



1. Editorial

The well is almost dried-up; and we urgently require articles for future newsletters!!!

What would you like to see? -- More technical or general type articles, advertisements?--- Let's have some "feed-back" in order that this newsletter may continue and improve!

2. Newsletter Summary

- Part One - "The Small Queens of Canada" - WLS/SWS as presented at BNAPEX '79 Quebec City.

3. Change of Address

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## THE SMALL QUEENS OF CANADA

The Small Queens of Canada is probably the most complex issue of Canadian postage stamps. Many books and articles have been written on it, starting back in 1889 with the 'Postage Stamps of the North American Colonies of Great Britain' issued by the Philatelic Society of London (now the R.P.S.), but fifty per cent of the printed material is questionable, if not completely wrong.

A great deal of study has been done in the last 50 years and many groups and individuals have tried to write a book about the Small Queens and you are looking at the next one that is going to try to write one, and I hope I don't fail as dismally as they did. The more I get into it the worse the job gets. The main difficulties are the shortage of large pieces and sheets, the fact that holdings are scattered, and the lack of good calendar cover collections.

Another difficulty is the lack of government records and printing company records, but it looks as we may have a bit of a breakthrough. I don't know if I'm telling a story out of school when I say this, but there have been a few crates found in what was thought to be an old magazine locker behind the Parliament buildings. These are now thought to contain the records of the Post Office and the British American Bank Note Company which were thought to have been lost in the fire of 1917. They are going to be opened in May or June and I hope to be there.

The first engravings were done in Ottawa, and the first plates were laid down in Ottawa, and we think perhaps all these first plates were actually made in Ottawa. It is argued by Boggs and some others that the stamps were printed in Ottawa only. Now I don't believe this is several reasons. The 12½ perf. machine was known to be only in Montreal, and the 12½ perf. is known on the 3¢. Some of the other reasons are to do with papers, gums and shades - two shades coming out at the same time on early printings. There is a shade you can call copper red; another shade you can call Indian red; and there are pale copies of each of these. There were two roses that came out at the same time and I argue, and hope to be able to prove, that because of perforating machines and combinations of papers, gums and shades, they were printed simultaneously in Montreal and Ottawa.

Basically they started in Ottawa, with a bit being done in Montreal, and it kept phasing more into Montreal until 1874, and near the end of 1874 they discontinued completely printing in Ottawa. Printing was then completely in Montreal until 1888 when they started printing in Ottawa again. The records say they moved completely to Ottawa, but that is not correct, because there are still some sheets of the 6¢ and 10¢ that were printed in 1890 which must have been printed in Montreal because they are Montreal colours - they are definitely not the changed colours that came out of the Ottawa printing.

The perforation combinations are astronomical; I'm not going to get into them, but I list 14 that are well known; there are at least 4 types of gum; and there are enough types of paper to drive you right

out of your mind, even if you classify them in a very simple system, such as thick, thin, blotting, vertical or horizontal wove, stitch watermark, American made, U.K. made or Canadian made papers.

As for shades, the ink formulas were changed from time to time (some of them are in Boggs) and the shades are very affected by whether in this particular issue the sheets were dampened before they were put through the press to pick up the ink, and if the paper was wetter or drier. If they dampened the bundle, on the first ones you get one shade, and by the time you get to the end of the bundle you get a different shade, even though they ran the press the same amount of time with the same ink formula. Apart from the wetness of the paper, there are other factors affecting the shades - over-inking, worn plates, wrong mixing of formulas, etc.

We know that if you look at the die proofs and the plate proofs the quality of original workmanship in these plates was generally very excellent, but the quality of workmanship of the re-entering of the plates and the quality of printing deteriorated to the point at the end of the contract that I can see the reason the British American Bank Note Co. lost the contract in 1897; they were sending out more garbage than some of the foreign philatelic agencies today. They didn't seem to have the quality, they didn't seem to really care, they just banged it out fast.

This is depressing when trying to do a study, because so much was poorly printed during the last five years of the printing, smudge printing and so on, that you cannot even study the re-entries because you cannot tell the re-entries from the smudge.

There are a number of well-known re-entries but I am only showing tonight one plate flaw and one re-entry. The plate flaw is the strand of hair variety on the 1¢ - likely a slip of the engraver's tool - and the major re-entry on the 2¢, which is a very rare stamp.

As for other re-entries, there is the 1/2¢ major entry; the 2¢ so-called 'latent' re-entries; the 5 on 6¢ (which has had as much exposure in the philatelic press in the last 15 or 20 years as any mistake ever made in the history of plates); the 6¢ major early re-entry.

There are a lot of plate flaws that are very scarce - the feather in the hair on 5¢; the cracked skull on 6¢; and the lower gouge on 6¢; flaws in numbers on 10¢ and so on.

There are a great deal of cracks in the plates, the 2¢, 3¢ and 5¢ particularly, and the 3¢ and 5¢ plates show considerable wear in the late stages.

It is practically impossible to plate re-entries and flaws because of the lack of large pieces to work with. I have been very fortunate just recently to plate the major re-entry on the 6¢ yellow-brown. By sheer accident I bought a strip of 4 yellow-brown stamps marginal in New York because I liked the nice streaky gum on the back, and that's

all I bought them for. About two or three weeks later I happened to look at it and just on the margin was the tip of the imprint, and from this it gave me the plate position. The left-hand stamp of the four is the major re-entry, early stage 6¢ yellow-brown, so I now know that it is position 67 of the A pane, which has not been recorded yet, and I hope to get some pictures and get it in the press soon.

I couldn't begin to give all the many varieties in a display of only ten frames, but this issue has something for everybody, so if you like paper creases, paper folds, blind perfs, partial perfs, double perfs, offsets, anything - we've got it. As I said, the quality of the printing left a lot to be desired and a lot of these things happened.

The imperfs we know occurred on four occasions, and as far as I'm concerned they are proofs. There has been a lot of talk that they were normally issued, and they weren't. I've never been able to find any reasonable proof that they were normally issued. There were some philatelically used, from Como, Quebec, and a couple of other places in 1902 to 1912, but I don't think they were ever issued.

*'ARRET'* This is a great field for cover and cancel collectors. You've got large circles, squared circles, 2 and 4 ring numerals, duplexes, CDS town cancels, straight lines and fancy cancels. You've got a large cover range in the small queens with the rates that are available, the postal markings, the registration rates, the combinations of registered ~~and~~ letter stamps, along with others.

This issue has a terrific number of unanswered questions. Recently a 10¢ stamp showed up in Toronto perfed  $12\frac{1}{2} \times 12\frac{1}{2}$ , and that created a lot of questions, and people say that that perforation could not exist - and yet the stamp looks like it exists. It caused me quite a flurry of excitement to start digging through mine, and I very interestingly came up with a stamp perforated 12.5 on three sides and 12.2 on the other, and it has been perfed by about six different people and they all agree that that is the perforation. So maybe it did exist. I don't know. I have no explanation how it would exist.

The 6¢ chocolate brown - there was a cover in Mr. Greene's collection - on an 1882 cover. Chocolate brown was not supposed to have been printed until the 1890's. It is also from the new plates that were not supposed to be made until 1885, yet it has got three dates on it from three different towns, all dated 1882. So, unless somebody manufactured the cover, which I'm suspicious might have happened and I want to get some expert opinion on it later, we might have another question to answer.

As for shade ranges, you'll get an early shade, such as this 3¢ rose which was early 1871, which you get back to, or very close, at a later period. The same with the 1¢; you get an orange at an early stage, go to a lemon yellow in 1880 and back again to an orange shade in the late printings. The same thing happens with everything other than the 6¢.

A lot of sheets were printed in 100's originally, of 10 x 10. Then they went to a larger format of 10 x 10 plus 10 x 10 and later on they went to sheets of 200 with 20 across and 10 deep. The sheets of 200 (20 x 10) are very interesting. There were two types and one of these is not written up right, and there is a lot of controversy about it. If you look at the 5¢ strip of six in Frame 8, you will find the strip has an imprint; and the imprint is normally centred on stamp 5 in the middle of the sheet. So if this is centred on stamp 5, going backwards the end stamp is stamp zero - so it cannot be 10 across, it must be 20; and this is a Boggs type 6 imprint.

The earliest plate was a 3¢ plate made in 1869. The 3¢ went on sale, we think, sometime about the 12th January 1870. The earliest copy I have seen that I have been able to authenticate was 17th January.

The 1¢ was supposed to have been issued later, and there is quite a controversy about it. They say it was issued in March. I have a cover dated early January but it is just a front, and it has been disputed by a lot of people - until last night I acquired a 1¢ circular with a January date on it, and I was amazed when I happened to go down to another dealer and I acquired another 1¢ circular with a January 1870 date. So I think we are going to re-write the book about when the 1¢ came out.

The 2¢ was first printed in 1872, the exact date of issue is not known, but the large queens were replaced slowly.

The 10¢ was brought out because of a new rate structure. Some argue that it was brought out to replace the 12½¢ but it did not cover the same rate structure.

In 1875 with the rate change, a 5¢ was issued; at first a large queen, because they had made two plates of that - one plate was damaged but they made a second plate. As soon as they could make a die for a small queen plate they did so, and it was issued in 1876.

In 1882 the ½¢ large queen was replaced by a ½¢ small queen, and the last to be issued was in 1893 when, with the registration rate 5¢ and the postal rate 3¢, an 8¢ stamp was issued because of the discontinuance of the registered letter stamps which they had been using since 1875.

As for the 12½¢, it was intended to replace the large queen because they made a die for it. They also made a plate because there are plate proofs in existence. However, the rate was phased out (it was basically an overseas rate) and they had enough of the 12½¢ large queens, so it was not economic to go ahead with another issue.

The 15¢ - I do not know why they never changed it. They came up with a very beautiful die and they made a number of die proofs from it - we do not know if they ever made a plate - and yet the 15¢ large queen existed right through from 1868 to 1897.

In answer to a question as to when the Ottawa and Montreal printings separated, Mr. Simpson said - In the spring of 1888 they built a new plant in Ottawa and they had just got it finished when it was burned down and they had to rebuild it. The plant was not back in business until about September and it is thought the first stamps were printed about the end of September or early October. But I think they were not in a position to transfer from Montreal that early.

The 3¢ rose carmine, which is a very sharp change from the Montreal printing, came from the Ottawa plant, and we have it dated the latter part of October. We feel the 3¢ moved first, followed by the 2¢ and the 1¢ soon after. The 5¢ did not move till later, and the 6¢ later still. I think the 10¢ was the very last to go. The ½¢ it is almost impossible to tell where they were printed. You have to use perforation, gum, paper and ink colour in combination and I am trying to build a reference collection to try and prove some of my somewhat radical ideas.

In answer to another question, as to guide dots, Mr. Simpson said - When the first plates were printed they were set up to rock in the transfer roll by marking dots on the plate (other than in the very left-hand row) where the lower corner was supposed to be, and on most of the early stamps you will find in the lower left corner a single guide dot, or two or three. The 6¢ is the only one where you can actually plate individual stamps.

Later on in the 1880's a new 2¢ plate was laid down and had a very big round guide dot. Then they started to move the guide dots to the centre, they used lines to the centre scribed on the plates to set them on. If you get a stamp with a guide dot in the lower left corner you can be sure that it is one of the plates made prior to 1884. Actually I think they were all made prior to 1876, but the authorities say 1884.

The 10¢ has the guide dot because the plate used was the first plate that was laid down that way. On the 8¢ you will never find any, because the plate was made in 1892 in Ottawa and printed in 1893 and they did not use the guide dot system at that time - they used lines scribed on, or if there are any guide dots they are at the centre of the left-hand or right-hand oval.

The only stamp that really throws you off on guide dots is the 3¢, and these show up everywhere round the stamp. I have a study I acquired from another man who practically blew his brains out trying to make sense of the 3¢, and I have been through the thing about half-a-dozen times and I have got so confused by the mass of material and by the fact that it doesn't seem to have anything that makes sense out of it, that I have put it on one side for the time being. When I've got a little further with my other researches, I'll go back and have another look at it.

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