness of cardboard, stamps, waxed paper, etc., is then wire-stitched lengthwise in two operations, each of which makes a line of stitching down the middle of the sheet of stamps and down one side, so that there are four rows of stitching—two down the middle and one on each side. When this has been done, the substance is cut across the narrow way of the sheet into ten "traverses," each containing four books of stamps=fourty books of stamps, which are then cut up into single books. It will be observed that as the wire-stitching must be in

every case on the left of the stamps, so that the books will always open one way, it was necessary to print so that the King's Head is reversed [inverted] as shewn in the sheet, and, consequently, the watermark is also reversed [inverted].

These booklets, which were issued on March 16, 1904, have a red cover inscribed at the left top corner of the front with the Royal monogram, surmounted by a crown, and with the letters "P.O.", one on each side thereof; in the right bottom corner was "Twenty-four—1d. Stamps—Price, 2s. 0½d" in three lines. The inside of the cover contained the inland and foreign rates of postage, and the back gave information about postal orders and inland telegrams. Each booklet contained 24 penny stamps in four blocks of six stamps, interleaved with waxed paper.

These booklets proved to be very useful, but need was felt for similar booklets of Halfpenny stamps; also the odd halfpenny charged for the booklet itself was rather troublesome, and tended to prevent a larger sale and use. The Postmaster-General's Report, dated August 9, 1904, foreshadowed a change:—

STAMPS.

The experiment was tried of selling penny postage stamps in books of 24, the price charged for a book being 2s. 0¼d.

These books have met with a considerable demand, the number sold during the first month of their issue being 132,130. I propose, in the course of a few months, to place on sale books containing twelve 1d. stamps and twenty-four ½d. ones, the price of these books also to be 2s. 0½d. each.

It was, however, decided to do away with the charge of an odd halfpenny, and accordingly on June 1, 1906, booklets containing twelve Penny and twenty-three Halfpenny stamps were issued, the price being 2s. each. No alteration was made in the form of the booklet itself, except that the inscription on the front

was altered to read "TWELVE — 1D. STAMPS — AND — TWENTY-THREE — $\frac{1}{2}$ D. STAMPS — PRICE : 2s. 0d." in six lines. The stamps consisted of two blocks of six Penny stamps, and three blocks of six and one of five Halfpenny stamps, the latter made up in a curious way to be described presently, and interleaved with waxed paper as before. The Penny stamps were printed in the same way as before described ; and for the Halfpenny a new arrangement of the plate was made and registered. But, in the case of the lower value, once in every four blocks of six stamps one stamp was replaced by a St. Andrew's Cross printed in green. The block of five Halfpenny stamps and the St. Andrew's Cross always occupied the last place in the booklet.

In consequence of the arrangement of the stamps on the plate, 50 per cent. of the stamps, as in the case of the One Penny, have the watermark inverted.

The Postmaster-General's Report, dated July 27, 1906, stated :—

STAMPS AND POSTCARDS.

I have arranged to substitute books containing twelve 1d. stamps and twenty-three $\frac{1}{2}$ d. stamps (price 2s.), for the books introduced in 1904 containing twenty-four 1d. stamps (price 2s. 0 $\frac{1}{2}$ d.). As the selling price will be more convenient, and the books will contain both 1d. and $\frac{1}{2}$ d. stamps, I anticipate that they will meet with a larger sale than the former books.

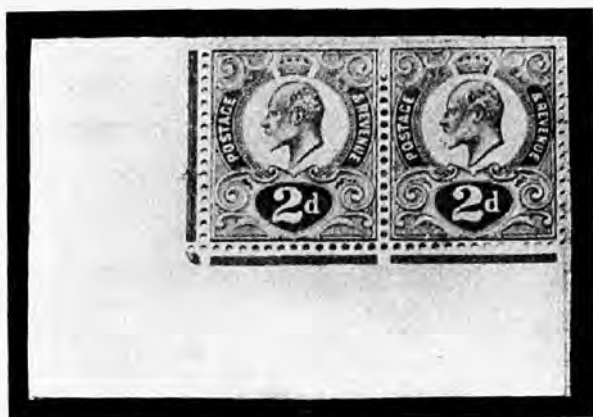
It was found, however, that the proportion of Halfpenny stamps to Penny stamps was too large ; accordingly early in August, 1907, a further change was made, and booklets containing 18 Penny stamps and 11 Halfpenny stamps were put on sale at the same price, 2s.

The inscription on the front of the booklets was altered to "EIGHTEEN—1D. STAMPS—AND—ELEVEN— $\frac{1}{2}$ D. STAMPS—PRICE: 2S. 0D." Trade advertisements were accepted for the interleaving pages of the waxed paper. No change was made in the stamps, but owing to the need of having a St. Andrew's Cross in every second block of Halfpenny stamps new plates had to be made for that value.

The extra halfpenny, over and above "face," charged for the booklets was not very popular, and a question was asked of the Postmaster-General in the House of Commons on July 7, 1910, by Mr. Boland, whether, in view of the fact that advertisements were inserted in the two shilling stamp books, but the purchaser only got stamps to the value of 1s. 11 $\frac{1}{2}$ d., he would undertake to give the purchaser in future full value for his two shillings. Mr. Herbert Samuel, the Postmaster-General, replied that the revenue from advertisements at present defrayed only a small part of the cost of issuing the stamps in book form, but that the matter was receiving special consideration.



CHAPTER X.
The Unissued Twopence.

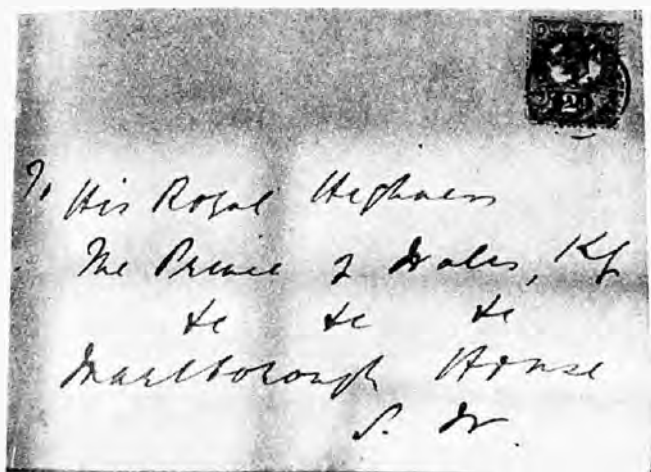


THE movement in the changes in the stamps of King Edward's reign appeared latterly to be entirely in the direction of reducing the bicoloured stamps to single coloured labels produced at one printing only. Already we have seen the Fourpence changed to conform to this purpose, and the new denomination of Sevenpence was

adapted from the first for printing in one colour. The Twopence, green and carmine, was to have been the next stamp to undergo a change, and at the date of King Edward's death a new stamp of this denomination was already printed in readiness for issue during May, 1910.

The design shewed the King's Head to left on an uncoloured circular ground, surmounted by the Crown; at the left of the portrait was a curved label of colour bearing the word "POSTAGE," and at the right a similar label with "& REVENUE," all in uncoloured letters; and below the portrait was a heart-shaped shield of colour bearing the value in uncoloured figure and letter "2d."; the angles were filled in with scroll ornamentation. The colour chosen for this stamp was officially designated "Tyrian plum."

The *imprimatur* was registered at Somerset House on April 11, 1910, but the printing of the stamps had commenced a month previous to that date, and a considerable stock was already on hand by the date of the King's death on May 6, 1910. In view of the necessity which then arose, of making a complete change in the postage stamps of this country for the new reign, it was deemed inadvisable to proceed any farther with the projected changes in the old stamps. The new Twopence stamp, though printed, was accordingly withheld from issue, and the stocks printed were gathered together and destroyed. The usual "specimen" copies prepared for circulation by the Central Bureau of the Universal Postal Union were included amongst the copies destroyed. Only a very small number of the stamps were preserved for record purposes, and of these

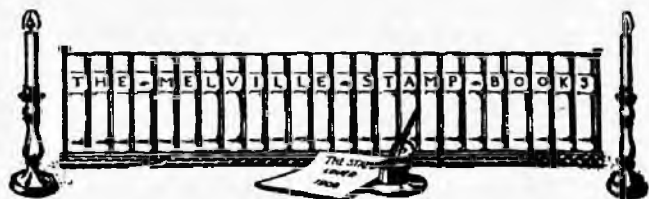


The only copy of the Twopence Tyrian-plum stamp which has passed through the post.

a pair is included in King George's collection, together with a single specimen on envelope addressed to His Majesty when Prince of Wales, and admitted for postage, possibly *par complaisance*, at the East Strand Post Office on May 5, 1910.

The stamp was printed in sheets of 240, in two panes of 120, placed one above the other, a line, broken between the stamps, surrounding each pane, the space between which was left blank.

The paper was ordinary white wove (not chalk-surfaced), and was watermarked with the customary Crown device, as in the stamp which this had been intended to supersede.



CHAPTER XI.

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MELVILLE, FRED. J. "The Postage Stamps of Great Britain." London, 1904. * * *. Plates.



CHAPTER XII.

Check List.

THE King Edward VII. Postal Adhesive Stamps for the United Kingdom were printed by Messrs. De La Rue & Co., Limited, London, from the commencement until December 31, 1910. From January 1, 1911, some values have been printed by the new contractors, Messrs. Harrison & Sons, Limited.

Surface-printed on white (except the 3d., which is on yellow) wove paper, watermarked Large (1880) Crown (except the 2s. 6d., 5s. and 10s., which are watermarked Large Anchor). Perforated 14.

1902.—On "ordinary" unsurfaced paper.

$\frac{1}{2}$ d. dark green (January 1).

Control letters A, B, C, C4, D4.

1d. scarlet (January 1).

Control letters A, B, C, C4, D4, D5, E5, E6, F6, F7, G7, G8, H8, H9, I9, J10, A11.

Inverted watermark.

In booklet form.

$1\frac{1}{2}$ d. dull purple and green (March 21).

2d. green and carmine (March 25).

$2\frac{1}{2}$ d. bright blue (January 1).

3d. dull purple on *yellow* (March 20).

4d. green and brown (March 27).

5d. dull purple and blue (May 14).

6d. dull purple (January 1).

- 9d. dull purple and blue (April 7).
 10d. dull purple and carmine (July 3).
 1s. green and carmine (March 24).
 2s. 6d. lilac (April 5).

Inverted watermark.

- 5s. carmine (April 5).
 10s. ultramarine (April 5).
 £1 green (July 16).

1904.—On "ordinary" unsurfaced paper.

- $\frac{1}{2}$ d. pale green (November 26).

Double impression.

Printed on the gummed side.

Inverted watermark.

Control letters D4, D5, E5, E6, F6, F7, G7, G8,
 H8, H9, I9, I10, J10, A11.

In booklet form.

1905-6.—Continuance of issue of 1902, but printed on "chalk-surfaced" paper.

- $1\frac{1}{2}$ d. dull purple and green (Sept. 6, 1905).
 2d. green and carmine (Sept. 6, 1905).
 3d. dull purple on yellow (Mar. 31, 1906).
 4d. green and brown (Jan. 19, 1906).
 5d. dull purple and blue (May 19, 1906).
 6d. dull purple (Oct. 1, 1905).
 9d. dull purple and blue (June 29, 1905).
 10d. dull purple and carmine (Sept. 6, 1905).
 1s. green and carmine (Sept. 6, 1905).
 2s. 6d. lilac (Oct. 7, 1905).

Inverted watermark.

1909.—New colour. "Ordinary" paper.

- 4d. orange, deep and pale (November 1).

1910.—New denomination. On "ordinary" white paper.

- 7d. slate-grey (May 4).

Essays, Proofs, and Unissued Stamps in the
Collection of His Majesty King George V.

Essays :

- 1901—1d.—four varieties of King Edward's
Head in frame of 1881 issue.
1d.—as adopted, but Head leaning too
far forward.
1d.—of similar design, shewing Head
correctly posed.
1902—1d.—contemplated design, in style of
Transvaal stamp.
1901—2d. and 5d.—Head in frames of 1887
series.
1901—£5—proof from die of contemplated
stamp.

Proofs :

- 1901—1d.—from temporary plate of adopted
design.
1901-2— $\frac{1}{2}$ d. to £1—proofs from the working
dies; colour trials of the 1d. in mauve,
in 2 shades of mauve on red, and in 7
distinct shades of pink, lake, and red;
and of the $2\frac{1}{2}$ d. in 9 varying shades
of blue; also a plate-proof of the 6d.
in black, cancelled with horizontal
lines in pen-and-ink.

Unissued :

- 1901— $2\frac{1}{2}$ d. mauve on *blue*.
1910—2d. "Tyrian plum."



Plate-proof of 6d in black
cancelled with pen-and-ink lines.



ANNOUNCEMENTS.

THE MELVILLE STAMP BOOKS may be had, price 6d. each, post free 7d. (except No. 1, which is post free 7½d.).

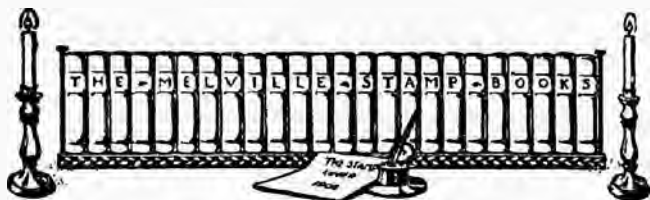
- No. 1—GREAT BRITAIN: LINE-ENGRAVED STAMPS (Second Edition, 1910).
 .. 2—BRITISH CENTRAL AFRICA AND NYASALAND PROTECTORATE (6d. Edition out of print).
 .. 3—UNITED STATES POSTAGE STAMPS, 1847-1869 (Second Edition, 1910).
 .. 4—GAMBIA.
 .. 5—NEVIS (6d. Edition out of print).
 .. 6—HOLLAND.
 .. 7—TONGA.
 .. 8—BRITISH NEW GUINEA AND PAPUA.
 .. 9—GREAT BRITAIN: EMBOSSED ADHESIVE STAMPS.
 .. 10—UNITED STATES POSTAGE STAMPS, 1870-1893.
 .. 11—UNITED STATES POSTAGE STAMPS, 1894-1910.
 .. 12—JAMAICA.
 .. 13—PORTUGAL (Ready shortly).
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H. F. JOHNSON, 44, Fleet Street, London, E.C.

J. W. JONES, 444, Strand, London, W.C.

CHAS. NISSEN & CO., 52, Chancery Lane, London, W.C.

MARGOSCHIS BROS., Constitution Hill, Birmingham.

VICTOR MARSH, 389, Brixton Road, London, S.W.

THE NEW ENGLAND STAMP CO., 12, Bromfield
Street, Boston, Mass., U.S.A.

HARRY L. PERKINS, Box 176, Hartford, Conn., U.S.A.

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Kingston, Ontario, Canada.

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(See next page.)

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(See next page.)

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