

THE SMALL QUEEN NEWSLETTER
OF THE CANADIAN SMALL QUEEN STUDY GROUP (BNAPS)

Volume 4 No. 2

August 1979.



1. Stampex - Toronto - April 16, 1979

A most interesting seminar on Canada's Small Queen Issue 1870-97 was presented by Ted Nixon. The following points were discussed:

1. Location of the Montreal and Ottawa Printings of the Small Queen Issue.
2. Colour in the Small Queen Issue.
3. Inprint styles and plate markings.

Some of this discussion will be in the next newsletter. The seminar was 1½ hours long and could have easily lasted 4 hours as it was very well presented by Ted. Approximately 40 people were there.

2. Newsletter Summary

- Report on perf 12½ cover - K. Elliott
- 3¢ Small Queen Printings on Verticle Wove Paper - K. Elliott
- 1979 Membership Roster.

3. BNAPS - Quebec City - 1979

A study group meeting will be held at this convention and the tentative time is Thursday, September 13 - 1:00 p.m. - 3:00 p.m.

4. Report on Oval Cancels - 8¢ Small Queens

Toronto #1. Single. "1" in oval. Use date 1893-4.

Toronto #3. Single. "3" in oval. Use date 1894-5.

Brampton, Ontario. Pair. Nothing in oval. Use date 1894-5.

St. John, N.B. Single on cover. Date of use March 6, 1894.

All above cancels in black.

Montreal, Quebec #26. 26 in oval. In Violet. Probable date of use 1893-94.

All above ovals measure 18 x 10 mm.
(Interior Dimension of Inner Oval)

N.J. Weatherwax

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Gentlemen:

With reference to the November, 1978 newsletter, there is one additional perf 12½ cover to record.

The cover is dated April 26, 1870. It is addressed to William Masson Esq., Newcastle, Mirimichi, N.B. It is from T. B. Barker & Sons, 33 & 35 King Street, St. John, N. B. The single stamp is tied to the cover by a 2 ring "7". It is backstamped Newcastle. The back of the cover is completely covered with small advertisements. The stamp measures 12.55 by 12.5, quite high for the average 12½ stamp.

Cover #10 and cover #14 were examined at the same time as the above and the following information may be appended to your original list.

#10 is a blue folded price list (not just groceries) to Richard Holmes Esq., Victoria Corner, Carleton Co. The stamp is not really tied, but is cancelled with a 2 ring "7". It measures exactly 12.5 by 12.5, again somewhat unusual. It bears backstamps of Woodstock, N. B. dated MA 2, 1870 and W.O.VICTORIA, N.B. with the date handwritten again Mar 2, 70.

This W.O.VICTORIA may be the Victoria postmark that I have been trying to track down for a couple of years. Does anyone know who has the single perf 12½ with the Victoria marking? Does anyone know the location of this office? If so, would you let me know, possibly with a photocopy of a map. I will gladly pay photocopying and postage costs, thank you very much.

Cover #14 is addressed to Jesse Hoyt Esq., Acadia Mines, Pictou County, cancelled with a poor Truro 2 ring. The face also bears a poor Truro c.d.s. dated MA 21, 70. The backstamp is almost illegible but the last part is "MINES", the first part does not look like ACADIA. The cover is from the Truro Boot & Shoe Mfg. Co. The stamp measures 12.45 by 12.45.

The mention of the two other registered 12½ covers at the end of the previous listing did not pan out, and I doubt their existence. It is a case of "believe it when I see it."

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3¢ SMALL QUEEN PRINTINGS ONVERTICAL WOVE PAPER

Prepared for
THE BNAPS CANADIAN SMALL QUEEN STUDY GROUP

By Keith Elliott, December, 1978

Gentlemen:

Most of the specialists in our study group are well aware of the existence of both horizontal and vertical wove paper, which was used throughout the life of the 3¢ Small Queen issue.

A diligent search has been made for the past two years to try and find any articles which alluded to the vertical wove papers, but without success. Therefore, since vertical wove papers are a legitimate variety, a study was undertaken and the results are presented herewith. As with all initial studies, this must be considered elementary knowledge only, and your help is sought in the confirmation of any or all of the printings listed.

Should you find others which are not included, such advice will be greatly welcomed.

As a general rule, it appears that those Small Queens printed on vertical wove paper from the printings before 1888 are considerably more uncommon than their horizontally wove counterparts. The first printings to come out of Ottawa in 1888 seem to be practically all on the vertical wove paper. In fact, I have yet to find any of the 1888 Rose-Carmine shades on the supposedly common horizontal paper at all.

By January, 1889, however, the stamps again appear on horizontal wove paper.

To briefly summarize the relative scarcity of the vertical wove printings, it would appear safe to say that all those stamps appearing on vertical wove paper, other than the October, November and December 1888 printings - and possibly January, 1889 - are considerably more uncommon than the horizontal wove printings.

For those of you who are saying So What?, may I remind you of the price difference often seen in Gibbons catalogues where a watermark appears either horizontally or vertically. Nine times out of ten, one of them bears a healthy premium, right? It is the same thing with the Small Queens. It is just that we do not know which of the varieties bear which direction of paper. When we find out, then we can arrive at a reasonable rarity factor for each type, and thus a reasonable price guide for each type. Since we are still loading the cart, there is not too much point in hitching up the horse yet, is there?

Before we get into the actual identification of each of the printings, let it be known that the Gibbons colour guide was used as was the Gibbons "Instanta" perforation gauge.

A further note with regard to the colours, since many of the changes are quite subtle, it was necessary to ^{USE} terms such as darker than, or deeper than. "Darker than" indicates that the shade is more toward a darker colour, possibly containing more heavy pigment in the ink. "Deeper than" indicates that the colour is basically the same, but is richer.

Because of the lack of dated copies, several of the printings have not been placed accurately chronologically. While several of the printings in the copies examined are dated, far more were not dated, and the time of printing was therefore only an estimate.

However, with the 3¢ Small Queen issue, it should be possible to date almost any copy to within 6 months of the printing date by using combinations of known quantity. The colour, perforation and paper type should solve most identification problems.

Therefore, fairly accurate estimates of the time of printing may be made, but confirmation would be necessary before such dates should be printed.

For this reason, no dates are given in the chart which lists the 40 different vertical wove printings found thus far.

Please let me state that I do not suggest that there were 40 actual different printings of the 3¢ value appearing on vertical wove paper. Many of the varieties identified obviously come from the same basic printing, but for a specialized study such as this, we should have the opportunity of looking for as many minor varieties as possible. Hence the inclusion of varieties with only minor variations.

It has been necessary to list the varieties in the form of a simple chart. In this manner, it is easy to make comparisons between stamps quickly. Originally, each type was presented in a small paragraph of its' own, making comparisons very time consuming and frustrating. The chart should make things much easier.

It is estimated that the first 24 printings are from the original Ottawa printings. Printings numbered 25 to 31 inclusive are from Montreal with the remainder coming from the second Ottawa period. There is little doubt that other printings, or varieties, will be found, but as with all things we must start somewhere.

Some specific notes to individual printings now follow:

The earliest dated cover reported with a vertical wove paper 3¢ Small Queen is October 4, 1870. Several used single copies similar in appearance have confirmed this find. Thus we see that the vertical wove printings appear within 9 months of the first Small Queens issued.

The 6th printing listed is on a stamp which is almost identical to one in the author's collection dated May 9, 1870. The dated copy is a horizontal wove stamp, but the colour, perforations and type of paper are otherwise almost identical. Can you find a May dated copy on vertical wove?

The 13th printing is on a stamp dated February 16, 1871 and the colour is quite like that of the very thick paper printing of December, 1870. Your catalogue probably shows 1871 as the date for the thick paper printing, but it has now been confirmed by a cover dated in December, 1870 that this requires revision. It is therefore possible that the thick paper stamps could also appear on vertical wove paper.

As a rule, the paper on the thick stamps is so thick that it is extremely difficult to tell which way the grain runs.

The 20th printing is on a stamp dated July 8, 1871 and presents a bit of a problem. The perforations are 11.6 by 11.8 by 11.75 by 11.75. The 11.6 is identical to many of the 11½ by 12 Montreal stamps, yet the date is unmistakably 1871. Possibly the 11.6 has come about due to bent perforating pins. Yet the perforations are nice and cleanly cut and even, what do you think?

The 27th printing is the well known perf 11½ by 12 from Montreal. Several copies of this are on hand and it does not appear to be particularly scarce.

Students should be reminded that the 11½ by 12 stamps were issued by the printer from Montreal for over two years, and a very large volume was perforated thus. You should not have to pay the exorbitant prices listed in the catalogues for this perforation variety.

The printings numbered 32 to 40 are all basically the September to December 1888 printings of the so-called Rose Carmine shades. They are usually perforated roughly 12 by 12½ and this is a handy point of identification with this stamp.

About 25,000 stamps were examined during the course of this study to provide the information in the chart. Although that sounds like a lot to go through, it is but a drop in the bucket when you consider that millions and millions of the 3¢ stamps were printed.

In order to validate some of the findings, or possibly add new ones, I would ask that you take some time out to check your own 3¢ holdings and see how many printings you can match.

To try and match just one will be almost impossible, but if you can find several dozen, or even several hundred stamps on vertical wove paper, you will have enough variety to determine which printing you have. It is absolutely necessary to use comparisons when trying to determine which variety you have. This is because many of the printings are directly related to others all within a similar group.

Now that you are about to rush off and check all your stamps, a word on the easiest way to dig up the vertical wove papers is in order. Simply hold the stamp squarely to the light and look through it from both the front and the back. This will usually indicate in which direction the weave of the paper runs.

In some cases you may have to tilt the stamp at an angle to the light and bounce the light off the back of the paper. As you look at the stamp in this manner, you should be able to see a series of small indentations in the back of the stamp. The direction of these tiny lines is the direction of the paper weave.

Some stamps may not appear to have any grain lines at all, but rest assured that all 3¢ Small Queen stamps do have a definite weave in the paper. Try the tough ones by looking through your glass or eye loupe right at the edge of the stamp where there is no printed design. If that still shows nothing, try your watermark detector with a little fluid. That should show up the grain very clearly.

I wish you good luck in your search for what may prove to be a most interesting new phase in the collection and study of the 3¢ Small Queen issue. When you have had a chance to check out some of your material, I would appreciate very much receiving from you your results.

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34 SMALL QUEEN VERTICAL MESH PRINTING CHART

Print No.	Paper type	Colour	Perforations
1	Smooth, white, clear vertical mesh	Rosy Venetian Red	11.75 x 11.8 x 11.75 x 11.8
2	Clear, very coarse vertical mesh, smooth back, silky front, thicker	Brown-Red with Rose	11.75 x 11.75 x 11.8 x 11.85
3	Fine vertical mesh, chalky face, smooth back, medium thickness	Similar to, but darker than #2	11.8 x 11.8 x 11.8 x 11.85
4	Similar to above, smooth front and back, very white	Darker Brown-Red with more Rose	11.95 x 11.85 x 11.95 x 11.8
5	Plain vertical mesh, medium thickness chalky front	Rosy Venetian Red	11.75 x 11.75 x 11.75 x 11.8
6	As above with smooth front and rough back	Yellowish Indian Red	11.9 x 11.8 x 11.85 x 11.85
7	Distinct vertical weave, thin, silky feel	Pale Indian Red with Rose	11.85 x 11.9 x 11.9 x 11.9
8	Distinct weave, quite thick, smooth back, silky front	Indian Red with Rose	11.9 x 11.85 x 11.9 x 11.8
9	As above but medium thickness	Slightly deeper than above	11.8 x 11.75 x 11.85 x 11.8
10	Plain mesh, medium thin & hard, smooth back, silky front	Rosy Venetian Red	11.8 x 11.75 x 11.8 x 11.8
11	White, smooth, chalky	Rosy Venetian Red	11.85 x 11.8 x 11.85 x 11.8
12	Fine mesh, very short "light" marks when viewed through strong light	Similar to above	11.75 x 11.9 x 11.85 x 11.9
13	Fine mesh, chalky front, smooth back	Dark Brown-Red with Rose	11.83 x 11.85 x 11.81 x 11.8
14	Fine mesh, crisp, white	Darker than #11	11.85 x 11.85 x 11.75 x 11.8
15	Clear, coarse mesh, smooth white, medium thickness	Very Rosy Venetian Red	11.9 x 11.95 x 11.9 x 11.95
16	Not as coarse as above	Less Rosy than #15	11.85 x 11.9 x 11.85 x 11.9
17	Clear mesh, yellowish tint, medium thickness, chalky front	Rosy Venetian Red with more Brown	11.75 x 11.9 x 11.85 x 11.9

18	Not as clear as #16, medium thickness, smooth front and back	Slightly pale Rosy Venetian Red	11.75 all round
19	As #16	As #18	11.9 x 11.8 x 11.9 x 11.8
20	Medium thickness, smooth front & back	Brown Red with Rose	11.6 x 11.85 x 11.75 x 11.7
21	Extremely clear mesh, silky, white	Brown Rose	11.8 x 11.8 x 11.9 x 11.8
22	Very clear mesh, white, thin	Brown Red with Rose	12 x 11.9 x 11.95 x 11.95
23	Very faint mesh, slightly rough back	As above	11.75 all round
24	Fairly faint mesh, quite hard paper	As above	11.8 x 11.85 x 11.8 x 11.9
25	Clear, coarse mesh, slightly thicker smooth back, chalky front	Orange Brown	11.75 x 12 x 11.8 x 12
26	Distinct mesh, medium thickness	Pale Reddish-Orange	11.95 x 11.95 x 12 x 12
27	Clear mesh with grain showing, rough back and smooth front	Similar to above	11.6 x 11.9 x 11.55 x 11.9
28	Very clear mesh, thinner	Reddish Orange	11.7 x 12 x 11.7 x 11.95
29	Coarse mesh, medium thickness	Bright Orange-Red	11.95 x 12 x 12 x 12
30	Medium (+) thickness, rough back, smooth, chalky front	Reddish-Orange	11.7 x 12.05 x 11.65 x 12
31	Coarse mesh, rough front	Orange Red	12 x 11.95 x 12.05 x 12
32	Clear, coarse mesh, thinner	Dull Scarlet	12 x 12.15 x 12 x 12.1
33	Smooth back, chalky front	More Rose than #32	12 x 12.15 x 12 x 12.1
34	Poorer quality paper	Dull Scarlet	11.95 x 12.15 x 11.9 x 12.
35	As above, smooth back, rough front	Pale Rosy dull Scarlet	12 x 12.1 x 12 x 12.1
36	Smooth front, rough back	Faded "Rose-Carmine"	12 x 12.15 x 12 x 12.15
37	Medium thickness, hard, white	Bright rosy Scarlet	11.75 x 12.1 x 12.05 x 12.
38	Mesh not clear and poor quality paper	As #32, brighter	11.97 x 12.1 x 12 x 12.1
39	Moderate mesh, yellowish tint, slightly rough front	As above	11.95 x 12.05 x 11.95 x 12.
40	Similar to #38	Similar to above with more Rose	11.9 x 12.1 x 11.95 x 12.1

