

# Small Queen Study Circle of BNAPS

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## Stamp Camp 3 — July 1992

Again this year I was invited to attend a 'Small Queen' get together hosted by Bill and June Simpson in Chatham, Ont. Also in attendance were Ralph Trimble, Tony Maresch and Jim Watt.

We all had an excellent time. We traded stamp stories, expertized each others "interesting" stamps, looked at each other's prized philatelic possessions and shared new ideas and theories. (You know, the type of stuff any two or more stamp collectors in the same room will do.)

Some of the more interesting items to be looking for as a result of our talks have to do with paper types. I have been trying to put together a chart of characteristics that could be useful in determining the paper type of a given stamp. It is coming along, but still in the works.

One of the more interesting paper quests

involves the thick papers. In its simplest case, we have the uncommon thick soft of late 1870 on the 3 and even less common on the 1 cent. It would appear that there are at least 2 and maybe 3 different types of this thick soft paper. I hope that there will be more information on these varieties before too long.

A new (at least, to me) thick paper variety is the group that could be called the thick hard papers. These are thicker than the "stout" papers of the 11.5 X 12 period and the key is to have an example which measures 0.0040". If you want a real quest, try to find an example of this type of paper on the 1 cent, the 2 cent and the 3 cent. To make it even more challenging, it has been suggested that this type of thick hard paper occurred (very rarely) during each of the 3 decades that the Small Queens were printed.

Another new item to me was the 8 cent on a thick paper. The copy that had been hiding, unnoticed in my collection measures 0.0037", but was "expertized" to belong to the group. It is a grey shade dated \_\_ 13, '94.

It would be very useful if anyone who has dated copies of these thick papers would report the dates and thicknesses to the group.

## Just a Note About SQ Stamp Colours

H. Reiche

The question that has been raised by R. D. Leith [*Notes on Small Queen Stamp Colours*, Vol. 16. #3] is a very real problem. The solution is not an easy one. The order forms sent in by various postmasters to the Post Office Headquarters contain information on the quantities and dates. In addition the order forms from the Post Office to the Bank Note Co. indicate how many stamps were ordered and the date. The Bank Note Co. was to acknowledge every order but as far as I can remember they did not reply with price and delivery date for all orders. This information should be valuable in the research. I have a recollection that only a single order for the 3 cent was shipped directly from the Bank Note Co. to a customer for urgent mailing; all others were delivered from stock from the Post Office. It is certain that no specific care was taken to keep the latest orders at the bottom for distribution and mixes of orders must have been normal.

## Small Queen Printing Facilities

H. Reiche

Some interesting information was obtained about the facilities used to print the Small Queen stamps. A number of authors have suggested certain dates when the various moves were made from Ottawa to Montreal and back to Ottawa. After some reviews of the British American Bank Note Company's file by the Vice President of Operations, Mr. Gordon Leslie on behalf of the writer, the following information differs from the data presented by other writers.

On Sept. 18, 1871 the general meeting (and notes) prior to it made no mention of any move from Ottawa to Montreal. A note on the file indicates that in December 1871 the company moved to Montreal and it states that when the plant is rebuilt no wood shall be used but steel only. This would indicate that a fire took place although no specific mention is made of the fire. According to the VP, the accident must have happened between Sept. and Dec. 1871.

Then in May 1888 the company was to move back to Ottawa, but a floor collapsed and the move was postponed to the middle of June 1889.

## The 8 Cent Precancel Value

H. Reiche

This is the next value to be discussed. Again the Precancel Catalogue prices indicate the scarcity of the 8 cent value. This is not surprising since only 6,660,000 were issued. The only date which has been mentioned for the value is 1893 and the shade which is tied to this is grey. This shade appears to be predominant in the precancels as well but some precancel styles exist in the slate shade. The list, with the limited number of specimens available, looks like this:

Style	Shade
C	Grey
D	Grey
G	Grey
H	Grey
I	Grey
J	Grey and Slate
R	Grey
S	Slate
T	Grey

Hopefully, other collectors add data to this list.

## To the Editor: Just a brief note.

All or the majority of catalogs and books list the 8¢ Small Queen stamps to be Grey, Blue Grey, Slate & Violet Black and the possibility of a Blue-Green variety.

Some time ago I purchased several copies of the 8¢ stamp. In that batch were the four shades plus one copy that the seller called a weird shade. If it is unknown what the color really is, what color is it if it is not blue-grey? The seller, a Canadian Dealer, should know the color. Who else would know? To me it appears to be light slate.

Need an expert to verify the color, not call it a weird color. Even if it is a blue-grey variety, how rare is this stamp on or off cover? I know that it is not easily obtainable on cover. If it is not a blue-grey variety what might it be? Maybe someone can help me. If there is a color

expert I would like to know.

**Maurice Neymeyer**

Box 87,  
Scherverville IN USA  
46375

[It is my guess that we are dealing with a "changeling"; a stamp that has been chemically altered. Other comments? WGB]

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## An Invitation to join the Canadian Re-entry Study Group — Ralph Trimble

Readers of Peter MaCarthy's column, THE STUDY GROUP CENTERLINE in TOPICS, may have read his comment, "Re-entries and Small Queens seem to me to go hand in hand. I really don't see how one can belong to one and not the other." Members of the Small Queen Study Group who are interested in the many re-entries on this complex issue may, indeed, find membership in both groups to be worthwhile. For example, of the 55 Re-entry Group Newsletters to date, 40 of the contained articles on Small Queen re-entries. Indeed several issues have had more than one article on Small Queens. Most articles are accompanied by close-up photographs that clearly show the details of the important portions of the re-entries. So, if you collect Small Queens AND their re-entries, you are invited to join the Canadian Re-entry Study Group of BNAPS. Membership is on a calendar year basis, and annual fees are \$10.00 Canadian, \$10.00 U.S. and \$12.00 overseas. There are five issues of at least eight pages issues per year, and complete sets of back issues are still available. We would be pleased to enroll you as a member! Please write to Ralph E. Trimble, Box 26556, Markville P.O., Markham Ont., Canada L3R 0M4, to join the group or to request a sample copy of the latest Newsletter.

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*See item #15 in this issue for Ralph's questions and concerns regarding Ron Leith's articles on re-entries (also in this issue). At my request, Ralph took an advance look at Ron's article and made some comments. I thought the group might like to consider the differences in opinion that arise when experts discuss these difficult topics. I think that our group needs more discussion like this. Hopefully, you will agree.*

*W.G.B.*



In addition to the major re-entry on the 8¢ Small Queen, I have run into three other varieties. I have marked each one — they would all appear to be guide lines — on the diagram above. If members who have found other such varieties on the 8¢ and/or can add information regarding these would report to the editor, I would be most grateful.



Inside the circle in the 1¢ diagram, you should be able to make out two different lines. Both start near the end of the tiara; one ends in the "P", the other in the 3rd "A" of Canada. I know it is often difficult to find varieties on the 1¢, but if you look in the specific area and you know exactly what you are looking for, you can often be successful. Again, I would be very interested to hear from members who have either variety in their collection.

### Three George Brown Covers

George B. Arfken

The three covers illustrated in this article were all addressed to Mrs. George Brown. Each address included Abden House, Edinburgh. Mrs. George Brown was visiting her mother, Mrs. Nelson, in Scotland. Mrs. George Brown was born Anne Nelson. Her father was a prominent Edinburgh publisher. All of these covers were addressed by Mrs. Brown's husband, Editor of the Toronto "Globe." George Brown had played a major role at the Charlottetown Conference and at the Quebec Conference of 1864 and had earned recognition as one of the Fathers of Confederation. We may assume that George Brown was wealthy. The covers suggest that he valued time more than a few cents in postage.

Figure 1 shows a George Brown cover dated JY 3 71. This was a Monday. The cover was endorsed "p Cunard Steamer, 5 th June 1871," for a Wednesday sailing from New York. Perhaps George Brown was in a hurry or maybe was a bit absent minded that day. The "June" is contradicted by two date stamps. The Duckworths' sailing tables [1, p.462] do not list a Cunard sailing from New York on July 5 or any time in early July. Earlier in their book, the Duckworths explained that the Cunard line had been kicked out of its traditional and favored Wednesday sailing slot in 1870 in a dispute over money [1, p.363]. The Liverpool transit stamp with a US PACKET indicates that the cover went to New York and may have been carried by the Guion "Nevada" that did sail on Wednesday, July 5.

The franking on this cover is just wild; a 12½¢ Large Queen and a 6¢ Large Queen overpaying the double 8¢ rate by 2½¢. George Brown probably didn't care about 2½¢ or he may just have been in a hurry.

The indifference to a cent or two and the "may have been in a hurry" show up again in the cover of Figure 2. Dated SP 30 75, a Thursday, this cover is endorsed "p Canadian Steamer, 2d October 1875." This cover was carried on the Allan packet "Scandinavian" that sailed from Quebec, Saturday, October 2. The pair of 3¢ Small Queens paid the 6¢ Canadian packet rate. If George Brown had waited one more day, he could have saved 1¢. On October 1, 1875, the rate to the U.K. became the 5¢ preferred rate both by Canadian ports and by U.S. ports. Of course, if George Brown had waited one more day, his letter would have missed the Saturday sailing.

The third cover, Figure 3, shows George Brown paid a double 5¢ preferred rate with a pair of the provisional 5¢ Large Queens. The British American Bank Note Co. had resurrected the 5¢ Large Queen die, engraved in 1868, and rushed the 5¢ Large Queen into production specifically to pay this new 5¢ transAtlantic rate. Dated NO 22 75, a Monday, this was sent via New York (as endorsed) and carried on the Cunard packet "Bothnia" that sailed from New York on Wednesday, November 24. The Cunard line was back in the good graces of the U.S. Post Office and had regained its old Wednesday sailing time. This cover received duplex cancellations instead of the beautiful Toronto corks of the previous two covers. Like the cover of Figure 1, this preferred rate cover was a double rate cover, over ½ oz., not over 1 oz. Many, perhaps most of George Brown's letters to his wife were double rate letters.

Two other George Brown covers from this same correspondence have been described recently in both BNA Topics and PHSC Journal: (1) BNA Topics vol.47, p.13, Mar.-Apr. 1990 and PHSC Jour. No. 61, Mar. 1990 and (2) BNA Topics vol.48, p.28, July-Aug. 1991 and PHSC Jour. No.65, Mar. 1991.

The covers shown in Figures 1 and 2 were lots 660 and 649 respectively in the November 13 Charles G. Firby auction. I am grateful to Chuck Firby for supplying photocopies of these two fascinating covers.

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

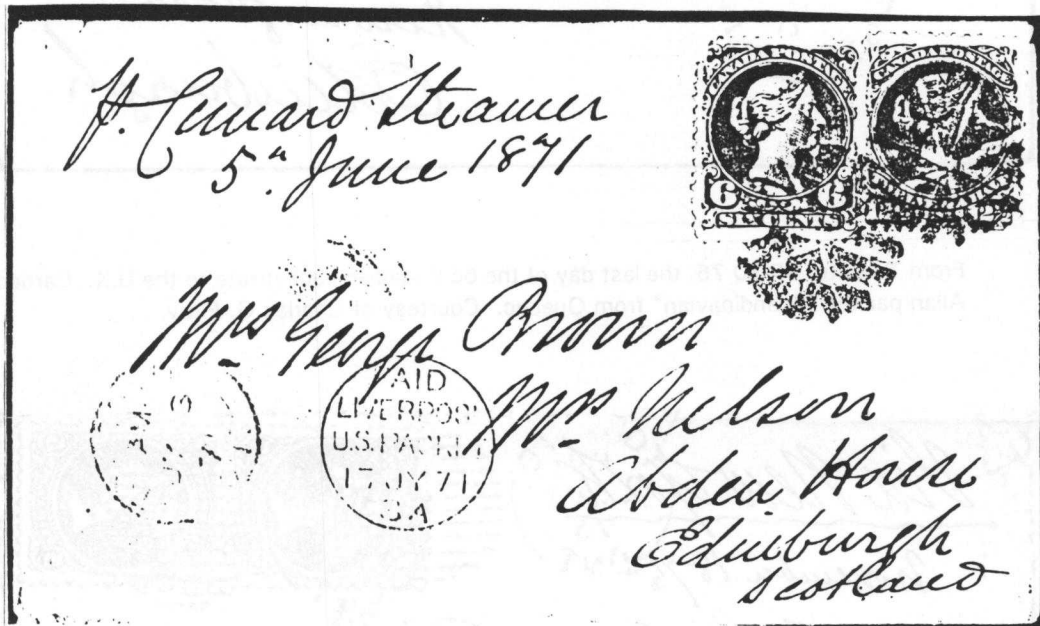


Figure 1. Double 8¢ via New York rate to Scotland. From Toronto, JY 3 71, carried on the Guion packet "Nevada." Courtesy of Charles G. Firby.

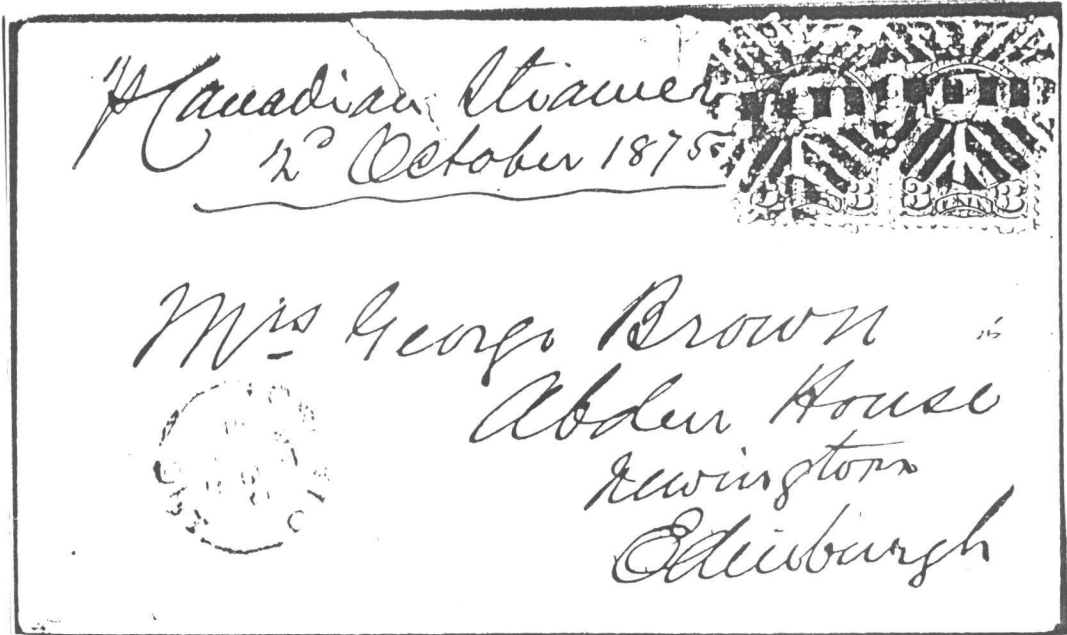


Figure 2. From Toronto, SP 30 75, the last day of the 6¢ Canadian packet rate to the U.K. Carried on the Allan packet "Scandinavian" from Quebec. Courtesy of Charles G. Firby.

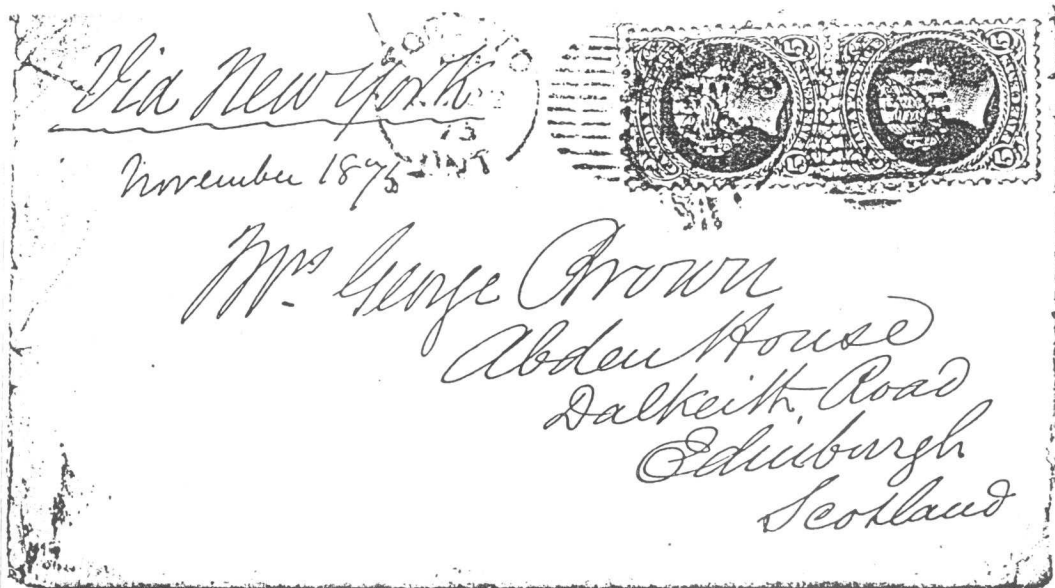
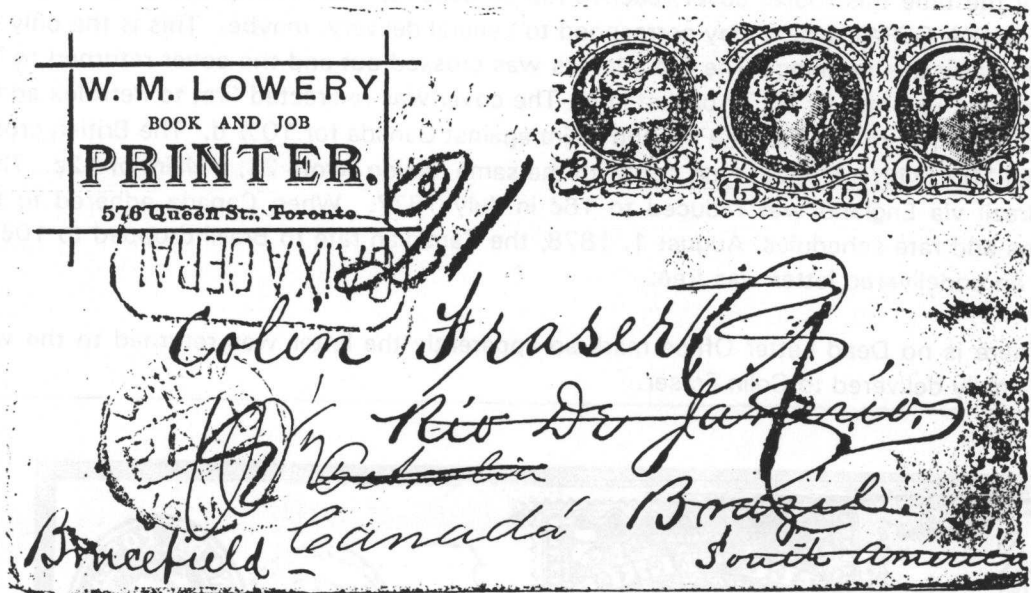


Figure 3. Double 5¢ preferred rate to the U.K. paid with a pair of provisional 5¢ Large Queens. From Toronto, NO 22 75, carried on the Cunard "Bothnia."

A Special Cover No. 6

George B. Arfken

Why special? Well, there are at least five reasons. (1) The cover is pretty. The yellow color doesn't come through in a black and white illustration but there is a color picture in "Canada's Small Queen Era" opposite page 330. (2) There's an advertising corner card. (3) In addition to a 6¢ and a 3¢ Small Queen, there is a 15¢ Large Queen. (4) This cover is dated 1877 - pre Universal Postal Union for Canada. (5) This cover went to Brazil (and then came back to Canada). Here, we focus on the rate, the route and the postal markings. This is the stuff of hard core postal history.



This cover is part of the Colin Fraser correspondence to Brazil. Three other covers of this correspondence have been reported. Some of the dates of these covers are listed in the table below.

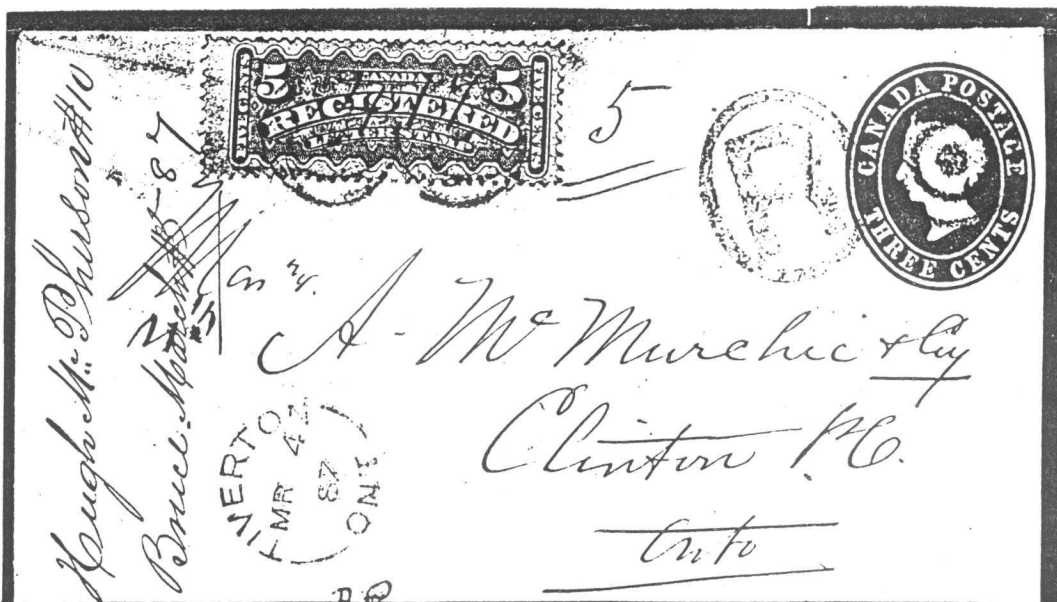
Origin	Date	London transit	Rio de Janeiro receiving	Transit time
Petrolea, Ont.	FE 7 77	21 FE 77	18 MAR 77	39 days
Petrolea, Ont.	AP 11 77	27 AP 77	26 MAIO 77	45
Petrolea, Ont.	AP 21 77	? MY 77	31 MAIO 77	40
Toronto, Ont.	MY 7 77	16 MY 77	23 JUN 77	47

This cover, fourth on the list, is franked with a total of 24¢ in stamps. This was the Canadian rate to Brazil via England. Via England meant criss-crossing the Atlantic, a long trip taking a long time. Going via U.S. packet had been cheaper (18¢) and faster. At this time, however, there was no U.S. alternative. U.S. packet service to Brazil had been discontinued in mid 1876. All four of these Colin Fraser covers bear a red LONDON PAID transit stamp showing that they did indeed go by way of England.

The British charged for the trip to Brazil. Each of the first two covers bears a red manuscript 10, a British claim against Canada for 10 pence. That's a big 20¢ out of the 24¢ postage. The third cover showed a 10½. The cover shown here was also charged 10½ d, the figure being very thin and placed partly over the LONDON PAID.

By the time this fourth cover reached Rio de Janeiro, Colin Fraser had left. The cover was stamped CAIXA GERAL which may correspond to general delivery, maybe. This is the only cover of the four to carry this marking. The Rio address was crossed out and the cover returned to Toronto. There is a faint Toronto JY 30 77 backstamp. The cover was redirected first to Petrolea and then to Brucefield. The return trip meant a second claim against Canada for 10½ d. The British crossed out the original 10½ with a black crayon and with the same crayon wrote 21, a claim of 42¢. The postal rate to Brazil via England was reduced to 16¢ in July 1877. When Canada adhered to the UPU regulations and rate schedules, August 1, 1878, the Canadian rate to Brazil dropped to 10¢ and the return of an undelivered letter was free.

There is no Dead Letter Office mark so apparently the letter was returned to the writer or, perhaps, finally delivered to Colin Fraser.



5¢ Registration plus 3¢ Envelope, from TIVERTON, ONT., MR 4, 87, to Clinton, Ont., via

W. G. & B. - K. & P.  
L. H. & B. RY. / M.C.

SOUTH, MR 5, 87  
SOUTH, MR 5, 87

Receiving mark - CLINTON, ONT. - MR 5, 87

These two RPOs were still in use five years after Wellington, Grey & Bruce Ry., Kincardine & Palmerston Branch, and London, Huron & Bruce Ry. were merged into the Grand Trunk in 1882



ANOTHER 10¢ SMALL QUEEN PERF 12.5x12 - R.D.Leith

In a recent article by George Arfken published in BNA Topics volume-49/1 and CPSGB Maple Leaves volume-22/8, another of the unusual perf 12.5 ten cent Small Queen stamps is illustrated. This one is dated in March 1885. Fortunately, it is photographed on a Kiusalas gauge allowing us to use a simple mathematical ratio exercise to determine the perforation values to a high degree of accuracy. The article states that the horizontal perforations are 63 on the Kiusalas scale and the vertical perforations are 64. On careful measurement using a millimetre scale with a variance of at most  $\pm 0.1$  millimetres, the values were in fact significantly different than those published. The stamp and measured values are shown in figure-1.

	<u>Kiusalas</u>	<u>Metric Equivalent</u>
top	63.45 $\pm 0.25$	12.41 $\pm 0.05$
bottom	63.25 $\pm 0.25$	12.45 $\pm 0.05$
left side	65.34 $\pm 0.25$	12.05 $\pm 0.05$
right side	64.81 $\pm 0.25$	12.15 $\pm 0.05$



Figure-1: Illustration of the perf 12.5x12 stamp from page 279 in BNA Topics volume-49/1. The tabulated numbers are the accurately measured perforation value for each side  $\pm 0.5\%$ .

The good news is that the horizontal perforations definitely fall in the established perf 12.5 range of 12.40-12.60 metric units. The bad news is clearly evident in the photo. The vertical perforations show frayed tips as expected from normal stamp separation from a sheet, however, the horizontal perforation tips are suspiciously scissor clipped. This is generally a sign of possible tampering. Another so called perf 12.5 ten cent Small Queen stamp was illustrated in Vance's March 2, 1990 auction that had a perf 12.35 gauge on top and 12.20 gauge on bottom. The top perforations in this case were borderline perf 12.5 but all perforations appeared to be postally separated. Here are three plausible explanations for the anomalous perf values. The first is that an old Montreal perf 12.5 machine was temporarily revived to handle the horizontal perforations on one of the 10¢ printing orders. That could mean as many as 200,000 stamps may have this perforation value and we would expect to find a large quantity of them used over a 6-12 month period. This concept has much appeal but it is also the least probable due to the low numbers of examples reported to date. The second possibility is that the damaged or worn pin wheels on the horizontal perforating machine were replaced by a few of the old Montreal perf 12.5 pin wheels. This could result in as many as 30,000 horizontal perf 12.5 stamps if one pin wheel was replaced and at least double that amount if two were replaced. The numbers seem more reasonable but there is some question whether the old wheels could possibly fit the newer perforating machines. The third option is that one or more of the horizontal pin wheels were sharpened two to three times. Each sharpening shortens the pin length resulting in an increased perforation value of approximately 0.10 metric units dependant on how aggressive the grinding. Since the normal new pin gauge for the 1885 Small Queen printings was 12.10 to 12.15, the first sharpening could increase the gauge to 12.25, the second to a 12.35 value and a third sharpening could drive the measurement up to 12.45 metric units. The quantities expected could be 30,000 stamps for each triple sharpened pin wheel. In all cases, one would expect to find other Small Queen denominations with similar horizontal perforation values. We recommend that study group members check their Small Queen 1884-1886 stamps (all denominations) for any perforation examples reading above 12.30 metric units. Your responses will determine if you have a new Canadian rarity or just an unusual pin sharpening variety. Report them to R.D.Leith at Box 430, Abbotsford, BC, V2S 5Z5.

Even if Arfken's example is in fact a legitimate perf 12.5, the values still fall within the triple sharpened range. So which of the three options is the true story or are there other possibilities that have not been mentioned? More measurement data is sure to surface over the next few years that will move us closer to the truth. In the mean time, this is bound to remain a controversial topic.

# THE AFFECT OF PLATE WEAR ON STAMP COLOUR - R. LEITH

Much of the recent Small Queen research has caused us to re-think some of the old stamp colour concepts. We know that for every sheet of stamps printed, the plate is inked and then wiped, leaving ink only in the impression grooves (figure-1).

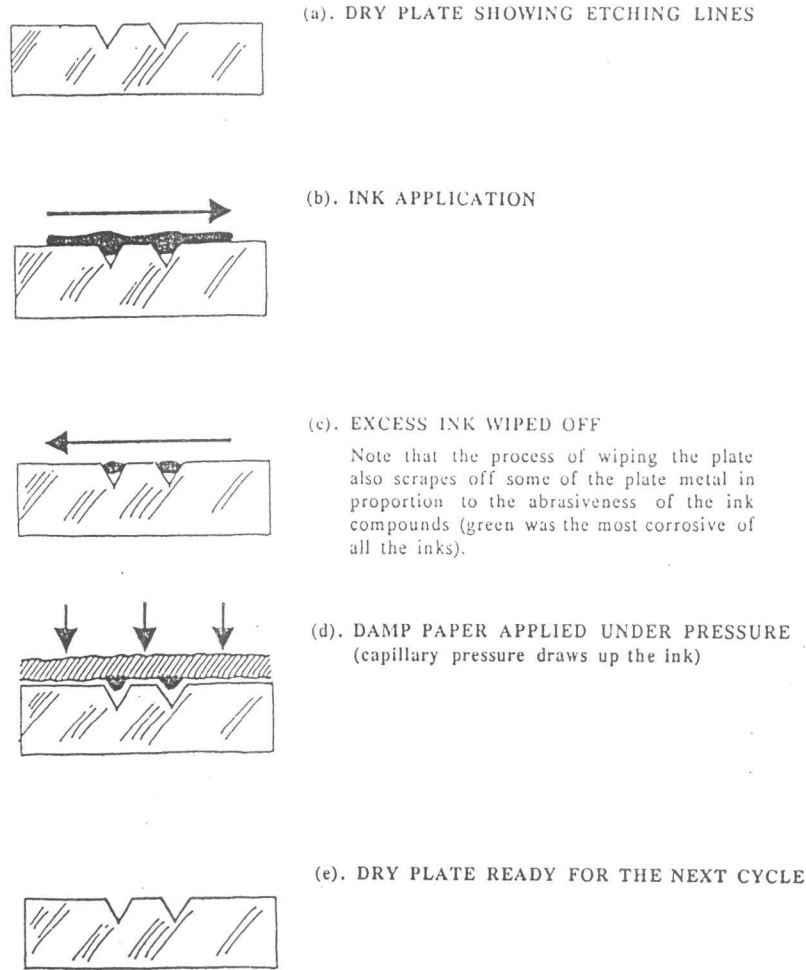


Figure-1: A printing cycle to produce one impression showing the inking and wiping process.

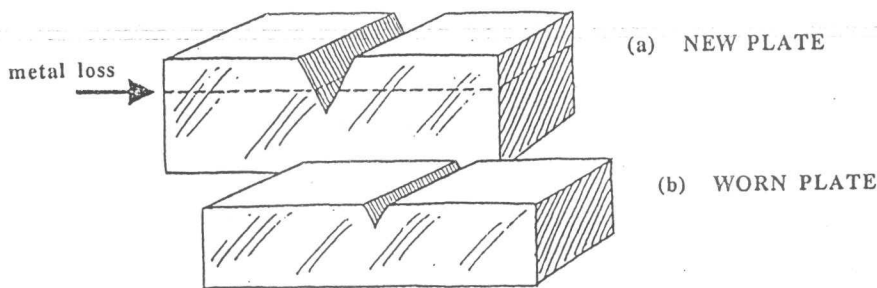


Figure-2: Close-up view showing the impressed lines on a plate generated from a transfer roll both in the new state and in worn condition, the result of abbrasion from 50,000-100,000 ink wipes.

Since printers ink contains solid compounds that act much like sand paper, the result is a small amount of metal is lost uniformly across the plate with every wipe. This has no detectable affect on the impressions from sheet to sheet, but after tens of thousands of printing cycles, the plate wear does become noticeable (figure-2). Thinner grooves on a worn plate means less ink is trapped and subsequently less ink is transferred to the stamp paper. This gives a lower ratio of inked surface to blank paper surface resulting in a lighter or faded appearance that can often be misinterpreted as a colour change. Good examples of this can be seen in the first 3¢ Small Queen printings. We note a Copper Red colour in a brilliantly deep shade that is often called Indian Red. This shade is attributed to the early printings with the brand new plate. As the plate wore, the colour appears to graduated to a lovely dark Copper Red, then to Copper Red, and finally to a distinct pale Copper Red shade noted on most stamps dated after April 1, 1870. It is difficult to pin down the exact time period for each of these "apparent" colour varieties due to Post Office and Printer distribution shuffling of the sheets as outlined in "Notes on Small Queen Stamp Colours" published in the March 1992 Small Queen Newsletter. Compounding the problem is the fact that not one but two 3¢ Small Queen plates were in existence at the time of the first printings. What exact procedures the printers used to determine which plate was used on a particular run is unknown at present. We do know that re-entries were made on most, if not all, plates at the same time. This still does not tell us whether each plate was used until it wore out before the next plate was incorporated. Other possibilities are that the plates were used alternately on each printing run, or maybe a number of plates were used simultaneously on different machines for each printing order. In both the latter cases, each of the plates would wear at approximately the same rate making it very difficult to differentiate which plate an impression came from.

Caution must be exercised when interpreting colour changes not only from plate wear as described previously, but again when the plates are re-entered. Impressions from re-entered plates contain substantially more ink than the worn plates resulting in a sharper image and an apparent darker colour. This is often misinterpreted as a colour change even though the same batch of ink may have been used. A spectral analysis of the inks can clearly establish the consistency. Since most of us do not have access to such equipment, it is sufficient to be cautious and look carefully at only the inked portions of the stamp to determine colour. Although most collectors instinctively use colour as a key parameter when grouping the various Small Queen printing runs, remember that on the 3¢ stamp alone, there were 2 to 10 plates potentially used on any one order. Each plate could conceivably produce different imprint intensities and new ink batches were required for many printing runs resulting in legitimate colour changes along with transitional shades. Needless to say, grouping colours with this many variables can be complicated and should be the "last" physical parameter used in classifying Small Queen stamps.

There are a few unmistakable colour changes such as the 1888 carmine-red. Yet, even this obvious variety requires paper, perforations and lower left position dot information to segregate it from the almost identical carmine-red stamp issued in 1871. Unfortunately for the postal historian, the Small Queen ink consistency greatly improved in the 1875 to 1888 period. Almost identical shades are recorded over dozens of printing orders making colour grouping a difficult and likely impossible task.

In conclusion, there are so many parameters involved in generating stamp colour, ranging from plate wear, re-entries, plate alternating, and legitimate ink changes, that it is highly recommended that colours alone not be used to categorize the various important Small Queen printing runs.

"RE-ENTRY" MEANS "SHIFTED RE-ENTERED TRANSFER DIE ERROR" - R.LEITH

Many misconceptions exist regarding re-entries, therefore, let's start close to the beginning and hopefully clear up some of the fallacies. As stamp plates wear from the continual wiping of abrasive inks, the impression becomes shallower, transferring less and less ink to the paper (figure-1). At some point the plate wear produces unacceptable images and a choice has to be made to either scrap the entire plate (expensive) or burnish the old weak image off the plate and re-enter each stamp image with the original transfer role (fairly inexpensive). Although single stamp re-entries on a plate are known to exist, usually to repair a serious flaw, they are rare and, for the most part, too well done to be detected. In almost all re-entry examples encountered in the Small Queen period, the entire plate was burnished, leaving only a few of the deepest markings, then each stamp image was strengthened by rocking in the original transfer die. For the most part, the re-entries were done so accurately that all we can detect is a brand new deep impression on the old plate. When some of the old impression remains and the new impression is erroneously shifted from the old one, then we have an anomaly commonly referred to as a "re-entry" (figure-2). If the shift is only slight and only detectable under magnification, we define this as a minor "re-entry". If the shift is significant and visible easily by the naked eye, we call it a "major re-entry".

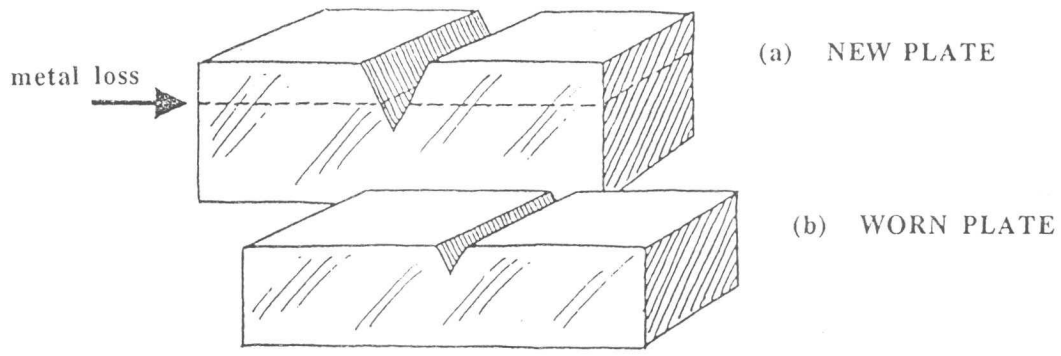


Figure-1: Enlarged cross section of a new printing plate showing the deep etching lines versus a typical worn plate after 50,000 or more ink wipings. Note the smaller groove resulting in less ink held for transfer to the stamp sheet.

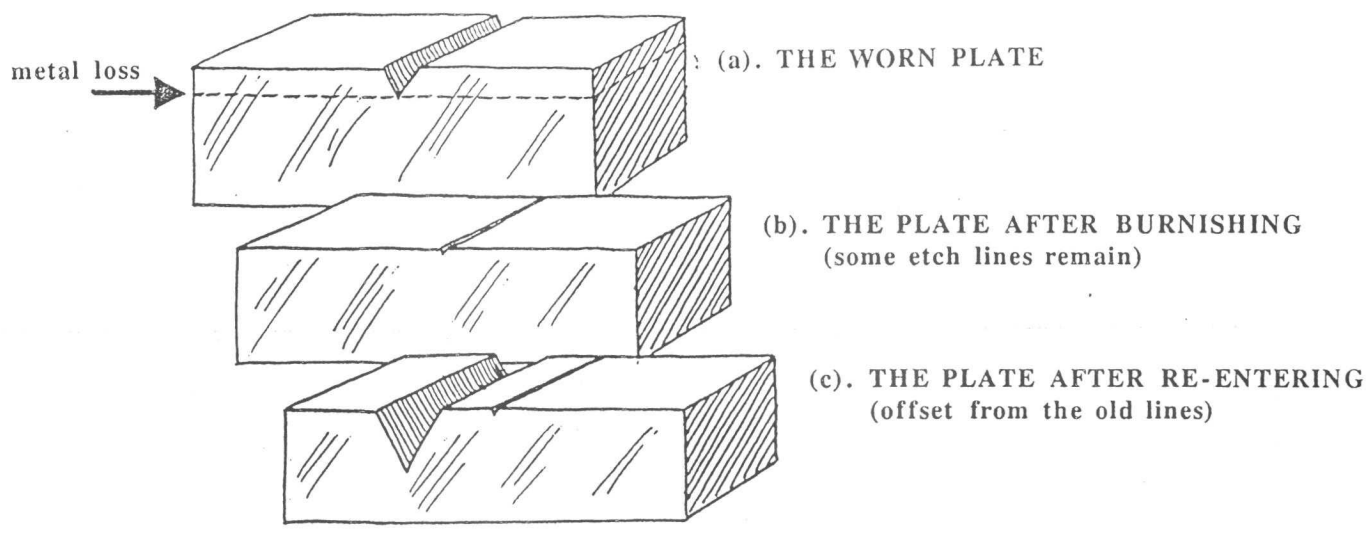


Figure-2: Enlarged cross section of a worn printing plate and the process that creates a re-entry error. Starting with the plate before burnishing (a), after burnishing where some traces of the old plate still remain (b), and the plate after re-entering where the grooves offset the remaining old impression lines. The re-entry error will be called major if it can be easily seen with the naked eye.

The use of the phrase "re-entry" to describe only the detectable shifts between original and new plate entries is misleading since virtually all Canadian 19th century plates had every stamp impression re-entered at least once (the low production quantity 10¢ Small Queen stamp was one of the few exceptions). A more proper description would be to identify re-entry shifts as plate maker errors. It is far more meaningful, particularly to the less experienced collector, to call them "**major and minor re-entered transfer die shift errors**". No doubt the pioneers of Canadian plate studies used such clearly descriptive terms but eventually replaced the verbosity with the shortened term "re-entry". The main catalogue publishers and contemporary study groups adopted the abbreviated term leaving most other collectors a bit puzzled and possibly a little intimidated. As a result, there is a limited appreciation and interest in re-entry errors among most collectors today. Hopefully, this article will raise the curiosity level among Small Queen philatelists to search their accumulations for some of those elusive transfer die shift errors that we call re-entries.

### NEW DATA ON THE 1¢ SMALL QUEEN PLATES - R. LEITH

George Arfken wrote a great article in the March-April 1991 BNA Topics outlining the most comprehensive study of the 1¢ Small Queen plates that has ever been published. In it he asked for some feedback and I proceeded to tell George that I thought it was highly unlikely that the early plates were only 100 subject panes (10x10) based on the fact that it would have required 330,000 impressions per plate to print the quantity of 1¢ stamps delivered to the Post Office. Since then, I made a trip to the Canadian Archives where an amazing Post Office Department document was discovered that lists most of the Small Queen plates along with their sizes and plate markings. It clearly shows that the 1¢ plates up to 1885 were all in fact 100 subject panes. This revelation shakes many of the old theories on Small Queen plates. The 330,000 impressions per plate is still an improbable number, but now we know there must have been more early plates than either Boggs, Arfken, and even the Post Office records have identified. This new found Post Office manuscript is bound to transform the thinking on Small Queen stamp production and it has a story of it's own that is worth telling.

To understand the origins and importance of the document, we need to start with Canadian politics in the 1890's. The British American Bank Note Company (BABNC) had established a lengthy and close relationship with the Conservative Government since confederation. They had done an outstanding job for the Post Office Department in both stamp quality and cost efficiency, so when Wilfred Laurier's Liberals won the 1896 election, it came as a shock that the 1897 security printing contract was awarded to their rival. In this case it was the Canadian Bank Note Company, a subsidiary of the American Bank Note Company, and a heavy financial contributor to the Liberal campaign. Switching printing companies for all Canadian stamps after working with one group for 29 years was a enormous job that had no precedent among the civil servants charged with the task. The primary concern was to ensure a proper disposal of stamp production hardware from a potentially hostile company that had just lost a major contract for purely political reasons. Contemporary Post Office Department correspondence with the BABNC confirms the furious politicking and it took a total of six years to settle the matter. It was the BABNC that was dragging it's feet, however, the Post Office used an outstanding \$11,000 debt owed to the printer to finally coerce them into returning the Government property. The BABNC contract had clearly stated that the Small Queen dies and printing plates were in fact owned and paid for by the Post Office Department. This was not the case for the expensive transfer dies that were owned by the printer. To handle the transfer die situation, the BABNC president had to submit a sworn affidavit stating that all stamp transfer rollers in the Bank Note Company's possession had been defaced to prevent re-use. The rest of the dies and plates were returned to the Post Office Department in March, 1903 accompanied by a manifest that is proving to be one of the most important philatelic documents of the Small Queen period. In it is a detailed listing of all the Small Queen plates from 1873 to 1897 including numbers, markings, and sizes. Rumour has it that all the plates were defaced and dumped into the Ottawa River. In any case, neither the large trunk of materials retrieved from the BABNC, nor the plates themselves, have been seen since the 1903 delivery.

The following is the notarized manifest listing for the 1¢ Small Queen plates ...

Plate Markings	Plate Size	Imprint	Period	Stamps Produced	Impressions Produced
none listed	100	type-4	1869-1873	17,000,000	170,000
- R	100	type-5	1874-1885	220,000,000	550,000 ???
2 R	100	type-5			
3 R	100	type-5			
4 R	100	type-5			
D/E R	200	type-5	1886-1887	100,000,000	170,000
F/G R	200	type-5			
H/I R	200	type-5			
S1	200	type-5	1888-1892	170,000,000	210,000
S2	200	type-5			
S3	200	type-5			
S4	200	type-5			
A	200	type-7	1893-1897	200,000,000	250,000
B	200	type-7			
C	200	type-7			
D	200	type-7			

Total of 15 plates are listed as destroyed by the Post Office in March, 1903

There are no entries for the early 1870-73 plates on either the 1¢ or any of the other Small Queen denominations which leads me to believe these were unofficially destroyed after they wore out in late 1873. One plate could have produced all the 17,000,000 stamps in the 1870-1873 period so we know the BABNC listing is short one entry in this period. Boggs lists the one plate in his records. This plate produced 170,000 impressions. The number appears high when compared with the fewer impressions generated from either the 2¢ or 3¢ Small Queen stamps, however, this is easily explained since the 1¢ stamp used a less abrasive ink. Boggs, Arfken, and the Post Office Department all agree that 11 plates were used in the 1886-1897 period. These produced 465,000,000 stamps representing 210,000 impressions per plate.

1874-1885 is the anomalous period where 220,000,000 stamps were printed supposedly from only four plates. This would mean 550,000 impressions per plate, a complete impossibility! If similar plate usage numbers are taken from the 1886-1897 period, then we find there should have been at least 11 plates used. This would now calculate at a reasonable 200,000 impressions per plate. Both Boggs and Arfken list only 6 plates, two more than the Post Office records but 5 short of the expected 11 plates.

The Post Office document also possess a number of interesting questions. The "R" on the plates presumably indicates the plates were re-entered. Only the early plates show as being re-entered while none of the 1888-1897 plates have re-entry markings. This would imply that the Strand of Hair variety was rocked in on the original plate and not the result of a re-entry. Was the earlier ink more abrasive causing the need to re-enter these plates only? Could a re-entered early 1¢ plate in fact produce twice as many stamps as an un-entered plate? Any ideas from the group would be welcome.

The manifest accompanying the returned plates from the BABNC is proving to be a very important document to Small Queen historians. Up to now, the Boggs data was the standard and it is clear than much of his data will have to be revised. The listings on the other Small Queen denominations raises many more interesting questions and these will be covered in subsequent articles.

ORIGINS OF THE 5¢ ON 6¢ AND STRAND OF HAIR RE-ENTRIES - R. LEITH

To understand what phenomenon created the 5¢ on 6¢ and 1¢ Strand of Hair re-entries, we need to comprehend the plate making procedures. Plates are not constructed directly from the original die, instead, the die is first impressed on a transfer roll (figure-1). The roll is hardened and then this roll is used to rock the stamp images onto the plate using an intricate guide dot technique and high pressure (figure-1). Transfer rolls were expensive and it was common practice to place a number of die impressions on the same roll prior to hardening.

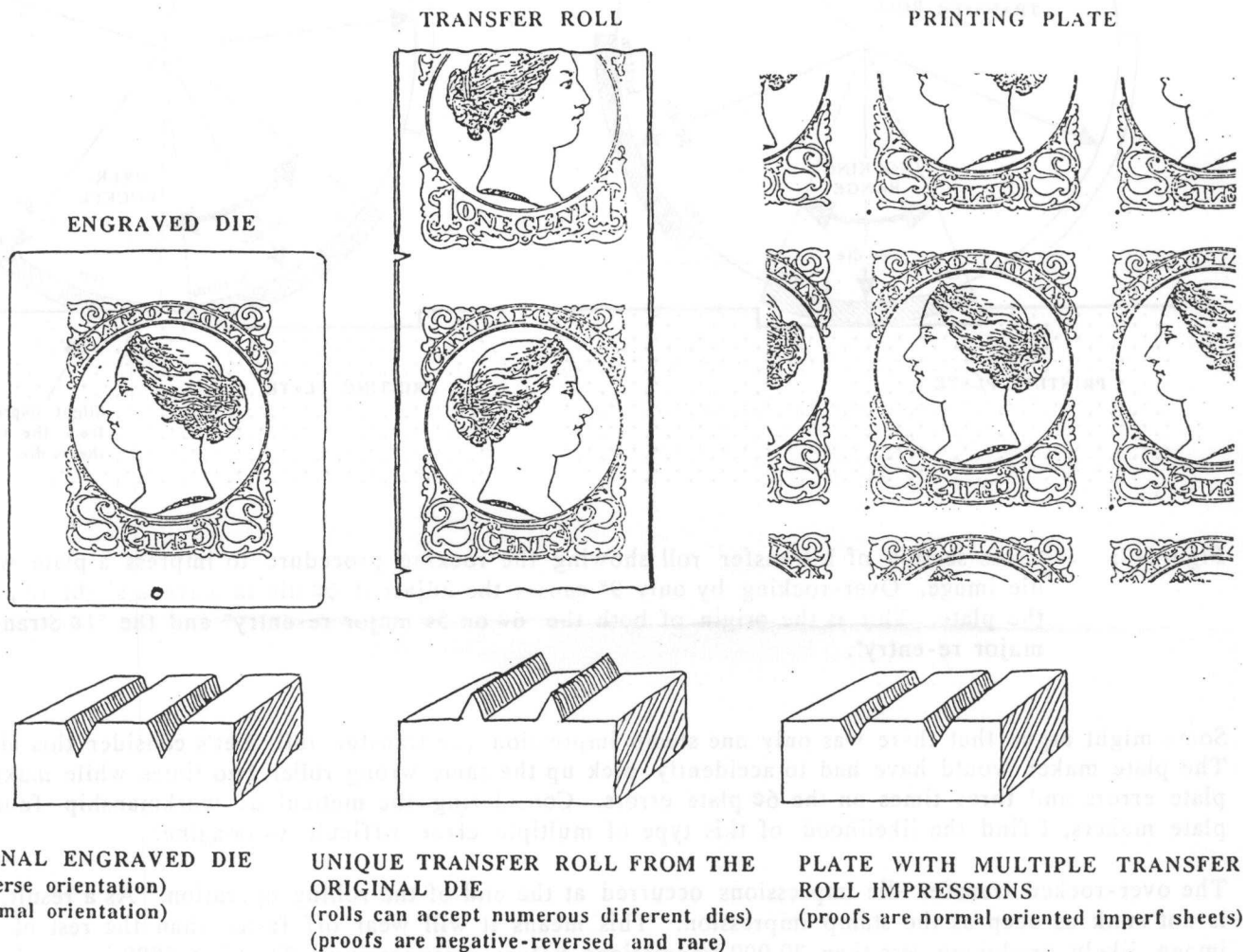


Figure-1: Enlargements of etching marks showing the orientation through the three stages of producing a stamp plate. The process starts with the engraved die (left). Next is the Transfer roller made from the hardened engraving (middle), and finally the plate itself. It's formed by repeatedly rocking the transfer impression onto the printing plate, once for each stamp image.

The plate makers got a bit sloppy when either making the 1893 plates or re-entering some older plates on both the 1¢ and 6¢ denominations. They over-rocked the transfer die a number of times on each plate resulting in a tiny portion of the adjacent stamp on the transfer roll to be impressed on the plate (figure-2). Due to the unique characteristics of the top border on the 5¢ stamp, we can tell that this was the die directly below the 6¢ die that was slightly impressed on the 6¢ plate. Since both the 2¢ and 3¢ stamps have similar top borders, we have yet to determine which of these dies was situated below the 1¢ transfer roll die to give the arch impression that we call the "Strand of Hair". There are two distinct Strand of Hair errors (possibly more) while three 5¢ on 6¢ errors have been identified.

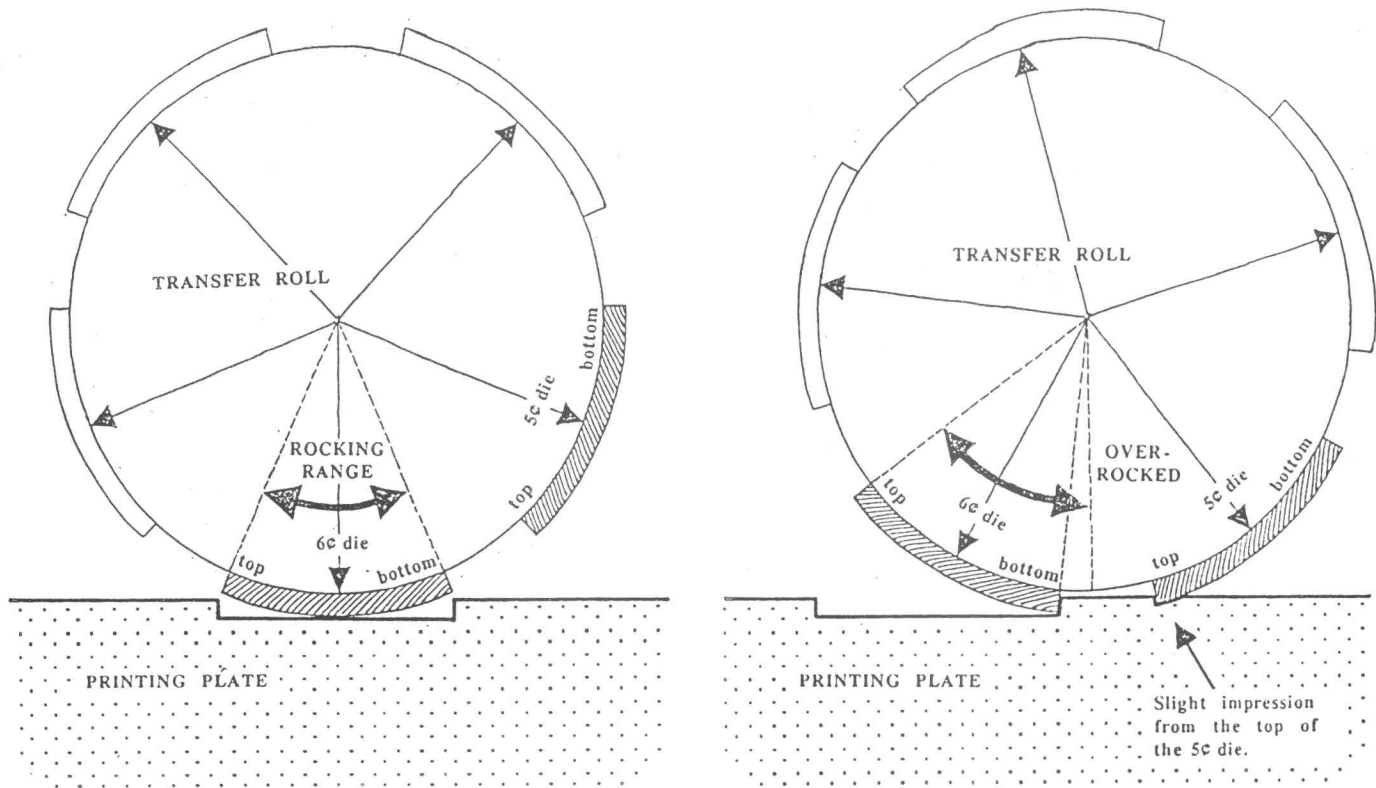


Figure-2: Cross section of a transfer roll showing the rocking procedure to impress a plate with the 6¢ die image. Over-rocking by only 9° causes the adjacent 5¢ die to leave a slight impression on the plate. This is the origin of both the "6¢ on 5¢ major re-entry" and the "1¢ Strand of Hair major re-entry".

Some might argue that there was only one stamp impression per transfer roll. Let's consider this alternative. The plate maker would have had to accidentally pick up the same wrong roller two times while making the 1¢ plate errors and three times on the 6¢ plate errors. Considering the meticulous workmanship found among plate makers, I find the likelihood of this type of multiple error difficult to imagine.

The over-rocked transfer die impressions occurred at the end of the rolling operation. As a result, the error is not sunk as deep as the stamp impression. This means it will wear off faster than the rest of the stamp image, likely producing less than 20,000 impressions before disappearing. The first 5000 impressions should be the strongest ones with a gradual deterioration beyond these numbers. Since the 5¢ on 6¢ is a very faint image to start with, it is conceivable that less than 2000 detectable impressions were made per location. The following is an empirical estimate on the error quantities to be expected ...

Variety	Maximum # of Strong Impressions	Maximum # of Total Impressions	Total Stamps Printed
Strand of Hair	10,000 (0.005%)	40,000 (0.02%)	215,000,000 (100%)
5¢ on 6¢	4,000 (0.29%)	27,000 (1.93%)	1,400,000 (100%)



The 5¢ on 6¢ variety is likely twice as scarce as the Strand of Hair and easily twice as hard to detect. Strong examples of either error should command at least a double premium over intermediate and weak examples.

Transfer roll dies had to be set far enough apart to safely rock the stamp design onto the printing plate without overlapping the adjacent design. The distance between transfer roll dies can easily be calculated by measuring the distance from the re-entry to the next stamp above the re-entered stamp. This happens to be a very close tolerance of 5.3 millimetres on the 6¢ on 5¢ error and 6.9 millimetres on the Strand of Hair error. If the plate maker over-rocked the 6¢ transfer die more than 9°, he would create an error, and a 12° over-rocking on the 1¢ die would cause the Strand of Hair. If the same plate maker used a bit of a lax procedure on one transfer rocking, it is reasonable to assume that he was sloppy on a few more of the 200 stamp plates. Such was the case with errors found in groups on both the 1¢ and 6¢ plates. In fact, it is amazing that more have not been exposed.

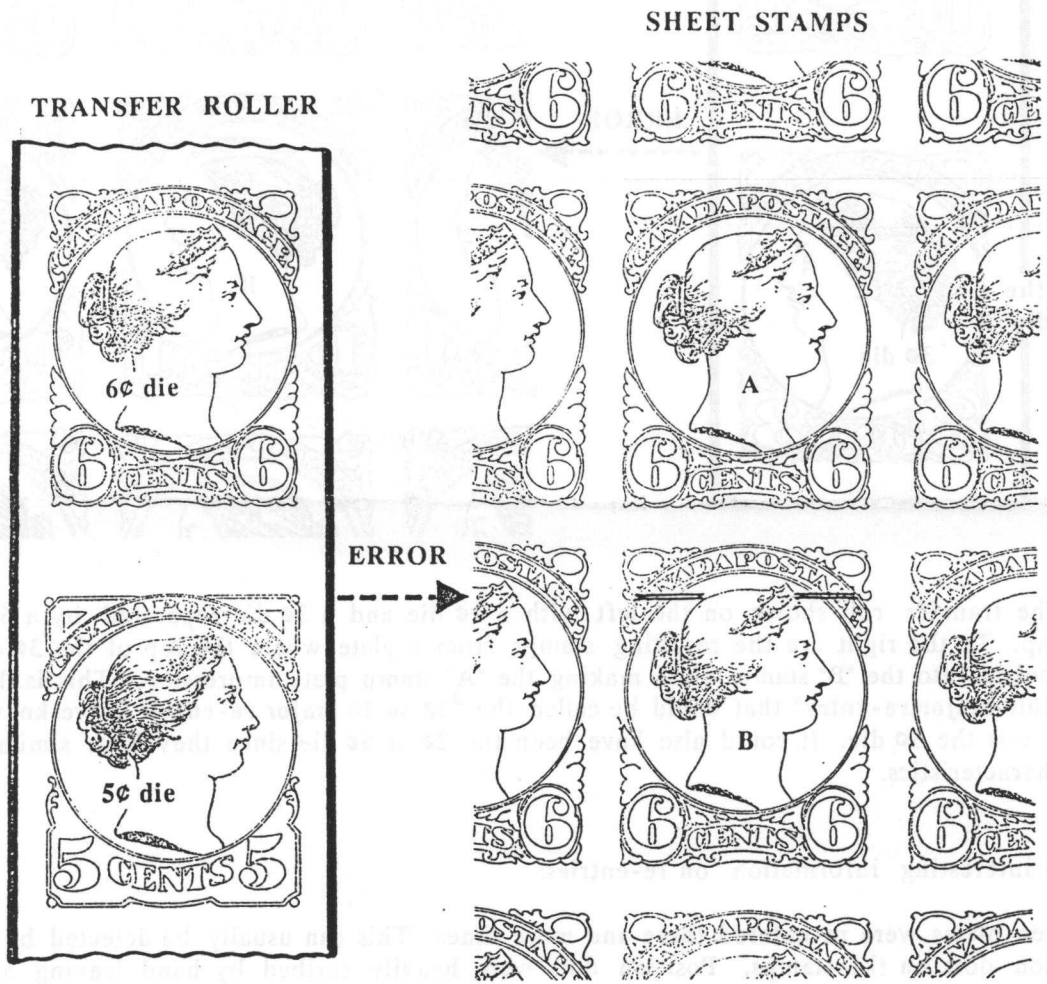


Figure-3: The transfer roll shown on the left with a 6¢ die and a 5¢ die separated by a 5.3 millimetre gap. To the right are the resulting stamps from a plate where the top of the 5¢ die was over-rocked into the "B" stamp while making the "A" stamp plate impression. This is the "5¢ on 6¢ major re-entry".

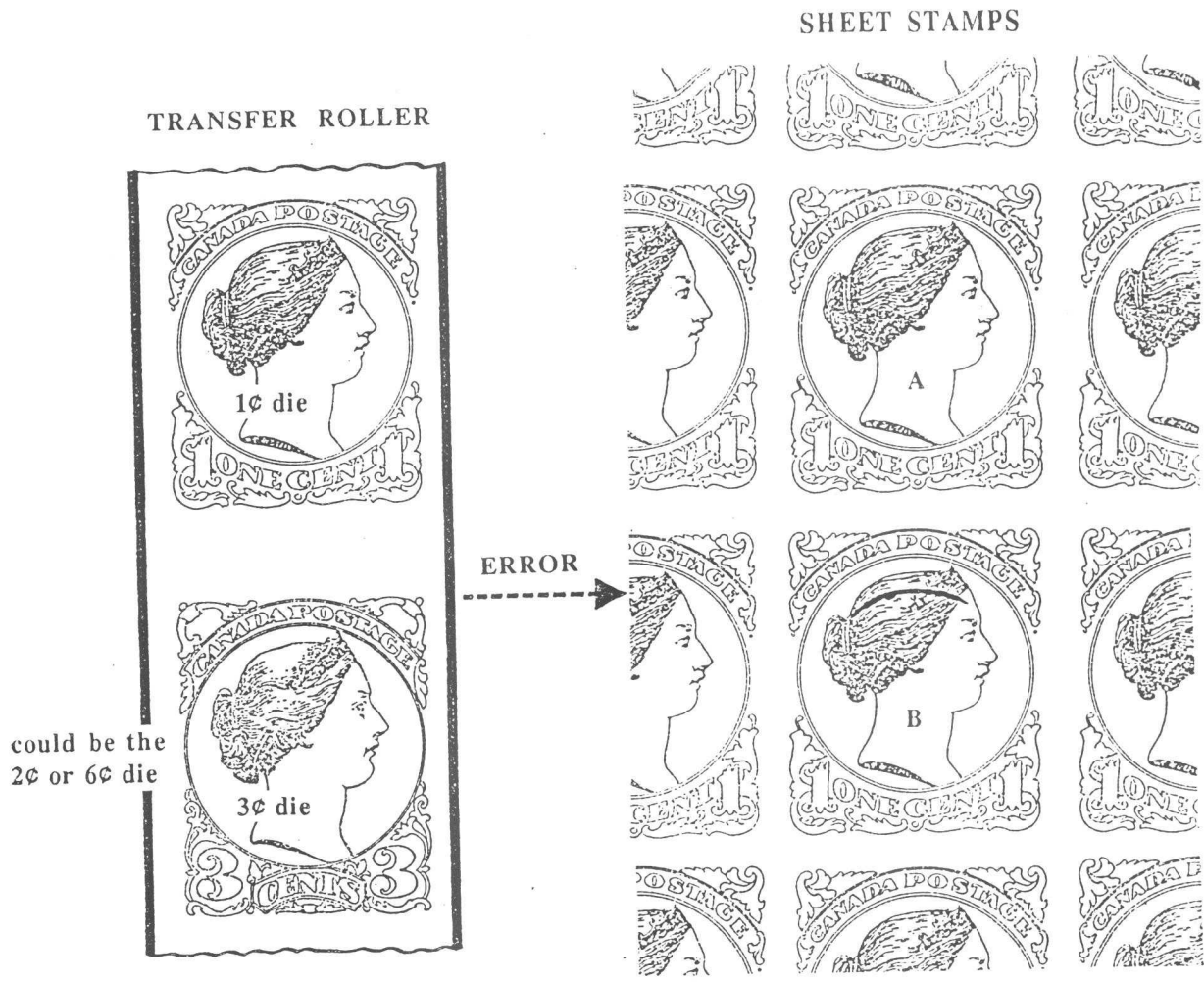


Figure-4: The transfer roll shown on the left with a 1¢ die and a 3¢ die separated by a 6.9 millimetre gap. To the right are the resulting stamps from a plate where the top of the 3¢ die was over-rolled into the "B" stamp while making the "A" stamp plate impression. This is the "Strand of Hair major re-entry" that could be called the "3¢ on 1¢ major re-entry" if we knew for certain it was the 3¢ die. It could also have been the 2¢ or 6¢ die since they have similar top border characteristics.

More trivial but interesting information on re-entries:

Many Small Queen plates were re-entered three and more times. This can usually be detected by counting the lower left position dots on the stamps. Position dots were heavily scribed by hand leaving an impression strong enough to remain even after two or more burnishings. Once a plate is re-entered and put back into service, it begins to wear again. Most minor re-entries vanish rapidly and, although it takes a bit more time, even the major re-entries weaken and disappear. Consequently, most nice re-entries exist in detectable form for probably less than 20,000 impressions (20,000 stamps) making them both scarce and obtainable with a little digging. Good examples of the deteriorating major re-entries are seen in the 1¢ Strand of Hair variety. Those readers who may be interested in re-entries should consider joining the "Re-entry Study Group of BNAPS" headed up by Ralph Trimble.

## A 3¢ SMALL QUEEN MAJOR RE-ENTRY DISCOVERED- R.LEITH

The early BABNC printers were meticulous in their work particularly when it came to re-entries. As a result excellent procedures, very few re-entries have been reported on the 3¢ Small Queen stamps for the entire 1870-1885 period. It, therefore, came as a complete surprise to find the 3¢ major re-entry shown in figure-1 (enlarged photo courtesy of Bill Burden). This is the only 3¢ major re-entry known up to 1885 and is unlisted in Hans Reiche's new plate variety handbook. It was discovered on an 1871 rose-red stamp making this the earliest known of all the Small Queen major re-entries. Two more copies were found on the orange-red shade and since none of the stamps exhibited the perf 11.5 variety, the printing date has to be limited to pre September 1873. At this time we do not know the plate position, however, we can definitely say it is located on either plate number one or two. The low number of copies reported coupled with the lack of perf 11.5 examples implies that the variety was detected early and another re-entry made to repair it.

Major re-entry status applies as the variety can be easily seen with the naked eye. This 3¢ major re-entry is so spectacular that it should eventually earn a catalogue listing. There are bound to be more of these floating undetected in dealer's boxes and collections, so keep on the lookout.

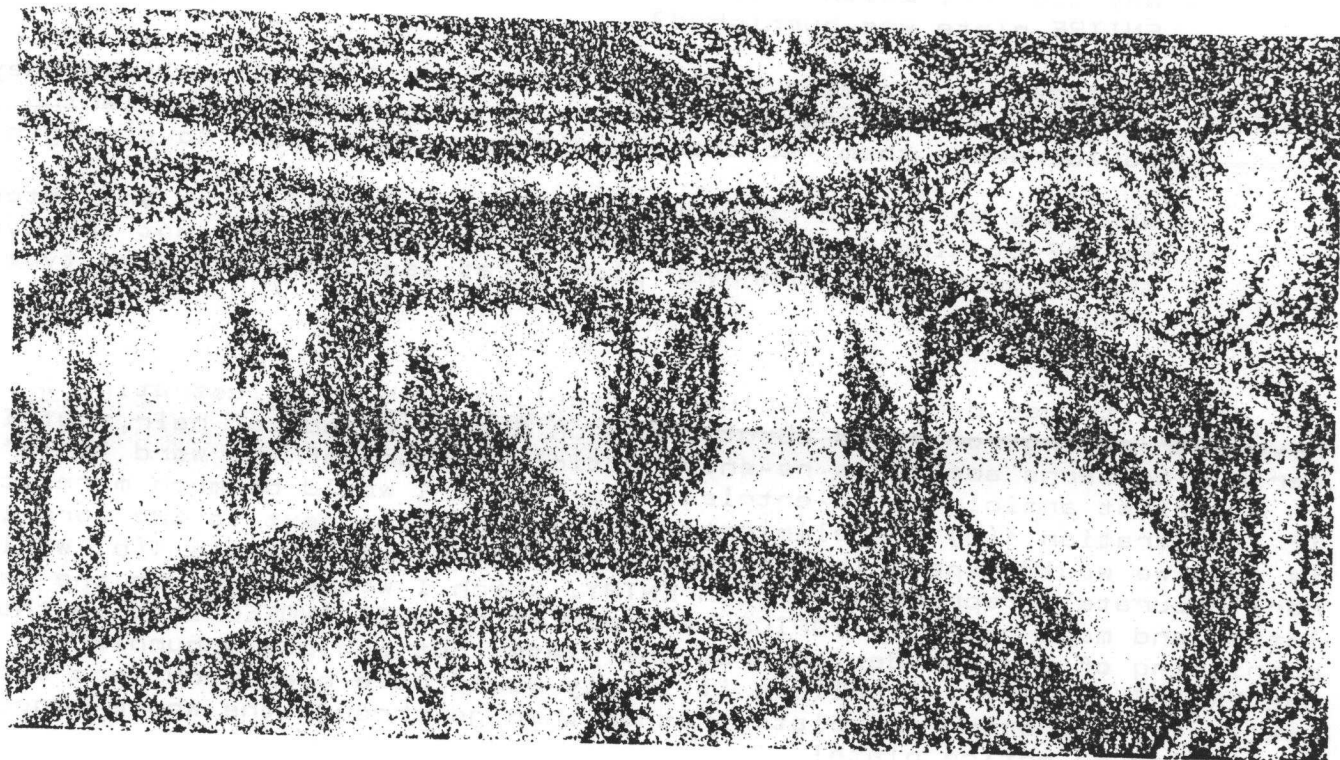


Figure-1: An enlarged photo of the magnificent 1871 major re-entry on the 3¢ Small Queen. The left re-entered stamp is the Rose-Red shade, the middle re-entered stamp is Orange-Red, and the re-entry is on the left stamp on the strip of three Orange-Red shades. This is not only the earliest 3¢ re-entry reported, but it is the earliest known re-entry on any of the Small Queen stamps. Photo is courtesy of Bill Burden.

# Canadian Re-entry Study Group

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August 16, 1992.

Dear Bill,

In response to R. Leith's article on "RE-ENTRY --- ", several serious questions come to mind:

- Why does Mr. Leith believe that during the S.Q. period the ENTIRE plate was burnished?
- If indeed the plates WERE burnished [and I do NOT believe they were], how then could the images be strengthened? Burnishing would remove them, so there would be nothing left to strengthen!
- Why does Mr. Leith continually refer to "etch" lines and "etching" marks? Etching involves the use of an acid and was not involved in the production of ENGRAVED plates [at least the Canadian type of engraving].

Mr. Leith has done an absolutely excellent job of illustrating what I have been saying for years about the 5 on 6 and strands of hair, but I have serious concerns about his re-entry article and use of the word 'etch'. In his first article on re-entries, his Figure 1 would be much more accurate if illustration 1(b) was eliminated.\* The deep lines next to the worn lines is what we would expect in the case of re-entry, whereas his 1(b) would more accurately represent a FRESH ENTRY, which I wrote about in the Newsletter and more recently TOPICS. A fresh entry DOES INDEED involve the burnishing of a stamp design from the plate, but wholesale burnishing of the ENTIRE PLATE??!! I believe it likely would have been much more economical to make a brand new plate, rather than go through the whole process of burnishing an entire plate!

I'll look forward to your, or Mr. Leith's, response to this matter.

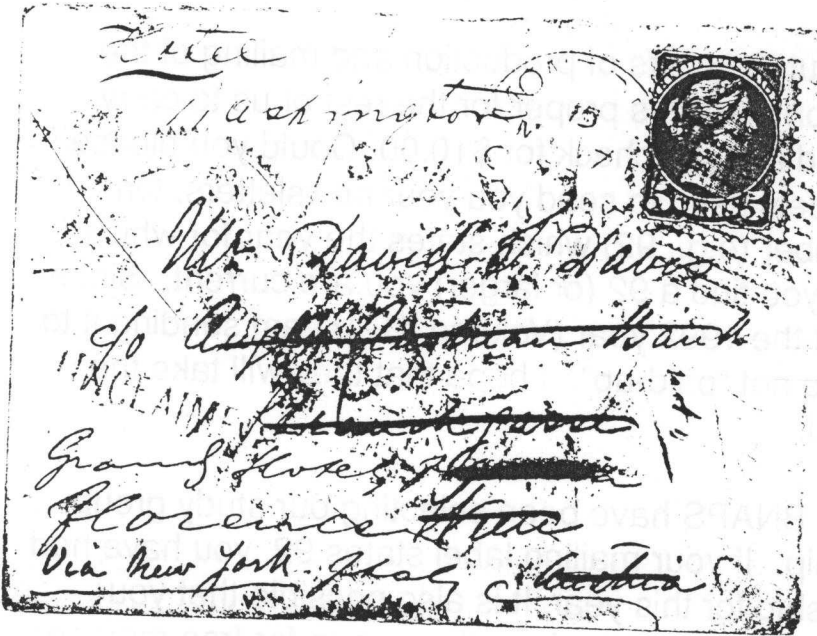
All the best,



\* 1(c) should then have worn lines and new deep lines, rather than deep lines and very fine post-burnish lines.

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Rerouted To Florence Italy  
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March 1895

UPU Rate To Syria



Routing

Oct 31, 1898 Sutton  
Quebec To Syria  
Rerouted To London  
In December  
Rerouted To Ottawa  
And Finally  
Returned To  
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Oct 31, 1898

Late Use Of 5¢ Small Queen

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A mark in this box indicates 1992 dues are **owing** —>

93

I thought that it was about time for me to write a note to all the members of our study group; there are a number of minor items that need to be mentioned.

Dues are a pain for all of us, but the costs of production and mailing of the newsletter are so high that I don't feel it is proper for the rest of us to carry those who are too busy to send along a check for \$10.00. Could you please keep an eye on the mailing labels used to send you your newsletters. On each one I place a 2 digit number (e.g., 92) which states the year for which your dues have been paid. If you find a 92 (or larger) you are current. Since this mailing is really the first of the 1992 year (Volume #17), I am sending it to a number of members who are not "paid-up". I hope that they will take the time to drop \$10.00 in the mail.

A number of new members to BNAPS have been selecting our study group for a one year free membership. If your mailing label states 92, you have had BNAPS pay for your membership for this year. It is also possible that you expressed an interest in the group, but picked another group for free membership. In that case your mailing label will state 91 and if you would like to receive further newsletters, please send along the necessary \$10.00.

A number of members have asked me to send copies of the back issues to them. I have taken quite a bit of time to do this, but I have been promised some help by a group member and I am confident the time involved will be considerably shortened soon. If you would like to get copies of any or all previous volumes or our newsletter, please let me know.

As I mentioned in the last newsletter, there have been some major changes in my life during the last 8 months. I am certainly still very interested in the Small Queens, but my time is even more thinly spread these days. In order to fulfill all my responsibilities, I am trying to streamline a number of my activities. In order to get caught up with the newsletter, I am going to call this mailing Volume 17, #s 1 & 2, with no promise of a #3. If I get enough material to justify another mailing during this calendar year, I would hope that you would consider it a bonus. If you don't get another bulletin this year, this will be for what you paid \$10.00. I think you will agree that Ron Leith's articles alone will make that a good deal.