

Small Queen Study Circle of BNA's

Volume 15 Number 2

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Contents:

- 1) The 5 cent pre-cancelled H. Reiche
- 2) A Special Cover #4 G. Arfken
- 3) The Strand of Hair W. G. Burden
- 4) Perforation Guages R. Leith
- 5) Toronto Cork Updates (4) R. Leith

Five Cent Small Queen Precancelled Hans Reiche

The next value to be discussed is the 5 cent. Catalogues list various shades for both the Montreal and the Ottawa printings. These are:

Slate green	Olive Green	Deep Olive Green
Pale Olive Green	Grey	Dark Grey
Light Grey	Slate Grey	Brownish Grey

Of the early bar styles, nine different styles exist on the 5 cents value. Many of the styles are very scarce and practically only few copies are in existing collections. most likely only a couple of sheets of each style were ever overprinted. The following have been noted:

Slate Green	Styles R and S
Grey to Dark Grey	Styles I, J, S, T and U
Light Grey	Styles R and S

Styles C, G and H have not been seen by this writer but most likely exist, even though the largest know collection does not contain a copy of them.

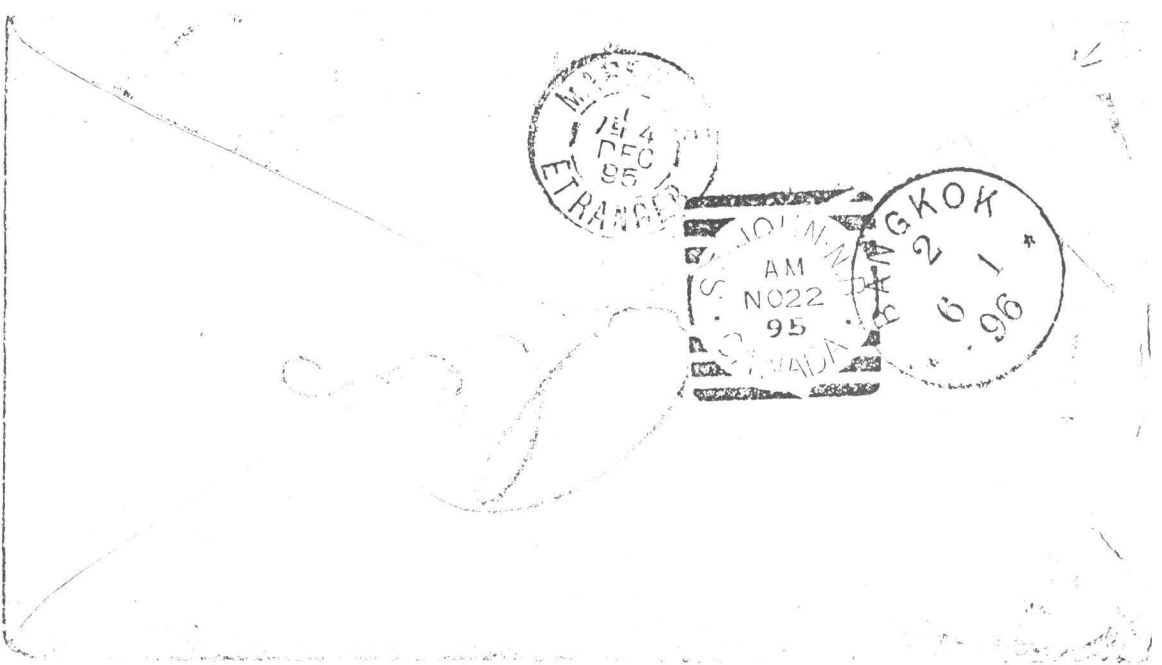
A Special Cover #4 George Arfken

Posted in Yarmouth, N.S. on Nov. 20, 1895, this cover went to Bangkok, Siam about half way around the world. The 1895 U.S. Official Postal Guide gives the distance and time from New York to Bangkok as 13,125 miles and 41 days via London and 12,990 miles and 43 days via San Francisco. This cover made it to Bangkok in 47 days.

One of the special characteristics of this cover is that it did NOT go by either London or San Francisco. There is neither a LONDON nor a SAN FRANCISCO transit postmark. The double circle backstamp reads MARSEILLES ! So the cover went via France. The ST. JOHN, N.B. squared circle indicates that this letter was sent to the U.S. for trans Atlantic passage. It's possible that St. John made up closed mail for France. Then, at New York or Boston, the letter was put aboard a French ship or a U.S. ship bound for France. The cover may have been carried east from Marseille on a French packet serving French Indo China.

A second special feature is the manuscript "20" and the "Aus" in blue crayon on the front of the cover. Siam had joined the UPU July 1, 1895 so this was UPU mail, 5 cents per 1/2 oz. Apparently the cover was overweight. As required by UPU regulations, there is a Canadian encircled T / 25 warning Siam that the cover was underpaid by 25 centimes (5 cents). The blue "20" and the "Aus" would have been applied in Siam as a postage due demand. The U.S. 1895 Official Postal Guide lists the letter postage from Siam to the U.S. as 12 atts equivalent to 40 centimes. Siam charged an extra 15 centimes (3 cents) as a UPU authorized surtax. (Outgoing Canadian mail was free of these UPU authorized surtaxes as of January 1892.) The 25 centime deficiency on this cover would be doubled to 50 centimes, that mandatory UPU penalty. This was equivalent to 15 atts. So why was the cover marked "20" instead of "15"? A mistake on the part of the Siamese postal clerk? Or maybe an extralegal special handling charge by the Siamese Post Office?

The Photocopies of this cover were supplied by Wm. H.P. Maresch. This cover was lot 530 in maresch's February 28, 1990 auction and the MARSEILLES transit postmark was noted in the catalogue description.



The Strand of Hair

I have had some problems making my copies of the 'Strand of Hair' fit the various classifications that have been published over the years. As a quick historical overview, the following is probably close to what has happened so far. First P. Hurst 'found' a single variety, and then added sequentially 3 others. When I first started looking, I was looking for a copy of each of four different strands. Later, in his first book, J. Hillson suggested that there were only 2 different varieties, one with a re-entry and one without. Recently, H. Reiche and M. Sendbuehler published an article in Topics that had illustrations of 7 different 'strands'. I have had so much trouble organizing this variety, and since other members have also expressed concern and interest with it, I thought that the group might like to have a 'close' look at some of my stamps and the conclusions that I have from those stamps.

First I photographed each of my 'strands'. I used a 1:1 ratio of lifesize to negative size. After processing the negatives, I printed the appropriate segment of each negative. During the darkroom processing, I again maintained the same magnification levels. This care enabled me to get very nearly identical magnification levels for each print.

The second step was to draw overlays for the prints using clear plastic sheets. By placing these plastic templates over each other and over other prints, I was able to make what I feel are accurate groupings of stamps which have strands in identical arcs. Each stamp in the same original group shows an arc in the same position on the head, but some are much shorter than others in the same group. In other groups the strand is higher or lower on the head.

Using this technique I was able to organize my stamps into four distinct groups, each with a different 'archeight'.

WGB Group A #'s 1, 2, 8, 9, 10, 11, 12, 17, 21

WGB Group B #'s 3, 4, 5, 6, 7, 13, 14

WGB Group C #'s 18, 19, 20

WGB Group D #'s 15, 16

During the time I was doing this, H. Reiche and M. Sendbuehler looked at photocopies of my pictures and were good enough to assign numbers used in their article in Topics #431 to my stamps. The information from Hans and Mike made the following allocations:

WGB #'s 1, 2 and 21 are R&S type 1.

WGB #'s 3, 4, 5, 6 & 7 are R&S type 2.

WGB #'s 8, 9 & 10 are the same and parallel line rules out possibility of being R&S # 3.

WGB #'s 11 & 12 are R&S type 6.

WGB #'s 18 & 19 are R&S type 7.

From all this I have come to the following conclusions:

(NOTE: by carefully comparing wear on various areas of the stamps I have tried to list each of my pictures (and thus my stamps) in 'proper' printing order. For the most part the dates that occur on some of the stamps confirm these arrangements).

WGB #'s 2, 21 & 1 are R&S type 1.

WGB #'s 8, 10, 9, 11, 12 & 17 are R&S type 6. It is interesting to note that this strand wears away to just the dot seen in #17.

WGB #'s 6, 4, 3, 5 & 7 are R&S type 2.

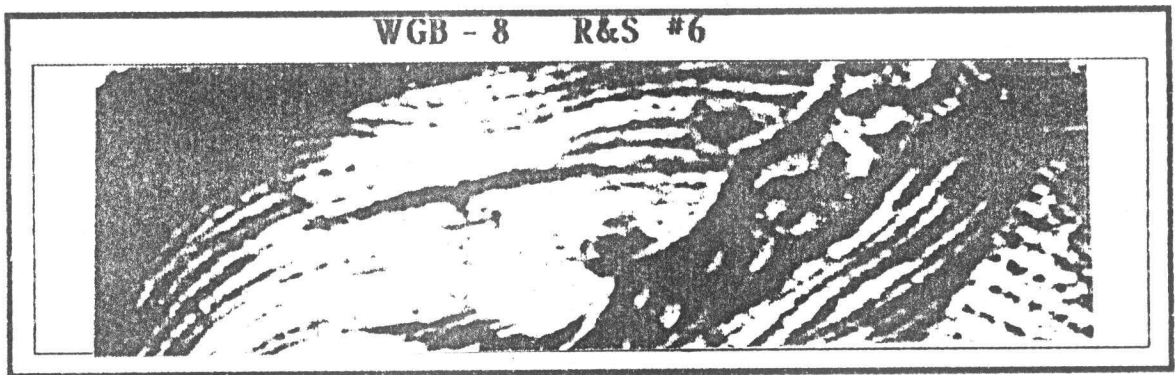
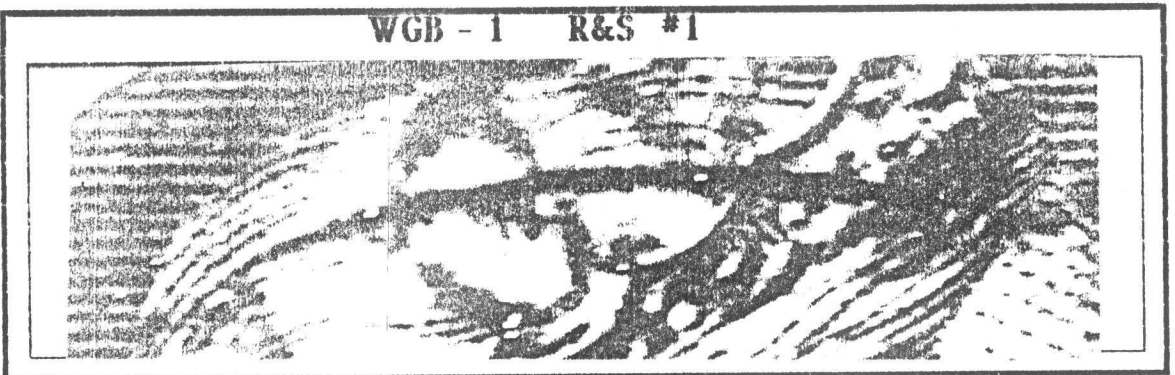
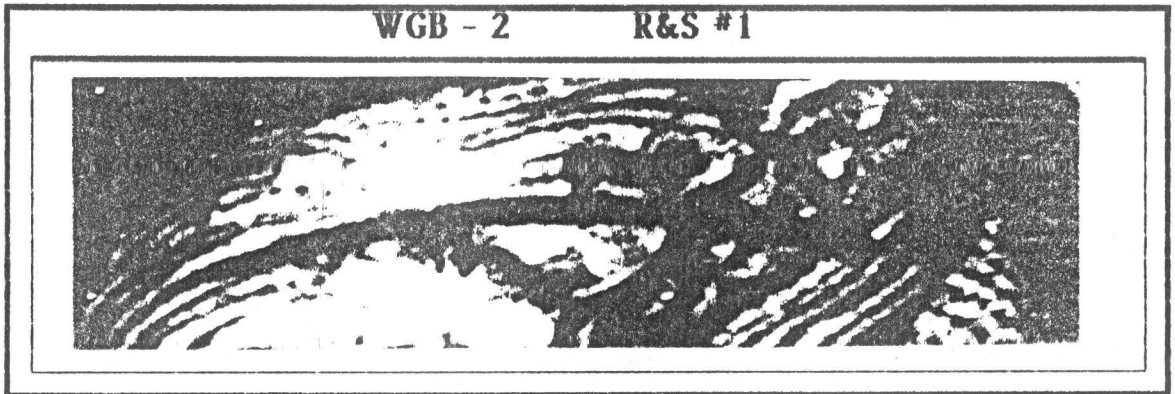
WGB #'s 13 & 14 could be either R&S type 3 or type 4 but are not R&S type 6.
(similar length but different in position.)

WGB #'s 18, 19 & 20 are R&S type 7 - all show the well known re-entry.

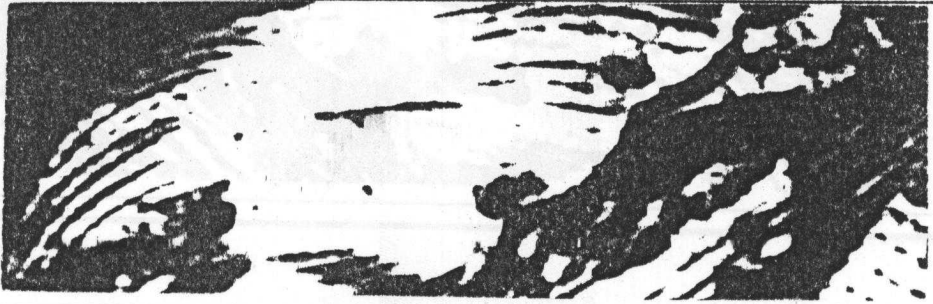
WGB #'s 15 & 16 may not be 'strands' but have characteristics too similar to other strands

to be ignored. They follow the same 'path' which is different from the others, but the wear on the design indicates that the order has to be 16 and then 15, this is opposite to the wear in the strand. From all this, I conclude that they are not different states of the same stamp.

I would like to express a special thanks to three of our members H. Reiche, M. Sendbuehler and R. Trimble. The work Hans and Mike did has been acknowledged earlier; Ralph took a set photocopies of my prints and was able to virtually duplicate my conclusions, without influence from me.



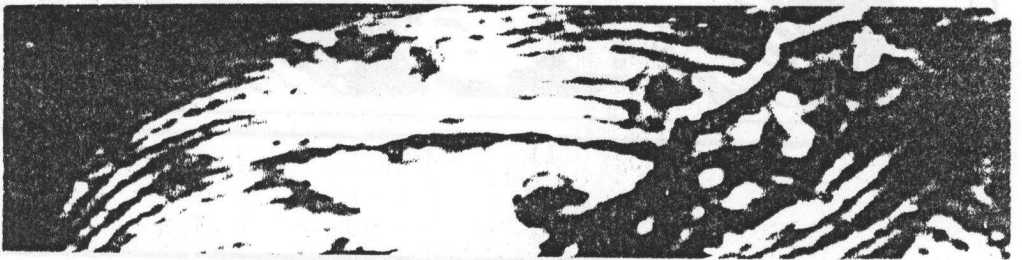
WGB - 11 R&S #6



WGB - 17 R&S #6



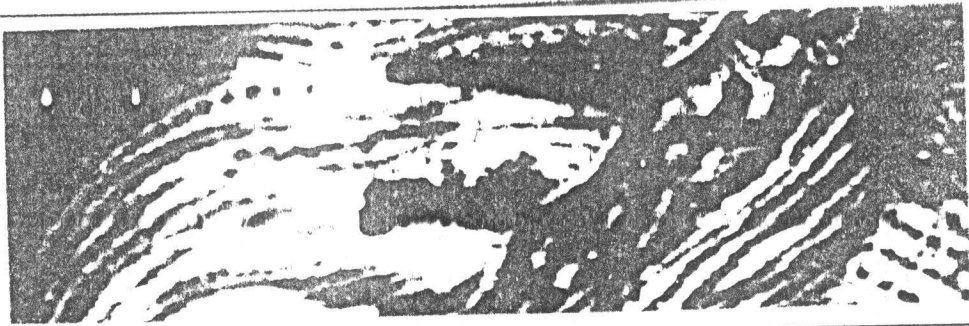
WGB - 6 R&S #2



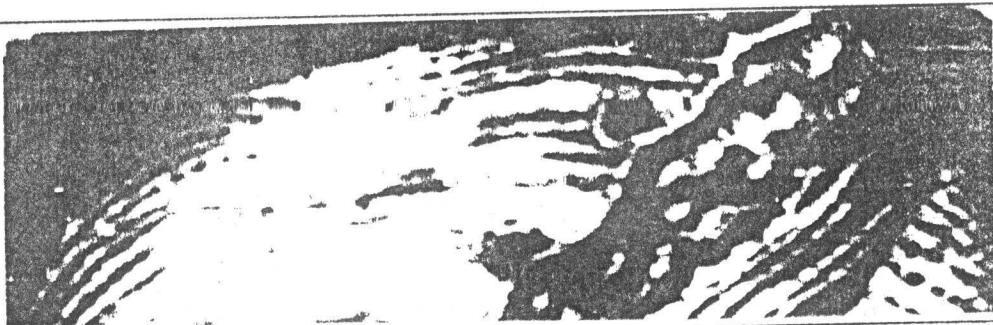
WGB - 7 R&S #2



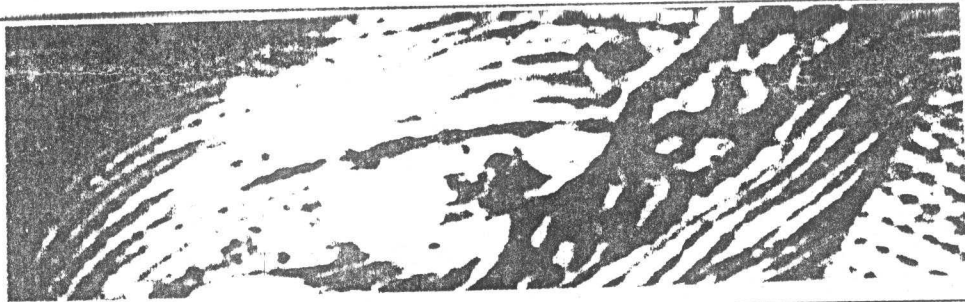
WGB - 13 R&S #3 or #4



WGB - 14 R&S #3 or #4



WGB - 18 R&S #7



WGB - 20 R&S #7



WGB - 15



WGB - 16



The following is some additional data about my stamps that may be useful.

- | WGB # | Date on stamp |
|-------|---------------------|
| 1 | Nov. 6, 96 |
| 2 | Mar. 17, 9_ |
| 6 | Sep. 26, 96 |
| 8 | Nov. 13, 95 |
| 11 | Nov. 26, 97 |
| 12 | ____. 20, 97 |
| 14 | Jan. 12, 97 |
| 18 | Re-entry |
| 19 | Feb. 1, 96 Re-entry |
| 20 | Oct. 9, 95 Re-entry |

It is my current intention to make a set of color slides of these stamps during the next few months. If you feel that they may be useful in your work on this variety, and you will 'promise' to share your conclusions with our group, I will be willing to loan the slides to you.

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 Study Group Fiancial statement for 1989
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On Hand March 1989		\$188.75
Dues	\$346.93	\$535.68
Photocopies and postage	(\$411.89)	\$123.79
Interest	\$2.59	\$126.38
Cash on hand June 90		\$126.38

Special thank you to
 Vic Willson for the cash
 donation.

We currently have 44 members who have paid dues for 1990 and 3 who have paid for 1991. A large number of past members have not paid dues and have been 'removed from the rolls'. This will significantly reduce our postage costs for the rest of the year. We are owed quite a sum from BNAPS for 'free memberships' in our group given to new members to the society and for mailings to our BNAPS officers. In addition to that I have about \$75.00 in postage on hand for study groun mailinos.

PERFORATION GAUGES - KUISALAS VERSUS INSTANTIA - RON LEITH

Much debate persists on which type of perforation gauge should be used for detailed philatelic studies. The Kuisalas gauge has it's limitations of pre-defining the perforation spacing at approximately 0.2 perf units between each level. With this kind of minute tolerance, it is easy for the eye to mistakenly fit intermediate readings into the nearest pre-defined value. The Small Queen issue has a continuous spread of perforation gauges from 11.40 to 12.60 with significant populations centered at 11.50, 11.80-11.85, 12.00 and 12.20-12.25. These do not fit the Kuisalas levels and are consequently difficult to identify using the Kuisalas gauge. One might think that this is a perfect testimonial for the Instantia gauge that measures continuously between perf levels. Wrong! In a comparison of a number of Instantia gauges manufactured by Stanley Gibbons (both thick and thin models) and Unitrade, there were precision problems. The author's thin Stanley Gibbons gauge was the most accurate yet between gauges of 11.50-12.50 it read approximately 0.03 too high. Some of the other gauges not only had higher errors but they also had variable errors across the range.

Now that we have shown that both systems have problems, what is the solution? Until something better comes along, one must use "both" the Kuisalas and the thin Stanley Gibbons Instantia gauge. The metal Kuisalas levels are very accurately machined and should be used to calibrate the printed plastic Instantia. Then use the calibrated Instantia for all measurements with the appropriate correction applied. For example, the author's Instantia gauge requires 0.03 be subtracted from readings to record accurate perforation values. This calibration does not appear to vary with either time or temperature.

Fortunately, 99.9% of all perforation measurements required by philatelists can be confidently handled with the accuracy of "any" of the above gauges. Non of the gauges would have a problem differentiating 11.50, 12.00 and 12.50 perforation values. However, it is more critical when trying to classify intermediate values such as 11.75 verses 11.80 and 11.95 verses 12.00. In these cases and most definitely in statistical research areas, a calibrated Instantia gauge is essential.

For the benefit of those not familiar with the various types of perforation gauges, the following is a brief explanation. The Kuisalas gauge measures the distance between perforations in thousandths of an inch. For instance, a Kuisalas 68 measurement means there is 68 thousandths of an inch between each perf hole (0.068 inches) and 10 perf holes will measure exactly 0.68 inches. Most philatelic gauges, like the Instantia, are metric and measure the number of perforations in a 20mm distance. Perf 11.5 therefore means there are exactly 11.5 perforation holes in 20mm of perforation length. To gain an appreciation for the two systems, the listing below is included to show the conversion between standard Kuisalas values and the metric Instantia ...

Standard Kuisalas =====	Equivalent Instantia =====	Standard Instantia =====	Equivalent Kuisalas =====
63	12.50	12.4	63.50
64	12.30	12.2	64.54
65	12.11	12.0	65.62
66	11.93	11.8	66.73
67	11.75	11.7	67.30
68	11.57	11.6	67.88
69	11.41	11.5	68.47

Correspondence direct to:

RON LEITH
 BOX 430
 ABBOTSFORD, BC V2S-5Z5

Had a great time at BNAPEX and can hardly wait for Galveston. Also had the privilege to enjoy the wonderful hospitality of Bill and June Simpson in Chatham, Ontario. The gastronomic delights were a highlight and of course we did manage a little time hashing over what is undoubtedly the finest collection of Small Queens in the world. Bill is currently burrowed into a major project of co-authoring the definitive book on Small Queens along with George Arfken. He may not be up for air for a while, however, the author managed to record most of Bill's Toronto fancy corks for the study group. Figure-1 illustrates a few of the new entries. The August 24, 1870 cancel is particularly striking.

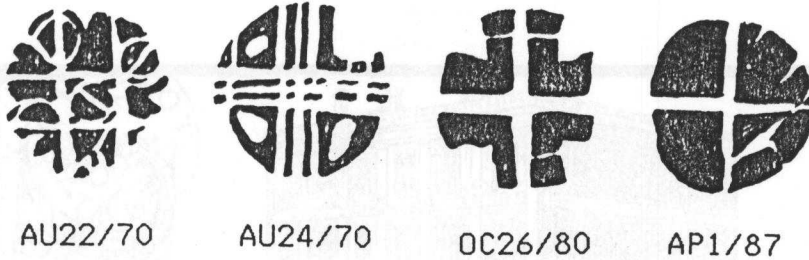


Figure-1 Toronto cork cancels courtesy of Bill Simpson.

Only two Toronto cork strikes have been recorded between January 1870 and June 1870. Both are in February and figure-2 shows the most recent find courtesy of George Arfken. This not only shows a scarce cancel but also has three Large Queens paying the rare 9c North German Lloyd Line rate to Scotland via New York and Southampton. This has added peculiarity in that it could have been sent by Cunard steamship two days earlier for only 8c.

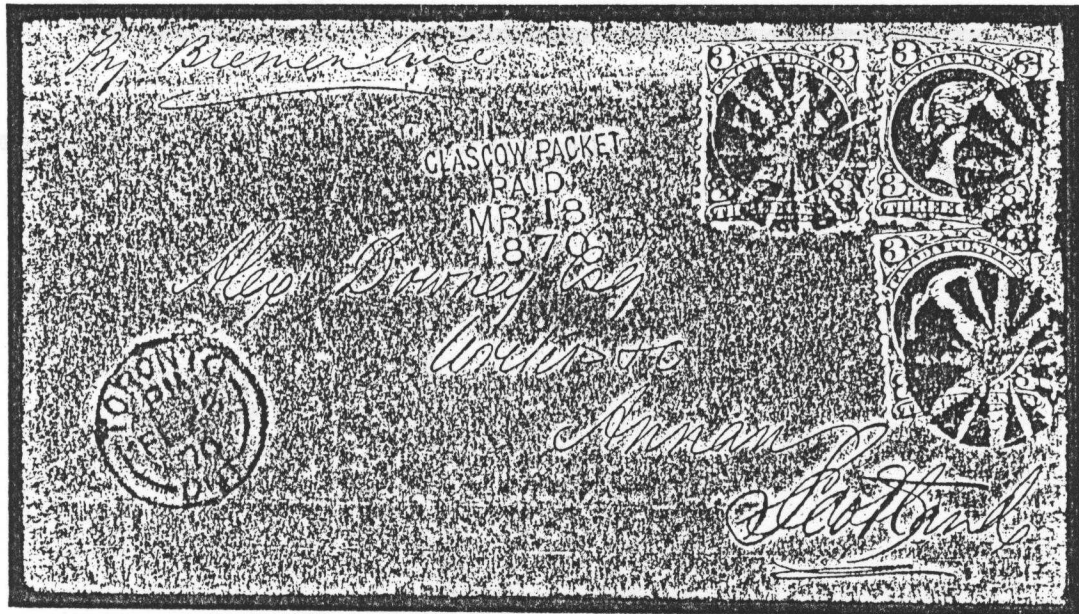


Figure-2 The second recorded Toronto cork cancel in the period from January 1870 to June 1870.

John Keenlyside provided the next spectacular item shown in figure-3. This is the first Toronto cancel we have recorded in March 1870, however, a cork was not used to obliterate the stamp. Instead, contrary to regulations, the postal clerk used the cds. Of course this is only half the story. On closer inspection, the stamp happens to be a perf 12 1/2 and is in fact the only known copy used outside the Maritimes. The advertising illustration depicts the "Robert Wilkes Wholesale Jeweller, American Watch Agent, Connecticut Clock Agent, British & Foreign Import House, Cutlery, Fancy Goods and Electroplate Company". There was not much that Robert Wilkes could not supply. We suspect a manager or travelling salesman for the company purchased stamps while on the winter circuit to St. John and Halifax, then used the remainders back at the Toronto office. In any event, this has to be one of the great Canadian rarities. A number of perf 12 1/2 advertising covers are known but this is the only recorded "illustrated" advertising cover.



Figure-3 The 3c perf 12 1/2 on a spectacular Toronto illustrated advertising cover with the only known use outside of the Maritimes. Of minor significance is the absence of a cork obliterator during the January 1870 to June 1870 Toronto cork void period.

Correspondence direct to:

RON LEITH
 BOX 430
 ABBOTSFORD, BC V2S-5Z5

Another hearty thanks is extended to Norm Brassler who keeps a stream of Toronto corks heading in the author's direction. Figure-1 shows a few of Norm's new listings. While digging through Norm's material we found a superb Cross of David cork that is in fact a cork duplex #DUN-116 as listed in Bob Lee's duplex manual (figure-2). After a review of the project objectives, it was decided to include the Toronto Unofficial duplexes if they contained a cork killer.

Figure-3 is a recent find the author made in Calgary. Not only is this a spectacular Toronto cork cancel but it happens to tie a 3c #37i thick paper variety on cover. It is dated January 4th, 1871, just 15 days after the earliest recorded use. To know there are finds like this lurking in dealer boxes is enough to keep this collector going for years!



AP8/71



AP17/74

Figure-1 New Toronto cork entries supplied by Norm Brassler



Figure-2 A Toronto duplex DUN-116 dated AU19/74 with a fine cork killer. Courtesy of Norm Brassler.

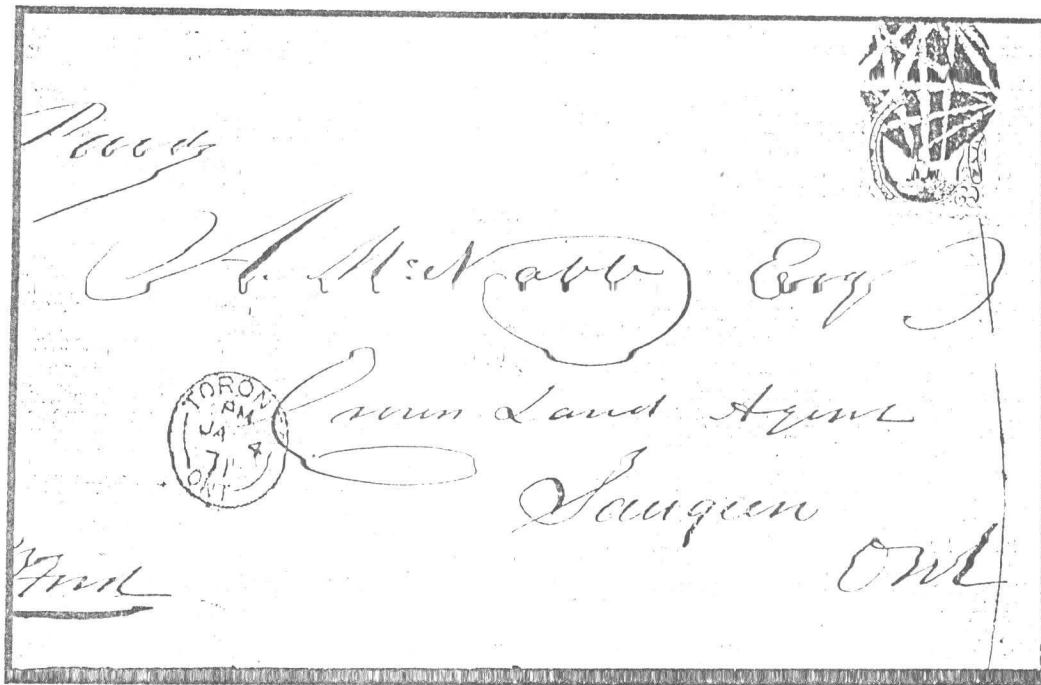


Figure-3 A nice Toronto cork with a bonus. The stamp is the thick paper variety dated 15 days after the earliest recorded use.

A good portion of the unknown cork cancel dates illustrated in the last newsletter were cleared up in one swoop when Dave Lacelle sent in his update listing. His extensive reference library includes photo-copies of the Cohen, Harrison, Stulburg and McMurrach Toronto fancy cork collections that Dave graciously agreed to loan to the author. They proved to be invaluable. Thanks Dave.

With the number of new cork entries identified in the last few months, the author is still surprised that the January 1870 to June 1870 cork cancelation void still remains void! Any information or speculations from the readership as to what the post office did to cancel stamps during this period would be greatly appreciated.

Correspondence direct to:

RON LEITH
BOX 430
ABBOTSFORD, BC V2S-5Z5

A special thanks to Michael Woods who sent photocopies of his Toronto cork cancels, most of which were new entries as shown in figure-1. Michael also supplied the magnificent 9-ring fancy geometric in figure-2. Unfortunately, the year date was too weak to read. It would be greatly appreciated if one of the readers with another copy of this cancel could please let us know the year date. Norm Brassler came through with another great cancel. This time it is a 5 rib leaf used in late 1875 (figure-3)

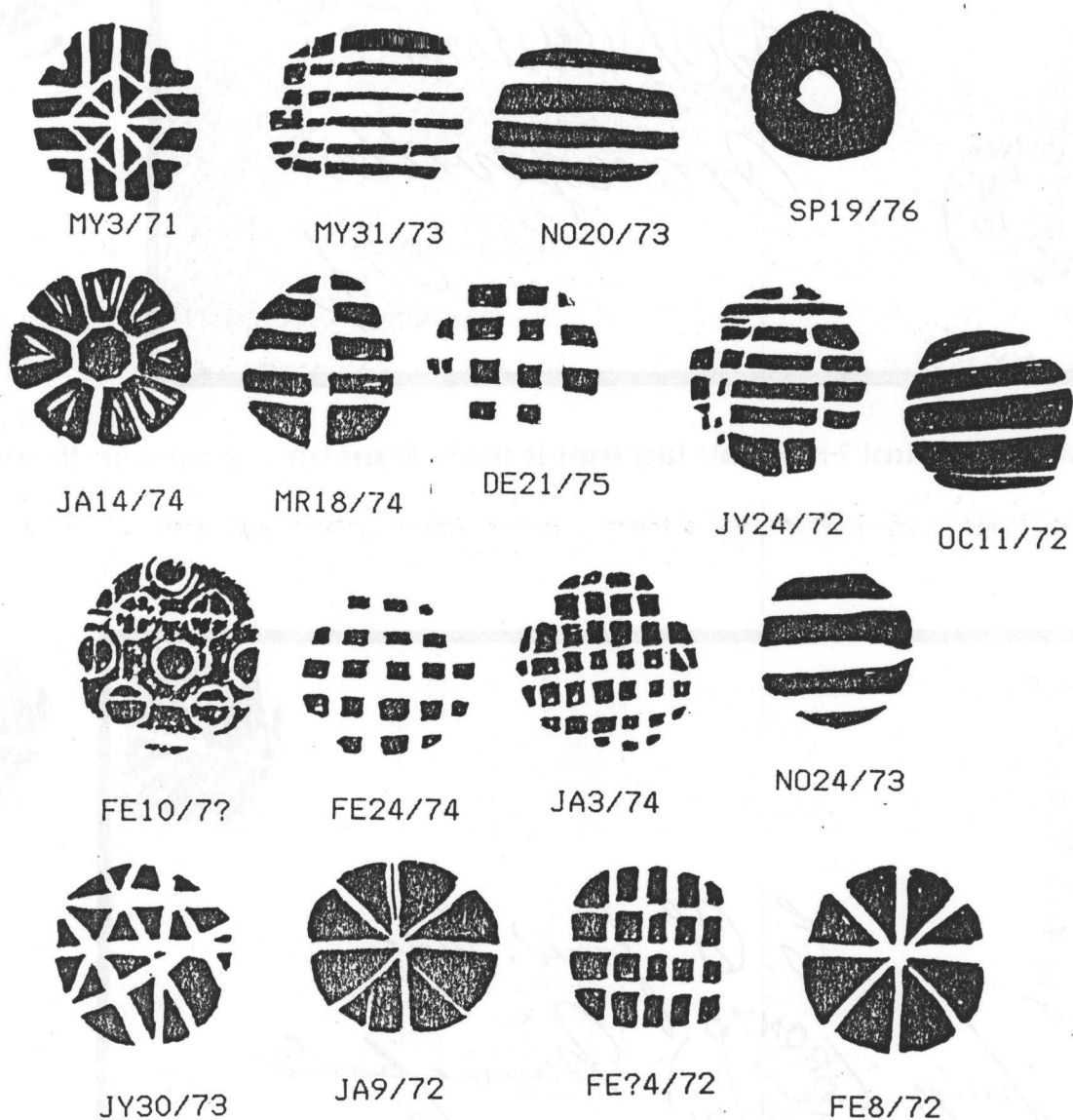


Figure-1 Toronto cork cancellations courtesy of Michael Woods.



Figure-2 A magnificent 9-ring Toronto fancy geometric cancel. We need help in narrowing down the usage period.

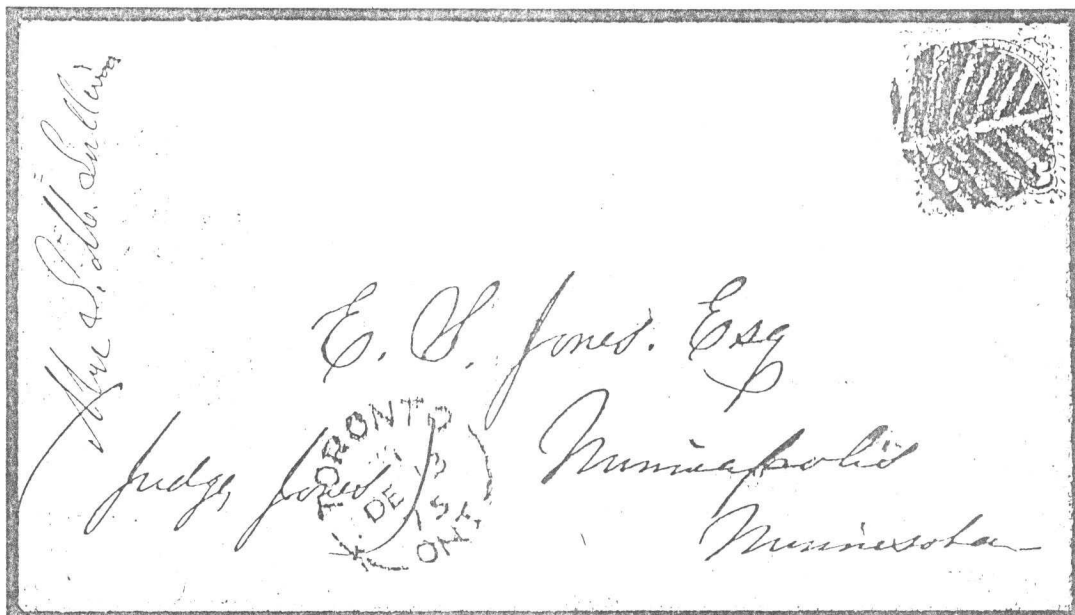


Figure-3 A familiar leaf cork cancel used in Toronto DE13/75 from the Norm Brassler collection.

The current data base now contains more than 160 cancellations and it is interesting to note the frequency distribution from the graph in figure-4. The number of corks appears to peak in 1872. According to Bob Lee's duplex data base, the new Toronto duplex handstamps were first recorded in October 1874 and it was commonly thought that the duplex re-introduction signalled the end of the Toronto cork era. However, the cork data base indicates a dramatic decline in early 1873, nearly 1 1/2 years before the new duplex handstamps were introduced. In spite of the 1873-1878 North America wide depression, the Toronto population and stamp usage was growing every year and stamps had to be obliterated with something. Can any of the readers shed light on what cancellation devices were used in place of the corks?

TORONTO CORK CANCELS FREQUENCY BY YEAR

(population 160 strikes)

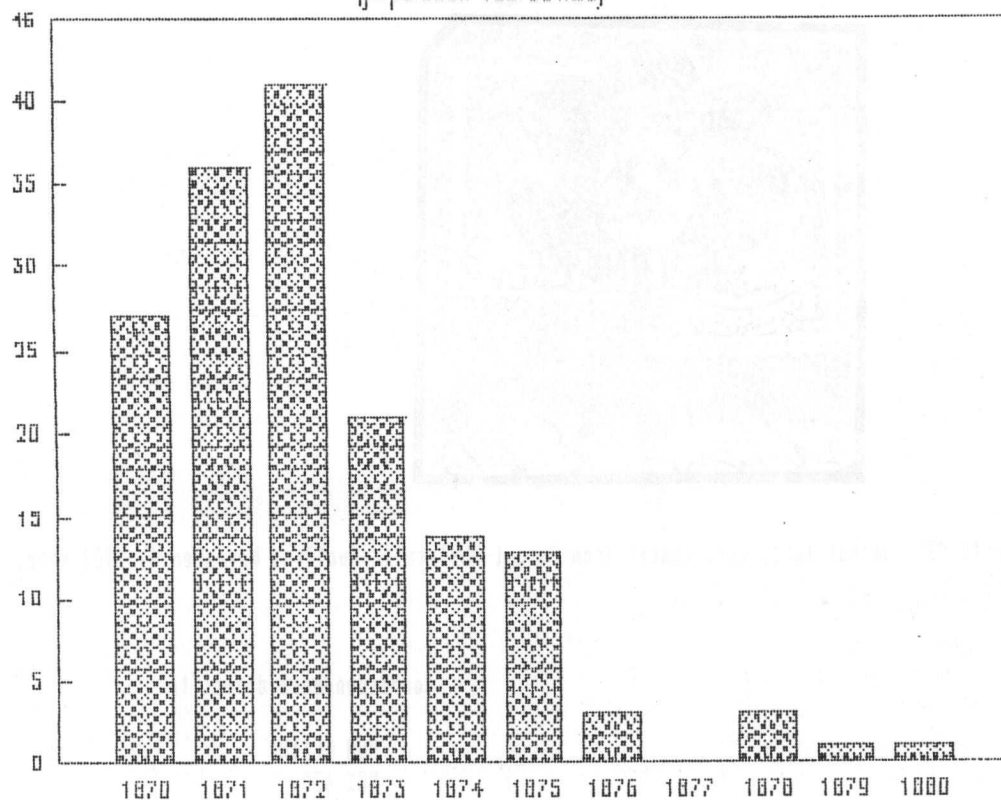


Figure-4 Graph of Toronto cork recording frequency by year for the current data base of 160+ strikes.

Correspondence direct to:

RON LEITH
BOX 430
ABBOTSFORD, BC V2S-5Z5

A TORONTO CORK RARITY SURFACES IN THE USA - RON LEITH

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The November 4, 1989 Satuit Philatelics auction lot #807 illustrated a pair of Small Queen stamps on piece tied beautifully by a Toronto "2" cork cancel. A copy of the auction catalogue illustration is shown in figure-1. It is described as Very-Fine and Rare with an estimate of \$100-150 US. The cancel ties a 2c Small Queen dating the strike after February 15, 1872. The late numeral strike is probably legitimate as Norm Brassler previously recorded a segmented double ring Toronto "2" strike in October 1872 (#72-10-3).

Do any of the readers have a dated copy of this cancel so we can narrow the date down on what must be the most spectacular and late use of a Toronto fancy numeral cancel? Addendum .. although the author bid a sizeable fortune, someone else won the item.



Figure-1 Late use of Toronto "2" numeral fancy cork cancel from Satuit Philatelic Auctions November 4, 1989 sale.

Correspondence direct to:

RON LEITH
BOX 430
ABBOTSFORD, BC V2S-5Z5.