

# **POSTAL STATIONERY GREAT BRITAIN QUEEN VICTORIA 1837-1901**

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Postal stationery is that branch of postal history dealing with postal matter which bears a printed or embossed stamp indicating that postage has been prepaid.

This stationery was issued by the British Post Office either as standardised official postal stationery, on which stamps were printed, half embossed or fully embossed in various denominations, or as stationery supplied by different clients to be franchised by the Post Office (or Somerset House), known as 'printed to private order' (PTPO) stationery.

Whereas official postal stationery was rigidly standardised, as far as size, paper quality, printed content, and format were concerned, the PTPO stationery comes in all forms, colours and sizes, albeit within the parameters of what was acceptable to the British Postal Authorities.

Postal history material was never ending. Collecting postal stationery seemed more organised, and was to a certain extent 'limited'. This is when I decided to restrict my collection to Queen Victoria issues, and limited to Great Britain only.

Initially I adopted the Great Britain section of the The World Postal Stationery Catalogue by Higgins and Gage, as my easy reference.

Eventually, with the advent of the Internet and ebay, searching for and buying postal stationery material became far easier and more rewarding. One could access sellers lists from all over the world. Using the reference numbers of the Postal Stationery Catalogue by A.K.Higgins, which is the 'Stanley Gibbons' for British Postal Stationery, makes searching and buying much easier.

The range of postal stationery material is vast, including as it does anything which was intended to be delivered through the postal system. It includes the whole range of official letter sheets, envelopes, post cards, newspaper wrappers, registered envelopes, reply cards, letter cards, stamped telegraph cards and forms, certificates of posting, as well as official stationery, mostly envelopes covering 'On Her Majesty's Service', Inland Revenue correspondence, the Admiralty, Artillery Company, Board of trade, and Vaccination Certificates amongst others.

The Printed to Private Order category, as expected, covers mostly material used by commercial organisations or private individuals, that is letter sheets, envelopes, cards, and newspaper wrappers.

Contrary to what one might think, the origin of postal stationery is not British. There are records of postal practices on the European continent, which in one way or another delivered through the postal services, material which was already pre paid. This was well before Rowland Hill's pamphlet on the Postal Reform of 1837. As a matter of fact pre paid covers were delivered in Venice as early as 1608. Similarly pre paid sheets of paper in the form of a stamped wrapper to enclose letters, referred to as 'billet porte paye', were used by de Vilayer in Paris in 1653. Luxembourg delivered such sheets as from 1790, whereas a similar system of pre paid sheets appeared in Sardinia as from 1819.

A year following Rowland Hill's pamphlet, in 1838, and possibly as a response to it, letter sheets with an embossed seal of the colony, very much the first examples of modern type postal stationery, were issued in New South Wales, Australia.

British Postal Stationery was formally launched on 6<sup>th</sup>. May 1840, by the appearance of the short lived Mulready envelopes and letter sheets, with the introduction of embossed envelopes and letter sheets in 1841, stamped post cards and newspaper wrappers in 1870, registered envelopes in 1878, and letter cards in 1892.

As from 1855, paper, and later, cards, supplied by the public, could be stamped to meet the exigencies of the growing use of the postal services especially by commercial organisations, societies, and publishers of newspapers.

Britain's first items of postal stationery, known as the Mulready envelopes and letter sheets, (Fig.1) were made available to the public on 1<sup>st</sup>.May 1840, but made available for postage on the 6<sup>th</sup>.May, practically at the same time that the 'penny black' and 'two penny blue' adhesive stamps were launched with the introduction of the Penny Postage system.

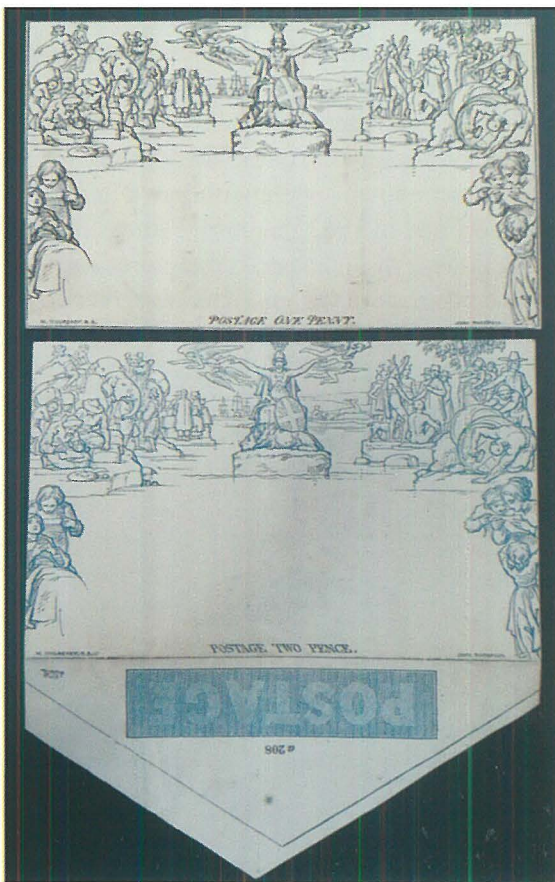


Figure 1



The design for this first postal stationery item was made by William Mulready R.A., and engraved by John Thompson. Both envelopes and letter sheets were printed by Clowes and Son, on specially prepared silk thread paper manufactured by John Dickenson.

The motif on these items incorporates a munificent allegorical Britannia, braced by a lion reclining at her feet, reaching out by 'angels' and other forms of transport to the far flung outposts of the British Empire in Asia, Africa and North America, and people reading their mail in the two lower corners, heralding the benefits of cheap postage to these distant shores.

Sir Rowland Hill expected the Mulready stationery to be more popular than the simultaneously introduced adhesive postage stamps. He was proved wrong. To start with the design on these envelopes and letter sheets generated widespread ridicule and lampooning, especially in the press. Within days, Sir Rowland Hill had already realised how wrong his expectations were, and had already thought about replacing this 'well intentioned folly'. Within two months of their issuance, the one penny and two penny stationery were discontinued and written off as a failure.

It is worth noting that a number of facsimilies and forgeries of these Mulready envelopes and letter sheets, exist on the market.

The one penny envelope was withdrawn at the end of January 1841, whereas the two penny items were withdrawn in April 1841. In 1844 the letter sheets were replaced, and in 1862 the unsold stocks of the Mulreadys were destroyed.

Following this unexpected failure, as early as January 1841, envelopes bearing an embossed image of Queen Victoria engraved by William Wyon, in an oval framework

designed and engraved by Alfred Deacon, printed on silk thread paper originally prepared for the Mulready envelopes, became available. This silk thread paper remained in use until 1857, when use of this silk thread paper as a security measure was discontinued. (Fig.2)

In 1844 white wove paper letter sheets with silk threads running parallel to the top edge, bearing an embossed Wyon portrait, in an undated frame bearing the lettering 'POSTAGE ONE PENNY', with a die number also being engraved at the base



Figure 2

of the Sovereign's neck, were issued. By 1860, letter sheets in bluish wove paper with silk threads were also available, as well as embossed stamps bearing dates in the frame around the Wyon portrait. (Fig.3)

The embossing process had been used since 1694 by the Inland Revenue to produce fiscal stamps, which over time had provided proven protection against forgery.

Although the postal authorities did not use embossing

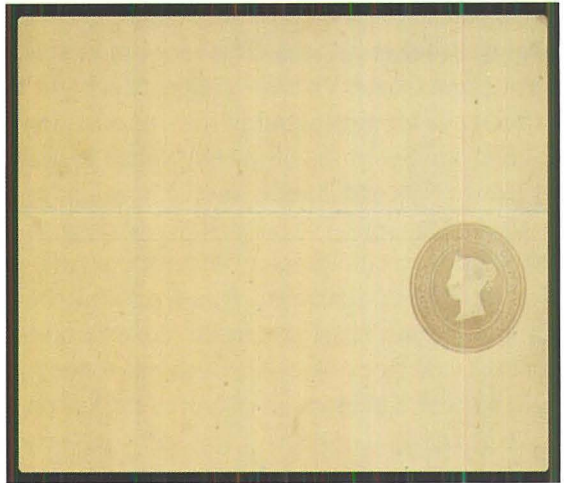


Figure 3

on the Mulready covers, it is most probable that they were already considering embossing as a means of producing stamps, both adhesive and non adhesive, as early as December 1839. At that time Rowland Hill had already commissioned William Wyatt to engrave a die of the Queen's head, and Charles Whitling, and Alfred Deacon, to produce the decorative surrounding frame.

Eventually besides being used for postal stationery material, embossing was also used to produce the embossed adhesive stamps with denominations of one Shilling (1847), Ten Pence (1848) and Six Pence (1854).

Besides the official stationery, the 'stamped to order' material following the 1855 decision by the postal authorities, provides collectors today with a wealth of denominations, and combinations thereof, which are not found on the ordinary postal office issues. This makes classification and collecting of British stamped stationery more complex, complicated, and much more interesting.

The Post Office provided a wide range of envelopes in various sizes (about 16 different sizes), and having different types of flaps (about 14) from which they could be easily differentiated.

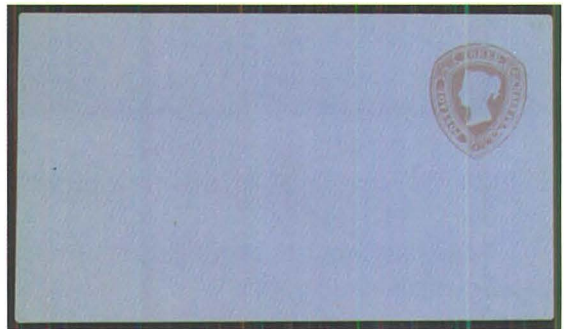


Figure 4

Originally the paper used was that which had been prepared for the Mulready envelopes. After 1857, silk threads in paper as a security measure was no longer



used. All envelopes with a pink embossed seal on the closing flap at the back were all post office envelopes. This range of envelopes remained practically unchanged throughout Queen Victoria's reign, except for variations in paper quality, and slight differences brought about by the introduction of mechanical methods for cutting, folding and gumming of the envelopes introduced in 1845, by a machine patented by Edwin Hill, and later by another machine patented by De La Rue in 1850. (Fig.4)

Actual stamping of post office envelopes was carried out at Somerset House in the Strand, overlooking the Victoria Embankment, until about 1890, when printing was transferred to De La Rue works in Bunhill. De La Rue held this contract throughout the reign of Queen Victoria up to 1901. Besides supplying the post office, De la Rue also sold envelopes to the public, generally recognised from the firm's name embossed in colourless relief on top edge of right hand flap of these envelopes.

Throughout Queen Victoria's reign, the only denominations embossed on official postal envelopes (excluding the Twopenny Embossed stamp on Registered envelopes which came in on January 1878) were the One Penny in 1840, with various changes we will explain later, the Two Pence also in 1840, the Twopence



Figure 5

Halfpenny in February 1892, fifty two years later, and the Halfpenny denomination in January 1893. (Fig.5)

All other denominations, single or in combination, are to be found on 'stamped to order' material after 1855.

On the 8<sup>th</sup> October 1855, an Inland Revenue Notice announced that the Board of Inland Revenue were now in possession of the 'necessary apparatus for impressing with Postage Stamps paper sent in by the Public for the covers or envelopes of letters'. This paper, which had to be still unfolded, not coloured, and strong enough to bear the impression of the dies, was to be delivered to Head Office, Somerset

House, London, and besides the duty for the embossed face value, a fee was elicited according to whether one or more different sizes of paper were brought in for embossing. (Fig.6 & 6a)

Following this facility, all types of stationery that could be transmitted through the post was brought in for embossing. Letter sheets, unfolded envelopes, cards, letter cards, newspaper wrappers, etc. The restriction on coloured paper was eventually relaxed, and the enterprising private sector, as always, gave vent to the introduction of innovative ideas for private postal stationery in different colours and on a variety of paper, mostly of the laid or wove variety. One such idea was the ‘Self Sealing Envelope Paper’ patented by Waterlow and Sons of London in 1856 which was a cross between a letter sheet and an envelope complete with gummed flap. Variations on this theme were also used later as official Bank of England stationery.

As expected the variety of postal stationery was immense, introducing different sizes for envelopes in a range of different paper material and colour. ‘Printed to private order’ cards printed in coloured ink, some sporting colourful designs, contrasted sharply with the sober design and print of those from the

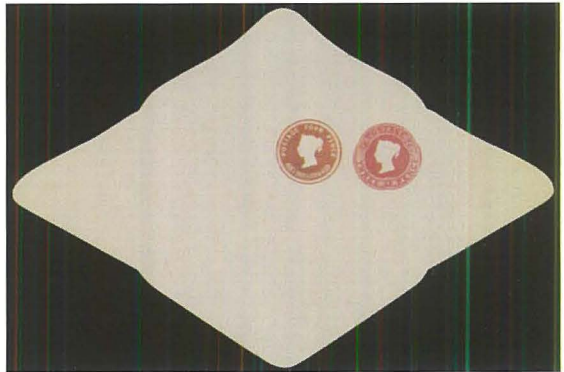


Figure 6

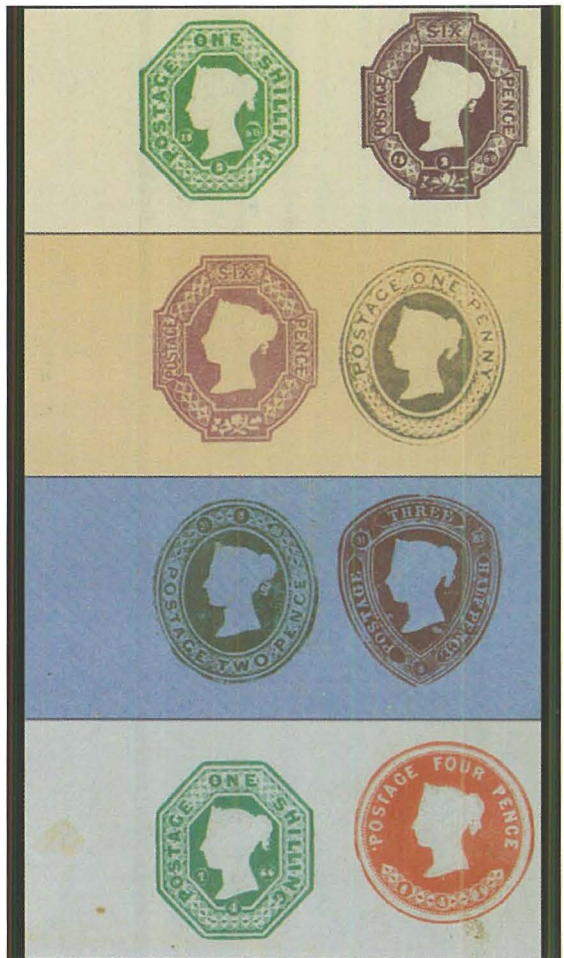


Figure 7



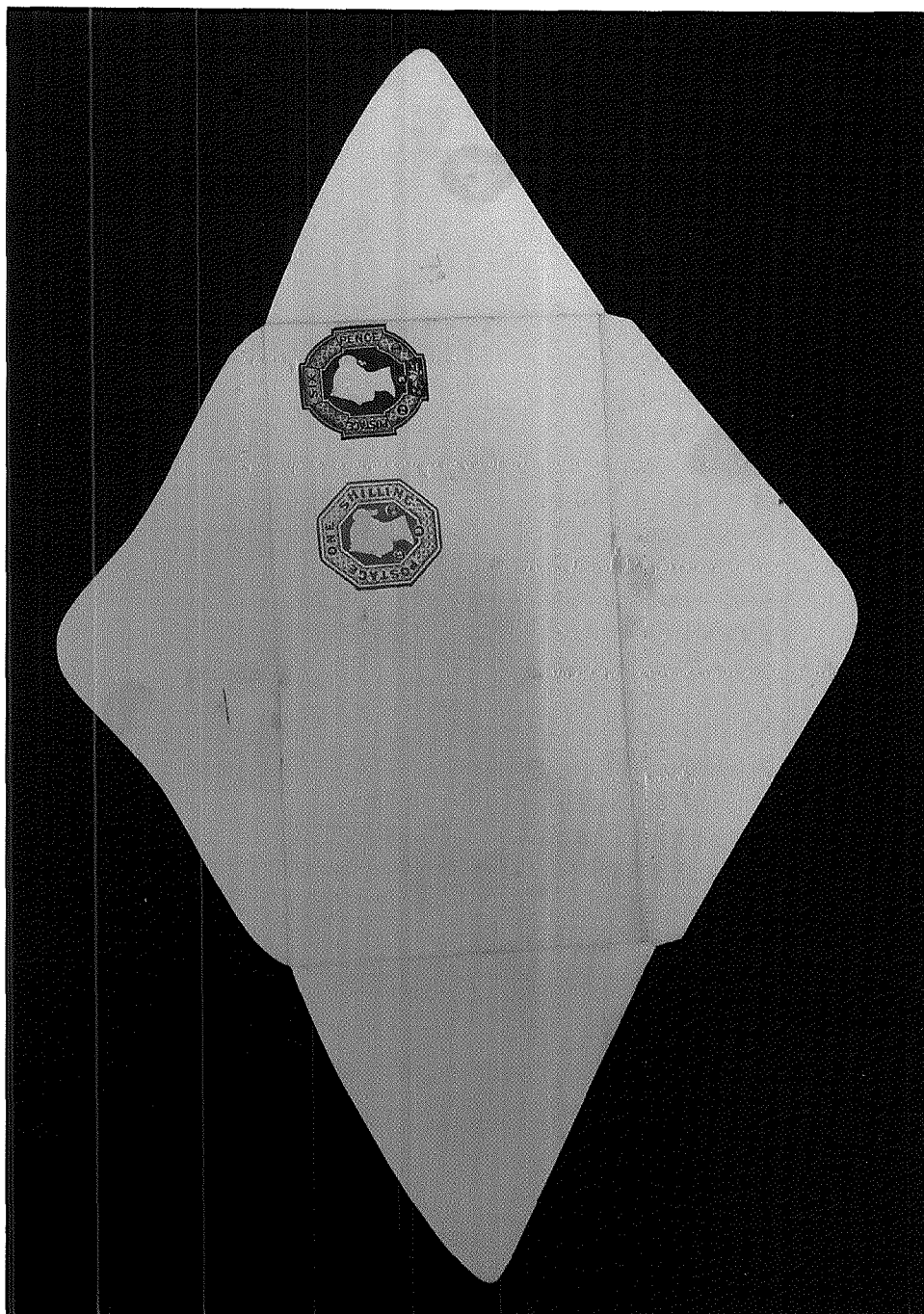


Figure 6a

previous fifteen years. Pre stamped newspaper wrappers, printed, partly embossed, or wholly embossed, with various denominations, for inland and overseas posting, made the daily wrapping and posting of this large amount of material, much easier and faster. We will deal with these sections later.

The demand for higher stamp denominations besides creating the need for the provision of dies for higher values, also brought about what is known as ‘compound stampings’, where the postal article carries more than one embossed stamp, at times two, three, four, or more to make up the desired postal rate. This stamping was not done haphazardly, and there is a sequence as to how different denominations are struck on the same postal item, with the lowest denomination being struck first nearest to the right edge of the postal item, and the next highest denomination struck to its left side. (Fig.7)

The embossed material resulting from this practice, present a veritable challenge to the specialised collector who embarks on this route. Such material is collected either as intact on the envelope, card, cover, wrapper, etc.. on which it was originally embossed, or as ‘cut aways’, a term used to refer to the neatly cut out embossed stamp, with ample margins around the embossed stamp proper, from the original

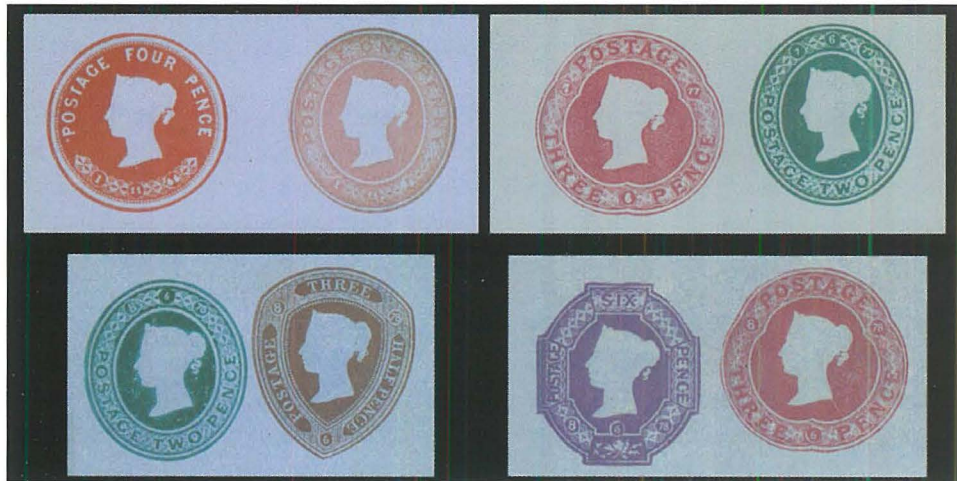


Figure 8

postal item on which the embossed stamp would have been originally embossed. (Fig.8)

Collecting embossed stamps used during Queen Victoria’s reign, can be considered as a sub speciality of Victorian Postal Stationery collecting.

What makes this branch of Victorian postal stationery collecting interesting, is not so much the number of denominations of the stamps used, which is not more than ten, (Halfpenny, One Penny, Three Halfpence, Two Pence, Two Pence Halfpenny, Three Pence, Four Pence, Six Pence, Ten Pence, and one Shilling), but the different



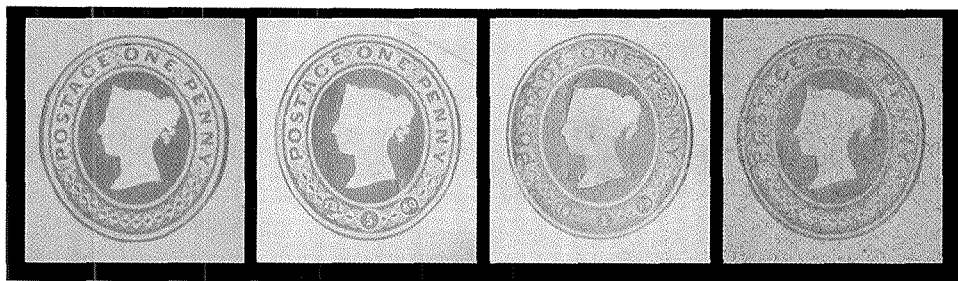


Figure 9

dies of each denomination, especially the One Penny, and the Six Penny, and the changes in colour and format over the years they have been in use.

Starting with the 1840 master die featuring William Wyon's portrait of Queen Victoria, 115 dies were struck from it, all with a different die number from 1 to 115, followed by the letters W.W., engraved at the base of the Sovereign's neck. (Fig.9). Dies 1 to 91 were registered undated. Of this first series of undated stamps of 1841, a number of dies were either not approved or were not used. These dies were used solely for use on Post Office material.

Going into the details of which dies were not used, goes beyond the scope of this general overview of the use of the penny red on Victorian embossed postal stationery.

With the introduction of 'printed to private order' stationery in 1855, and to avoid as much as possible forgeries, the postal authorities decided to introduce the date of stamping in the design of the stamp. This was achieved by drilling holes in the design of the dies and introducing moveable date plugs, which were changed daily. Dies 86 to 91, were drilled to take the date plugs, while dies 92 to 115 were registered as already drilled. Dies 116 to 139 were omitted. This was known as the Second Series, all with date of stamping included. (Fig.9)

In 1864 a second master die, with minimal changes to Queen's hair, was made, from which working dies 140 to 228 were eventually made, all already drilled with date plugs. These dies, in which the letters W.W. on the neck of the Queen's portrait, were dropped after die number 155, were still in use up to 1881, both at Somerset House as well as at the Post Office. A number of these dies were not approved, and hence not used, whilst some of the later dies (225 to 228) carried on being used up to 1885 at Somerset House only. (Fig.9)

This Third series of embossed one penny reds came to an end in 1881 when it was decided to stop using the dated dies. Subsequent dies, of what is referred to as the Fourth Series, were registered without date plugs, with the specific intention of using them both for Post Office use as well as for Stamping to Order. (Fig.9)

Those for Post office use were a new series of die numbers from 1 to 78. Of these only those stamps from dies 1 to 36 carry the die number. The dies 37 to 78

were made between 1882 and 1891. The letters W.W. were removed. Only the die number is present. Those dies used for 'stamped to order' purposes bore the initials S.H. instead of the die number at the base of the Queen's neck. Somehow in the

**Certificate of Posting.**

\* Here Insert Letter, Newspaper, or Book Packet. A\* not Registered, addressed as under has been posted at this Office

Address in full.

Date Stamp.

G & S [114] 20,000 1/78 [See Instructions at back.]

**INSTRUCTIONS.**

The address entered in this Certificate must be exactly the same as that on the Letter, Newspaper, or Book Packet, and it must be plainly written in ink.

The issue of this Certificate is not to be regarded as effecting Registration, and the Letter, Newspaper, or Book Packet to which it refers will be treated precisely as if posted in a Letter Box.

Letters containing Coin or Jewellery must be registered. Any Letter for which a Certificate of Posting may have been given and which may afterwards be found to contain Coin or Jewellery will be compulsorily registered in accordance with the regulations.

Figure 10

record books these dies, made between 1883 and 1894, were designated as dies 229 to 288 and were in use between 1889 and 1902. The other dies without die numbers were used up to 1889 at Somerset House, when they were replaced by those having S.H. embossed, whereas at the Post Office they were used between 1884 and 1902. (Fig.9)

Throughout all these changes the colour of the One penny denomination remained the same : pink, possibly shading towards pink carmine, or rose.

The embossed stamps of the other denominations do not present such a



Figure 11



complicated system of dies.

The Halfpenny stamp bore only the William Wyon effigy of Queen Victoria, in an simple oval frame with no dates. This stamp was used initially for Printed to Private Order post cards (see later) between 1872 and 1875. It was also used for certificates of posting between 1877 and 1880. (Fig.10). From 1893 it was used both for Post Office use as well as for Stamped to Order purposes. The Halfpenny was the postal rate for printed matter such as invoices, circulars, postcards, etc.. It was intended for so called 'open letters'.

The official envelopes came in two sizes, had a 'sac' form, and had flaps which did not have any gum to avoid sealing as these letters were not supposed to be sealed. (Fig.11) Envelopes printed to private order came in various sizes, and though without gum, the originators devised different shapes of flap to ensure more secure 'closure' of the letter (e.g. the 'Eclipse' Halfpenny Postal Envelope Patent IC807 by the Army and Navy Co-Operative Society Ltd. of 105 Victoria Str., London; the 'VIS' invoice and circular envelope, patented by Waterlow and Sons Ltd.; and the 'DAGONET' Locking Book Post Envelope patented by George Beeching and Son Ltd. to mention some examples. (Fig.12)

The 1893-4 dies are marked S.H. Herbert L'Estrange Ewen, noted stamp dealer and philatelist, in his Catalogue of the Unadhesive Postage

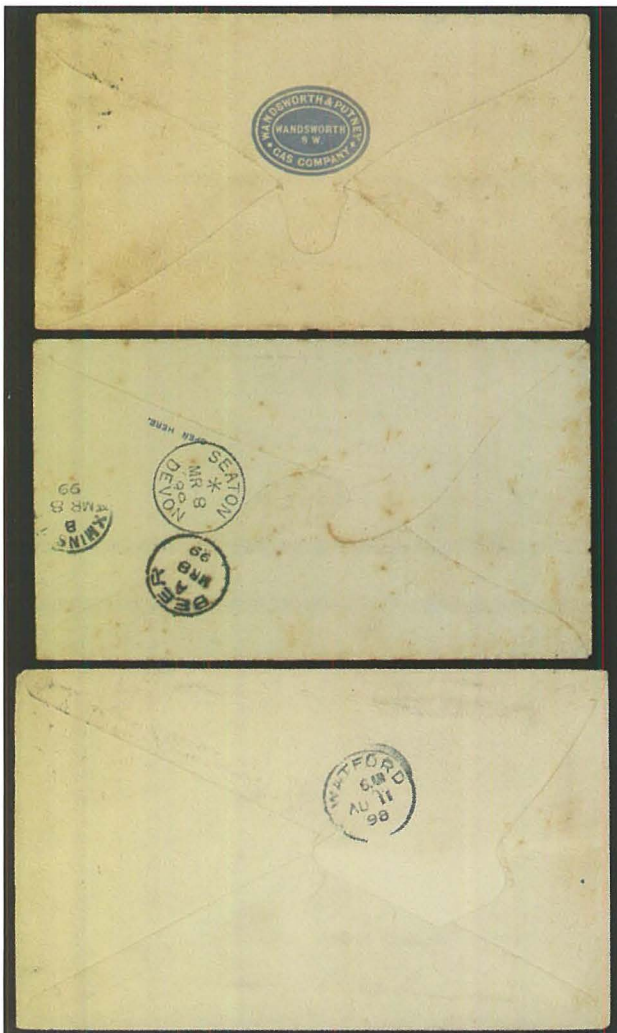


Figure 12

Stamps of the UK, distinguished six dies by the wear marks they showed, and these were attributed die numbers 9 to 14. The numbered dies on this denomination run from 15 to 54, except 27 and 30. These denominations are in red. Dies 49 to 60 are found in green as from March 1901. Dies 49 to 54 are found in both colours.

The Three Halfpence embossed stamp, first appeared in December 1874, and was used throughout the remaining years of Queen Victoria's reign. The elaborate frame departed from the oval frame of other denominations, and bore date plugs. The original issue was pale deep red to deep brown, and came only in two different dies, 1 and 2. (Fig.13).

Following years of use both dies developed damages which showed in the outer frame of the embossed stamp; Die 1 from 1879 onwards, and



Figure 13

Die 2 from 1887 onwards. These clues help identification of the dies used.

In November 1890, another die (5) was introduced, plus other Somerset House dies, which were unnumbered but designated as dies 7 and 8. In early 1892 the colour of the stamp, same die 5, was changed to pale deep yellow. The die was damaged from 1892.(Fig.13)

In November 1894 the yellow coloured stamp had the date plugs removed and replaced by florets, which contained five dots, die marked S.H., or nine dots, with dies marked 5, 6, or S.H. The last changes to this denomination during Q.V.'s reign were in June 1901 when the design was changed for the stamp to be without date plugs. The colour was still yellow and the die number was 9. (Fig.13)

Although launched at the same time as the One Penny Embossed pink, in April 1841, the 'Postage Two Pence' denomination had a much less busy working life. The first stamps in blue and shades of blue, were struck from two dies; 1 and 2 for Post Office use. The Stamped to Order Facility of 1855, brought about changes to



Figure 14



incorporate the date plugs in the original dies. The new embossed stamp still bore the blue colour, and were struck from 1 to 3, and 5 to 7. As these stamps were not produced continuously, as with the One penny denomination, colour variations are frequent and noticeable. (Fig.14)

In 1878, when Registered Envelopes were introduced, (see later), dies 1, 3, 4, and 5, of this Two Penny stamp, were used, to be replaced later.

1892 brought about a change of colour to deep lake, and the use of dies 6 and 7. (Fig.14)

Eventually with the decision to remove the date plugs from the embossed stamps in 1894, the date plugs were replaced, as in the Three Halfpence stamp, with florets having either five dots, from dies 6 and 7, or nine dots from dies 6,7, and 8. (Fig.14)

The Two Pence Halfpenny denomination made its first appearance



Figure 15

as a pale deep lake coloured, dated stamp, from dies 1 and 2, in December 1876 for use with the Stamp to Order stationery. In March 1892 the stamp colour was changed to grey blue ultramarine. It remained dated up to 1894, when the date plugs were replaced by either five dot florets, from die 2, of nine dot florets from dies 2 and 3. (Fig. 15)

It is worth noting that this denomination was only introduced for use for Postal Office material in February 1892. It bore the colour grey blue to blue ultramarine, but had no date plugs, or florets, and as to identification of dies it had no initials and no numbers.

The Three Pence denomination was used exclusively for Stamped to Order stationery and was never used for Postal Office official stationery. It was introduced in May 1859, as a pale rose carmine to deep carmine coloured stamp. An adhesive stamp of the same value was not yet available, and was issued three years later. This denomination was introduced as it was felt that it was needed for the emerging STO market. As a matter of fact in its first



Figure 16



year of being available, stationery embossed by this denomination was five times more that embossed by either the twopenny, the four pence, the six pence or the one shilling denominations. It came in dies 1, 6, 7, and 8 to 10. (Fig.16)

As with other denominations in 1894 the date plugs were replaced by florets having either five dots (die 7) or nine dots (dies 7 and 8).

Up to 1855, a Four Pence stamp existed as an adhesive stamp. On granting STO facilities the Commissioners of Inland Revenue ordered the preparation of an embossing die of the value. As was regular practice, the Postmasters were informed. The vermilion to vermilion red stamp featuring the Queen's Wyon portrait in a perfectly circular frame, with the date in a sort of garland at the bottom, made its appearance around 1861.



Figure 17

The date plugs were removed in February 1894, to be replaced by five dot florets, ( not put in circulation) and nine dot florets in dies 1 and 3. (Fig.17)

The Six Pence denomination already had an embossing die for the embossed adhesive stamps, since 1854. It was undated. According to Oswald Marsh, a stamp dealer and renowned authority on these 'cut outs', four dies were registered in January 1854. Only die 1 W.W. was used for the adhesive stamp. In 1855 die 2 was drilled date plugs were inserted and brought into use, lasting until 1885, when wear was quite evident in the embossed stamps. (From his written notes in my collection.)

On 1st. October 1885, the rate for telegrams became six pence, and the dies then wore out very quickly. The dated dies went from 2 to 26 with 6<sup>th</sup> February 1894 being the last date the date plugs were used on this denomination. The 1894 change



Figure 18

to florets to replace the date numbers saw dies 27 and 30 with five dot florets, and dies 26 to 29 with nine dot florets. (Fig.18)

This was relatively short lived as in August 1894, a new series of dies were launched, with no holes were the date plugs or the florets used to be. This series of dies runs from 31 to 49, until February 1902, when they were superseded by

Edwardian dies. The colour of this denomination was always deep purple to bright or pale deep violet. (Fig.18)

The Sixpence, Ten Pence and One Shilling dies were originally used to produce the adhesive stamps of the same denominations. Surplus working dies of the Six Pence and One Shilling were drilled to take date plugs. Those of the Ten Pence were never fitted with date plugs, and hence never drilled. This denomination was not officially used for stamping private stationery before 1892.

In April 1890 a Ten Pence embossed stamp in pale blue was issued for use only on telegraph forms. Eight dies were originally prepared for this adhesive denomination in November 1848. Dies 1 to 4 were used for the adhesives, in 1848, 1850, 1853, and 1854 respectively. Dies 5 to 7 were intended for use on telegraph forms from 1889 to 1892. They were not supposed to have been used on stamped to order stationery. However a number of impressions struck on private envelopes in April 1890 from die 5 are known. (Fig.19)

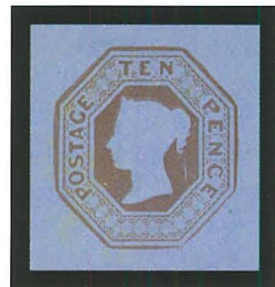


Figure 19

Between March and May 1892, the colour was changed to brown, and started being used, undated, through the use of dies 5 and 7 on stamped to order material.

The One Shilling denomination was used for the adhesive stamps since 1847. In 1885 surplus working dies were drilled, as with other denominations, to take date plugs. Use of these dated plugs were stopped in 1894 and the drilled holes were filled with florets bearing either five or nine dots in their design. Working dies after 1894 do not have provision for date plugs, or florets. The dated stamps were from dies 3 to 14, whereas the stamps with florets were from die 14. (Fig.20)



Figure 20

The colour of the One Shilling denomination was always pale deep green to bright green. The shape of the embossed stamp, like that of the Ten Pence was octagonal, whereas that of the Six Pence was also basically octagonal having however four of the sides which were rounded.

Large quantities of these embossed stamps on the original item of stationery still exist, especially on envelopes, letter sheets, certificates of posting, telegraph forms, newspaper wrappers, etc. However from the beginning there was the custom of collecting these embossed stamps, especially when collecting the different die numbers, of cutting out the stamp from the original stationery item on which it would have been printed and collect them as 'cut outs'.

These 'cut outs' could also be used as valid postage if pasted on postal material to make up the needed postage, both by themselves, or in addition to other embossed





Figure 21

or surface printed stamps. This practice was quite diffuse, and lasted till 1870, when it was banned by a Post Office Act. This prohibition was lifted after 31<sup>st</sup>. December 1904, and many items are found with Queen Victoria stamp 'cut outs', embossed of surface printed, stuck to letters posted after that date, as the sole postage, or in conjunction with Edward VII issues. (Fig.21)

An authority on these 'cut outs' was Oswald Marsh (1880-1951), a stamp dealer and philatelist, who specialised in painstakingly collecting UK unadhesive postage stamps die numbers. He collaborated with Herbert L'Estrange Ewen in producing a catalogue of the unadhesive postage stamps of the UK in 1905. Cut outs from British postal stationery were affixed as postage to much of his outgoing mail. He produced several journals, and circulars, and published philatelic material.

The Registered Envelope is an important part of any collection of British Postal Stationery.

Registration of letters going through the post was not a nineteenth century invention. Throughout British postal history, as early as the sixteenth century, schemes existed whereby sender and recipient had to sign the letter being sent and received. In the seventeenth century we even find schemes for compensation for letters lost in the post. Apparently it was quite usual for letters to contain valuable contents, like money, and so by 1836, all inland letters containing valuables were compulsorily registered. This was stopped by 1840.

However reports of losses of envelopes through the post continued to increase.

Between 1841 and 1862, a registered post scheme was introduced, at first eliciting a hefty fee of one shilling (twelve pence), which was gradually reduced to six pence in 1848, and then to four pence in 1862.

In January 1878, the Post Office launched a new Registered Letter envelope



which carried a registration fee of two pence, and guaranteed compensation up to Two Pounds (Sterling) in case of loss of letter and contents of money. As carriage of coins was also common, these new envelopes were lined on the inside by a linen web for extra strength.

The typical perpendicular blue cross of lines we still see today on registered mail, is a remnant of the early custom of using green silk ribbon to tie up the green wrappers that used to wrap the letters, which was later replaced by the use of green

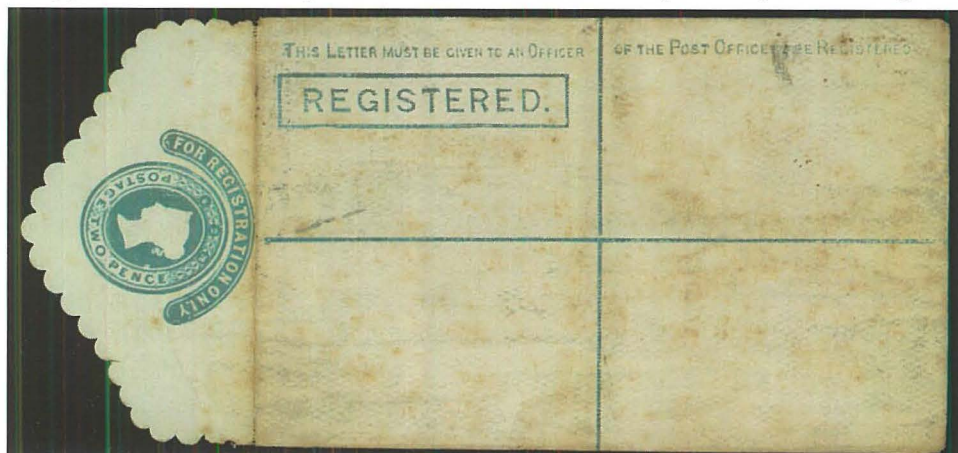
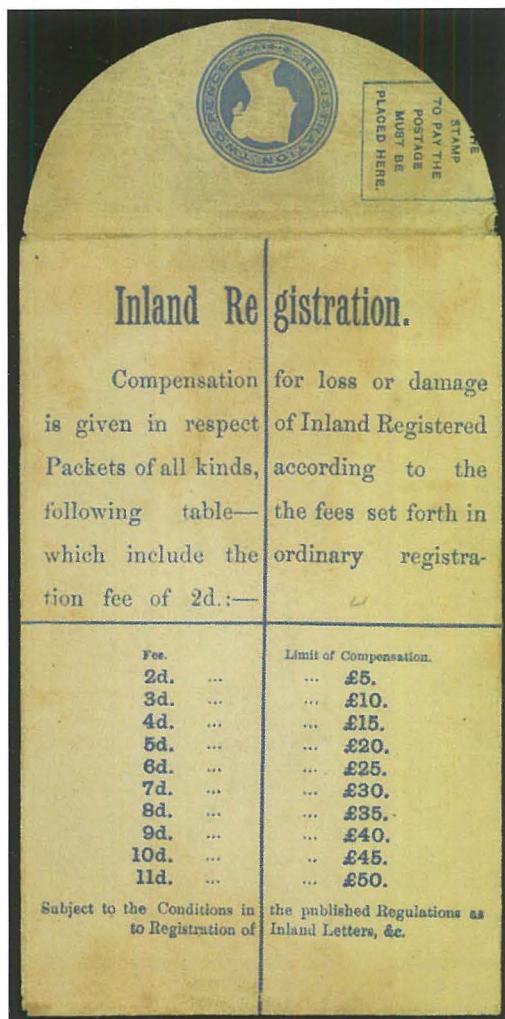


Figure 22

linen tape, and later to green string in by the 1870. On the 1878 envelopes the green string was replaced by the blue lines in cross formation. (Fig.22)

The 1878 envelopes carried a blue two penny embossed stamp on the flap which closed on the back of the envelope, with a semicircular cartouche above it with the words 'FOR REGISTRATION ONLY'. The stamp to pay the postage had to be affixed in a space allotted for it on the front of the letter. From the beginning a name which was well connected with the production of these envelopes was that of Mc Ccrquodale & Co. Contractors. Their connection remained strong throughout Queen Victoria's reign, and at one stage (1880), they were even allowed to transfer the stamping of these envelopes from Somerset House to their factory in Wolverton.

Registered letters, in spite of the many variations we will refer to instantly, had some features which were found in all material in this category of postal stationery. Firstly there was the blue lines in cross formation on the front and back of the envelope; the words REGISTERED LETTER in capital letters on the front, with or without a prominent R by itself, or in an oval frame; the blue Two Penny registration stamp on the envelope flap, at times closing on the back, at others on the front; clear instructions that 'The Letter Must Be Given To An Officer Of The Post Office To Be Registered, And A Receipt Obtained For It'; an allotted space on the front where the stamp to pay postage had to be affixed; and most importantly on the back the



details of the compensation schemes that guaranteed compensation commensurate with the fee paid on registering for postage. (Fig.23)

While these features were standard, changes in the size of the envelopes, changes in the placing and presentation of the Registration Two Penny Stamp, changes in the font used for the lettering, and above all the constantly changing tables for compensation in case of 'loss or damage in respect of Inland Registration Packets of all kinds' are responsible for the huge number of different items in this section of British Postal Stationery, which present the collector who wants to specialise on this subsection with an enormous challenge. One single consolation is that once these envelopes were intended to be tough and strong, contrary to the fate of flimsier postal stationery items, like for example newspaper wrappers, many of these items have survived the ravages of use and time, and are much sought after by collectors.

Between 1878 and 1901 about 23 different formats of envelopes were issued. Each format could also be

Figure 23

found in different sizes ranging from 83mm x 134mm (size F), to 152mm x 291mm (size K). Variations on flaps varied from plain to scalloped edges, semicircular, sinuous, or aquarish in shape, with angled or rounded corners, closing on the back of the envelope or on the front (1893). Envelopes in any particular format could be found with or without the manufacturer's imprint under the flap. Other variations depending on the different lengths of the printed line of instructions; whether the instructions on the front are in one (1878), two (1886) or three lines; whether lettering was underlined or not; the font used; and many other catalogued variations of printing errors; making this a specialist's paradise or a nightmare, depending on how one looks at it!



Two important features of these Registered Envelopes were the 'Compensation Schedule' printed on the back of the envelope, and the changes made in the embossed Registration Two Penny stamp used.

In 1886 a promise of compensation for loss or damage to Inland Registered Letters was printed on the back of the envelope; compensation depending on the amount of fee paid in addition to the registration fee. These compensation schedules started with amounts ranging from £2 to £10, and were constantly being changed up to the 1901 issue when they were replaced by just a note saying that the amount of compensation would be 'subject to the limitations and conditions notified in the Post Office Guide under the head of Registration and Compensation'.

As late as 1898 Compensation Schedules printed on the back of Registered Letters had grown to thirteen lines promising £5 for a fee of twopence, all the way up to £120 for a paid fee of one shilling and two pence. The frequent changes to these compensation schedules, and to avoid discarding or not using already printed envelopes led to the use of provisional adhesive labels with revised compensation rates being stuck to the back of envelopes which carried a lower rate of compensation. (Fig.24)

The other important feature of these envelopes was obviously the stamp used on them as a registration fee. This two penny embossed stamp was always struck on the flap. It started with the use of the 1855 oval twopence stamp with date plugs inserted, and with a semicircular cartouche containing the words 'For Registration Only' in capitals above it. Dies 1,3,4 and 5 were used. The stamp bore only the letters W.W. at base of Queen's neck with no die numbers. These dies are identified by specific markings due to wear of the dies in the course of printing. (Fig.25)

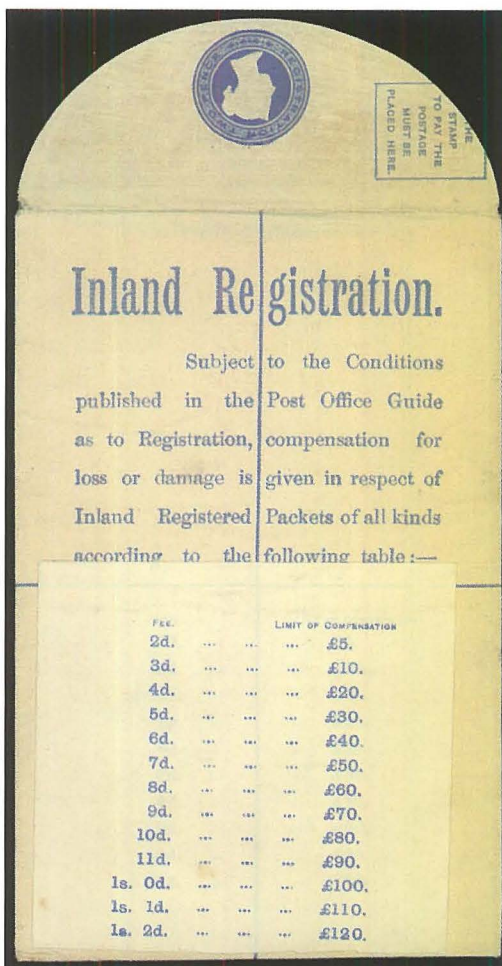


Figure 24



Figure 25

and dies 28 and 30 were never brought into use. (Fig.25)

The Wyon portrait itself in this two penny stamp also presented quite distinct variations, mostly in the curls at the bottom of the Queen's hair. Dies 1 to 10 and dies 15 to 24 show the curls as almost detached from the rest of the hair. Dies 11 to 14 show a solid curl, whereas dies 25 to 30 show the curl as being attached by only a thin thread.

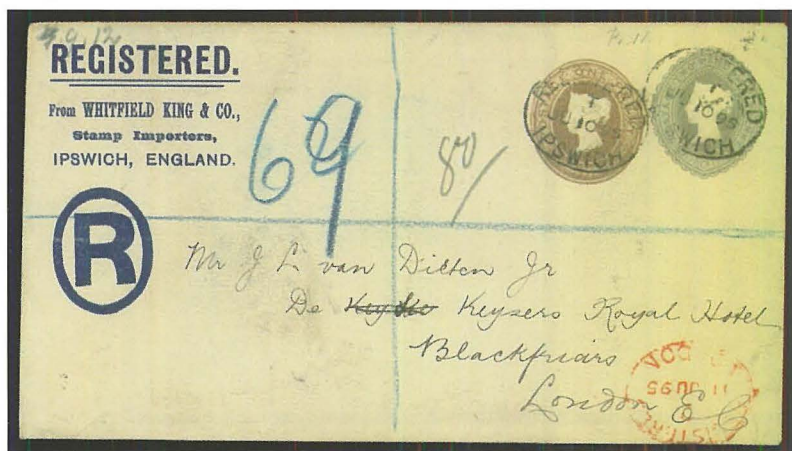


Figure 26

By March 1878 a special circular was introduced, having date plugs towards the bottom of the frame and the wording 'Registration Two Pence' filling the upper part of the frame (dies 1 to 5). In 1882 the date plugs were discontinued and were replaced by florets with nine dots. A year later florets with five dots were also introduced. By this time more dies were registered and put to use. In 1883 one finds dies 6 to 10, 11, 12, 15 and 14. In 1886 dies 14 to 17 were used. By 1888 the range increased with the introduction of dies 17 to 25, and dies 25 to 27 in 1891 and dies 26 to 29 in 1893. Dies 7,8,9, and 10 were not numbered



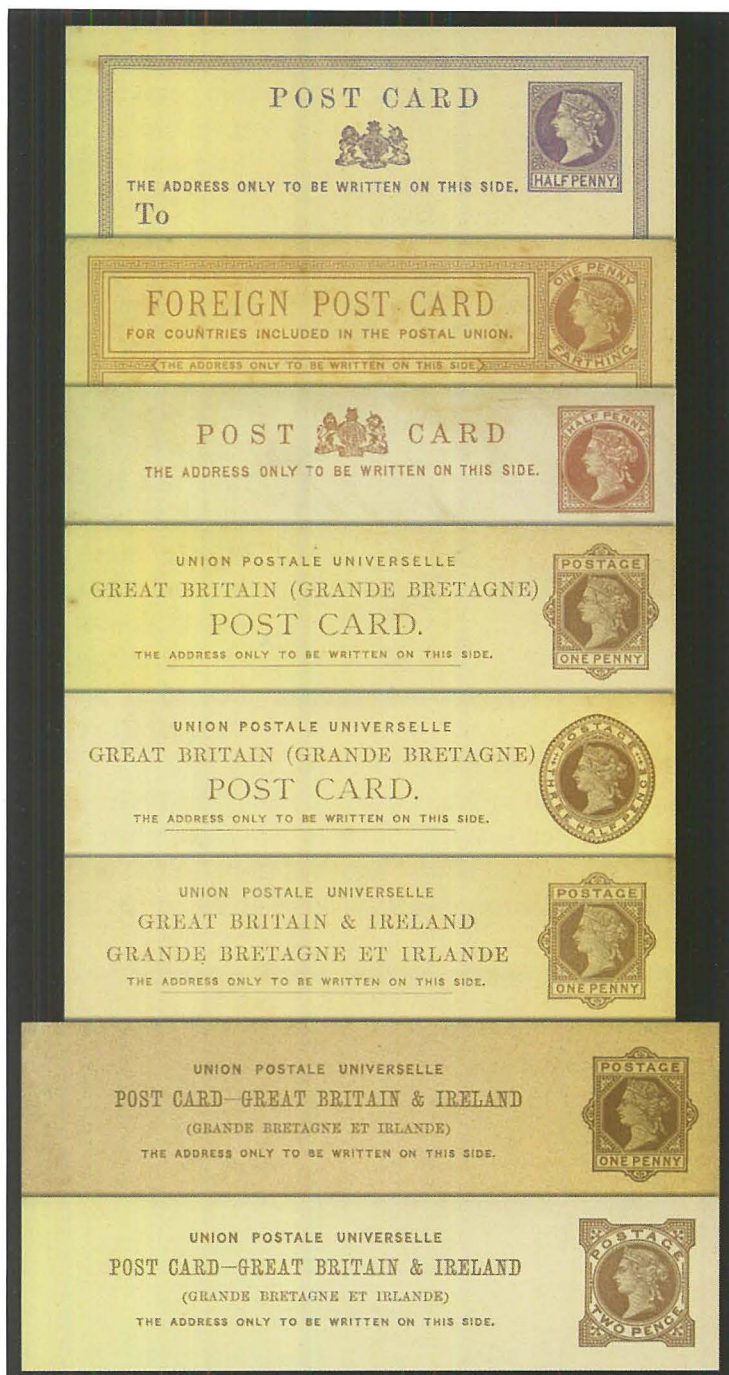


Figure 27

In 1893 this stamp was replaced by a smaller circular stamp with a narrower frame still bearing the words 'Registration Two Pence' but having neither date plugs nor florets. A small stylised 'garland' fills the bottom part. This stamp had die numbers ranging from 37 to 40, and from 45 to 47. (Fig.25)

All these variations make this section of British Postal Stationery the most varied and the most numerous.

This section does not have private stationery specifically 'printed to order' as 'registered letter'. What exists are specimens of letters bearing stamped to order embossed stamps, one or more, or adhesive stamps, to make up for postage and registration, which were then registered at the post office to go through the post as a letter which had been registered. Strictly speaking these were not the same as the 'Registered Letter'. (Fig.26)

Postal cards make up another big section of British Postal Stationery. (Fig.27)

The proposal of an 'open post sheet' goes back to 1865, by Dr. Heinrich von Stephan, who later on was the principal founder of the Universal Postal Union. However it was four years later when Dr. Emanuel Hermann, convinced the Austrian Post Office, to launch the very first postal card in October 1869. A month earlier, an article in the 'Scotsman' revealed advanced details of this launch to the general public.

Following initial scepticism by the British authorities, consultations with the Austrian Postal Authorities, reversed this opinion, and in May 1870, consent was conveyed to the Post Master general.

The Post Office Act of 1870 prescribed that postage on a postal card should be halfpenny, dealt with the provision of new stamps, and prohibited the further use of 'cut outs' for postage.

A contract was given by direct order from the Inland Revenue to De La Rue and Co as sole suppliers of these cards for three years, with the first postal cards being issued on 1st. October 1870. The cards were in two sizes, intended for inland use, carrying a letter press effigy of the Queen with 'HALFPENNY' in the lower part of the stamp. The card

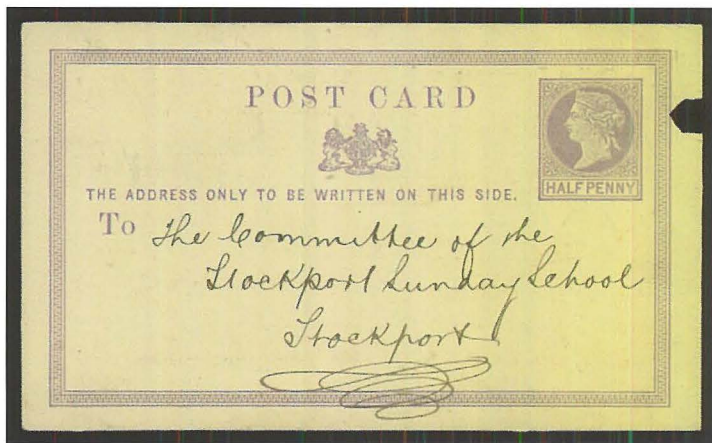


Figure 28





Figure 29

had a Greek pattern border around the card, (requested by De La Rue for technical reasons), which together with the stamp were printed in pale lilac to reddish lilac on thin buff card. (Fig.27)

This was also the date of the start of the half penny postage rate for printed papers, wrappers, etc. In spite of complaints of lack of confidentiality, and restricted writing space, in the first four years more than about 76 million cards per year were posted. Cards were not to be stamped on the back, and different types of obliteration were tried, including punching one or more holes through the stamp on the card, or 'clipping' the edge of the card. e.g. Manchester 'Sloper' clipping machine). (Fig.28)

The history of postal cards in Britain is one that was continuously responding to the changing needs of the citizens, the rules and regulations imposed on postage and carriage of the post by the General Postal Union, later known as the Universal Postal Union, continuous contestations by the Committee of Wholesale and Retail Stationers of the UK about pricing of the cards, and legal wrangling with the printers De La Rue and Co, on costs with changing quality of paper, and amounts to be printed, as well as a long drawn public debate on the percentage of clay and ash present in the paper used.

As expected, pressure was made for cards to be 'stamped to order' as had been provided for letters since 1855. This became possible after June 1872. The cards were to be embossed at Somerset House, as De La Rue had the dies already. Four dies were registered in June 1872, another four in January 1883, and more were registered in 1892. Cards had to be same size as postal ones, were not to bear the Royal Arms on the front,(though some exceptions do exist), and there was no regulation dictating what wording should be included. So one finds all sorts of variations of font, design, and colours. (Fig.29)

By February 1875, changes had taken place to text on front of card, size became uniform, the cards were on 'stout' better quality paper, and the colour changed from shades of lilac to pale to deep brown. By this time cards were used mostly for private correspondence (30%), orders for, and advice for goods (28%), trade advertisements (16%), and Travellers notices (8%), the rest for all sorts of uses.

In October 1874 the new General Postal Union agreed to adopt uniform low rates of postage between member states as from July 1875. France was not a member until January 1876, so postcards to Malta through Italy were charged 2½ penny, while those through Marseille were charged 3¾ penny.

Standard GPU letter rates were 2½ penny, whilst the postcard rate was half that i.e. 1¼ penny. The new cards, on thin buff card, bore the wording 'FOREIGN POST CARD, FOR COUNTRIES INCLUDED IN THE POSTAL UNION' prominently displayed in the upper part of the card with a letterpress stamp of One Penny Farthing, (Fig.27) went on sale in July 1875. They lasted only until 1878, when the Universal Postal Union was formed and the new UPU postal rates of 1 penny,



1½ penny and 2 pence, were introduced. (Fig.27)

In January 1878, new versions of the inland card, on stout white card, and on thin buff paper, without decorated frame, and with a new version of the letterpress stamp with the value at the top, was issued. This stamp was letter printed and lasted until 1901. However three different dies were used; Die 1 (1878), Die 2 (1888), and Die 3 (1889). These letterpress stamps replaced the embossed stamp on stamped to order stationery in 1884.

When the UPU became the Union Postale Universelle in Paris in 1878, new overseas postal rates were agreed upon, and became the standard 1 penny, instead of half the rate of the postage of a prepaid letter. The new thin buff card bore the inscription 'UNION POSTALE UNIVERSELLE' written on top of a more prominent 'GREAT BRITAIN (GRANDE BRETAGNE)', and a bigger font POST CARD, below that. The card bore no Royal Arms, and carried a new set of stamps differentiated by a new shape. (Fig.27). The 1 penny was for all of Europe, Turkey, Canada, US, etc., 1½ penny for use through Southampton or Marseilles, and the 2½ penny through Brindisi was reduced to 2 pence in July 1879.

By September 1879 the wording on the card was changed to 'GREAT BRITAIN AND IRELAND', sitting on top of 'GRANDE BRETAGNE ET IRLANDE'. The 2 pence postcard appeared in 1883. (Fig.27)

Relatively little change took place on the standard inland card in spite of many calls for changes. In January 1888, a slightly larger version of the Royal Arms on the card was introduced and Die 2 of the letterpress stamp used. Eighteen months later a thinner card replaced the stout card, and Die 3 introduced. Under UPU influence, 1901 saw changes in thickness of card used, and a change of colour of the stamp from the original brown to green using Die 2 and 3.

In the meantime competition between post office cards and private cards stamped to order, especially on cost, was ongoing. In March 1884 Somerset House stopped embossing private stationery and went over to letter press printing of the stamps. A proposal to allow the use of addressed adhesive labels on the postcards as in the US was never agreed to.

A new rule in 1897 relaxed the prohibition of not using postcards for advertising purposes. This was allowed also for foreign cards, and eventually was made use of extensively by commercial interests even launching various, schemes by a number of firms. A report of 1898 by the Postal Rates Committee, gives the number of annual Inland Post Cards issued at 129,839,000, while Foreign Post Cards were selling at 3,963,120 per annum. Such was the extensive use of these cards.

The biggest development in the post card sector of British postal stationery was the introduction of Reply Cards, both for inland as well as for foreign use. Following the introduction of this innovative way of corresponding, in Germany (1872), Belgium (1873), Italy (1877), France and the US in 1879, public pressure

for the introduction of reply cards peaked around 1877-1878. Various prototypes were suggested. Eventually the Italian model was adopted: a folded double sized card with a stamp on each half was adopted, and regulations for their use published in August 1882. (Fig.30)

The concept behind the reply card was for the sender to provide the recipient of the card with an already post paid card to facilitate the recipient to answer. With British reply cards there was no problem with the inland correspondence, but when reply cards for foreign use were launched in January 1883, it had to be assumed that foreign countries to which these cards were sent would



Figure 30

accept the reply part of the original reply card to pass bearing a British stamp for postage. Through the Universal Postal Union such agreement were made possible first to the colonies and then to all foreign countries members of the Union.

Stout white card, and thin buff card variations were issued, for inland use at first, folded and perforated along the fold, with perforations of gauge 12 and 14, used with every alternate pin removed, referred to as 12/2 and 14/2 perforations. As there were numerous complaints that the two parts of the card were becoming detached in transit, De La Rue introduced the pasting of a linen or paper strip along the line where the two parts were joined (1883). Stout cards had linen strip attached, thin cards had a coarser perforation removing two out of every three pins, leading



to the 12/3 and 14/4 perforations.

Up to the end of Queen Victoria's reign, as with Registration Envelopes, numerous changes were made to these reply cards, both those intended for inland use as well as those for foreign use.

As already indicated the ½ penny plus ½ penny reply card for inland use showed variations in paper thickness, slight variations in size, whether perforated or strengthened by linen or paper strip, and included the same changes undergone by the single card we already referred to, including the 1901 change in colour to green, providing the collector with a large number of variations as to whether the two attached cards were of the same die number, or had the front and the reply part of the card carrying different die numbers of the letterpress halfpenny stamp for inland reply cards.

The same can be said for the foreign reply cards with the difference that they were carrying one penny, three halfpence and twopence letterpress stamps which had no different die varieties. Frequent attempts were made by people to redesign a new reply card, and numerous interesting proposals were forwarded. However none was ever adopted for the Inland card.

A significant departure from the above occurred with the introduction of the Universal Penny Rate, in October 1891 when the foreign post card rates were reduced to the universal rate equivalent to the British one penny. New single and reply cards were prepared with a totally new stamp reproducing the full length portrait of Queen Victoria painted by von Angeli, who was imperial portrait painter to the Kaiser, reproduced in vermillion red. These cards were launched in April 1892, with POST CARD and UNIVERSAL POSTAL UNION, printed both in English and French, on top of a larger font GREAT BRITAIN & IRELAND. (Fig.30)

Two and a half years earlier, in September 1889, following further expansion and growth of the Universal Postal Union, brought about more standardisation of transit rates through member countries, and marked lowering of rates for carrying mail by sea. On this occasion De La Rue suggested a completely different card bearing a 3d value with the full length portrait of Queen Victoria by von Angeli already referred to above, printed in red. Actually this is where it appeared first. The first essay by De La Rue was inscribed 'TO AUSTRALASIA'. However on issue, (1.9.1889), this was changed to 'BRITISH EMPIRE'. (Fig.30)

On the 16<sup>th</sup>. May 1890, the City of London and the Post Office organised a colloquium at the Guildhall, plus an exhibition to celebrate fifty years of the Penny Postage. Commemorative post cards, printed in red by De La Rue, known as the Guildhall Postcards, bore the arms of the City of London, a stylised crown, and the letters VR with a rose, shamrock and thistle, as well as a one penny letterpress stamp, as this was not considered as a postcard for postage rates purposes. (Fig. 31)

This card, (of which incidentally photographic reproductions were made as

recently as 1966 and put on the market) was sold at six pence, with the profit going to the Rowland Hill Memorial and Benevolent Fund for Post Office Widows and Orphans. All of the 10,000 cards printed were sold in the first three hours. Special postmarks were used at the exhibition, showing slight variations in design, and code numbered from 1 to 12.

This Post Office Jubilee of Uniform Penny Postage was also commemorated in July 1890, by an exhibition at the Science Museum in South Kensington. On this occasion the first ever commemorative envelope was put on sale featuring on its front in blue, a one penny QV stamp, the Crown and VR design as in the Guildhall postcard, a mail coach of 1790, a mail train of 1840, and postmen with 1840 and 1890 uniforms. A correspondence card printed also in blue, portraying Sir Rowland Hill was enclosed. These envelopes sold



Figure 31

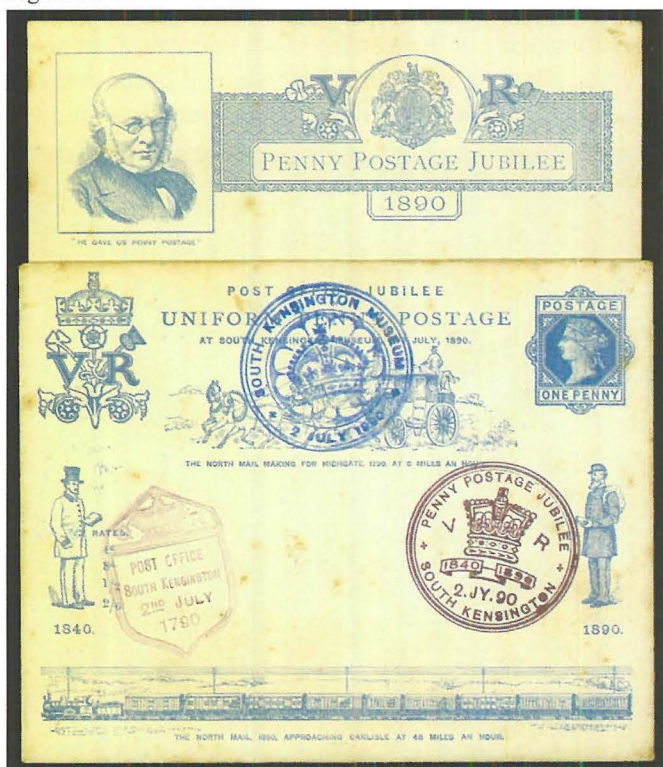


Figure 32



for one shilling (12 pence), but were only valid for one penny postage. The balance, as in the Guildhall postcard, went to the Rowland Hill Benevolent Fund. Three special commemorative handstruck postmarks were used to frank these envelopes. (Fig.32)

The only other official or semi official commemoration on a post office postcard was in 1891 on the occasion of the Royal Naval Exhibition, when a halfpenny inland card from the series of 1888-1895 bore a picture of the Eddystone Lighthouse on the reverse in blue.

From 1892 onwards a number of postcard were used by Government departments. Besides a card bearing the normal impressed  $\frac{1}{2}$  penny postage stamp on the front, and a special embossed  $7\frac{1}{2}$  penny stamp on the back was issued for use by those who wished to order by post a printed copy of a patent specification from the Comptroller General, referred to a Patents Form C.

Finally it has to be pointed out that numerous British postcards are found overprinted for use abroad in the colonies, protectorates, etc.

Letter cards consisted of thin folded cards with a gummed perforated border to allow the receiver to rip off the sealed edges and read the contents. The idea was patented in England as early as 1871, but the first official issue of stamped letter cards took place in Belgium in 1882. In Britain they were first issued on 11.2.1892, carrying a letterpress stamp for the inland postal rate of one penny, in carmine, on blue paper. The format which remained practically the same throughout the Queen's

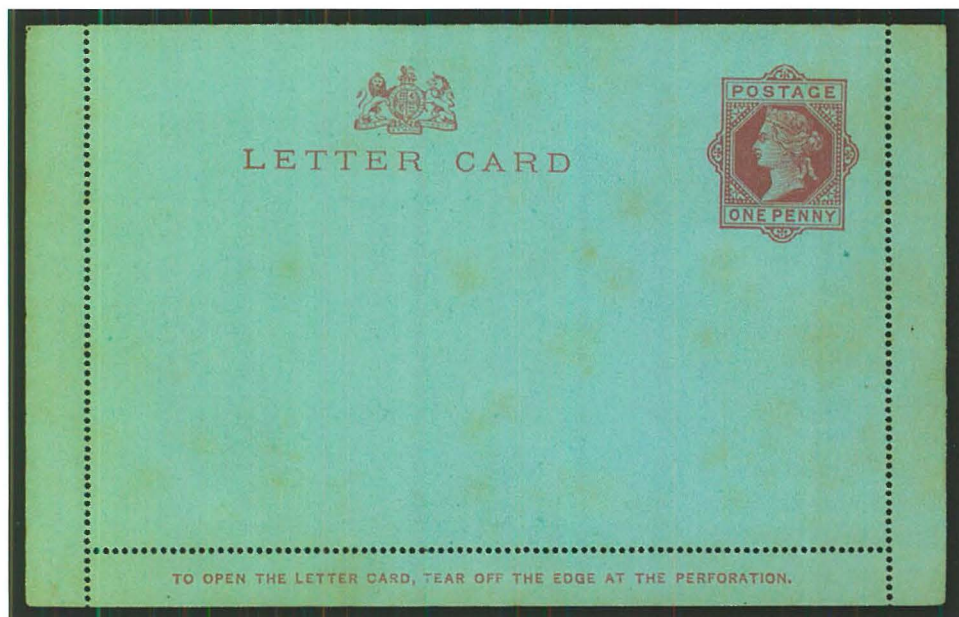


Figure 33

reign, was the size of a postcard, with LETTER CARD in carmine on the front, gummed edges and perforations along the three sides, with a line of instructions at the bottom edge as to how to open the letter, and on the back a reminder that if the letter were to be used for transmission abroad, additional postage by adhesive stamps was required. (Fig.33)

Variations consisted only in the different hues of blue used, and in the three types of perforation patterns and the number of perforating pins used.

The private sector immediately explored this method of communication through the post, and various types of private letter cards were put on the market, ranging from almost exact replicas of the official letter card, without the letterpress stamp of course, through buff paper varieties, and up to ingenious letter cards like the one patented by Langley and Sons Ltd. of Euston Works Limited, and appropriately called 'The Budget Letter Card', the 'budget' part being the attachment on the inside of extra pages to write on, this being an improvement on the restricted space for correspondence on the regular letter cards. (Fig.34)

Another item that features quite prominently in Victorian Postal Stationery is the newspaper wrapper.

These wrappers were widely used to convey newspapers, journals, circulars, etc., and it is well known that big agents like W.H.Smith & Son used to have pre addressed and pre stamped wrappers to send to regular clients the soonest possible. (Fig.35) Before the issue of official postal wrappers by the Post Office in October 1870,

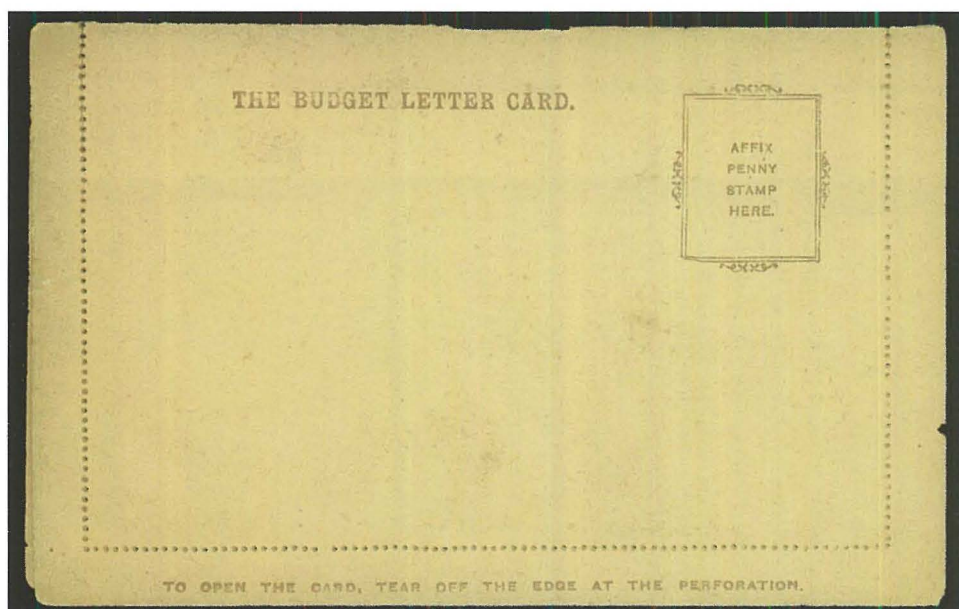


Figure 34



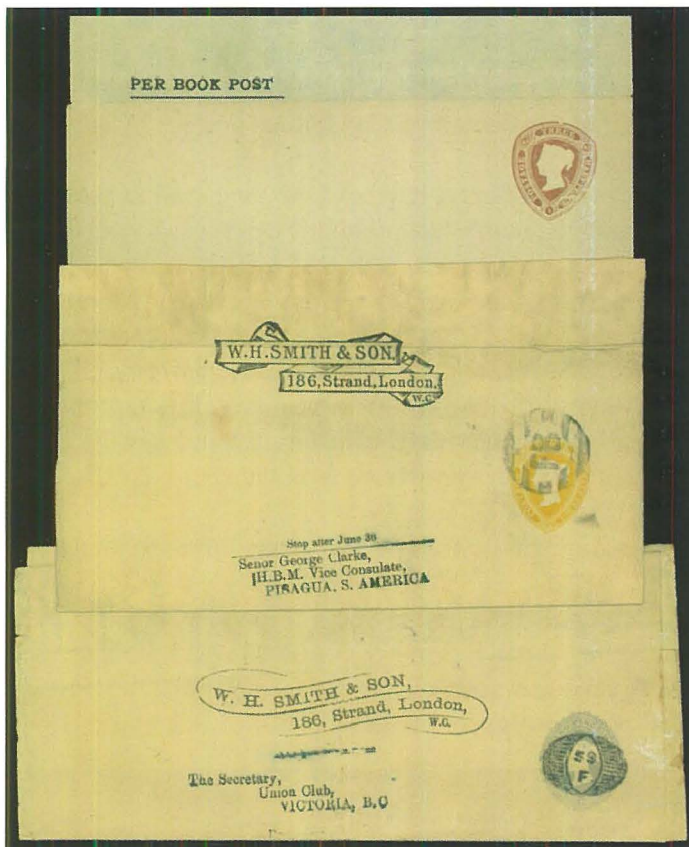


Figure 35

(together with the first official post cards), paper used for wrappers was stamped with embossed stamps at different denominations at Somerset House. June 1855 saw the abolition of the tax on newspapers. Newspaper tax stamps (in red) were not used any more. The postage rate was reduced to that of inland postage. In October 1870, the new Post Office Wrappers were issued, bearing a partly embossed, letterpress half penny stamp in green, with a distinctive

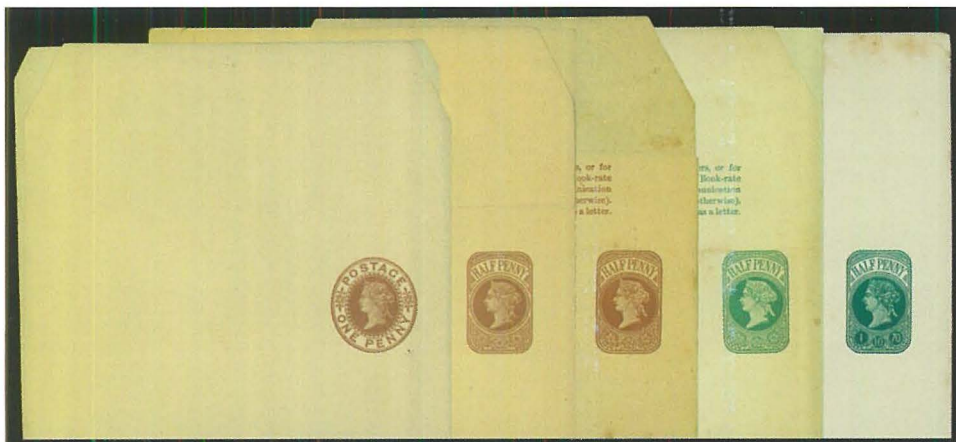


Figure 36

completely altered design. It was vertically rectangular in shape with the Queen's head in a central 'tondo', with 'HALFPENNY' above, and the date '1.10.70' in three date plugs below, in the surrounding design. (Fig.36)

Almost concurrently private 'stamped to order' stationery started being stamped as the official post office wrappers.

Throughout the Queen's reign, the letterpress stamp remained almost unchanged, except with the date being eliminated from November 1870, and minimal changes to the engraving on the Queen's hair ribbon. The colour of the stamp remained the same until April 1879 when it was changed to brown, to be changed back to green again in 1902 in King Edward's reign. The only exception was in October 1878 when a different stamp in brown was issued with a Queen's portrait in a plain oval wide frame, bearing the words POSTAGE ONE PENNY.

The varieties of official newspaper wrappers, which were all printed by De La Rue, show different types of paper, from white to different shades of buff, four different sizes, ranging from 4 by 7 inches, to 5 by 13 ¾ inches and the printing of instructions on the wrapper in three, four or five lines of different fonts. Besides these wrappers initially had no instructions printed on them until 1875, and no corners cut off, but all subsequent issues had instructions printed on them, and either two or four corners cut off. (Fig.36)

A 'Certificate of Posting' form, (Fig.10) bearing an embossed pink to red halfpenny stamp, with the Wyon portrait, was issued in 1877 and 1878, as well

|                                                                                                                                                                                               |        |                         |       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-------------------------|-------|
| A. 1.                                                                                                                                                                                         |        | POST OFFICE TELEGRAPHS. |       |
| Prefix                                                                                                                                                                                        | Code   | (Inland Telegrams.)     |       |
| Office of Origin and Service Instructions.                                                                                                                                                    |        | Words.                  | Sent. |
|                                                                                                                                                                                               |        | At                      | M.    |
|                                                                                                                                                                                               |        | To                      |       |
|                                                                                                                                                                                               |        | By                      |       |
| NOTICE.—This Telegram will be accepted for transmission subject to the Regulations made pursuant to the 2nd Section of the Telegraph Act, 1885, and to the Notice printed at the back hereof. |        |                         |       |
| 12 words, 6 D.<br>Every additional word 1 ½ D.<br>Every word telegraphed is charged for, whether in addresses or text.                                                                        | TO {   |                         |       |
|                                                                                                                                                                                               |        |                         |       |
|                                                                                                                                                                                               |        |                         |       |
|                                                                                                                                                                                               |        |                         |       |
|                                                                                                                                                                                               |        |                         |       |
|                                                                                                                                                                                               | FROM { |                         |       |
| The Name and Address of the Sender, IF NOT TO BE TELEGRAPHED, should be written in the Space provided at the Back of the Form.                                                                |        |                         |       |
| (PRINTED BY MCCORMACK & CO. LIMITED)                                                                                                                                                          |        |                         |       |

Figure 37



as in 1881, to be bought as proof that one would have posted a letter, newspaper, or book packet. This form bearing the details of the addressee, and bearing a date stamp, was not to be regarded as effecting registration. The item to which it refers passed through the post as if it was posted in a letter box. These certificates have instructions for usage on the back, and come with either four or five lines for the address on the front, whereas those forms issued in 1881 have the halfpenny stamp embossed on the back.

I will end this review of Victorian Postal Stationery, by making a passing reference to Telegraph Cards and Forms (Fig.37) issued by the Post Office. Opinion is divided as to whether this material is strictly speaking 'postal stationery'. Their intended use was 'partly' postal, as they were intended to transmit a message through the post, to the nearest telegraph office, and again to the addressee after that particular message would have been received by the telegraph office nearest to the addressee.

Their interest is in the fact that they were widely used, following 1869. In 1870 telegraph forms for inland use were issued bearing embossed stamp for the inland duty rate of one shilling, which was reduced to six pence after October 1881. These were followed by the pale blue or brown, ten pence embossed forms for messages intended for transmission by telegraph lines to foreign or colonial destinations. The numerous variations recorded in the different issues of these forms is well beyond simplification.

What these forms provided to the postal stationery enthusiast is the large amount of the one shilling green embossed stamp, and more importantly the pale lilac / purple / violet six pence embossed stamp, bearing the large range of die numbers that were used to print them.

In 1872 a Postal Telegraph Card (Fig.38) bearing a one shilling green embossed stamp on the front was issued purporting to have practically the same use as the earlier telegraph forms.

I have to acknowledge my indebtedness to the following sources while compiling this short review of Victorian Great Britain Postal Stationery:

- \* Stanley Gibbons Stamp Catalogue. Great Britain.
- \* The World Postal Stationery Catalogue (Great Britain Section) by Higgins & Gage.
- \* The De La Rue Punch Book by Alan Huggins.
- \* The Evolution of British Stamped Postcards and Lettercards, by H.Dagnall M.A.
- \* Introduction to British Postmark Collecting by F.C.Holland.
- \* British Postal Stationery, by A.K. Huggins.

(All illustrations are from author's collection)



From \_\_\_\_\_

To \_\_\_\_\_

One word only should be written in each space, from left to right across the Card.

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

If the sender wishes other than the usual means to be employed in the delivery of the Message the means must be described here. By.....

## POSTAL TELEGRAPH CARD.

FOR  
INLAND



TELEGRAMS  
ONLY.

### NOTICE TO THE PUBLIC.

- 1.—This Card is intended for use by persons who either cannot, or do not desire to, send a Message to the nearest Telegraph Office proper (*i.e.* to an Office which has the means of transmission by wire), and who are content to deposit it where it will be carried for them, free of expense, to an Office from which it can be sent by wire. If it be deposited in a Pillar Box, Wall Box, or ordinary Post Office Letter Box, it will be carried to a Telegraph Office on the next ensuing clearance of the Box in which it is deposited. The person who wishes to deposit one of these Cards in such a Box may ascertain from the Table of Collections on or over the Box how long his Message will remain in the Box before it is taken to a Telegraph Office.
- 2.—Most of the Telegraph Offices in the Kingdom are closed between 8 p.m. and 8 a.m., and as time is required for transmission between Office and Office, it must be borne in mind that if a Card be deposited in a Box at such a time that it cannot reach a Telegraph Office before 7 p.m., it may not reach its destination until after 8 a.m. on the following day.
- 3.—The Shilling stamp on this Card covers the cost of transmission of a Message, **OF NOT MORE THAN TWENTY WORDS**, within the United Kingdom (the Scilly Islands and the Orkney and Shetland Islands excepted), the Channel Islands, and the Isle of Man, and also covers the free delivery of the same, by special foot messenger, within the limit of one mile of the Terminal Telegraph Office or within the limit of the Town Postal Delivery of that Office. Should the Message have to be delivered beyond that distance, the person to whom it is addressed will be charged with portage at the usual rates, and if the sender directs the Message to be delivered by other than the usual means, the cost thereof will be charged to the person to whom the Message is addressed.
- 4.—Persons depositing these Cards in Letter Boxes will do well to insert the date of posting here.

.....day of..... H..... MIN.....A.M.  
H..... MIN.....P.M.

Figure 38