

30 Years Ago in STAMPS:

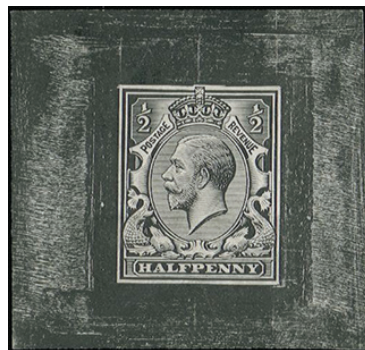
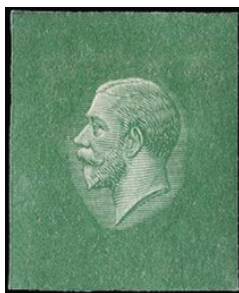
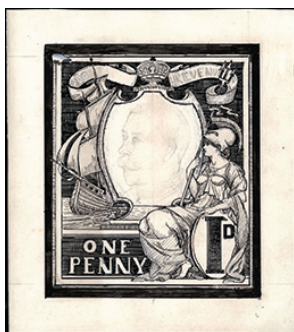
The Postage Stamps of Great Britain, Part 32

The George V Profile Stamps

by David Thompson (From STAMPS Magazine, March 26, 1988)



1912 Mint KGV Profile Designs, Sc. 159-172 plus 1924 pp olive green, Sc. 198



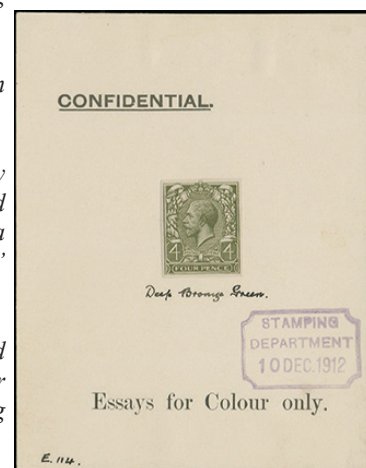
Steps in production of the KGV issue, left to right:

1911 1d Artwork Essay by Bertram Mackennal, a pen and ink essay on thick white card incorporating Britannia and a galleon in the design and the central vignette with a rough pencil sketch of a three quarter face similar to the Downey head. This design was rejected as it did not include a "Lion Couchant" [lying down] as directed;

1912 Coinage head die proof, cut to stamp size, an example of the final accepted stage, printed in green on gummed "Crown" watermark paper;

1912 1/2d die proof, printed in black on white glazed card; 1913 7d Eve's Wreath design color essay ungummed imperforate block of four essays in gloriosa blue on white unwatermarked card mounted on thick card showing "CONFIDENTIAL" and "Essays for Colour only.", ink manuscript "Gloriosa Blue" below the stamps and "E202" at lower left, purple "STAMPING DEPARTMENT/3 JAN. 1913." handstamp at top right;

Far right: 1912 4d Die proof color essay, imperforate example from the cleared working die on gummed paper in deep bronze green mounted on thick card showing printed "CONFIDENTIAL" and "Essays for Colour only", ink manuscript "Deep Bronze Green" below stamp, "E.114" at lower left, violet "Stamping Department 10 DEC. 1912" handstamp at lower right.



1912 1d Bright Scarlet (Wmk. Royal Cypher), Sc. 160, unused part o.g. imperforate tête-bêche imprimatur [first printing] pair from the Post Office booklet registration sheet, only two or three pairs in private hands.

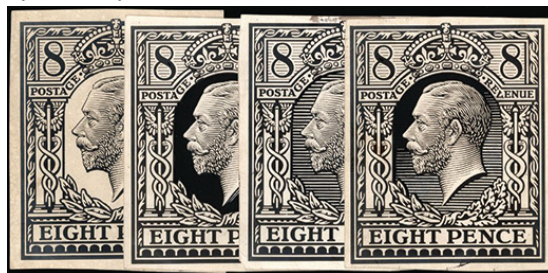


1913 4d deep grey green, Sc. 165b, tied to a plain 'Marsh' registered envelope, by an Anerley Station S.E. JA. 15. 1913 c.d.s., the first day of issue,



also with a Registered c.d.s. and label, backstamped for the same day.

view, the 8p value is printed on colored paper. The King's profile was specially drawn by Bertram McKinnell.



1913 8d large master design bromides progressive proofs showing the development of the design: left, a clear background to the head, annotated on reverse "6 Copies - 3 to Mr. Eve by me Sat. eve. 18.1.13 used by him for Solid Surround and for Tint Lines - 2 others handed to him at S.H. 21.1.13 for Half Tone Surround". The other three copies are modified with black ink, solid background, even horizontal lines, lines and solid background between 8 to 12 o'clock. Each proof is stamped in purple on reverse with a Stamping Department datestamp for "18 JAN. 1913".



The issued stamp, Sc. 169



Left to right: 1921 2d Orange, Sc. 162, top margin example; 1912 3d violet, Sc. 164, (Wmk. Royal cypher) o.g. example overprinted "CANCELLED"; 1912 4d Trial of Eve's Wreath Design produced by the printex method, printed in bluish slate on white gummed unwatermarked paper.

The 1/2p "dolphin" design was redrawn with the head in profile instead of "three-quarters." This type was used for the 1/2p and 1-1/2p values. For the 2p, 3p and 4p values a design not unlike the first penny, but without the lion, was employed, substituting the laurel leaves on the right for oak leaves—a national symbol.



1912 1d Die proof color trial (Sc. 160P) in red on gummed Crown watermarked paper.

To Be Continued



Left to right: 1913 5d brown, Sc. 166a (No Wmk variety); 1920 6d reddish purple, Sc. 167; 1913 7d olive o.g. overprinted "SPECIMEN".

The 5p, 6p, 7p and 8p were of similar design, but had at the sides the supposed sceptre of Jupiter given to Neptune, whilst the 9p, 10p and 1sh bear the usual laurel wreath and the emblems of England (rose), Scotland (thistle) and Ireland (shamrock) in each lower corner. For some reason, and spoiling the symmetrical aspect from a philatelic point of

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The Postage Stamps of Great Britain, Part 33 The George V Profile Stamps

by David Thompson (*From STAMPS Magazine, March 26, 1988*)

[In addition to the lower denominations covered previously], the 9p, 10p and 1sh bear the usual laurel wreath and the emblems of England (rose), Scotland (thistle) and Ireland (shamrock) in each lower corner.



Left to right, 1922 9d Olive green, Sc. 183; 1913 10d Turquoise blue, Sc. 171, overprinted "CANCELLED"; 1913 1s Bistre, rare varnish ink, Sc. 172 variety.

Several changes were in order as regards watermarks, and whilst first appearing complex, are fairly easy to arrange. Both types of the 1/2p and 1p were issued on the old "crown" paper. Then a new watermark of the Royal Cypher repeated was used. Two watermarks, or one and a portion of a second, would appear on each stamp. Then the cypher watermark was made multiple several portions covering the whole of the stamp.

Of the first two stamps two dies were used in their manufacture and can be distinguished as follows: In the first 1/2p, in die I the upper scales of the right hand dolphin form a triangle, whereas in die II the top scale is broken.

In the 1p value the second line of the shading of the right hand ribbon from the crown is long in die I, but in die II consists of several short lines.

The 6p is printed in fugitive ink on chalky paper, for extra protection against fraud as a value used extensively for revenue and legal duties. This applies also to the previous issue.

Nearly all values have been printed at both Messrs. Harrison & Son's works and Somerset House, but the printings are indistinguishable without control on margins. It was decided that the high values of the new reign should be engraved as more fitting to their dignity than surface printing.

This work did not come within the class of printing executed by the contractors, so a fresh tender was put out, and secured by Messrs. Waterlow Bros. and Layton, London, an entirely different firm from the better philatelically known firm of Waterlow & Sons, Ltd., London.

The design is effective and a fine example of line-engraving. The medallion bearing the King's profile to the upper left swung from festoons of laurel wreaths, Britannia (evidently) urging three horses with her trident whilst bearing a shield representing the Union Jack.

A special paper bearing the Royal Cypher in enlarged form was made, and the stamps were perforated 11 x12.

This completes the text portion of the 1988 article; however, there is a tremendous archive of images, not only for these KGV stamps, but all GB Classics and many later issues including specialty items, at www.stanleygibbons.com/stamps, and will show a few here.

Right, From the Shreves auction of the William Gross Collection: 1924 1/2p Green, watermark block cypher, doubly printed, Sc. 187c.



Below, 1924 1-1/2d Red brown tete-beche block of eight with gutter margin, Sc. 189



1924-26 1-1/2d Red-brown advertising booklet pane of four Gibbons Spec. NB(9), Sc. 189.



Left, From the William Gross Collection, the 1921 2-1/2p Prussian blue, watermark Royal cypher, the scarce shade (Sc. 163d); right, 1912 2-1/2d Cobalt blue overprinted "SPECIMEN", Sc. 163S



1924 4p Grey green, watermark block cypher, printed on the gummed side, Sc. 193a



Unique 1924 1d Scarlet imperforate tete-beche pair of booklet panes from the Post Office registration sheet with "NPM IMPRIMATUR" handstamp on reverse

Right, 1913 1/2d Bright green and 1d Scarlet (Wmk. Multiple Cypher), Sc. 177-178 with original coil leaders.



1924 2-1/2d Blue and 3d Violet sheet margin examples, Sc. 191-192, tied to a Marsh registered envelope by Camberwell Green S.E. circular date stamps "OC.10.1924," the first day of issue.



1934 Airmail cover to Ashhurst N.Z., flown on the inaugural regular weekly service to Australia, prepaid at the 1s3d rate by a 6d purple and 9d olive-green, Sc. 195 and 198, tied by a Mortlake machine cancel for DE.6.1934. Per the Gibbons description, the mails were carried from Croydon to Karachi by an Imperial Airways Handley Page HP40 "Hengist", from Karachi to Darwin by Armstrong Whitford Atlantas "Astrea" and "Arethusa", from Darwin by a Qantas Airways De Havilland DH61 "Diana" (damaged during landing at Camowéal), then a De Havilland DH50J "Hippomenes" to Sydney. The New Zealand mails were then forwarded by the mail steamer S.S. "Monowaj".

Front cover: 1924 1/2d through 1s (Watermark Block Cypher) set of twelve, Sc. 187-200

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The Postage Stamps of Great Britain, Part 34

The 1913 Seahorses



Left to right, the 1913 Seahorses with Specimen overprints, Sc. 173S-176S

As we continue this series, we have completed the manuscript by David Thompson from *STAMPS Magazine*. Primarily, I will try to rely on material from our own past *Mekeel's Weekly* or *STAMPS* archives. For this segment, however, I do not find a study in either publication, so I will rely on material available elsewhere. This includes some images that are available for sale by Stanley Gibbons, at www.StanleyGibbons.com. JFD.

From Wikipedia, we have this general information:

'Seahorses' is the name used to refer to the United Kingdom high value definitive postage stamps issued during the reign of King George V.

The stamps are notable for the quality of the engraving and the dramatic design which depicts Britannia on her chariot behind three writhing horses on a stormy sea. The stamps represent a collecting field in their own right for some philatelists due to the color variations and different printers.

George V was a keen philatelist and took an interest in the design

of the stamps by the Australian sculptor Bertram Mackennal, who included the King's head in profile, a design that he had first used for the Coronation medal. The lettering was designed by George W. Eve, with the dies engraved by J.A.C.Harrison and the stamps were intaglio (recess) printed.

The stamps were first issued in July/August 1913 in 2/6 (brown), 5/- (red), 10/- (blue) and £1 (green) values. The first printer was Waterlow Bros & Layton, then in December 1915 the contract was awarded to De La Rue & Co, the height of the stamps was increased by 1mm and the £1 value was dropped.

In December 1918 Bradbury, Wilkinson & Co. Ltd took over the printing of the stamps. The contract returned to Waterlow & Sons in 1934 and the dies were re-engraved, with the horizontal engraved lines behind the King's head on the earlier issues replaced with cross-hatched lines.

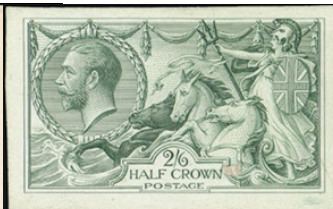
Overprints included Morocco Agencies and Irish Free State. The stamps were replaced in 1939 by the King George VI high value series.



Preliminary bromide essay for the Seahorses design



1912 Seahorse Master Die Proof in indigo before hardening on thick card



1912 2s6d plate proof in dull blue-green on glazed card.



Seahorses 2/6 with overprint for Ireland 1922 Sc. 36



1913 Waterlow & Sons Seahorse sample card with four 2s6d sepia brown and two 10s indigo-blue set in three vertical pairs, each stamp overprinted "SPECIMEN", Sc. 173S-175S, believed to be unique.



Pen and ink sketch from Waterlow & Sons record book, drawn in reverse for the benefit of the engraver, keeping in mind that the die would be created in reverse of the printed stamp, dated March 19, 1934, with notations for the three denominations—printed stamps shown below.



1934 Waterlow Printing, Sc. 222-224



Front cover, 1929 10s Seahorse Experimental plate proof imperforate vertical strip of 3-1/2 rolled impressions with outer frame lines incomplete, printed in black on thick wove card at the Royal mint as an experiment into alternative methods of plate production. Endorsed in pencil manuscript "Copper plate after polishing and burnishing 18/11/29".



1919 Bradbury Wilkinson Printing, Sc. 179-181



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