

Small Queen Study Circle of BNAPS

Pay OK this

Volume 15 Number 1

March 1990

Welcome to the first issue of the 1990's. So far lots of encouraging material has come into my hands. George Arfken, Ron Leith and Hans Reiche have all been very busy on our behalf. For the first time during my 'editorship' Ted Nixon has prepared an article for us. I am sure ALL will agree that his essay on the early five cent printings is most welcome.

I'm afraid that along with the first issue of the new year comes the usual **DUES**

NOTICE. As in the past, we will attempt to maintain the dues at \$5.00 Canadian for Canadian addresses and \$5.00 US for all others. Many of our members have suggested that an increase is not out of line and if we are able to publish the four issues we have planned, I may have to ask for more next year, but I would like to wait and see just how it goes. (BNAPS owes us quite a sum, if and when they 'pay-up', our finances should look even better.)

If your mailing label shows a number less than 90 at the bottom, would you please send me your dues as soon as it is convenient

Contents:

- 1) Bill's notes and photos
 - 2) Special Cover # 3 by George Arfkena continuing series.
 - 3) Photo-copies of the pictures of the two different 5 on 6's shown by Bill Simpson at BNAPEX and discussed last issue. These pictures prove to all the world that **TWO** different 5 on 6's really exist. (There are a number of differences but the one that I see as most noteworthy is in the first A of Canada. In the stamp from the block the horizontal line is entirely above the 'A' where as in the used copy [the much less common one, I am told] the lower horizontal line clearly cuts across the 'A'.) wgb
 - 4) The three cent small queen - Precancelled by Hans Reiche
 - 5) Printing notes on the five cent small queen by Ted Nixon.
- NOTE: Ted would appreciate any additional information that members can provide. "It would be ideal to know the month within a year for some of the changes. (255 Cortleigh Blvd., Toronto M5N 1P8)
- 6) Ten cent small queen perf. 12.4 x 12.25 by Ron Leith.

1) Bill's notes and photos.

First of all, I would like to thank all the members who contributed to the impressive variety of this issue. I think that it is one of the most interesting that I have been able to mail to you. Last issue, I promised you an article on the one cent 'strand of hair' varieties. There is not enough room in this issue, but it is all ready and will be in the next one! I will try to keep your interest a bit longer by saying that by using close-up photographic techniques I feel that I can show you some rather enlightening pictures.

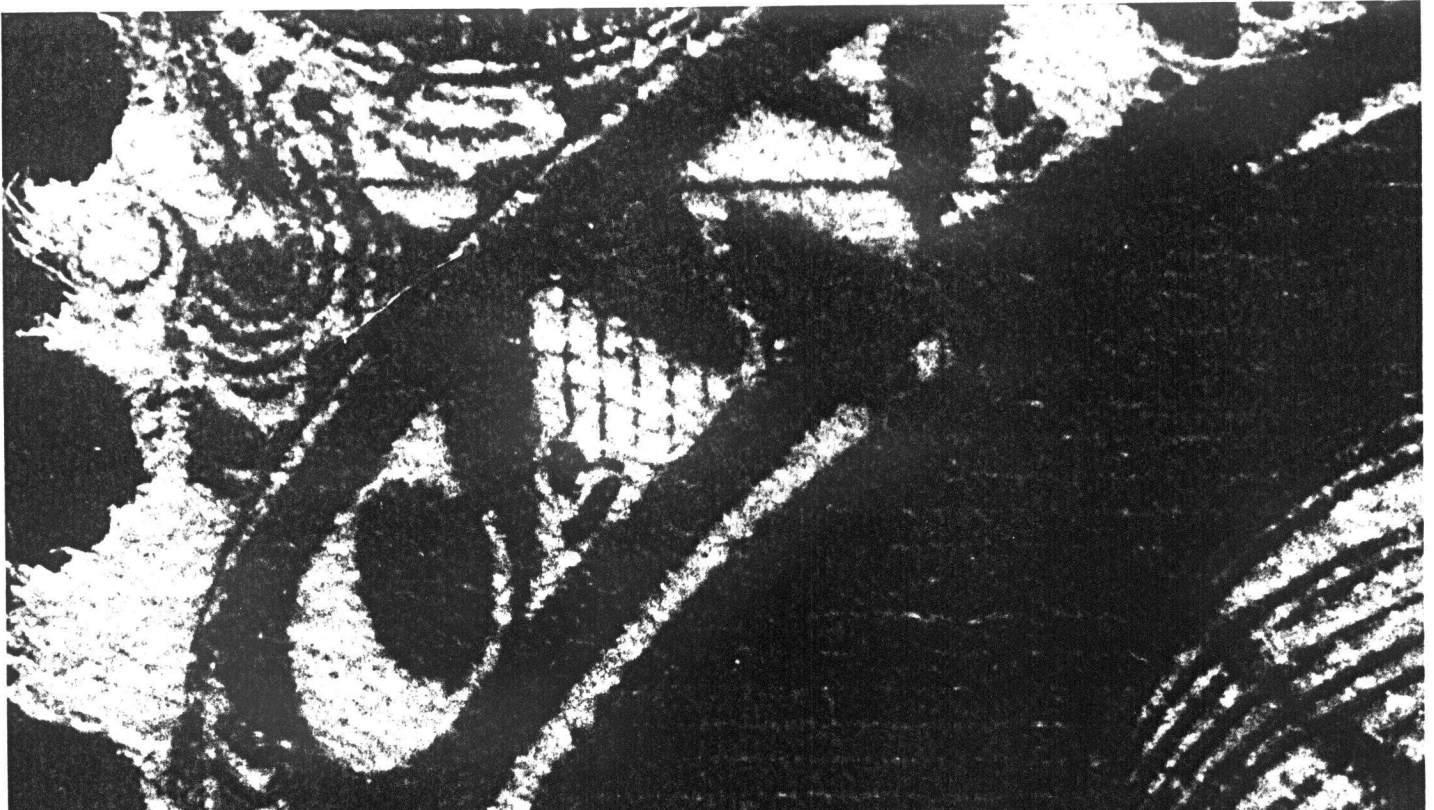
Some of the 'work' that I have been doing in the darkroom produced the following prints. The first is of the bottom of an Ottawa printing of the three cent. It is by far the most mis-placed re-entry on the three cents in my collection. I think that this one would qualify for 'MAJOR' re-entry status. It is at least as significant a re-entry as the major on the two cent.

My copy is badly damaged, but I have yet to hear of another. I would be most interested in hearing from any member who has such a beast in their collection.

The second is the right 2 of what I believe to be Dewey's #4. The line extends to cut the bun of hair in two, but I'm afraid that the photo-copier can not resolve the detail.

The third is a portion of the major top re-entry on the six cent from about 1873.

The fourth is a close up of my 5 on 6 showing that it is the more common one.



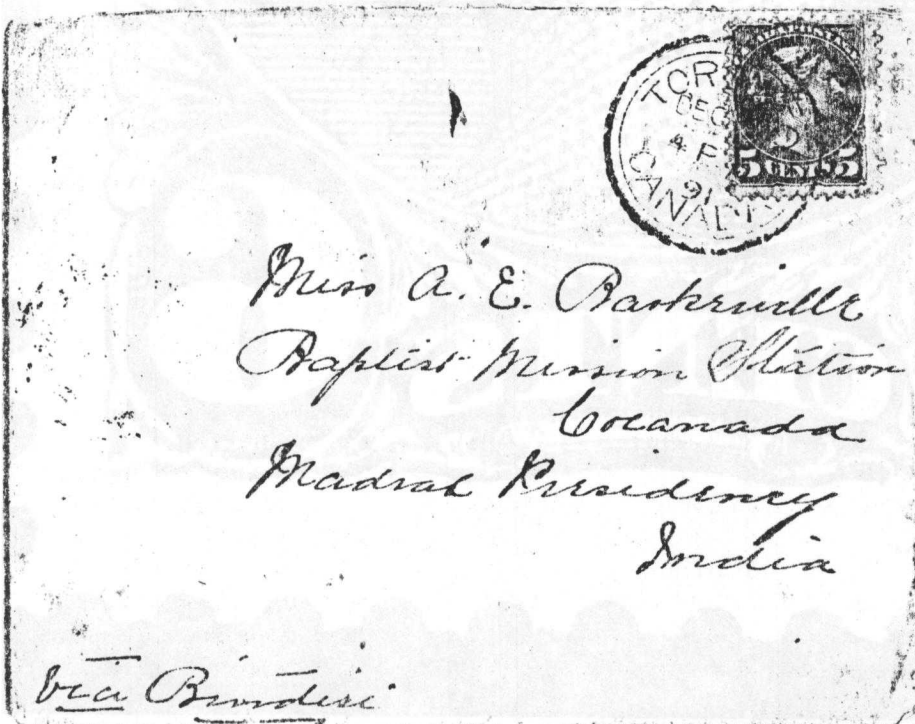
A Special Cover #3

The figure here shows a nice 5¢ Small Queen cover to India from the collection of Brian Murphy. There's a fine 2-ring orb Toronto cancel and a "Via Brindisi" endorsement. This cover is part of the Baskerville correspondence. A moderate number of these Baskerville covers are known. I have three such covers: AU 6 91 and SP 19 91 both paid 10¢ and SEP 1 92 paid 5¢. So what's so special about Brian's cover? The answer is the date: DEC 17 91. The rate reduction from 10¢ to 5¢ for letters to India was announced in the January 1892 Postal Guide. Brian's cover is dated two weeks before this announcement but is paid only 5¢.

It is conceivable that Miss Baskerville's correspondent goofed and failed to affix a second 5¢ Small Queen. It is conceivable that the Canadian exchange office goofed and failed to mark the underpaid cover with the UPU "T" and 25 for the 25 centime shortage. Brian doubts this and I share these doubts. Perhaps the 5¢ payment was correct. Perhaps the rate was reduced to 5¢ before Jan. 1, 1892. Brian's cover is special because it calls for a re-examination of the date of the rate reduction.

There were quarterly supplements to the January postal guides but few of these supplements have survived. Does anyone have the October 1891 Quarterly Supplement? However, there are at least three other ways to check on the effective date of the 5¢ rate.

1. Are there any other covers to India posted in the last quarter of 1891? What postage do they carry?
2. Were there any notices or announcements in the Canadian newspapers?
3. The 10¢ rate included a 5¢ UPU authorized surtax imposed by Britain. Do British postal documents shed any light on the effective date?



Any help in determining the effective date of the 5¢ rate will be welcomed.

George B. Arfken



POSTAL



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CENTS

6

Precancelled Small Queens

Hans Reiche

The 1c and the 2c Small Queen stamps precancelled have been discussed. The 3c value is the next one.

It is interesting that not all styles have made use of the 3c value at least not what has been reported so far. In addition some styles exist only in one form, such as for example Style D with a double overprint. The quantities of all styles remains very small for this value and it is possible that some may have existed but none survived. The number of shade variations which can be noted is of course much more extensive than for the 1c or the 2c values. As the Study Group is fully aware of the problem of naming shades for the Small Queen stamps, the names listed here are those used by most of the specialized catalogues. Style A exists in an early vermillion shade, slightly orange red from Ottawa

Style D is in vermillion shade, Ottawa, and has only been reported double overprinted.

Style E is in bright vermillion, Ottawa

Style G is in pale vermillion, Ottawa
and in orange red, Montreal

Style H is in dull orange red and orange red, Montreal

Style I in bright vermillion, Ottawa

Style J in bright vermillion and vermillion, Ottawa
and in orange red, Montreal

Style L in bright vermillion, Ottawa

Style M in vermillion, Ottawa

Style R in light vermillion and in vermillion, Ottawa
and in orange red, Montreal

Style S in pale vermillion and vermillion, Ottawa

Style T in vermillion and bright vermillion, Ottawa

Style U in vermillion, Ottawa

FIVE CENT SMALL QUEENS

SOME PRINTING NOTES

The five cent value of the Small Queen Issue has its origin in the Large Queen five cent value issued October 1, 1875.

The Post Office sent a letter to the British American Bank Note Co. dated Sept 3, 1875 requesting the preparation of a five cent stamp and suggesting "some delicate shade of grey or stone colour". The stamp orders from the Post Office to the Bank Note Co during 1875 and 1876 were as follows:

Sept	30, 1875	500,000
Dec	15, 1875	500,000
Feb	28, 1876	500,000
Aug	7, 1876	100,000
Sept	11, 1876	200,000
Dec	5, 1876	300,000

The Small Queen five cent value first appears in late February 1876. There are two letters from the same correspondence dated February 22 and 28 in Montreal. There is a notation on one cover to indicate the stamps probably were available from February 20th at least.

Thus it seems clear from the above orders that less than 1,000,000 Large Queen five cent stamps were delivered.

It is possible that the Bank Note Co. really paid little attention to printing orders and just kept printing stamps in whatever quantity suited them. They could have just maintained a running record, knowing future orders would be received, and never really attempting to balance quantities printed to orders received at any specific point in time. If this was true then it is conceivable more than 1,000,000 Large Queen stamps were produced. Without Bank Note Co. records probably we will never know for certain.

The purpose of the five cent value was to pay the letter rate of 5 cents per 1/2 ounce to the United Kingdom. This rate came into effect on October 1, 1875 and continued throughout the Small Queen period. This also became the general letter rate under the Universal Post Union from August 1, 1878 onwards. In addition there are examples of the 5 cent used to pay the combined domestic letter rate of 3 cents plus 2 cents for registration. This was contrary to post office regulations. But the vast majority of mail using the 5 cent were simply letters to the United Kingdom in the early years and then all the Universal Post Union countries in later years.

The earliest printings of the Small Queen five cent are in an olive shade with crisp clean printing lines. The perforation is 11.6 x 11.9 and the paper is reasonably white, horizontal meshed comparable to that seen on other Small Queen Values at the same time. Some variation in these printing characteristics starts to appear rather quickly in 1876.

The shade becomes much more greenish and could be characterized as greenish olive or maybe even olive green. The printing lines are not as crisp. This shade is apparent by April but I am not sure it is consistent thereafter since there are certainly more pure olive shades dated late in 1876. Of course these can be carryovers from the earliest printings.

There is a full 12.1 x 12.1 perforation in 1876 just as there is with other values. It is not common and I suspect it is often placed with 1880-81 copies when undated. The 12.1 perforated copies in my collection are all from later in 1876. The paper is consistently a horizontal meshed reasonably white paper similar to that on other values at this time.

Of course the gum on the 1876 printings is the typical dull streaky gum which occasionally is so dull and then as to look like no gum at all.

The rather greenish olive shade continues into 1877 but by early fall a distinctly greyish tone overpowers the green in the olive colour. This grey olive continues through 1878 and the grey becomes darker and more dominant in 1879. The 11.6 x 11.9 perforation continues through this period but there is also some 11.9 x 11.9 perforations. In 1878 for the first time some copies are on vertically meshed paper.

Printing characteristics are quite interesting in 1879. There are three perforations - 11.6, 11.75 and 11.9. The shade is quite dark olive grey and some printings are on a very fresh white paper. The gum by now has become much more yellowish.

Thus looking back over the first four years of the five cent Small Queen Value, there is more variety in printings than might have been expected. A page of used pairs with nice circular date stamps makes a challenging and attractive showing of these characteristics. The following years are not quite as interesting.

The printings which introduce the 1880's are somewhat confusing. The olive shade of the 1876 printings returns and the stamps are perforated 12.1 x 12.1. Thus 1880 printings are very similar to those 1876 olive shades which also have the 12.1 perforation. They must be distinguished by the whiter paper and slightly crisper impression of the earlier year. Of course mint copies have different gums - 1880 gum is shiny, clear and not streaky.

In 1881 the paper changes from horizontal to vertical mesh by mid-year and the 11.6 x 11.9 perforation briefly reappears. The gum in 1880 and 1881 is rather thin, clear and very faintly yellowish.

The printings of early 1882 are rather lightly inked with the vertically meshed paper and perforations which henceforth are 12.1 consistently.

For about one year from mid 1882 until mid 1883 the shade changes dramatically to a deep, dark olive green. The position dots at the lower left corner are very prominent suggesting the re-entering of a plate. The gum on mint copies is rather darker and thicker yellowish for the first time.

It is interesting that the darker, richer shade on the five cent is characteristic of other values. The two, three and six cent values all display heavier inking in this 1882-83 period which creates an attractive rich shade. Perhaps many of these subtle changes in visual printing characteristics are simply the result of different employees doing the actual inking of the printing plates.

In mid-1883 there is an equally dramatic change to under-inking of the plates. This creates a much lighter shade but of the same olive colour that existed for the past few years. At times the inking is so thin that parts of the stamp impression do not appear. This practice continued through 1884. Mint copies from this period seem to be more common than earlier printings. The paper is consistent in texture, the mesh is reasonably prominent and both vertical and horizontal. The gum continues to be shiny, yellowish and not too consistently applied.

The 1885-87 printings show very little variation. The shade is now olive grey - the greenish tint in the olive is not dominant. Both horizontal and vertical mesh paper exists, gum is shiny, thick yellowish. Actually these probably are the least interesting printings of the decade for the five cent. In 1887 there seems to be some copies that look decidedly brownish grey - they are unattractive, rather messy and perhaps are on a more greyish paper.

The years 1888 and 1889 offer four distinctly different shades, and a brief perforation change. This period covers the change from Montreal back to Ottawa for printing location. However it is not clear yet if the change in printing characteristics coincide with change in location.

From the beginning of 1888 the shade is a pale dull grey with a hint of olive. The inking is rather light which gives a crisper impression than 1886 and 1887 which were more heavily inked. The paper mesh is horizontal and the perforation is 12.1 x 12.1 in 1888. However by July 1888 the shade is pale dull olive green - even lighter in appearance than the 1884 printings. It seems curious for the green tint to reappear as the shade had slowly been evolving towards grey with diminishing dominance of olive. The paper mesh is still horizontal and the perforation 12.1 x 12.1.

Then as early as February 1889 the paper mesh becomes vertical and the shade loses all olive or green to become a pale grey again rather lightly inked.

Near the end of 1889 - November and December, a dark warm grey shade, still on vertically meshed paper replaces the previous pale grey. The perforation becomes 12.1 x 12.25 and the paper is now poorer quality characteristic of the second Ottawa printings.

As with other values this two year period produces some interesting changes in printing characteristics. I have not compared the timing of changes with those of other values but it would be interesting to do so.

The challenge of the 1890's is to distinguish the printings chronologically when the shade is a reasonably consistent plain grey. At the extremes of the spectrum there is a rather soft, warm, almost toned, grey characteristic of 1890 and also 1893-4 versus the crisp black shade characteristic of the final printings in 1897. From 1890 to 1896 the basic shade is essentially the same and the intensity of the inking together with the quality of the paper combine to give subtle visual differences from year to year. In general the shade seems to move from a pale grey progressively towards black over the period.

The perforation is uniformly 12.1 x 12.1 throughout the 1890-97 period. The gum varies slightly and is helpful to distinguish printings. In general the gum seems thinner, cleaner, more faintly yellowish and not as shiny in the 1890-93 period. Thereafter it can be quite dark in colour, thicker, very shiny at times and often cracked. In 1897 there is a better quality more smoothly applied gum that is not as shiny.

The paper is of poor quality throughout these Ottawa printings with a few exceptions. In 1891 briefly, as with some other values there is a lovely soft white paper. In early 1895 again for a few months only there is a finer paper which takes a lovely clean crisp impression of the stamp. Finally the 1897 printings seem to be on a better paper because they show a cleaner crisper impression than some earlier years.

In summary the printings of the 5 cent value offer a more rewarding study than one would imagine. At first glance the stamp is rather dull and boring in appearance. However there is almost a continual subtle series of changes in visual printing characteristics. With only a few years as exceptions, it is quite possible to assign undated copies to the year of printing.

Lot #2726 in the March 2, 1990 Vance Mail Auction sale is an interesting and potentially controversial item (figure-1). It is described as a 10c Small Queen stamp with the unrecorded 12.4x12.25 perf and billed as "a great rarity". Let us consider some facts about perforations on Small Queens. High perforation anomalies are found on all Small Queen issues from the earliest to latest printings. A typical example occurs with the 3c 1870-73 printings illustrated in figure-2a. This is a vertical perforation frequency graph showing that a 12.30 gauge perf exists when the normal population is in the 11.90-12.00 range. From research done by the author there is evidence that perforator pin sharpening results in a perf gauge increase of approximately 0.10 for each sharpening (see the article in SQSG vol.14 no.1). The 12.30 recording in figure-2a is most likely the result of a pin wheel that has been sharpened 2-3 times. Pin sharpening was an irregular maintenance procedure and we note many instances where only the problem pin wheels were sharpened resulting in compound perf examples. It is difficult to predict how many high perf examples exist, however, for each double sharpened pin wheel one can expect twenty compound perf stamps per sheet perforated (ie. 20% of the total stamp production). Figure-2b shows the horizontal perf gauges on the same stamps and we note perforation values as high as 12.20. There will no doubt be even higher perf values found once collectors search their accumulations.

Perforation measurements from auction photo

RHS perf	12.10-12.20	normal
LHS perf	12.10-12.15	normal
BOTTOM	12.29-12.25	normal +
TOP perf	12.30-12.40	anomaly ++

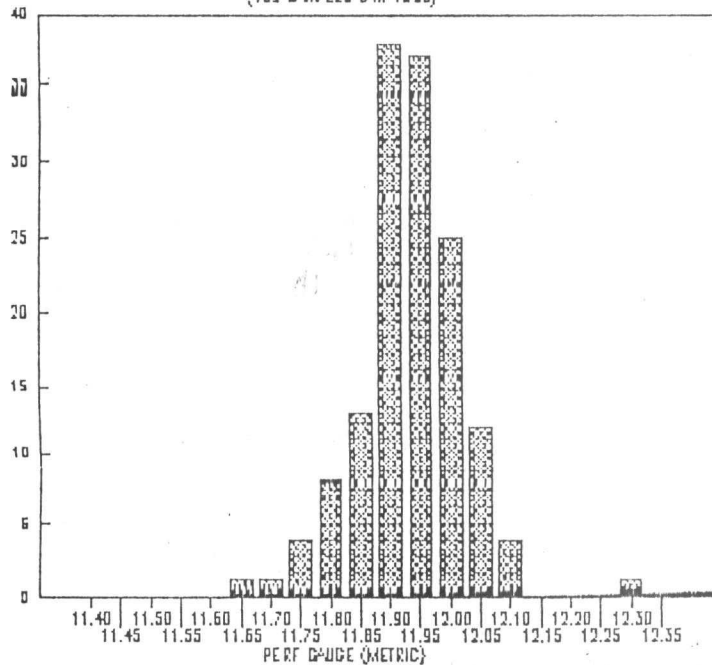


2726. ★ 40a, Variety with unrecorded perf 12.4x12.25, Just F. Ex Sievert (see Maresch Sale May 1989-A great rarity-Only 6 known Copies) Est 500.00

Figure-1 Lot #2726 in the March 2, 1990 Vance Mail Auction sale.

1870-73 VERTICAL PERFS 3c SMALL QUEEN

(132 SAMPLES JAN 1000)



1870-73 HORIZONTAL PERFS 3c SMALL QUEEN

(142 SAMPLES JAN 1000)

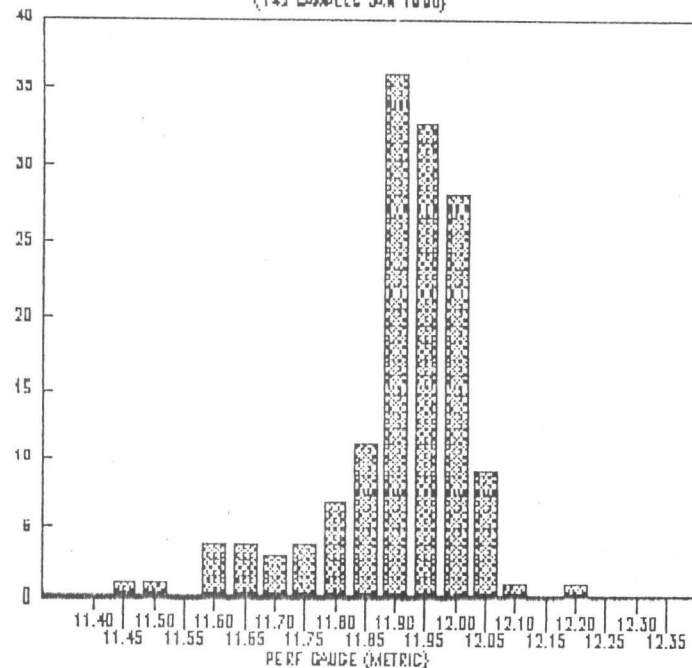


Figure-2 (a) Frequency plot of the vertical perforations on 132 different 3c Small Queen stamps dated 1870-1873

(b) Frequency plot of the horizontal perforations on 142 different 3c Small Queen stamps dated 1870-1873

In the case of the 10c magenta stamps (Scott #40a), most were perforated with a basic 12.10 to 12.15 gauge machine. One would expect to see compound perforations in the 12.20-12.25 range after the first pin wheel sharpening and 12.30-12.35 after a second sharpening. Measurements from the auction photograph show the bottom perfs at 12.20-12.25 and the top row at 12.30-12.40. The vertical perforations were in the normal new pin range with the LHS at 12.10-12.15 and the RHS a bit higher at 12.10-12.20. It would appear the machine used to perforate the horizontal holes had been sharpened once and at least one pin wheel was sharpened twice. This phenomena is far different than the 3c perf 12.5 variety where, due to a fire at the Ottawa printing facility, a bundle of 3c Small Queen sheets was sent to Montreal for perforating. The Revenue Stamp perforator was used with all stamps recording a 12.40-12.55 gauge. These are distinctive, quantifiable and have collectable significance. It is the author's opinion that the higher gauge recordings resulting only from pin wheel maintenance are notable but certainly would never be worthy of a catalogue classification. We also leave judgement to the experts whether this essentially novelty variety could ever be classed as "a great rarity".

file: SMQUEEN\PERF.2

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