

Confederation

The Newsletter of the Large and Small Queens Study Group

Number 13

November 1999

Gibbons Changes Numbers for LQs and SQs

Correction

Several people wrote in that they couldn't see any difference between the 3-cent Large Queen essay and the 3-cent Large Queen die proof as illustrated in the last newsletter. They were correct. Somehow I had two pictures of the same thing.

Shown here are the correct pictures. Note that the essay has the words "Three Cents" above the numerals in the lower corners. The die proof has the words "Three Cents" below the numerals. Your editor is sorry for any confusion.



The year 2000 edition of the Stanley Gibbons Part I catalogue has been released. The editors have renumbered the Small Queens and a few of the Large Queens.

Quoting the Preface: "The Canada 1868-90 Large Heads issue has been rewritten to provide a unified listing of both the Ottawa and Montreal Printings."

There are no changes in the first grouping, numbers 46 to 52, for the Ottawa printings on "Thin rather transparent crisp paper." There are no changes either in the second grouping, numbers 53 to 61c, "Medium to stout wove paper (1868-71)".

The changes begin with the Montreal Printings of the half-cent, 5-cent and 15-cent stamps, which Gibbons now lists before listing any of the Small Queens.

The Montreal printings are subdivided into:

- (a) Perf 11 1/2x12 or 11 3/4x12, and
- (b) Perf 12. The 1890 Ottawa printing on "Thinnish paper of poorer quality" follows.

As a result, just about all of the Small Queens have been renumbered.

A chart of the old and new numbers is included in this newsletter. - PAGE 7

Hydrogen Peroxide Treatment of the 3-cent Small Queens

by John E. Milks

Much has been written on the treatment of "oxidized" 3-cent Small Queens with hydrogen peroxide to restore the original color. On the other hand, it has been stated that sulfurization is responsible for the darkening observed.

According to Clarence W. Brazer, "It is generally well known to philatelists that immersion of a darkened blue, orange, or red-orange proof, or stamps without gum, in hydrogen peroxide will replace the dark sulfur with the original oxygen, thus restoring the original color." (Essay-Proof Journal, Vol. 11, No. 1, 1954)

Of the various possibilities to account for the color changelings, it is known that hydrogen sulfide will react with white lead to yield a black pigment composed of lead sulfide. Since the reaction is initially a surface effect, the sequential color changes of white through grey to black is a consequence of the extent of the reaction.

However, no white lead could be found by spectral analysis in the 3-cent Small Queens ranging from the Indian reds of 1870 to the rose carmines of 1888 to account for the darkening of the oranges, red-oranges, and vermilion.

An alternative path to be considered is that hydrogen sulfide reacts with red lead, a pigment common to all 3-cent Small Queens. However, it would appear from the chemical literature that a reaction with hydrogen sulfide does not take place

with red lead presumably because of the particular structure of this particular oxide of lead.

The answer to the browning for which treatment with hydrogen peroxide has been recommended by many authors to restore the original color can be shown to be due to exposure to an acidic environment.

The decomposition of red lead by acids to yield a colorless lead salt of the acid and lead dioxide, a brown to black pigment, is well-known from the chemical literature.

In an acidic atmosphere the reaction begins on the surface of the stamp and the superimposition of black on the unreacted orange-red gives a brown in the same way that the brown of the 6-cent Large Queen is produced from a mixture of red lead and charcoal.

When 1.5% hydrogen peroxide is carefully brushed on the surface of a brownish 3-cent stamp from the period of the 1880's to the 1890's, the blackened surface ultimately disappears and is replaced by white pigments over unreacted red lead in the sub-surface.

If one is so inclined, all of the above reactions can be duplicated at room temperature by mixing powdered red lead with vinegar, a dilute solution of acetic acid in water, decanting the supernatant liquid containing lead acetate after the solid has turned a chocolate brown, and then adding hydrogen peroxide solution stepwise in sufficient amount to the air-dried brown solid until gassing has ceased. The resultant white material is lead hydroxide.

The moral of these observations is that a stamp

when "cleaned" with hydrogen peroxide never returns to its original color. Wide spread "cleaning" of stamps with hydrogen peroxide could also lead to irreversible damage if color sensitive dyes are present.

Letter Box

Dear Ron,

I enjoyed your recent article in BNA Topics updating the classic Shoemaker classifications of the 3c small queen printing varieties (BNA Topics Vol. 56, No. 3, pp 5-14). This is an important article that will become a classic reference for years to come.

There appears to be an inconsistency in the article regarding the perforation varieties. In the introduction it is stated that the perf. 12 varieties can be divided further using the Kiusalas gauge into perf. Kiusalas-65 (perf. 12.11) and Kiusalas-66 (perf. 11.93). It is also stated that the K66 perfs are found only on the Montreal printings, while the K65 perfs may be found on both Ottawa printings.

However, the tables in the article fail to list any varieties at all that have K65 perfs. The tables basically list K66 as the "standard" perf for most small queens, including all of the common vermilion late Ottawa printings (Scott #41).

Perhaps our members can help clarify this issue, and share their observations regarding the prevalence of K66 -vs- K65 perfs on the various printings of the 3-cent small queen (Scott #37/41).

Steven Perch

More on Patent Green

by John Milks

I can see the validity of Chris Ryan's argument that a stamp sheet margin containing the inscription "Canada Bank Note Printing Tint" might be expected if Patent Green had been used in the ink.

However, I wonder if such an inscription could be expected for the British American Bank Note Company who printed the Large and Small Queens. I think it would be unusual that a use patent on a composition of matter would have had to be publicized in order to use the composition.

The argument for the use of Patent Green in the emerald green of the 2-cent Large Queen is the unique color and composition seen for the 2-cent LQ and the fact the composition of the ink was not confirmed with the 2-cent Small Queens.

Chromic oxide was first used as an artist's pigment about 1840 and became widely available by 1862. A possible reason why it was not continued in the printing inks for the 2-cent Small Queen is because of its abrasive action on the printing plates. Chromic oxide is used as a polishing rouge, particularly for platinum and stainless steel, and is known as green rouge.

If Patent Green was in the emerald green 2-cent LQ it would have been present in a mixture with another green. My guess is that Patent Green replaced American Chrome Green for the single printing and then withdrawn in favor of American Chrome Green for the 2-cent Small Queens.

Commentary

by John Hillson

Some years ago the editors of *Gibbons Stamp Monthly* wrote to ask me if they could reprint an article of mine in *Maple Leaves* called "Small Queens for Beginners." I replied yes but anyone referring to Gibbons Part I would have some difficulty.

The upshot was a revamping of the list of both Large and Small Queens in consultation with me which appeared in 1988. This included three or four Small Queens, such as the 1-cent on thick soft paper that had not been listed before.

Incidentally those of you who have the Bowen cards of the 10 Cents will be interested to know that the pre-'88 SG numbers were used on it, not the post-'88. The editor of the catalogue sent me a slightly revised list earlier this year to see if I agreed with it, and the pre-'88 numbers have been restored for the Second Ottawa printings - with the exception of the 3-cent rose carmine (which is a Montreal printing and not an Ottawa printing as Untrade has it)

Anyway, the point is, properly applied pressure can effect changes. The SG listing is far superior in accuracy to the Untrade one.

WANTED

2-cent and 6-cent Small Queens with dated cancels before Jun 1, 1872.

Contact Richard P. Thompson, 540 Buckland Ave., Apt 216, Kelowna, BC V1Y 5Z4.

Editor's Column

Roy Sass

I can now understand why my high school chemistry teacher insisted that what I learned in his class would come in handy one day. The articles that we have seen in the last few newsletters about inks and tints and oxides bring back memories of those "golden days of youth". I think I can follow along with our learned members. If I understand correctly that the Patent Green used in the emerald color 2-cent Large Queen was abrasive to the printing plates, was emerald the last printing of this stamp? Are there any known plate imperfections that could have been caused by the abrasive ink?

We also have been discussing the Untrade numbering of the Small Queens and how the Gibbons listings are more informative. So for the new millennium (and I am one of those who believes the millennium begins in 2001) Gibbons renumbered most of the Small Queens and some of the Large Queens. With John Hillson's comment about a 1988 renumbering, I went back into the library for the pre-'88 numbers. I hope the chart of the 1983, 1988-99, and Y2K numbers will be helpful.

It's been a while since we've seen any of "My Favorite Covers". In the auction catalogs we see many covers with domestic use of the 3-cent SQ or the 5-cent to England or the 8-cent for postage and registration. Let me ask specifically for photocopies of LQ and SQ covers to the Far East, Australia, India or other exotic destinations. I know these covers are the pride and joy of someone's collection.

Chairman's Column

Ron Ribler

I was sorry to have missed the BNAPS meeting in Vernon, but we were well represented by Richard Morris who chaired a well-received session on his Small Queens Color Guides. I was able, however, to drive to Cleveland for the APS StampShow and showed my Three Cents Small Queen collection again.

This time the judges challenged my kiss print (see Confederation Issue #8) and my bisect on cover even though they both had certificates. The jury refused to accept the certificates because they were not from a recognized philatelic authority. I am seeking additional opinions and will let you all know the results when I know them.

I removed the challenged items from the exhibit and showed in Kansas City at Midaphil and received gold. I also had the good fortune of having the exhibit accepted for London 2000, even though I may not be able to go. If I cannot go, I will send it with the Commissioner. That will be my first international showing, so I must remove frames from my

exhibit, a daunting task.

Recently, I acquired a most interesting advertising cover with the visage of John A. MacDonald endorsing an insurance company. The illustration shows an exploded view of this tiny (approximately 2 inches by 4 inches) cover. I have never seen another like it and would like to hear from anyone who has.

It has been a while since we have had much written about the Large Queens by our members. We know a lot of interest exists in these beauties and welcome articles about them. All information is useful but it is more useful if it is shared. Please share even if you believe the information to be less than exciting.

I want to make another plea to our membership. This time (again) about exhibiting. Not enough of our members exhibit. Personally, I find it the most interesting, rewarding, and fun aspect of collecting. It offers another opportunity to share your knowledge and the satisfaction that derives from it. Let's try to get more of our members to put up some frames. Under the new rules for one-frame and

display class exhibits, almost anyone can mount a successful and satisfying exhibit.

You do not have to be a millionaire or have all the best stuff in the world you need only to make it interesting and personally satisfying. The award levels are incidental and really not the reason to do it. Think about and then do it because you want to and to have fun. If you find that I am in error about this, please let me know. I enjoy hearing from our members, even if in a critical way. I know all the criticism is constructive.

I am in the process of writing a book about the Three Cents Small Queen, based on my exhibit and what I have learned during the decades of collecting and specializing in this single value. I am asking each of you to contribute any information you may have that will add to the knowledge of this stamp. I have talked with several members and I welcome contrasting points of view and ideas. Please do not be bashful. All contributions will receive acknowledgement in the book. If you have ideas, please send them to Roy or to me and they will find their way into print. Let's hear from you.



Letter Box

From: John Jamieson

I just read the article/opinion by W. H. Manyluk in latest study group newsletter. I would welcome a study group suggestion as to what the catalogue listings in Unitrade should be like. Convince me it would work for the general collector and I would certainly support a well thought out revision to the listings.

I would first like to warn the group of a couple of parameters that may make it very difficult to come up with a wonderful solution.

1) UNITRADE CANADA SPECIALIZED is a specialized catalogue but is intended for the masses - not for individuals who have studied an issue exhaustively. Thus the listings should be "objective" as much as possible and with as little "subjective judgment" as possible required. Certainly some of the colour listing are subjective (any many extremely difficult to sort out) but this is related to #2 below.

2) The basic stamps are listed by the Scott number designation. If you want to change any of the numbers listed in Unitrade it will be difficult as Unitrade has chosen to use Scott as the basics. Scott is becoming much more receptive of late to serious suggestions for listings and for corrections to their listings. If anyone in the group has any friends at Scott, it would certainly help to approach them if the study group feels there is some need to change listings given in Scott. I would also warn that with the 100 year history of some of these numbers, it will have to be extremely important to the future understanding of these issues to convince them, and thus in turn Unitrade, to change anything. No individual is likely going to make that happen. It would have to be based on an extremely solid presentation from a group such as the BNAPS study group.

3) It is not important to change the basic Scott numbers, but perhaps to re-arrange them slightly. The approach in Unitrade is to use small case roman numerals to "add" listings that are not in Scott. I have made it perfectly clear to Unitrade that, in my opinion, numbers should NOT be changed once they are allocated to sub varieties as i) in most cases it matters little to the general reader what order they are in under the basic stamp listing, and ii) it causes an incredible amount of nuisance to collectors and dealers if they have to renumber their stocks, want lists, album pages, etc. to keep current with new numbers. It often makes scholarly articles of years past obsolete or very misleading if the numbers are changed. It is the common "name" for each item that collectors and dealers use to communicate.

If anything were to come of Manyluk's thoughts, it will have to be done with an understanding of the other folks point of view. You will never get a general catalogue (even one called "specialized") to list Shoemaker's or Duckworths' papers in detail. To do listings to this extent through the whole of Canadian philately would take a catalogue of 10,000 pages.

Just look at the 6 Harris catalogues on Elizabethan Definitives. There are already 742 pages, 8 1/2 x 11, and this covers but a fraction of the Elizabethan stamps. This series will be 2000 pages before all the Elizabethan are covered. Similar books going back to the beginning would add several thousand more pages if it is ever completed.

Perhaps the study group could produce a specialized catalogue along the lines of the Harris books for the Large Queens and the Small Queens. I would be happy to publish them and sure they would sell very well. This would be the place for exhaustive detail such as the Shoemaker & Duckworths' papers.

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Editor's Note:

One of the benefits of the study group newsletter is that we can disseminate the comments made back and forth by members.

Steve Perch and Ron Ribler have been exchanging notes on the topic of the 3-cent perfs, and have been kind enough to include me in the exchange. That way I can share their comments with the study group.

Roy

Steven:

After thinking about your note and the reality of the situation, let me restate. The Kiusalas 65 predominates on the Ottawa printings, while 66 is the predominant perforation for the Montreal printing.

Perhaps Table 2 would have sufficed without the Kiusalas entries. Many exceptions exist for several reasons, such as pins bending or breaking, imprecise setting for different runs, and possibly even paper shrinkage.

I hope this clarifies and removes discrepancies. It remains extremely dangerous to make exclusive statements about anything pertaining to the stamp because new varieties are constantly being discovered.

Thank you again for your interest.

Ron

Dear Ron,

Thanks for your replies! Regarding the sub-categorization of the perf. 12 varieties of Scott #37/41 into K65-vs-K66 types, I agree with your observation that K65 perfs predominate on the late Ottawa printings while K66 perfs predominate on the Montreal printings. This rule-of-thumb applies to most of the stamps, and perhaps this is an extra feature that can help differentiate between Scott #37 -vs- #41.

However, I also agree with you that this distinction is not 100% consistent, and there are definitely many stamps whose perforations will defy this "rule-of-thumb". As you have probably already encountered yourself, some stamps have perfs somewhere between K66 & K65 and can't be precisely described as one or the other.

While we are on the topic of Kiusalas perf types, I also find the following observation: the perf. 11.5x12 varieties of the Montreal printings may be sub-divided further into K67-vs-K68 horizontal perfs. I have hundreds of perf 11.5x12 copies of the 3-cent small queen, and approximately 30-40% of them are K67xK66 rather than K68xK66.

Your tables in the BNA Topics article list K68xK66 as the "standard" Kiusalas measurement for the perf. 11.5x12 Montreal varieties, and describe only one printing class (#12) that has K67xK66 perfs. I doubt that all of my K67xK66 copies come only from that single printing class (although it is possible), and would be curious to know if your own observations find the K67xK66 perfs more prevalent than initially suggested in your tables.

Again, I realize that we may be "splitting hairs" by comparing K67-vs-K68, but it would be important to learn of any consistent patterns that could help categorize stamps within the Shoemaker-type classification scheme.

Please let me know what you think, and I would invite our members to contribute their observations as well. I look forward to hearing from you again!

Regards,
Dr. Steven Perch

SG Catalog Numbers Over the Years

1985 SG NUMBERS	1988-98 SG NUMBERS	2000 SG NUMBERS		
Large Queens Thin Paper				
46	46	46	1/2c	black
47	47	47	1c	red brown
48	48	48	2c	grass green
49	49	49	3c	red brown
50	50	50	6c	blackish brown
51	51	51	12 1/2c	bright blue
52	52	52	15c	deep reddish purple
Large Queens Medium Papers				
53	53	53	1/2c	black
54	54	54	1/2c	grey black
a	a	a		imperf between
b	b	b		watermarked
55	55	55	1c	red brown
a	a	a		laid paper
b	b	b		watermarked
74	56	56	1c	deep orange
75	56a	56a	1c	orange yellow
76	56b	56b	1c	pale orange yellow
a	ba	ba		imperf
56	57	57	2c	deep green
57	57a	57a	2c	pale emerald green
aa	ab	ab		bisected
a	ac	ac		laid paper
57b	57d	57d	2c	bluish green
c	da	da		watermarked
58	58	58	3c	brown red
a	a	a		laid paper
b	b	b		watermarked
59	59	59	6c	blackish brown
a	a	a		watermarked
60	59b	59b	6c	yellow brown
a	ba	ba		bisected
61	60	60	12 1/2c	bright blue
a	a	a		imperf horiz
b	b	b		watermarked
62	60c	60c	12 1/2c	pale dull blue
63	61	61	15c	deep reddish purple
63a	61a	61a	15c	pale reddish purple
b	ab	ab		watermarked
64	61b	61b	15c	dull violet grey
a	ba	ba		watermarked
65	61c	61c	15c	dull grey purple

SG Catalog Numbers Over the Years

1985 SG NUMBERS	1988-98 SG NUMBERS	2000 SG NUMBERS		
Small Queens Ottawa and Montreal Printings				
77	62	72	1c	bright orange
-	a	a		thick soft paper
78	62b	73	1c	orange yellow
79	62c	74	1c	pale dull yellow
80	62d	75	1c	bright yellow
a	da	a		imperf pair
b	db	b		bisected
c	dc	c		printed both sides
-	62e	76	1c	lemon yellow
81	63	77	2c	deep green
82	63a	78	2c	grass green
a	ab	a		imperf pair
b	ac	b		bisected
83	64	79	3c	indian red
a	a	a		Perf 12 1/2
83b	64b	80	3c	pale rose red
84	64c	81	3c	deep rose red
84a	ca	a		thick soft paper
85	64d	82	3c	dull red
86	64e	83	3c	orange red
-	64f	84	3c	rose carmine
87	65	85	5c	olive green
88	66	86	6c	yellowish brown
a	a	a		bisected
-	b	b		perf 12x 11 1/2
89	67	87	10c	pale lilac magenta
90	67a	88	10c	deep lilac magenta
110	67b	89	10c	lilac pink

Montreal Printings, Perf 11 1/2x12				
69	68	62	1/2c	black
90a	69	90	1c	bright orange
91	69a	91	1c	orange yellow
92	69b	92	1c	pale dull yellow
	69c	93	1c	lemon yellow
93	70	94	2c	deep green
94	71	95	3c	dull red
95	71a	96	3c	orange red
70	72	63	5c	olive green (LQ)
a	a	a		perf 12
96	72b	97	5c	olive green (SQ)
97	73	98	6c	yellowish brown
98	74	99	10c	very pale lilac magenta
99	74a	100	10c	deep lilac magenta
71	75	64	15c	dull grey purple

SG Catalog Numbers Over the Years

1985 SG NUMBERS	1988-98 SG NUMBERS	2000 SG NUMBERS		
72	75a	65	15c	lilac grey
a	ab	a		Script wmk
b	ac	b		BOTHWELL wmk
73	75b	66	15c	slate
66	76	67	15c	clear deep violet
67	76a	68	15c	deep slate (1881)
68	76b	69	15c	slaty blue (1887)
113	76c	70	15c	slate purple (1888-92)
Montreal or Ottawa Printings Perf 12				
101	77	101	1/2c	black
102	77a	102	1/2c	grey black
a	ab	ab		imperf
b	ac	ac		imperf between
Second Ottawa Printings				
103	78	103	2c	dull sea green
104	78a	104	2c	blue green
106	79	105	3c	bright vermilion
a	a	a		imperf pair
107	80	106	5c	brownish grey
a	a	a		imperf pair
108	81	107	6c	deep chestnut
a	a	a		5c reentry
109	81b	108	6c	pale chestnut
a	ba			imperf pair
110a	82	109	10c	salmon pink
111	82a	110	10c	carmine pink
a	ab	ab		imperf pair
112	82b	111	10c	brownish red
a	ba	ba		imperf pair
114	83	71	15c	slate violet (shades)
a	a	a		imperf (brown purple) pair
115	115	115	20c	vermilion
a	a	a		imperf pair
116	116	116	50c	blue
a	a	a		imperf pair
117	117	117	8c	pale bluish grey
a	a	a		imperf pair
118	118	118	8c	bluish slate
119	119	119	8c	slate purple
120	120	120	8c	blackish purple
		a		imperf pair