



Pence-Cents Era Study Group

Of the British North America
Philatelic Society

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Welcome to Inaugural Edition

Dear Study Group Member,
Welcome to the first edition of the Pence-Cents Study Group Newsletter. In late summer 2011, after getting names of BNAPS members who had earlier expressed interest in the pence/cents era of Canadian philately, I sent out an initial questionnaire and found out that there was a number of members who would be interested in participating in a Study Group. So at BNAPEX 2011 North Bay, we held an organizational meeting for renewal of the BNAPS Pence/Cents Study Group was held. A favorable turnout at this meeting and the large number of bidders at the Danny Cantor November auction by Matthew Bennett in New York City together suggested that there is still strong interest in these classic issues. So, I thought that I would put together an exploratory Newsletter and a call for members to join this proposed Study Group.

Anybody who collects stamps and/or postal history or even is remotely interested in this classic period is invited to join. If you are interested in fancy cancels, constant plate varieties, engraving errors/plate flaws, printing orders, DPO/RPO cancels, stampless covers, BNA Provinces or any other area of early Canadian-BNA philately, you should find something of interest in our Group, I was able to get a small startoff grant from BNAPS to launch this Newsletter so initially there won't be any dues to join our Group.

Fortunately, there is wealth of knowledge of Classic Canada in our Society. I was fortunate enough to have some BNAPS members well versed in this area to contribute articles to this inaugural Newsletter. I want to thank them in advance for stepping forward to help out. If you are interested in signing up for the Study Group and/or this Newsletter, I have assembled a sign up sheet that you can fill out and return by mail or merely e-mail back your contact info and we can go from there. Ron Majors, Chair of Proposed Pence/Cents Study Group.

Early Accountancy Mark by George Arfken

The accompanying figure is a high resolution scan of a low resolution black and white 1861 cover shown in Canada's Decimal Era, p.224 [1]. The 6 and 1/4 accountancy marks were red on the original cover and have been made red here for clarity and emphasis.

The Moubrays' British Letter Mail to Overseas Destinations p. 328 [2] gives the British rates to Norway as 1/5 for winter, 1/4 for summer per 1/2 oz. This indicates that the red 1/4 meant a 1/4 debit to Canada and a 1/4 credit to Britain to reimburse Britain for the 1/4 postal charge for a letter from Britain to Norway.

Figure 1



Figure 3. Posted in Quebec, OC 19 61, and addressed to Laurvig, Norway. The 33¢ Allan rate was paid with 1¢, 5¢, 10¢ and 17¢ Decimals. Sent on the Allan "Norwegian" from Quebec, Oct. 19. Red LONDON PAID and red P. Red 1/4 and 6 accountancy marks. Sent on to Norway via Ostend, Hamburg and probably Copenhagen. Courtesy of Charles G. Firby Auctions.

I wonder if anyone has an earlier Canadian cover with an accountancy mark reimbursing Britain for forwarding the Canadian cover to its destination?

References

- [1] Canada's Decimal Era, 1859 - 1868, Arfken and Leggett, Vincent Graves Greene Philatelic Research Foundation, 1996.
- [2] British Letter Mail to Overseas Destinations, 1840 - 1875, Jane and Michael Moubray, The Royal Philatelic Society London, 1992.

E-mail address of author:
garfken1@tampabay.rr.com

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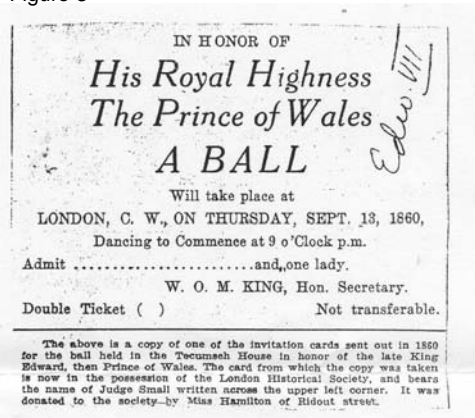
The event which crowned London's prosperity was the incorporation of the town as a city, effective January 1, 1855. Tecumseh House (Figure 2) was the oldest of the modern hotel buildings of London, Upper Canada. Designed by Samuel Peters Junior, a surveyor, who was London's first city engineer and its first resident professional architect. Previously Samuel Peters Junior had designed Grosvenor Lodge, in 1853, for his uncle, Samuel Peters Senior. Tecumseh House Hotel was built in 1855, and opened in 1856. This building had a frontage on Richmond street of 200 feet, on York street 150 feet, while the southern front on the railroad was also 150 feet. The building was four stories in height, and admirably laid out for hotel purposes.

Figure 2



Then suddenly, in 1857 it seemed that London's prosperity was to be wiped away by depression. But in 1861 London was rescued by the American Civil War. Located in a rich agricultural belt, the city was soon shipping the wheat of its hinterland to supply the Northern Army. Depression was supplanted by prosperity.

Figure 3



Civil War affluence was soon evident in London's physical appearance with the erection of large downtown buildings once again. Tecumseh House played host to many famous names over the years including the Prince of Wales (Edward VII) who visited

London in Sept. 1860. He stayed there, and the great ball (Figure 3) given on the occasion was held at the rear of the hotel. Other famous guests were Sir John A. MacDonald, Henry Ford and Louis Riel. The hotel would later be demolished in the year 1929.

Tecumseh House was likely named after the Shawnee Indian Chief 'Tecumseh' who was killed in the War of 1812. When the British retreated into Canada in 1813, Tecumseh and his forces helped cover the retreat. The Indians under his command were overwhelmed by American troops, and Tecumseh was killed at the Battle of the Thames in Canada on October 5, 1813. The troops that killed Tecumseh were under the command of William Henry Harrison, who had been named a general and put in command of the Army of the Northwest during the war. Previously in 1811, Tecumseh traveled south to enlist more Indians into his confederacy. While Tecumseh was absent, William Henry Harrison led an attack against Prophetstown, the major Shawnee village. The settlement was destroyed. The Shawnee were later defeated by Harrison's forces at the Battle of Tippecanoe on November 7, 1811.

One quirk of history became known as "Tecumseh's curse." William Henry Harrison, whose life intertwined with Tecumseh, was elected president in 1840, caught a cold while delivering the longest inauguration address in history, and died a month later. Superstition held that Tecumseh had cursed his old enemy Harrison, and people began to notice that since Harrison's demise every American president elected in a year with a zero eventually died in office. The supposed curse held up until the term of John F. Kennedy, who was elected in 1960, and, of course, was assassinated in 1963. (continued next page)

Figure 4



Tecumseh House (continued)

The cover pictured in Figure 4, is to the well known (by virtue of the hundreds of decimal covers which have remained on the postal history market) Canadian militia soldier, Lt Colonel C.A. O'Malley. Some 3 years after receiving this letter O'Malley was a member of the 25th Elgin Battalion of Infantry which was first raised 14 September 1866 following an attack on Canada by the Fenian Brotherhood whose plan was to hold Britain's American Colonies hostage for Ireland. A short lived 'action' took place 31 May 1866 at Fort Erie, Ontario. Within a couple of days the Fenians returned to Buffalo, New York and the first raid was history.

The envelope itself is an example of the 1 Cent 'Printed Circular' rate for envelopes that were sent unsealed for postal inspection. The gum adhesive is still present and unused on the back flap of this envelope. The #14 stamp is tied by a London duplex cancel.

This 1863 'Tecumseh House' cover is one of only 3 examples I am aware of. The other uses were a stampless cover (date of use unknown) and a 3 Cents Large Queen cover sent during 1868.

Decimal Varieties by Jim McCormick

One image shows a 10c Consort (Figure 5) with an extended vertical frame line at bottom left and top left. Quite significant I think. Going by the position dot in the left margin, and using K. Kershaw's excellent plating work as reference, I'd say the stamp is from plate position 1. The dot on the top right corner on the outer frame line also suggest pp1. Perfs and shade suggest printing order 9A "Dark Yellowish Brown" from late 1862. I would be interested to know if anyone else has an example with the extended frame lines.

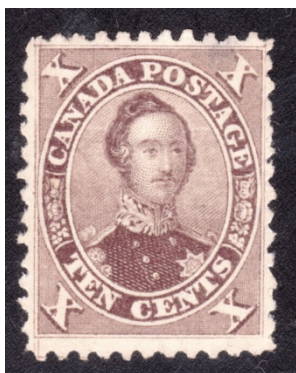


Fig. 5



Fig. 6



Fig. 7

The other 10c Consort (Figure 6) shows horizontal doubling throughout, but especially in the top half of the stamp, suggesting some rotation of the sheet when the second image was picked up. As with the extended frame line stamp, I believe this one is from position 1. I consider this a "kiss print" resulting from a portion of the sheet making a second contact with the wet plate, picking up additional ink. A theory for the doubling is that the printer's thumb was placed over this stamp, and while lifting the sheet, some rotation resulted in doubling. The theory is reasonable given that the stamp is from the top left corner of the sheet ... exactly where one might expect an "oops" when handling the sheet.

The 12 1/2c Victoria stamp (Figure 7) also shows horizontal doubling, especially in the left side in CANADA. This one appears to be a form of "slip print" caused by movement of the paper at the time of printing resulting in a smear type of effect. The result is quite different from the 10c Consort. The exact cause behind such print time flaws is not well understood. Some have said it is caused by the wet sheet falling back onto the plate and picking up a second image, but I prefer to believe that some downward force is required to either smudge the ink that is already on the paper, or pick up additional ink from the recesses on the plate.

Unusual Interests in Canadian Cents/Pence Stamps by Harley Cohen

Upon my retirement, I returned to stamp collecting after decades away from it. I decided to limit my interests to Canada. No more accumulating -- I disposed of fifteen specialty albums from just about everywhere. It turned out that my Canada collection, although fairly complete to about 1970, had no pence or cents issues. The next step was to acquire a pence beaver, which I did, a #4. Next, I became curious about having a stamp on laid paper—so naturally, get a #1 or a #2.

I came across a nicely centered #2 (Figure 8) with a somewhat intrusive cancel, which appealed to me because it said New York. Wiser heads than my own cautioned me to be aware of FAKES. On leafing through Jarrett's 1929 book, I came across, on page 425, what looked like the cancel that caught my eye. Surely the stamp I wanted was not legit, as this cancel was used on covers, possibly from an earlier era. (Incidentally, I had decided not to collect covers. NO MORE ACCUMULATING!) I purchased the stamp anyway, in spite of my misgivings. (continued next page)



Figure 8

More experienced heads this time advised me to invest \$50 to get an appraisal, which I did. The result was a document from the V.G. Greene Society authenticating the stamp and cancellation, the latter being a receiving cancel. Of course, I was hooked, I now wanted to collect early Canada with foreign cancels. The problem is that these are not easily available. So I broadened my interest to find pence or cents with any interesting cancel. These are also hard to find, but I now have a #17 with a fancy segmented cork cancel (Figure 9).



Figure 9

It turns out that Dave Lacelle (of "fancy cancel" fame) had a similar interest, and over many years he built a substantial collection of BNA stamps with foreign cancels, which he subsequently sold. Dave told me that, surprisingly, one thing that helped him to build his collection, was the lack of interest of other collectors. I guess that this topic just didn't fit into a well defined category. If this is the case, then perhaps I will be able to find collectors or dealers who will sell me stamps for my odd ball collection.

Stitch Watermarks by Jim Jung

A stitch watermark is a row of short, parallel, wavy light impressions seen on the back of a very few stamps dating up to the end of the 19th century. A stamp with a stitch watermark is extremely rare and has a high catalogue value. It has been found on every stamp in the Pence and Cents period issues, with the exception of the laid (handmade) paper issues, as well as some of the stamps in the Large and Small Queen Issues and the Queen Victoria Numeral Issue of 1899. Stitch watermarks only appear on machine made paper.

These stamps are desirable for the specialist and are generally expensive, especially if the stamp itself is a popular stamp. The only way to get one for the regular price of the stamp is to find it on a stamp from an owner who did not notice it.

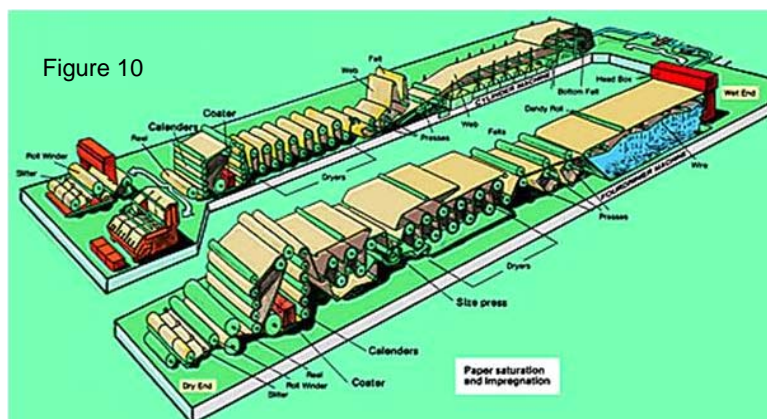


Figure 10

It is quite difficult to see a stitch watermark on a stamp. In many cases, it is actually invisible unless you put the stamp into watermark fluid. When you do this, wait until the stamp is thoroughly soaked through. The wavy lines of the stitch watermark will appear but can be missed unless you look carefully. The stitch watermark can run horizontally or vertical across the stamp and might not run across the entire stamp width or length.

Where do Stitch Watermarks come from? The answer is in the making of the paper in the 19th Century. Paper was made using pulp, which was placed on fine wire mesh. The paper making machine (Figure 10) known as the Fourdrinier was able to create an endless stream of paper, which was wound into a roll of paper. This large machine had a belt made of the fine wire mesh upon which the pulp was poured. The partially dried pulp was transferred onto a series of drying rolls with a cloth covered belt running around large rollers. This cloth was stitched together to hold it onto the belt, and it is this stitching every few hundred feet that causes the unintentional thinning of the paper. This belt was very long and was stitched at one point to hold it together. Since the pulp was partially dry, this thinning was very light. It is this thinning that is a stitch watermark. Near the end of the 19th century, this drying method was phased out and stitch watermarks slowly disappeared.



Figure 11

Here are two rare examples (Figures 11-12) of a stitch watermark. The vertical parallel lines can be seen near the bottom of the stamp, approximately 4-5 perforations or 5-6 millimetres in length. Figure 11 shows the stitch lines more clearly than on the right stamp. This is uncommon as the stitch lines are generally very difficult to see without watermark fluid. The wavy lines are barely visible on the stamp on the right and look like a couple of wrinkles more than anything else. When placed in watermark fluid, the lines are very clear.

Stitch watermarks are almost always found at the edge of the sheet, therefore marginal copies of stamps are most likely to carry a stitch watermark. In a rare case, the stitch could be seen on the 2nd row of stamps from the edge of the sheet. I believe this is because paper was still expensive through the 1800's and paper finishers would cut the sheets of paper to avoid having the stitch appear on the stamps but some paper sheets had this stitching at the edges.

References and Useful Websites

StampoRama – The Stitch Watermark:
http://www.stamporama.com/articles/display_article.php?id=RAMd58ksozDEA
 How to Collect Stamps – Paper and Watermarks – Part 2:
<http://howtocollectstamps.com/paper-and-watermarks/paper-and-watermarks-part-2.html>



Figure 12

Danny Cantor Auction at Matthew Bennett by Ron Majors

In late September, 2011, the Cantor Sale took place in New York City at the prestigious Four Seasons Hotel. The sale was conducted by Matthew Bennett who over the last 10 years has managed to get some "Big Name" Canadian collections including Carrington, Horace Harrison, J.L. Robertson, Hennock Sq. Circles, Malibu Collection and Firby's Canadian stock. The Cantor Sale was strictly dealing with the pence and cents issues and was the first major collection in this area coming to the market in quite a number of years.

Computer problems plagued the actual auction and it was cut short in the middle and rescheduled for the next weekend at great inconvenience to many. Nevertheless, there was some great material and some great prices, especially on the pence stamps and covers. I attended the sale (both times) and the number of bidders in the small room was quite limited. There were a number of the usual agents, a few dealers hoping to pick up some bargains for their stock and maybe a half dozen collectors who were bidding on specific items. However, internet bidding (I had my computer and was number 165) and telephone bidding was quite active. It seemed very few bargains were to be had in the pence area. Then again, some of the stamps were among the best copies available. Some of the more notable lots was a used single of the rare 12p black (Sc. #3) that went for \$42,500 (not including the 15% commission and the next lot which was the finest used pair of the 12p black that went for \$80,000. Some other stamps that generated a lot of bids was a #5 with gigantic margins and light partial Montreal "21" 4-ring numeral that hammered down at \$9500. A rare 3d Kingston Perforation pair realize \$10,000. Even common stamps like #4 had fierce bidding which drove prices upward. The auction ended in week 1 just after 130 or so lots were sold.

(continued page 6., column 2)

Cartier Re-Entries/Plate Positions by Jim Jung

I've attached two examples of the 17c Cartier a fairly popular stamp compared to the 12 1/2c Queen Victoria. The Major Re-entry on the stamp (Fig. 13) is from Plate Position 100 and it's main feature is the doubling of the left frameline. In this example of the re-entry you can see that the doubling in the upper left corner showing the inner and outer frameline of the design has



Figure 13

been doubled which gives you the idea that this may be a misplaced entry instead of a re-entry.

Certainly, the entire design has been shifted to the left, as you can see in the upper right hand corner the doubling of the vertical frameline and the arc of the oval in the top of the G in POSTAGE. According to Ralph Trimble, a Misplaced Entry is when "... portions of design were entered at least 0.5mm away from the proper position." When I measure the distance from the left inner frameline to the re-entry marks, it is exactly 0.5mm away. More faint, but visible is the doubling of the lower left 17.



Figure 14

Figure 14 is the "Burr On Shoulder" variety from Plate Position 7 which is Extremely Rare and is not often encountered. One has to assume that there are the same number of possible examples available as that of any other Plate Position. According to my research, there were a total of 550,000 stamps ordered of the 17c Cartier. If you divide this by 100 stamps per sheet, that leaves us with 5500 possible examples of each plate position that could have survived. From attrition, I think that the number must be less than 75% and closer to 4000 and that is being very positive.

Cantor Auction continued.....(from page 5)

The next week continued with more pence including a used 1/2p imperf. with a stitch watermark (Sc. #8iii) and four margins went for \$4250, a used perfectly centered 6p perf. brown violet (Sc.13) for \$9000 and a single used 7 1/2p with 4 margins for \$6250, and a choice 6d reddish purple on very thick soft wove paper (Sc.#10) for a whopping \$18,000. In the cents area, a 10c black brown Consort (Sc.16) perfectly centered went for \$11,500, a well-centered used "burr over shoulder" variety of the 17c blue Cartier went for \$2300 vs. Unitrade \$1500. There were a lot fewer cents stamps compared to pence.

Postal history prices for both pence and cents for the most part went above estimates, some with blowaway prices. The finest recorded 12p black cover went for \$250,000 at the top of the estimate. A bisect 6p reddish purple tied with a 4-ring number "37" sold for \$28,000 (1 of 3 known). A nice advertising cover with a 3p beaver (Sc.#4) was hammered down at \$6750 probably because of the 4-ring "16" cancel, the rarest of all 4-rings. A vertical pair of 1/2p (Sc.#8) on a ferriage rate cover sold for \$12,500, double the estimate. Other rare pence covers one from the Red River Settlement with a pair of 3d beavers sold for \$13,500, a pair of 3d paying the 1/2 oz. rate from the U.S. to Canada for \$12,000. Some of the decimal covers were sold at 1/2 of the estimate but those to rare overseas destinations went at 5 figure prices: to Algeria (\$17,000), to Australia (\$13,500); to China (\$18,000). A unique pence/cents cover with a pair of 3d and a 17c Cartier sent to Germany sold for \$29,000. All-in-all the degree of interest in this sale, the strong bidding, and the prices realized on much of the material, gives one confidence that there is still interest in this era of classic Canadian philately.

The cover shown below franked with a 6p perforated pence stamp paying the cross-border rate to the U.S. is a special cover sent to a special hero. William Still (1821-1902) (Figure 15) is a well known freedom fighter called by the *New York Times* as the "Father of the Underground Railroad", a pre-Civil war network of abolitionists and hideouts who helped slaves escape the bonds of slavery. The Anti-Slavery Society, headquartered in Philadelphia, helped slaves from the South escape and move North to freedom. He was a free-born to Afro-American slaves who escaped slavery in Maryland and moved to New Jersey. William was a bright young man and taught himself to read and write. In 1847, when he was 26, he moved across the Delaware River to Philadelphia where he got a job at the Anti-Slavery Society. Since Philadelphia was the first large city north of the Mason-



Figure 15

Dixon Line, it became the frontline of the issue on anti-slavery helped out by the large Quaker and free-black population. It is notable that the Society was an all-white organization and eventually Still worked himself up to be Secretary and eventually its Chairman for 10 years.

The Underground Railroad had "branches" that ran along the East Coast and places in the Mid-West and people who ran them were called "conductors". One of them ran right through Philadelphia. Slaves mostly hide during the day and moved in the night being tracked by slave catchers who were paid a reward for returned slaves. William Still personally helped free over 800 slaves in the time prior to the Civil War. At the Anti-Slavery Society he was responsible for publishing the *Pennsylvania Freedom*, an abolitionist newspaper.

He actively worked under secrecy with the Underground Railroad hiding slaves in the basement of his own house as well as with sympathizers. He became a Chief Conductor in the Railroad. He also kept detailed records of all the slaves that passed through his jurisdiction.

In 1850, the U.S. Congress passed the Fugitive Slave Law that stated that all runaway slaves in the Northern States had to be returned to their "rightful" owners. Under the penalty of law, even private citizens who knew of runaway slaves living in their midst were required to cooperate. Still's practice of recording details of the former slaves was very dangerous since these records could



Figure 16 William Still

have been used to track down former slaves who were living their lives in "safety". He had to hide his notebooks every night. After the Fugitive Slave Law was put into effect, it was too dangerous for ex-slaves to stay in the North, so many fled to Canada where they couldn't be captured and returned. Many Canadian towns along the border exploded with former slaves and their families. Towns like Buxton, C.W. and Amherstburg, C.W. and even Toronto had sizable black populations. Blacks had their own set of problems with some of the locals but eventually established themselves and to this day there are sizeable populations in some of the border towns.

When the Civil war started the Underground Railroad ran its course and William Still resigned from the Anti-Slavery Society. He opened a successful coal and stove business and did quite well for himself. But he didn't give up fighting for the rights of his Brothers. When he was refused to ride in a streetcar in Philadelphia, he spent 8 years fighting against the law and got it changed to allow anybody to ride on the streetcars.

After the war, he decided to publish his detailed notes and wrote the first book "The Underground Railroad", the first book published on the topic by an African-American author. His book gave one of the most accurate accounts of this fascinating part of American and Canadian history.

Later, his published detailed notes helped to reunite many families and, even to this day, his notes are used to trace family ancestry.

Kemptville MONEY LETTER Cancel in Pence Era by Victor Willson



Figure 17

I purchased a 6d cover (Figure 17) in the recent Cantor sale that had two MONEY LETTER strikes on it, both in red. The cover, not complete, was sent from Kemptville, UC, Sep. 17, 1852, to Montreal, a red ink cancel in the same shade as one of the money letter strikes. The heavier inked strike is consistent with the U.K.-supplied cancellers reported by Harrison (2002) issued to Montreal (1). The Kemptville money letter strike, as I assert it is, has not previously been reported. It is 61mm by 6mm, and is consistent with the example shown in Harrison from Niagara, even though he lists the length as 63mm. This would be the 13th town using this North America-made handstamp.

Reference

- 1) Harrison, H. W. (2002). *Canada's Registered Mail – 1802-1909*. Chicago: The Collector's Club of Chicago.

Better (and Bigger) Images of Figures

by Ron Majors

The present form of this Newsletter is a pdf file. The reason for using this format is that it saves memory space and is easier to e-mail without the possibility of exceeding the capacity of some servers. The original Newsletter was laid out in Microsoft Powerpoint and the file was around 6 times bigger. Although the images are sufficient in the pdf file for getting an overview of the stamps and covers being displayed, for some subtle features such as stitch watermarks, plate flaws and varieties, cancellations and other small modifications, even with using a magnifying glass, the image may still be too small to get a good view of the subtlety. One can use Adobe Acrobat Reader to blow up images to several hundred percent. By doing so, the images still have enough resolution to be able to observe and detect subtle varieties.

Application for Membership in the BNAPS Pence/Cents Study Group

If you have an interest in early Canadian and BNA stamps, covers and postal history including stampless, please fill out and return this form to Ron Majors, P.O. Box 44, Mendenhall, PA 19357 USA.; e-mail: rmajors@comcast.net; telephone: 610-388-0697 (home), 302-636-8222 (work); 484-883-5946 (mobile)

During the BNAPEX 2012 in Calgary, AB on August 31, September 1-2, 2012. The Study Group will meet for an hour plus to share information, "show and tell" with new acquisitions/interesting stamps & covers, and generally talk about issues in this collecting area.

Name: _____

Street Address: _____ City: _____

Province/State: _____ Postal/Zip Code: _____ E-mail: _____

FAX: _____ Telephone: _____

Describe your interest area(s): _____