

Small Queen Study Circle of BNAPS

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The diagram of a six cent Montreal printing found above is an attempt I have made to copy a stamp on a cover (back stamped Charlottetown Au. 17,'78) sent to me for inspection by our long-time member, Miss C. Jones of Halifax. Do any other members have or know of similar stamps?

I have been informed that Miss J's health has not been the best of late. I am sure that I express the opinion of the whole group when I send along wishes for a speedy recovery.

Is there any sense in the shade descriptions?

Hans Reiche

Is there any sense in the shade descriptions of the Small Queens? From the catalogues which have been perused, the answer is NO. It seems that each catalogue has developed their own system, especially the older type catalogues which try to avoid preparing new plates everytime a new edition comes out and making necessary changes. It is also unfortunate that not a single catalogue makes use of any available standard colour charts. If this would be done, even with different view of a particular shade, at least the name for a specific standard shade would remain the same. In addition some confusion exists regarding the issue dates of certain shades and this

can only be attributed to the lack of enough data. The very large number of existing collections with dated copies of the Small Queens should make it possible to identify a date with a shade. The problem which exists can easily be demonstrated by the following listing of shades and dates mentioned in the major catalogues and specialized handbooks.

1/2 Cent

Black	1882
Grey	
Grey Black	

1 Cent

Orange	1870
Red Orange	1870
Deep Red Orange	1871
Deep Orange	1871
Orange	1872
Bright Orange	
Yellow (M)	
Orange 11.5	
Lemon Yellow 11.5	
Deep Orange 11.5	
Deep Red Orange 11.5	
Yellow 11.5	
Lemon Yellow 11.5	1880
Yellow (O)	
Bright Yellow	
Orange Yellow	

2 Cent

Emerald Green	1872
Green	1872
Green	1873
Green (M)	
Blue Green 11.5	
Dull Sea Green	1888
Blue Green	1889
Green (O)	
Blue Green (O)	

3 Cent

Copper Indian Red	1870
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Copper Red	1870
Rose	1871
Deep Rose Carmine	1871
Dull Red	1872
Orange Red	1873

Dull Rose	
Pale Copper Red	
Deep Rose Red	
Pale Rose Red	
Copper Red 12.5	
Red 11.5	
Dull Red 11.5	
Orange Red 11.5	
Bright Vermillion	1888
Orange Vermillion	1888
Rose Carmine	1888
Deep Rose Carmine	1888
Pale Rose Carmine	1889
Bright Vermillion	1889
Aniline	1893

5 Cent

Slate Green	1876
Deep Olive Green	
Deep Olive Green 11.5	
Slate Green 11.5	
Grey	
Brownish Grey	1889

6 Cent

Yellow Brown	1872
Yellow Brown 11.5	
Brown	1875
Red Brown	1888
Chestnut 1890	
Deep Chestnut	1890
Chocolate	1890
Pale Chestnut	1891

8 Cent

Grey	1893
Blue Grey	
Slate	
Violet Black	

10 Cent

Dull Rose Lilac	1877
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Deep Rose Lilac	
Light Rose Lilac	
Dull Rose	
Pink	
Carmine Pink	1889
Lilac Pink	1888
Salmon Pink	1896-1897
Brownish Red	1895
Magenta	1880
Pale Milky Rose Lilac 11.5	1874
Magenta 11.5	
Dull Rose Lilac 11.5	
Brown Red	1891

Book Post Postage Due & Fines

Allan Steinhart

Here are a pair of unusual rated small queen covers. The first cover from the Vezina correspondence from Quebec to St. Joseph de Beauce, Que. dated March 29, 1882 endorsed "Legal Documents" and prepaid 1 cent by a 1 cent small queen. The sender attempted to have it prepaid at the 1 cent per 4 ounces rate for Book Packets or miscellaneous matter. The Post Office disallowed the rating and charged the item at the Parcel Post rate which was 6 cents for 4 ounces.

Section 5 of Part ix of the 1880 Postal Guide noted "If the number of stamps affixed to a parcel be insufficient to prepay the proper rate, the amount deficient is rated unpaid, with a fine of 6 cents in addition." As a result a MORE TO PAY handstamp was applied and the cover was endorsed in manuscript in purple pencil "Def 5" for the short payment of 5 cents to make the 6 cent parcel post single rate plus "Fine 6 ?????" for the 6 cent fine making a total of 11 cents postage due.

The second item is similar, prepaid by a 3 cent and a 1 cent small queen to pay 4 cent for up to 16 ounces at the 1 cent per 4 ounces Book Post rate and is endorsed "Bookpost". The stamps are cancelled by poor strikes of the 2 ring #3 Quebec cancel and the cover dated March 1, 1882, also addressed to St. Joseph de Beauce. Noting the superscription "Taschereau and Taschereau Dossier", it can be concluded that the cover held legal

documents. The Post Office obliterated the "Bookpost" endorsement and charged it to "Parcel Post" at the 4 cents per 6 oz. rate. The same MORE TO PAY handstamp as above was applied and the cover endorsed "20 C", the 24 cents quadruple 6 cent per 4 oz. book post rate or 24 cents per 16 oz. less 4 cents paid = 20 cents short paid plus the 6 cents fine for a total of 26 cents postage due which is shown by a large blue "26" crayon endorsement. In addition a "2" and a "6" handstamp were struck next to each other in black to make what appears to be a "26" handstamp showing 26 cents postage due.

This is a very unusual Small Queen postage due rating scheme.

(See items mentioned, on back of page.)

A note from the Editor:

It was with every intention of mailing this before the new year that I sat down and got started just before Christmas. Just after I got under way, some very disquieting family problems came to light. As you can see, I am just now able to get back underway. My apologies to all members who still have un-answered letters...I will get at them as soon as possible. I am behind on photocopying as well; hopefully soon.

I would like to welcome Allan Steinhart to our membership as well as to our list of contributing authors. We will all be looking forward to his next article.

Dues:

Yes it is now that time of year again. Please look at your mailing label, if the number is greater than "91", you are to ignore this request; otherwise please forward the annual membership fee of \$10.00. I think that we should have at least 2 and hopefully 3 issues mailed in 1992.

I would like to extend on behalf of the whole group special thanks to all members who have seen fit to send along "a little bit extra - to help with expenses" or some "stamps for postage". Sometimes it was more than just a little bit. The whole group appreciates your generosity. Thank you.

'Parcel Post'

Booker



26



TO-PAY

Le Notaire

No 1005

Taschereau
&
Taschereau
Dossier

26

S Joseph
Beauce

Legal documents



J. Verina by

P.O.

2.15
Lib

S. Joseph
to Beauce

TO-PAY

110

Lower Left Postion Dots on the 3 Cent Small Queen Leonard Kruczynski

Concerning position dots on Montreal plates, Boggs states (p 287); "The first Montreal plates show a small position dot at the lower left of the stamp on all positions except the left vertical row. of the sheet. The plates made 1885 or later do not show this mark."

I noticed quite a few dots on copies dated later than 1885 so I decided to conduct a survey on dated singles and covers where the cancellation or poor centering did not preclude observing the position dot. Here are my results:

<u>Year</u>	<u>Number with dot</u>	<u>Without</u>	<u>total</u>	<u>% with dots</u>
1879	11	1	12	91
1880	9	0	9	100
1881	4	5	9	44
1882	10	5	15	66
1883	5	6	11	45
1884	9	12	21	43
1885	14	21	35	40
1886	10	10	20	50
1887	11	17	28	39
1888	8	15	23	34
totals 81-88	71		162	44%

From these statistics it looks like plates used up to 1880 conform to the expected 90% chance of finding the dot, but for the next 8 years, it looks like the chances of finding a dot are constant at 45%. Is there any way of explaining this? Was there a new method of assigning dots (perhaps on every second row), or were there two sets of plates (a 90% and a 0%) used simultaneously on two printing presses. I would be anxious to know the answer to this problem.

("We" have information that Montreal plates were used until well into the second Ottawa period, but were we aware of such heavy usage during the 1881 to 1888 period? Is it likely that these numbers are a result of late usage of stamps from the earlier printings? I think Leonard has raised some very interesting questions that some of our more senior members should be able to answer. WGB)



This interesting constant variety is from a 2nd Ottawa printing. WLS has an early copy dated Ap 8, '97 as #2 in a strip of 5.

WGB has a late date of Fe 1?, '98.



I have not seen this one reported before. Usually we don't get too excited about dots on the 3 cent, but this one is interesting. It is from a Montreal printing and gradually diminishes. I have 3 copies.

A Special Cover #5

George B. Arfken

The accompanying figure shows a cover posted in Newcastle, N.B. AU 27 1873. The cover arrived in Melbourne, Victoria, Australia on NO 17 73. That's 82 days in transit. The special feature of this cover is the very prominent red LONDON PAID transit mark. From 1870 on, with the U.S. transcontinental railway completed, Canadian mail to eastern Australia and to New Zealand went almost exclusively across the U.S. and then across the Pacific. This route was considerably shorter than going via England, through the Mediterranean, across the Indian Ocean and finally the width of Australia (still by sea, south of that island continent). Service via San Francisco was faster and cheaper. But this 1873 cover went via England.

Actually the Newcastle writer had no choice. On March 14, 1873, a Post Office Dept. NOTICE announced that mail service via San Francisco had been suspended. [1] The shipping line had ceased operation. This deplorable situation lasted until late January 1874. A Post Office Circular dated January 20, 1874 declared that mail for Australia and New Zealand could again go via San Francisco. Packets would sailing be January 31 and every fourth Saturday subsequently.

The rate was 15¢ per half oz. for New South Wales and New Zealand. For the rest of Australia, including Victoria, the rate was 10¢ per half oz. - with a further charge on delivery. The Newcastle writer had paid 16¢ to send his letter via England but for this period of over 10 months, March 1873 - January 1874, this was the only route.

[1] "The Large Queen Stamps of Canada and Their Use, 1868 - 1872," H.E. and H.W. Duckworth, Vincent Graves Green Philatelic Research Foundation, Toronto, 1986. p.420.



TORONTO CORK CANCELLATION UPDATE - R.D. Leith

It is not often that a great Small Queen accumulation surfaces onto the philatelic market, however, such was the case in a recent Sisson's auction. A large portion of George Arfken's material was sold much to the delight of many eager collectors. George had been a diligent contributor to the Toronto Cork study project and there were a number of previously unreported Toronto items scheduled in the sale. Of major interest was the lovely #7107 grid with a vertical cross cut. It was ex Jarrett and just happened to be on one of the prettiest 6¢ double rated advertising covers one will likely ever see. Not only was the "R.S. Williams" piano advertising both spectacular and rare at such an early date (July 21, 1871), but the stamps are the rich early carmine red shade. In spite of some brisk bidding, the item was acquired. A second 7107 on a #P1 postcard dated July 28, 1871 surfaced recently making the duo a very attractive ERD and LRD page in my Toronto reference collection (figure-1).



Figure-1 Pair of #7107 grid corks with diagonal cut showing both the earliest reported date (ERD) July 21, 1871 and latest reported date (LRD) July 28, 1871

The Hennock sale of Norm Brassler's advertising covers was an excellent source of Toronto cork cancels. Figure-2 shows another rare early "Isolated Risk Fire Insurance" advertising cover with the LRD of star cork #7107 dated July 21, 1871. The beautifully etched illustration shows a family somberly watching their home burn, a somewhat blunt encouragement to buy fire insurance. Readers may have a twinge of nostalgia when they see the original dealer price that still shows at the lower right corner of the cover. Norm may have paid \$1.00 for it many years ago but it was a bargain today at a whopping 8000% gain. The ERD had been previously reported as July 12, 1871 and, again, this pair makes for a nice exhibition page.

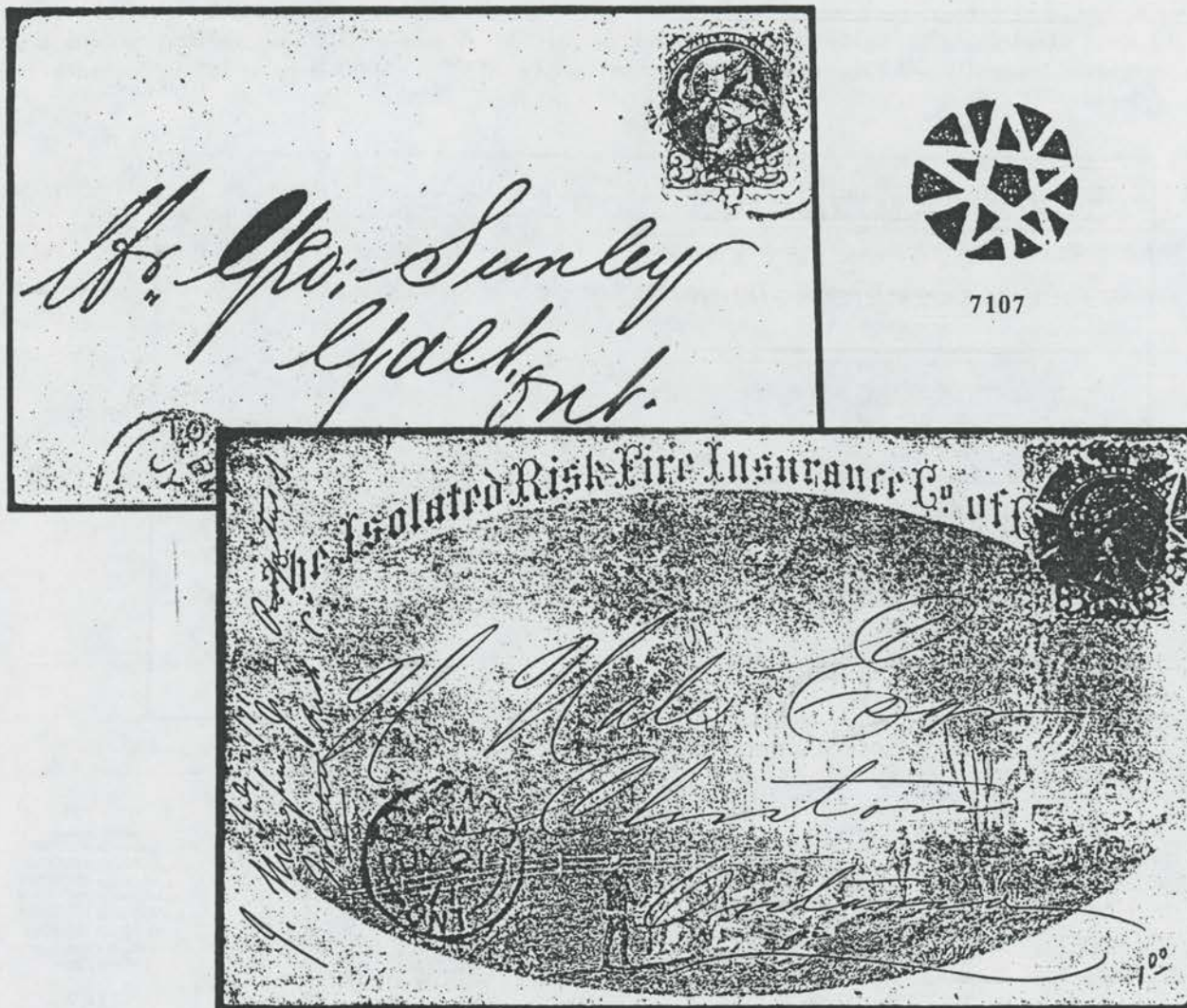


Figure-2 Pair of #7107 star corks showing both the earliest reported date (ERD) July 12, 1871 and latest reported date (LRD) July 21, 1871 on a spectacular "Isolated Risk Fire Insurance" overall illustrated advertising cover.

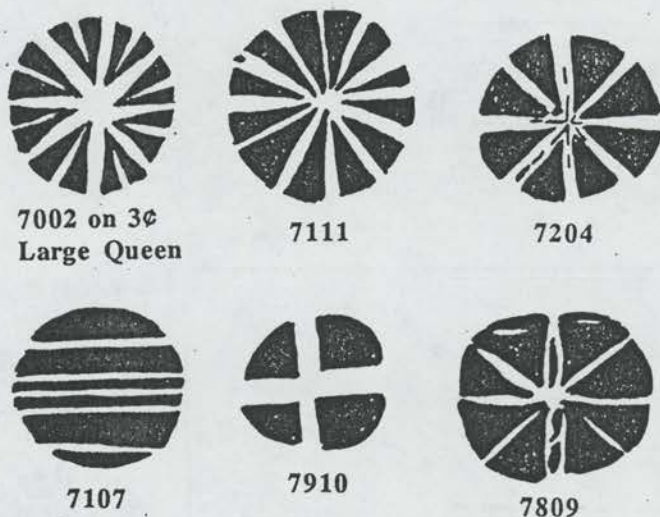
While digging through one of the multi cover lots in the Norm Brassler sale I made the thrilling discovery shown in figure-3. Buried in the middle of the lot was the very rare #7002 starburst cork on a "Lancaster Insurance" overall illustrated cover. Norm had reported this cork to the study group a few years ago. Although it was only a front with a number of faults, it is one of the Toronto rarities. There are only four known corks in the January to June 1870 period, and this is one of them. What a welcome addition to my collection and how fortunate it was to have attended the auction, otherwise, this item would have been missed.



7002

Figure-3 The rare early Toronto #7002 starburst (five arrowhead) cork dated February 2, 1870 tying a 3¢ Large Queen on a lovely "Lancaster Insurance" overall illustrated advertising cover.

There have been many new additions to the Toronto cork listing since the last newsletter. George Arfken sent the rare and earliest reported copy of starburst #7002 on a 3¢ Large Queen cover, the earliest reported date of starburst #7111, the only reported strike of #7107 with five horizontal cuts, and the only reported late usage geometric strikes of #7510, #7809 and #7910 (figure-4).



7002 on 3¢
Large Queen

7111

7204

7107

7910

7809

Figure-4 New Toronto cork reports from George Arfken including the only reports of #7107, #7809, #7910 and the rare #7002 starburst.

Bill Burden sent three lovely covers (figure-5) including the latest reported date for starburst #7105, a previously unreported double-X #7010 on a 6¢ Large Queen rate cover to USA and a very nice late cork use of the previously unreported starburst #7406 on a drop letter. My earliest reported strike of geometric cork #7102 (second cover in figure-5) clearly shows there was a shallow cut "X" in the centre that quickly wore off and does not show up on later strikes. The late resurgence of fancy corks on specialty mail is emphasized with the recent acquisition of geometric #7501 used on a drop letter (top cover figure-5). Norm Brassler sent another group of lovely strikes (figure-6) including the only reported strikes of "V" cork #7207, geometric corks #7207 and #7807, the latest use of star cork #7106, and the earliest use of the turbine cork #7111.



Figure-5

New Toronto cork reports by Bill Burden including the latest reported date for #7105 and the only reported strikes of #7010 and #7406. Another lovely cover from George Arfken with four strikes of #7510 on a quadruple domestic rated advertising cover. The top two covers are from the authors collection with a scarce early strike of #7102 showing the centre "X" and a lovely #7501 on a city drop letter.



Figure-6

Five new entries submitted by Norm Brassler including the only reports of "V" cork #7207 and geometric corks #7807 and #7207. The #7111 turbine cork and #7106 star cork are both earliest reported dates.

NOTES ON LATE TORONTO CORK USAGE - R.D. Leith

After observing hundreds of Toronto cork cancellation covers in the 1875-1897 period a number of trends begin to emerge. Prior to cancelling, incoming mail was sorted into 3¢ first class letters, foreign letters with mostly 5¢ frankings, all letters with 1¢ frankings (which included first class drop letters, second class newspapers and third class printed matter), fourth class parcel post, and registered letters. Evidence from cancellation devices indicates that these segregations were likely handled by different departments at the Toronto Post Office. For instance, we note almost all of the post 1875 Toronto 3¢ first class letters with duplex cancels. On the other hand, corks rather than duplex handstamps were used extensively on second and third class mail as well as on a major portion of the first class 1c drop letters. Although second and third class mail did not require a date stamp, with the huge volume of these classes of mail, one might wonder if the weight of the duplex hammers had any significance on their lack of use verses the much lighter corks. During 1875, we find a number of fancy cork cancels used on foreign mail that have not been reported on any other class of mail. Also, unique cork or brass grid handstamps were used to obliterate the stamps on virtually all of the Toronto registered mail well into the 1890's with very few registered covers receiving a duplex cancellation. With the department segregation and presumably the use of different cork devices, this reveals a number of interesting Toronto cork collection fields. The obvious ones would be ...

1. Toronto Cork Cancels on 2nd and 3rd class mail 1875-1897
2. Toronto Cork Cancels on 1st class Drop Letters 1875-1897
3. Toronto Cork Cancels on Registered Letters 1875-1897
4. Toronto Cork Cancels on Foreign Mail 1875-1897

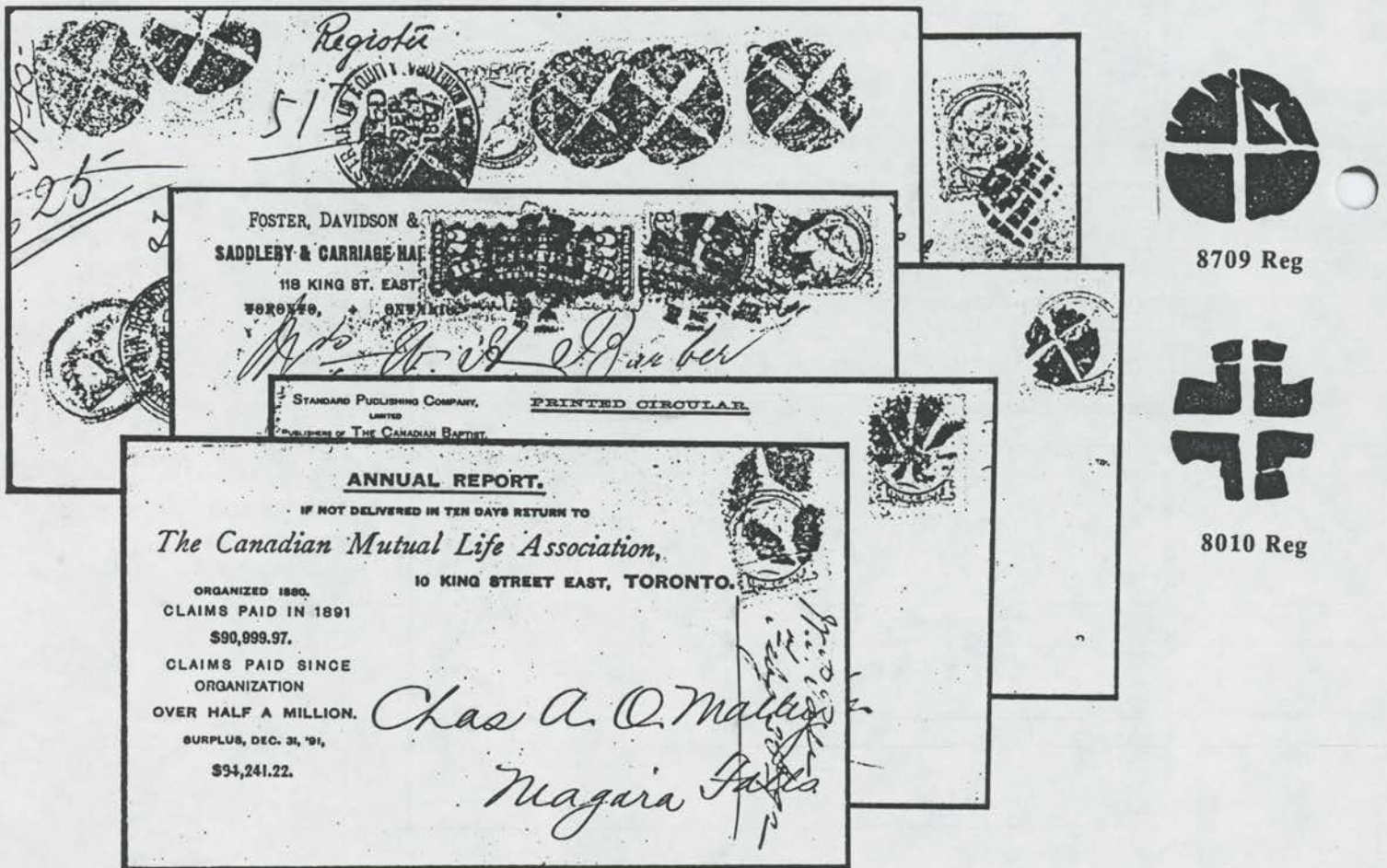


Figure-7 Examples of late Toronto cork cancel use after 1875 on third class printed matter and on registered mail.

TORONTO FOREIGN MAIL FANCY CORK CANCELLATIONS - R.D. Leith

Many USA collectors are familiar with the magnificent New York Foreign Mail fancy duplex cancellations that gained worldwide acclaim in the 1870-1876 period. These were used exclusively on mails destined for overseas locations from the New York Foreign Mail Office. It was originally thought that Canada produced cork cancellations during the same period with no particular differentiation between corks used for domestic or foreign mail. However, with the more detailed studies done on the Toronto cork cancels, it appears that in late 1875, Toronto may have taken an initiative to individualize their own foreign mail. One may recall that the duplex cancellation had been replacing the fancy cork cancels at the Toronto Post Office starting in August 1874. After this date, corks were used primarily on fourth class and registered mail. The duplex devices may have been in short supply or possibly the foreign mail clerks chose to take a page from the New York Foreign Mail Office: In any case, starting in September 1875, one finds some magnificent fancy corks appearing on the Toronto foreign mail. There had been a mild resurgence of the fancy cork during 1875 but nothing would compare with the spectacular foreign mail hammers. A typical example shown in figure-8 was provided courtesy of Art Leggett. This is a 10¢ double British Treaty letter rate dated November 11, 1875 from the famous George Brown, Member of Parliament and owner/publisher of the Toronto Globe newspaper. It was addressed to his wife who was in Scotland visiting family. The stamps were cancelled with four strikes of a beautifully carved cork previously reported by Day & Smythies with an unknown town location.



Figure-8 Toronto fancy foreign mail cork cancellation on a 10¢ double Canadian Packet rate dated November 11, 1875 (courtesy Art Leggett). Written by the famous George Brown, MP and owner/publisher of the Toronto Globe newspaper.

Mrs. Brown was originally from Edinburgh making frequent trips back home. Fortunately for the postal historian, Mr. Brown wrote often. Another example of his correspondence is shown in figure-9. The letter was posted September 30, 1875 and carried by rail to Quebec City. From there, it departed on the October 2, 1875 sailing of the Allan Steamship "Scandinavian", arriving at Liverpool October 12, 1875. It was immediately transferred to the Edinburgh express train, arriving there the same day. The 6¢ Canadian Packet rate is paid by a pair of 3¢ perf 11½x12 Small Queen stamps tied by two sensational fancy cork cancels. The original September 30, 1875 posting has some significance as this just happens to be the last day of the 6¢ Canadian Packet rate. The next day (October 1, 1875) was the first day of the 5¢ British Treaty rate that, among many provisions, also eliminated the difference between Canadian and British packet rates. Unfortunately, someone else also recognized the date and I almost had to mortgage the farm to acquire this beauty in the last Firby auction.



7509

Figure-9 Another letter from George Brown addressed to his wife who was visiting family in Scotland. Posted on the last day of the 6¢ Canadian Packet rate.

NOTES ON SMALL QUEEN STAMP COLOURS - R.D. Leith

There has been much research conducted on the colour varieties of Small Queen stamps. Many students are currently attempting to classify the stamp colours for each of the printing runs. This is an admirable and somewhat monumental task, but one that is both attainable and absolutely essential in order to assemble a truly classical collecting of Small Queen stamps. Unfortunately, the printers had no idea when they were printing stamps that someone a century later would be interested in the exact ink colours and technical printing procedures. Consequently, the reason for this article.

Most of us are familiar with the lack of ink formula consistency found on the early Small Queen stamps. Inks were mixed by the barrel using cook book recipes with ingredients that varied in both quantity and consistency from batch to batch. There is documentation that the post office lodged complaints with the printers due to problems with 1¢ stamp dark orange shades that resembled the red shades used for the 3¢ stamps. Also, many of the 3¢ stamp colours were so dark that they could easily be mistaken for higher valued 6¢ brown stamps. This was a threat to Government revenues and was consequently taken very seriously by management. Although, procedures were implemented by late 1873 to standardize the ink mix, there were still problems. The tremendous growth in stamp demand over the 27 year Small Queen period required numerous ink trials to solve the drying problems, supplier changes, chemical instability, gravitational separation, etcetera. As a result, differences in colour can be expected on many, if not a majority of stamp printings. This phenomenon is clearly evident in the 1890-1897 period where huge quantities of dated stamps are available in calender collections.

Consider a small Post Office Department printing order for 1,000,000 stamps. Ink was mixed by the barrel and as it was expensive, any remainders from the previous printing run was saved for the next job. Call this the "A" ink. If there was sufficient "A" ink available to complete the next job, then the stamp colour would be a consistent "A" shade for the entire run. However, if the ink was running low and another barrel of ink had to be mixed, a number of things would happen (see figure-10). First, the press would not be allowed to run dry, consequently, the new mix, that we will call "B" ink, would be added to the remaining old ink in the press reservoir creating a new combination "A+B" shade. Once this mixture was depleted, the stamps would

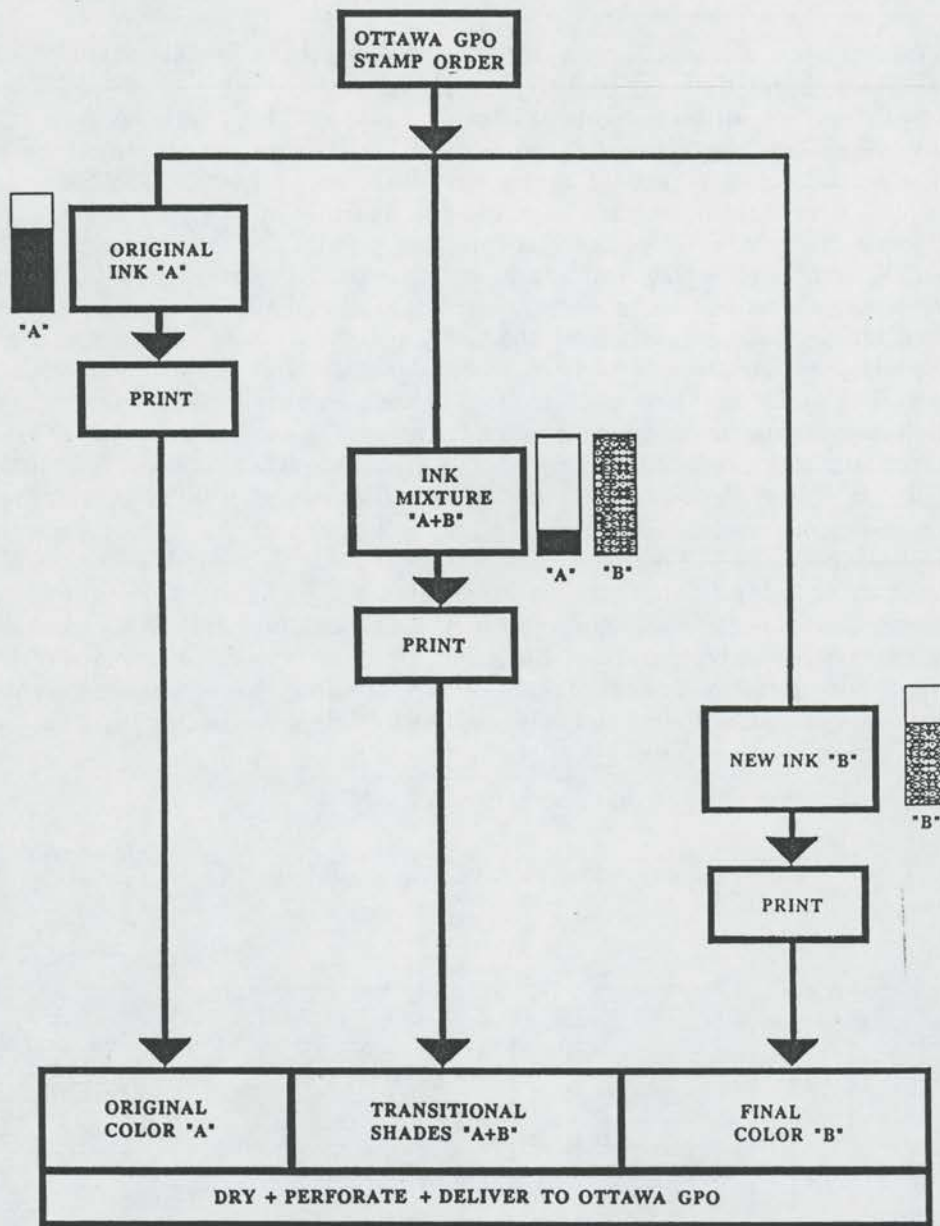


Figure-10 The results of printing an order of stamps with a change of ink during the operation.

rapidly approach a colour consistent with the new "B" ink shade. When the printer mixed a new batch of ink, he would presumably order enough to at least complete the job, consequently, we feel the probability is quite low that a third batch of ink would be necessary to complete any printing run. In fact, since ink would rarely run out precisely at the end of a printing job, one would expect an ink surplus on most runs that would be saved for the next job. We can then conclude, that for any particular Small Queen printing, there would either be one consistent colour when only one ink is used, or two unique colours with a distinct transitional shade during the short combination period when two different inks were used.

Colour variations have rendered many a Small Queen philatelist senseless. Although we have not touched on the subject of ink colour fading or natural chemical mutations, this information may help explain some of the unusual shade variations. This is still a very difficult subject with considerable work still to be done. The next step is to acquire a listing of the stamp deliveries with dates and quantities from the B.A.B.N.Co. archives, a subject this author has been promising to do for the last two years.

Once a printing delivery has been identified by quantity and date, the next question is ... will we be able to identify the various ink shade populations by statistical analysis of dated stamps? The problem of date issued verses date utilized on an envelope still exists but this can be resolved by simply using a sufficient number of stamps in the investigation. The bigger problem is to determine if there is a consistent pattern in the stamp delivery sequence to the postmasters. Figure-11 shows how an order of 1,000,000 stamps gets shuffled from the time it is printed until it is sent to the Ottawa GPO for distribution to postmasters nation-wide. The printing stage is clearly the only phase where there is consistency with the first printed sheets on the bottom and the last printed on the top. The drying procedure at best would invert the stack. In addition it would likely be shuffled since stamp sheets had to be moved manually in hand size bunches (there were no fork lifts in those days). The perforating stage would invert the stack again with some shuffling due to hand moving of sheet bundles. Perforating horizontal and vertical holes required two separate operations adding another shuffle. The final stage of shipping required packaging the sheets in physically manageable units of possibly 2000 sheets per parcel. These would be randomly shuffled during the numerous stages of transportation and is the decisive step in eliminating any of the original printing sequence order. In our opinion, there is virtually zero probability that any significant number of the first stamps printed in an order could possibly be the first to be delivered to postmasters. Consequently, we would expect the various stamp shades resulting from ink changes in a printing run to be randomly distributed over the 2-3 month usage period after delivery from the printer. This may sound insignificant, however, it is very important in identifying the printing groups from dated stamps. The danger of making printing order conclusions based on small populations of dated stamps is clearly empathized since we are no longer looking for only distinct dates of individual colour changes but distinct dates for up to two colour changes with transition shades between. Those students who have done detailed work on Small Queen colours will appreciate the significance of this statement.

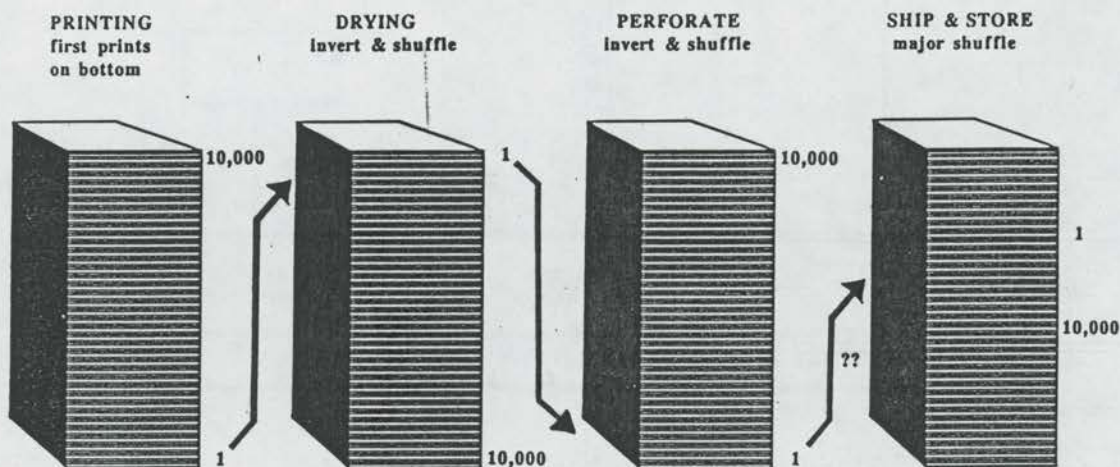


Figure-11 The shuffling stages expected with an order of 1,000,000 stamps consisting of 10,000 sheets with 100 stamps per sheet. To acquire a feel for the physical magnitude of such an order, 10,000 sheets represents a four foot high stack of paper. The first sheet printed (#1) is originally on the bottom of the stack while the last sheet printed (#10,000) will be on the top.