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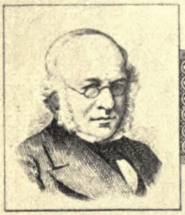

"HE GAVE US PENNY POSTAGE."

PENNY POSTAGE JUBILEE

1890

POST OFFICE JUBILEE

OF

UNIFORM PENNY POSTAGE

AT SOUTH KENSINGTON MUSEUM, 2ND JULY, 1890.

POSTAGE

ONE PENNY

THE NORTH MAIL MAKING FOR HIGHGATE, 1790, AT 8 MILES AN HOUR.

RATES.

4d

8d

1/2

2/6

1840.

1d.

1890.

THE NORTH MAIL 1890, APPROACHING CARLISLE AT 48 MILES AN HOUR.

*Frontispiece*

# THE STAMP COLLECTOR

A GUIDE TO THE WORLD'S POSTAGE STAMPS

LEGISLATIVE LIBRARY ONTARIO

BY

STANLEY C. JOHNSON
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# PREFACE

STAMP collecting was an unknown hobby two generations ago, yet its present followers may be counted by hundreds of thousands. In no period of its existence has it been so popular as to-day, partly because the War led many people to seek solace from its pursuit and partly because the national outlook has grown more world-wide than heretofore.

In recent years, the collector has indulged in philately with more method and science than was his former wont so that now there is a demand for information and guidance greater than has ever been evinced before. To supply these needs has been our mission in writing the pages which follow.

But our scheme may be explained at greater length. First, we have endeavoured to state the merits of stamp collecting; then we have attempted to impart to our readers some of the enthusiasm which we, ourselves, possess for this Royal pastime and this has been followed by a full recital of the numerous pitfalls which beset philately and the philatelist. In this hobby of ours, there is so much that can be collected and so much that ought not to be collected that very definite guidance is necessary for those who are not practised hands. Such guidance, we believe, will be found herein.

# PREFACE

The first few chapters of the book deal with philately in general terms, whilst the later ones are devoted to a description of the stamps of definite areas. The information given in the earlier divisions is applicable to the whole of the world's issues, whilst that found in the latter refers to the most noteworthy items only.

We have afforded but little space for a description of the very rare stamps, thinking it best to centre attention rather on the lesser lights which will inevitably form the bulk of a collection. It is our firm belief that the common and medium adhesives are often of more interest than the stamps worth fortunes, and this opinion has guided us in the selection of the subject matter.

Though we have constantly kept in view the needs of the beginner, the more advanced collector, we hope, will find much within these pages of an instructive character. To him, the later chapters and the enlarged diagrams should prove of special value.

In writing and arranging the chapters which follow, we have received many kindly suggestions from numerous friends, but our particular thanks are due to Mr. H. W. Lewer, F.S.A., the Editor of *The Collector's Series.*

S. C. J.

KEW, SURREY.

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# CHAPTER I

## ON COLLECTING POSTAGE STAMPS

POSTAGE stamps were introduced in 1840, and before the innovation was a year old philately had sprung into existence. At first, the authorities viewed those who treasured these little scraps of coloured paper with a certain amount of concern, thinking that their object could not be a proper one; and even, to-day, the non-collector is apt to wonder what interests lie in rows and rows of obliterated labels.

Philately is a fascinating pastime which cannot be pursued without broadening the pursuer's outlook. To gather together the stamps of our far-flung Empire means that the philatelist will learn to think imperially, whilst an acquaintance with foreign issues often leads to a sympathetic understanding of the most complex international questions. The stamps themselves bear a multitude of portraits, devices, and inscriptions which help the collector to recall the forms of government, the particular currency, and other important data touching on every country of the World. In matters intimately connected with geography and history, the stamp-lover scores again, for his treasures tell him a

thousands facts concerning these branches of learning.

But in no way does philately tend towards greater good than in the formation of methodical habits among those who are its devotees. Stamps cannot be collected intelligently without noting minute details of colour, printing, design, etc., nor can they be arrayed to advantage without precision in grouping and spacing. All these requisites demand systematic treatment, and, once the habit has been acquired for the purposes of the hobby, it asserts itself in the daily actions of the philatelist.

Another attractive feature which may be claimed for stamp-collecting is that it takes up little room. The china collector requires much space and many expensive cabinets in which to display his treasures; the bibliophile needs shelves upon shelves for the arranging of his books; the collector of prints and engravings must provide many frames and portfolios for his *rariora*; and we might continue in this connection *ad infinitum*. But with stamps, a compact little album and a box or two complete the outfit; all of which may be stored away in the corner of a drawer or in a small but well guarded space in the book-case.

As a form of investment, stamp collecting is almost unrivalled. Items that are worth pence one day are often priced at pounds a decade later, and there are numbers of cases on record where collections have been sold at two and three hundred per cent above their cost. As an instance of profitable amassing we may mention the case of a philatelist who spent £69 on the contents of his album and sold it to Messrs.

Stanley Gibbons for the attractive sum of three thousand pounds. Every one, of course, who falls under the spell of philately cannot hope to buy and sell with such successful enterprise, though every intelligent devotee can share in the profits conferred by his hobby if he be so minded.

But we do not advocate stamp collecting from its aspects of commercialism, nor for the good habits it engenders, nor yet for the knowledge it imparts; we place it in the front rank among hobbies purely on its merits as a first-rate pastime, full of charm and fascination.

## CHAPTER II

### PLANNING AND ARRANGING THE COLLECTION

THE average collector has but little knowledge of the influences which led him into the paths of philately, and the matter is one he seldom questions. All he knows is that one morning, when a parcel or letter reached his home, bearing some gaily coloured stamps, he evinced a keen desire to appropriate them : they seemed too attractive to throw away, and so he unstuck them and put them in a safe place. This modest beginning was, perhaps, followed by a hint from a friend who casually mentioned that he regularly corresponded with a firm in China, the Cape, or Ceylon, and that he possessed a mass of old envelopes which could be had for the asking. The thoughts of becoming the owner of some of these treasures completed the good work begun by the unwitting parcel or letter, and philately thereupon received into its ranks another enthusiastic member.

But though the love of stamps arises in us in some such mysterious way as here described, the flame must soon die out unless it be fed in a methodical fashion. How then to set about the business of collecting in real earnest ?

AMASSING THE STAMPS.—The best way to lay a proper foundation is to buy a good packet of different stamps. This will cost any sum from a penny to a pound, but it will be well for the beginner to make a point of putting as much into this first purchase as his finances allow. He should not, for instance, buy a five shilling packet this week and a packet of similar value next week, for one will overlap the other in places and leave him with a number of unnecessary duplicates. Far better, then, to spend ten shillings in one transaction on different specimens. And another point must be mentioned in this connection. The value of the adhesives supplied by one dealer will vary considerably from that given by another, although the cost may be the same in each case. A dealer having a reputation to keep up is more likely to offer good value than an obscure merchant who does not anticipate a renewal of any particular person's custom. The moral is to patronise a well-known firm whose *bona-fides* are beyond reproach. Just how many varieties can be obtained for any particular sum depends on a number of considerations, but, chiefly, on the class of labels included in the packet. Gibbons, for instance, offers 500 different stamps for 3s., 1000 for 9s., and 1500 for £1, which may be taken as a reasonable price.

When the packet has been examined and its contents sorted, it will be found that some classes of stamps please more than others. This preference should guide the collector in his subsequent purchases, which may well be, at first, in the form of sets, and, later, of individual specimens from approval sheets. In this

way, the collection grows, and it is not a little marvellous how quickly it grows.

But there are many considerations which must be kept in mind whilst the early treasures are being amassed. Every stamp is not a worthy specimen, far from it, and it is the black sheep which must be kept from straying into the album. In another chapter we deal with this matter fully, but here it may be laid down that commemorative issues are a little suspicious, that South American issues should not be welcomed too freely, and that reprints are none too acceptable.

We cast a doubtful eye upon commemorative stamps because in many though by no means all cases they are issued more for selling to collectors than for performing the regular postal duties. What does the reader think of an issue which proclaims that its mission is to celebrate the opening of a new post office in Roumania? Such a trumpery occasion is not worth celebrating, at least in well-regulated albums.

Our antipathy to South American stamps is due to almost similar reasons. Some of these republics issue set after set at short intervals without any apparent cause, varying their questionable practices by giving us an occasional error, purposely. Can anyone believe that the 1 centavoS, 1892, of Paraguay is the result of a genuine oversight, and how does it strike the reader when we mention that the stamps of Colombia fill fifty-two pages in Stanley Gibbons' catalogue, whilst a well-ordered colony like Canada is content with six?

As to reprints, they must be handled with care. The old plates used byHeligoland, for instance, were taken to

Berlin on becoming obsolete and printed from to such an extent that they wore into holes. Surely our appreciation of such unofficial productions must be tinged with humour. In the case of stamps suspected of being reprints, the novice should carefully examine the texture of the paper, the watermark and the perforations. Seldom will the imitation follow the original, accurately, in these three particulars.

We have suggested a few of the ways open to most philatelists for getting together the nucleus of their collections ; these may be supplemented by exchanging the lower-grade specimens of the home country with collectors in foreign lands and by purchasing, in bulk, abroad. When the album begins to swell and the philatelist is no longer a beginner, he may well turn to the catalogues of the great dealers and fill in his blanks with the specimens listed therein. Or, he may reasonably visit the periodical auction sales held almost weekly in the bigger towns. Here he will be able to pick up unusual items of a very desirable nature, often at remarkably low prices. Should he have an opportunity of running over to the Continent, then his chances are considerable, for, though in these days of cheap postage one would expect the ruling prices in London, Paris and Brussels to be the same, they are by no means so. Desirable copies of the good-class stamps of Great Britain are frequently to be had at a lower figure in Brussels than in London, whilst the medium Belgian stamps are generally cheaper in the great metropolis than in the capital of King Albert. We do not pretend to be able to explain this condition of things, but know

it to be so from experience. Lastly, the medium collector should join a stamp society where he can exchange not only his duplicates but his views and opinions. We know of no better society than the Junior Philatelic.

THE CONDITION OF THE STAMPS.—When a goodly array of items is amassed, the time will have arrived for placing the specimens in an album. Before this is done, however, each stamp must be carefully examined and cleaned, if need be. Should the scrutiny reveal the fact that a specimen is torn, better cast it aside than give it a place in the collection unless some exceptional circumstance intervenes in its favour. Defective stamps, however slight the damage, are almost useless, and should not be accepted knowingly: this rule applies also to specimens that have lost one or more teeth of the perforations and, in a lesser degree, to imperforated copies which have been severed through part of the design.

Stamps that have been heavily obliterated are doubtful quantities, but, in this case, the degree of disfigurement can alone be the determining factor. While examining the obliterations it is well to remember that cancellation marks often influence the value of a stamp. Some years ago, when running through a parcel of penny, reds, which we had purchased, we found one copy that bore the C obliteration of Constantinople, and another the BOI mark indicating use in Alexandria. The two copies were worth considerably more than we paid for the whole parcel!

Where stamps serve the dual purpose of postage and revenue, it is wise to refrain from buying pen-cancelled

copies. Ours is a collection of postage stamps, and a used revenue copy is less interesting to us and less valuable, commercially, than a copy which has passed through the post.

As to whether "cut-outs" (i.e. labels cut from stamped envelopes, wrappers, post-cards and letter-cards) should find a place in the album, we hardly dare venture an opinion, as so much controversy has raged around this burning question. Personally, we find such items as the embossed envelope stamps of Great Britain of great interest, and as these together with our wrapper stamps have influenced certain designs used for colonial adhesives, we think a fair case may be made out for their inclusion.

A final point concerning the condition of a stamp depends on its centering. To be in a really perfect state, the design should have an equal margin of edging all round. If it is so wide on one side that the pattern proves defective on the other, then it cannot be considered in a first-rate condition. Of course, it is often desirable in a specialized collection to show that such and such an issue was generally a victim to poor centering; then copies out of the true are useful for illustrating this fact.

In the matter of preparing the treasures for the album, much careful treatment is required. First, we must deal with the adhesives having paper stuck to their under-surface. It is the easiest thing in the world to remove this superfluous material when the designs are printed in fast colours. We simply float the labels face upwards in warm water for a few

minutes and then peel off the offending matter. But many stamps, we might even say most modern stamps, are printed in fugitive and doubly-fugitive inks which will run when damped. Such pigments are, of course, employed to prevent the fraudulent removal of obliterations. Should such examples be floated in water, they will inevitably come to grief. With them the process is more tedious. We place the adhesive, face downwards, on a sheet of clean dry blotting paper and paint the back with an artist's paint brush dipped in tepid water. This needs to be done repeatedly, each time being careful to see that no moisture creeps under the stamp. If a number of stamps be treated at the same time, the burden of the work will be considerably lightened. After a while, the water will soak through the superfluous paper and loosen the gum: then the stamp may be peeled and dried. An unused label, if carefully handled in this manner, may often come through the ordeal of having its unwanted backing removed without losing its original gum, which is very desirable. Where a stamp is of considerable value and its backing is firmly adhering, it is better to leave the paper than risk spoiling the design.

Cases arise where it will be found that, instead of a stamp appearing brilliant and sparkling, it is dull and lifeless, yet perfectly clean. This is, as a rule, the result of oxidization, a state which may be rectified by painting the surface with hydrogen peroxide. The liquid is just dabbed on with a paint brush and the pristine beauty of the colours is restored, but such treatment may be given to stamps printed in fixed

colours only. In minor cases where a little " spring cleaning " is needed, benzine is useful, but here again the renovating must be confined to fast-coloured adhesives.

The value of a specimen is often lowered by the presence of an unsightly crease. When a better copy cannot be procured, we may remove the offending mark at the expense of a little time and trouble. We take a warm but not hot flat iron and, placing the label between two clean thin cards, apply gentle pressure. If the crack is obstinate, we may paint the back of the stamp with water, sandwich it between dry blotting paper, and use the iron once more. This will generally remove all traces of the mark and the stamp will pass muster with the best specimens.

THE ALBUM.—And now, let us say a few words about the album. Not so many years ago, the market was flooded with German productions which caught the eye but revealed all sorts of tiresome limitations when the collection began to grow. Happily, these are no longer with us, but there are still a vast number of types available and some words of guidance prove necessary.

First of all, there should be some sort of fitting relationship between the size of the book and the dimensions of the collection. A small array of stamps housed in a mighty volume is a wilderness that should be avoided. If the collection is limited to less than a thousand items, the following publications may be recommended: Lincoln's shilling or half-crown edition; Gibbons' " Improved " No. O, at two

shillings; or Fred. Melville's "Victory," also at two shillings. These provide a number of blank pages with the necessary headings, but without a motley crowd of poorly executed illustrations, serving the alleged purpose of assisting the beginner. Albums overloaded with a mass of pictorial facsimiles fall out of date in a very short while and are too full for the average wants.

For larger collections, Gibbons' "Strand" or Melville's "Triumph" are very acceptable, but by far the best album is of the loose-leaf type with pages perfectly blank except for a faintly quadrilled background on one side of the leaf only. In such a volume, we are free to reserve as much or as little space for any particular country as our needs dictate; we can marshal the countries in whatever sequence seems most fitting, and, moreover, such order may be modified at will.

The blank album, being devoid of page-names, courts the use of the pencil, a most desirable habit if it leads the collector to add brief written particulars respecting his treasures. We suggest that every issue be provided with the following data; (*a*) year of issue; (*b*) style of printing; (*c*) the kind of paper; (*d*) the kind of watermark, if any; (*e*) the perforation gauge or particulars of mode of separation, and, when known, the name of the artist and printer as well as the reason for the issue. All these simple matters add considerably to the interest of a collection, and go far to make it a living thing.

There is no trouble in finding out such particulars

as here suggested if a catalogue forms part, as it should, of the philatelist's library. To attempt to arrange our stamps without such a guide, philosopher and friend as Gibbons' Catalogue, Bright's "A.B.C." Catalogue, or Whitfield King's "Standard" Catalogue, is to grope in unnecessary darkness. Without one of these handy books, the novice cannot determine the origin of a stamp not inscribed with the designation of the country, and he commits such obvious blunders as one sees when unnamed newspaper stamps of Austria figure under the head of Greece, and the "Postage Due" stamps, provided with the word "Porto," are given in the space allotted to Porto Rico.

ARRANGING THE STAMPS.—A collection may contain ever so many choice specimens, but unless they are neatly arranged and carefully aligned, all artistic effect will be lost. If an album already spaced be used, the philatelist should have no difficulty in making his pieces look rich and attractive: all he must do is to centre each item in its particular rectangle. But should the album be of the blank-page variety, such as we advocate above, the labour will not be so simple. In this case, we often have to balance one issue of a few values with another of many, and preserve at the same time, a sense of proportion. To do this, we must decide on the number of stamps to be placed in a row and then arrange for the spaces between them to be equal. This is where the quadrilled markings prove of assistance. Though the spaces on one row should all be similar, there is no reason why any parti-

PLATE I.

## GREAT BRITAIN.

The Half-Crown Stamp of 1913,—Brown—Watermark, Large Crown and Cypher.

The same design is used for the
5*s.*, rose-carmine.
10*s.*, dark blue.
£1., green.

Printed by
Messrs. Waterlow Bros., & Layton, 1913–5.
Messrs. De. La Rue & Co., 1915–8.
Messrs. Bradbury, Wilkinson & Co., 1918 onwards.

## NOVA SCOTIA.

The 12½ cents value of 1860–3 printed in black by the American Bank Note Co. Most stamps lose much of their beauty by reason of their small dimensions. This enlargement plainly reveals the grace of form and line which characterised many of the early Victorian issues. As it stands, it is a picture worthy of a frame.

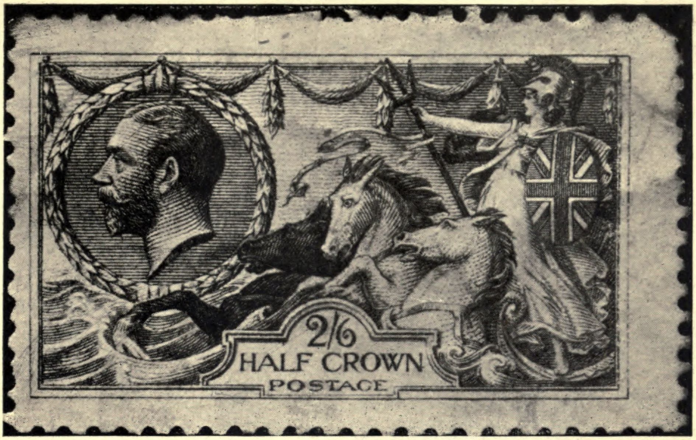


*Plate 1*

cular spacing should be observed throughout a whole page. By varying the gaps of the different rows, a few stamps on one line may be made to balance many on another, and so produce an appearance which is highly desirable. We do not advocate arrangements that introduce fanciful geometrical patterns. Such attempts at artistic effect are somewhat out of place in a collection of stamps.

Fixing the specimens to the album is a simple business, once the art has been mastered. First, a gummed hinge is taken and bent—adhesive side outwards—so that one flap is twice the length of the other. The whole is then slightly moistened all over and the small arm fixed to the back of the stamp just below its upper edge. This being done, the long arm is bent down behind the stamp, which is then placed in position on the page and firmly pressed. If this system of fixing be adopted, a specimen may be readily removed when a better one is to fill its place, a fresh arrangement of an issue is possible should it become desirable, and watermarks are easily examined. Specimens of large size (i.e., the current 2*s.* 6*d.* of Great Britain) or of unusual shape (i.e. the triangular Capes) require at least two hinges to keep them from creasing.

Stamps should be placed in the album in the same order as they figure in whatever catalogue is followed. Lastly, it is a wise practice to handle each item with smooth tweezers and not with the fingers.

## CHAPTER III

### SPECIALISED COLLECTIONS

SIXTY-FIVE years ago, when stamp collecting first began to be a popular hobby, it was rare to find an album containing more than two hundred varieties. Every postage label, in those days, was an item of interest and quickly seized upon by the alert philatelist. Now, however, when issues grow in number every week, it is quite impossible to keep track of all the different specimens, and the enthusiast must decide either to form a general collection, which, at best, will reveal a number of tantalising blanks, or to become a specialist in one particular line of philately.

There is little doubt that the specialised collection is the better to form. It leads the hobbyist further into his hobby, it teaches him a great deal more about his stamps, costs him less to keep going and is worth more in the end than a general collection.

By all this, we do not mean to say that, on entering the ranks of philately, the new *devotee* should slavishly turn to a particular class of adhesive for special study. He should rather take on the mantle of the general collector and gather in his varieties from Britain to Bechuanaland, from Victoria to Vancouver. And,

when he finds that certain stamps appeal to him more than others, then and only then will he be in a position to select some definite branch for detailed pursuit.

Whenever possible, it will be wise to strike out a path that other collectors have not trodden, but this is easier said than done. Philatelists have wide imaginations and there is little in the world of stamps that has not been treated already by the specialist. Some have limited their work to stamps of the home country, others to those of the colonies or even to an individual colony. In certain cases, we have met collectors who have devoted their energies to the adhesives of one particular printer, such as Perkins, Bacon, De La Rue, or Harrison, whilst a few have given their special approval to picture stamps and commemorative issues.

But whether it be a definite country or class of stamp, the scope should not be so narrow as to seriously limit the opportunities of securing additional items; for instance, we could not advise a collector of modest means to centre his attentions exclusively on the triangular Capes, nor would it be wise to specialise in Australian Commonwealths, as the issues are, as yet, too few.

Having decided on a group of stamps for specialisation purposes, the next step is to make oneself familiar with all the literature bearing on the adhesives in question. A bibliography given at the end of this book will tell what standard works are available in many particular branches, but a great deal of valuable matter is to be found in the bound volumes of the philatelic

monthlies as well as in the general magazines and newspapers. The specialist who loves his hobby will marvel at the constant flow of material that comes his way, and it is only the half-hearted worker who will complain of a lack of "finds."

A limited collection is almost useless if explanatory notes do not accompany the stamps, and we hold the opinion that all available forms of *rariora*, bearing on the postal items, should be included. The collection thus becomes a tribute to our old friend Granger.

When a philatelist is not certain of his ground, it is a good plan for him to procure a handbook dealing with the particular stamps he has chosen and to spend his energies in illustrating it by means of postal adhesives, prints, hand-bills and other papers relating to the special subject. Many years ago, we treated a copy of Philbrick and Westoby's "Postage and Telegraph Stamps of Great Britain" in this way, and, on parting with it, began afresh with a volume dealing with the "Line-Engraved Stamps of Great Britain," by Fred J. Melville. Copies of the latter are available to-day, and the collector who elects to treat in detail these early stamps of the home country would do well to procure one. Our plan has been to secure a blank album, the fifty odd pages of which are not much bigger in size than those of the present work. On the first page, we have neatly printed the main facts which led up to the introduction of penny-postage, supplementing this by a photograph of Sir Rowland Hill, taken from the Melville handbook. This completes the page: thus it will be seen that the idea is not to overcrowd the

album. All the left-hand pages are preserved in a blank state and on the third page appear the facsimile drawings by Hill, now in His Majesty's possession, which suggested the design for the first penny and twopenny stamps. Below these, the actual stamps are neatly fixed and after stating that the profile of Victoria was borrowed from William Wyon's "City" medal, a picture of the medal is appended. This picture is also borrowed from the Melville handbook. Since using the cut, we have been fortunate enough to obtain an actual copy of the medal struck by Wyon to celebrate the Queen's first official visit to the City of London, and we have followed this by securing four more medals commemorating the same event by other contemporary engravers—which shows how one interest leads to another.

In this way, the line-engraved stamps have been arranged, written-up and extra-illustrated by means of the pictures given by Melville. His diagrams of watermarks have been particularly useful for placing beside the various issues, as these in their actual form are indistinct. When a stamp has failed us, we have cut its counterfeit from the handbook and placed the latter in position until an actual copy has been forthcoming. Not only does such a plan do away with a number of aggravating blanks in the album, but it also keeps us reminded of the specimens of which we stand in need.

We have treated the whole of the stamps of Great Britain in a similar way, and the collection fills three most interesting albums. We cannot claim to posses-

sing the rare high values of £1 and £5, but there are the temporary printings of the Edwardian issue set out with a few explanatory words; the early Georgian ½*d.* and 1*d.* values are supplemented with enlarged photographs of our own taking to show the minor differences; control fragments figure in plenty; and the colour varieties of such present denominations as the ½*d.*, 1*d.*, 2*d.*, 3*d.*, and 2*s.* 6*d.* appear in martial array. These latter show conclusively the difficulties which have confronted the authorities, during the War, in their endeavour to maintain the correct colour standards when pigments have grown scarce.

Towards the end of the album we have inserted a rather attractive exhibit of the stamps of Great Britain used abroad and in the Colonies. In the years before colonial stamps became general, it was the practice for those of Britain to serve in lieu, and the practice has been continued abroad to the present day, under certain circumstances. We, thus, have penny, reds, on complete covers, postmarked A.26 denoting use in Gibraltar, H denoting use in Halifax, AO1 denoting use in Malta; the halfpenny, vermilion, with Victoria's profile, postmarked Beyrout and Smyrna; and King George's ½*d.*, 1*d.*, and 2½*d.* values postmarked in such widely separated places as Belgium and Palestine. In this one department, alone, there is ample material at hand to provide for a specialised collection and the reader who is anxious to strike out along a path but seldom followed by others will do well to weigh up the *pros* and *cons* of the stamps of Great Britain used abroad and in the Colonies.

## SPECIALISED COLLECTIONS

Before bringing these notes to an end, it may be helpful to suggest a few additional groups suitable for limited collecting :

1. U.S.A.—Issues printed by the Bureau of Engraving and Printing.
2. U.S.A.—Commemorative issues (A group suitable for young philatelists).
3. Leeward Islands.—Including the separate issues of Nevis, Antigua, Virgin Islands, St. Christopher, Dominica and Montserrat.
4. War stamps and franks.—See Chapter XXII.
5. Union of South Africa.—With the colonies now grouped under this head.
6. Fiscal stamps used postally.—This is a wide but little understood classification.
7. French colonials.—Used copies only.
8. American colonials.—Including the Spanish and temporary issues of Cuba, Porto Rico and the Philippines.
9. Picture stamps.—The young collector can gain much pleasure and knowledge by grouping these according to their zoological and geographical needs. In the latter case, it will be helpful to number each stamp and to place corresponding numbers on maps which interleave the collection, to show the actual position of each subject.

A word or two before concluding. To the specialist, we would say : Do not forsake your general collection, but add to it judiciously as occasion arises. Do not limit your special collection to one group if your time

and interests enable you to undertake two or three groups satisfactorily. Do not amass a number of rare duplicates if by so doing you are creating a shortage for other collectors. We know there is something to be said for the student who accumulates for purposes of comparison ; but too often the greatest rarities are gathered together with no concern whatever for others who may lack copies.

## CHAPTER IV

### TECHNICAL MATTERS

A SUCCESSFUL connoisseur judges his specimens by minute observation, whether his special line be porcelain, grandfather clocks or stamps. A mere glance is usually sufficient for him to decide when a particular object was made, of what it was made, what it is worth, and so on. Whether he is conscious of the fact or not, the glance consists of a rapid survey of all the details affecting the article and it is on a balance of these " points " that his judgment depends.

Each type of curio has its own set of distinguishing qualities and these must be well understood by the would-be expert. Stamp collecting forms no exception to this rule and the budding philatelist must learn to differentiate between the various kinds of papers, perforations and modes of printing, besides a host of other matters, before he can form an accurate appreciation of his treasures.

PAPER.—Let us take, first of all, the different kinds of papers used for the manufacture of stamps, and explain how they may be recognised :

*Wove* is employed in the greatest number of cases.

It is used for the present adhesives of Great Britain and may be recognised by the absence of pattern in the texture. If placed under a microscope it reveals a spongy or felted appearance.

*Granite* is a form of wove paper flecked with minute coloured hairs. The 1894 issue of Serbia provides some good examples of granite wove.

*Laid.* This possesses a number of close parallel lines formed in the paper itself, with or without an occasional line running at right angles. The lines are formed by the wire threads of the tray on which the moist pulp rested during the process of manufacture. Laid paper being tough has often been used for the line-engraved process.

*Ribbed* paper is a form of wove across one face of which a roller has been run. The roller bears a number of parallel lines which impress themselves into the paper, on one side only.

*Manilla* is a comparatively low grade of paper suitable for use in preparing stamped wrappers. Labels cut from such entires are usually found to be printed on this form of material.

*Quadrilled* paper shows a continuous water-mark formed by horizontal and vertical lines, usually fairly wide apart. A common specimen printed on this paper is the blue, 15c. Peace and Commerce stamp of France, issued between 1892 and 1897.

*Pelure* paper was occasionally employed in the early days of stamp printing. It is extremely light, thin and strong. The best kind of stamp hinges are made from a very thin grade of this material.

*Dickinson* paper is a proprietary brand of paper made years ago by John Dickinson and Co. for the 10*d.* and 1*s.* embossed adhesives of Great Britain (*q.v*) and also the early embossed envelopes. Its particular feature consists of an arrangement of parallel silk threads embedded in the paper.

*Chalk-surfaced* paper is paper prepared with a surface of chalky material which breaks up on becoming moistened. It is used chiefly as a guard against the removal of pen cancellations.

PRINTING PROCESSES.—Postage stamps have been printed by a number of different processes, the more common of which the philatelist must learn to recognise. It is well to point out that in many cases, the same design has been produced by more than one process, a circumstance which leads to difficulty in identifying the " points " of the stamps so affected.

*Surface-Printing* is the process most commonly employed in modern times. The plates reveal a number of raised portions which take the ink and transfer it to the paper. It is, thus, the raised parts of the plate which print the design. A feature of surface printed stamps is that they often have the impression of the design slightly embossed on the under face. This is caused by the sharp edges of the pattern and the pressure of the machine.

*Line-Engraving* has provided some of our finest items, notably the penny, black, and many of the early issues of the colonies. In this case, the recessed portions of the plate are filled with ink, the surface is then wiped and the design produced by the cut out areas. The

under face of line-engraved stamps often shows slight depressions caused by the paper being forccd up into the recessed portions of the plate. Stamps produced by this method may be recognised by the excellence of the finer detail. (Also spoken of as the *Taille Douce*, intaglio, or copper-plate process.)

*Lithography* is a form of printing requiring but little expensive plant. The design is drawn on a flat stone with special ink; the stone is then bathed in acid which eats away the whole of the surface, except the portions protected by the ink. When wiped clean, the raised lines enable the stone to be used as with surface-printing.

*Embossing* produces a raised picture. Two dies are required: the upper one is recessed and bears the design in reverse whilst the under one is domed and gives a rough rendering of the design. It is a curious fact that sheets of embossed stamps are seldom printed in one operation, but each label is treated separately.

These are the chief processes employed in the printing of stamps but a few others are to be found among minor issues. Baden-Powell drew upon photography to produce the Mafeking stamps; the authorities of British Guiana fell back on printer's type for some of their early specimens, the New Republic, once an attribute of Zululand, employed rubber stamps; within recent date a Long Island issue was produced by means of a typewriter and duplicating machine; whilst many of the native states of India made their first attempts with the most primitive of wood blocks.

MODE OF SEPARATION.—The earliest stamps were

intended to be severed by cutting with scissors and are described by philatelists as imperforated In 1853, William Archer perfected his perforating machine and in that year the first stamps with edges serrated to facilitate separation were placed on sale. Archer's patent was known as the comb machine.

*Comb* perforations are those produced by a machine which descends on the paper and punches the holes along three sides of a row of stamps in one operation. When this is done, the sheet is shifted along and the machine descends a second time. Thus in the first two descents, the first row of stamps is perforated on all sides and the second row on three sides. By continuing the movements a sufficient number of times the whole sheet is eventually perforated. The perforated penny, reds, were subjected to this method of serration.

*Guillotine* perforations are effected by a machine which punches a straight line of holes in one descent of the machine. Accordingly, a sheet of stamps serrated by this method, has to be dealt with in a vertical as well as a horizontal sense. Guillotine perforations may be usually recognised by the central hole in a block of four stamps being slightly out of the truth, due to the difficulty of arranging for the vertical line to coincide exactly at the points of junction with the horizontal line.

*Harrow* perforations are those caused by a machine which punches the holes in a complete sheet of paper in a single descent of the needles.

*Pin Perforations* are really a succession of pricks,

not holes, which are sufficiently close together to guide the tear.

Perforations are described as 14, 11½, 13, etc., which means to say that within the space of two centimetres (not along one side of a stamp) there are 14, 11½, or 13 holes. If described as perforated 15 × 14, as is the case with the 1912 issue of Great Britain, we mean that a stamp has fifteen holes per two centimetres on the top and bottom edges and fourteen holes per two centimetres along the left and right hand sides. With many stamps, the perforations are irregular, that is to say they do not present the same number of holes in a given space, if measured over a long strip. This is due to some idiosyncrasy of the perforating machine, or to the unequal drying of the paper after it has been damped to assist the printing.

The holes or, in the case of individual stamps, the toothed projections should always be measured with the aid of a perforation gauge. This consists of a card on which is printed a number of rows of black dots representing all the commoner scales of perforation.

*Rouletted* is the term which describes a line of slits cut into the edges of a stamp to facilitate separation. According to whether the slits are in a straight line or in the form of curves or zig-zags, so the rouletting is spoken of as in line, *en arc*, or *en scie*. When the slits have coloured edges, we speak of the stamp as rouletted in colour.

*Other Forms of Separation* are coming into use with the introduction of mailing and stamp vending machines. These contrivances are fed with stamps in long strips

which Canada, the States, and other postal authorities supply with straight edges. Before, however, they can be used in the machines they are variously notched, punched with five or six large round holes, or perforated with two hyphen holes, according to the feed of the adjusting fingers. These fanciful edges are not officially recognised, but, as they mark a stage in the progress of the postal services, they are worthy of study by the more advanced collector.

Beyond possessing a knowledge of the technical qualities described above, the philatelist must learn to know which watermarks make his stamps of value, and, also, which shades of colour are most sought after. As such matters vary with every issue and sometimes with each value, it will be seen that his learning must be more than perfunctory if he would claim to rank as an experienced collector. However, the subject is not nearly so difficult to grasp as one would suppose, and the store of information which may be gathered in a short while is truly remarkable.

## CHAPTER V

### STAMPS, DESIRABLE AND OTHERWISE

AS the World's issue of postage-stamps now totals about forty thousand distinct varieties, it is not to be wondered at that within this array of philatelic treasure there are many specimens which have gained prominence either by their desirable or undesirable qualities. The terms desirable and undesirable, let it be said, are by no means synonymous, in the language of stamp collectors, with rare and common. A desirable stamp is one that makes a useful addition to a collection and yet cannot always claim to be rare, whilst an undesirable label does not possess the ring of honesty which usually enshrines the common variety. We labour this point because, though the merest novice can discriminate between the words rare and common, it is far more difficult for him to draw the dividing line between desirable and undesirable.

As stamps of an undesirable kind are to be met with far too frequently, it becomes necessary to give young collectors some hints concerning them by way of caution. The undesirable stamp is, as a rule, a masterpiece of engraving and of attractive

colouring; in fact, its very mission is to catch the eye. Usually, it is to be found in an unused condition, for millions of copies are printed in excess of the postal requirements. The surplus is sold to dealers who pass on their undesirable wares to collectors. The latter, when youthful, point, with pride, to the pages of their albums bearing these labels—until they know better; then, in disgust, they remove the offensive pieces of paper with the knowledge that such purchases represent money wasted. Within the last few weeks, we have been shown a number of schoolboys' collections and it was quite heartbreaking to note the amount of pictorial rubbish that encumbered the pages. When we explained to the possessors of these collections that many of their stamps had never served any postal use, that they were never intended to, and that in quite a number of cases the labels had not spent a single minute in the country from which they were supposed to emanate, one can very well imagine the disgust expressed by these budding philatelists.

The stamps of which we are speaking are not forgeries, for they are printed from the same plates as make the adhesives required for franking letters. Sometimes they are thrust on collectors whilst still current, but, more often, when the issue has become obsolete. The first kind is the more insidious, as the specimens are accurate in every particular; with the others, there is often a discrepancy of paper, watermark, perforation or colour which readily condemns them.

This plan of making stamps for the unwary collector

was originated many years ago by a man of astute business qualities. He entered into an agreement with certain impecunious South and Central American republics, the conditions being that at the commencement of each year he would supply, free of cost, a complete set of printing plates, but, whenever a new set was delivered, the old ones were to be handed back to him. The republics entered readily into this arrangement, as by it their expenses were considerably lightened; the contractor was no less satisfied, as he printed large issues from the obsolete plates, sold them and made a fortune; the only people who did not welcome the deal were philatelists who resented this form of "dumping" in the stamp market.

Until a few years ago, it was fairly easy to avoid these parasites of the album by excluding unused stamps of suspected countries from the collection. To-day, it is not so easy, as certain governments, noting that nice new specimens were losing favour with philatelists, promptly obliterated large supplies to order. At first the sales recovered, but the stamp collector is a keen observer and he soon noticed that the doubtfully used copies were provided with gummed backs. The authorities had forgotten that a stamp which is used has, as a rule, an impaired adhesive surface. As a result, the success of the obliterated label with full gum was short lived, and, rather than lose this ill-gained revenue, the offending governments speedily renewed their stocks with supplies that had been printed and cancelled but not gummed. Even now the philatelist can protect himself against this unscrupulous pro-

vision of philatelic material if he possesses a high power microscope. Let him place an authentic stamp that has been washed, even for a protracted period, under the lens and tiny particles of the original gum may be invariably detected in the pores of the paper. But the ungummed stamp, specially provided for collectors, possesses none of these adhering particles and so proclaims its worthlessness.

STAMPS TO AVOID.—For the sake of the uninitiated philatelist, we make the following suggestions:

1. Never allow more than five per cent. of the specimens in a general collection to be of South or Central American origin. Even though every item may be above suspicion, it is not well to devote more than average attention to these countries.
2. Where a government provides new issues annually, cease collecting its stamps. The multiplication of sets which must accumulate in the course of a few years will operate against a rise in values and the inference may be reasonably drawn that the stamps are being issued for collecting rather than postal requirements.
3. In cases where unused stamps are catalogued at a lower figure than the same specimens used, make enquiries before buying the former. Such instances should arouse suspicion.
4. If at any time there appears on the market a glut of unused copies of a particular variety or set, do not purchase unless it is known that they are not reprints or remainders.

5. Countries that habitually sell their remainders in large quantities should be avoided.
6. When unused stamps in good condition are offered at less than face value, make enquiries before buying. They are probably remainders, though, in exceptional cases, they may be specimens that are being dispersed by disappointed speculators.
7. Commemorative issues are too often of doubtful value; be especially cautious when the period of currency is but a few days and the country of issue has not the best of records.
8. Stamps that display errors should only be regarded as valuable when issued by a trustworthy government and the error may be assumed to be a *bona-fide* one.
9. Do not think that South and Central America, alone, provide undesirable stamps. Worthless material has originated in Europe, Asia and Africa.
10. Never buy obliterated stamps with the original gum in a mint condition and be cautious of obliteration marks consisting of bars and circles but without date and name of town. There are many such cancelling stamps that are above reproach but more that are not.
11. Avoid the purchase of specimens that have never spent some portion of their existence in the country of their supposed origin. A stamp printed in London to the order of some foreign or overseas possession and sold in London without

making the journey to the possession is an insult to philately.

12. Because a stamp is of an attractive design, do not conclude that it is necessarily one of the "made for collectors" variety. It all depends on the country issuing it.

DESIRABLE STAMPS.—Having described, in general terms, the stamps one ought to shun, we now propose to pick out some of the items which are worthy of the novice's attentions.

First of all, there are many varieties of Great Britain that are cheap, attractive and instructive. The Georgian stamps answer these conditions, especially when the values between *7d.* and *10s.* are sought and the lower values are collected for shades and minor variations. Further specimens of a desirable character may be found bearing King Edward's profile, and the cheaper stamps of the Victorian issues, especially those with check letters and plate numbers, form admirable material for the young collector's album.

If we leave Britain and turn to the Colonies, we shall find numerous issues of an engaging nature. In a general way, it may be stated that any colonial stamp bearing the portrait of either Victoria, Edward VII, or George V is worth collecting, and this remark applies particularly to specimens having a face value of a shilling or over. Here are a few desirable issues that may be purchased at a reasonable cost :

British Honduras.—1913 (Georgian issue).
Canada.—1868 to 1890 (Victoria, facing right).

1898 (Victoria, facing left). 1903 (Edwardian issue). 1912 (Georgian issue).

Cape of Good Hope.—1893—98 (Hope standing).

Ceylon.—1912 (Georgian issue).

Hongkong.—1903–11 (Edwardian issue).—1912–14 (Georgian issue).

India.—All issues, without overprints, of a later date than 1865.

Jamaica.—1906 (Edwardian issue).—1912 (Georgian issue).

Malta.—1903–11 (Edwardian issues).—1914 (Georgian issue).

Natal.—All issues since 1880.

New South Wales.—1897–99 issue.

New Zealand.—1882–97 (Various profiles of Queen Victoria). 1909 (Edwardian issue).

Queensland.—Issues between 1882 and 1906.

Rhodesia.—1913 (King George in naval attire).

South Australia.—1894–5 (Victorian issue).

Straits Settlements.—1900–11 (Edwardian issues). 1912 (Georgian issue).

Transvaal.—1902–9 (Edwardian issues).

Union of South Africa.—All varieties excepting the highest values which are, in reality, revenue stamps.

Victoria.—1885–1901 (With Victorian profile).

All the above issues are highly desirable, being typical of what the collector should aim at including in his album.

Concerning foreign as opposed to British stamps, we can only indicate in a general way the items which

are desirable. Here is a short list: Argentine Republic. Belgium (Any issues, but more especially those of a date prior to 1883). Brazil (Cancelled copies issued prior to 1904). Iceland (All issues). Egypt (These are now classed among the Colonials). France (All issues). Greece (With head of Hermes). Holland (All but the *de Ruyter* commemorative issue. Also, all colonials). Italy (All but the commemorative issues). Luxemburg (All issues). Norway (All issues). Portugal (All except the commemorative issues. Similarly with the Portuguese colonies). Roumania (All issues until 1899; later issues only when obliterated). Serbia (Used stamps for preference). Spain (All issues when cancelled). Sweden (All issues). Switzerland (Generally desirable but not the unused copies of 1855–1882). United States (Most issues).

## CHAPTER VI

### FORGED AND FAKED STAMPS

IT is one of the misfortunes of collecting, that whenever an article is accounted rare, the forger appears on the scene with his wares of disreputable origin, causing the sham to masquerade as the genuine. We would not grumble were these dishonest vendors to seek their victims among the more knowing collectors, but, in nearly every case, the imposition is forced upon the novice whose very helplessness should entitle him to consideration and protection.

As far as philately is concerned the forger has not a very happy hunting ground in England. The authorities, aided by collectors, are far too alert for his liking, and he sees a better field for his base enterprise on the Continent. To make reproductions of old stamps savours too much, in the eyes of the law, of counterfeiting the current stamps with the purpose of defrauding the revenue and is promptly suppressed by Scotland Yard. Hence, the English stamp collector of limited knowledge has little to fear, though, of course, the faked wares of the Continent trickle into this country and beset his path with thorns.

## FORGED AND FAKED STAMPS

In certain foreign lands, forgeries abound on all sides, and it is nothing to find a Continental collector who points proudly to his 4 rappen of Zurich or his *tête-bêche* of Moldavia which, to use a metaphor, might be described as hot from the kiln. Such a collector will angrily refute any suggestion that his specimens are not genuine, but no amount of gesticulations on his part will alter the case. Soldiers who have returned from Turkey and other oriental parts tell us that the forged and the faked are found as often as the real in the windows of the ubiquitous stamp shops of the East—a little matter which we should take to heart. Germany, we may say, is the home of the illicit press, a statement that will surprise nobody.

If we probe the subject of forgeries and fakes a little deeply, it will be found that these objectionable articles take three forms. First, there are stamps that are imitations, pure and simple ; then, there are real but common stamps manipulated to look like rarities ; they are the skimmed milk, of the proverb, which masquerades as cream ; lastly, there are spurious items which have had no counterpart in the realms of reality ; they are impudent home-made varieties.

Let us consider the first group of forgeries. They are, of course, imitations of rare specimens, for it does not pay to counterfeit the cheaper varieties. How to recognise them ? By far the best protection a philatelist can have against being imposed upon is a certain mysterious faculty for " spotting " the shams. This does not sound a very convincing nor yet practical suggestion, but it is the way experts

differentiate between the good and the bad. It is a way, too, that grows on the collector who examines large numbers of labels and makes himself conversant with their individual peculiarities. When he has saturated himself with what might be spoken of as the stamp-sense, he will never fall an easy prey to the defrauder.

But we must speak of more practical means if we are to assist the beginner. When a doubtful case arises, the latter should turn to the catalogue and note the particulars of the stamp as given therein. If the following tests be applied, the fraud will inevitably reveal itself in its true light :

1. Does the questionable specimen agree as far as colour is concerned ? Frequently, the shade is not reproduced with perfect accuracy.
2. Does the printing follow that of the original ? We have noticed the most elaborate forgeries whereon spelling errors have occurred.
3. Are all the peculiarities of design present ? When dangerous imitations are known to exist, the best catalogues hint at points assisting in detection.
4. Is the correct process of printing employed ? Forgers cannot afford expensive plant and are often forced to use a cheaper method of printing than the one employed for the original. They fly to ordinary lithography or, more latterly, to a photographic application of lithography.

5. Do the perforations tally with those listed in the catalogue? Perforating machines are expensive and it generally happens that the products of a bogus press are all toothed with the same gauge which, of course, condemns most, though not the whole, of its output. If the philatelist can recognise the differences between comb, harrow, and guillotine perfs., the examination can be made all the more thorough.

6. Is the watermark in order? Here is, perhaps, the finest test of all, for watermarked paper is difficult to procure and extremely difficult to make, privately. Generally, the fraud is turned out on plain paper, the defrauder hoping that the absence of the proper device will pass unnoticed. In some cases, the watermark is reproduced by thinning the paper with a sharp blade or by painting with an oily substance. We have even seen instances where an unscrupulous faker has bought a sheet of genuine but cheap stamps, removed the design with the aid of chemicals, and printed imitation rarities on the paper so obtained. In this way, he overcame the difficulty of the watermark.

7. Is the paper correct? Elsewhere,* we describe the various kinds of paper used in stamp printing. The notes, there given, will assist in detecting cases where the proper paper has not been available for the imitated wares.

8. If the stamp isused, is the obliteration a reasonable one? Much may be surmised from a judicious examination of the cancellation though the test is seldom sufficiently definite to be applied by itself.

Now, let us pass to the second type of fake. This group is perhaps more insidious than the first, as the stamp is real in many particulars though not in all. Some years ago, while in Paris, we came across a typical case of Continental faking. There was, at the time, a suspicious glut on the market of the 1852 imperforated issue of the yellow-bistre 10 centimes value. This stamp bears the inscription REPUB. FRANC., and is worth a ten-shilling note when used. There is, however, an identical stamp of 1853–60 worth twopence, but with the inscription EMPIRE FRANC. What the fakers did was to take an Empire stamp, carefully cover the distinguishing word with the thinnest film of collodion which was painted yellow, and then the word REPUB. was added in a most skilful manner by hand. The result was that, in a few moments, a twopenny article was transformed into a sham apparently worth ten shillings. These fakes were often found on complete envelopes, a condition which somewhat disarmed suspicion. All the collector can do to guard against such impositions is to examine, minutely, any rarity offered him when he knows that a common stamp is available in an almost similar pattern.

A variation of this kind of faking is sometimes practised with our Colonial stamps where whole issues

follow the same design. We refer, particularly, to the "key and duty" types printed in two colours. The halfpenny is, we will say, given in violet and green, and the shilling in violet and red; the former may be worth a penny, and the latter three or four shillings. The obliging faker takes a nice copy of the halfpenny value and dissolves away the panels containing green lettering. When dry, he adds the necessary inscriptions with an unerring hand in red. Thus a cheap stamp passes muster for a respectable one, and the unprincipled artist gets a good return for his few minutes' labour.

A favourite *demarche* at one time was to take an unused penny, black, and remove the two stars in the upper corners, replacing them by the magic letters, V.R. The stars were usually scraped away by someone who knew the art perfectly, and the letters were added by pen and Indian ink. This particular fake is seen but little now, as unused penny, blacks, are scarce enough in themselves.

A common trick with the providers of the unreal is to imitate overprints or surcharges, thereby giving a stamp a fictitious worth, many times in excess of what it properly commands. A common adhesive, we will say, is surcharged with a new value because the regular stamps of the latter value have run out of stock. Perhaps the variety is in use but a few days, and is, therefore, able to command a high figure in the philatelic market. The fakers provide themselves with a good supply of the cheap stamp without overprint and turn their stock into supposed rarities with the

aid of a printing press. It is so simple, as the hoardings say, but it is equally simple for the harassed collector to provide himself with a surcharge measurer and to use it on doubtful specimens. It is comforting to know that a dishonest overprint is seldom exactly the same length as the original.

Another artful device is practised occasionally though not without great profit to its perpetrators. The evil-doers hunt around for perforated stamps which possess excessively wide margins, and, when a supply is procured, they carefully cut away the toothed edges. The perforated stamps are thus transformed into imperforated specimens and these they disperse at considerably enhanced prices. We have seen such manipulated adhesives sold on complete envelopes, a trick which when planned with care is hard to detect.

And now we will pass to the third kind of fraud. In this case, the unsavoury objects imitate no real stamps but result purely from the imaginations of the producers. It is an impudent method of cheating the unwary, though one that bears traces of humour. But, the reader may argue, if the stamps do not exist they will not be found in the catalogue and thus it is the simplest thing in the world to tell that they are spurious. Unfortunately, catalogues get more out of date as every new issue comes along, and it is quite reasonable to suppose that if a particular stamp cannot be found in one of these philatelic encyclopædias it is a new issue. Also, we may remind the reader that catalogues are not infallible, for we remember the time when the stamps

of Sedang, those pioneers of bogus issues, were listed in quite a number of such publications.

An amusing case of stamp originating reached us from Spain some years back. Mr. F. J. Melville describes the little affair in these words : [1]

" A remarkable instance of planting a bogus set of stamps on collectors occurred in connection with the Melilla campaign in 1893–1894. In the set there were fifty-three or possibly fifty-four varieties, each for a different detachment of the Spanish forces. The inventor of the scheme apparently launched his venture by going about amongst the troops, sailors, officers, etc., distributing specimens of the stamps he had conceived in their behoof, and consequently the appearance of some of the labels on letters emanating from soldiers and others at the war gave colour to the supposition that these gaudy labels had been provided by a generous and otherwise unoccupied government at Madrid."

The stamps bore the recognised badges of regimental and other units, together with miscellaneous coats of arms, unfurled banners and views. Specimens are found in a used as well as an unused condition, which indicates that the deception misled even the postal authorities.

Before concluding this discussion on forgeries and fakes, we would like to add a word of warning with regard to the practices of certain German firms which, with the assistance of Swiss agents, supply really well-executed counterfeits of rarities. These firms sell their productions at a low figure, which should deceive no

[1] " The Postage Stamps in War," p. 109.

one, and state quite plainly that they are of unnatural origin. They make them, they say, to give collectors an opportunity of possessing imitation copies of rarities they will never be able to obtain otherwise. If the matter ended here, nobody could complain, but we ask what is to prevent an unscrupulous person from carrying on a lucrative trade by dealing in these fakes with third parties who are not apprised of the nature of the stamps ? Clearly, the business is open to the very worst forms of abuse, and we suspect that the bulk of the output serves eventually to victimise collectors.

## CHAPTER VII

### SIR ROWLAND HILL AND OTHER PIONEERS

THE history of the early postal services of the civilised world is imperfectly known, but from the fragmentary evidence at our disposal we may state, first, that systems of letter carrying were organised long before the Christian era, and, second, that these systems were fitful, depending upon the enterprise of kings and the prosperity of the times.

More than one mention may be found in the Old Testament referring perhaps, indirectly, to postal matters, but the oldest piece of definite evidence which we know of is afforded by the Babylonian clay seals to be seen in the Louvre, at Paris. These relics are supposed to have been affixed to written dispatches relating to state business; they bear an inscription which has been interpreted as the name of King Sargon and their date may be given as between two to three thousand years before the birth of Christ.

From Sargon's time onwards, we find that primitive letter-carrying organisations invariably came into being on a nation rising into prominence, only to be dispersed when decay closed its career. The Persian, Greek and Roman Empires provide notable examples

If records in England be examined, we shall find that Henry III (1216–1272) gave a royal livery to the runners who were engaged in carrying written messages. This, we believe, may be taken as the commencement of a regular British postal system.

The next date of note is 1460, for in this year Count Roger of Thurn and Taxis organised a service for carrying letters between certain points in Germany, Austria and their southern neighbours. Until then, most of such enterprises had dealt with state communications only but the Austrian nobleman arranged to deliver private missives, a matter which proved an immense boon to traders. Roger was followed by Franz von Taxis and other members of the family continued the work, usually with unparalleled success, until about 1850. What the exact position was of these counts of Thurn and Taxis is hard to say, but they seem to have had, at one time or another, a monopoly in the business of letter carrying in the greater part of Germany and Austria, together with portions of Belgium, Holland and Italy.

Another date of note is August, 1653. In this month, Monsieur Jean de Villayer originated *La Petite Poste* in Paris. His scheme consisted in erecting a number of pillar boxes (perhaps, wall boxes would prove a more correct term) in the busiest streets of the French capital, and these his men cleared once or twice a day. At the same time, he placed ornamental wrappers on sale in certain shops. These bore his coat of arms and cost one sol. To frank a letter, the sender purchased a wrapper from the nearest shop, fixed it loosely

around his communication and then placed it in one of the Villayer boxes. When taken to the head office, the wrapper was torn off and the letter subsequently carried to its destination. Paris and the inner suburbs were alone served by this post. It is unfortunate that not a single copy of de Villayer's wrappers exists to-day; it is doubly so when we remember that from them sprang the idea of postage stamps.

Whilst Monsieur de Villayer was endeavouring to familiarise Paris with the blessings of cheap postage, the rates in England depended on the vagaries of extortionate private individuals. The Government was too preoccupied to organise an efficient service and accordingly farmed out the privileges to the highest bidders, often reaping thirty to forty thousand pounds a year by such action. This, of course, was not a plan which led to low rates of postage, and if we turn to original documents of the time of, say, the Commonwealth, we shall be surprised to read of the high charges then exacted.

An innovation came in 1683, for a man named Robert Murray, an upholsterer, organised a penny post for the city of London and a twopenny post for the outskirts. Murray did not survive long and his enterprise passed into the hands of William Docwra (1683), who developed the business until it became most thriving. His system was to open a number of offices, scattered over the City, where people took their letters and the officials at the latter postmarked the communication with a hand-stamp of the kind now used for obliterating adhesives. The stamp showed a triangle within

which was printed the legend, "Peny Post Payd." (Probably there was a "Two-peny post payd" hand-stamp for the longer-distance letters, but we have never seen such an impression.)

The post set up by Docwra was so successful that it brought him into conflict with the Duke of York, afterwards James II. The latter had been given the monopoly of these services by Charles II, in 1675, and he claimed that William Docwra was infringing his rights. The matter was taken into the court of King's Bench and the Duke won the day. As a sequel it may be added that the Duke of York recognised in William Docwra an astute authority on postal matters and engaged him as a kind of postmaster-general at a yearly salary of £500.

The letter sheets of Sardinia are the next treasures of interest to philatelists. There were three kinds—each in a number of varieties—of these early relics of postal history but all bore a round, oval or octagonal impression within which figured a postboy on a galloping steed. These impressed stamps—their denominations were 15, 25 and 50 centesimi—served a curious purpose. In the early days of the nineteenth century (1819 onwards) the national post of Sardinia was in a very primitive condition, and many localities were untouched by its services. Accordingly, a number of private posts sprang into being to facilitate correspondence with outlying districts. The Government, however, held a monopoly over the carriage of letters, but allowed these private concerns to operate so long as they agreed to handle none but letters bearing the

device of the postboy. In this way, the Sardinian authorities levied a tax on letters delivered by other than national channels; postage had, of course, to be paid to the carrying concerns in addition.

Having pointed out these landmarks of postal history, we may now turn to the agitation for reforms which assumed importance in Great Britain in the early thirties of the nineteenth century. At this time, all manner of abuses and irregularities existed in the postal service and the worst of these, it was, that Sir Rowland Hill and his two *confrères*, Mr. R. Wallace, M.P., and Sir Henry Cole, set out to reform. Although de Villayer originated a one sol post in 1653 and the Murray-Docwra organisation sprang into existence, with its penny rate, in 1683, the average levy on a letter in 1830 was sixpence-farthing. Not only were the rates high but the manner of computing them was inconsistent. The weight of a letter counted for nothing; it was the number of enclosures which determined the cost of transmission. To send from London to Edinburgh with one enclosure, that is to say, with a single sheet of note-paper, cost 1*s.* 1½*d.*; with two enclosures, 2*s.* 3*d.*; with three enclosures 3s. 4½d.; and so on. To ridicule this system of charging, Sir Henry Cole sent two letters through the post, one a tiny envelope containing two spare sheets of paper and the other a ponderous cover enclosing a bulky sheet of brown paper. The first required double the postage of the second! Sir Henry produced the two letters at a meeting of the Post-Office Inquiry Committee in 1838, and if anything could have con-

vinced the members that reforms in the method of charging were necessary these two exhibits did.

This committee of enquiry examined a number of witnesses whose evidence proves interesting reading. A publisher from Glasgow said that he had sent out twenty thousand letters by illegal means to avoid the high government rates before he was caught. Richard Cobden claimed that four-fifths of the letters circulated in Manchester reached their destination without passing through the post. Members of Parliament testified to the practice which had sprung up of selling the franked envelopes given free of charge to them. One M.P. even paid his servant her wages in franked House of Commons envelopes ! In many cases, people refused to take in a communication when presented by the postman—postage, we must explain, was then paid on delivery. They gazed at the letter ruefully and shook their heads slowly, saying they could not afford the fee. But the rueful look and the display of hesitation were a sham, for all the while they were hastily glancing at the " make up " of the address which was artfully coded by the friendly sender. In this way, thousands of people received messages through the post but escaped the high charges.

All these dishonest practices, Sir Rowland Hill claimed, would disappear once the exorbitant rates were swept away. The Government, however, was apathetic ; the post office, it argued, brought in a comfortable revenue and more could not be wished. To its lasting credit, the triumvirate of agitators was undaunted. The three men pursued their work of

gathering friends and supporters of the movement slowly but surely until eventually the weight of opinion in favour of reform grew so great that Parliament was forced to move. In the year 1839, an act for uniform postage (2 and 3 Vict. cap. 52) became law, but it was never intended to be more than a temporary measure. Fourpence per letter, weighing half an ounce, was the new rate for any destination, but, on January 10, 1840, the charge was lowered to a penny. Rowland Hill had accomplished his greatest task. His friends acclaimed him as they might have done a victor returning from the wars, while poets stooped to writing feeble verses in his praise. Here are a few lines which it may be pardonable to quote :

Hail, joyous day ! The Postage Bill
  Brings blessings, great and many :
And best of all, say what we will,
  It only costs a penny.
From John o' Groats to England's end,
  From Norfolk to Kilkenny,
A letter may now reach a friend,
  And only costs a penny.

With the introduction of penny postage, the authorities very properly anticipated a great increase in the volume of correspondence which would pass through their hands. Accordingly, it became manifest that the old way of collecting the postal fees on delivery would throw too great a burden on the postmen and the Committee, mentioned above, suggested :

" That stamped covers, or sheets of paper, or small vignette stamps—the latter, if used, to be gummed on

the face of the letter—be supplied to the public from the Stamp Office and sold at such a price as to include the postage. Letters so stamped to be treated in all respects as franks. That the stamp of the receiving-house should be struck upon the superscription or duty stamp, to prevent the latter being used a second time. The vignette stamps being portable, persons could carry them in their pocket-books."

These suggestions were first offered to the Committee by Sir Rowland Hill and Cobden supported them when he said : " I have an impression that a vignette stamp, probably three quarters to half an inch square, to be affixed to the outside of a letter, would be a very convenient plan. I think one source of increase to the revenue would be the loss of these and the numbers that would be given away, like everything else that is cheap." We are not sure, however, that Sir Rowland should be credited as the inventor of postage-stamps. Many authorities claim that he was, but there is some evidence available to show that others had conceived the idea long before him.

Prepaid uniform postage being decided upon, the Lords of the Treasury offered prizes amounting to £300 (the sum was afterwards increased to £400) for the best designs suitable for postage stamps. About three thousand entries were sent in and a hundred pounds was awarded, each, to Mr. Cheverton, Mr. Whiting, Sir Henry Cole and Messrs. Perkins, Bacon & Co., but none of the designs were used. In one way or another, they all possessed fatal drawbacks being either insecure against fraud, difficult to recognise in the course of

the post, or too expensive to produce in vast quantities. At this point Sir Rowland Hill made two small sketches in which the Queen's profile figured and these he submitted as suitable though rough designs for the new stamps. The Treasury accepted them and the penny, blacks, famous the world over, are elaborations of Sir Rowland's handiwork.

PLATE 2.

## EARLY STAMPS OF GREAT BRITAIN.

1. Medal by Wyon.
2. The first die for the 1*d.* value.
3. The first die for the 2*d.* value but with thick white lines added.
4, 5. The 1*d.* and 2*d.* Line-Engraved, with letters in the four corners.
6. The so-called Ivory head, seen on the reverse of the stamps, the paper of which had become "blued."
7. The V.R. Official Penny, Black. (Enlarged to permit of comparison with the head of the Wyon medal.)
8, 9, 10. Early surface printed stamps with (a) no check-letters, (b) small uncoloured check letters and (c) large uncoloured check letters.
11. The 1½*d.* value printed by the Line-Engraved process.
12. 2½*d.*, 1873 (blue).
13. 6*d.* with carmine surcharge. 1883.
14. 1½*d.*, 1880 (brick red).
15, 16. Issue of 1884.
17. "Army Official" overprint on 1*d.*, lilac, of 1881.
18. ½*d.* wrapper stamp of Queen Victoria's later type.

2 1 3

4 5 6 7

8 9 10

11 12 13 14

15 16 17 18

*Plate 2*

## CHAPTER VIII

### THE LINE-ENGRAVED STAMPS OF GREAT BRITAIN

HAD Sir Rowland Hill retired into obscurity on the passing of the Act for Uniform Postage in 1839, he would have been entitled to the gratitude of every member of the nation. As it was, his greatest labours were only just beginning when cheap postage became an accomplished fact. During his campaign of reform, the authorities had been impressed with the wonderful grasp he had of postal matters and they saw in him a man who would organise the new and extended services as few others could. Accordingly, they offered him a staff appointment in the General Post Office which was accepted. One of his first duties was to arrange for the production of the stamps which his agitations had called into request. This was no inconsiderable task, for colour printing and die making were then in their infancy.

After considering the various processes by which the adhesive labels might be printed, Sir Rowland asked Sir Henry Cole, who was assisting him, to call on Messrs. Perkins, Bacon & Petch, of 69, Fleet Street, and discuss with them the work he had in hand. Cole went on

December 2, 1839, and the next day the Perkins firm wrote to Hill to say that they would be prepared to engrave steel dies, transfer them to any number of plates and print stamps in any quantities at a cost of eightpence per thousand, the gummed paper being supplied by the Government. " We have only named a fair price for the printing and have considered the plates and dies, which ought to be very costly in the first instance, as given in without charge," they stated, adding : " We could prepare everything so as to commence printing in a month. Our present belief is that we could print 41,600 labels per day, or double that number in a day and night, from each press employed upon the work."

Perkins, Bacon & Co. were given the contract and the work was put in hand without delay. First, they placed the rough sketch drawn by Hill with Mr. Henry Corbould who prepared a finished drawing. It is interesting to note that the head of Queen Victoria which formed part of the design was copied from the obverse of a medal struck by William Wyon [1] to commemorate the Queen's first official visit to the City after her accession. The Wyon head had found much favour in the Queen's eyes and it may be assumed that it was in deference to her wishes that Corbould used it for the stamps. The same profile, it is interesting to add, appeared on all the early military medals awarded to our heroes of the Indian Mutiny, the Crimea, and the successive wars in Africa and India.

The design now being complete, the work of engrav-

[1] William Wyon, Chief Engraver of the Mint, 1828–1851.

ing it on steel was entrusted to Mr. Frederick Heath. Some authorities have ascribed this part of the production to Charles Heath, father of Frederick, but the matter is too involved to follow to a logical conclusion here. The reader who desires to study this point in detail is advised to turn to Mr. Fred. J. Melville's admirable little book, " The Line-Engraved Stamps of Great Britain," wherein the merits of the claimants are fully set forth.

Before Heath could execute his work, the flat piece of steel was impressed with a maze of curved lines to form the background. These were produced by means of a Rose engine and may be spoken of as " engine-turned." This being effected, a central portion of the metal was scooped out and it was in the depression so obtained that Heath engraved the familiar head of Queen Victoria. Finally, the words *Postage*, etc., were added, more or less mechanically.

The die was finished, but many operations were still necessary before the stamps could be printed. A wheel of steel having a flat rim, called a transfer-roll, was made and by pressing the die, a number of times, against the rim, whilst the latter was soft, it was possible to produce a ring of negative impressions (in relief) on the transfer-roll. The roll, having been hardened, was run up and down a soft flat plate of steel in such a way that two hundred and forty sunk impressions were made in it. Thus the printing plates were obtained and it will be noted that no matter how many of these were made, the original Heath engraving was the basis of each individual little picture. One point

remains to be mentioned. The lower corners in every stamp-engraving were blank. Before the plates were carried to the printing-room, a workman took a set of punches and struck sunk letters in these corners. In the squares beside the first head on the uppermost row, he filled in the letters AA, following them with AB in the second and continuing along the top row to AL. Then he turned to the second row and began with BA. Thus he worked down the plate until the last row was reached and this he impressed with the letters TA,TB, TC, etc. When all the check letters were filled in, they read as follows :

1st Row.—AA,AB,AC,AD,AE, . . . . . AL.
2nd Row.—BA,BB,BC,BD,BE, . . . . . BL.
3rd Row.—CA,CB,CC,CD,CE, . . . . . CL.
. . . . . .
19th Row.—SA,SB,SC,SD,SE, . . . . . SL.
20th Row.—TA,TB,TC,TD,TE, . . . . . TL.

Hill introduced these check letters because he thought that counterfeit stamps might be made and if an illegal press were set up, the offenders would be likely to work with a single stamp die and not a whole plate of 240 engravings. The single die would produce stamps all having the same check letters and this would attract attention, sooner or later, and lead to enquiry.

The printing from the plates was an involved business but the chief point to note here is that ink was smeared over the sheet of steel so that all the recessed portions became charged with the liquid, the flat face was then wiped clean and the paper, previously moistened, laid in position. The press was brought into action and

a sheet of stamps resulted. Thus the sunk lines on the steel plate produced the pattern of the stamp and not the raised lines, as is the case with the Harrison printings of to-day.

THE PENNY, BLACK, AND FIRST *2d.*, BLUE.—On May 6, 1840, the new stamps were placed on sale in the post-offices[1] ; there were two values, the penny, black, so much revered by all philatelists, and the twopenny, blue. Both were remarkably fine examples of the printers' art and many people hold the opinion that no other postage labels have exceeded or even equalled them for a combination of beauty and dignity. The two values were issued imperforated.

The success of these stamps surpassed all expectations and Perkins, Bacon & Petch were forced to work unremittingly for many weeks in meeting the demand. It may be mentioned here that, side by side with the adhesive labels, the authorities had prepared an elaborate envelope (in two values), designed by William Mulready. Sir Rowland favoured the envelope rather than the adhesive but, for once, the public was not in agreement with the great reformer. They bought the penny blacks and the twopenny blues a hundred times more often than the Mulready envelopes and the latter were soon withdrawn for want of a sufficient sale.

THE VR. BLACK.—A week after the penny, black, was placed in the post offices, a variation of it was prepared for Government use with the letters, VR, in the upper corners, instead of the two stars. This

[1] They were not ready by January 10, the date on which Penny Postage came into force.

stamp has earned far more fame than it deserves and non-collectors speak of it in a way bordering on reverence. As a matter of fact, the VR, black, for some unaccountable reason, was never issued and the copies one occasionally sees must have "leaked out" in that mysterious way which rare stamps have a wont to do.

The regular penny, black, with stars, had a short career. Though of admirable appearance, it lent itself to fraudulent practices. All the black pigments known in those days were fast and, consequently, the unscrupulous did not hesitate to wash out the obliterations of used copies and pass the labels through the post a second time. Others placed a thin layer of isinglass over the face of the unused stamp (it was invisible on the dark colour) and the obliterating mark was thus prevented from coming in contact with the Queen's head. The recipient—a confederate—stripped off the isinglass and the adhesive was pressed into service again. In an endeavour to combat these early frauds, we find that the authorities changed the first obliterating ink, which was red, to black and also tried brown, yellow, marone and mauve but all to no avail; the dishonesty went on unchecked until the penny stamp was printed in a fugitive [1] shade of red, early in 1841.

The black stamp, used, may now be purchased for a two-shilling piece, when cancelled in red; three-shillings, when in black and either costs fifty per cent more

[1] The shade of red was spoken of as being fugitive at the time when introduced. We should probably consider it only slightly fugitive to-day.

if on a complete envelope. Unused specimens range from a pound to thirty shillings, according to the condition of the paper, gum, margin, etc. Used or unused blocks are far more valuable than the same number of separated copies.

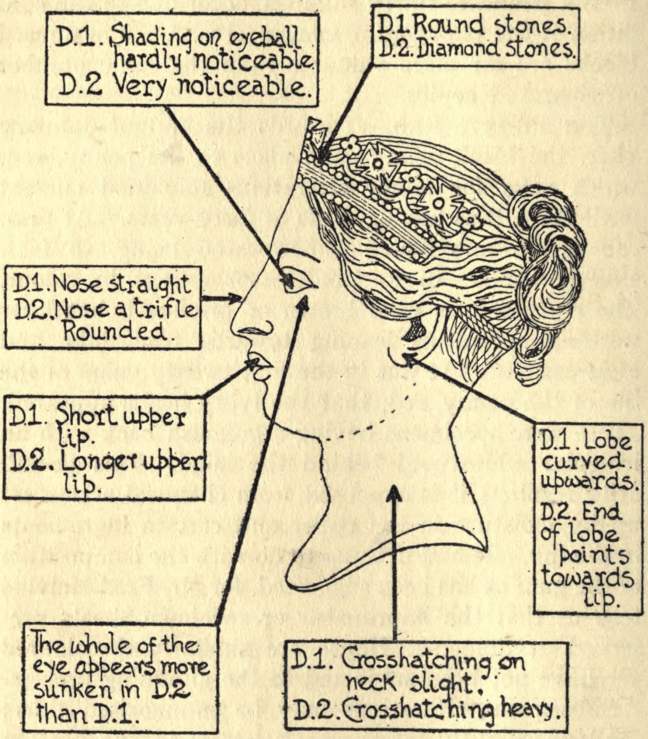
THE PENNY, RED.—Towards the end of January 1841, the black penny gave place to the penny, red, which save for minor alterations remained current until 1880, thus having a life of forty years. At first, the stamp was issued imperforated being, in fact, exactly similar to its predecessor except in colour. The early shades were brown or brick-red, but later we find specimens leaning towards rose, lake and even carmine. It was in the first twenty years of the life of the penny, red, that the ivory heads appeared. These were specimens having a greenish back with an irregular white oval behind the head. This peculiarity resulted, it is supposed, from chemical action set up by moisture in the paper and certain ingredients in the ink. It had nothing to do with the composition of the gum as has been suggested, for Mr. Fred Melville tells us that the imprimatur or specimen sheets preserved at Somerset House are similarly discoloured yet have not been subjected to the gumming process.

Subsequent alterations may be summarised thus:

1852.—Slightly larger check letters in the bottom corners.

1845.—Stamps issued with perforated edges. Perf. 16 at first but perf. 14 later.

1855.—The original die by Heath was becoming worn. A duplicate was, therefore, made and entrusted




DIES I AND II COMPARED.

to Mr. W. Humphrys to be retouched. The two dies then became known as Die I and Die II. The major differences between them are shown on the opposite page.

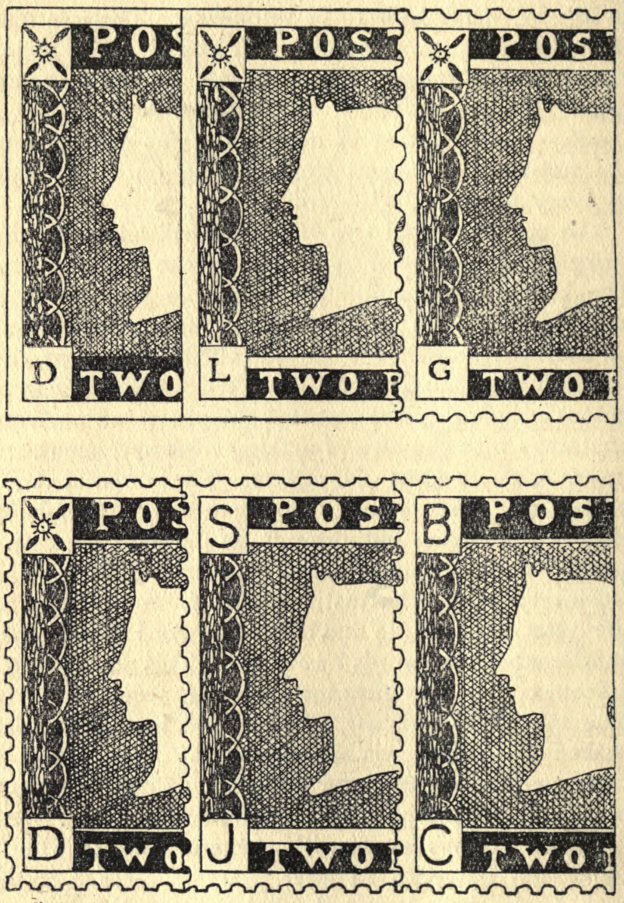
1864.—The number of each plate was engraved in the net-work ornamentation figuring on either side of every stamp.

The two stars and two Roman check letters in the corners were replaced by letters in the four corners. The bottom letters still indicated the position of a stamp on the plate ; the upper letters were the reverse of the lower ones. Sir Rowland Hill suggested the four check letters in order to make it difficult for unscrupulous people to piece together unobliterated portions of stamps with the idea of making fresh specimens.

CHANGES IN THE *2d.* BLUE.—The original twopenny, blue, had no better fate than the penny, black, for the authorities withdrew it on January 20, 1841, substituting a stamp of slightly modified design. The second type may be distinguished from the first as the latter had a white line below the word *Postage* and another above the words *Two-pence.* This almost insignificant change was introduced because a more fugitive blue ink came into use in 1841 and the authorities wished for some visible means of discriminating between the early and later printings. The subsequent history of the stamp may be summarised thus :

1854.—Stamps issued with perforated edges. Perf. 16 at first but perf. 14 later.

1855.—Slightly larger check letters in the bottom corners.




THE EVOLUTION OF THE *2d.* BLUE.

1857.—The white lines below *Postage* and above *Two Pence* became much narrower.

1858.—The Humphry die for the penny value was used as the basis for a two-penny die II. Check letters were placed in the four corners and the plate numbers were shown in the side network. The white lines returned to the 1841 width.

1869.—The white lines became as narrow as in 1857.

The twopenny value with no lines is worth anything from two to fifteen shillings, when used, and half as much again on an original cover. Unused, the stamp commands a good price—five pounds being a minimum for mint copies. All other varieties are worth from sixpence to a shilling, used, and a pound to thirty shillings, unused.

THE HALFPENNY, RED.—In 1870, the halfpenny post for newspapers and circulars came into being and a stamp of this value was accordingly needed. A small brick-red adhesive bearing a profile of Queen Victoria, as before, was issued. When glanced at casually, it does not show to advantage, but if an unused copy be examined carefully, its beauties become apparent. For some reason, probably because there are few interesting varieties, philatelists do not value this specimen as much as might be expected. Mint copies change hands freely at a shilling or two apiece, but plate 9 is an exception, commanding £5 per copy.

THE THREE HALFPENCE, RED.—One more value of the line engraved stamps remains, that is the three-halfpence of the year 1870. In 1860, a duplicate of

the die for the penny (or perhaps the twopenny) stamp was made and modified so that when printed from the labels showed the familiar profile of Victoria surrounded by a triangle having curved sides. This was inscribed *Postage, Three Halfpence.* Some thousands of stamps were printed in lilac from the plate made with the help of this die but the issue was never placed on sale.

A decade later, the new rate for printed matter called for a three-halfpenny stamp and the ten-year old plate was put into commission, the printings being made in lake-red. Two further plates were subsequently made but the second, possessing certain flaws, was rejected. Thus specimens are available of Plates 1 and 3. The stamps of the latter plate are numbered in the lower curves of the border ; those of the former do not show such distinguishing marks.

There is an interesting error in the first plate of this value. The engraving that should bear the check letters, CP,PC, is impressed OP,PC, copies of it being worth three or four pounds used, in consequence. It is thought that the workman entrusted with the task of adding these letters to the plate, placed his punch in an inverted position and having noted the mistake, reversed the punch and struck the letter afresh. The inverted and correctly placed C, being superimposed, formed an O.

The watermarks of the line-engraved stamps need but brief mention. A small crown was employed from 1840 to 1855 or perhaps until 1860 but, in the year 1861, we have definite evidence that a large crown

was in use. The halfpenny value, alone, was given a distinguishing watermark. In this case, the paper bore the wording *half penny*, written so that it extended across a strip of three stamps, horizontally placed.

In taking leave of these adhesives made by the line-engraved process, we also lose Messrs. Perkins, Bacon & Petch as a provider of Great Britain's postage stamps. To all true philatelists, this is a matter of considerable regret, for the work of this firm was of the highest order and the specimens printed by them, of a singularly arresting appearance.

PLATE 3.

GREAT BRITAIN.

A reconstructed sheet of the 10*d.* Embossed adhesives of 1848.

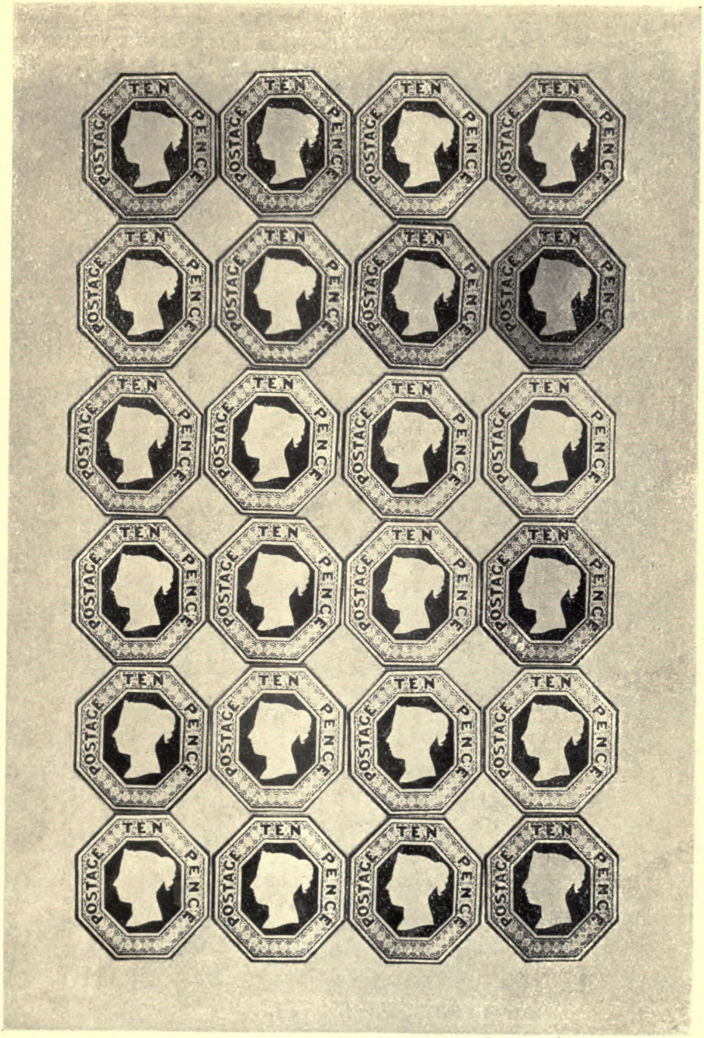



*Plate 3*

## CHAPTER IX

### THE EMBOSSED STAMPS OF GREAT BRITAIN

UNDER this head, we deal with an interesting series of stamps which for the most part have been neglected by collectors. As a class, the items mentioned here possess attractions for the specialist, are usually to be purchased at reasonable prices, and are not so numerous as to require deep research and a long purse before a representative collection can be obtained.

In the previous chapter we mentioned the Mulready envelopes and said that, though Sir Rowland Hill prophesied that the covers would have a successful career, the public treated them with a certain amount of scorn and they were soon withdrawn. We might add that the scorn was mingled with a flavouring of humorous contempt, for the best caricaturist of the day lost no opportunity in ridiculing these weird envelopes with their symbolic emblems of Empire.[1] Sir Rowland took the public condemnation of Mulready's work a little too seriously and was loth to recognise that this was a case of providing the people

[1] See " A Journal kept by Richard Doyle, in the year 1840." (Smith, Elder and Co.)

with something they did not want. Envelopes already provided with stamps were not in great request and, with so curious a design were severely shunned. The great reformer, however, would only admit that the pictorial effort was to blame for the poor sales and refused to recognise that stamped envelopes were unwanted.

THE MULREADY ENVELOPE.

THE PENNY EMBOSSED ENVELOPE.—Accordingly, on the withdrawal of the Mulready, a second envelope was issued (Jan. 29, 1841), this time bearing an embossed oval stamp showing the Queen's head. The design was neat and effective and with but slight variations remained in use until the accession of King Edward. No stamp in the World has enjoyed a longer life and, on this account, it is a curiosity worthy of the philatelist's attentions.

The authorities, in these early days, were greatly concerned lest the postage stamps should be forged and the revenue defrauded; they, therefore, cast around for methods of production which would be too costly and difficult to imitate. Embossing was supposed to fill these requirements and, accordingly, the new envelopes were made by this process. As an additional safeguard, a paper in which silk threads were woven,[1] was employed.

The stamp was pink and inscribed *Postage, One Penny*. The earliest die, from which the impressions were made, may be distinguished from later patterns by the snake-like wisp of hair which descended from the ornamentation at the back of the Queen's head. In die II, this wisp is missing.

At the outset, the stamp bore no date marks but while die I was still in use, the lower part of the oval frame was pierced and three date plugs inserted. Towards the end of Queen Victoria's reign (1881 ?) these check marks disappeared and the unbroken frame was restored. The collector should thus seek for copies of die I with and without the date inscriptions and a copy of each of the subsequent dies. An envelope with a blue two-penny stamp was issued contemporary with the penny, pink.

EMBOSSED ADHESIVES.—In 1847, the postage rate to certain parts of America being a shilling, a stamp of this amount was found necessary. At the time, the line-engraved penny and twopenny adhesives were the only values available, which meant that every letter

[1] By John Dickinson & Co.

PLATE 4.

GREAT BRITAIN.

A Reconstructed sheet of the 1*s.* embossed adhesives of 1847.

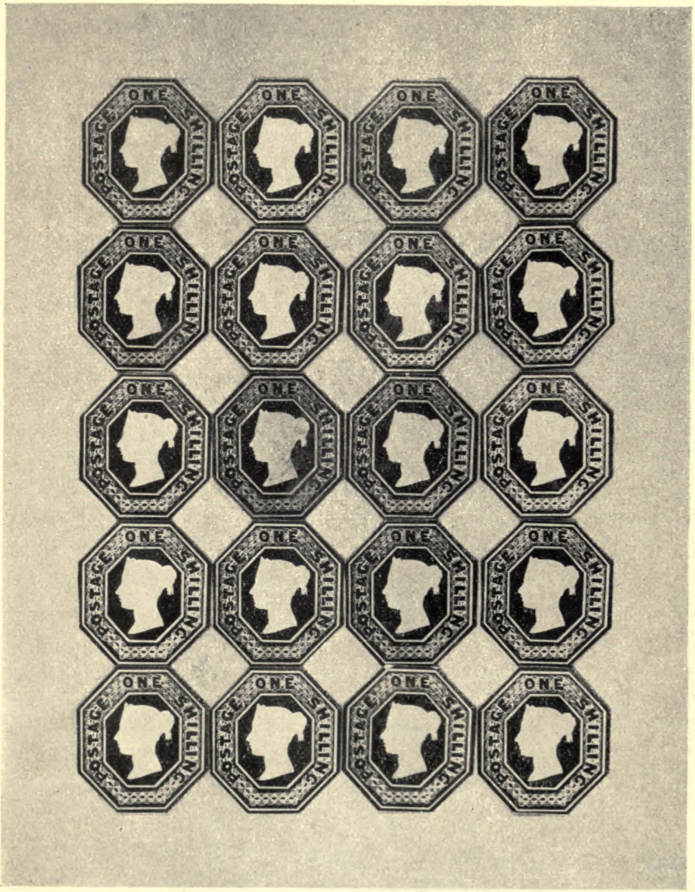



*Plate 4*

sent across the Atlantic had to be franked with, at least, six stamps. To obviate this trouble and waste, a green octagonal shilling label was issued. The method of production followed that already mentioned for the penny and twopenny envelopes, the stamp being embossed on paper with silk threads embedded in the pulp. In 1848 a tenpenny value, embossed in brown on similar paper, was issued for correspondence with France.

Both the tenpenny and shilling adhesives were printed in sheets valued at a pound: the former consisted of twenty-four stamps in six rows of four and the latter of twenty stamps in five rows of four. It is a little surprising to learn that each stamp was produced separately, that is to say, a sheet required twenty or twenty-four strikings and the machinist had to centre the paper a corresponding number of times. As a result of inexact centering, we find that specimens of these stamps may be obtained overlapping, sometimes to the extent of a third of their height. This, of course, would be impossible were a sheet to be printed in one operation. We do not know if any regular plan was followed by the printer but all the pairs, blocks and portions of sheets we have examined give the impression that he travelled up and down the paper and not from side to side.

A third embossed adhesive appeared on March 1, 1854, the value being sixpence. The design consisted of Queen Victoria's profile framed in a fanciful octagon; the colour varied with successive printings from violet to purple. Unlike the two embossed adhesives

going before, the sixpenny value was issued on paper watermarked V.R.

The 6*d.*, 10*d.*, and 1*s.* adhesives, mentioned here, were withdrawn in the years 1856, 1855 and 1856, respectively,[1] only to appear later in slightly altered form for telegraph and other services.

LATER EMBOSSED ENVELOPE STAMPS.—In 1855, envelopes embossed with stamps of the following values 1½*d.* (brown), 2½*d.* (chocolate), 3*d.* (rose), 4*d.* (red), 6*d.* (lilac), and 1*s.* (green) were placed on sale and, about the same time, it became possible to purchase, in large quantities, halfpenny postcards embossed with a pink stamp. All of these items prove of interest to collectors who are prepared to search for the various varieties of dies.

In 1892, a new halfpenny envelope with a red embossed stamp was issued and at the same time the 1½*d.* value was changed to yellow, the 2*d.* to puce and the 2½*d.* to blue. A 10*d.* envelope with an embossed brown stamp formed part of this series. The red ½*d.* was changed, ten years later, to green to conform with the requirements of the Postal Union.

On the death of the Queen, envelopes bearing King Edward's bust were prepared of the ½*d.* and 1*d.* values and these gave way to the Georgian issue in 1911. In 1918, when penny postage was temporarily withdrawn, a three-halfpenny brown embossed stamp became available for use.

The above sketch of the embossed varieties of

[1] They would not stick to the covers, being embossed, and thus caused much popular discontent.

## EMBOSSED STAMPS OF GREAT BRITAIN

Great Britain would be incomplete without some mention of the stamps figuring on the registered envelopes. The Queen's issue bearing the value of two pence was blue and appeared in a number of slight variations; the Edwardian issue was brownish-red and inscribed: Registration, Two Pence; Postage, One Penny. Of the Georgian registered letters, there are three varieties—a threepenny issue in plum; a 3½*d.* issue in blue (for use during the period when letter postage rose to three-halfpence); and a twopenny value in black. This latter was prepared for men in the services who enjoyed free postage, but were required to pay the registration fee.

The market value of most of the above stamps is generally no higher than a few pence each. The three embossed adhesives, however, are exceptions. In 1894, we purchased this trio, used, for four shillings; to-day the 6*d.* value, in fine condition, is worth half-a-guinea, the 10*d.* varies between a sovereign and thirty shillings, and the shilling can be picked up occasionally for five shillings. In an unused condition, the set is priced at a trifle over twenty pounds.

In collecting the envelopes, some of which bear remarkably fine cameo stamps, it is best to preserve the complete cover but " cut-outs " with good margins should never be rejected. Occasionally, it is possible to secure envelopes impressed with two stamps: these should, of course, be mounted in the album unseparated.

# CHAPTER X

## THE SURFACE-PRINTED STAMPS OF GREAT BRITAIN

### I. THE VICTORIAN ISSUES

IN issuing the line-engraved and embossed stamps of Great Britain, the authorities were actuated by a desire to provide adhesives which did not permit of fraudulent imitation. The endeavours in this direction may be spoken of as eminently successful, for counterfeit specimens are almost unknown. Where the Post Office erred, however, was in producing stamps which might be cleaned of their obliteration marks and used afresh. In 1855, it was found that by treating paper with a solution of prussiate of potash and other chemicals a surface could be obtained which disintegrated when moistened. This new safety paper, as it was called, provided the postal authorities with just the material required for stamp printing, since it prevented the unscrupulous from dissolving away the obliterating ink without damaging the pictorial design. Accordingly, when foreign postal business began to develop apace and it was decided to add a number of new values to the labels, this special paper was employed for the various printings. No longer were the

costly processes of line engraving or embossing necessary, as the surface of the paper effected all the preventive measures required. Hence we find that from 1855 onwards the majority of the new issues were produced by what was termed surface printing, that is to say, the raised and not the recessed lines on the blocks caused the pattern of the stamps.

The contract for these adhesives was given to Messrs. De La Rue & Co., who began their work by printing the 4*d*., carmine, which was issued at the end of July, 1855. This specimen bore a watermark known as the small garter, and as a medium garter was substituted in the following February and a large garter, a little later, we must examine this value carefully. An unused copy of the small garter on blued paper is worth £16 ; on white paper it is almost unobtainable. When the garter is of medium size and the paper is blue, the stamp is cheap at £25, though £12 will buy it on white paper. The large garter watermark is the least rare ; unused copies in this case being priced at about two guineas. Used specimens of the three values vary between a shilling and three pounds. Twenty years ago we purchased two hundred of these stamps, assorted and used, from a dealer in Havre for five francs. This will give some idea of the upward trend in the value of the early surface-printed stamps of Great Britain.

The 4*d*. carmine, was speedily followed by a 6d. lilac, and a 1*s*. green. The watermark for these consisted of what is known as emblems, i.e. a rose at either upper corner of the stamp and a shamrock

or thistle in the lower corners. The three values are readily distinguished from later issues as they bore no check letters in the angles.

In 1862, it was decided to supply check letters to these three stamps and to supplement the issue with two new values which were the 3*d.* and 9*d.* This set contains some interesting rarities. Of the 3*d.*, about a thousand copies were printed with a tiny white dot on either side of the word *Postage.* When procurable, a used copy is worth from £40 to £50. In the case of the straw-coloured 9*d.*, a part of the issue was provided with "hair lines," i.e. a white line placed across the exterior angle of the coloured squares of the check letters. This stamp is worth £30, used, but, without the hair lines, only commands half as many shillings. A third treasure is the shilling, green, without perforation marks. Being an error, this stamp is almost priceless. We have seen a copy in Messrs. Stanley Gibbons, Ltd., marked at £65, unused. Apart from these three items, the 1862 issue makes an interesting series, the unused stamps of which are much sought after.

A change came in 1865-7 when the foregoing stamps were issued with large white check letters instead of small ones. Two new values were added, a 10d., red-brown, and a 2*s.*, blue. All bore the number of the plate in figures which, unlike the penny, red, were visible to the naked eye. A curious error in this series was provided by the 1*s.* value. In the case of plate 2, the margins of the sheets were inscribed " 2 " but each stamp bore the figure 1. This discrepancy is, of course,

lost except when blocks of the stamps are provided with a portion of the margin paper. The tenpenny value afforded another rarity. Instead of being printed on paper watermarked with a rose spray, as was prescribed, a few were circulated on the old emblem paper, mentioned above. How much a copy of this error is worth would be difficult to say, but £30 may be stated as a minimum price.

In 1867, four high values were issued and all command good figures, especially if unused. The set may be had on white or blue tinted paper, with a Maltese cross or an anchor watermark. The rarest combination, however, is blue paper with an anchor. The 5*s.*, rose, when mint, will then be worth £18; the 10*s.*, grey-green, £55; the £1, brown-lilac, £98; and the £5, orange, £90. The three latter stamps are among the most prized varieties of Great Britain and their value is constantly rising. We remember handling the 10*s.* in 1892 at £2, unused, and the £1 at £3. Would that we had not been able to find a market for these wares and had them in our possession to-day!

Another issue, that of 1873, may be recognised by its coloured check letters on white squares, the reverse of the previous issue, also by the orb watermark. There are few great prizes among these stamps but all are desirable and form useful additions to our collections. The 4*d.* value is perhaps the most interesting item in this series as it underwent more than one modification in colour. When light vermilion, it changes hands at seven shillings, used, and at this price may be considered a desirable purchase. If sage-green,

we may obtain a copy for half a crown but ten shillings will be asked when the green gives place to a grey-brown. This latter stamp must be distinguished from the grey-brown 4*d.*, with a crown watermark, which is only worth a sixpenny piece. Copies of the 2½*d.* in rosy-mauve of this series should be carefully examined, for plate 2 bore an error of lettering. The stamp which ought to have been inscribed LH-HL was inadvertently lettered LH-FL. Such specimens are priced at £3, used.

In 1880, a new series of low values appeared but none of the specimens now cost more than a few pence each in spite of the fact that they were current less than four years. At present prices, they appear to offer a good investment; especially is this the case with blocks of the 2*d.*, rose, and 5*d.*, indigo.

The well-known penny, lilac, came into being on July 12, 1881. At first, the corner ornaments contained fourteen dots but, in less than six months, fresh plates appeared with sixteen. With fourteen dots, a mint copy is worth four shillings; with sixteen, fourpence. Varieties of colour are numerous with this penny value and though none of them are rare, they offer interesting work for those who care to follow the pale lilac shades through the intermediate stages to deep purple.

A new set of high values was placed on sale in 1883–4. These 2*s.* 6*d.*, 5*s.* and 10*s.* labels were printed on paper with an anchor watermark whilst the £1 appeared with three crowns and, later, with three orbs—in both cases, placed side by side, the stamp being the length of three ordinary adhesives. Specimens of the half

crown, five shillings, and ten shillings were, for a short time, sold on a blue tinted paper and are worth 25*s*., 50*s*., and £5, respectively, when used and considerably more if in a mint condition. The one pound, brown, with three crowns for watermark realises £2, used, although we could buy it freely twenty-five years ago at 25*s*. a dozen. The one pound, brown, with three orbs is even more valuable, commanding £4, used, and £20, unused.

In 1884, an unattractive set of ten low values superseded the issue of 1880. The stamps were coloured either purple or green and check letters figured in the four corners. As a whole, the set commands an inflated price, £3 being charged for the ten values when unused and 22*s*. 6*d*. when used.

To commemorate the Queen's Jubilee, a dozen new types of stamps were prepared[1] and these remained current, with few exceptions until the accession of King Edward. Each value was given a distinctive design of its own and all but the halfpenny and shilling appeared bi-coloured. Few sets have evoked such universal praise in the matter of design and general appearance but the colours employed by the printers were fugitive. Accordingly, collectors must be warned not to clean the paper from the backs of these stamps by bathing in water.

As the Jubilee issue was current for fourteen years, a number of minor varieties are to be found. The 2*d*., green and vermilion, may be had in dark green and carmine. The 3*d*., purple on yellow paper, is

[1] The 10*d*. value appeared in 1890; the 4½*d*. value in 1892.

PLATE 5.

## GREAT BRITAIN.

1–4. Jubilee issue of Queen Victoria, 1887.
5–10. Issue of King Edward.
11. 5*s*. King George, rose-carmine.
12. First Die of King George, ½*d*.
13. Second Die of King George, 1*d*.
14. Third or redrawn die of King George, 1*d*.
15–18. Issue of King George.
19. Postage Due stamp.

1
2
3
4
5
6
7
8
SIX PENCE
9
5/-
FIVE SHILLINGS
POSTAGE
11
10
½
HALFPENNY
12
ONE PENNY
13
ONE PENNY
14
½
THREE HALFPENCE
15
16
4
FOUR PENCE
17
6
6
SIXPENCE
18
POSTAGE DUE
½d
ONE PENNY
19

*Plate 5*

known to have been prepared on orange paper. The 4d., green and purple-brown, exists with the green head missing, an error due to a single instead of a double printing. The *6d.*, purple on rose-coloured paper, can be found in a number of shades of purple. The *1s.*, green, was changed to green and carmine in 1900 when, to conform to the rules of the Postal Union, the halfpenny vermilion appeared in green.

Thus we come to an end of the Victorian surface printed stamps of Great Britain. As a class, they rank among the adhesives, the future of which seems to offer the greatest promise. Year by year, their values mount and what could be bought two decades ago for shillings now costs pounds. We can think of but one stamp in the whole series which was "cornered" for speculative purposes, and that was the $4\frac{1}{2}d.$, green and carmine of 1892. It was bought by the thousand in an unused state when an official announcement intimated the impending withdrawal. Those who bought to sell and not for their own collections have long since regretted the transaction.

# CHAPTER XI

## THE SURFACE-PRINTED STAMPS OF GREAT BRITAIN

### II. THE EDWARDIAN AND GEORGIAN ISSUES

ON January 22, 1901, the long and brilliant reign of Queen Victoria came to a close and Edward VII succeeded to the throne. The occurrence necessitated many changes, among them the preparation of a new series of stamps bearing the King's head. Long before their appearance in the post-offices, philatelists and the public in general, whilst expressing their sorrow at the passing of the familiar profile of the Queen, displayed a keen interest in the Edwardian adhesives, then being printed. Questions concerning them were constantly asked in the House of Commons and the official reports for 1901 contain many references to their production.

The Edwardian issue commenced on January 1, 1902, with the appearance of the ½d., 1*d*., 2½d., and 6*d*. values—all of one pattern but in different colours. Philatelists had anticipated a design worthy of their King and Country, but were considerably disappointed when, at last, they were permitted to examine copies

of the new labels. The production, they urged, was crude and lacked dignity, whilst much adverse comment resulted when it was learnt that the bust reproduced on the stamps had been executed by an Austrian, named Emil Fuchs.

The King, we believe, was no more satisfied than his subjects and, at one time, entertained the idea of supplanting the offending labels with a series closely resembling the earliest Edwardian issue of the Transvaal. However, the pattern of the first four stamps was adhered to, though it was not used for the other values, as we understand the officials originally intended. In the case of the 1½*d.*, 2*d.*, 3*d.*, 4*d.*, 5*d.*, 9*d.*, 10*d.*, and 1*s.* denominations the designs of the Victorian Jubilee set were retained, the Queen's head giving place to that of the King's.

The higher value stamps appeared in due course, the ornamentation and shapes of which closely resembled those whose places they took. The 2*s.* 6*d.*, 5*s.*, and 10*s.* were large rectangles, measuring 25 by 30 mm.; the £1 was the size of three ordinary stamps placed side by side.

THE COLOURS OF THE EDWARDIAN STAMPS.—With the issue of the King's head stamps, certain interesting departures in the selection of the colours were made. Long before 1902, the Postal Union had requested all the countries belonging to the convention to print the ½*d.* values in green, the pennies in red and the twopence halfpennies in blues. If this were done, the work of the postal servants in all parts of the world would be considerably eased as a glance at a stamp and

PLATE 6.

## GREAT BRITAIN.

Control letters given on the corners of entire sheets. It is well to remember that no numerals indicating the years of issue were given before 1904 and that with Georgian issues a dot between the letter and figures indicates a Somerset House printing whilst the absence of a dot indicates the work of Harrison.

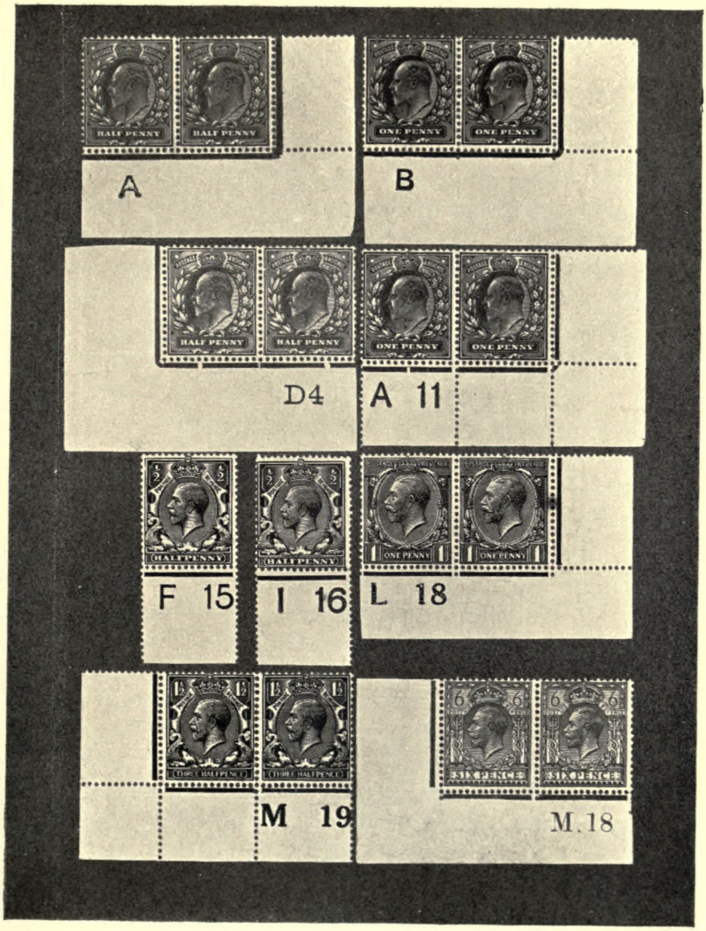

HALF PENNY
HALF PENNY
A
ONE PENNY
ONE PENNY
B
HALF PENNY
HALF PENNY
D4
ONE PENNY
ONE PENNY
A 11
HALF PENNY
HALF PENNY
F 15
I 16
ONE PENNY
ONE PENNY
L 18
THREE HALFPENCE
THREE HALFPENCE
M 19
SIXPENCE
SIXPENCE
M.18

*Plate 6*

not a scrutiny of its value would then tell if a letter were properly prepaid. For a considerable time, Great Britain ignored this request, but showed repentance in 1900 when the ½*d.* was brought into line with equivalent values of foreign countries by being changed from vermilion to blue green.

A convenient opportunity arose with the issue of the new " King's heads " to conform in full to the universal regulations and a number of changes resulted. First, the old purple penny with the profile of Victoria was succeeded by an Edwardian penny stamp in red. But the 6*d.* value had long been red so, to avoid confusion, it exchanged hues with the Victorian penny and became purple. Another stamp which offended the susceptibilities of the international committee was the 2½*d.* since it was purple on deep blue paper. Accordingly, the Edwardian 2½*d.* appeared in blue on white paper and thus conformed to the Union requirements, though artistically its merits were greatly inferior to those of the stamp it supplanted. The home authorities now thought that all the necessary alterations in colour had been effected but soon it was found that, by artificial light, the blue-green ½*d.* could not be distinguished from the new 2½*d.* Therefore, a further change was made and the ½*d.* value was given an unattractive shade of light yellow-green. Other values retained their hues, as assigned to them in the Jubilee set.

From motives of economy, the authorities decided in 1909 to withdraw, gradually, the stamps printed in two colours and to substitute one colour designs in their

places. The first denomination to submit to this change was the *4d.*; and in December 1909, the beautiful shades of brown and green gave place to a crude reddish-orange; the pattern remained as before.

The next value marked out to suffer in this way was the *2d.* A more pleasing combination of colours could hardly be found than the green and carmine in which this stamp had long been printed, yet a ruthless authority, intent on economy, provided a fresh design in Tyrian plum. The public were never given this adhesive for at the moment when its issue was to take place the death of King Edward occurred and further changes then became inopportune. A little previous to this, a very delightful *7d.* stamp, printed in grey-black, appeared. This new value certainly showed that a unicoloured design need not be unattractive even though the *4d.* orange may have created an opposite impression.

CHALK-SURFACED PAPER.—As we have seen, previously, surface printing for stamps was adopted because a newly invented safety-paper rendered line-engraving and embossing unnecessary. Curiously enough, the safety-paper soon fell out of use though surface printing was maintained. In the middle of King Edward's reign a new patent paper with a chalk-surface was adopted which made it impossible to remove obliteration or writing inks. The paper was used for some but not all values; consequently we have drawn up the following lists in order that the collector may know where discrimination must be exercised:

ORDINARY PAPER.

½*d.*, both shades of green.
1*d.*, red.
1½*d.*, purple and green.
2*d.*, green and carmine.
2½*d.*, blue.
3*d.*, purple on yellow.
4*d.*, brown and green.
4*d.*, orange.
5*d.*, purple and blue.
6*d.*, purple.
7*d.*, grey-black.
9*d.*, purple and blue.
10*d.*, purple and carmine.
1*s.*, green and carmine.
2*s.* 6*d.*, purple.
5*s.*, carmine.
10*s.*, blue.
£1, green.

CHALKY PAPER.

1½*d.*, purple and green.
2*d.*, green and carmine.
3*d.*, purple on yellow.
4*d.*, brown and green.
5*d.*, purple and blue.
6*d.*, purple.
9*d.*, purple and blue.
10*d.*, purple and carmine.
1*s.*, green and carmine.
2*s.* 6*d.*, purple.

Chalk-surfaced and ordinary papers cannot be recognised by casually looking at them, as many collectors claim. The only obvious characteristic of the chalk variety is a highly glazed surface but there are many other kinds of glossy paper used for stamp printing with which the former may be confused. Therefore, some surer test than a mere glance is necessary. If the milled edge of a sixpence be run across the corner of a stamp, a grey pencil line will result with chalky paper but no such marking appears should the paper be of the ordinary kind. A word of caution is neces-

PLATE 7.

GREAT BRITAIN.

Embossed envelope stamps of ½*d.* and 1*d.* values of Queen Victoria, King Edward and King George.

HALFPENNY
POSTAGE
9.30PM
AP 25
02
Miss C. Stepney
12 15 P
1902
POSTAGE ONE
LE
LE
S. C. JOHNSON, ESQ.,
POSTAGE ONE PENNY
Dr. S C Johnson
15, Queen's Rd

*Plate 7*

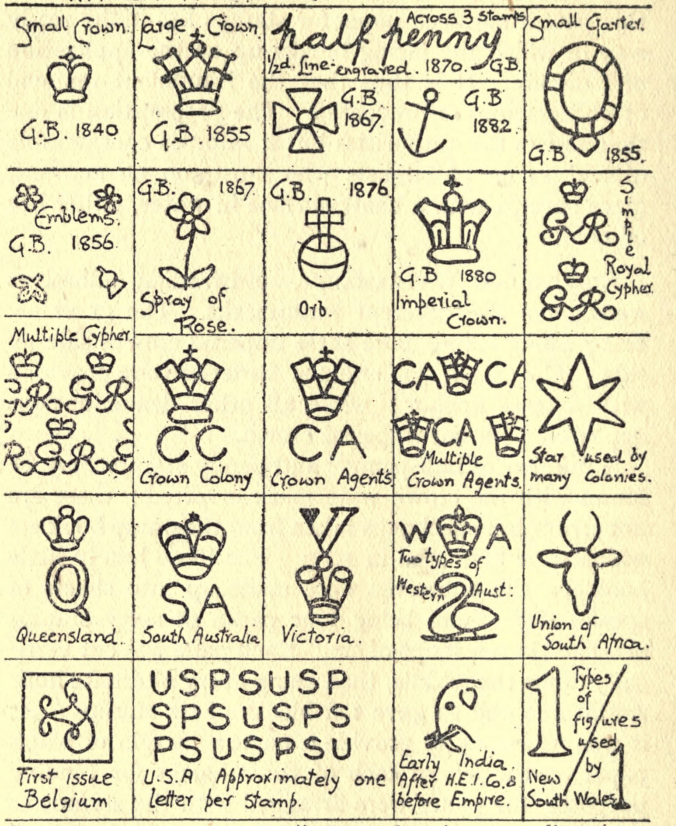
sary before we turn from the subject. The value of this patent surfaced paper for stamps lies in the ready way in which the facing breaks up on the application of moisture. It is thus that the fraudulent removal of obliterations is prevented. The preparation is one that assists the authorities but it imposes considerable difficulties on philatelists who must, on no account, place stamps with a chalk-surface in water, either hot or cold.

EDWARDIAN WATERMARKS.—Edwardian adhesives were given two different watermarks. The £1 value, being a long stamp, bore three imperial crowns side by side. The 2*s.* 6*d.*, 5s., and 10*s.* varieties were provided with a large anchor; while all other denominations appeared with one imperial crown.

A number of half-penny[1] and penny stamps may be found with the crown watermark inverted; these are not errors, but specimens taken from the stamp booklets which were first used in 1903. For these handy little booklets, the adhesives were made up into sheets of special size—there being four panes of sixty stamps arranged in ten strips of six. Each pane was cut vertically down the middle, then along every alternate horizontal line and so gave ten blocks of six stamps. As it was necessary to provide a narrow margin of blank paper on the left of each of these blocks for binding purposes, the panes were arranged with the stamps of the right-hand half inverted but the corresponding inversions were not made in the watermarks; hence

[1] Both the dark and light green issues.

## WATERMARKS - (G.B. = Great Britain)




To examine a watermark place the Stamp face down, on a black polished surface. If difficult to see, float in a little Benzine when it will become quite visible. Note remarks respecting fugitive colours.

this variety with the crown reversed or turned the wrong way.

PROVISIONAL PRINTINGS OF THE EDWARDIAN ISSUE. —So far, the collector of Edwardian stamps has met with no difficulties in allotting his specimens to their proper places but at this point a most complex situation confronts him. In order to understand the position, we must state that, on the death of King Edward, the authorities decided to terminate the agreement with Messrs. De La Rue, who had printed the surface stamps of Great Britain since 1855, and to invite tenders for the new Georgian issue. Messrs. Harrison and Son, the printers of the *London Gazette*, obtained the contract and proceeded to carry out the work. It was arranged to issue the first adhesives bearing King George's profile on Coronation Day (June 22, 1911)[1] and Messrs. De La Rue, whose contract ceased on December 31, 1910, were requested to prepare sufficient Edwardian labels to last from January to June. A supply was accumulated sufficient for the supposed needs of this period of six months, but the stock began to run short in May. What was to happen? Philatelists would have welcomed a temporary return of the old contractors or an earlier issue of the Georgian series but the authorities favoured neither of these plans. They handed some of the Edwardian plates to Harrison, placed others with the Stamping Department at Somerset House and provisional printings were made.

It is these Harrison and Somerset House printings

[1] Some Georgian values were not issued until August, 1913.

PLATE 8.

GREAT BRITAIN.

The History of the Registered Envelope shown by examples.

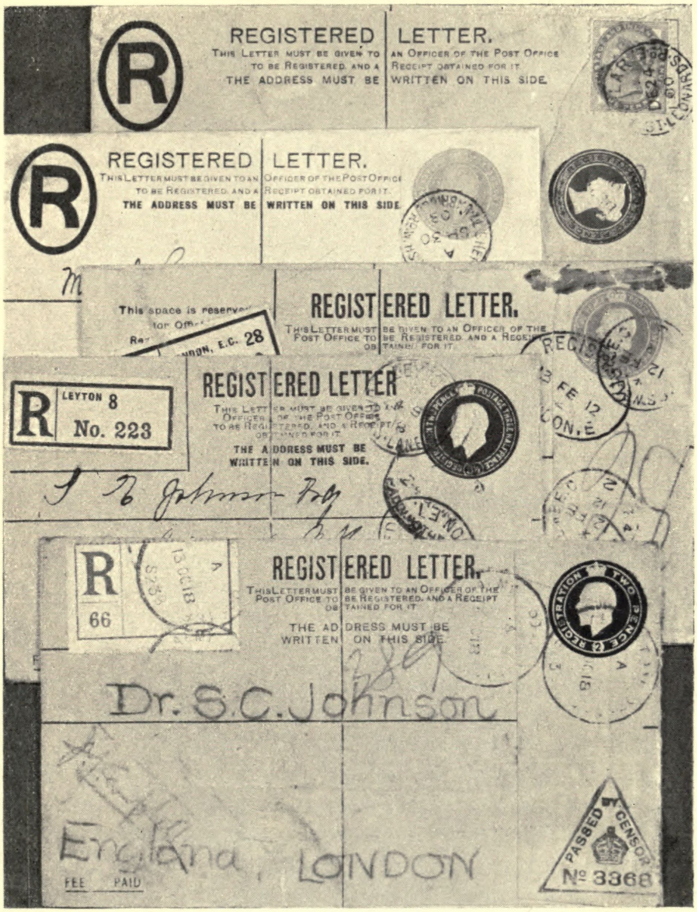

REGISTERED LETTER.
THIS LETTER MUST BE GIVEN TO AN OFFICER OF THE POST OFFICE TO BE REGISTERED, AND A RECEIPT OBTAINED FOR IT.
THE ADDRESS MUST BE WRITTEN ON THIS SIDE.
REGISTERED LETTER.
THIS LETTER MUST BE GIVEN TO AN OFFICER OF THE POST OFFICE TO BE REGISTERED, AND A RECEIPT OBTAINED FOR IT.
THE ADDRESS MUST BE WRITTEN ON THIS SIDE.
This space is reserved for Offi
LONDON, E.C. 28
REGISTERED LETTER.
THIS LETTER MUST BE GIVEN TO AN OFFICER OF THE POST OFFICE TO BE REGISTERED, AND A RECEIPT OBTAINED FOR IT.
R
LEYTON 8
No. 223
REGISTERED LETTER
THIS LETTER MUST BE GIVEN TO AN OFFICER OF THE POST OFFICE TO BE REGISTERED, AND A RECEIPT OBTAINED FOR IT.
THE ADDRESS MUST BE WRITTEN ON THIS SIDE.
R
66
REGISTERED LETTER.
THIS LETTER MUST BE GIVEN TO AN OFFICER OF THE POST OFFICE TO BE REGISTERED, AND A RECEIPT OBTAINED FOR IT.
THE ADDRESS MUST BE WRITTEN ON THIS SIDE.
Dr. S.C. Johnson
England, LONDON
FEE PAID
PASSED BY CENSOR
No 3366

*Plate 8*

of the Edwardian stamps which cause so much confusion to serious philatelists. They are sufficiently different from the De La Rue printings to compel attention, yet sufficiently alike to vex those who attempt to differentiate between them. There are, however, certain clues to the identity of each printing and, by mentioning these briefly, it will be possible to sort most of the stamps concerned into their proper divisions.

First, it will be well to state that Harrison & Son printed the temporary ½*d.*, 1*d.*, 2½*d.*, 3*d.*, and 4*d.* values, whilst Somerset House provided the remaining values up to and including the £1. De La Rue, of course, had supplied all these denominations earlier. Also, we must preface our remarks by saying that of the ½*d.* and 4*d.* stamps, the light green and orange varieties are alone concerned, the others having been withdrawn before this transitionary period.

Commencing our work of detection, we may turn to the used specimens and try to decipher the dates of the postmarks. All dates prior to May, 1911, must, of necessity, indicate De La Rue's printings though, conversely, it cannot be said that later dates are on temporary printings, as old stock could still pass through the post. The second step is to examine the stamps themselves. De La Rue, we must remember, were experienced in their work. Messrs. Harrison, we believe, were totally inexperienced at the time. Somerset House came somewhere between the two. With these facts in our minds, we can form a vague impression as to the printer of any particular stamp, but we must not be too hasty, for, though Messrs. De La Rue are

probably the most expert printers of stamps in the world, they were using worn plates towards the end of their time and the quality of the work they turned out was lowered in consequence.

So far, the tests have rested, in the main, on conjecture, but the perforation gauge will supply more definite evidence. The De La Rue values were all perforated 14 along the four edges and so were those of Somerset House but the majority of the Harrison-Edwardians are perforated 15, horizontally, and 14, vertically. Here, therefore, is something definite to work on. If a stamp with King Edward's head is perf. 15 × 14, it is clearly a Harrison printing.

A scrutiny of all the copies perforated 14 will repay the trouble for it is known that, when separated, the perforated edge of a De La Rue stamp shows fewer broken teeth than do stamps emanating from Harrison or Somerset House. This is because the paper was of a poorer quality for the temporary printings than had been supplied to the original contractors.

Now let us examine the surface of the stamps. It is a definite fact that no chalk surfaced paper was used for any part of the provisional issue except for the 6*d*. value. If, therefore, a chalky stamp be found, of any value other than 6*d*., it must clearly be a De La Rue production. On the other hand, if it be non-chalky it is either an early printing of De La Rue or a provisional issue. The early printings of this firm were made on paper that possessed a good deal of glaze, but the provisionals were mostly on a dull paper in which the coloured inks sank deeply.

A final point of difference deals with the gum on the backs of the adhesives. De La Rue used a yellowish fluid and applied it lavishly, but the two other printers gained some notoriety by providing a whitish mucilage of such poor quality and in such meagre quantity that it rendered the stamps almost non-adhesive.

With these hints, the collector may go far in allocating the various specimens to their correct groups. In the case of a doubtful variety, a proper classification may be effected by comparing and contrasting it with those about which no such doubts exist. If it is thought that a pattern stamp of each printing would afford a useful guide, such may be obtained for a few pence from a reliable dealer, such as Messrs. Stanley Gibbons.

EARLY GEORGIAN STAMPS.—A storm of hostile criticism arose on the appearance of the Edwardian stamps in 1902. Nine years later the first two Georgian adhesives were issued and the condemnation, in their case, was even more thorough. Philatelists and the general public wondered, once more, why a great country like Britain should have to use stamps that would disgrace the most insignificant republic of Central America. One thing was certain: Britain could not be accused of issuing pretty labels to attract the school-boy philatelist.

The offending items were a ½d., green, and a penny, rose. The profile of the King was satisfactory as a picture, but unsuited to the requirements of a stamp where space is limited and lines must be finely drawn. The new contractors, Messrs. Harrison & Son, came in for a good deal of adverse comment, but we must re-

member that they were new to the work, that the design was not of their making, that the dies were engraved by the Government, and that the paper which lacked quality was not of their choice. We know, from various sources, that they tried every means in their power to give the stamps a better appearance, and not until a variety of inks of different consistencies and other such-like experiments had been made would they admit that the printing plates were beyond them. When this decision was reached, the original plates were redrawn or perhaps it would be more correct to say that the dies were deepened in order that the recessed portions would be less liable to become choked with ink.

It is a little difficult to distinguish between the original and improved printings, but the student of minor varieties will notice the following marks of identification :

*Halfpenny value.*

Die I. The moustache (not the beard) is an almost solid mass of colour. The colour behind the value, ½, is also solid. The end scale on the body of the right hand dolphin is properly formed. (This can only be seen with the aid of a magnifying glass).

Die II. The moustache is relieved by a number of lines. The colour behind the value, ½, is composed of a series of close horizontal lines. The end scale, see above, is broken on the left hand edge.

*Penny value.*

Die I. The detail in the crown is clogged with colour and the uppermost row of pearls gives the appearance

of a piece of twisted rope. The parting of the hair is usually obscured. The band of ribbon to the right of the crown shows a fine line running across its entire width.

Die II. The detail in the crown is well displayed and the row of pearls is sufficiently realistic. The parting of the hair is clearly defined. The band of ribbon to the right of the crown shows a blank space where the line figures in Die I.

A few months later, the two values were again redrawn. These may be recognised as follows :

*Halfpenny value.* Die III. The neck of the bust is lengthened.

*Penny value.* Die III. The lion bears a number of shading lines.

By the middle of 1912 the authorities had grown tired of " tinkering " with these two stamps and decided to supersede them with a modified design for the ½*d.* and an entirely new design for the 1*d.* These were issued in due course and were not adversely received by the public. Towards the end of 1912, other denominations were placed on sale from time to time[1] until the high-values (2*s.* 6*d.* to £1) completed the series in the summer of 1913.

Of the lower values, a number of interesting colour varieties exist, caused mainly but not entirely by the difficulty experienced during the war of obtaining the correct pigments. The ½*d.* ranges from an exceedingly pale yellow-green to a bluish-green of moderate intensity. The 1*d.* (with lion) has wavered from a decided

[1] The 7*d.*, 8*d.* and 10*d.* values were withdrawn in the spring of 1919.

PLATE 9.

GREAT BRITAIN, 1911.

1*d.*—The upper fragment shows Die 1. The detail of the crown is clogged with colour and the parting of the hair is usually obscured. The band of ribbon to the right of the crown shows a fine line running across its entire width.

The complete stamp is of Die II. The detail of the crown is well displayed and the parting of the hair is clearly defined. The band of ribbon to the right of the crown shows a blank space where the fine line figures in Die I.

There is a third die which is easily recognised by the shading lines on the lion.

½*d.*—The left hand fragment shows Die I. The moustache is a solid mass of colour and the shading behind the fraction (½) is also solid.

The second die is easily recognised by the lines which form the moustache and which form the background of the fraction.

The complete stamp is of Die III which resembles Die II but has the neck of the bust a trifle longer than Dies I or II.

POSTAGE
REVENUE
POSTAGE
REVENUE
1
1
ONE PENNY
½
POSTAGE
½
POSTAGE
REVENUE
½
HALF
HALFPENNY

*Plate 9*

rose-red to scarlet but the 1*d.* (improved design of 1912) is fairly constant, the only differences we have seen being due not to varieties of ink but to the amount used and the pressure applied by the machines. The 2*d.* began its career with a shade of yellow-orange but soon changed to red-orange. The 2½*d.* shows a slight variation, some copies being ultramarine while others are a rich blue. The 3*d.* may be found in violet and also bluish-violet. The 4*d.* is a slate-green of varying intensity. The 6*d.* has been printed in such large quantities for uses other than postal that it is not surprising to find a long range of shades beginning with red-purple and ending with a dull blue-purple. The 7*d.* though described as grey-olive is known in a grey proper and also a shade best described as black. Other values present no clear variations of colour.

The higher values[1] (i.e., 2*s.* 6*d.*, 5*s.*, 10*s.*, and £1) are among the finest postage stamps issued by Great Britain. Their shape and size lend them to artistic effect and being engraved with special care are decidedly pleasing. No more delightful picture could be desired than that given on the 10*s.* denomination which, in a deep blue, reveals Britannia, with two sea horses, pointing proudly to a fine profile of King George.

GEORGIAN WATERMARKS.—When the first ½*d.* and 1*d.* values of King George were issued, they were given

[1] These stamps were printed by Messrs. Waterlow Bros. & Layton between 1913 and 1915; then by Messrs. De La Rue between 1915 and 1918; now by Messrs. Bradbury, Wilkinson. The "Bradbury" stamps have a small dot of colour outside the frame, in the centre of the top line. The colours are also slightly weaker than those of the former printings.

the old crown watermark. This device, with its heavy lines, was however unsuited to the poorer and thinner kind of paper that had come into usage after the termination of De La Rue's contract. It caused a considerable thinning of the fabric where the pattern came and this resulted in an uneven reception of the ink over the surface of the stamp. Accordingly, the device was discarded and what was known as the *simple cypher watermark* took its place. This consisted of a number of finely drawn crowns surmounting the letters and numeral, G.R.V. The device was so spaced that it figured twice, one above the other, on each stamp. Later, the devices were placed closer together with the result that each stamp bore the crown and cypher more than once, both vertically and horizontally. This was styled the *multiple cypher watermark.* The simple cypher appears on the values from ½*d.* to 1*s.*; the multiple cypher on certain issues of the two lowest denominations. A specially large single cypher watermark is reserved for the values from 2*s.* 6*d.* to £1.

CONTROLS.—As has been mentioned elsewhere, the margin strips on most complete sheets of Georgian stamps bear control numbers. They consist of a letter, to designate the plate used for the printing, and the last one or two figures of the year of issue. These controls are interesting since they enable the collector to distinguish between the work of Harrison and Somerset House, both concerns sharing in the production of the stamps. The rule which must be borne in mind when discriminating between the printers is a simple one. If a dot is given after the letter and before

the numerals, the work should be ascribed to Somerset House ; without the dot, it emanates from Messrs. Harrison. Thus B. 13 is a Somerset House printing. M 19 is a Harrison printing.

## CHAPTER XII

### THE STAMPS OF BRITISH NORTH AMERICA

THERE is a growing tendency among philatelists to give the lion's share of their attentions to the stamps of the British colonies. Every week, we find fresh adherents to this enlightened form of collecting and as time rolls on and issues speedily multiply in the countries of doubtful integrity so the colonial specialists will grow more numerous. There is a reason for this : an overseas stamp with the Queen's or King's head commands a respect which increases with time but who can say the same of the labels thrust upon us by the ephemeral states of Central America and elsewhere ? The collector is growing weary of the countries which change their issues two or three times a year and, in sheer self-defence, casts around for a group of gilt-edged stamps in which he may conveniently specialize. A favourite group and one we can recommend from every point of view is afforded by the issues of British North America. The items coming under this head are usually fine specimens of the printer's art ; they are sufficiently numerous to sustain interest ; many of them are rare enough to introduce the sporting element when searching for copies, and as an investment they are generally unsurpassed.

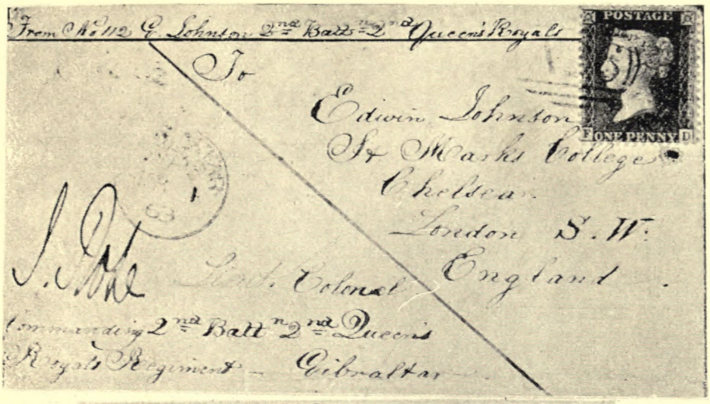
CANADA, EARLY ISSUES.—We may conveniently commence the study of British North Americans by turning to the early issues of Canada. The first stamps to emanate from this colony appeared on April 23, 1851, eleven years after the penny, black, had been welcomed in Great Britain. There were three values, printed by Messrs. Rawdon, Wright, Hatch & Edson, of New York, a firm which provided the first stamps for the United States. The 3 pence showed a beaver surmounted by the royal cypher. It was designed by Sir Sandford Fleming and printed in a brilliant brick-red ink. The 6 pence, blackish-purple, gave a very fine portrait of Prince Consort in full court dress, whilst the 12 pence, black, bore a diademed head of Queen Victoria. The 3*d.* is worth about 15*s.*, the 6*d.* averages roughly £2 when used and £30 if unused, but the 12*d.* is one of the world's choicest stamps having been sold at auction for £70, used, and just over a hundred pounds, unused. These prices are only given for perfect specimens that are printed on laid paper and are imperforated. Copies of the 3*d.* and 6*d.* are also found on wove paper, pelure paper and ribbed paper, both perforated and imperforated, and in any of these conditions are sold at prices ranging from three and six to £20.

Of the 12 pence black, there is a tragic little story with which all good philatelists should become acquainted. It happened in the early fifties and the scene was a wooden shanty standing on the edge of the St. Lawrence. The hero of the tale was an old but thrifty lumber-man whilst the villain of the piece was his

PLATE 10.

A.—An envelope posted in Gibraltar and bearing the mark of March 1, 1863. At this date, Gibraltar possessed no stamps of its own but used those of the Mother Country. Its particular postmark A.26 is a sufficient indication that the stamp did not perform service in Great Britain.

B.—An envelope posted in the " Field " during the South African War


From No 112 E. Johnson 2nd Battn 2nd Queen's Royals
POSTAGE
ONE PENNY D
To
Edwin Johnson
St Marks College
Chelsea
London S.W.
England
Lieut. Colonel
Commanding 2nd Battn 2nd Queen's
Royals Regiment — Gibraltar

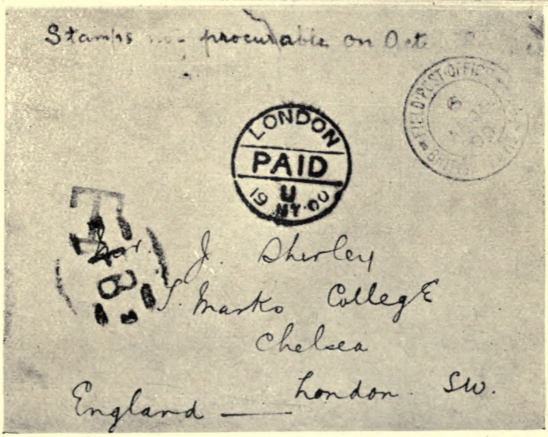

Stamps ... procurable on Oct
LONDON
PAID
19 NY 00
J. Sherley
St Marks College
Chelsea
England — London SW.

*Plate 10*

LEGISLATIVE LIBRARY ONTARIO

nephew, a ne'er-do-well. One night while the old man was examining some securities, the door of his room opened and the nephew entered. "Uncle," he said, "I must have some money. I am absolutely penniless." The uncle had heard the remark before—many times—and shook his head in scorn. The young man argued, entreated, but all to no purpose, and, in the end, grabbed at the valuables. A scramble followed, and though the uncle was able to replace the deeds in the envelope that usually contained them and throw the parcel into his tiny iron safe, he sustained the worst of the fight. In the excitement of this unequal contest, the oil lamp was knocked over and the wooden shanty was soon in flames. The nephew now became alarmed and rushed out of the dwelling but the old man was less fortunate : he had just enough strength to fling the iron box through the window before becoming a prey to the flames. The box, we must add, fell into the river and was not seen again until, half a century later, a dredger brought it to the surface. The box was wiped of its slime and opened and the contents were despatched to the rightful owner. The envelope in which the securities had been placed by the old man bore one of the few known copies of the 12 pence, black !

After a year of currency, the stamps of Canada were rearranged. The 12*d.* proving of little use, was abandoned and the design and colour, with slight modifications, were employed for a value inscribed 6 pence, sterling, which was not the same as six pence. The 6*d.* with Prince Consort's profile and the 3*d.* beaver,

reappeared on wove paper whilst a ½*d.*, rose, gave Queen Victoria, facing left, and a 10*d.*, blue, bore the head of Jacques Cartier, a Breton mariner, who won fame by sailing up the St. Lawrence as far as the site of Montreal, in 1535. All these stamps with the exception of used copies of the beaver are valuable though specimens are not hard to find.

In 1859, the coinage was altered to conform to that in use in the United States and pence gave way to cents. Accordingly, a new issue of stamps became necessary, the contract for it being awarded to the American Bank Note Co.

The 1859 issue was perforated and printed on wove paper, though copies are occasionally found on ribbed paper, sometimes imperforated. The designs were as for the 1851–2 series with the values changed. The ½*d.* became 1 cent; the 3*d.*, five cents; the 6*d.*, ten cents; the 6*d.* sterling, 12½ cents; and the 10*d.*, 17 cents. A new value, a two cents, rose, was added later and closely resembled the 1 cent in design and colour. This issue forms an attractive addition to our collections and may be purchased to-day, at a figure which is bound to rise as the vogue for specialising increases. It may be well to point out that pen cancelled copies of these stamps are frequently found and are not considered so desirable by philatelists as those with postmarked obliterations.

Dominion Stamps.—On March 29, 1867, British North America was raised to the position of a dominion and new stamps were issued in 1868 to celebrate the occasion. These splendid adhesives, slightly

larger than customary, gave a very fine profile of the Queen, facing right. There were six values, all printed by the British-American Bank Note Co. of Ottawa, and each may be found in two or more distinct shades of colour.

Between the years 1868 and 1876, the first Dominion series was gradually modified; the large stamps gave way to smaller ones of almost similar design and fresh values were added. Here again there were colour varieties of each denomination and the collector will find much interesting work in obtaining the different shades.

In 1893, a 20 cents, scarlet, and a 50 cents, blue, were placed on sale, the head of Queen Victoria, in these cases, being draped in widow's weeds. This rendering of the royal features, it is interesting to note, though new to the postage stamps of Canada had lent distinction to the bill stamps for many years previously.

To celebrate the Queen's Diamond Jubilee, a very fine issue of sixteen values was prepared. The design which was the same throughout showed a diademed head of Her Majesty, as she appeared in 1837, side by side with another head, draped and crowned, representing her in 1897. These stamps though beautifully engraved and highly attractive, are still obtainable at reasonable prices, perhaps because they partake of the nature of a celebration issue.

Later in 1897, a new series became available for postal duties. It gave the Queen, draped and crowned, as she appeared in the declining years of her reign and was none too flattering to this grand old lady. The set

is usually styled the maple-leaf issue as the design bore a maple-leaf in each of the four corners.

The 1897 issue was destined to enjoy a short career for no sooner was it placed in the hands of the public than the Postal Union complained that the values were not given on the stamps in figures. Accordingly, a modified set followed in 1898 with the requisite inscriptions displayed in the two lower corners : two of the four maple leaves were thus displaced.

Christmas, 1898, was celebrated throughout the Colonies by the introduction of penny postage for the Empire. Up to this time, the inland letter rate for Canada had stood at three cents, but with the lowered charge for overseas mails it was necessary to reduce the inland rate to the same figure. This step having been taken, it followed that the red three cents value would be no longer required whilst the violet two cents was incorrect as to colour. Accordingly, the three cents was overprinted " 2 cents " and the violet stamp dropped out of use. The increase of correspondence, consequent on the lower tariff, caused a shortage of the 2 cents stamps and the withdrawn 3 cents value with the four maple leaves was similarly overprinted until the stock became exhausted.

In order to meet the great demand for 2 cents adhesives and also to commemorate the reduction in the postal rate, a curious picture stamp was issued during the Christmas festivities of 1898. The design consisted of a map of the world in which the British Empire was coloured red and the oceans were given in blue. As a souvenir of this momentous occasion, the label serves

well enough but if it be judged from an artistic standpoint, it fails lamentably.

EDWARDIAN ISSUE.—The next series of Canadian stamps was called into request by the death of Queen Victoria and the succession of Edward VII. On these new adhesives the King was presented in his coronation robes whilst the remainder of the pattern closely resembled the Queen's stamps which they displaced. There were seven values, all made from dies supplied by Messrs. Perkins, Bacon & Co. and printed by the American Bank Note Co. at Ottawa. It is interesting to mention that the design in this case was suggested by His Majesty, King George V, when Prince of Wales.

The 2 cents denomination is obtainable in an imperforated as well as perforated condition. The official explanation is that, by some irregular means, a sheet was secured by an individual before it had passed through the perforating machines. Recognising that this dishonest action had been perpetrated for private gain the authorities passed some thousands of similar sheets into circulation and so prevented speculation in the ill-gotten labels.

In July, 1908, it was decided to commemorate the tercentenary of the founding of Quebec and the occasion was marked by a special issue of postage stamps. There were eight designs as follows :

½ cent, sepia.—Portraits of the Prince and Princess of Wales, now the King and Queen.

1 cent, green. —Portraits of Jacques Cartier, the Breton navigator, and Samuel Champlain, the founder of Quebec, in 1608.

PLATE 11.

## CANADA.

1. Prince Albert, 1859.
2, 3, 4. 1868.
5. 1882.
6, 7. Diamond Jubilee Issue, 1897.
8, 9, 10, 11, 12. The changes necessitated when postage was reduced from 3 to 2 cents.
13, 14. The Maple Leaf issue.
15. Figures introduced into lower corners to conform to the Postal Union's requirements.
16. Issue to commemorate the Tercentenary of the Founding of Quebec.
17. Stamp issued to commemorate the introduction of Imperial Penny Postage.

1

2

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*Plate 11*

2 cents, carmine.—Portraits of Queen Alexandra and King Edward.

5 cents, indigo.—A view of Champlain's house in Quebec.

7 cents, olive-green.—Portraits of Generals Montcalm and Wolfe, both of whom were killed at the battle of Quebec, September 13, 1759.

10 cents, violet.—A view of Quebec in 1700.

15 cents, brown-orange.—A picture showing Champlain's departure for the interior of Canada.

20 cents, deep brown.—A picture showing Cartier's arrival before Quebec.

For investment purposes the series possesses but little attraction though, as a set of pictures of historic interest it is well worth obtaining.

GEORGIAN ISSUES.—Two years after the accession of George V, a new permanent issue was prepared which bears a splendid profile of the King. He faces left, is attired in naval dress and wears a number of decorations. The design, which is reminiscent of the 1898 stamps of Victoria and those of Edward, issued in 1903, has won praise in all quarters and philatelists proclaim it as the finest Georgian production yet given to them.

When hostilities led to an increased postal rate, the one and two cents values were re-engraved with the words WAR TAX, placed below the royal head; later, the inscription was altered to 1TC (1 cent tax). These modifications have provided the following items:

1 cent, green. WAR TAX.

2 cents, red or carmine. WAR TAX.

2 cents + 1 cent (1TC), red or carmine.
2 cents + 1 cent (1TC) brown.

Of the 2 cents + 1 cent, two dies have been prepared and used for both colours. In Die I, a white and black line runs diagonally from the top of the 1 to the left-hand angle of the T ; in Die II this space is filled by a patch of shading. Die I in brown and Die II in red are scarce whilst Die II in brown and Die I in red are fairly common.

In 1917, a 3 cents stamp was issued in brown to mark the fiftieth year of the formation of the Dominion of Canada. The label is of the picture variety and depicts the parliament at Ottawa in session.

NOVA SCOTIA.—This province used stamps of its own between the years 1851 and 1867, after which date the Dominion issues of Canada became current. A score of adhesives only are attributed to the peninsula but they are all remarkably attractive and most of them command good prices.

The 1851 values were four in number and came from the famous firm of Perkins, Bacon & Co., a fact which speaks for itself. They were square in shape and of striking design. The 1*d.*, red-brown, gave a crowned head of Queen Victoria, placed in a diamond, whilst the 3*d.*, blue, the 6*d.*, green, and the 1*s.*, mauve, revealed a pleasing arrangement of the Imperial crown surrounded by an array of heraldic flowers. These stamps are so engraved that their correct position in the album is diamond-wise.

Of the 3*d.*, 6*d.*, and 1*s.*, there are varieties of colour but all are valuable. The 1*s.*, which is a rarity of high

rank, now changes hands at £70 or more, unused, and £15, used, though not so many years ago, fine copies could be bought at £7, unused and £6, used. It must be particularly noted that the issue was printed on bluish paper; this is important as a series of well-made reprints has appeared in recent years on white paper.

The 1860–3 stamps of Nova Scotia are equally beautiful though less rare. There are two distinct issues, one on dull dirty yellow coloured paper; the other on white paper. The former is the more difficult to obtain. Six values will be found in the set: the 1, 2, and 5 cents show the Queen, facing left, whilst the 8½c., 10c., and 12½c. give a full face rendering of her as she appeared at the time of her coronation. Average copies may be picked up, occasionally, at tempting prices and such opportunities should not be missed.

New Brunswick.—As with Nova Scotia, the particular stamps of this province gave way to the general issues of Canada in 1867.

The first issue, that of 1851, was of three values, printed in London by the firm of Perkins. All bore the diamond-shaped design described for Nova Scotia with the necessary change of designation and denomination. The 3*d.* is worth a sovereign, used; the 6*d.*, £4; and the 1*s.*, £15 and upwards.

A second series came into use in 1860. There were seven values. The 1 cent bore an American railway engine: the 2, and 10 cents, a portrait of Queen Victoria; the 12½ cents, a steamship; the 17 cents, a

portrait of the Prince of Wales, afterwards King Edward ; and, wonder of wonders, the 5 cents, a portrait of Charles Connell, Postmaster General of New Brunswick.

There is a curious little story touching on this Connell label. The hero of the 5 cents was sent to the States to arrange with the American Bank Note Co. for the printing of the whole issue of 1860. No doubt, he had wide powers in selecting the necessary designs but when the adhesives arrived at headquarters, the authorities were shocked to find the five cents value was disfigured by his features. At first, Connell was merely reprimanded for this display of conceit and lack of taste and it was decided to suppress the offending label. Thereupon, our hero who now posed as a victim flew into a rage, refused to withdraw the unfortunate design, and, rather than acknowledge the error of judgment, gave up his official post which was worth £600 per annum. And, as he quitted the outraged little province, the people sang to him this little refrain :

"Six hundred pounds to see his face
Posting around from place to place."

The Connell edition of the 5 cents was never placed into circulation but a Queen's head, 5 cents, came along in due course and is now fairly common. It is doubtful if the unissued stamp can be considered a regular item of philately but, whether it is or not, a copy cannot be bought for less than twenty pounds.

PRINCE EDWARD ISLAND.—This Colony began the issue of stamps in 1861 and withdrew them in 1873, when the island was admitted into the Dominion of

Canada. Unlike the two provinces, mentioned above, Prince Edward Island never gave philatelists any items possessing artistic merit, all designs being feeble and the colours, equally displeasing.

There were five distinct issues in all but a number of variations must be noted by the advanced collector of these stamps. The 1861 series was printed on yellow toned paper and perforated 9 : then came additional values in 1862 on similar paper but perforated 11. In 1863, an entirely new series was brought into use with perforations varying between 11 and 12. To complicate matters, part of this issue is found with compound perforations, 11 and 11½ to 12. Another series of alterations followed in 1867 : these may be recognised by the bluish wove paper of a rather coarse description. The year 1872 brought a complete change of design. This issue which bore a head of Victoria, obviously inspired by that of the ½*d.* wrapper of Great Britain (1870), was given four varieties of perforations and these require careful sorting. Undoubtedly, Prince Edward Island provides a splendid array of material for the collector who is prepared to investigate minor variations of paper and perforations but it is not a favourite colony of those who love attractive designs with brilliant colouring.

BRITISH COLUMBIA AND VANCOUVER ISLAND.—In this little Colony, now absorbed by the Dominion of Canada we find a certain number of rarities, difficult to procure. The issue of stamps began in 1861, with a single value (2½*d.*), the dealer's price of which is now about £1. The printing emanated from the De La Rue factory

PLATE 12.

CANADA AND NEWFOUNDLAND.

1, 2. Edwardian issue.
3–8. Georgian Issue.
9. Confederation commemoration stamp.
10, 11. War Tax stamps.
12. Stamp with patriotic postmark.
13. Newfoundland Peace Issue.
14. Prince of Wales.
15. Queen Victoria.
16. King Edward.
17. Queen Alexandra.

1 2 3 4

5 6 7 8

9 10 11

12 13

14 15 16 17

*Plate 12*

in London and the design was not unlike the Great Britain stamps then being produced by the firm. This was followed by a 3*d.* value, in 1865, inscribed *British Columbia*, no mention being made of the title, Vancouver Island. The stamp bore a large letter V, not for Vancouver but for Queen Victoria, and artfully surrounding the initials was the Imperial Crown and the floral emblems of Great Britain. Five shillings will buy a nice copy of this curious and short-lived adhesive.

In July, 1865, the currency used in the Colony was changed from pence to cents, and new stamps of 5 and 10 cents were issued bearing the description, *Vancouver Island*. At first, they were imperforated but, in a very short while, the edges appeared in a perforated condition. The 5 cents, rose, imperforated is a bargain at £50 but, perforated, is dear at as many shillings.

A shortage of stamps was experienced in 1867 and as there were accumulations of the 3*d.* V design of 1865 on hand, these were overprinted with various values in black, blue, violet, red and green inks. The demand for these interesting stamps is now small and collectors may secure copies for a few shillings apiece.

NEWFOUNDLAND.—This land of cods, fogs and dogs has resisted all temptations of union with Canada and still provides stamps of its own. The various issues from 1857 until to-day have maintained a high degree of excellence in the matter of design and production and the colony deserves the gratitude of all philatelists for the splendid example it has set other stamp-issuing countries.

The first issue of 1857 was printed by Messrs. Perkins, Bacon & Co. and bore various patterns. The *1d.* was square and showed a crown surrounded by the floral emblems of Great Britain. (Compare the diamond-shaped stamps of Nova Scotia and New Brunswick.) The *2d.*, *4d.*, and *6½d.* were quaint conceptions depending on a display of the rose, thistle, and shamrock for their beauty. The *3d.* was triangular and bore a strong resemblance to the three-cornered Capes, of which it was a contemporary. A set of these treasures, if on thick but not thin paper, costs about £300, unused.

Another issue, that of 1866, is an extremely fine production. A codfish is given on the 2 cents ; a seal on the 5 cents ; a portrait of King Edward, when Prince of Wales, on the 10 cents ; a profile of the Queen, facing left, surrounded by a garter, on the 12 cents ; a full-rigged sailer on the 13 cents ; and a diademed head of Victoria on the 24 cents. These are all of fair value and may be considered items likely to rise gradually in price.

Between 1868 and 1879, fresh types were introduced and these gave us the Prince of Wales (Edward VII), in highland costume and Her Majesty in widow's weeds. The head of a Newfoundland dog appeared in 1887.

An issue of 1897, commemorating the 400th anniversary of the discovery of Newfoundland by Jean Cabot, did not receive a warm reception. Though the stamps were interesting, as far as pictorial considerations go, philatelists were rather dubious as to their merits and shunned them in an unused condition.

A permanent 1897 series found more favour. There were six values, each being provided with a portrait of some member of the Royal Family.

More disfavour fell on a set provided in 1910. For those who love historical incident, the stamps are of first-rate interest but the true philatelist views them with indifference as they partake of the nature of a speculative issue. The series bears the inscription 1610-1910, and as the former date is connected with the grant of a patent by James I to John Guy, a Bristol merchant, for the foundation of a settlement in Newfoundland which proved a failure, we can hardly feel that the anniversary warranted such a wealth of historical effusion.

Another issue, that of 1911, was devoted to representations of our Royal Family. The 1 cent portrayed Queen Mary ; the 2c, King George V ; the 3c, the Prince of Wales ; the 4c, Prince Albert ; the 5c, Princess Mary ; the 6c, Prince Henry ; the 8c, Prince George ; the 9c, the lamented Prince John ; the 10c, Queen Alexandra ; and the 12c, the Duke of Connaught. The 15c, gave the arms of Newfoundland with the motto, " Haec tibi dona fero."

A more recent series known as the " Trail of the Caribou " issue has been prepared to commemorate the deeds of Newfoundland in the Great War. Each stamp reveals the head of a caribou, the emblem of the dominion, and below it are inscribed such momentous names as Suvla Bay, Gaudecourt, Hamel and Cambrai (one on each value).

## CHAPTER XIII

### THE STAMPS OF THE UNITED STATES

FEW countries offer the philatelist such a wealth of interesting postage stamps as the United States : in fact the *embarras de richesse* is so profuse that many collectors devote their energies to this republic alone. For the man of means, there are the rare Postmasters' stamps of Annapolis, Brattleboro and other cities : for those of lesser fortune, a whole host of attractive portrait issues is available : whilst the lovers of picturesque adhesives will find no lack of fascinating material among the later issues. There is, in short, something for every kind of taste and purse and, let it be said, the U.S.A. issues form a good investment seeing that the demand for desirable copies is constantly increasing.

THE POSTMASTERS' STAMPS.—The United States entered the arena of stamp issuing countries in 1845. There was then no co-ordination among the postal services of the republic, and each town or city was free to develop at will its own letter-carrying systems. In certain areas, the local authorities realised that stamps facilitated the work of their postmen and prepared issues of adhesives. This happened at

Alexandria in Virginia, Annapolis and Baltimore in Maryland, Biscawen in New Hampshire, Brattleboro in Vermont, Lockport and New York in the State of New York, Milbury in Massachusetts, New Haven in Connecticut, Providence in Rhode Island and St. Louis in Missouri. Many of the stamps belonging to what are known as the Postmasters' issues are exceedingly valuable being worth hundreds of pounds apiece. In design they are unattractive, and the skill shown in preparing them can only be spoken of as primitive. Reprints have been made of many of these pioneer stamps but their identity is usually apparent by a careful scrutiny of the paper on which they are printed.

GOVERNMENT ISSUES, 1847.—In this year, an act of Congress forbade the preparation of further stamps by local postmasters and decided on a government issue which was to be current throughout the whole of the Union. As the prepayment of postage was still optional, these labels are somewhat rare, commanding prices ranging between ten shillings and five pounds, according to condition.

There were two values: a 5 cents bearing a profile of Benjamin Franklin, the first Postmaster-General, and a 10 cents revealing the features of George Washington. Unfortunately these stamps were officially imitated in 1875[1] and collectors must, accordingly, examine copies offered to them with minute care. Gibbons says that the imitations were made on grey-

[1] They were required to form part of a government exhibit at the Centennial Exhibition at Philadelphia.

PLATE 13.
Two Victorian Postcards of Canada.

CANADA POST CARD
THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.
ONE CENT
To Rens Gillespie Moffatt
Montreal
British American Bank Note Co. Montreal

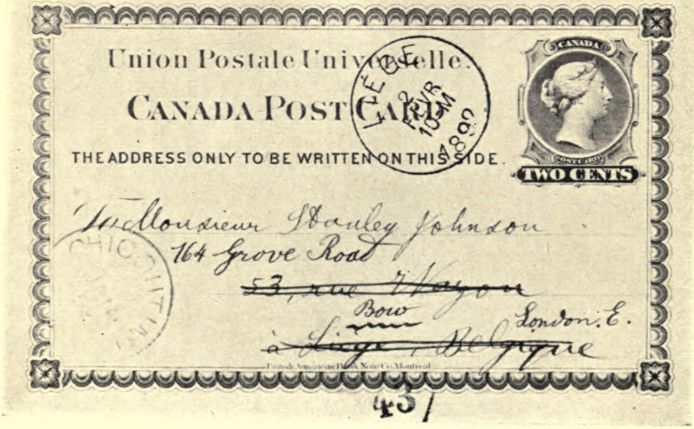
Union Postale Universelle.
CANADA POST CARD
THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.
TWO CENTS
LIÈGE
2 FEVR
10 M
1892
To Monsieur Stanley Johnson
164 Grove Road
~~53, rue Wayon~~
Bow
London. E.
~~à Liège, Belgique~~
British American Bank Note Co. Montreal
451

Plate 13

blue wove and laid papers and that the initials of the engravers, "R.W.H. and E." at the bottom of each stamp, are less distinct in the 1875 than 1847 printings. The cravat worn by Franklin forms a further clue in the case of the 5 cents. In the imitation, the bow just above the "I" in "Five" is more pointed and hollowed out than in the early copy. The original of the 10 cents may be recognised with certainty as the white cravat and the black coat collar, worn by Washington, are quite distinct, but, in the imitation, the shading obscures the line of demarcation running between the two.

1851–60.—Within this period two acts of Congress must be noted. The first lowered the postal rates and thereby caused a need for further values beyond the two already decided on, and the second decreed that the prepayment of postage was obligatory which resulted in a far greater number of stamps being used than heretofore.

To comply with these growing needs, an issue of five different denominations (afterwards increased to eight) was prepared by the line-engraved process. The engraver seems to have been dissatisfied with his work for he constantly added little touches to the dies. Consequently, a number of minor varieties may be found of each value: these usually affected the outer frame work of the stamp. At first, the issue was imperforated but, in February, 1857, labels with perforated edges came into use.

1861–66.—On the outbreak of the Civil War, a new series was called for as considerable stocks of the old

values, in an unused condition, were held by the rebel states. At the same time, the contract with Messrs. Toppan, Carpenter and Co. of Philadelphia for printing the adhesives expired and the National Bank Note Co. of New York was appointed the new contractor. In his report of 1861, the Postmaster General wrote :

" The contract for the manufacture of postage stamps having expired on June 10, 1861, a new one was entered into with the National Bank Note Company, upon terms very advantageous to the Department, from which there will result an annual saving of more than thirty per cent in the cost of the stamps.

" In order to prevent the fraudulent use of the large quantity of stamps remaining unaccounted for, in the hands of postmasters in the disloyal States, it was deemed advisable to change the design and the colour of those manufactured under the new contract and to substitute as soon as possible the new for the old issues. The old stamps on hand, and such as were received in exchange, at the larger offices, have been to a great extent counted and destroyed."

The new stamps were urgently needed and the engraver was requested to press on his work with the utmost speed. Eight values were issued in August 1861 but they were not considered quite satisfactory and so a second or improved series was placed on sale in the following month of September. The *premières gravures*, as the August stamps were termed, are of considerable rarity owing to their limited period of currency. To enable the collector to distinguish between the rare and the cheaper types, we append the

following notes but it is well to remember that the former were always printed on thin, brittle paper, that the design was enclosed in a fancy rectangle with rounded or blunt corners, while the pigments used were generally rich and vivid.

One cent (Franklin).—In the upper left hand corner there is an ornamental tablet containing the figure 1. On the right of it is a curved leaf running inwards and upwards. At its further end, it reaches an oval frame. In the September gravure there is a small loop of foliage, only seen with the aid of a magnifying glass, that cuts into the oval frame. This is missing in the earlier impression.

Three cents (Washington).—The August engraving was enclosed in a rectangle having curved sides and rounded corners. In the September stamp, these features were retained but scrolls of foliage were added to fill in the portions of the rectangle cut away by the curves. In the extreme corners, a ball figures.

Five cents (Jefferson).—The corner ornamentations are rounded off in type 1 but in type 2 a small added leaflet points towards the angles.

Ten cents (Washington).—Along the upper edge of the stamp there is a row of five stars. In the August impression, a white band separates them from the inscription " U.S. Postage." In the September impression a bold line of colour runs along the upper edge of this band. Also, the earlier stamp is always found in a deep green but the later variety appears in hues ranging from deep blue-green to yellow-green.

Twelve cents (Washington).—The extreme edge of

CHECK MARKS ON U.S.A. STAMPS.

the rectangle is formed by a zig-zag band in the August engraving but small scrolls are added outside this to the sides and corners of the September engraving.

Twenty-four cents (Washington).—The first issue was printed in a velvety shade of violet; the second in a shade ranging between reddish-purple and slate.

Thirty cents (Franklin).—A bright reddish-orange pigment was employed for the earlier stamp which gave way to deep orange and yellow-orange in the later variety.

Ninety cents (Washington).—In this stamp, a ribbon, bearing the inscription "U.S. Postage," figures above the profile. Surmounting this, in the centre, is the apex of an arch. In both cases, the arch has a band of white running along the outside edge. This is unmarked in the August pattern but small lines or dots have been scratched in the later impression. Clearly, this alteration could not have been made to effect an improvement in the design but merely by way of a check mark.

After these changes had been brought about, two further values were added to the issue and these, of course, are not found in duplicate varieties. They consist of a 2 cents, black (Jackson), known to schoolboys by the appropriate appellation of "old big-head" and a 15 cents, black (Lincoln). All the 1861 (September)-1866 issue was officially imitated on white paper in 1875 and sold at the Centennial Exhibition of 1876. These imitations were available for postal purposes and, consequently, may be found in a used state.

1867.—In this year, the current stamps of 1861–66 were embossed with a grill in order to prevent the removal of obliterations by unscrupulous people. The grill had the effect of producing a fine hob-nail pattern on the face of the adhesive and, as it cracked the surface, the obliterating ink sank into the texture of the paper and was absorbed beyond removal. The earliest grills embossed the whole surface but, later, the affected area was reduced to a central portion of the stamp.

1869.—This pictorial series consists of ten small stamps almost square in shape. In point of beauty, the designs out-class those of all previous issues, yet they were received with a storm of protest by Americans when delivered to the post offices. On this account, they were withdrawn after a short existence of twelve months. All values are to be found with and without the grill and the vexatious government imitations of 1875 are printed, as before, on lighter paper and provided with whiter gum than the originals. The denominations were as follows :

One cent.—Brownish-yellow. A head of Benjamin Franklin.

Two cents.—Brown. A postboy on horseback.

Three cents.—Blue. A locomotive emitting much smoke.

Six cents.—Ultramarine. A pleasing portrait of George Washington.

Ten cents.—Yellow orange. The American eagle standing on a shield.

Twelve cents.—Blue-green. It is claimed that the design for this value was copied from the heading of a

menu published by the White Star Line and that the ship was the "Arctic."[1]

Fifteen cents.—Blue and brown. The landing of Columbus as pictured on the walls of the Capitol at Washington.

Twenty-four cents.—Green and violet. The signing of the Declaration of Independence, as pictured on the walls of the Capitol.

Thirty cents.—Ultramarine and carmine. The U.S.A. coat of arms.

Ninety cents.—Carmine and black. A portrait of Abraham Lincoln.

1870.—The previous issue proved so unpopular—quite unnecessarily, we think—that the postal authorities cast around with exceptional care to find satisfactory designs for the series of 1870. It was finally decided to give each stamp a bust, taken from the cast, of some illustrious man. The 1 cent showed Franklin; the 2 cents, Jackson; the 3 cents, Washington; the 6 cents, Lincoln; the 7 cents, Stanton, the Secretary of War; the 10 cents, Jefferson; the 12 cents, Clay; the 15 cents, Webster; the 24 cents, General Scott; the 30 cents, Alexander Hamilton; and the 90 cents, Commodore Perry. Each was, at first, provided with the grilled surface but, later, this was omitted as it was claimed that instead of tearing along the perforation marks, people often split their stamps in the grooves of the grill. All appeared in a number of shades, a condition which provides much interesting material for the specialist. Again, we have

[1] Eustace Power, "The General Issues of U.S. Stamps."

to record that the set was produced on brilliantly white paper for sale at the Centennial Exhibition.

1873.—In May of this year, the contract lodged with the National Bank Note Co. expired, and as certain differences had arisen between the Company and the Postal Department, in connection, we understand, with the square issue of 1869, it was not renewed, but handed to the Continental Bank Note Co. Fresh types of stamps were thought unnecessary, and as the plates of 1870 were kept in commission, the new contractors placed secret marks on them to distinguish their work from that of the retiring firm. These marks, which are sketched on p. 144, may be described as follows :

1 cent.—A curved line on the white ball touching the left upper edge of the figure 1.

2 cents.—A slanting line, placed below the ball of the frame, situated just above the S in the inscription " U.S. Postage." (This stamp was, at first, brown but, later, vermilion).

3 cents.—A thick line of colour drawn under the longer tail of the ribbon, posed under the word " Three."

6 cents.—A mass of shading placed just where the ribbon is folded under, below the S of " Six."

7 cents.—Two curved lines of colour placed where the right hand bottom corner circle meets the curved frame.

10 cents.—A line drawn on the ball terminating the frame, just at the end of the word " Postage."

12 cents.—A small portion cut out of both the ball ornaments of the figure " 2."

15 cents.—Heavy shading drawn on the sunk edge of the lowest point of the triangle that figures in the top left hand corner.

24, 30, and 90 cents.—No check marks.

To this series, a five cents value was added in 1875 to serve for the foreign letter rate. It was suggested to General Grant, by Mr. Jewell, the Postmaster-General, that he, Grant, should permit his portrait to appear on the new stamp. "General Grant did not agree with this Cabinet Offer. Finally, he suggested that if Mr. Jewell would insist upon consulting his wishes he would be well pleased if the portrait of old Zac Taylor, with whom he served in the Mexican war, could be used. Instead of instructing the then contractors to prepare a portrait of General Taylor, which would be in harmony with the other stamps, Mr. Jewell found in the Bureau of Engraving and Printing a portrait of Taylor. This portrait was transmogrified into the five cent stamp. It was badly engraved and of a wretched colour."[1]

1881.—The American Bank Note Co. absorbed the Continental Co. in 1879 and became the printers of the U.S. stamps. No alterations were apparent in the new contractors' work until 1881 when the 1, 3, 6 and 10 cents were re-engraved. Fresh check marks were placed on the stamps but as the American Co.'s later printings of this series are distinguished by the heavier lines of the background which, in some cases, are almost equal to solid colour, we need not give them.

[1] J. K. Tiffany, "The History of the Postage Stamps of the U.S. of America."

PLATE 14.

## UNITED STATES.

1. 3c., Washington (Imperf.) 1851.
2. 3c. Washington, (Perf.) 1860.
3. 3c., Washington, 1861, (September).
4. 2c., Andrew Jackson, 1863.
5. 1c., Franklin, 1873.
6. 2c., Jackson, 1873.
7. 4c., Jackson, 1887.
8. 5c., Garfield, 1887.
9, 10, 11. 2c., Washington, with various upper corners.
12. 5c., Grant, 1890.
13. 15c., Clay, 1890.
14. 2c., Washington, 1902.
15. 2c., Washington, 1903.
16. 3c., Jackson, 1902.
17. 6c., Garfield, 1902.
18. 8c., Martha Washington, 1902.
19. 10c., Webster, 1902.

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*Plate 14*

1882-3.—The inland letter rate was reduced from three to two cents and, as Washington had been associated for many years with the stamp which franked the internal correspondence it was decided to transfer his profile from the 3 cents to the 2 cents value. Accordingly, a new design was prepared, in Venetian red, for the 2 cents bearing his bust and Jackson, dethroned from the 2 cents, was given a place on the 4 cents, which was a new value. Another change affected the 5 cents. Zachary Taylor had not proved a popular success on this stamp and, as great sympathy had been felt for Garfield who was assassinated in July 1881, a portrait was given of the martyred president on a new 5 cents.

1887–8.—The changes effected in this year do not seem to have been prompted by any obvious reason.[1] A fresh design, still of Franklin, was introduced for the 1 cent and in the case of the other values a change of colour, only, has to be recorded. The 2 cents became pale or deep yellow-green; the 3 cents, vermilion; the 4 cents, carmine-rose; the 5 cents, pale or deep indigo; the 30 cents, chestnut; and the 90 cents, purple.

1890.—In this year a new set of portrait stamps appeared having smaller dimensions than those which had long been familiar in the States. The idea was to save paper and expense. Beyond the varying profiles, the designs were almost similar. The 1 cent (Franklin) ranged between pale and deep ultramarine; the 2 cents

[1] All we can gather is that the 2 cents passed from Venetian red to yellow-green because the latter colour was the less expensive. But this does not explain the other changes.

(Washington) is found in various shades of carmine; the 3 cents (Jackson) was violet; the 4 cents (Lincoln) sepia; the 5 cents (Grant), brown as well as chestnut; the 6 cents (Garfield), brownish-plum; the 8 cents (Sherman), puce (this value was introduced in 1893 to serve for registered correspondence); the 10 cents (Webster), green; the 15 cents (clay), rich blue; the 30 cents (Jefferson), black; and the 90 cents (Commodore Perry), deep orange.

The 2 cents value is a favourite with specialists as, beyond the different shades of colour, it may be found with little "caps" or white patches surmounting the figure "2." Copies are obtainable with this distinguishing mark over either or both the numerals.

THE COLUMBIAN ISSUE OF 1893.—Few issues have given rise to more comment than this picture set which commemorated the four hundredth anniversary of the discovery of America by Columbus and, incidentally, advertised the Columbian Exhibition held in 1893 at Chicago. The adhesives were a great improvement on those then in vogue in the greater part of the world and they gave an undoubted impetus to the art of stamp designing which immediately followed. The stigma attached to many commemorative issues hardly affects these beautiful adhesives as they served a perfectly legitimate postal use. Every one, however, is not of this opinion. Senator Wolcott, who was strongly opposed to the issue, expressed his views in the following words: [1]

[1] Quoted from F. J. Melville's "United States Postage Stamps 1870–1893."

"I have been at a loss to understand why the Columbian stamps were ever manufactured. I find upon referring to the report of the Postmaster-General, in which he asks, and very properly, for increased appropriations, appropriations aggregating some eighty million dollars, that he expects to receive one and a half million dollars extra profit out of these stamps by selling the to stamp collectors. This is a trick practised by the Central American States when they are short of funds. They get up a new stamp and sell to stamp collectors all the world over, and get money for it. It seems to me that this is too great a country to subject sixty million people to the inconvenience of using this big concern in order that we may unload a cruel and unusual stamp upon stamp collectors to fill in their albums. . . . I have received a letter this morning from a physician, who suggests that, if the sale of this stamp is abandoned, those on hand might properly be used as chest protectors."

There were sixteen values, fourteen of which depicted scenes connected with the activities of Columbus whilst the remaining two gave profiles of Queen Isabella and Columbus. The scenes, unfortunately, were not given in a chronological order, as the following particulars show :

1 cent (deep also light blue).—Columbus in sight of land. Painted by William H. Powell. Copies are supposed to exist bearing the word ColomRus, in error.

2 cents (purple also rosy-purple).—The Landing of Columbus; after a painting by Vanderlyn in the Capitol at Washington.

3 cents (green).—The flagship of Columbus, the Santa Maria, from an engraving.

4 cents (light ultramarine).—The fleet of Columbus, namely the Santa Maria, the Pinta, and the Nina. One sheet of this stamp was printed in a shade approximating that of the 1 cent, by error.

5 cents (brown).—Columbus soliciting aid of Isabella; from a painting by Brozik in the Metropolitan Museum of Art, New York.

6 cents (mauve or purple).—Columbus welcomed at Barcelona; from a panel by Rogers on a bronze door in the Capitol.

8 cents (claret).—Columbus restored to favour. Painted by F. Jover.

10 cents (brown also brown-black).—Columbus presenting natives; after a painting by Luigi Gregori in the University of Notre Dame, South Bend, Indiana.

15 cents (dark peacock-green).—Columbus announcing his discovery; after a painting by Baloca in Madrid.

30 cents (orange-brown).—Columbus at La Rabida; after a painting by Maso.

50 cents (steel-blue).—The recall of Columbus; after a painting in the Capitol by A. G. Heaton.

1 dollar (scarlet).—Isabella pledging her jewels; after a painting in Madrid by M. Degrain.

2 dollars (lake-red).—Columbus in chains; after a painting at Providence, Rhode Island.

3 dollars (yellow-green).—Columbus describing his third voyage, painted by F. Jover.

4 dollars (carmine).—Two portraits in medallions; Isabella, on the left, and Columbus, on the right.

5 dollars (black).—A medallion portrait of Columbus ; a facsimile of the profile appearing on the 50 cent coin struck as a souvenir of the Chicago Exhibition.

That the Postal Department made a great profit from this issue is more than probable. The stamps were bought in huge numbers by speculators and held for a rise which did not mature. Consequently, the various values, especially the high ones, are frequently offered for sale in a mint condition under face value. As an investment, none should be considered when unused.

1894–9.—At this point, we take leave of the American Bank Note Co. and turn our attentions to the Bureau of Engraving and Printing which, with varying success, has provided the stamps of the United States for the last quarter of a century.

When the Columbian adhesives fell out of use, at the end of 1893, the 1890 issue was reverted to but with slight modifications. The new printers took over the old dies but added a distinguishing mark, by which their own work might be readily recognised. This consisted of a double-lined triangle placed in either upper corner of each stamp. A slight rearrangement of the values was also planned. The old 30 cents gave way to a new 50 cents, the profile of Jefferson being transferred to the new value ; the old 90 cents became the 1 dollar value with Perry's profile whilst two fresh denominations appeared, i.e., 2 dollars (Madison) and 5 dollars (Marshall).

The 2 cents of this issue gave the new printers much trouble, probably because it was required in large quantities. A number of shades of ink were tried in

rapid succession and stamps printed with them form the nucleus of a very interesting specialised collection. Then, the plates wore down with curious rapidity and, with the introduction of fresh ones, we find slight differences in the triangular ornamentation mentioned above. See p. 144. Of these, there are three distinct patterns.

Type 1.—The horizontal lines constituting the background of the stamp pass across the triangle without being influenced by it.

Type 2.—As the horizontal lines enter the triangle they become lighter, with the result that the body of the triangle appears lighter than the background.

*Type* 3.—The horizontal lines do not run across the frame of the triangle.

Types 2 and 3 are only found in the 2 cents value; type 1 is the standard for all other denominations. Watermarked paper for the preparation of United State stamps was employed for the first time in 1895. The pattern adopted consisted of the letters U.S.P.S. (United States Postal Service) of such size that one letter, or parts of two, three, or four letters were given on every adhesive.

In 1898, to conform to the requirements of the Postal Union, certain changes of colour were introduced but the designs, in all cases, remained as before.

1898.—The Columbian stamps had served their purpose so well that the Postal Department, it seems, was anxious to repeat the experiment of issuing a commemorative set at the first suitable opportunity. The chance came in 1898 when the promoters of the Trans-Mississippi Exposition of Omaha petitioned the authori-

ties to provide an issue to advertise their exhibition. When it became known to philatelists that some new Omaha picture stamps were under consideration, they caused a great outcry but no heed was taken of their protests in official quarters and the series was duly received in the month of June.

The Trans-Mississippi commemorative issue consisted of nine values of fair pictorial merit. Mr. F. J. Melville[1] describes them as follows :

1 cent.—" Marquette on the Mississippi," from a painting by Lamprecht, now in possession of the Marquette College of Milwaukee, Wisconsin, representing Father Marquette in a boat on the Upper Mississippi, preaching to the Indians. Colour, dark green.

2 cents.—" Farming in the West," from a photograph representing a western grain-field with a long row of ploughs at work. Colour, copper-red.

4 cents.—" Indian Hunting Buffalo," reproduction of an engraving in Schoolcrafts' *History of the Indian Tribes*. Colour, orange.

5 cents.—" Fremont on Rocky Mountains," modified from a wood engraving, representing the pathfinder planting the U.S. flag on the highest peak of the Rocky Mountains. Colour, dark blue.

8 cents.—" Troops Guarding Train," representing a detachment of U.S. soldiers convoying an emigrant train across the prairies, from a drawing by Frederic Remington. Colour, dark lilac.

10 cents.—" Hardships of Emigration," from a painting kindly loaned by the artist, A. G. Heaton,

[1] " United States Postage Stamps, 1894–1910."

representing an emigrant and his family on the plains in a " prairie schooner," one of the horses having fallen from exhaustion. Colour, slate.

50 cents.—" Western Mining Prospector," from a drawing by Frederic Remington, representing a prospector with his pack mules in the mountains, searching for gold. Colour, olive.

1 dollar.—" Western Cattle in Storm," representing a herd of cattle, preceded by the leader, seeking safety from a gathering storm, reproduced from a large steel engraving, after a picture by J. MacWhirter. Colour, black.

2 dollars.—" Mississippi River Bridge," from an engraving—a representation of the great bridge over the Mississippi at St. Louis. Colour, orange-brown.

There has never been any great demand for this set among philatelists and copies may be purchased at reasonable prices. The lowest values are obtainable for a few pence each whilst the 2 dollars can often be picked up for half a crown.

1901.—The Pan-American Exhibition was held in Buffalo during the summer of 1901 and, more to advertise the fact than to exploit philately, a commemoration series of stamps was issued. There were six values, each printed in black and one other colour : the format was smaller than that selected for the Columbian set. The subjects consisted of a lake steamer, an express train, an automobile, the bridge over the Niagara Falls, the Canal Locks at Sault Sainte Marie and an ocean liner. Copies are known with the centre picture inverted.

1902.—A very fine set of permanent as distinct from commemorative stamps was prepared in 1902 and the old issue of 1894 with its modifications of 1898 became obsolete. Franklin, Washington and Jackson appeared on the values already associated with them but Lincoln changed to the 5 cents and Grant went to th 4 cents. Sherman disappeared from the 8 cents, making way for Martha Washington, the wife of the first president. A new 13 cents denomination for use on foreign registered letters gave a portrait of Harrison and Farragut displaced Perry on the 1 dollar. The set bore the imprint, "Series 1902."

The 2 cents value, a fine stamp crowded with emblems of a patriotic nature, was considered overloaded, as it certainly was, and a new design, not so pleasing, replaced it in 1903.

1904.—The Louisiana Purchase Exposition held at St. Louis was the excuse for issuing yet another commemorative set which philatelists of a more serious nature leave severely alone.

The 1 cent (green) showed Robert Livingstone, U.S. Minister to France, who arranged the purchase of Louisiana from the French.

The 2 cents (red) showed Thomas Jefferson, President of the U.S. at the time of the purchase.

The 3 cents (purple) showed James Monroe, special ambassador to France, at the time of the purchase.

The 5 cents (blue) showed William McKinley, President of the U.S. at the time of the commemoration.

The 10 cents (brown) gave a map of the United States, specially indicating the purchased territory

PLATE 15.

## UNITED STATES.

*Picture and Commemorative Stamps.*

1–4. Columbian Issue of 1893.
5. Newspaper stamp.
6. Trans-Mississippi Issue.
7. Pan-American Issue.
8. Express Delivery Stamp.
9. The Clermont on Hudson R., 1909.
10. Abraham Lincoln centenary stamp.
11. Alaska-Yukon commemoration stamp.
12. Jamestown commemoration issue.
13. Parcels Post Stamp.
14. San Francisco commemoration issue.

1
2
3
4
5
NEWSPAPERS
PERIODICALS
U.S. POSTAGE
ONE CENT
6
7
8
SPECIAL
POSTAL DELIVERY
TEN 10 CENTS
9
1609
1909
TWO CENTS
10
11
U.S. POSTAGE
TWO CENTS
12
13
U.S. PARCEL POST
MAIL TRAIN
14

*Plate 15*

1906.—Trouble had constantly arisen with the gum on the under face of the stamps owing to the wide range of climate sustained in the various states. In this year, Mr. Melville tells us, it was decided to issue labels with two different kinds of mucilage. The following was the official notice.

"TO THE POSTMASTER.

"The stamps in this package are prepared with 'hard' gum, and intended for use in the summer or humid season when there is much moisture in the atmosphere. This is necessary to prevent as far as possible the premature sticking together of the stamps, or the sticking to the paraffin paper when in book form. Notwithstanding the hardness of the gum, it may be affected by excessive moisture, and postmasters should therefore exercise the greatest care to keep the stamps in as dry a place as possible, and to dispose of them to the public before the dry, cold season sets in, when the effect of this hard gum is to cause the stamps to curl, break and crack.

"Stamps for winter issue are prepared with a softer gum suited to that season."

1907.—Another unconvincing commemorative issue was that of the Jamestown Exposition celebrations. Happily there were but three values; the 1 cent depicted Captain John Smith, the founder of Jamestown; the 2 cents gave a spirited picture showing the landing of the first settlers at Jamestown; and the 5 cents portrayed Princess Pocahontas. Thirty-two million stamps of this set were printed.

1908.—The 1902 series, though pleasing and artistic, was so ornate and loaded with fine lines, that the dies quickly lost their sharp detail. Accordingly, a new issue was arranged, in 1908, of a more simple character. Washington appeared on all the values except the 1 cent which bore a profile of Franklin. Later, the first president's bust was removed from certain of the values and that of Franklin took its place. It is difficult to suggest a reason for this change. Minor alterations, also, affected the issue. The first copies of the 1 and 2 cents were inscribed with the denominations in words : subsequent specimens bore the values in figures.[1] Also, many stamps of this set underwent one or more modifications of colour whilst the lowest values are found with a multitude of varying perforations, the product of the mailing and stamp vending machines. The stamp booklets, too, must be mentioned as being responsible for the examples with one or two imperforated sides.

1909.—In this year, three commemorative stamps of 2 cents were issued. The first, welcomed by all admirers of Abraham Lincoln, celebrated the centenary of the birth of the martyred president.[2] His bust appeared on the one value. The second stamp had for its object the advertising of the Seattle Exhibition ; whilst the third bore a view of the Hudson river with the *Half Moon* sailing-ship passing the

[1] To comply with the regulation of the Postal Union which required all stamps to bear their values in figures.

[2] President Lincoln was shot in the head at Ford's Theatre, Washington, on April 14, 1865, by Wilkes Booth, and died the following morning.

*Clermont* steamer. This adhesive was inscribed " Hudson-Fulton Celebration."

1913.—A series of four labels designed to announce the opening of the Panama Canal bear the date of this year. They are of interest to philatelists who make a special point of collecting picture stamps.

More recent issues are the Air-line postage stamps and the adhesive of 3 cents commemorating the cessation of hostilities in the Great War.

OTHER STAMPS.—Beyond the various issues mentioned in the foregoing pages, advanced collectors and specialists will find many attractive sets among the Departmental, Newspaper, Parcels Post, Special Delivery and Postage Due Stamps. The issues of the Confederate stamps of 1861-3 are also worthy of consideration.

## CHAPTER XIV

### CONTINENTAL STAMPS (FRANCE EXCEPTED)

WHAT a wealth of philatelic treasure is to be found in this group, but, let it be said, there is much chaff with the wheat! To the beginner, all that falls in his net is of interest, yet a little discrimination will be wise, even for him. Therefore, let us run briefly through the various countries and point out the items that may be looked upon as *pièces de résistances.*

BELGIUM.—To begin with the little kingdom ruled by Albert the Brave. The first stamps issued by this country bear a head and shoulders portrait of Leopold I. They are known as the epaulette series because they show his majesty adorned with shoulder ornaments. There are two values (10 and 20 centimes) and each may be found in one or more shades of colour. Belgian collectors are particularly eager to obtain specimens of these and so it is not surprising to learn that the hand of the deceiver has been at work and forgeries exist. To be sure of our copies, we must look for the water-mark, LL, reversed and interlaced, a feature lacked by the spurious specimens.

The second issue of Belgian stamps gave the same

profile but, being framed in an oval, the epaulettes are cut away. In this case, there are four values, all in dullish colours. Reissues were subsequently made and these are of brighter hues. The second series is found imperforated, with and without watermark, and perforated, without watermark. All the above are desirable adhesives yet some of them may still be procured for a few pence.

More stamps bearing the profile of Leopold I, this time facing left, appeared in 1865, and though they lacked the finish of the first issues are much sought after.

Few of the labels showing the features of Leopold II are of any great account, but the 30c., 40c., and 1 franc of 1869 and the 50c. of 1875 make nice additions to the collection and are worth obtaining. The 5 francs of 1875 is rare, copies being priced at 25*s*.

Belgium is a country which knows how to be original, at least, this is the impression one gains from the little "Dominical" labels fixed to the lower edge of the stamps of 1893–1914. These "not to be delivered on Sunday" flaps were introduced to settle the burning question of whether letters should or should not be sent to their destination on Sundays. In providing them, an opportunity was given to each person who posted a letter on Saturday of deciding whether the communication was to be delivered on the Lord's day or not. If the label were left intact, the missive was held over till Monday; but if it were removed, the destination was reached on the Sabbath. Such a spirit of religious tolerance is highly commendable, but

the average Belgian showed his appreciation by fixing these little notices not to his letters but to the walls of the local post office, where they formed weird patterns suggesting the art of a Cubist.

A curious stamp is the terra-cotta 10c value of the Brussels celebration issue. Depicted thereon is a fine rendering of St. Michael encountering Satan. Collectors who place this label in their albums will speedily wish the offensive thing was in the company of St. Michael's adversary rather than in their collections. The stamp was printed with some mysterious pigment which has the power of spreading through a dozen thicknesses of paper and any colour with which it comes in contact is irretrievably spoiled. Our specimen reposes in a tin box where it can do no harm.

CRETE.—This island in the Mediterranean Sea began the issue of stamps in 1898, since which time it has become responsible for a prodigious number of varieties. The earliest specimens, used in the British sphere of Administration, were handstruck and resembled obliteration marks, whilst later issues, lithographed at Athens, proved no more attractive. In the Russian sphere, the designs were equally primitive. All these stamps could be forged with little trouble, and, in the absence of guaranteed copies, the reader is advised to pass them over.

When a permanent government came into being, a far more presentable issue was prepared. The designs in this case were of much interest, consisting of such mythological characters as Hermes, Hera, Minos, Diana, Jupiter, and Ariadne. Young collectors should make

a point of only placing these stamps in their albums when they know the legends attributed to the subjects depicted on them.

In 1905, a revolution broke out in the island and unattractive designs became current once more. Later, the provisional government issued adhesives bearing an allegorical figure of a woman who represented "Crete enslaved." Of these stamps, Gibbons says significantly: "These provisionals are listed with a great deal of reserve, as we are unable to say definitely whether they were issued by any established authority." *Verbum sat sapienti.*

Since 1907, a number of issues, produced we believe by Messrs. Bradbury, Wilkinson & Co., in London, have appeared. They are of an extremely complex nature, are frequently overprinted, and are usually found in an unobliterated condition. All these considerations detract from their interest and make them stamps of an undesirable character.

DENMARK.—Here we have a group which has been much neglected in the past probably because the designs are usually simple and not produced with a view to catching the philatelist's eye. The issues between 1851 and 1870 are well worth attention, yet many of the items may be purchased for a penny or two-pence each. We must beware of the reprints of these sets, but, as the originals are furnished with a crown watermark and the counterfeits appear on plain paper, the difference is not hard to detect.

Since 1904, more presentable designs have been used, though some of the issues bear the unmistakable

PLATE 16.

CONTINENTAL STAMPS.

1–5. Belgium.
6–7. Denmark.
8–10. Greece.
11–12. Holland.
13–14. Italy.
15. Luxemburg.
16–17. Norway.
18. Portugal.
19–20. Russia.
21. Serbia.
22–23. Sweden.
24–25. Switzerland.

1

2

3

4

5

6

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25

*Plate 16*

impress of the Imperial Printing Works of Berlin. For a truly simple yet artistic arrangement of line and colour, the 1905 series, engraved by Danielsen, would be hard to beat.

Speaking generally, we view Denmark as a capital country for the specialist who wishes to do pioneer work without expending considerable sums on his hobby. These remarks apply with equal force to the bleak and inhospitable island of Iceland.

GREECE.—The early stamps of Greece are reminiscent of the Napoleonic issues of France; they are, in fact, identical except for the inscriptions and the different head. This is accounted for by the fact that M. Albert Barré, a Frenchman, was the designer in both cases.

The various issues between 1861 and 1879 are a little difficult to follow, but classification is simplified if it be remembered that there are three main types:

1. Stamps printed in Paris. It appears that when new dies were struck in Paris, an order for a certain number of adhesives was given at the same time. Thus the Paris impressions being made from fresh dies are always fine prints. (The shading on the cheek of Hermes is composed of a series of minute dots and broken lines).

2. Stamps printed in Athens. Such specimens were made from dies in various stages of wear and the machinery used for printing these was never so well regulated as it was in Paris. Consequently, the impressions are less fine, also, the colours are not so true to type. (The shading on the cheek of Hermes is

composed of a series of lines due, probably, to plates showing wear and a too generous use of ink.)

3. Stamps printed in Athens from plates that had been gone over with the engraver's tool. Here we have deep but clear lines. (Period, 1870 onwards.)

With these varied printings at our disposal it is obvious that much detailed study must be undertaken by the student who wishes to understand the early Greek stamps, which, of course, makes them highly interesting and suitable for specialisation.

A later type of Greek adhesive revealing a small head of Hermes was printed first at the Belgian State Stamp Printing Works at Malines and, afterwards, at Athens. Here again, we have material for careful discrimination but as the first impressions are finer than those made later, the work of classification should not be considered insurmountable.

The Olympic Games issue of 1896, with its tableaux of gladiators and disc-throwers, is certainly interesting from a pictorial point of view but the stamps have been over-circulated in an unused condition, which is a pity.

HOLLAND.—Wiener, the engraver of the epaulette stamps of Belgium is responsible for the first issue of Holland. No name of the country is given on these adhesives but the legend *Post Zegel*, should prove a sufficient clue. Both of the two values were printed in a variety of shades, on paper that was thick and thin, and from dies that were untouched and retouched.

A second issue, engraved at Amsterdam by J. Kaiser, consisted of three values. Though these

stamps were supremely ugly and bore a none too flattering portrait of William III, they present much to interest the philatelist who will find plenty of study required before the shades, papers and printings can be straightened out.

The third issue of 1867, inscribed *Nederland*, was engraved at Dusseldorf and printed at Haarlem. In this case, William III faces to the left and the design is of far better conception than its predecessors. Each value was printed from two different dies, which may be recognised by the following secret marks :

*Die* I (The more valuable of the two).

5c. The tail of the figure 5 is wide where it joins the ball.

10c. The 1 in 10 has a small serif, also the foot forms a triangle having the apex merged into the vertical stroke.

15c. The ball at the tail of the 5 is large.

20c. The 2 is wide near the top and narrow where it joins the horizontal foot.

25c. The foot of the 2 is wide.

50c. The 0 is not unduly narrow at the top and bottom.

*Die* II.

5c. The tail of the figure 5 is pinched where it joins the ball.

10c. The 1 in 10 has a larger serif, also the foot forms a rectangle.

15c. The ball at the tail of the 5 is small.

20c. The curved downstroke of the 2 is nearly the same width from end to end.

25c. The foot of the 2 is narrow.

50c. The 0 is unduly narrow at the top and bottom.

Other Dutch stamps are of less interest, but values of 50 cents and over are much sought for.

ITALY.—Many of the stamps of the original states of Italy are among our rarest specimens. The ½ tornese of Naples, issued in 1860, is worth £50, unused; the 60 crazie of Tuscany (1851) has sold for £35, in the same condition; whilst the 3 lire, yellow, also of Tuscany, commands as much as £150.

But most of our readers will never have the opportunity of either seeing or possessing the foregoing stamps of worth, and their interests will lie with the less valuable specimens. To understand these, it will be of assistance to glance at the following summary of the Italian States:

1. Tuscany issued stamps of its own between 1851 and 1861: then used those of Sardinia during 1862: and has since employed those of Italy.

2. Sardinia used its own stamps between 1851 and 1861, turning to those of Italy in 1862.

3. Modena began the issue of stamps in 1852: took those of Sardinia into currency in 1860: and has since employed the Italian issues.

4. Parma did exactly the same as Modena, but first employed Sardinian stamps in 1859.

5. The Roman States, often called the States of the Church, issued stamps of their own between 1852 and 1870 and then withdrew them in favour of Italian stamps.

6. Naples was a stamp issuing state between 1858 and 1861; then used those of the Neapolitan Provinces during 1861–2; and afterwards turned to the regular issues of Italy.

7. Sicily (as for Naples).

8. Romagna began to issue stamps in 1859; turned to those of Sardinia in the same year, and followed with the Italian issues in 1862.

9. The Neapolitan Provinces made one issue in 1861 and withdrew it in favour of Italy in 1862.

10. Italy began the issue of its own stamps in 1862 and absorbed the lesser states on various occasions as mentioned above.

Most of the issues of these states reveal a primitive style of printing, but the designs are usually imposing. Tuscany may be recognised by the arms of Savoy (a crowned shield bearing a white cross with red quartering), also by the crowned Tuscan lion supporting a heart-shaped shield. Sardinia and the Neapolitan Provinces portrayed the features of Victor Emmanuel. Modena gave a spread eagle, crowned, within a wreath which was the arms of Este, also the cross of Savoy, similarly wreathed. Parma affected the fleur-de-lys of the Bourbon family. The Roman States used the cross keys, surmounted by the papal mitre. Naples favoured a simple rendering of the Savoy cross for some issues but on others gave the ornate arms of the Two Sicilies. These consisted of the rampant horse of Naples, the Sicilian head of Medusa from which three legs emerged, and the Bourbon fleur-de-lys. Romagna was satisfied with a simple arrangement of lettering

from which all effect at ornamentation was absent. And, lastly, Sicily used a well executed but most ugly portrait of King Ferdinand. Concerning this latter personage, there is a story worth recounting. Bomba, as he was familiarly called, was a man of vanity, and though keenly desirous of having his features portrayed on the stamps of Sicily he was equally averse to seeing them disfigured by obliteration marks. What was to be done? All sorts of useless suggestions were made by his anxious ministers until one of them hit upon the idea of making circular cancelling stamps with plain centres. If the contrivance were handled with caution, explained this councillor seeking preferment, the plain centre would leave the features undamaged whilst the circular rings ensured the obliteration of the edges of the adhesives. Bomba was rejoiced at the clever suggestion and adopted it forthwith, as we may see by turning to the used Sicilian stamps reposing in our collections.

The regular issues of Italy are of no great value but all are desirable. With regard to the commemoration sets, we should advise the reader to proceed warily and purchase used copies for preference. Of the "Postage Due" issues, there are endless streams which would be more attractive were they less numerous.

LUXEMBURG.—The stamps of the Grand Duchy present a good many points of interest especially in so far as they affect methods of separation. First there are imperforated, then rouletted and finally perforated specimens. The rouletted issues, in their turn, permit of classification, there being copies with plain slits

and others with coloured slits, the former being the more unusual. As to the perforated issues, a variety of gauges exist which greatly influence the value of the labels. By carefully observing these and other points of technical difference, Luxemburg may be transformed from what is often considered a rather dull to a most interesting country.

MONACO.—This principality under French supervision has issued a number of stamps, some of which have done duty for postal purposes but many more have not. We view the unused specimens as of little interest.

MONTENEGRO.—From this country of many vicissitudes has emanated an array of attractive designs. There being a restricted postal service, the need for stamps is limited with the result that used copies are, as a rule, worth more than those without cancel markings. The Jubilee issue of 1910 presents some particularly fine examples of the printer's art. Here we find Tsar Nicholas depicted as a monarch, a student, a soldier and a bridegroom.

NORWAY became a stamp-issuing country in 1855 when an adhesive bearing the value of 4 skilling entered into currency. The one denomination served for the inland letter rate and, though prepaid postage was not obligatory and the label had a limited use in consequence, it is to be obtained for the low price of one shilling and sixpence.

In 1856, a second issue appeared portraying Oscar I; this was followed, in 1863, by a lithographed de-

sign, embodying the Norwegian lion. Both series are of moderate scarcity.

But the most interesting stamps of this country are those showing a bold numeral within the curve of a posthorn, the whole on an oval garter inscribed *NORGE*. Of this design, there are more than a hundred varieties which call for careful classification. The following hints will assist the student to group his copies accurately :

1871.—This issue is easily recognised as all the values are given in skilling whilst later issues are in ore.

1878.—The posthorn is heavily shaded above the numeral. (As in the 1871 issue, which will serve for comparison.) The values are in ore.

1882 (Type A).—The posthorn is not shaded above the numeral. The values are in ore.

1882 (Type B).—As Type A but the extreme width of the printed design is slightly less in B than A.

1894.—The word *NORGE* appears for the first time with serifs. The values are in ore. Perforated $13\frac{1}{2} \times 12\frac{1}{2}$. (The 3, 10 and 20 ore are found with this perforation and also $14\frac{1}{2} \times 13\frac{1}{2}$.)

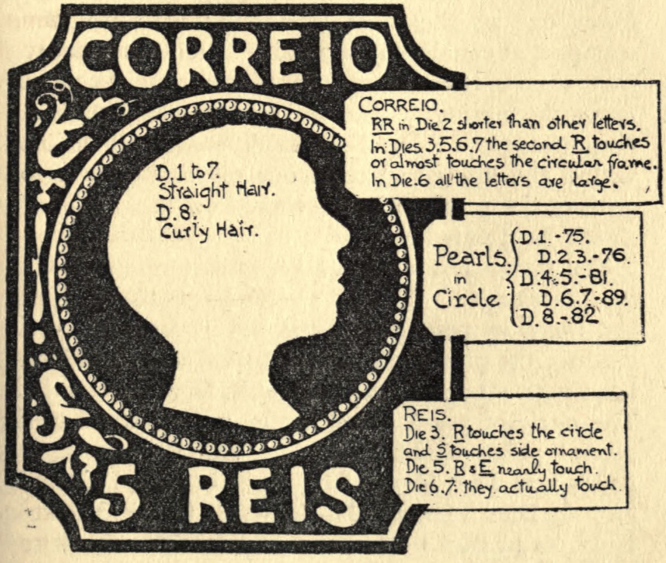
1897.—As for 1894 but perforated $14\frac{1}{2} \times 13\frac{1}{2}$. Since the 1894 issue of the 3, 10 and 20 ore is partly composed of stamps with this gauge, it is necessary to distinguish them by their colours as follows :

1894.—3 ore, orange : 10 ore, rose : 20 ore, blue.

1897.—3 ore, orange-yellow : 10 ore, crimson : 20 ore, ultramarine of varying shades.

PORTUGAL.—In this group, there are a number of attractive issues but those known as the Cameo sets should claim most attention. The first cameo issue,

with the head of Queen Maria II comprises four values, all of which are rare with the exception of the 25 reis. The stamps are decidedly ugly though the colours appear well chosen : they were made by the die-stamping process, the dies being supplied by Dryden who pro-




MINOR DIFFERENCES OF THE 5 REIS OF KING PEDRO V.

vided the necessary equipment for the embossed adhesives of Great Britain, about the same time. Each stamp was embossed separately, a most tedious undertaking. Of the 5 reis, there are two varieties of design. In Die I, the front vertical line of the neck is straight,

whilst in Die II it shows an ugly fold of flesh. The 5, 25 and 100 reis are found on both thick wove and thin pelure paper but the 50 reis, on the stouter material only.

When King Pedro V came to the throne, a new Cameo series of four values was prepared. This issue forms one of the most interesting little groups of stamps that could well be found. Each value appeared from time to time in a number of minor varieties which prove fascinating to the serious collector. It would be impossible to detail all the differences of the issue within the limited space at our disposal but we will analyse the 5 reis value to show how the whole series should be treated.

The stamp is brownish-lake, imperforated, and the head faces right. There are varieties of paper and gum but the chief point of interest lies in the various dies used for the printings. Dies I to VII show the King's head with straight hair but Die VIII with curly hair. The circle of pearls framing the profile, presents the second point of difference. In Die I, there are 75 pearls: in Dies II and III, 76; in Dies IV and V, 81; in Dies VI and VII, 89; and in Die VIII, 82. Next, let us turn to the word CORREIO. The letters RR in Die II are shorter than the other letters whilst in Dies III, V, VI, and VII, the second R touches, or almost touches, the circular frame. In Die VI, the whole word is composed of rather large letters and fills up the allotted space more completely than is the case with the other dies. The word REIS offers further opportunities for discrimination between one die and

another. The R touches the circle and the S touches the side ornamentation in Die III : in Die V, the R and E nearly touch but in Dies VI and VII, they actually touch. The fanciful ornamentation surrounding the head will be our fifth and last point for examination. This is generally close to the circular frame in Dies I, III, V and VI but farther away in II, IV, and VII. With these particulars, it will be possible to sort out the various printings and marshal them in their correct order.

Following Pedro came his brother, Luiz, in 1861. This King faced left on the five earliest values prepared with a representation of his profile. Here again there were a multiplicity of varieties but the chief points to note are that there were two dies of the 5 reis and many slight variations in the 25 reis.

Dom Luiz had a second issue in 1866. In this case, one pattern served for all values. It was engraved by our old friend Wiener of Brussels and printed at Lisbon. A third issue followed in 1870 and though engraved by a fresh artist closely resembled its predecessor. The chief point of difference between the 1866 and 1870 issues lies in the tablets bearing the denominations. In the former, the ends are curled towards the corners of the stamps, whilst in the latter they are quite horizontal.

Later issues of Portugal are of medium interest until we come to the commemorative stamps of Prince Henry the Navigator, the set which celebrates the 700th anniversary of the birth of St. Anthony, and the Vasco da Gama series, all of which were forced upon

inoffensive philatelists with the idea of monetary gain.

ROUMANIA offers a number of issues of varied interest. The first series, known as the 1858 Moldavias, is a curious handstruck production showing a bull's head and a posthorn, within a circle. All the four values are great rarities having sold at auction for sums ranging between £20 and £350. There has been a decline in their values, however, of late years and the Moldavias must be reckoned among the few valuable stamps which are not gradually mounting in price.

The lithographed issue of Prince Cuza of 1865, reveals primitive workmanship but is none the less sought after by philatelists. Good copies are rather hard to find. A better production is the 1872–1880 issue depicting Prince Charles. The design recalls the Empire stamps of France and the Hermes issue of Greece, probably because it came from Paris about the same time as these appeared. As in the case of the Greek adhesives, we find Paris printings showing fine impressions and local printings of less satisfactory production. This is a little group of much interest and as the various items can usually be purchased for a few pence each, it is one we recommend for special attention. More recent issues are fairly attractive but the Bradbury, Wilkinson series commemorating the forty years' rule of Charles, first as prince and then as king, though well executed, is of doubtful value.

RUSSIA.—The land of the Tsars has given us many stamps, but none of outstanding interest until the portrait set of 1913 became current. For more than fifty years the staple design consisted of a split eagle placed

above a pair of posthorns. At times the posthorns were woven round thunderbolts ; at others, these latter were missing—a difference which constituted a variation often overlooked by young collectors. When, however, the fine series of 1913 was placed on sale, philatelists were given a beautiful portrait gallery of famous Russian people. The ill-fated Nicholas figured in company with the following :

Michael Feodorovitch, founder of the Romanoff dynasty.
Peter the Great.
Peter II, grandson of Peter the Great.
Elizabeth, daughter of Peter the Great.
Katherine II, wife of Peter III.
Paul, son of Katherine.
Alexander I who aided in the overthrow of Napoleon.
Nicholas I, brother of Alexander I.
Alexander II.
Alexander III.
Alexei Michaelovitch.

We prefer these stamps in a used condition, except for the highest values.

San Marino.—There have been so many celebration issues and remainder-stocks of this little republic that the confidence of philatelists has been considerably shaken. Here is one of four letters which we have personally received from the postal authorities. It speaks for itself :

" Republic of S. Marino.

" Sir,—

" I have the honour to inform you that you can

obtain our commemorative stamps at a rebate of 30, 40 and 50 per cent, according to the importance of your order which must reach, at least, the figure of £20.

"In the hope that you will transmit to me your orders to which I will devote all my attention,

"I remain, Sir,

"Yours devoted,

"V. SERAFINI, *Secretary.*

"4 *June*, 1895."

SERBIA.—So far, there has been little of a speculative nature introduced into the stamps of "gallant little Serbia" and collectors may look upon them as honest postal labels. The first issue gave the arms and the second issue the portrait of Prince Michael Obrenovic III, who spent the latter part of his life in an endeavour to rid the principality of Turkish influence. Just when his labours bore fruit, he was assassinated in Belgrade and his grandnephew, Milan IV succeeded him. The profile of this prince figures on the stamps between 1869 and 1890. Milan ruled unconstitutionally and was forced to abdicate in favour of his son, Alexander I, in 1889. The fate of the latter is known to all. He, in company with his wife, Draga, was murdered and King Peter ascended the throne.

The "Death Mask" stamps of Peter are of some importance. Originally intended to mark the centenary of the Karageorgevic dynasty they are in reality memorials to the murdered Alexander. The design, we must explain, includes the jugate heads of Kings George and Peter. If one of these

adhesives be turned upside down, it will be found that a new and terrible face appears around the inverted chins of the two monarchs and this, it is claimed, represents the features of the late king.

SPAIN presents a wealth of items that are really cheap, as well as a few gilt-edged specimens of considerable value. The 6 cuartos, black, bearing the unflattering profile of Isabella and dated 1850 is remarkably good value at *6d.*, whilst the same denomination of 1851 sells at *4d.* only. There are indeed a number of Isabella's stamps full of historical associations and ripe with age that may be bought for less than a shilling apiece. More costly are the issues overprinted, *Habilitado por la Nacion* (authorised for the nation) which were the outcome of a revolution in Madrid. These temporary stamps soon gave way to a long series of thirty-three varieties bearing the head of a woman typifying the Liberty of Spain. In 1870, King Amadeus succeeded to a troubled kingdom, and remained in power but a brief period. His features appear on the issue of 1872. In 1873 and 1874, further sets proclaimed the re-introduction of a republic and the stamps show allegorical figures of Peace and Justice. But the Spaniards did not seem to know what form of government they required and the monarchy was restored in 1875. The adhesives of 1875 reveal this historical fact by giving the profile of Alfonso XII who in turn was succeeded by Alfonso XIII whom we have represented on our labels as a baby, a boy, and a man.

SWEDEN has not pandered to philatelists and,

accordingly, the issues are few and of interest. They may be briefly classed as the shield stamps of Oscar I, the lion stamps of Charles XV, the numeral and portrait stamps of Gustav V. It must be noted that certain series bear a blue posthorn on the under-surface, a device which needs recognition when the issues are classified and arranged.

SWITZERLAND.—Few countries have provided so many rarities as Switzerland. The 4 rappen, 1843, of Zurich sells at £40, unused; the double Geneva of 5c+5c of 1843, at £75; whilst the 1849 4c, red and black, of the same canton has changed hands at no less than £100. Of later stamps, there have been a fair number of issues but the Swiss government has a habit of flooding the market with remainders which sadly reduces the value of unused specimens obtained in the regular manner. All things considered, the collector of modest means will find it best to confine his attentions to used specimens.

## CHAPTER XV

### THE STAMPS OF FRANCE AND HER COLONIES

THE election of Louis Napoleon to the presidency of the French Republic in December 1848 resulted in the temporary restoration of law and order. With the placing aside of martial weapons, more peaceful avocations were possible and on January 1, 1849, the country had so far recovered from its shadow of blood and death that postage stamps were issued.

The 1849 issue bore the head of a female figure typifying Ceres, the goddess of smiling corn. The upper edge of the design bore the legend, REPUB. FRANC., whilst the denomination was written along the bottom edge. The stamps were imperforated and colour varieties of each of the six values may be found.

1852.—But the calm of 1848 was of short duration. In 1851, a *coup d'état* was engineered by Napoleon and the legislative assembly dissolved. Chaos once more reigned for a while and, when it died down, two new stamps were provided. Instead of the head of Ceres, we find that of Louis Napoleon whilst all other features remained as before, including the inscription, REPUB. FRANC. These two stamps, though not particularly hard to procure, are of great interest in showing the course of French history.

PLATE 17.

SPAIN.

1. 1852, Queen Isabella II.
2. 1852, Arms of Castile and Leon.
3. 1855, Queen Isabella II.
4. 1860, Queen Isabella II.
5. 1862, Queen Isabella II.
6. 1865, Queen Isabella II.
7. 1867, Queen Isabella II.
8. 1867, Queen Isabella II.
9. 1867, Queen Isabella II.
10. 1870, Head of Liberty.
11, 12. Crown of King Amadeus.
13. 1872, King Amadeus.
14. 1876, King Alfonso XII.
15. 1878, King Alfonso XII.
16. 1889, King Alfonso XIII, as a baby.
17–18. 1900, King Alfonso XIII, as a boy.
19. 1909. King Alfonso XIII.
20. Carlist stamp of 1874.

*Plate 17*

On December 2, 1852, Napoleon was proclaimed Emperor of the French, with the title of Napoleon III. Why he was known as the third Napoleon when there was no second emperor of this name is a mystery to many people but the explanation is so amusing that it cannot be told too often. The draft of the proclamation issued by the Government announcing his ascendancy to the throne commenced with the following words: "Vive Napoleon ! ! !" The printer took the three exclamation marks to be the figures III, and his press accordingly reproduced the mistake some thousands of times over. Before the error was discovered, Paris and the other great towns had been placarded with the incorrect imprints. There was no time to lose, so the Emperor, much to the amusement of his courtiers, agreed to take the title of Napoleon III.[1]

1853.—The change of title necessitated a change of stamps and a new issue appeared in 1853. The head remained as before but the words REPUB. FRANC. gave way to those of EMPIRE FRANC. This imperforated set is of considerable interest, there being many varieties of colour as well as some examples of privately applied perforation marks. In 1862, the whole issue was officially provided with perforations (14 × 13½).

1863.—As is well known, Napoleon undertook a successful campaign in Central Europe, gaining victories in Austria, Italy, and elsewhere. To celebrate these, his head appeared on the stamps and coinage wreathed in laurels. The stamps were issued

[1] Retold from "Peeps at Postage Stamps," by the present author.

in 1863 and are known as the laureated type; they were the work of Albert Barré, the engraver responsible for the Greek adhesives showing Hermes.

1870.—Vicissitudes once more befell the French nation, and, in 1870-1, the Germans were surrounding the walls of Paris. The Government removed to Tours and then to Bordeaux, where at the latter place a printing press was set up under the direction of Monsieur Yon for providing the stamps required by the country. Previously, Napoleon had been cast adrift (Sept. 4, 1870) and the republic restored. The Bordeaux issue, therefore, gave the head of Ceres once more and the legend REPUB. FRANC. again appeared. This issue, though of great importance, is not difficult to obtain, some of the values being worth no more than twopence each.

Bordeaux supplied the stamps for the whole of the unoccupied area of France, with the exception of Paris which was isolated. The capital sought out the old Ceres plates of 1849 and put them into commission once more, supplementing them by new plates for the low values of 1, 2, 4, and 5 centimes. Thus France was using, at the same time, temporary plates engraved by Monsieur Yon at Bordeaux, new plates of small values engraved by Albert Barré, and old plates engraved many years earlier by J. L. Barré (father of Albert). The only difficulty in grouping these stamps is to distinguish between the Yon and J. L. Barré impressions. A scrutiny of the postmarks is of some assistance, but as a rule they are not very enlightening; a better method is to examine the designs

The Yon specimens are comparatively crude, and the nose and forehead, with them, is very straight and the eye heavily shaded.

1872.—When hostilities ceased and commerce began again to assume normal conditions, the postage stamps were rearranged. The Bordeax plates became obsolete, the low value plates were retained and new 10, 15, 30 and 80 centimes plates were provided by M. Hulot. These latter bore heavier and larger figures for the values than formerly. All, of course, showed the head of Ceres.

1876.—France recovered remarkably quickly from the internal upheaval, also from the crushing imposed on it by the Germans and in 1876 gave effect to its prosperity by using a design for the stamps which was allegorical of Peace and Commerce. Two full length figures were shown with the World placed between them and, in front, was a tablet reserved for the different values. Of this design, there are two types. In the earlier pattern, the tiny letters placed along the lowest edge of the stamp (to the left) show the V of INV. exactly under the space between the B and L of REPUBLIQUE, whilst, in the later pattern, the V figures below the U and B of the same word. This strikes one as a difference of little importance, but French collectors think otherwise and arrange the two types in their albums with a great deal of effect. As a rule, the first type is the more valued of the two.

The " Peace and Commerce " stamps were retained until the end of the nineteenth century, but the colours were altered more than once, the paper underwent

various changes, and the printers, at first, were the Bank of France, but later the work was undertaken by the Government. Undoubtedly, this is a cheap and interesting series, well worth careful study by young collectors.

1900.—A change of issue was felt necessary in 1899 and, in the year 1900, three new types were introduced. For the low values of 1, 2, 3, 4 and 5 centimes, an allegorical group including a female figure representing France in company with a cherub was used. It was a stirring little picture but had the appearance of a rough sketch rather than a finished drawing and can only be described as ineffective. For the 10, 15, 20, 25 and 30 centimes values, a better design was executed. A female holding a scroll inscribed *Droits de l'Homme* formed the picture. Though skilfully executed, it caused a certain amount of friction, women asking why the weaker sex should not be mentioned in the legend. For the values of 40 centimes to 5 francs, a still better adhesive was prepared. This consisted of a long horizontal picture introducing a female worker.

The *Droits de l'Homme* stamps in their original form lasted but two years, a better rendering of the same pattern being produced in 1912. The easiest way to discriminate between the first and second type is to look at the tablet bearing the value. The first consists of a plain rectangle whilst the second is an ornate shield with curved sides.

Even this improved design did not give satisfaction and, as the current silver coins were considered so beautiful, it was decided to adapt the pattern of the coinage

for the stamps. Accordingly the "Sower" type of adhesives supplanted the *Droits de l'Homme* type in 1903. This design showed a graceful figure of a woman scattering seed in the furrows, with the rising sun in the background. The first value to appear of the new issue was the 15c. which was printed in a crude shade of sage green. The ugly colour killed the artistic line work and people turned against the set without further consideration.

So the quest for a really satisfactory picture proceeded. All were agreed that the shapely sower should be retained but that more fitting surroundings be provided for her. These suggestions were given effect in a second "Sower" type which was really the first rendering with the line background replaced by a solid mass of colour. This little engraving won a fair measure of praise and has been slightly modified from time to time to incorporate improvements as they have been conceived. To trace out the *Droits de l'Homme* and Sower types is a fascinating piece of work that may well be undertaken, especially if cuttings from the French press bearing on the controversy they have caused are available for placing with the stamps.

Certain patterns of the 10 and 15c. denominations are found with the overprint, F.M. (Franchise Militaire). These are stamps given free to the military forces in accordance with a law instituted in 1900.

FRENCH COLONIES.—France began the issue of colonial stamps by providing one series common to all her overseas possessions. The same adhesive did duty in Nossi-Bé or Guadaloupe, Mayotte or Martinique

and the only clue to its place of origin was afforded by the postmark. The earliest issue consisted of six values, all having the same design which was the French eagle within a circular garter, the whole framed in a square.

When this set was withdrawn, the custom arose of using the current stamps of France printed on tinted papers and imperforated. As some of the home labels also appeared on paper that may be described as tinted and imperforated, a good deal of confusion amongst these items resulted in consequence. In some cases, the colonial specimens are easily discerned, but, in others, the only sure guide is afforded by the obliterations. When these are indistinct, no discrimination can be made.

In about 1881, a fresh set bearing the word " Colonies " appeared and these were used, as with the earliest issues, throughout the overseas possessions. One design consisting of a seated female figure served for all the values but each denomination was given in a distinct colour. Here again, the postmarks must be relied on to distinguish the particular colony of origin.

When the 1881 stamps had been in use a considerable while, there gradually sprang up the practice of applying an overprint to indicate the colony of issue. As a rule, this was done locally, often by means of primitive presses and with uneducated labour; consequently, there are many spelling mistakes in such overprints. These generally command good prices.

In 1892, a more comprehensive system was adopted. A new design revealing two figures seated beside a

tablet was prepared and this was used for the various values. Below the value tablet appeared a second tablet which bore the name of the colony. Thus each possession was given, for the first time, its own stamps.

To marshal all the values and all the colonies of this series in our albums is a rather dreary business for the numerous items are identical save for the colours and the inscriptions in the name tablets. But there is a yet greater reason why such stamps should not be welcomed. They could be bought in an unused condition in Paris (at the Ministère de la Marine, we believe) at face value.

Probably this opportunity of purchasing the labels of remote colonies in the French capital proved a financial success, and, in order to draw still further on the resources of stamp-lovers, the authorities conceived the idea of issuing distinct designs for each dependency. A start was made with Obock and the Somali Coast in 1892–4 and some outrageous results were produced. More latterly the practice has been extended to all the colonies, and we now have an assortment of views, natives, animals, etc., to whet the philatelic appetite.

PLATE 18.

## FRANCE AND HER COLONIES.

1. 1853, Napoleon III, Emperor.
2. 1862, Napoleon III, Emperor.
3. 1863, Napoleon with laurel wreath.
4. 1870, Ceres.
5. 1872, Ceres.
6, 7. 1876, Peace and Commerce.
8. 1900, 1 centime.
9. 1900, 50 centimes.
10, 11. The two types of the *Droits de l'Homme* issue.
12, 13. Two types of the *Sower* issue.
14. Stamp to serve for postal purposes as well as to collect money for the fund of *Orphans of the War.*
15. Colonial stamp overprinted with name of colony.
16. French stamp overprinted with name of colony.
17. Colonial issue of 1892.
18, 19, 20. Various picture issues of the colonies.
21. Dahomey, overprinted *Togo, Occupation franco-anglaise.*

1
2
3
4
5
6
7
8
1c
POSTES
9
50
REPVBLIQVE FRANÇAISE
10
11
12
13
REPUBLIQUE FRANÇAISE
5c
POSTES
14
2c +3c
POSTES
15
COLONIES POSTES
1
REPUBLIQUE FRANÇAISE
16
POSTE
1
REPUBLIQUE FRANÇAISE
17
1
INDO-CHINE
18
GUYANE FRANÇAISE
19
AFRIQUE OCCIDENTALE FRANÇAISE
10
10
SENEGAL
20
REPUBLIQUE FRANÇAISE
1
c
POSTE
MOYEN CONGO
21
DAHOMEY
1
1
Occupation
AFRIQUE OCCIDENTALE FRANÇAISE

*Plate 18*

## CHAPTER XVI

### THE STAMPS OF AUSTRALIA
### (Including New Zealand)

AUSTRALASIAN stamps form a particularly fine group, comprising rarities of the first magnitude as well as a mass of honest varieties that are obtainable at little cost. Under the same head, we have items for the millionaire and the schoolboy—something for all fortunes, in fact.

NEW SOUTH WALES.—Let us take the colonies, one by one, in the order in which they became stamp-issuing areas. First we must turn to New South Wales and it will be appropriate to run our thoughts back to the days when intrepid Englishmen settled along the shores of Botany Bay and taught their brothers " who left their country for their country's good " how to become useful members of society. It was in these days and in this locality that the first Australian stamps were born. Moreover, the earliest design employed for postal adhesives in this part of the World consisted of a view showing convicts landing at Botany Bay. These stamps are known to all as the famous " Sydney Views." They were issued in January, 1850, and remained in use for the short period of two years.

There are many varieties of the " Sydney Views." Though the design is substantially the same in all cases, we find some examples with a cloudless sky, in others there are clouds in plenty, whilst varieties are to be had with no trees on the hills, with the worker's pick and shovel omitted, and with Industry's distaff missing. The cheapest specimens are worth two or three pounds but fine unused copies of the rarest kinds have sold at auction for more than £50.

After the " Sydney Views " had been condemned as bad advertisements for the Colony, further stamps of local production appeared. These bore the Queen's head, ornamented with a laurel wreath. They fetch any sum from half a crown to ten pounds, according to the fineness of the impression, the kind of paper and the state of the copy.

In 1856, our old friends, Perkins, Bacon, made some plates and sent them out to the Colony, where they were printed from. The *1d.* and *2d.* values were of ordinary size but the higher values are large and square. These latter stamps are particularly fine and should figure in every collection of any pretensions. They must be examined with care, however, for the postal authorities put the plates into commission on various subsequent occasions, even as late as 1903–8. The earliest printings are valuable but the later issues may be had for about sixpence per copy. Also, it is well to remember that some of the perforated specimens were provided with unduly wide margins which has enabled unscrupulous people to trim away the serrations and pass their faked wares as rare imperforated

copies. We speak on this point with a certain amount of feeling and leave the reader to guess why.

Another issue, that of 1861, is moderately rare but of considerable interest. The plates were made by De La Rue and a supply of stamps was printed in London and sent out with them. Later, when the original stock was exhausted, local printings were prepared on paper with various watermarks and with an array of different perforations. All these stamps are worth comparing and contrasting in our albums.

A very interesting series of picture stamps appeared in 1888. The 1*d.* gives a view of Sydney but convicts are omitted from the design : the 2*d.* shows an emu ; the 4*d.* portrays Captain Cook, who landed at Botany Bay in 1770 ; the 6*d.* presents a libellous profile of Queen Victoria ; the 8*d.* shows a lyre bird and the 1*s.* a kangaroo ; the 5*s.* provides a map of Australia while the £1 reveals two portraits, one of Captain Phillips, the first governor of New South Wales (1788), and the other of Lord Carrington, the governor in 1888. All the stamps bear the inscription, " One Hundred Years," and most are found in one or more varieties.

The 1897 issue of three values was a decidedly poor production. The 1*d.* shows the arms of the Colony, a crowned shield displaying the constellation of the Southern Cross, and the 2*d.* and 2½*d.* give Queen Victoria's profile, outrageously executed. For the latter denomination, two dies were prepared. Die I gives the decoration star, worn by Her Majesty, with twelve rays, Die II, with sixteen. Both are of equal worth.

VICTORIA commenced the issue of stamps a few days

PLATE 19.

AUSTRALIA.

1, 3. Issue of 1854, New South Wales.
2. Issue of 1860.
4. Issue of 1897. The rays of the decoration on the Queen's breast vary with Dies I and II.
5. Emu, 1888.
6. Captain Cook, 1888.
7. Western Australia.
8. Re-issue of 1901.
9. Issue of 1887.
10. Re-issue of 1901.
11. Stamp-duty issue of 1885.
12. Tasmania (Van Diemen's Land) 1857.
13. Issue of 1870.
14. South Australia, issue of 1856.
15, 16. Issue of 1868.
17. Queensland, 1861.
18, 19. Issue of 1882.

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

*Plate 19*

after New South Wales. The earliest designs gave a three-quarter-length full-face picture of Queen Victoria, poorly executed yet fairly pleasing, whilst slightly later adhesives revealed the Queen in full length, seated on a throne. Following these, came a number of stamps, difficult to follow, in which the royal profile—in ovals or circles—was not well drawn. All of these with numerals for watermarks should be carefully examined with the aid of a catalogue, many being of considerable scarcity.

In 1873, a set of some attraction appeared. The ½*d.* and 2*d.* values should be particularly noted. The former was a small upright stamp printed in rose, the unique appearance of which rendered it a favourite among collectors. The 2*d.* is found in two patterns, the first with one oval band of colour surrounding the inscription, *Victoria—Two pence*; the second with two bands. Certain denominations of this and previous issues appeared later in changed colours and with the word, Postage, added.

Issues appearing between the years 1885 and 1900 may be recognised by the inscription, Stamp Duty, placed in various positions in the designs.

The Colony prepared, we believe, but two stamps showing the profile of King Edward and none of King George, yet continued to provide new issues bearing the head of Queen Victoria even after the accession of George V. Probably this action was due to an affection which the Colony of Victoria had for Victoria, the Queen. Stamps of the Australian Commonwealth are now used.

TASMANIAN issues commenced in 1858 but were preceded by a score or more of stamps inscribed, Van Diemen's Land. All bearing this designation and appearing with either no watermark or a star watermark are valuable: should the watermark consist of an inverted numeral the copies are of fair value.

The Tasmanian issues opened with some very delightful stamps which are obviously from dies made by Perkins, Bacon. The designer clearly had in his mind the shapes of the embossed adhesives of Great Britain when he drew them. The head of Victoria is, however, quite different, being of the almost full face, diadem type which we find in Nova-Scotia, Newfoundland and elsewhere. A maze of different perforations were given to these adhesives which the collector must carefully note.

In 1870, new stamps appeared bearing the familiar De La Rue profile of Queen Victoria and these were used with many varieties of perforations and watermarks until 1891. Those provided with numeral watermarks are the rarest as they form a temporary printing made on a small supply of paper purchased from the New South Wales government.

Of late years the Colony has given us a display of picture stamps embellished with engravings of typical Tasmanian scenery. Here again the watermarks must be minutely examined for variations.

WESTERN AUSTRALIA.—Of swan stamps there has been a vast and pleasing array of specimens, the value of which can only be gauged by an examination of the watermarks. All are either rare or highly desirable

if provided with a swan watermark; those with a crown and CC (Crown Colony) watermark are of good medium value; whilst specimens with a crown and CA (Crown Agents) watermark are variable but usually of the cheap and desirable order.

In 1885, a series of eight values appeared with the crown and CA watermark. Later, the set was re-issued with a few slight alterations of colour. All the stamps of the latter displayed the word *Postage* (which was absent from the values of the original set, except the ½*d.* and 1*d.*) whilst the watermark consisted of either the letters W and A with a crown between, the letter V, above a crown, or a crown, above the letter A. The stamps with the crown and the letter V were printed in Melbourne on paper used for the adhesives of Victoria. The values of 2*s.* and upwards are inscribed West (not Western) Australia and bear a profile of the Queen. None of the specimens of these two sets is rare but all are attractive, especially when consideration is taken of the various watermarks.

SOUTH AUSTRALIA.—This colony issued some fine stamps by Perkins, Bacon in the year 1855. They gave a pleasing profile of Queen Victoria, facing left, and were of the large format familiarised by the United States (*ante* 1890). Of this first type there is a London printing, imperforated, a colonial printing, imperforated, and a colonial printing, rouletted. All make very useful additions to our collections.

The set was re-issued, rouletted, with additional values, in 1860 and the practice was then originated of using a permanent surcharge for providing a value

for which there was little call. This happened in the case of the 10*d.* which was obtained for a period of twelve years by printing the words, Ten Pence, on the 9*d.* value. There are many rare stamps in this series but the 10*d.*, already mentioned, and the 6*d.*, sky-blue, are most sought after, being worth £5 apiece, unused.

In 1868, two new designs were provided for the 1*d.* and 2*d.* denominations and these, we consider, are the most interesting items issued by the Colony. They are not attractive stamps nor can we call them rare but they are to be found in such a wide variety of colour, watermark, and perforation that they form a really fine exercise for those who study minor details.

South Australia has given us some interesting departmental stamps bearing a multitude of overprints which well repay attention.

QUEENSLAND.—It is impossible to speak of all the interesting stamps of this group in a limited space. What we should endeavour to obtain first are the Perkins, Bacon stamps of 1860–1878 which show the frequently mentioned diademed head of Her Majesty, Queen Victoria. As reprints of all these were issued, perforated 13, on correct paper and in the regular colours, it is advisable to accept no copies with this particular perforation unless used.

A further set of interesting stamps is that of the year 1882 which was re-issued, later, on several occasions with slight differences. The Queen's profile, turned to the left, is framed in an oval garter, inscribed "Queensland" and the value. The practice was

adopted with this and the 1887–90 issues of preparing not one die, as is usual, but four, and striking the plates with the quartette of impressions at a time. The four dies were presumably made as near alike as possible but slight differences are noticeable. One die may be described as normal; the second often shows a stop after the value; the third reveals the P of penny with so long a down stroke that it cuts into the garter edging; whilst the fourth may be found with the letters LA of Queensland joined together.

The characteristic feature of all impressions of the 1882 issue was the shading of the profile. This extended from one edge of the neck to the other. With the 1887–90 issue, the only difference was that the shading stopped short, just before reaching the left edge of the neck, thus providing a white line running from the chin to the bust. A third issue of 1895–6 reproduced the old design but with the head on a white ground and the values in numerals in the two lower corners. (Of the penny, orange-red, copies were printed with and without the numerals.) A fourth issue of the particular design appeared in 1897. In this case, numerals figured in the four corners. Finally, the values were all redrawn with the four corner numerals but the front point of the crown was not so close to the garter as in the previous types.

AUSTRALIAN COMMONWEALTH.—Since the federation of the Australian Colonies (i.e. Queensland, Victoria, Western Australia, South Australia, Tasmania and New South Wales), stamps common to the whole island-continent have been prepared. Two issues were

PLATE 20.

1 cent, Tax, of Canada. The two dies are here shown and the most satisfactory area for testing lies between the 1 and the large T. In one case there is a dark diagonal band of colour; in the other, a strip of confused ornamentation.

1*d.* Queensland. There are many minor varieties of this stamp. The enlarged drawings, here given, are primarily intended to show differences in the profile. Note the mouth, the line round the chin, the front edge of the neck, the shading running up to it, the point of the bust. Also note the tip of the crown, the detail of the jewels, and the locks of hair placed below the band of the crown.

CANADA
1
TW
CEN.
CANADA POSTAGE
1¢
2
TWO
CENTS
QUEEN
ONE PE
QUEENSLAND
ONE PENNY.

*Plate 20*

placed on sale concurrently in 1913; the first gave an outline map of Australia, within which a kangaroo was ensconced whilst the second bore a profile of King George with a kangaroo and an emu, as supporters.

NEW ZEALAND is responsible for some very fine and some equally ugly issues. For many years—until 1872—one design only was prepared. It consisted of a head and shoulders portrait of Queen Victoria, in a circle. When we say that Humphrey (who was charged with engraving the second die for the penny, reds, of Great Britain) engraved the dies and Perkins, Bacon and Co. made the early printings, the reader will agree that the stamps must have been particularly fine. They appeared imperforated, rouletted, and perforated, with and without watermarks, in about a hundred and fifty varieties and thus constitute an admirable series for the medium and advanced collector.

Later, a new issue of fair merit became current which was obviously the work of De La Rue. This issue was supplemented by values, engraved in the Colony, possessing no claims to beauty nor skilled workmanship. We are alluding more particularly to the ½*d.*, 2½*d.*, and 5*d.* denominations of 1891 and 1895.

In 1898, a very fine picture set replaced all previous labels. On these stamps were depicted all the romantic beauty spots which have made New Zealand scenery famous. The earliest copies were printed in London by Messrs. Waterlow and Sons but later supplies are of colonial production. Regarding this issue *The Connoisseur* gave an interesting paragraph some

while back.[1] "In 1896," it began, "Messrs. Waterlow engraved for the Colony of New Zealand a very fine new series of postage stamps, all more or less suggestive of local scenery. The first supply of stamps from the new plates was printed by the engravers in their very best style, and sent out to the Colony with the plates. A skilled workman was also sent out to initiate the local printers into the art of printing from steel plates. The local printers have ever since been experimenting in all manner of ways in their endeavour to get engravers' results from the plates. Papers from no less than three mills have been tried, one after the other, and two gauges of perforation. The latest news to hand is that a laid paper instead of wove is now being tried.

"Already the varieties through which the Waterlow designs have run is mounting up into a really formidable list. First came the Waterlow printing, then a no watermark perf. 11 issue, then changes of paper, then the work of a new machine perf. 14 with its compounds with the old machine perf. 11: then a new watermark N.Z. and star, and now we are apparently to have a laid paper series.

"Truly, the specialist who confines his attention to New Zealand recent issues alone will find it no easy task to keep pace with these frequent changes in the local productions. And yet, who shall say that these struggles of the Colonial printers to emulate the fine art printing of the old country are not full of interest and well worth all the patience they demand

[1] June, 1903.

in their collection and classification. They are certainly not open to any suggestion of being made to tickle the fancy of collectors, for the Government of New Zealand has never shown any desire to fleece philatelists. They are simply the result of a dogged determination to demonstrate the fact that the Colony can, and will do the printing of its own postage stamps."

*The Connoisseur*, as is stated, directs its remarks to the view stamps of 1898. Collectors who desire to study the progressive printings undertaken by New Zealand will find a remarkably interesting example in the 1*d.* value of 1901, onwards, showing a woman standing above the inscription, Universal Postage.

PLATE 21.

## AUSTRALIA.

1–4. Australian Commonwealth. Kangaroo issue.
5. Australian Commonwealth. King's head issue.
6. Fiji ½*d.*, slate-grey, 1893.

## NEW ZEALAND.

7. 1*d.*, orange-vermilion, 1862.
8. ½*d.*, Newspaper stamp, 1873.
9, 10. Issue of 1882.
11. View of Pink Terrace, Rotomahana
12. View of Milford Sound.
13. View of Mount Ruapehu.
14. View of White Terrace, Rotomahana.
15. Stamp to commemorate Imperial Penny Postage.
16. Georgian Issue, designed after the Penny, black, of Great Britain.

AUSTRALIA
POSTAGE
ONE PENNY
TWO PENCE
FIJI
POSTAGE HALFPENNY
NEW ZEALAND
POSTAGE & REVENUE
NINE PENCE
MILFORD SOUND
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

*Plate 21*

## CHAPTER XVII

### SOUTH AFRICAN COLONIALS

SOUTH African colonials which include the issues of the Cape of Good Hope, Natal, Orange River Colony and the Transvaal have gained prominence by the wars which have influenced their constitutions and by the presence, in their midst, of those philatelic treasures, the triangular Capes.

CAPE OF GOOD HOPE.—On the first of September, 1853, this colony made its first issue and thereby gave the world the famous three-cornered stamps. These peculiar shaped adhesives remained in use for ten years, during which time enormous quantities passed into circulation. Were it not for the fact that they are hoarded by collectors and sought for by people who are in no way philatelists, their market value would be reasonable and there would be copies available for nearly every album.

Two of these triangular stamps, however, are deservedly rare; we speak of the 1*d.*, blue, and the 4*d.*, vermilion, of 1861. They are, in fact, errors, for their colours should be reversed; that is to say, the 1*d.* ought to be vermilion and the 4*d.*, blue. It happened in this way: a local printer in Cape Town was requested to supply a quantity of the adhesives at, we

believe, short notice. He made a number of stereos representing individual stamps, some of the 1*d.* value, others of the 4*d.* In assembling the stereos into plates, a penny block inadvertently found its way into the fourpenny plate, whilst a fourpenny block was fitted into the penny plate. What followed may be surmised: when the plates were printed, one stamp on each sheet was found to be in the wrong colour; hence the errors. As they were the result of a genuine blunder, philatelists have competed keenly for their possession, and the used 1*d.*, blue, has sold for £75, whilst the only known unused copy of the 4*d.*, vermilion, realised no less than £500 at auction.

Another three-cornered error is the penny, carmine, printed on paper watermarked with a crown and the letters CC instead of with an anchor. So few copies have ever come on the market that it is impossible to fix its worth.

Other stamps of the Cape are not so valuable but they are probably quite as interesting. From 1864 to 1893, a fine little picture of Hope in a sitting attitude, together with a ram, an anchor, and a grape-vine, served in an array of different colours for a number of values from a halfpenny to five shillings. Hope, we may venture to say, is not turning her back on a half of the Pyramids, as so many schoolboys think. What looks very much like one of these mighty erections of Egypt is merely a curious patch of shading. It is well to point out that a thin line of colour runs round the picture in some issues but not in others, the former arrangement being the more scarce.

In 1893, Hope grew tired of her thirty years of sitting and thereupon, stood erect, perhaps to get a better view of Table Bay. A dozen stamps gave her in this new attitude which we believe is correct according to heraldry.

And then, in 1900, Hope vacated her post and the penny, carmine, of that year revealed Table Bay but no Hope. It is an empty, unfinished looking stamp, not at all pleasing.

The next issue gave King Edward's profile and concerning this set we are able to quote an interesting little paragraph written by Douglas Armstrong.[1]

"It was an outward and visible token of loyalty to the Throne that the head of King Edward VII came to find place upon the new series of postage stamps issued by Cape Colony between the years 1902–4. During the South African War of 1899–1902 Boer sympathisers obtained considerable ascendancy at the Cape, and in consequence the particular Penny stamp put forth in 1900 (*vide supra*) to mark the adoption of Imperial Penny Postage bore a view of Table Bay and the Arms of the Colony, and became known as the 'Rebel Stamp,' it being stated that a proposal to place a portrait of Queen Victoria thereon was rejected by the less loyal spirits. Rumour further has it that a set of allegorical designs was prepared for the 1902 series, but they were subsequently discarded in favour of the Royal likeness. The Edwardian stamps of Cape Colony are, therefore, in the nature of a vindication of the Colony's fealty."

[1] *Edwardian Stamps.* Part I.

PLATE 22.

## SOUTH AFRICAN COLONIALS.

1. Three-cornered Cape Issue of 1855.
2. "Hope," seated, with anchor, ram, and grape-vine.
3. "Hope," standing, with view of Table Bay.
4. View of Table Bay and arms of the Colony.
5, 6. Edwardian Issue of the Cape.
7–13. Edwardian Issue of the Transvaal.

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*Plate 22*

Of the Mafeking siege stamps, we need say but little. They consist of (2) overprinted adhesives of the Cape and Great Britain,[1] and (2) specially designed stamps showing the features of Baden-Powell. All have been cleverly forged and none but experts can tell the genuine from the bogus.

NATAL.—The earliest stamps of Natal are of a curious nature, being crude embossed designs on coloured wove paper. They are exceptionally scarce, but command a limited market and are accordingly priced, in certain instances, as low as £3. These were followed by some delightful adhesives emanating from Perkins. The design consists of a full face diademed head of Victoria, almost similar to the issues of Queensland, Tasmania, etc., prepared by this noted firm. As the same design was used for fiscal as well as postal purposes, the word " Postage " was overprinted on the adhesives intended for franking letters, from 1869 to 1874.

In the latter year, a typical De La Rue issue appeared in five values and these remained current with additional new values until the demise of Queen Victoria. Many overprints form part of the series, but the 1*d.* on 6*d.*, violet, with the word, Postage, spelt without an S or without a T are amongst the most valued.

The year 1902 was marked by the appearance of a set of Edwardian stamps ranging from ½*d.* to £20 in face value. It is safe to say that the £5, £10, and £20 denominations were seldom if ever used for postal

[1] In reality they are overprints on Bechuanaland stamps but all Bechuanaland stamps were made by overprinting adhesives of Great Britain. Mafeking stamps have, thus, two overprints.

purposes and thus, may be reckoned as fiscals of limited interest to us. This Edwardian issue was printed on paper with the three following watermarks: (1) Crown and C.A., (2) Crown and C.C., and (3) Multiple crown and C.A. It is difficult to see how C.C. and C.A. watermarks can be used, with full meaning, at the same time, since an overseas possession cannot be a Crown Colony and be directed by a Crown Agent simultaneously.

ORANGE RIVER COLONY was formerly known to philatelists as the Orange Free State, under which designation it prepared a number of adhesives all with the design of the " fructed orange tree " and posthorns. This symbolical group appeared in a variety of colours and with many different overprints. Some of the latter are rare and lend themselves to faking, a fact which must be remembered when dealing with these impressions.

On the capture of Bloemfontein, during the second Boer War, a large stock of the above stamps was seized and subsequently used with the black overprint, V.R.I. As the values originally engraved on these adhesives figured in Dutch wording only, the denomination in British currency was added at the same time as the letters V.R.I. The temporary issue stood as follows:

½*d.* on Half Penny, Yellow (1897). 1,384,800 copies.

1*d.* on Een Penny, Purple (1894). 3,144,000 copies.

2*d.* on Twee Pence, Bright lilac (1883). 1,231,000 copies.

2½*d* on Drie Pence, Blue (1896). 19,200 copies.

3*d.* on Drie Pence, Blue (1883). 1,024,800 copies.
4*d.* on Vier Pence, Blue (1898). 74,000 copies.
6*d.* on Zes Pence, Carmine (1897). 7,200 copies.
6*d.* on Zes pence, Blue (1900). 672,000 copies.
1*s.* on Een Shilling, Brown (1900). 439,000 copies.
5*s.* on Vyf Shillings, Green (1879). 232,000 copies.

Two points connected with this list require a few words of explanation. The small quantity of the 6*d.* carmine, was the result of an impending change in the colour of this value. The republican authorities had decided to substitute a blue for a carmine stamp and had received the new stock from De La Rue just before war broke out. They were using up the old carmine issue when Bloemfontein was entered by the British and the sheets that were left received the V.R.I. imprint. It is clear that no copies of the 6*d.*, blue, entered into use without the Royal Cypher, though copies have leaked out in various mysterious ways.

The second point refers to the 2½*d.* on 3*d.*, blue. The surcharged value was added by the Free State authorities in 1892 to serve whilst permanent stamps of this new denomination were being prepared in London. Some of the temporary sheets were not used at the time and when found by the British were overprinted with the letters, V.R.I. Thus the altered value and the British designation were added in two printings which accounts for eccentric spacing and alignment.

Of all the values, a number of varieties exist of the overprints. We find the stops placed on the bottom level of the letters, also abreast with the middle of the

letters. In some cases, they are mixed: in others, one or more are missing. Then there are combinations of round and rectangular dots and, at times, a whole letter has fallen below the line. All these peculiarities offer work for the specialist of a most interesting nature.

When the stamps of the enemy state were exhausted, recourse was had to the Cape issue of Hope, standing. In this case, the overprint consisted of the words, Orange River Colony, without the addition of fresh values.

Finally, the attractive Edwardian stamps, showing a springbok and a gnu, were placed on sale in 1903.

THE TRANSVAAL has had a checkered career which is well exemplified in its stamps. The first republic put a series of adhesives into commission in 1869 which revealed the national shield within a rectangular framework. The design was crude and emanated from a printing factory in Mecklenburg-Schwerin. Gibbons lists a hundred and twenty-nine of these labels, cataloguing none at less than 15*s.* and many within the neighbourhood of £10.

The year 1877 saw the beginning of the first British occupation when the stocks of the above stamps that were seized appeared with the overprints *V.R.* and *Transvaal.* Again, in this case, the various items are of considerable scarcity.

In 1878, the profile of Queen Victoria was given on an issue of six values printed by Bradbury, Wilkinson & Co. It was a very fine head, similar to that used on the Falkland Island stamps. Among the rarities

of this issue, we must note the 1*d.* on 6*d.* which is worth any sum between twenty shillings and £15, according to the colour and shape of the overprinted letters.

The next change came in 1885 when a firm in Haarlem provided the labels for the second republic. These are readily distinguished from those of the first republic as the national arms are given in a white circle and not in a white rectangle, as was the case with the earlier issue. Of this series, there may be found many surcharged varieties, the choicest of which are :

(1) 2*d.* on 3*d.*, mauve (1887) with straight bottom edge to the figure 2. Perf. 12½ × 12.

(2) 2*d.* on 3*d.*, as above but curved bottom edge to the figure 2 and perf. 11½ × 12.

(3) 2½*d.* on 1*s.*, green. 1893, with the fraction stroke before the 1 instead of after it.

(4) 1*d.* on 6*d.*, blue. 1893, with a double overprint.

(5) 2½*d.* on 1*s.*, green. 1893, with black overprint on both face and back, both inverted.

(6) 1*d.* on 2½*d.*, light mauve, 1893, with square, stop.

Following these, came a new type of republican adhesive with the national arms in a coloured rectangle, the corners of which were trimmed away. There were two sets : in the first the trek-waggon is provided with shafts whilst in the second the shafts are replaced by a pole.

On the entry of the British troops into Pretoria, the above stamps, with waggon and pole, were over-

printed V.R.I. and, later, E.R.I. Many of the defects noticed in the Orange River overprints will be found in these.

The last Transvaal issues bore the head of King Edward and revealed a design of which His Majesty was particularly fond.

UNION OF SOUTH AFRICA.—To-day, the four colonies, dealt with above, are united and form the Union of South Africa. Individual designs are no longer used by the separate authorities: one does duty for them all. The Union's first stamp was the first throughout the world to give the profile of King George and this was the $2\frac{1}{2}d.$, blue, issued to commemorate the dawn of United South Africa.

## CHAPTER XVIII

### THE STAMPS OF BRITISH INDIA

THE stamps of British India fall into five well defined groups which the philatelist will do well to study separately. They are :

1. The stamps of the Honourable East India Company.
2. Early Victorian stamps issued by the British Government.
3. Victorian stamps issued after the Queen received the title of Empress of India.
4. Edwardian stamps.
5. Georgian stamps.

HONOURABLE EAST INDIA COMPANY'S STAMPS.—Under this head, we have a small group of interesting stamps which recall many of the heroic incidents in the history of this great country. As relics of the troublous days of the Mutiny, they deserve every consideration, yet a representative collection may be had at no great cost.

The first E.I.C. adhesives were printed in Calcutta in 1854 by a process of lithography on paper impressed with a watermark displaying the Company's coat of arms. The arms were given in large size, once on every sheet, in such a way that each individual stamp

PLATE 23.

1, 2, 3. Egypt. Issue of 1888.

4–7. Views of Egyptian monuments.

8. Sudan service stamp.

9. Egyptian Expeditionary Force issue for use in Palestine, etc.

10, 11. Cyprus. Issue of 1894.

12, 13. Cyprus. Issue of 1912.

14, 15, 16. Stamps of Great Britain, overprinted for use in the British Post offices of Turkey.

1 2 3

4 5 6 7

8 9

10 11 12 13

14 15 16

*Plate 23*

bore but a small portion of it. The printed design was executed in a style harmonizing with the conditions one might expect to be prevailing in these early days in such a centre as Calcutta. The Queen's profile, facing left, was placed for the ½, 1, and 2 annas, in a rectangular framework and bore a certain distant resemblance to the adhesives then current in Great Britain. Each was printed from a variety of dies.

The ½ anna was blue and showed the plait of hair at the back of the head in two or three different patterns. One type of this stamp is more scarce than all the others: it gave nine and a half curved spaces on either side of the vertical framework whilst other types gave but eight.

The 1 anna was red of varying shades. Here again, the plait of hair shows distinctive patterns whilst, in a later die, the edge of the bust is curved instead of being straight, as was more usual.

The 2 annas revealed the best workmanship of the series. There is but one main type, though the ink used varied from pale to dark green.

The 4 annas was octagonal, the profile being in blue and the framework in red. As this adhesive was produced by two printings, it is not surprising to find that copies exist with the head inverted. We have seen specimens with the N of India reversed, but these we believe to be comparatively well executed forgeries.

In 1855, Messrs. De La Rue came to the aid of the Company and produced a fine series of five values, each in many varieties. The Queen's profile was

delicately engraved and the ornamentation though simple was effective. These stamps were unwatermarked and inscribed with the words, East India Postage, and the value.

THE CROWN ISSUES gradually superseded those of the E.I.C., commencing in the year 1860, by the appearance of an 8 pies denomination in dull purple. Later, the 1855 series bore the watermark of an elephant's head which serves as the clearest mark of distinction between the E.I.C. and the Crown series. Other values were made current in due course but all were engraved with the designation, East India. The Crown issues are not scarce, being valued at a few pence each, which enables us to gather together the types at no great outlay.

THE "EMPRESS" ISSUES.—In 1877, Queen Victoria became Empress of India and the event was signalled by a new series of stamps inscribed "India" instead of "East India," as heretofore. The elephant watermark also fell out of use, being replaced by a star in outline. These stamps gave the De La Rue type of Victorian profile and were of pleasing appearance.

Towards the end of her reign, a few changes of colour were introduced to conform with the Postal Union's scheme of colour and some high values became current which revealed Her Majesty in widow's weeds.

EDWARDIAN AND GEORGIAN ISSUES.—When King Edward became Emperor, the only changes of note resulted from a substitution of the new monarch's profile. It is well to mention, however, that the ½

and 1 anna values were inscribed " Postage " at first, but " Postage and Revenue," later.

The Georgian adhesives marked great progress in the matter of design. For each of the values, a distinct pattern was provided and as a set they are of a high standard of merit. The King appears crowned and in state robes whilst his breast is decorated with Indian orders of chivalry.

Concerning these latter decorations, a good deal of friction resulted when the stamps first appeared. It will be noticed that at the lowest point of the portrait, His Majesty is seen to be wearing the emblem of an elephant. This the sedition-mongers of India described as a pig and urged that it was introduced into the design to offend the religious views of the natives. The uneducated masses were not slow to believe the fabulous story and expressed their views in a threatening manner. However, an official explanation and a few touches of an engraver's tool set matters aright and robbed the agitators of their trumpery cause for complaint.

OTHER STAMPS.—Beyond the regular issues, India has given us a number of official stamps overprinted with the word " Service " and the letters " On H.M.S." These are well worth collecting in conjunction with the adhesives not so treated.

The telegraph stamps of India form another interesting group. In most cases, these labels are long and bear the sovereign's profile in duplicate. When used, they are cut in halves, leaving but one profile.

A third group is supplied by the embossed envelope

PLATE 24.

INDIA.

1. Hon. East India Co.'s issue of 1854.
2. Hon. East India Co.'s issue of 1856.
3. Stamp issued under the Crown Authority for official use, 1867.
4–7. Stamps issued to commemorate Queen Victoria's acceptance of the title of Empress of India.
8. Indian stamp overprinted C.E.F. for use with the Expeditionary Force in China, 1900.
9. Issue of 1882.
10. Issue of 1900.
11. Envelope stamp.
12. Telegraph stamp.
13, 14, 15. Edwardian issue.
16. Edwardian issue overprinted for use in the State of Patiala.
17–20. Georgian issue.

INDIA
TWO ANNAS
1
2
3
4
INDIA POSTAGE
ONE ANNA
5
6
7
8
9
10
11
EIGHT ANNAS
12
13
14
15
16
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18
19
20

*Plate 24*

stamps which are numerous and attractive. We can recommend them to the philatelist who is seeking a line for special study which has been little followed by others. In most cases, the items are to be had at trifling cost.

Finally, we must mention the stamps of India overprinted for use in the various native States. In this group, we have a mass of material only suited to the needs of advanced collectors.

## CHAPTER XIX

### THE STAMPS OF THE MINOR BRITISH POSSESSIONS

THE vast extent of the British Empire is one of the wonders of the age, but though its widespread ramifications are a matter of daily comment it is only when the philatelist runs through the colonial section of his album that he gains a true appreciation of its enormity. In previous chapters, we have dealt with the stamps of the larger possessions, and now it remains to gather up the threads, so to speak, of the minor but numerous outposts of Empire. These lesser possessions furnish a difficult subject for treatment as the matter is great and the points of interest are many. In one way, only, can we hope to cope with the task and that is by grouping the stamps into certain well defined classes.

IMPRESSIONS BY PERKINS, BACON.—As the majority of the minor colonies issuing stamps before 1860 gave their contracts to Messrs. Perkins, Bacon & Co., it will be a useful plan to constitute the work of this firm as our first group.

The house of Perkins turned out quantities of excellent material, mostly by the line-engraved process, and though the designs attributed to it are numerous

they bear more often than not a distinctive profile of Queen Victoria which seldom varies. Her Majesty appears almost full face but glances slightly towards the left hand side of the stamp : she wears a diadem crown, ear-rings and a necklace. This rendering may be seen on the early issues of Grenada, Natal, the Bahamas, etc. In a few cases, a second profile was used which, with slight differences, appeared on the early work of Ceylon, the Ionian Islands, Antigua, etc. This head seems to be an adaptation of the one used for the penny, black, of Great Britain which, it will be remembered, emanated also from this celebrated firm.

Messrs. Perkins, Bacon & Co. appear to have been in their zenith in the fifties, but to have gained few new contracts after 1860. Those they had showed a tendency to fall away about this time. New Brunswick and Mauritius, for instance, ceased to place orders with them during the year in question whilst Ceylon and the Bahamas gave them no further work after 1861 and St. Lucia after 1862. St. Helena continued relations until 1873 but handed part of its work to De La Rue in 1864. It is even possible that the Perkins stamps used by St. Helena after 1864 were old stock.

The reason for the decline in the production of colonial stamps by Perkins seems to have resulted from (1) increased business in printing, in ever growing numbers, the *1d.* and *2d.* adhesives of Great Britain and (2) the rise of a rival firm, De La Rue, which was prepared to supply presentable stamps by a cheaper

process. The decline, we may add, was certainly not due to any deterioration of the Perkins' craft.

VICTORIAN IMPRESSIONS BY DE LA RUE.—We have already seen that in 1855 Messrs. De La Rue & Co. entered on the work of providing Great Britain with its surface-printed stamps. These adhesives were of pleasing appearance and, above all, were produced inexpensively. This latter factor seems to have been irresistible to many of the colonial authorities, for instead of renewing their contracts with Perkins as they expired, the work was given to De La Rue. In this way, the minor possessions had the satisfaction of knowing they were following the lead of the Mother Country : they also were able to curtail their estimates for postal impressions. There may have been some idea that the De La Rue stamps, being delicately coloured in more or less fugitive inks, were less open to fraud but the Perkins firm knew all that was then known about pigments and could supply whatever was wanted in this matter.

The ascendancy of the De La Rue firm in the stamp printing world naturally commenced with its contract with Great Britain in 1855 which was followed in the same year by a similar agreement with the East India Co. But its success was not apparent until the sixties when Jamaica and Mauritius turned to it in 1860, British Columbia in 1861, the Bahamas, Ceylon and Hong Kong in 1862, Trinidad and the Cape in 1863 —to name but a few of its conquests From that time, onwards, its progress has been considerable, if not remarkable.

The earliest stamps of this firm, though of unlimited patterns, bore a profile of Her Majesty which may be recognised at a glance. The ball of the eye, the arrangement of the tresses, the curve of the neck and, above all, the shading lines on the face are quite unlike the work of any other house of stamp printers. The crown, however, varies considerably. In the home-stamps, this is composed of square Maltese crosses alternating with small circular jewels but with most colonies the head ornament resembles more a coronet than a crown. Jamaica shows a wreath of leaves and India portrays its Empress with a typical Indian crown composed of a mass of tiny, close set brilliants. Towards the end of the eighties, Messrs. De La Rue hit upon the idea of producing a design which could serve for a number of colonies and so would save a good deal of the cost of making a multiplicity of expensive dies. For this design, two plates were required; the first known as the key-plate bore the sovereign's profile, in small size, together with two blank tablets and a certain amount of ornamentation. This plate served for any colony which cared to use it. The second plate, known as the duty plate, filled in the two blank tablet spaces with the name of the colony and the value of the stamp. A separate duty-plate was obviously required for each colony and each individual value but as all the expensive part of the engraving appeared on the key and not on the duty-plate, a great saving was thus effected.

The key and duty plate system was planned in 1888 and the first issues to appear under the scheme came

PLATE 25.

1. Ceylon, Pence issue of 1861.
2–5. Ceylon Edwardian issue of 1903–8. Note the two 5c. values. The first did not conform to the Postal Union's regulation requiring stamps to bear the values in figures and the second took its place.
6, 7. Ceylon Georgian issue of 1912.
8. Hong Kong. Value in small letters.
9. 10. Hong Kong. Value in large letters.
11. A pair of Edwardian Hong-Kongs.
12–13. Hong-Kong, Georgian issue.
14–17. Federated Malay States.

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*Plate 25*

from the Gold Coast in 1889, followed by St. Helena and the Seychelles in 1890, and British Honduras in 1891. Two different key plates were prepared and could be selected by a colony at will. One gave the word, Postage, on either side of the Queen's profile whilst the other was engraved with the word, *Postage*, on the left and the words, *& Revenue*, on the right.

It seems that the design for the key plate was suggested by some Ceylon stamps of 1886 which revealed a small head of the Queen above a large tablet for the value. These adhesives, however, were printed in one impression and were accordingly not produced by key and duty plates, which required two printings.

OTHER CONTEMPORARY PRINTERS.—Though Messrs. De La Rue rose to the front rank in the manufacture of stamps, they did not hold a monopoly. A contemporary firm was and is Messrs. Bradbury, Wilkinson & Co. who supplied the high values of Great Britain from the spring of 1919. Their work has reached a high degree of excellence as may be seen by referring to the Falkland Island issues of 1878-1898 and the Transvaal stamps with the Queen's head. Less typical of the firm of Bradbury are the armorial stamps of Rhodesia and the large high values of Queensland (1882), which latter might easily be mistaken for a Perkins impression.

Another competing firm is Messrs. Waterlow & Sons, who are responsible for the exquisite though undesirable issues of North Borneo, the dual-headed stamps of Rhodesia, besides a host of foreign adhesives.

PICTURE STAMPS.—Ever since the issue of stamps

there has been a tendency in certain colonies to present pictorial designs rather than the profile of the Sovereign. British Guiana, for instance, has always reproduced a ship in full sail, whilst Barbados first used a woman seated who may or may not have been Britannia and followed this with a spirited picture of the real Britannia driving her chariot and sea horses through the foam.

Soon after the Columbus stamps of the United States set the fashion in pictorial designs, many colonies cast aside their Sovereign's features and ran riot with local views and customs. Things appropriate and frequently inappropiate appeared on the labels, and we now have an array of such trivial subjects as "The Queen's Staircase near Nassau," "The Pandanus pine," and a handful of breadfruit to cheer or mar the pages of our album.

Undoubtedly, the era of picture stamps was a debased period as far as artistic designing was concerned though it touched a high level in the printer's craft. Viewed philatelically, it has produced few rarities and the items bid fair to appreciate at a slower rate than is usual. We refer to the period in the past tense as there seems some reason for considering that the phase has passed or is passing, though it is bound to linger with certain colonies for many years to come.

EDWARDIAN ISSUES.—A large part of the Edwardian issues for the minor colonies has been printed from the key and duty plates instituted by Messrs. De La Rue. Of these, there have been three types; first the Postage type; second, the Postage and Revenue type; and

third, a larger type for high values. The latter, it may be added, was not used to any appreciable extent.

The earliest Edwardian adhesives passing through the office of the Crown Agents were watermarked with a crown and the initials, C.A., a device instituted as far back as 1882. In 1904, however, what was known as the multiple crown and C.A. watermark became current. In this case, the device was repeated on a sheet some two hundred and thirty odd times as against sixty times on the previous sheets. With the lesser number, it was arranged that one watermark should figure on the under face of each stamp, a matter requiring skill in the adjustment of the paper; but with the multiple mark there was no such arrangement for each stamp bore portions of many adjacent devices.

In the question of inks and paper, the Edwardian issues moved considerably forward towards the goal of perfection. Doubly-fugitive inks which are only obtainable in lilac, green and black were used largely for the 3*d*. and high values whilst what may be described as singly-fugitive inks were pressed into the service of the lower values. Chalk-surfaced paper, too, was employed in conjunction with the doubly fugitive inks, a combination which made the fraudulent removal of even pen cancel marks a hopeless task.

The limited number of highly unstable inks rendered it necessary to work out a complex scheme of colours for the various values, and this was approved and put into use by the following colonies:

PLATE 26.
Miscellaneous Colonial Picture Stamps.

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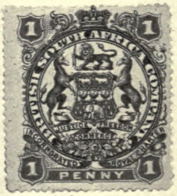


10

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14

12

Barbados.
Bermuda.
B. Honduras.
B. Solomon Is.
Brunei.
Cayman Is.
Ceylon.
Dominica.
Fiji Is.
Gambia.
Gibraltar.
Gilbert and Ellice Island.
Gold Coast.
Grenada.
Hong-Kong.
Jamaica.
Leeward Is.
Malta.
Mauritius.
Natal.
New Hebrides.
Northern Nigeria.
Nyasaland.
St. Helena.
St. Lucia.
St. Vincent.
Sierra Leone.
Southern Nigeria.
Straits Settlements.
Trengganu.
Trinidad.
Turks and Caicos Is.
Virgin Is.

The colour scheme was :

Under ¼*d.*, Black.
¼*d.*, Brown.
½*d.*, Green.
1*d.*, Red.
1½*d.*, Orange.
2*d.*, Grey.
2½*d.*, Blue.
3*d.*, Purple on yellow paper.
4*d.*, Red and black on yellow paper.
5*d.*, Sage green and purple.
6*d.*, Purple.
7½*d.*, Yellow and purple.
8*d.*, Black and purple.
10*d.*, Red and purple.
1*s.*, Black on green paper.
1*s.* 6*d.*, Blue and green.
2*s.*, Black and purple on blue paper.
2*s.* 6*d.*, Red and black on blue paper.
3*s.*, Violet and green.
4*s.*, Red and black.
5*s.*, Red and green on yellow paper.

GEORGIAN ISSUES.—With the stamps of this reign there has been an extenson of the use of key and duty plates. The old " Postage " plate, with slight changes, appears once more though there are but three possessions using it ; they are Gambia, St. Helena and the Seychelles. The " Postage and Revenue " plate is favoured to a far greater extent, there being a long list of colonies for which it has been put into commission. The third plate for high values, used tentatively in the time of King Edward, has found a fair measure of favour and we find it appearing in various parts of the world with the Georgian profile. A fourth plate shows the royal features in an oval with the name of the colony in an oval band below the head and the value in a tablet figuring in the two top corners. This type is employed by Jamaica, Nyasaland, St. Lucia and the Straits Settlements. Yet another interchangeable plate and one that bids fair to become a favourite is employed by British Honduras, Malta, Grenada, etc. King George's profile is of large size, the value appears in the two upper corners and the name of the colony in a horizontal band at the foot of the design.

Of this latter, there are some interesting adhesives hailing from British Honduras. They are just ordinary impressions made from the plate in question but all over the labels appears a curious network of coloured lines closely resembling the pattern of watered silk. The stamps date from the early days of the War when German vessels were aiming a blow at merchant shipping in the Atlantic. It was feared that a consignment of stamps printed by De La Rue might be captured

whilst en route for the Colony so this distinctive marking was applied to the sheets. The cargo did not fall into enemy hands and, therefore, the stamps passed into currency in the ordinary way, but had they been seized the Colony would have simply announced that all labels with the special pattern were dishonoured for postal purposes. Germany would have captured so many sheets of paper and nothing of valuable consideration.

## CHAPTER XX

### THE STAMPS OF CUBA AND THE PHILIPPINES

THERE is always a fascination in tracing the destinies of peoples by means of postage stamps, and few areas provide such fruitful material for a historical survey as Cuba and the Philippines.

CUBA.—Let us turn, first, to Cuba, an old-time possession of the Spaniards. When stamps first appeared in this colony they bore a design embracing a profile of Queen Isabella II which was identical to the one then being used in the homeland. The head faced right, it was placed in a beaded circle, and between horizontal lines on the top and bottom of each label was the word *Correos*, and the value. No indication of the country of origin appeared either on the issue of Spain or Cuba, but, fortunately, the mother-country generally used cuartos, and the colony, reales, which latter were styled *Reales Plata F.* It is thus by means of the currency that we are able to distinguish between the home and overseas stamps with this particular profile.

The 1855 or first Cuban issue appeared on blue paper, having a sequence of loops in the watermark; this, however, was followed in 1856 by a series on yellow

paper with diagonal lines for the watermark, whilst 1857 saw the introduction of a set on white paper with no watermark. In other particulars the stamps did not vary in pattern.

Isabella's effigy was given on a number of later issues, both at home and overseas, but all are easily distinguished by noting the values which were calculated in cuartos, milesimas de escudo, or reals for Spain, and "reals plata F," as before, for Cuba. In 1866, however, a stamp became current in both areas with the value of 20 cmos. The Spanish label was lilac, but the Cuban, green, and thus no confusion need arise even in this case. After 1866, Cuban stamps bore their values entirely in centimos de peseta, whilst the home country dealt in milesimas as long as the Queen remained on the throne. We may add that, towards the end of her reign, certain designs incorporated the word *Espana* for Spain, and *Ultramar* for Cuba, much to the relief of the young philatelist.

In 1868, Spain, it will be remembered, suffered a dynastic upheaval. An insurrection broke out in the fleet which spread to the army and resulted in a wholesale resignation of ministers. Ultimately, Isabella fled to France, she was declared deposed and a provisional government came into being. All this was reflected in the stamps by the temporary overprinting of the current Queen's labels with the words *Habilitado por la Nacion.* This overprint affected not only the Spanish issues but those of Cuba. When conditions settled down and a republic had become more or less firmly established, a permanent issue followed—this

PLATE 27.

Stamps of a curious nature, of high face value, or of odd face value usually form a good investment Here we have a group of such items.

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*Plate 27*

was in 1870. The design consisted of a large head of a woman typifying Liberty. The head was used in Spain as well as in the Colony, but the Spanish stamps bore the word *Comunicaciones*, whilst those of Cuba were inscribed *Correos* and gave the year 1870.

But the republic proved of short duration, and Amadeus, Duke of Aosta, was thrust upon the throne, a position he filled with mixed feelings and little ability. During this brief reign (1870–3) Cuban stamps were given either the King's profile or the escutcheon of the house of Aosta. Such labels appeared with the word *Ultramar* to distinguish them from those used at home.

Amadeus made a poor king, and a second republic sprang up in his stead. The Cuban stamps of this era gave a full-length figure of a woman representing Peace.[1] She held a spray of leaves and sat beside a shield, much as Britannia does on our pennies. Here, again, the word *Ultramar* served to indicate the overseas origin of the issue.

And then came a return to the House of Bourbon, the new sovereign being Alfonso XII, son of the deposed Isabella. Most of Alfonso's Cuban stamps were plainly inscribed with the name of the Colony, and thus call for but little detailed comment.

The earliest labels to bear the profile of the new king revealed him as a clean-shaven young man, but shortly after, he appeared with more matured features and remained thus until his death. The second profile suffered a certain amount of retouching as the dies

[1] This design was also used in 1871.

became worn, and these need careful study. There seem to be three clearly defined groups, each possessing a vast number of minor differences. As all the points of dissimilarity cannot be mentioned, we will content ourselves by giving just sufficient data to enable the reader to place his specimens in the three classes:

*Class I or original die.*—The outer coloured line of the oval enclosing the head is comparatively thick and touches the horizontal line below the word, Cuba, over an appreciable distance.

*Class II.*—The oval coloured line is much thinner than in I and does not touch the horizontal line at much more than a point. It should be noted that the curved line is thicker at the right hand top than elsewhere.

*Class III.*—The uncoloured band between the head and the oval line, mentioned above, is wider than in I or II.

Shortly after Alfonso XII died, his son Alfonso XIII was born but it was not until the latter reached the age of three or four years that a profile of the royal baby graced the stamps. Those for Spain were inscribed *Comunicaciones*, whilst the Cuban issue bore the words Isla de Cuba. The baby features lasted eight years and were supplanted in 1898 by a profile revealing the young Alfonso as a boy.

Then came the American-Spanish War of 1898 with disastrous consequences for the latter power. Cuba was taken from her and administered by the United States. At first the Spanish-Cuban stamps of 1896–7 and 1898 were pressed into service by giving them an

overprint consisting of the inscription, Habilitado—cents. All such specimens are rare and fairly costly. But, later, when the stocks bearing Alfonso's effigy had become exhausted, recourse was had to the then current issues of the United States. These were surcharged, Cuba—c de Peso, in three lines. As these stamps are of supreme interest and can still be purchased at a low figure, they are well worth the philatelists' earnest attention. The following values are obtainable :

1c. on 1c. green. (Franklin.)
2c. on 2c. rose-carmine or red. (Washington.)
2½c. on 2c. (Ditto.)
3c. on 3c. violet. (Jackson.)
5c. on 5c. blue. (Grant.)
10c. on 10c. brown. (Webster.)

The final stage in the history of Cuba was enacted when the United States set up an independent republic for the island. The new form of government demanded new stamps and these were supplied in five values, first by the Bureau of Engraving and Printing at Washington, and then by the American Bank Note Co. of New York. The 1c. gives a statue of Columbus standing in a niche, surrounded by suitable ornamentation : the 2c. shows a cluster of palm trees ; the 3c., not a very happy conception, introduces a seated figure intended to portray Cuba : the 5c. bears a steamship ploughing through the sea : and the 10c. advertises the island's tobacco industry by giving a view of a tobacco field with oxen ploughing in the foreground and a factory in the distance.

Of this set, Gibbons says : " Slight alterations were made to distinguish the work of the American Bank Note Co. from that of the Bureau of Engraving and Printing. In the 1c. the corners of the label containing ' Centavo ' have been hollowed. In the 2c. the foliate ornaments in the ovals containing the numerals of value have been removed. In the 5c. there is no shading between the prongs of the trident at right upper corner, and in both upper corners of the label containing the word ' Cuba ' there is a small coloured right angle. In the 10c. the label containing the word ' Cuba ' shows a little white ball at the ends of the straight projection." We may add that the Bureau of Engraving used paper watermarked with the letters U.S.–C., whilst the Bank Note Co. supplied paper without watermark.

In 1907, the republic began the issue of portrait stamps. As the work of printing the labels was entrusted to the American Bank Note Co., the execution was good but the designs were mediocre consisting of interesting vignettes of men possessing local fame. Each stamp appeared in two colours and, in some cases, inverted centres may be found.

THE PHILIPPINE ISLANDS have experienced a checkered career which may be likened to that of the island of Cuba. Stamps first appeared in this one time Spanish possession in the year 1854. These early labels were engraved and printed in Manila and are disappointing productions even when due allowance is made for the time and place of their execution. It is clear that the engraver intended to reproduce the

design of the 1853 issue of Spain but lamentably failed to copy what were really poor originals. Isabella's effigy appeared on the series and, though her features were often distorted and rendered uncomplimentary on the stamps of Spain and her colonies, none can compare in point of ugliness with the Philippine set of 1854. As with the early labels of Cuba, these are not inscribed with the name of the islands but may be recognised by the words, Correos 1854 Y 55.

In 1855, Cuba, it will be remembered brought out its first series ; here we must mention that part of the issue found its way to the Philippines. As the same stamps did duty in the two colonies, it is impossible to decide to which possession any particular specimen belongs unless it is obliterated. We may add that copies used in the Philippine Islands are worth about twenty times as much as those that served in Cuba.

In 1859, and again in 1861, 1862, and 1863, the Cuban stamps of 1855 were imitated by local lithographers of Manila for use in the Philippine Islands ; all can be recognised by the smallish head of Isabella and the inscription *Correos Interior*. In some cases the plates were engraved direct, that is to say a master die was not used for duplicating the pattern of the stamp, a system which necessarily led to minor differences of the same design.

In 1864, a typographed issue was prepared in Madrid with Isabella facing left. The values printed on some of these stamps are a little curious being $3\frac{1}{8}$c, $6\frac{2}{8}$c, and $12\frac{4}{8}$c.

The deposition of the Queen and the formation of a

republic were events which left their mark on the issues of the Philippines no less than on those of Spain and Cuba. The large head of Liberty appeared on a series in 1870. The Cuban varieties, as we have said earlier, were inscribed *Correos*, and bore the date, 1870, but those of the present islands differed in so much as the year was not given in their case.

Later postage stamps of this area bear the word, Filipinas, and are thus easily recognised. They include a set provided with a forbidding picture of Amadeus; another with a seated representation of Peace, the emblem of the second republic: and others with the familiar profiles of Alfonso XII and XIII. Of the latter a number of interesting issues for franking printed matter are to be had: they are usually provided with the inscription *Impresos*.

When the American-Spanish War placed the Philippine Islands under the control of the United States, current stamps of the latter country were temporarily overprinted with the word *Philippines*. The surcharge was made diagonally across the stamps in black ink for the lower values and in red for those of One Dollar and upwards. United States issues of 1899 and 1903 were treated in this way.

When conditions became settled, a rather fine series was specially prepared. There were fourteen values—since increased in number—all of the same type, except that the centre medallion differed. In this space, the portraits of such well known men as McKinley, Lincoln, Washington and Franklin appeared, whilst the One Peso value gave the arms of the capital of Manila.

The format of the stamps was similar to those now current in the States and the work of preparing the issue was entrusted to the Bureau of Engraving and Printing at Washington. As a set, they find much favour among American collectors and are sold at moderate prices in England.

We have now indicated, briefly, the history of Cuba and the Philippines as it is recorded philatelically. The work of tracing the changes that have befallen Porto Rico might be undertaken in a similar way but, in this case, there are fewer fluctuations of authority and fewer issues, in consequence. To gather in the stamps of these three areas is clearly a splendid undertaking for the collector who is prepared to write up the history of his treasures.

## CHAPTER XXI

### THE STAMPS OF SOUTH AND CENTRAL AMERICA

IN turning to the stamps of South and Central America, we cannot hide our misgivings for here we have a mass of valuable and useful material which, in a measure, is discredited by vast accumulations of philatelic tinsel. For the former, we possess a good deal of sympathy and a lively interest, but the latter evoke from us nothing but unbounded contempt.

Many of the petty republics coming within the area under discussion have laid themselves out systematically and scientifically to debase philately and, were it not for the acumen and intelligence of philatelists, stamp collecting would have long ago become a wearisome business. The chief cause for complaint lies in the issue of series after series, in quick succession, of gaudy labels. Were these productions to be placed into circulation for any reasonable postage purpose, the philatelist would find no cause to grumble but as the issues are devised solely with a view to victimise him he has every reason for complaint. The republics which practise the annual or semi-annual change in their stamps, with an occasional issue of overprints thrown in, labour under the impression that collectors aim at securing one specimen of each variety and,

perforce, must have complete sets of their labels. Were the enthusiast to turn his back on all such doubtful emissions and rigorously shun them, the art of pandering to the philatelist would lose its profitable aspect and the succession of gaudy prints would be soon restricted.

Another cause for complaint lies in the practice of unloading shoals of remainders on the market. This habit is a dangerous one, for it results in an immediate fall in the value of all similar unused specimens obtained through legitimate channels and may, at any time, affect an issue that has hitherto been considered sound.

There is but one way for the collector to protect himself against these unprincipled republics and that is to accept none but used specimens, and, when we say this, we mean specimens that are used postally. As some authorities are not above making obliterated labels with the idea of catching those who are suspicious of mint copies, we may go further and say that the only safe way is to collect used South and Central American stamps on complete envelopes or cards. The average philatelist, however, has a strong aversion to " entires," claiming that they make an album untidy, but this is a prejudice that should be overcome.

ARGENTINE REPUBLIC.—This republic has issued a number of fine stamps, and is not addicted to the practices mentioned above, though it is responsible for one or two commemorative sets which may well be ignored. The earliest stamps were inscribed *Confederation Argentina* and bore the device of two clasped hands grasping the red cap of liberty, with the sun rising

above them. The execution was poor and there are many minor varieties of each value. Used copies are far more costly than unused ones and forged obliterations exist in plenty.

The first issue to bear the designation of Republic is a quaint, ugly production though much sought after by collectors. The clasped hands and red cap again appear but in a very small medallion which is surrounded by a wreath and the words *Republica Argentina.* Unfortunately, the issue has been frequently imitated in Europe and philatelists must accept copies with the utmost caution.

In 1864, three values appeared with the portrait of Bernadino Rivadavia, facing left, within an oval. They are extremely valuable and forged and faked copies exist. A careful survey of the shades of colour and of the perforations (in the case of those possessing them) proves a useful guard against the acceptance of spurious specimens. The earliest printings were issued without perforations and sell for as much as £50 ; accordingly, perforated copies were habitually trimmed of their toothlike edging in order that they might masquerade as the rare imperforates. This fact should be noted with care.

In the year 1867, three new stamps became current. The 5c. gave a fresh portrait of Rivadavia, this time facing right, in a circle ; the 10c. bore the features of General Belgrano ; whilst on the 15c. appeared General San Martin, the hero of a successful Peruvian invasion. Of the 5c. and 15c. two varieties exist—one with horizontal lines forming the background to the head and

the other with horizontal and diagonal lines making up the ground work.

Then, in 1873, followed five new values to supplement the three mentioned for 1867. They were typical of the work of the American Bank Note Co. which printed them and are attractive in design. The 1c. (purple) gave a profile of Balcarce ; the 4c. (brown) showed the clear-cut features of Moreno ; the 30c. (orange) provided a fierce portrait of Alvear ; the 60c. (black) bore the genial Posadas ; whilst the 90c. (blue) gave Saavedra, in martial dress. The complete set forms an admirable picture gallery, and though it is difficult to find out why all of these men are entitled to such fame as a stamp affords, yet it is interesting to note their peculiar features and quaint attire.

After certain labels were surcharged in 1873, fresh values appeared in 1877. Rivadavia went to the 8c. and persisted in wearing his uncomfortable collar; Belgrano kept to his Byron-like neckware on the 16c. ; Saarsfield showed his venerable locks on the 20c.; whilst San Martin appeared as fierce as ever on the 24c. Then Lopez came along later on the 2c. and Alvear was transferred to the 25c. All of the portrait stamps so far mentioned, are catalogued at low figures and, being honest postal specimens, are to be recommended especially as minor varieties are available for those who appreciate them.

In 1882, a very poor set was lithographed in London and we can only wonder why such issues as those already mentioned should have been followed by this commonplace series. Probably there was some pressing need

for effecting economies in the printing bill. The issue of three values bore one design only. The back of an envelope, inscribed with the price of the stamp, hid a portion of the sun's face. Below was a post-horn, a wreath, and a scroll, with the name of the republic. Above, appeared the word, Correos. Later, the design was engraved and though the appearance, in this case, was better, it was still weak.

A new series came along in 1888, providing a welcome return to the portrait galleries of 1864–1877. Unfortunately, the process of lithography was again used and, though the designs were good, the effect was mediocre. The ½c. (slate-blue) showed Urquiza, a fine soldier, dressed as a Beau-Brummell; the 2c. (yellowish-green) pictured Lopez; the 3c. (green) gave Celman, with an immaculate shirt-front; the 5c. (rose) portrayed the ubiquitous Rivadavia; the 6c. (red) revealed Sermiento, one of Argentine's most able presidents; the 10c. (brown) introduced Avellaneda, another president of some note; the 15c. (orange) again gave San Martin; Roca appeared on the 20c. (dark green), Belgrano on the 25c. (light violet), Dorrego on the 30c. (brown), Moreno on the 40c. (slate), and Mitre, who commanded an army against Peru, on the 50c. (blue). What a fine study of features, pleasant and otherwise, is made possible by this little set of stamps. Ethnologists could find much to interest them here.

In 1889, a smaller sized stamp came into use, and the old familiar faces once more appeared but in new guises. Urquiza, for instance, donned a commander's uniform

and appeared as we like to think of him, Saarsfield looked more benevolent than before, Celman showed a larger expanse of shirt-front but Rivadavia adhered to his ungovernable collar. Slightly different patterns are to be found of the 1c. and 5c. in this issue.

In the summer of 1891, a new set became current, and, by some conspiracy, the majority of the old faces were turned adrift. Rivadavia appeared on the ½, 1, 2, 3, and 5c., Belgrano on the 10, 12, 16, 24, and 50c. whilst San Martin filled all the peso values. All these are available in a number of different perforations and with two types of watermark.

The year 1892, being the four-hundredth anniversary of the discovery of America, saw the issue of two stamps commemorating Columbus. They gave a picture of the sea, on the waves of which floated the fleet of the great explorer. These labels were heralded with great acclamation and formed the subject of a great deal of speculation but those who cornered them soon regretted the transaction and now each value may be purchased for a modest shilling.

Later issues are less interesting and, judging by the designs, no one could accuse the Republic of pandering to the tastes of philatelists.

BOLIVIA, a one-time province of Peru, derives its name from General Bolivar who did much to shape the destiny of this republic. The earliest stamps were poor specimens of engraving, revealing an inferior representation of the national bird, the condor. As there are close on a hundred minor varieties of these stamps it is almost impossible to distinguish between

genuine and forged copies and all but the advanced collector should leave them alone.

A very acceptable design embodying the national badge was chosen for the 1868 issue and as it appeared, with variations, until 1897, we may well discuss it in detail. A centre medallion is filled with a pastoral scene in which figures a sugar-loaf mountain (one of the peaks of the Andes). Above is the sun in full glory, whilst a tiny guanaco may be seen standing on a rocky ledge. Perched on the top of the medallion is a condor with wings outspread. From out of the sides of the oval appear six flags and below are ranged nine stars, which were later increased to eleven. In the proper national badge, there is a curious treatment of the banners : six of them appear above the oval but only four staves emerge from underneath.

Since 1897, there has been a succession of portrait issues giving the profiles of numerous unknown worthies, none of which we can recommend to the serious collector.

BRAZIL has the honour of being the first country to follow Britain's lead in issuing postage stamps, an honour which it gained by giving to the World the famous " bull's-eye " labels. These unlovely specimens of philatelic art entered into currency on July the first 1843 and consisted of a rectangle of paper ornamented with an oval of what seems to be an engine-turned pattern. On this pattern large figures denoting the values appeared but no lettering of any kind was given. There were three varieties, namely a 30 (reis), 60 (reis), and 90 (reis). All were printed in

black, probably in imitation of the colour selected for Queen Victoria's pioneer stamp. As may be expected, they rank as rarities and are not often obtainable.

After a few months, a smaller rectangular pattern was adopted for seven values but the conception of the design was almost the same. This second issue may be recognised by the sloping numerals and the curved corners of the frame. A third series followed in 1850. In this case, the stamps were still smaller and the numerals were upright and not slanting. Until 1854, the designs appeared in black but in that year various colours were introduced.

The ugly but classic "bull's-eyes" gave way, in 1866, to a very presentable series portraying Emperor Don Pedro II. The stamps were engraved and printed by the American Bank Note Co., a sufficient guarantee of excellent execution. Don Pedro is found on the majority of the values in civilian costume and with a large black beard but for the 20 and 200 reis his profile was taken from a statuette, which adds considerably to his apparent age. This set was issued, first, with perforated and then with rouletted edges. None are of great worth and many may be bought for a penny a piece, which is an absurd price when it is remembered that all must be more than forty years old.

In 1878, a fresh series was placed on sale, this time with Don Pedro represented as an old man possessing a white beard. It is a fine head and the stamps are attractive, in consequence. All specimens in this series were rouletted.

In 1881, the Mint at Rio took over the task of

producing the adhesives and, needless to say, feeble designs and poor printing then characterised the work. The size of the stamps was considerably reduced, inks of a dull and fleeting hue were substituted, papers were flimsy, but the sculptured profile of Don Pedro was retained. In checking the specimens of this issue, the collector should examine the background-lines around the head, as copies are to be found with horizontal, vertical, and crossed strokes.

After 1884, the Emperor's features gradually disappeared. First a 20 reis value came out with a large numeral occupying the central position, then the 100 reis followed with a similar arrangement and by the middle of 1888 not a single portrait stamp remained in currency. All this is significant when we remember that Pedro was banished in 1889 in favour of a republic.

The United States of Brazil made its first issue in 1890 with a weak design showing the constellation of the Southern Cross. In every particular, the set was a poor one; design, printing, paper and inks were all third rate and supplies varied from month to month so that we have numberless varieties of each value. Late printings, it is true, showed an improvement on the earlier ones but even these did not reach a high standard.

The Southern Cross design was quickly followed by various renderings of the heads of Liberty and Mercury and a whole host of trivial differences are to be found of each variety. Either the execution of the stamp was weak and lax or the States were artfully pandering to the collector. Whichever is the case, we strongly advise

the reader to draw a veil over the issues of 1890–1895 and to continue with the American Bank Note Company's series of 1906, which shows an array of fairly interesting portraits.

CHILI has a moderately good reputation in the matter of stamps, making use of but three main designs in the space of fifty years (1853–1900). During most of this period, the profile of Columbus figured on the labels which have usually proved to be of a pleasing character.

The first issue gave a medium-sized head of the famous explorer within a circle, the background of which showed a series of engine-turned markings. The word, Colon, figured above the features whilst *Chile* was inscribed below. Outside the circular medallion appeared the legend, *Correos, Porte Franco*, and the denomination. These stamps were engraved and printed, in the first instance, by Messrs. Perkins, Bacon & Co., but the plates were sent out to the republic and later supplies printed by firms in Santiago. For a short period, the same design was produced by means of lithography during the time a new plate was being prepared in London. Altogether, this pattern offers much scope for the specialist or advanced collector.

In 1867, the same design, subjected to different treatment, was used by the American Bank Note Co. for a fresh series. It is worth noting that many post-offices in Chili were not supplied with obliterating stamps at this period and accordingly, pen-cancelled copies of the 1867 type are frequently found. Gibbons

offers them at a fraction of the price quoted for post-marked copies.

A very fine design entered into use in 1877, again the work of the Bank Note Co. Columbus appeared in the upper part of the label whilst a large numeral figured in the lower half. The word Colon, separated the two. Both thin and thick papers were used for this series and the edges of the stamps were rouletted. The design was slightly modified at a subsequent date. The two types may be readily distinguished because

Type I had the word, Centavo (s), written *across* the numeral, whilst

Type II had it written *below* the numeral.

In the case of Type II, we find that the earliest copies were provided with tiny scrolls on either side of the foot of the numeral or numerals but these are missing in the later copies.

Columbus again figured on the 1900 series which consisted of stamps of slightly larger dimensions than heretofore. This set is the work of Messrs. Waterlow and Sons. It should be noted that, at first, the cross hatching behind the head showed a strip of dark shadow all round and within the ornamental framework but this is absent in specimens sold in the post-offices during 1901.

A picture set appeared in 1910 to commemorate the hundredth anniversary of the independence of Chili from Spanish influence. The tableaux are of a spirited nature ; there is, naturally, a scene from the Battle of Chacabuco, for this was the deciding encounter which gained for the Chilians their freedom, and, of

course, Bernado O'Higgins, a Peruvian, who marshalled the local forces, is given a place on one or two stamps. San Martin also appears in order that Chili may not be accused of forgetting its celebrated leader at Chacabuco. Altogether, the series is not a bad one but it, none the less, partakes of the speculative element. We should think the fifteen pictorial labels would be more at home in a history book than in a stamp album.

In 1911, an array of Chilian notables appeared on a new set of stamps. Amongst a motley crowd of forgotten presidents, we notice such real celebrities as O'Higgins, Valdivia and Columbus. As the American Bank Note Co. were entrusted with the task of producing these labels, it is unnecessary to comment on the quality of the work.

COLOMBIA.—To describe, even in a brief way, the issues of this obscure state would call for more pages than are allotted to the present work in its entirety. Gibbons' Catalogue, for instance, wrestles with more than two thousand varieties and, for the sake of avoiding too much confusion, lists them under seventeen sub-headings. Colombia is certainly not worth more than a passing thought except in the case of the collector of much wealth and more leisure.

COSTA RICA.—The national badge of this country consists of a seascape with a full-rigged sailing vessel in the near foreground. In the distance are three volcanoes and behind and above them appears another ocean upon which another vessel is placidly sailing. In the heavens is a row of five stars, and on the horizon we see the rising sun. Humorists have said that

the sun is gazing in astonishment at the two oceans and especially at the one that has defied all the laws of gravity.

Though the badge may be open to facetious commentaries, the rendering of it on the first issue of Costa Rica stamps is certainly a fine piece of delicate workmanship. Unfortunately, the labels bearing this quaint emblem have been showered upon collectors in the form of remainders and, possibly, reprints. Consequently, we must warn the reader against buying unused copies.

In 1883, five portrait stamps became current, the first three gave the effigy of General Fernandez and the remaining two of President Soto. These were followed in 1889 by a set of ten values, all bearing a rather fierce portrait of Soto. The two issues are not worth collecting as they have been thrust upon the market as remainders. At times, they appear with the overprint, Guanacaste, rendered in a multitude of types and forms, which, alone, should be sufficient to condemn them in the eyes of all discriminating philatelists.

Later issues give a host of portraits of celebrities as well as local views. There is little that can be said in their favour.

DOMINICAN REPUBLIC.—The average collector will not care to handle the issues of this republic of a date earlier than 1885, seeing that the designs are all of poor conception and readily admit of forging; nor will he be keen on securing the issues after 1885 for most of them savour of the speculative taint.

The year 1885 was marked, however, by some fairly pleasing labels embodying the republican badge which was an open Bible with a cross behind it and four national banners at the sides. At one time, the red cap of Liberty rested on the pages of the Bible, but this piece of bad taste has now been banished.

The year 1899 brought forth an issue which unblushingly proclaimed that its mission was to raise funds for providing the remains of Columbus with a fitting mausoleum. Whether sufficient monies were obtained for the purpose, we cannot say, but as this issue has been carefully excluded from our collection, we fear that we have not done our duty to the great discoverer. The set provided some thrilling pictorial matter. There was Spain, guarding the explorer's coffin, Spain, in this case, being a lady with much hair and little clothing ; then the 5c. showed the sarcophagus before the fund was started whilst the 2 pesos gave a view of the mausoleum as it was going to be when all the money was in—a sort of " before and after use " pair of stamps. On the 2c. is a view of Enriquillo's Rebellion which makes us wonder why Enriquillo's little venture was honoured to the exclusion of the thousand and one other rebellions manufactured in this land of freedom.

Apparently the Columbus " burial fund " issue proved successful for the Dominican Republic made up its mind to run another commemorative series in 1902 and the authorities were fortunate in the discovery that San Domingo had been founded just four hundred years earlier. The opportunity could not be missed

and seven values were quickly prepared. They might be called the "shirt front" series as all the men portrayed on these stamps, save one, revelled in an expanse of dazzling white glaze. And, do not let it be forgotten, the labels were printed in two operations which, of course, meant that a certain amount of speculation followed as a result of inverted centres.

ECUADOR.—This little republic has a pleasing badge which figured for many years on the stamps. A condor, the bird of the Andes, is perched on an oval medallion showing snow-capped mountains and a patch of sea, relieved by a vessel. In the sky is the sun in zodiac. Behind the oval are banners and, below, is a group of weapons.

This badge was, at first, given on some stamps that were exactly like the early republican issues of France by Barré, except that the French head was replaced by the Ecuadorian escutcheon. Later the badge was amplified so as to fill the stamp and such issues were exceedingly pleasing in appearance.

In 1887, the bust of Juan Flores figured on a new set; he, it may be said, led an army against General Franco in 1860 and defeated him. Flores appears with a breast full of medals and orders which may or may not mean much. All these and subsequent labels have been sold as remainders or have been debased in other ways and cannot be recommended to the serious collector. Particularly do these remarks apply to the triangular set issued to commemorate the twenty-fifth anniversary of the completion of the Guayaquil-Quito Railway.

GUATEMALA began with a good reputation in the stamp world, but lost it in the early nineties when its picturesque quetzal or parrot gave way to celebration sets with local views. The inordinate mass of overprints issued since 1886 are a sufficient warning to the wide-awake collector. If it is desired to gather together a few labels of this republic, used copies only should be selected and the issues of 1871–1881 and 1886–7 are the least suspicious.

HAYTI is another republic that began well, but succumbed in course of time to the lure of the philatelist's gold.

Liberty figures on the first issue of 1881; it is a typographed set, prepared in Paris, and not very attractive. Legitimate used copies are well worth securing but many forgeries exist, some of which have even deceived the postal authorities.

Liberty was followed by a genial picture of the white-haired President Salomon in 1887. This short series emanated from London and consisted of four values, all of which are more reliable when used than unused.

A formidable array of cannon and flags, grouped around a palm tree, appear on the issues of 1891 and 1893. On the former, the branches of the tree point upwards, whilst, on the latter, they droop downwards.

Subsequent sets show that the authorities of Hayti are believers in being "off with the old and on with the new" even to the extent of repeating the operation two or three times a year. He would be a brave man who tried to keep pace with the latter-day stamps of Hayti.

HONDURAS.—For this small republic, tucked away between Guatemala and Nicaragua, we once had unbounded respect, and, on the strength of such feelings, amassed quite a number of its stamps in an unused condition. But since those bygone days, Honduras has done its worst, and the remainders which it has showered on the market are more plentiful by far than the autumn leaves at Vallambrosa. Consequently, our legitimate unused copies are debased by the crowds of remainders which happen to be identical in every particular. The moral is clear.

MEXICO.—Since the days of Montezuma, Mexico has been a land of strife and intrigue and flashes of its history may be seen reflected in its stamps. But the fact most clearly demonstrated by these postal labels is that the republic has lived in a long drawn out state of impecuniosity which perhaps accounts for the shoals of remainders and reprints that encumber the windows of many dealers.

When the first issue was placed on sale, General Comonfort filled the presidential chair. He selected the portrait of Miguel Hidalgo for the stamps because Hidalgo was one who fought unceasingly for the independence of Mexico. These and many subsequent labels were overprinted with certain numbers and names which only need trouble the advanced collector. The numbers referred to consignment batches whilst the names were those of the office of sale.

Large quantities of the first issue which are sold to-day prove to be worthless reprints. Regarding them, Gibbons has this note in his catalogue : *" Warn-*

*ing.*—Nine-tenths of the 4 and 8 reales of 1856 and 1861 that are offered for sale by dealers are reprints, with or without forged postmarks and district names. The stamps should only be purchased from dealers who have studied these issues." In another note, the same authority tells us that the reprints are often found on thicker and bluer paper than was used for the originals and that laid (instead of wove) paper has served for these imitations. In the case of the two reales, reprints are not unknown in rose red instead of green ink. Both values show a certain amount of " smudginess " due to worn plates and this condition is a sure clue to the worthless copies.

In 1863, a better set was engraved with the portrait of Hidalgo and these are to be met with in vast quantities in a reprinted state.

When the Archduke Maximilian accepted the crown, the stamps were again changed and, being a little timorous at first of thrusting his features on the labels, Maximilian selected a design embracing the crowned Mexican eagle standing on a prickly pear or cactus, with a snake in its mouth. This arrangement was also used, at the time, as a national badge for the flags as well as for the insignia of the Order of the Mexican Eagle. The stamps had a run of three years after which the Emperor proved bold enough to place his effigy on a new issue, now much sought after. Unfortunately, reprints and forgeries exist to complicate the collection of these labels.

Maximilian endured for a short while only and then was tried and shot in 1867. The republic returned to

power and again resorted to the perennial Hidalgo as the mascot for its adhesives. In this case, the one time warrior appeared full face, with haggard expression and hair much dishevelled. As lithography was employed the plates wore quickly and were frequently retouched. Consequently, minor differences exist.

The series of 1874 was more satisfactory though later copies are not so well printed as the earlier ones, a result due to the lapsing of the Bank Note Company's contract and the placing of the work with the Government printing office. In this case, Hidalgo faced to the left, the frame being different for each denomination.

A welcome change came in 1879 when Carlos Benito Juarez, a former president, supplanted Hidalgo but the latter's features were once more revived in 1884. This set of 1884 was somewhat attractive. A small bust of the warrior was surrounded by a number of ovals and the values were set diagonally in the four corners.

In 1886, Hidalgo was cast adrift and a very presentable set replaced his, by now, tiresome effigies. Each stamp bore a large numeral (or numerals) which was surrounded by a number of concentric ovals, the whole being printed in some vivid colour. These numeral stamps are not costly and, as they are to be had in a variety of shades, perforations, and kinds of paper, are worth more than a passing thought, especially as we have not met any reprints of them as yet.

A curious set appeared in 1895 which gave a series of tableaux depicting various ways of handling mails.

The 1c., for instance, showed a postman delivering letters on foot ; the 4c., a postman mounted on a mule ; the 10c., revealed a mail-coach ; whilst the 1 peso had a picture of a mail-train.

More recent issues have been well executed by Messrs. Bradbury, Wilkinson but are not above reproach and, therefore, we must close an unsatisfactory country with a further warning.

NICARAGUA, in conjunction with one or two other republics, set the fashion of providing stamps for philatelists rather than for postal needs. Its issues have been tainted almost from the first and, consequently, we can only suggest that they be left alone. An inordinate mass of overprints and surcharges awaits the collector who wrestles with this country.

PARAGUAY.—This republic began with an issue of three stamps (1, 2, and 3 reales), each of which bore the lion of Paraguay grasping a pole, surmounted by the cap of liberty. At a subsequent date, the trio of labels was surcharged with the figure 5 (presumably intended for 5 centavos) and, in such a condition, fetches high prices. The inevitable has come about ; the *one real* has been fraudulently overprinted with the result that a stamp worth half a crown is able to pose as one that sells for two guineas. Readers should obtain the opinion of an expert before accepting specimens of this temporary issue.

A set which will prove of interest to advanced collectors is that printed in 1879. By some inadvertence, the values were given in *reales*, as before, but a year previously the currency had been changed to decimal

denominations (centavos, pesos, etc.). Accordingly, the authorities returned the supply to the printer, pointing out the error. The latter prepared a fresh issue and sold the rejected stock as curiosities. As the affair was perfectly bona-fide, collectors are not averse to finding a place in their albums for these despised labels, though such a welcome could only be extended on the rarest occasions.

A fairly attractive series appeared in 1887. A small medallion gives the lion grasping the capped pole, whilst below is an ornamental panel inscribed with the value. The remainder of the design consists of an elaborate though meaningless pattern together with the necessary wording. In point of colouring, this set would be difficult to excel especially if all the values be ranged in line together and viewed as a whole.

The 1892 issue, printed in Leipzig, gives an array of portraits. The 1c. is inscribed 1 centavos, which is either an unpardonable error or an equally unpardonable insult to philatelists.

PERU has more good things to offer the collector than have most South American republics. We begin with two fine stamps issued by the Pacific Steam Navigation Company for franking letters carried by its mails. An old-fashioned vessel is crowded into an uncomfortably small oval whilst a large oval frame surrounds it. The letters P.S.N.C. fill the outside corners. Two values are inscribed on each label. The blue variety sold for 1 real or ½ onza whilst the reddish brown one sold for 2 reales or 1 onza ; now they sell for a five-pound note apiece.

The earliest government issue was square in shape and ornamented centrally with the badge of Peru. This consists of sprigs of palm and bay under a shield which bears a guanaco, a tree, and a cornucopia. Above the shield is a wreath of laurel. The shield appeared on the stamps in a circle which in turn was framed by a square. The space between the two was filled in with curled lines in the first impressions but, later, with zig-zag lines. This difference should be noted carefully.

A most handsome set, the work of the American Bank Note Co., became current in 1866. Each value gave a pair of guanacos walking on the ledge of a precipice. The stamps were re-issued at a later date, which is somewhat unfortunate.

Following these came three or four labels intended for local use only; they served either for franking letters which began and ended their journey in the same town or which had but a short distance to travel. One such label gave a railway engine poised above the national shield whilst another showed a graceful guanaco in silhouette. All of these items are of some value.

In 1874, a fairly presentable set entered into currency. Some of the adhesives in this issue bore the national badge, surrounded by an array of banners, whilst others revealed the face of the sun. When these had been in use some while, they were given an oval overprint inscribed "Union Postal Universal, Peru.—Plata." Gibbons explains this by saying: "Before this issue, payment for postage stamps could be made in paper

money, but owing to the great depreciation in that money, the above overprint was ordered and payment for stamps had to be made in silver." (Plata =silver, in Spanish.)

Probably the most interesting items of this country are those created by the various Peruvian wars. After the Chilians beat the Peruvians and occupied the vanquished territory (1881–3), the stamps of Chili with the small head of Columbus above a large numeral were freely sold in the post-offices of the subjugated area. These specimens, can, of course, be recognised only when postmarked with the names of Peruvian towns. Side by side with the Chilian stamps, such old stock of Peruvian labels as the Chilian occupation authority could find, was used with an overprint of the arms of Chili—a shield bearing a white star with a bird above and a wreath below. It is not uncommon to find this overprint in company with a second overprint, the latter being a horseshoe inscribed, " Union Postal Universal.—Peru."

As soon as the conquered were rid of the conquerors, they reverted to the issue of 1874 and impressed the labels with a triangle, having in the centre the word, Peru, and a circle of dots in imitation of the sun. The state of chaos reigning in the country did not permit of a high standard of organisation in the post-offices and, consequently, we find all sorts of differences in the triangular overprint; we find it placed in an inverted sense whilst double impressions exist. The triangle, moreover, appears occasionally side by side with the horseshoe overprint and it is not un-

known along with the oval *Plata* mark. These petty differences must not be ranked in point of interest with those manufactured by other republics for the purpose of depleting the philatelist's store of ready money; they are honest signs of an overwrought government wrestling with all manner of difficulties and, as such, demand our sympathetic attention.

But we have not yet done with Peruvian overprints for a very interesting example was provided in 1894 when General Bermudez placed his features on a re-issue of the 1874 stamps. This is, perhaps, the only case of a portrait serving as an extra-impression.

Later stamps of Peru are of fair merit, though more attractive to the young collector than the old hand.

SALVADOR, which uses as its badge the volcano of Izalco, surrounded by what has been called a woolly sea, is a republic having a reputation similar to that of Nicaragua. All we have said concerning the one is applicable to the other. Issue has followed issue in rapid and needless succession and Gibbons has been called upon to expend—we almost said waste—forty-four columns of his catalogue on this obscure country.

URUGUAY, or, as it is sometimes called, Montevideo, defies description in a small space, and so we are forced to confine our remarks to a few of the "plums."

Undoubtedly, the issues up to 1860, though ugly, are valuable. In each case, the central ornament is a face backed by the sun's rays and all are local productions. The 1856 and 1857 series are practically unknown in a used condition, which has led to the provision of faked postmarks. As an unauthorised

obliteration is usually a difficult thing to detect, we advise the reader to reject any of the labels in such a condition until passed by an expert.

A rather interesting issue of four stamps came into being in 1866. In each case, the design was woven round a numeral (or numerals) indicating the value whilst the word centecimos, appeared, on some part of a figure. The set is worth studying, as it was subjected to various printings. In the first instance, a firm in England prepared the lithographed stones, provided a supply of the stamps, and sent the plates to Montevideo. Later a local firm took up the work and made further supplies. The student should try to show how the American printings at first fell lamentably short of the English impressions, but improved later on, as the foreigners learned to handle the machines. When, however, they had grown to understand the idiosyncrasies of the stones, these began to wear and no amount of skill could get passable results from them. All these little matters can be indicated plainly enough, in our albums, if we care to pick the copies with sufficient care. Other issues of Uruguay are devoted to pictorial effects which are generally pleasant; animals, ships, buildings, types of people, allegorical figures and the national badge are to be found on various labels, all executed in good style, often by Messrs. Waterlow & Sons. The badge consists of the scales of Justice, a fortress flying a flag, a gallant steed and a bull of "meat-extract" fame, all quarterly.

VENEZUELA, or Little Venice, displays its allegiance

to Bolivar by an inordinate array of the general's profiles, all in martial attire. The stamps are usually of an attractive nature and this has enabled the republic to dispose with ease of vast quantities of remainders and reprints. Nearly every issue from 1879 to 1900 has suffered in this way, and it is only by collecting used copies that the philatelist can be certain of eliminating from his album the worthless chaff let loose by an impecunious authority.

## CHAPTER XXII

### THE STAMPS OF WAR

THE postage stamp is an emblem of the peaceful arts, but, when the blast of war blows in our ears, it adapts itself, like everything else, to the altered circumstances and acts as a sacred link between the firing line and the fireside.

The first stamps to serve the British soldier in a martial sense were those used in the Crimea between November 1854 and the signing of peace with the Russians, in April, 1856. During the first nine months of hostilities, no postal facilities were available and it was not until late in 1854 that a small staff of eleven officials from the G.P.O. reached the war-area and performed the almost impossible task of attending to the mails of a huge British army.

The staff carried with it a supply of adhesives which was sold to the fighting men for franking their correspondence home. These stamps were drawn from the ordinary stocks in Great Britain and can only be distinguished by an examination of the cancel marks. Of these, there were three distinct patterns : the first consisted of a crown with a star on either side, the whole surrounded with heavy bars to form a squat lozenge ;

the second was similarly shaped but the central part was filled by two cyphers with a star between them; the third was a ringless circle containing the words, Post Office, British Army, together with the date.

Stamps revealing these obliterations are rare, the items so employed being the

1*d.*, red, 1841, imperforated, watermark small crown.
1*d.*, reddish-brown, 1855, perforated 14, watermark large crown.
2*d.*, blue. Late copies of the imperforated and early copies of the perforated issues.
4*d.*, rose, 1856.
6*d.*, lilac, embossed.
1*s.*, green, embossed.

The next occasion on which British soldiers used a post office in the field was during the Abyssinian Campaign of 1867–8 when Theodore, the Negus, was punished for his inhuman treatment of the British consul and many missionaries. The obliteration stamp carried with this expeditionary force is recognised by the circular inscription, Field Force Post Office, Abyssinia, and the date.

It was not until General Wolseley proceeded to Egypt in 1882 that a permanently constituted Army Postal Corps saw active service. This body of men, drawn from what is now the 8th (City of London) Post Office Rifles, reached Ismailia on August 26 and was present at every engagement until Tel-el-Kebir, after which it returned to England. A supply of the current 1*d.* and 2½*d.* British stamps was carried and they are now to be found with three different post-

PLATE 28.

## STAMPS OF WAR.

1. A block of Indian Expeditionary Force stamps. (Reduced in size.)
2. British Honduras stamp with a pattern of watered silk printed all over.
3. New Zealand stamp with overprint "Samoa." It is a little curious that the profile of King Edward should be used for a war stamp, originated many years after His Majesty's death.
4, 5. Transvaal stamps overprinted V.R.I.
6, 7. Orange Free States stamps overprinted V.R.I.
8. A pair of Cape stamps overprinted for use in the Orange River Colony.
9. War tax stamp of Barbados.
10. Gold-Coast stamp overprinted "Togo. Anglo-French Occupation."
11. War tax stamp of Gibraltar.
12. Transvaal stamp overprinted E.R.I.
13. German stamp overprinted for use in occupied Belgium. These stamps should not be collected in an unused state.

14–15. War stamps of Spain.

1c 1c
WAR
BRITISH HONDURAS
2
INDIA POSTAGE & REVENUE
I.E.F.
HALF ½A ANNA
1
DOMINION OF NEW ZEALAND
SAMOA
POSTAGE & REVENUE
HALF PENNY
3
POSTZEGEL AFR. REPUBLIEK
V. R. I.
2½ PENNY
4
POSTZEGEL AFR. REPUBLIEK
½ PENNY
5
CAPE OF GOOD HOPE
HALFPENNY
POSTAGE
ORANGE RIVER COLONY
HALFPENNY
POSTAGE
8
V. R. I.
Oranie Staat
1d
Een penny
6
Vrij
V. R. I
Oranie Staat
3d
Drie Pence
7
WAR TAX
1d
BARBADOS
9
GOLD COAST
POSTAGE & REVENUE
10
WAR TAX
POSTAGE & REVENUE
GIBRALTAR
HALFPENNY
11
POSTZEGEL AFR. REPUBLIEK
F. R. I.
1 PENNY
12
10 10
Belgien
10 Centimes
DEUTSCHES REICH
13
IMP^TO DE GUERRA
ESPAÑA
5 CENT 5
14
IMPUESTO DE GUERRA
5 CENT. P^S. 5 FA.
15

*Plate 28*

marks. The first is a capital E, in red ; the second, a mass of small dots shaped in the form of a lozenge ; and, a third, a circular mark inscribed, British Army Post Office, Egypt, with the date. Almost similar marks were used for the Dongola Expedition of 1896.

The Matabele rising has left its imprint on the stamps of Rhodesia, and these constitute some very acceptable items. At first, when Bulawayo was cut off from Salisbury where the G.P.O. was stationed, a temporary issue of penny and threepenny values was provided by surcharging the less popular high values. When these became exhausted, the Cape Government sent a supply of its current ½*d.*, 1*d.*, 2*d.*, 3*d.*, 4*d.*, 6*d.*, and 1*s.* stamps which were placed on sale with the overprint, British South Africa Company.

Our next group of war stamps is the outcome of the second Boer War. Many of the specimens falling under this head have been dealt with elsewhere and here it is only necessary to discuss the cancelling stamps, often found on communications not provided with adhesives. These may be readily classed according to the following types :[1]

(1) A circular stamp with two rings. Between these rings, the inscription, Field Post Office, British Army S. Africa. In the centre, the date and office number (1 to 56 and 100).

(2) A circular stamp with the inscription, Field P.O. British Army, S. Africa. In the centre, the date, often with the year omitted.

[1] Summarised from information set out in "The Postage Stamp in War."

(3) A circular stamp inscribed, Army P.O. (then follows the office number, which was between 41 and 60) S. Africa. In the centre, the date.

(4) A circular stamp inscribed, Army Base, P.O. Cape Town. In the centre, the date.

(5) A large circular stamp inscribed, Army Post Office, South Africa. In the centre, the name of the office, the date, and other particulars which varied with each stamp.

(6) An octagonal stamp with an octagonal centre. Between parallel lines, the inscription, V.R. Army Post Office. Natal Field Force. In the centre, the date and other particulars.

(7) A circular stamp with two rings. Between these rings, the inscription, E.R. Army Post Office. Field T.P.O. (Travelling Post Office.) In the centre, the date and office designation.

(8) A circular stamp with two rings. Between these rings, the inscription, Army Post Office and the name of a fixed Post office in Orange River Colony or the Transvaal. In the centre, the date and other particulars.

With this summary, the collector will be able to arrange his specimens which should be for preference, on complete envelopes. Although they are not stamps in the ordinary sense but merely postmarks, they are much valued by philatelists who recognise in them an interesting phase of postal history worthy of the highest appreciation.

And now we reach the items resulting from the Great War. In the early days of hostilities, current stamps

of Great Britain were used for franking soldiers' letters from France and Belgium to England and these were even supplied by the authorities for such a purpose. It thus arises that King George's profile may be found with obliterations bearing the names of some foreign town though more usually it is an Army Post Office cancel that has been used to deface the specimens.

When the War settled down to an organised undertaking, postage stamps fell out of use for military purposes and we have a multitude of obliteration marks which served in their place. These with the various censor marks and the concentric rings used by the Navy are of the greatest interest.

In a well planned collection of the postal productions of this unhappy period there should figure not only the items already mentioned but the green envelopes for uncensored communications, prison-camp franks, aliens' camp franks, examples of civilians' letters marked "opened by the censor," and the special marks used by the various overseas forces.

Then we should obtain types of the colonial adhesives overprinted "War Stamp," the numerous Red-Cross stamps, the temporary labels serving in the conquered German colonies and those specially provided for use by the various expeditionary forces in Palestine, Mesopotamia and elsewhere. If we wish to make our collection still more complete, we should gather together specimens of such regular issues as have suffered change owing to the shortage of material. Paper and dyes have been much restricted and makeshift substitutes are known to exist in a multitude of cases. We may

see the results of these restricted supplies in our home stamps but, in a greater degree, in those of the colonies.

It would even repay the philatelist to arrange a small collection of stamps and entires serving to indicate the increase of postal rates consequent on war conditions. At home, we have three-halfpenny letter cards and embossed envelopes instead of penny ones, penny postcards where the halfpenny card served formerly, and registered envelopes costing a halfpenny more than in pre-war days. In the colonies and abroad, similar items are available and, if planned with care and thought, the collection would prove of inestimable worth in years to come.

British war stamps and franks are not alone of interest. India which has one of the finest military postal organisations in the World gave us the regular issues of 1866 obliterated with the letters, E.F. (Expeditionary Force), during the Abyssinian campaign and, later, with the overprint C.E.F. when the Boxer Rising took its soldiers into China. More recently the I.E.F. overprint has been used in France and elsewhere.

The Confederate States of America have provided some capital stamps with a war purpose. First there were the Postmasters' issues, as the local stamps of the early months of 1861 were called. Then came the lithographed specimens of poor design and these were followed by a supply from the London firm of De La Rue. The latter had to run the blockade and on one occasion at least, a shipment was consigned to the deep rather than allow it to fall into the hands of the Norther-

ners. Few stamps can claim such an exciting history and few are of such great rarity.

Other war items have originated in France (Franco-Prussian War), United States (War with Spain), the Spanish Colonies (the War with the U.S.A.), Russia (the coin stamps of the Great War), Japan (the wars with China and Russia), Bulgaria (the War of Independence), Italy (the advance in Austria) and elsewhere. All have associations the intrinsic worth of which it would be impossible to overestimate.

PLATE 29.

1–6. A set of stamps of Chili, showing rouletted edgings.
7. Envelope stamp of India.
8. Picture stamp of Guatemala.
9. A fine portrait of the Grand Duchess of Luxemburg.
10. The most valuable stamp in the World.
11. One of the rarest stamps of Mauritius, though not the "Post Office" issue.
12–13. Gibraltar and Great Britain stamps overprinted for use in Morocco.
14–17. Union of South Africa issue.

1

2

3

4

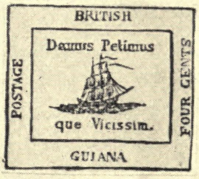
5

6

7

8

9




10

11

12

13

14

15

16

17

*Plate 29*

## CHAPTER XXIII

### RARE STAMPS

THE man in the street stands aghast when he reads of the prices which philatelists are ready to pay for certain gems of postage. It is a thing quite beyond his conception that we should be eager to give a hundred, even a thousand pounds for a little scrap of printed paper. Yet we, who know the fascinations of these treasures, would only be too glad to spend some hundred pounds to-morrow if we could thereby gain possession of certain of the World's most cherished stamps.

And, let it be said, this is no passing fad, limited to a few eccentric collectors. When War broke out, nearly every gilt-edged security in the money market fell many points, but the best adhesives in our albums not only maintained their value but soared higher than ever before; which proves that money well spent on the hobby is by no means a precarious investment.

A rare stamp is not only a valuable possession to-day but it will be in ten years' time, as well as a generation hence. Only by the discovery of a parcel of mislaid specimens could the value of any particular rarity fall and then the drop would last but a short time while the copies were becoming absorbed.

Occasionally, an unknown specimen of the twopenny Mauritius or a Hawaiian missionary stamp turns up and keen bidding awaits it in the auction room. But these events are of rare occurrence though stamps of worth do come to light at odd times and in odd places. Perhaps the reader may have hidden away in some old papers a strip of unused—but, there, let him go carefully through his effects and see for himself. Our own finds, in this way, have not been numerous though we well remember coming across a mint block of four *2d.*, blue, of 1840. We promptly cut it into four and dealt the items out to those present which was an unwise procedure as blocks of stamps, like diamonds, are worth more when in bulk.

A dozen or so years ago, the papers told of an old gentleman who discovered eight unused *5s.* stamps in an envelope which had been mislaid for many a long day. He took the labels to the post-office hoping to cash them, but the clerk would have nothing to do with them, though he suggested that Somerset House might be willing to give him their face value. Now, the Strand was a long way off and, while the gentleman was making his way thither, he came upon a stamp-shop. A happy thought ! perhaps the dealer would be prepared to cash them for him, he exclaimed to himself. He went in and placing the treasure-trove upon the counter timidly stated his case. The dealer was an obliging man, not like the post-office clerk, and gave two golden sovereigns for the crimson labels. The old gentleman was effusive in his thanks and went away satisfied, but his satisfaction was nothing to that of the dealer,

who lost no time in selling the wares for about £50 !

On one occasion, a man in Vienna owed us the small sum of one shilling. Rather than go to the trouble and expense of sending a money order, he enclosed in his letter four unused fourpenny stamps of Great Britain, mentioning that the extra copy was forwarded to indemnify us for the irregular form of payment. The most interesting part of the story is provided by a description of the stamps ; they were of the 1877 issue, sage-green, plate no. 15, catalogued by Gibbons at 17*s.* 6*d.* a copy ! They were in a block and sold for—but perhaps a copy of this book might find its way to Vienna.

Clearly, there are still all kinds of rare stamps tucked away in unlikely places which it should be our mission to bring to light. There must be hundreds of unused penny, blacks, twopenny, blues, and other gems lying dormant, like the bank-balances, awaiting discovery. And when copies are discovered and the lucky finder wishes to realise on them, they should be sold by auction, not taken to the obliging dealer who gave face value for the carmine 5*s.* stamps. Or another way would be to send them under registered cover to the expert valuer of the Junior Philatelic Society who will advise as to their worth and the best method of securing the uttermost farthing of what they will fetch.

The rarest stamp in the world turned up quite unexpectedly many years ago, and to-day it could not be bought for £2,000 ! It is known as the one cent, British Guiana of 1856, a single copy only having been traced. This king among stamps was printed by a firm in

Guiana which published the *Official Gazette.* The centre design of the label consisted of a ship produced by the block that was responsible for the vessel which figured week by week at the head of the shipping intelligence of this newspaper. The motto, *Damus petimusque vicissim,* frames the ship and the inscription, British Guiana, Postage One Cent, is also given. The stamp is printed on magenta paper, and the unique copy, now possessed by Philip de la Renotiere, has been described as a sorry-looking thing.

Another item worth a small fortune is the well-known twopenny Post Office Mauritius. About twenty-five copies exist and the last to be sold fetched £1,450, it being purchased for the King's collection. There is nothing attractive about this stamp, as we may see by examining the specimen in the British Museum. It is blue, bears Queen Victoria's profile, facing left, and is inscribed "Post Office," instead of "Post Paid." The label was engraved in the island by a local watchmaker and five hundred copies were printed. Many of the specimens were fixed to some letters inviting friends to a ball given at the Government House, and those which have been traced were mostly connected with these festivities.

A third stamp commanding four figures is the 2 cents, blue, of Hawaii (1851). A dozen or more copies are known, the remainder being almost entirely consumed by a devastating fire which broke out in Honolulu soon after the stock was prepared for issue. Mr. H. J. Crocker, the famous American philatelist, possesses most of the existing copies, and though he lost a large and

valuable part of his collection in the conflagration which followed the earthquake in San Francisco, his Hawaiian section luckily escaped destruction.

To these priceless items, we must add the *4d.*, rose, of Ceylon (1859), worth probably £200 when unused; the 1*s.*, yellowish-green, Nevis, (1867), on laid paper; the *6d.*, yellowish-green, St. Vincent (1861), with perforations falling between 15 and 15½; the 4 rappen of Zurich with red upright lines; the 1*s.*, lilac, of Turks Islands (1873–9) with a small star watermark: and the Postmaster's St. Louis, 20 cents, black (1845), a pair of which has changed hands for a trifle over a thousand pounds.

## CHAPTER XXIV

### PHILATELY FOR THE YOUNG

ONE of the greatest pleasures that can fall to the lot of the " grown-up " philatelist is to pilot a collector of tender years through the early stages of the hobby. Probably we have all taken the youthful enthusiast in hand at some time or other in our careers and it is equally probable that, on occasions, we have marvelled at the amount of knowledge he has unconsciously dug out of his stamps. So frequently has this happened in our case that we have grown to believe that philately could be used as a fitting prelude to almost any branch of learning.

If stamp-collecting is to be embraced as a means of gilding the " educational pill," the ordinary rules and regulations of the hobby should be somewhat relaxed. We must not class our treasures by issues and countries on all occasions, nor is there great need to view the specimens according to their intrinsic worth, but " rubbish " ought never to be accepted, for the youthful member will want to rearrange his collection some day on " grown-up " lines and then he might have a rude awakening.

The gay colours and pleasing patterns of stamps

attract even the youngest. On one occasion we taught a small boy the art of numeration, practically without any other form of assistance. The plan consisted in hunting out labels bearing large figures and arranging them in an exercise book in an ascending order. It was a little difficult to get some numbers but by placing two, three or four adhesives side by side, we eventually succeeded in collecting all the material required. The attractive stamps quickened the small boy's interest and psychologists tell us that memory is interest.

History is a dry subject for youngsters if the history book is allowed to hold the field but we have been amazed at the amount of real learning that may be imparted by judiciously mixing solid facts with a few well-chosen picture stamps. The latter serve as pegs on to which the young mind will readily hang a mass of side issues as well as the actual things represented by the labels. As an instance, we may point to the head of James I appearing on a Newfoundland adhesive. This specimen will tell the scholar that England was interested in colonial expansion even as far back as in the reign of James and he will soon learn that the year 1610, which is marked on the stamp, formed one of an era of " powerful merchant companies and grave religious exiles." How was it, he will ask, that the home country could afford to dream of making for itself an overseas dominion at that time ? The answer comes—because Elizabeth's wise rule had brought much peace, had humbled Spain, had gone far towards bringing Ireland under control, and Scotland had become by then an ally instead of an enemy.

All these factors allowed people to think of things beyond the boundary of their own country.

And when the young collector has woven an illuminating mental picture around this stamp of James, he will naturally turn to other issues of Newfoundland. Jean Cabot's profile on the 2 cents, 1897 series, will arrest his attention. The date, 1497, on the label will lead him to make some comparison between the claims of " him that found the new isle " and the intrepid navigators of the reign of James.

Likely enough, the Cabot stamps will engender an interest in adhesives depicting the feats of explorers. Jacques Cartier and Samuel Champlain are well illustrated by a Canadian set; the imperishable fame of Columbus is splendidly portrayed on a set of the United States; Vasco da Gama, who made the passage to the East Indies viâ the Cape, is immortalized by a set of Portuguese adhesives, and so on.

Our colonial expansion is " writ large " on the face of British stamps if only we take the trouble to read it. The fine South African issues point to splendid military successes and dismal political failures; the earliest East Indian issues remind us of the work of the Honourable East India Company; the Sydney Views recall the old and bad penal establishments; and certain pictorial efforts of New Zealand revive pleasant memories of the Maoris. This list could be expanded *ad infinitum*.

If we need enlightenment on the history of the United States, what better way could be found than the weaving of mental pictures around the stamps of

Father Marquette, Fremont, Monroe, Washington, Lincoln and Franklin, to name but a few celebrities? Or, how could a better grasp of the complex story of South America be obtained than by reading the biographies of men we have become acquainted with on our stamps, say, Bolivar, Urquiza, Sarmiento, Don Pedro, Hidalgo, and Soto?

But if history may be helped on by stamps, geography will respond in a far greater measure. Many scholars will get to know of countless countries, islands and other places for the first time when marshalling and arraying their fascinating labels. They can tell something of Antioquia, Macao, Hayti, Djibouti, Pahang, Papua and Sirmoor, but try these places on a non-collector and note his lack of knowledge.

If geography is to be taught with the aid of stamps, interleave the collection with maps taken from an old atlas and number the stamps, placing corresponding numerals on the maps over the spots from which the labels originate. Nearly every view stamp will assist in this matter. Here are a few that should not be missed. (The names of countries indicate the places of issue.)

*Mountains:*

Mount Roraima, British Guiana.
View of Mount Kini-Balou, Labuan.
Mount Cook, New Zealand.
View of Pembroke Peak, New Zealand.
Mount Wellington, Tasmania.
Mount Gould, Tasmania.
Mount Chimborazo, Ecuador.

*Waterfalls :*
Kaieteur Falls, British Guiana.
Llandovery Falls, Jamaica.
Victoria Falls, Rhodesia.
Russell and Dilston Falls, Tasmania.
Stanley Falls, Belgian Congo.
Juanacatlan Falls, Mexico.

*Rivers, etc :*
Brunei River, Brunei.
Spring River, Tasmania.
Ford at Kitim, French Guinea.
Marquette on the Mississippi, U.S.A.
The *Clermont* on the Hudson River, U.S.A.
Roumanian army crossing the Danube, Roumania

*Towns, etc. :*
View of Quebec in 1700, Canada.
View of Dominica from the sea, Dominica.
View of Sydney, New South Wales.
Hanuabada village, Papua.
Hobart, Tasmania.
Rosario, Argentine Republic.
Port Matadi, Belgian Congo.
View of Libreville, Gaboon.
Pointe à Pitre, Guadaloupe.
Honolulu, Hawaii.

*Buildings :*
Champlain's House in Quebec, Canada.
Government House, St. Helena.
Council Chamber, Kedah.
Congress Buildings, Buenos Ayres, Argentine Republic.

Fortress of Santo Domingo, Dominican Republic.
Governor's Palace, Madagascar.
Mosque at Kairouan, Tunis.
Monastery at Cettinge, Montenegro.

*Seascapes, etc :*

Table Bay, Cape of Good Hope.
Valetta Harbour, Malta.
Cape Bonavista, Newfoundland.
Vavau Harbour, Tonga.
The Port, Zanzibar.
Gustavia Bay, Guadeloupe.
Island of Momotombo from the sea, Nicaragua.
Arrival of ships at Calicut, Portugal.

*Miscellaneous :*

An iceberg off St. John's, Newfoundland.
Lake Taupo, New South Wales.
The Pink Terrace, Rotomahana, New Zealand.
Milford Sound, New Zealand.
Lake Marion, Tasmania.
Ruins of Minos, Crete.
The Pyramids, Egypt.
The Desert, Mauritania.
Ruins of Hadrian's Aqueduct, Tunis.
Suspension Bridge, Paucartambo, Peru.
Canal Locks at Sault Sainte Marie, U.S.A.
Panama Canal, U.S.A.
Monuments at Moscow, Russia.

Stamps ornamented with maps will serve a purpose that is obviously useful. Newfoundland is drawn on a label issued by that country whilst Reunion, Nicaragua and Venezuela have given us maps of their

own areas. Hayti and the Dominican republic appear on an issue of the latter country, Australia is depicted on a New South Wales stamp, the Louisiana Purchase on one from the United States, whilst an ambitions label from Canada reveals the whole World. Other map-labels are to be had by searching through the various countries.

Should we desire to interest the young collector in the World's products, we may point with profit to such things as the pine-apple on the issues from the Bahamas, the maple leaf (for maple sugar) on those from Canada, the codfish, the seal and pictures of mining and lumbering on those of Newfoundland, the coral on a Toga stamp, cocoanut trees on one from the Belgian Congo and cattle on an item from Uruguay.

We have by no means exhausted the geographical possibilities of philately but must turn from the matter with this quotation from " Tolstoy as a Schoolmaster," by Ernest Crosby. " Children have no natural taste for geography, and the first thing to do, if it is to be studied, is to awaken that taste. Tolstoy suggests the reading of travels as a means to this end. I would be tempted to add, as even a more efficient awakener, the collecting of postage-stamps. The ordinary boy learns much more in this way than from the best of teachers."

Zoology is another subject that may receive assistance by a careful grouping of stamps. In this department, there are almost as many varieties as animals in the Zoological Gardens. Let us mention a few items to be found among colonial issues.

*Four-legged animals :*

Crocodile, Jamaica and Labuan.
Malay stag, Labuan.
Orang-utan, Labuan.
Honey Bear, Labuan.
Elephant, North Borneo and Federated Malay States.
Rhinoceros, North Borneo.
Boar, North Borneo.
Gnu, Orange River Colony.
Kangaroo, South Australia and Australian Commonwealth.
Oxen, Kedah.
Tiger, Federated Malay States, Pahang, etc.
Camel, Sudan.
Platypus, Tasmania.

*Birds :*

Wryneck, Cook Islands.
Peacock, Labuan.
Emu, New South Wales.
Lyre Bird, New South Wales.
Kangaroo, New South Wales.
Kiwi, New Zealand.
Parrot, Toga.
Swan, Western Australia.

*Miscellaneous animals :*

Seal, Newfoundland.
Newfoundland dog, Newfoundland.
Codfish, Newfoundland.

History, geography and zoology have already been mentioned; now, let a word be said for heraldry. This genteel science is hinted at in the labels of almost every country, with perhaps the exception of those of Great Britain. A dozen stamps might be taken, almost at random, and the badges thereon described to the youthful collector. The following could be selected with advantage :

United States. 30c. 1869.—Eagle on shield, with flags.

Jamaica.—Any with the arms, say 1906 issue.

Mauritius. 1c. 1895.—Shield with a full-rigged clipper, three palm trees, the key of the Indian Ocean, and a star, all quarterly.

New South Wales. 1*d*. 1897.—Crowned shield giving the Southern Constellation and a lion on a St. George's Cross.

Belgium. 5c. 1893.—National arms with the rampant lion of Brabant.

Portuguese Nyassa.—Any with the crowned shield revealing seven white castles and five tiny shields. The latter serve to recall the victory which Alfonso Henriquez gained over five Moorish princes in 1139. On each shield is a white circle, symbols of the wounds of the Saviour who gave strength to Alfonso to beat his adversaries.

Italy. 5c. 1901.—Shield bearing the white cross of Savoy, placed on the breast of a black eagle.

Paraguay. Any value of the 1887 issue.—Medallion with lion balancing a pole, surmounted by the cap of Liberty.

Japan.—Nearly every label contains in the ornamentation, the conventional circular chrysanthemum, with sixteen rays.

Spain 6c. 1854.—Arms of Castile and Leon.

Latin is a useful language that schoolboys of to-day learn under protest. The sting may be softened a good deal by getting them interested in stamps inscribed with Latin mottoes. Of such, there is a whole host, but the following occur to us at the moment of writing :

Damus petimusque vicissim.

Stella clavisque maris indici.

Haec tibi dona fero.

Pax et justitia.

Though we have indicated certain subjects that may be profitably studied with the aid of philately, it is general knowledge, in our opinion, that gains most by applying one's love of stamps intelligently. The World's currency, for instance, is fairly well understood by every collector. The youngest of us knows that *reis* are used in Brazil, *centavos* in the Argentine, *centesimi* in Italy, *centimos* in Spain, and *bani* in Roumania ; but how many non-collectors under the age of twenty could tell as much ? Then again the philatelist, though he be ever so young, knows that before Albert was King of the Belgians, the throne was occupied by Leopold II and his predecessor was Leopold I : also, by running his mind's eye over the pages of France in his album, he could give an accurate account of the various forms of government that have existed since 1849. If it is a knowledge of ceremonial dress that be questioned, the stamp-lover may be trusted to acquit

himself with credit. He knows what constitutes the difference between King George's attire as depicted on the Canadian labels and on those of India and he knows the shape of an Imperial crown, an Indian crown, a mural crown, and so on. He knows, too, something of the Orders of Chivalry for he has often puzzled out the decorations which the King wears on the stamps of India and Canada, and Queen Victoria wore on those of New South Wales.

But beyond these obvious teachings of philately there are other matters that defy classification. How many people, who are not stamp-collectors, know that the " toasting-fork " on the 5*d*. Great Britain label is the caduceus or rod of Mercury ? Or how many non-stamp lovers would care to explain the difference between twelvepence sterling and one shilling ? And to add a third question : who that has no stamps to guide him is prepared to write down the Egyptian numerals from, say, one to five ?

All the things we have here hinted at and many thousands besides may be taught pleasantly and rapidly by means of philately. Surely, then, it is a pastime that should be encouraged among the young.

## CHAPTER XXV

### A GLOSSARY OF PHILATELIC TERMS

*ADHESIVE.*—A stamp with a gummed back; one intended to be stuck on an envelope, etc., as opposed to a stamp printed on a post-card, wrapper, etc.

*Block of Stamps.*—A number of undetached stamps in the form of a rectangle. A block implies that there are at least two horizontal and two vertical rows of stamps.

*Bogus.*—Fraudulent, faked, or not genuine.

*Check letters.*—Letters printed in the corners of certain stamps, as the early issues of Great Britain, to denote the position of the stamps on a full sheet. Really used as a check against fraudulent imitations.

*Commemorative stamps.*—Stamps issued to mark some worthy (or unworthy) event; often used to denote stamps issued more with a view of selling to collectors than to do honest postal work.

*Control letters.*—Letters printed on the margins of sheets of stamps to distinguish one printing from another. The control letters which now appear on the sheets of Great Britain are followed by the last

PLATE 30.

Complete Post-Cards are well worth collecting. If arranged as shown in the illustration and fixed to the page by means of ears placed so as to hold the lower corners, they may be preserved conveniently and in little space.

UNION POSTALE UNIVERSELLE
St. LUCIA (Ste. LUCIE)
POST CARD
THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.
ST. LUCIA
ONE PENNY
UNION POSTALE UNIVERSELLE.
UNION POSTAL UNIVERSAL.
COSTA RICA
TARJETA POSTAL
(CARTE POSTALE)
3
ESCRIBASE DE ESTE LADO LA DIRECCION Y LA COMUNICACION DEL OTRO
BILHETE POSTAL
BRAZIL
40 REIS 40
Mr. Stanley Johnson
154 Grove Road Row.
London
England.
Brazil

*Plate 30*

two figures of the year. Somerset House printings reveal a dot between the letter and the year: whilst Harrison printings are without the dot.

*Cut-out.*—A stamp cut out of an embossed envelope or printed post-card, wrapper, etc., as opposed to an adhesive.

*Doubly-fugitive.*—A term applied to such lilac, green or black inks as are proof against the removal of pen cancellations.

*Duty-plate.*—Where a stamp is printed in two operations, the plate which prints the value is known as the duty-plate, but see Chapter XIX.

*Entire.*—An envelope, card or wrapper complete.

*Error.*—A stamp bearing some fault in any one or more of its particulars but generally in the spelling of some words.

*Essay.*—A trial design for a stamp.

*Facsimile.*—Another word for forgery but sometimes applied to an official imitation, though one is no more valued than the other, except as a curiosity.

*Fake.*—A stamp altered to appear more valuable than it really is.

*Fiscal.*—A stamp serving some revenue purpose; one outside the scope of the postage-stamp collector.

*Forgery.* -A stamp that is not genuine.

*Fugitive.*—A term applied to inks that are proof against the removal of postmarks.

*Imperforate.*—Stamps that require cutting with scissors. etc., to separate them.

*Jubilee line.*—A raised line run round the margin of a plate of stamps to protect the outside edges of the

stamps. This line was instituted in 1887, hence the name.

*Key-plate.*—Where a stamp is printed in two operations, the plate which prints the sovereign's head is known as the key-plate, but see Chapter XIX.

*Label.*—Another name for an adhesive.

*Local.*—A stamp issued for use in a limited area by an authorised letter-carrying company.

*Mint.*—A stamp or entire in perfect condition as when issued; in the case of an adhesive, including the original gum.

*Mount.*—The hinge used for fixing a stamp to the album.

*Obliteration.*—Any mark which cancels a stamp.

*Obsolete.*—A term denoting that a stamp has ceased to be issued for postal service.

*Overprint.*—Something printed over a stamp to give it a different use to that originally intended. See *Surcharge.*

*Pane.*—A number of undetached stamps with blank margin paper running all round them.

*Perforated.*—Stamps with an edging of small holes so arranged that they may be easily separated without the aid of scissors, etc.

*Philatelist.*—A lover of stamps; one who collects stamps.

*Plate numbers.*—Numbers engraved on stamps or the margins of sheets to enable the authorities to recognise from which plate any particular stamp was printed.

*Provisional.*—A stamp pressed into service temporarily.

*Remainder.*—A genuine stamp that has remained in the government's hands after its withdrawal from postal use.

*Reprint.*—A stamp printed from a plate after it has become obsolete.

*Seebeck.*—A contractor of stamps to many of the South American Republics; now dead. He originated the idea of yearly new issues with a view to attracting the funds of philatelists.

*Silk-threads.*—These were worked into paper manufactured by Dickinson to serve as a check against fraud. It was contended that stamps printed on this paper could not be imitated as the absence of silk-threads clearly indicated their unauthorised origin.

*Specialising.*—To treat one country or class of stamp in minute detail; collecting minor varieties, contrasting various differences and adding written particulars.

*Speculative stamps.*—Stamps issued with proper authority but more with a view to selling to collectors than to do honest postal work.

*Strip of stamps.*—A number of stamps joined together to form a vertical or horizontal row. Compare "Block of stamps."

*Surcharge.*—An overprint (*q.v.*) placed on the face of a stamp to alter its value postally; not necessarily philatelically.

*Tête-bêche.*—When two stamps that are joined are so printed that one is inverted in relation to the other, the pair is spoken of as "tête-bêche." The

PLATE 31.

A PAGE OF PICTURES ILLUSTRATING TERMS GIVEN IN THE GLOSSARY.

1. A block of stamps.
2. Control letter.
3. A " cut-out."
4–6. Key and duty plate stamps.
7. A revenue stamp.
8. A stamp with an overprint.
9. The watermark of a well-known stamp.
10. A strip of stamps. (In this case, they happen to be Unpaid-letter stamps.)

1

G 15

2

3

4

5

6

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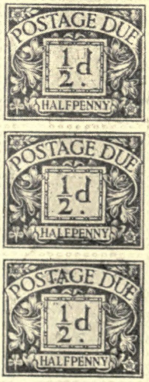


10

*Plate 31*

peculiarity disappears on parting the stamps as each, in itself, is normal.

*Unpaid letter stamps.*—Stamps affixed by the authorities, to a communication to indicate a charge to be made on delivery. These stamps often bear the inscriptions : postage-due, a percevoir, a payer, te betalen, deficit, taxe, porto, segnatasse, etc.

*Watermark.*—A design created in the texture of the paper by causing certain portions of the pulp to be thinner than others. The multiple and simple Royal Cypher have been used in recent times by Great Britain though the imperial crown is more commonly associated with the issues of the home country.

## INSCRIPTIONS REQUIRING EXPLANATION

Many stamps bear inscriptions which require explanation ; the following list will prove of assistance to the beginner :

A Percevoir =Postage due.

Bayern =Bavaria.

Benadir =The Italian portion of Somaliland.

British Central Africa—Now Nyasaland Protectorate.

British New Guinea—Now Papua.

British Somaliland—Issues continued with the designation, Somaliland Protectorate.

British South Africa Co. and Rhodesia are synonymous.

Chemin de fer—Literally, railway but printed on Belgian stamps for the Parcels Post service.

Deficit=Postage due.

Dominica must not be confused with Dominican Republic, which is quite distinct.

Escuelas—A word by which the stamps of Venezuela may be known.

Filipinas=Philippines.

Helvetia=Switzerland.

Impuesto de Guerra=War Tax.

Inland—Appears on certain early stamps of Liberia.

Jornaes.—Word on Newspaper stamps of Portugal.

KPHTH=Crete.

Lima—On stamps of Peru having local use.

Losen=Postage due.

Magyar=Hungary.

Montevideo—Stamps so designated should be placed under the head of Uruguay.

Ned. Indie=Dutch Indies.

Norge=Norway.

Osterr.=Austria.

Oil Rivers Protectorate—Now, Niger Coast Protectorate.

Ottoman Emp.=Turkey.

Plata=Silver, on Peruvian stamps.

Porte de Mar—Stamps used in Mexico for paying the extra postage due on letters consigned viâ English or French routes to Europe.

Porto—Appears on Austrian Postage due stamps.

P.S.N.C.=Pacific Steam Navigation Co. See Peru.

St. Christopher—Issues continued under the name, St. Kitts & Nevis.

Segnatasse=Postage due.

Sverige =Sweden.
Te Betalen =Postage due.
Toga and Tonga are synonymous.
Ultramar =Overseas, used for the Spanish colonies of Cuba and Porto-Rico.
Vancouver Is.—Such stamps to be placed under the head of British Columbia.
Van Diemen's Land—Inscription on early issues of Tasmania.
Wurtt : =Abbreviation for Wurtemberg.
Z. Afr. Republiek =Transvaal.

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