



Pence-Cents Era Study Group



Of the British North America
Philatelic Society
(Volume II, No. 1, May, 2013)

Welcome to Vol. II Edition

Dear Study Group Member,

Welcome to the third issue of the Pence-Cents Study Group Newsletter. Anybody who collects stamps and/or postal history or even is remotely interested in this classic period is invited to join. Right now, there are no membership fees. If you are interested in fancy cancels, constant plate varieties, engraving errors/plate flaws, printing orders, DPO/RPO cancels, stampless covers, rates and BNA Provinces or any other area of early Canadian-BNA philately, you should find something of interest in our Group,

Fortunately, there were several members who stepped up to provide some additional (and very thorough) articles for this 3rd Newsletter. I am very pleased with the quality of the information provided and this issue should keep classic Canadian collectors up on the latest information.

The big news for the classic period collector of Canadian philately is that the Ron Brigham collection will be coming up on the market over the next 3 years or so. Brigham Auctions has been resurrected to handle this sale which will consist of multiple auctions (I've heard as many as 14). It is not known if the pence and cents issues will be offered in the initial auctions or later on. The collection has won numerous philatelic awards all over the world and having been the underbidder to Ron in decimal covers, I know that high quality material will be forthcoming. Keep your eyes open for more information.

I know that there are a lot of potential members who haven't raised their hands and joined our Group or, at the least, have requested a copy of our Newsletters. I can provide hard copies for those who don't have internet capability.

Ron Majors, Chair of Pence/Cents Study Group.

Hunting the 10c Consort Varieties By Jim Jung with Help from Charles Black

This is a very popular stamp that is very interesting and the 10c Consort has a few varieties that are well-known and quite famous. It also has two catalog numbers, Scott 16 and Scott 17. One may wonder why the first printing of this stamp has a separate catalog number while none of the first printings of the other Decimal Issues has a separate catalog number.

Finding the elusive 1st printing of this stamp is not always that simple. Initially, the stamp looked more like the Brown Black of Printing Order 7. The differences in the two shades are very subtle, as you may find in hunting for varieties and Printing Orders of the 10c Consort. Consider Fig. 1: which one is the real Scott 16? Is it the left stamp, right stamp or both stamps?

Of course, you may say it is the darker one which is the first stamp, and the left one is certainly a Scott 16. The

2nd stamp, shown alone, looks just like a Scott 16 but may or may not be. The differences are not necessarily the colour shade, because both are a dark shade of brown, one should look closely at the whiteness of the paper and the clarity of the image. The real Scott 16 should have a white, almost chalk coloured paper, whereas the 2nd image shown here has more of an ivory white coloured paper with just a touch of yellowing. Of course, that could be aging but this is something to look for. The clarity of the pressing in the first image is sharper than the 2nd image.

Charles Black (see acknowledgment) wrote an article some years ago that indicated that there were actually two shades each of PO1A and 1B based on examples he had seen. The so-called black brown shade actually started out as what the late Richard Lamb, well known Canadian dealer,



Figure 1
Both Black
Browns?

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Ten Cent Varieties (continued from page 1)

called 'Jet Black'. It is a pure black color with no brown component to it. Later the typical black with a brownish tone appeared. For the 1b Chocolate Brown there is actually a light rich brown and also a darker brown shade as well. As PO1 consists of two shades; they appear concurrently with PO 1A observed JY 1 1859 and PO 1B first appearing JY 6 1859. This was likely due to the distribution system used where perhaps the latter part of the shipment was actually distributed at an early date. This resulted in the Chocolate Brown shade appearing early in July of 1859 at the post offices and then offered for sale to customers.

There is a difference of opinion concerning the JY 1 1859 First Day Cover on whether the stamp comes from PO1A (Black Brown) or 1B (Chocolate Brown). Charles Black has stated: "The stamp as I recall seeing it was from PO1A and not the PO1B order. I viewed the cover before a Maresch auction years ago ... The earliest date noted by Mr. (Geoffrey) Whitworth for PO1B is JY 3 1859 ...". However, there is a note in Unitrade: "ERD for 10c is a No. 16i (chocolate brown)

Figure 2 (copied from Arfken-Leggett book, page 82)

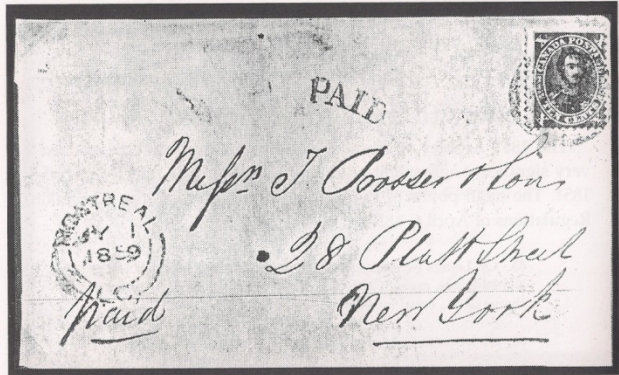


Figure 1. A first day cover for the 10c Prince Consort. This cover was posted in Montreal, L.C., JY 1 59 and addressed to New York. The 10c Decimal paid the correct 10c postage. Courtesy of George B. Dresser.

on cover July 1, 1859." The Arfken-Leggett book "Canada's Decimal Era" describes the stamp as: "... a single dark chocolate brown 10c Decimal ... the only first day cover reported so far." Figure 2 is an image of the cover taken directly from the Arfken-Leggett book.

Constant Plate Varieties

The 10c Consorts may seem like a more challenging stamp to hunt for constant plate varieties, but oddly enough, I have "found" most of my 10c Consort varieties, however, I have purchased most of my 5c Beaver Major Varieties, probably because the 5c Beaver major varieties are more well known and the varieties much easier to spot.

Here is an example of the subtleties of 10c Consort Constant Plate varieties. The 2nd image (Figure 1 right side) appears to be a normal stamp but it actually bears the Major Re-entry listed as Scott 16ii or Scott 17iii at plate position 51. The small re-entry marks are usually difficult to see until they are pointed out to you and many times the tiny marks are obscured by postmarks

Can you see these marks? Here is a list of the marks to look for:

- 1..There is doubling on the right side of the O in POSTAGE.
- 2..There is a small vertical mark at the bottom center of the E of POSTAGE.
- 3..The top right corner inner frameline extends to the right towards the outer frameline.
- 4..There is a mark in the upper right of the lower left "X".
5. There is doubling of the entire bottom of the lower right "X".
6. There is doubling at the top of N in TEN.

There is difficulty in spotting 10c Consort plate varieties so undoubtedly there are more out there that have not been found. The most recognizable and famous Plate Varieties are the Double Epaulettes [plate position (pp) #61, Figure 3] and the String of Pearls (pp#3, Figure 4) but even these two are sometimes faint or obscured by postmarks. Both of these have been catalogued and publicized for a long time.

Figure 3 Plate Position 61 - Double Epaulettes



Figure 4 Plate Position 3 - String of Pearls



The Double Epaulette is probably the most famous plate variety that has been known for the longest time of all the plate varieties on this stamp. I had searched for it for the

longest time, ever since I was a young boy. I had never found one until I was at a Bill Longley auction looking through some old collections. I saw a small collection that was in a very old Victorian binder that held a few stamps from the Cents Issue as well as some Large and Small Queens. I scanned through each one with my loop and couldn't believe my eyes when I noticed it behind a heavy cancel. The stamp had a missing upper right corner perf but I bid on that lot and bought the collection. There was also a 1c Scott 14 that had one of the stronger Whitworth re-entries but having finally found a Double Epaulette had fulfilled one of my great wishes of stamp collecting. I think I collect stamps for that very reason – to search for and find these great stamp varieties. I have since upgraded to a better copy of the stamp (shown above) and sold the copy I found to another collector. I still have the Victorian binder which has no metal pieces and uses a spring-like compression to hold the paper between the front and back covers. I won't go into detail about how the variety was created as you can go onto Ralph Trimble's website: re-entries.com for a detailed explanation of this famous Misplaced Entry.

The String of Pearls variety (Figure 4) is probably the 2nd most well-known of the plate varieties on this stamp. This is a very faint example of the variety. You can just see the dots starting at above the P in POSTAGE across the top of the stamp leading to the Upper right "X". This is a stamp that may not be noticed that easily if the variety is faint or the top of the stamp is covered by a postmark. Most other examples of this variety that I have seen are more prominent with the dots clearer and heavier and easier to spot.

Figure 5 Three Examples of the "C" Plate Flaw



The "C" Flaw (Figure 5) is not only known and catalogued but occurs in many plate positions on the sheet so it is a more common variety. There are various strengths of the variety that come from

the different positions and states of the plate. According to Whitworth, the "C" Flaw appears in all positions in column 9 and 10 of the sheet. Column 9 shows the thicker line and column 10 shows the thinner line. You may think that this makes the variety common but Whitworth goes further to explain that this flaw only appeared after a general repair to the plate during the 17th Printing Order. This is the final Printing Order of Group II (Perf 12 x 11 3/4), so most or all of the stamps with this variety should be from Group III (Perf 12). Certainly, a stamp with the "C" Flaw from Group

II would be rare. Whitworth estimates that 30,700 sheets were printed before this flaw occurred. There was a 2nd general repair during the 26th Printing Order after which the "C" Flaw was reduced, but still visible. There were about 23,250 sheets printed between the 1st and 2nd general repair so there are 232,500 copies of the "C" Flaw with the thicker line and a few more than 232,500 copies of the "C" Flaw with the thinner line. The extra copies with a thinner line are from the remaining sheets in Printing Order 26 printed after the 2nd general repair. Oddly enough, from the proofs that were pulled after each of these general repairs, it was noted that none of the major varieties were changed much (aside from the "C" Flaw) but several minor varieties were created. Here are three different copies of the "C" Flaw. The first shows the thin line, the 2nd shows the thicker line and the 3rd shows a broken line.

Re-Entry at Plate Position 29

The Re-entry at plate position 29 is another one that is relatively unknown and subtle, therefore quite difficult to notice. This variety is catalogued, and therefore, generally commands a higher price than a variety that is not catalogued.

1. The easiest identifying marks are the marks in the C of CENTS.
2. Since it is in the 9th column, it may carry the "C" Flaw. (Print Orders 17b to 26 only – not this example)
3. The left tip of the lower left X and the lower tip of the lower right X extends across the inner frameline.
4. There are tiny marks in both lower X's.
5. There are tiny marks in the letters of TEN.

Figure 6 Plate Position 29 – Major Re-Entry



Ten Cent Varieties (continued from Page 3)

Multiples

In my earlier days of searching for Constant Plate Varieties, I had the notion that if I had the entire sheet of stamps, I would automatically get all the plate positions, and therefore, I would have the re-entries and plate flaws that go with it. This logic works well for later issues but not with earlier issues where multiples of any stamp are difficult to find.

I once found a pair of 3d Beavers that had both the plate position A33 and A34 re-entries and this started me off on trying to get any variety in multiples. I found this area of collecting very fascinating and specifically looked at pairs and larger multiples for plate varieties. I recently found this strip of four 10c Consorts in a collection which I tried to buy but was outbid. The winner of the lot sold the collection in single lots at another auction house. I noticed it and pursued this strip of four for my small collection of multiple with plate varieties.

If you haven't noticed yet, the plate positions of the strip are 61-64, the left stamp being the well-known misplaced entry: the Double Epaulettes. Looking at the strip, the comparison can be made between pp61 and the other stamps. Charles Black pointed out that each stamp is placed a little higher as you move from left to right.

Postal History

This is a new area of hunting for me as I begin to look for places where I might find early covers that I can search through for varieties. I emailed a scan of a Large Queen cover to a collector and he said that Postal History collectors are more interested in the

rates and destinations and don't really care much for re-entries, paper types and plate flaws on cover.

I responded by saying that I found it quite difficult to bid on a "Rock in the Waterfall" cover that was Ex Clayton Huff. This meant two things to me. Firstly, if Clayton Huff collected covers like this, then I am not the only one, and certainly this has been an area of collecting for many years. Secondly, considering the number of bids on the cover, it is an area where there are many interested collectors and not just a few.

I do agree that Rates and Destinations are the main areas of collecting for Postal History. This is something that I'm beginning to learn much more about. But the addition of looking at the stamps on the covers just adds another dimension to this greatest area of collecting for specialists and historians.

Figure 8 shows a cover that Charles Black found. It's a very nice advertising cover with a Toronto grid covering the lower half of the stamp. In the closeup, you can see (Figure 9) the marks in the C of CENTS that indicate this is the pp29 Major Re-entry. To a collector of varieties, this cover becomes a more interesting selection for a collection. It also adds to the value of the cover additionally with the advertisement and the fine condition on a familiar cross border rate and destination for the 10c Consort issue. The Unitrade catalog shows a price of \$575 for this variety compared to \$150 for a typical 10c Consort on cover. Although Unitrade states that it is very general in its' prices for covers, this can still be used as a general guide for the difference in value between the variety and the regular cover.

Summary

It is very tedious work looking through pages of 10c Consorts, knowing that many will be normal stamps. It may be a love for this single stamp that drives some collectors to

Figure 7 Strip of Four Consorts



Figure 8 10c Consort on Advertising Cover



Figure 9 Closeup of Stamp (pp#29)



Ten Cent Varieties (continued from Page 4)

do this. The 10c Consort certainly has history and a following that makes it one of the more popular stamps in the First Decimal Issue. There are many more minor plate varieties that occur on this stamp which remain un-catalogued in Scott or Untrade but are described in books and on websites. Charles Black and I both agree that the plating of this stamp is difficult, as you can see very clearly, even the catalogued Major Re-entries have tiny marks which are tough to spot. These marks can be easily obscured by postmarks and blurred by worn plates, which makes it even more difficult to find one of these treasures. But the fact that they are treasures is the most obvious reason for a collector to search for the shades and varieties of this stamp. I would say many collectors and auction houses don't regularly check for these marks. It takes a certain amount of knowledge to find the marks. These marks can remain unnoticed inside collections that have not been viewed for long periods of time. These are all good reasons why this stamp is a good choice if you plan on going on a hunt for constant plate varieties of early Canadian stamps.

References and Useful Website

- 1) Geoffrey Whitworth. *The First Decimal Issue of Canada 1859-1868*, The Royal Philatelic Society, London, 1966.
- 2) George B. Arfken and Arthur W. Leggett. *Canada's Decimal Era 1859-1868*, ISBN #0-9680270-0-8, 1996
- 3) www.re-entries.com. (Ralph E. Trimble)

Charles Black Acknowledgement

Throughout this article, I have mentioned the name of Charles Black. Charles specializes in the 1859 Decimal issue with emphasis on the 10c Consort. Charles has a very thorough and detailed knowledge of the Consort and the other Decimal issues. He provided much of the background for this article and has provided much of his knowledge to me via numerous e-mails and conversations. I give my thanks to Charles for his time and efforts in sharing his knowledge.

BNAPLEX 2013 Charlottetown, PEI

Mark your calendars for the upcoming annual meeting of the British No. American Philatelic Society that will take place on August 30-31, September 1, 2013 at the Rodd Royalty Hotel. The Pence-Cents Study Group will have a short meeting where you can present your latest acquisitions and share your knowledge with colleagues interested in the Classic issues of Canada and BNA.

A Second Reported Decimal Cover to South America Ron Majors

If one peruses the wonderful listing by Charles G. Firby covering the *Postal Rates of Canada: 1851-1868, The Provincial Period – A Recording*, Part II that contains a summary of the covers recorded for the Canada 1859 Series (July 1, 1859-March 31, 1868), other than letter mail and printed matter to Britain, you will find only two pages that constitute covers (less than a hundred) sent to foreign destinations. Even the recent update by Vic Willson (unpublished) contains a few more but even if one includes stampless covers (missing from the Firby and Willson listings) the total number of covers to foreign destinations probably doesn't amount to more than 150.

Figure 10 Recent Finding of Decimal Cover to Peru



I am always on the lookout for new destinations of decimal covers, especially to exotic foreign destinations. I recently acquired a cover from Bill Longley pictured in Figure 10 that was sent from Montreal to Callao, Peru. It was accompanied by a VGG Certificate providing a level of authenticity. The cover was postmarked DE 1 70 which is outside of the decimal period into the large Queen period but constitutes only the second known cover with Decimal stamps to a South American country. The other cover is to British Guiana postmarked MY 29 66 with a 23c rate franked with 2 X 10c Consorts, a 2 c and a single 1c Queen Victoria. The Peru franking includes 2X 10c Consorts and a 5c Beaver all three with some of the perfs clipped before posting. The stamps are tied by Montreal duplexes and the cover has a NY transit in red dated DEC 12. A Callao receiver was observed on the reverse. The total postage was 25c which is different from the British Guiana cover. A manuscript "22" in red at top left center could be related to the actual postage rate to Peru which would imply a 3c overpayment. Most likely after NY, the letter went by ship to Panama across the Isthmus by rail and by ship to Peru.

Looking into rates a bit more, the Willson listing and the Arfken Leggett book on decimals discussed letter mail to Caribbean islands and here is a short summary of the various rates for ½ oz:

17c to Bahamas via New York	23 c to British Guiana
20c to St. Thomas (3c short paid)	23c to St. Thomas
22c to Jamaica	23c to Barbados
22c rate to Cuba (via NY)	30 c to Cuba (2X rate?)

New South American Decimal (cont. from page 5)

Basically, the rate to Peru doesn't match any of these countries; Vic Willson indicated that the cost for a ½ oz letter to Peru and other western So. American countries was actually 60c during decimal period and 40c during the Large Queen era. If one looks at covers to foreign destinations during the decimal era, there are many discrepancies in the postal charges on stamped and stampless covers sent to the same destination by the same route. Apparently, postmasters in pre-Confederation Canada were themselves unsure of the postal rates to the more exotic countries, even those within the British Empire.

Nevertheless, the history behind mail from Canada to a distant country is quite interesting. The letter was sent to Mr. James Sutherland by his sister in Montreal named Ellie Sutherland. Mr. Sutherland evidently was a sailor on the Ship Garibaldie (actually the ship was the Garibaldi and according to a Google search was built in 1860). The Captain of this ship was R.P. Bowdoin who later operated salvage ships out of North Carolina. Probably the most interesting aspect of the cover was the company referenced in the address—Grace Bryce and Co. If one digs into this company it turns out that it was the predecessor of the present large American chemical company W. R. Grace and Co. W.R. Grace and his brother owned the shipping company that hauled guano and other cargo from Peru to various countries. In addition, William R. Grace was "advisor" to the Peruvian government—supplied iron, lumber, food, etc. for all the contractors who built the country's railroad system, equipped and armed the Peruvian army, supplied all the munitions and battleships during Peru's ill-fated war with Chile in the 1870's. After the country lost the war and went bankrupt, Grace Co. secured a mortgage of the Republic of Peru and took over the national debt, receiving many concessions in return including valuable silver mines, the entire output of guano deposits, 5 million acres of land containing valuable oil and mineral deposits, the lease of two railways for 66 years earning William R. Grace the nickname "The Pirate of Peru". Eventually, Grace became so powerful in the business world that he was elected mayor of New York City, where his company was headquartered.

Join Our Pence-Cents Study Group

If you have an interest in Canadian and BNA stamps and postal history of the classic period including stampless covers, you may want to join our resurrected Study Group. All you have to do is send an e-mail to me Ron Majors at ronald.e.majors@gmail.com and express your interest. I will put on our mailing list and send you our next issue (or past issues). You can also drop me a postcard/letter at:

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The Printings of the 1859 Issue of Canada

Part II --10c, 12 1/2c and 17c Stamps

by Richard Thompson

Editorial Note: The following article was originally published in The 1859 Issue, Maple Leaves, Vol. XXX, No. 5, January 2008 but this monumental contribution deserves to be fully reprinted in our Newsletter as it provides an in-depth update/addition to Geoffrey Whitworth's monograph and his other writings and the writings of Senator Calder. Because of the detailed information, it is published in two instalments. Last Newsletter (Vol. 1, No. 2) the perforations and studies on the 1c, 2c and 5c printings was covered and in the present Newsletter (Vol. 2, No. 1), the 10c, 12c and 17c printings will be covered.

This article will attempt to outline my observations on the 1859 issue as added to the information contained in Geoffrey Whitworth's monograph and his other writings and the writings of Senator Calder.

The Printings of the Ten Cents Consort:

The printing information, colour names, colour descriptions and most of the dated copy information for the 61 shades listed in reference [1] have been taken from refs. [4] and [6]. The seven additional shades listed here (identified by double letters) are taken from ref. [5].

Proofs: Whitworth listed the proofs as follows; black May 1859, black-brown May or June 1859, dark brown-purple possibly December 1863, yellow-orange February, 1864, plum around August 1864 and lake possibly September 1867. The dark brown-purple shade is rare and some were overprinted SPECIMEN vertically in pale green, the overprinted ones being distinctly rare. Neither the overprinted dark brown-purple nor the lake shade are listed in Unitrade resulting in the lake proofs usually being described as brownish purple.

Order No. 1 1,000 sheets, placed 1859/MR/16 and put on sale July first.

A Printing Brownish Black, perf. 11.7, dated copy; JY/15/59.

AA Printing Pale Brownish Black, perf. 11.7.

B Printing Deep Chocolate Brown, perf. 11.7; JY/11/59.

BB Printing Chocolate Brown, perf. 11.7.

Whitworth found two colours of stamps being used simultaneously. One was black with a brownish cast, the other was a deep chocolate type of colour. Subsequently paler shades of each of these two colours were identified and confirmed by Whitworth.

Order No. 2 1,000 sheets, placed 1859/JY/12.

A Printing Dull Bluish Maroon, perf. 11.7; SE/ 2/60.

B Printing Dull Maroon, perf. 11.7.

C Printing Maroon, perf. 11.7; SP/30/59, OC/ 5/59, OC/31/59, NO/17/59 and NO/24/59.

Printings of the 10c Consort (cont. from page 6)

A completely new type of colour, Maroon is a bright red purple shade. Dull Maroon is a rich brownish purple, while Bluish Dull Maroon is like 2B but with a distinct bluish tinge and has the darkness of the chocolate printings of the first order.

Order No. 3 1,000 sheets, placed 1859/NO/09.

A Printing Brown Purple, perf. 11.7; JA/23/60, FE/24/60, MR/31/60 and AP/ 2/60.

B Printing Purple Brown, perf. 11.7; MR/ 6/60, MR/17/60 and MR/20/60.

A slight change in colour, Brown Purple is redder but not as rich or as full as 2C, while Purple Brown is duller and a little browner.

Order No. 4 2,000 sheets, placed 1860/FE/10.

A Printing Agate, perf. 11.7; AU/22/60, AU/25/60 and SE/ 2/60.

B Printing Reddish Agate, perf. 11.7; JU/ 5/60, JY/ 9/60, JY/23/60 and AU/14/60.

C Printing Brownish Purple, perf. 11.7; JY/ 2/60, OC/ 4/60, DE/14/60 and DE/24/60.

A great change in colour, Agate is very deep and rich, a violet type of colour. Only a trace of red is visible and there is a blackness in the appearance. Reddish Agate has a lighter appearance and is a rich reddish violet colour and has lost all the darkness of 4A. Brownish Purple is similar in colour to 4B but redder and not so deeply printed.

Order No. 5 2,000 sheets, placed 1860/SP/29.

A Printing Deep Yellowish Purple Brown, perf. 11.7; NO/24/60, MR/26/61 and MY/ 2/61.

AA Printing Dull Yellowish Purple Brown, perf. 11.7; NO/24/60 to MR/26/61.

B Printing Dark Rich Purple Brown, perf. 11.7; SE/ 9/61 to DE/31/61.

Yellowish Purple Brown is much browner than 4C. As Calder had recorded both the deep and dull shades as from printing 5A Whitworth maintained one class for these two types of shade. Dark Rich Purple Brown is similar to 4C but much browner in comparison to the violet touch in 4C.

Order No. 6 2,000 sheets, placed 1861/MR/ 6.

A Printing Brownish Sepia, perf. 11.7; JU/18/61 JU/27/61, JY/ 3/61, JY/17/61, JY/20/61, AU/16/61 & FE/ 6/62.

B Printing Deep Rich Brownish Sepia, perf. 11.7; DE/18/61 to MY/1862.

Brownish Sepia is a sepia brown colour and some weaker printings exist. Deep Rich Brownish Sepia is a deep rich dark brown shade, which on yellow envelopes looks a very red brown while on blue ones it looks a deep sepia.

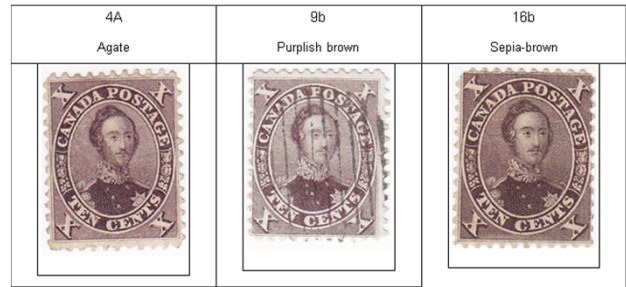
Order No. 7 2,000 sheets, placed 1861/AU/13.

A Printing Blackish Brown - shades, perf. 11.7; JA/ 8/62, JA/11/62, JA/25/62 and FE/20/62.

B Printing Deep Sepia - shades, perf. 11.7; JA/ 3/62, FE/13/62 and MY/20/62.

C Printing Sepia, perf. 11.7; MR/07/62, JU/23/62.

Blackish brown is a very grey type of colour with a trace of brown. Deep Sepia is browner than 7A. Sepia is similar to 7B but lighter and redder. It has lost the grey appearance of 7A.



Order No. 8 2,000 sheets, placed 1862/JA/23.

A Printing Brown - shades, perf. 11.8; MY/ 9/62, JU/23/62, JY/12/62 JY/17/62 and DE/ 4/62.

B Printing Dark Brown, perf. 11.8; JU/ 8/62, JY/ 3/62 and JY/15/62.

Printing 8A is very changed in colour to 7C having a bit more red in the ink. It is a yellowish brown type of colour and not very deep in shade. Dark Brown is a much deeper shade of brown.

Order No. 9 2,000 sheets, placed 1862/MY/31.

A Printing Dark Yellowish Brown - shades, Perf. 11.8; OC/ 6/62, NO/10/62 and JA/14/63.

B Printing Purplish Brown, Perf. 11.8 & 11.9 X 11.8; NO/10/62, DE/ 9/62, JA/12/63, JA/24/63 & JA/29/63.

Dark yellowish brown is a deep brown and slightly more yellow than 8B. Some examples do not appear as deep as others but are still a very full shade of brown. Purplish Brown is rich again and under a glass reveals traces of purple in the ink. Printing 9B was very well printed and Whitworth reported that a few sheets were perforated 11.9 X 11.8, the author has not seen this.

Order No. 10 1,000 sheets, placed 1862/SP/02.

A Printing Red Brown, perf. 11.9 X 11.8; JU/ 2/63, AU/ 3/63, SE/12/63 and OC/28/63.

AA Printing Dull Red Brown, perf. 11.9 X 11.8; MY/28/63.

Red brown is similar to 8A but fuller and richer (and perforated 11.9 X 11.8) and clearly printed. Dull Red Brown is a full but dullish red brown shade.

Order No. 11 2,000 sheets, placed 1862/DE/17.

A Printing Reddish Sepia, perf. 11.9 X 11.8.

B Printing Pale Sepia, perf. 11.9 X 11.8.

The colour of this order has changed to a greyish brown purple. It has lost all the redness of the 10th order. Reddish Sepia having a pink cast and Pale Sepia being of a much colder colour.

Order No. 12 2,000 sheets, placed 1863/FE/27.

A Printing Light Yellowish Brown, perf. 11.9 X 11.8; JA/ 2/64, JA/20/64, FE/ 8/64, FE/16/64 and FE/22/64.

B Printing Rich Dark Brown, perf. 12.1 X 11.8; FE/12/64, MR/24/64 and AP/ 6/64.

The colour has changed to a true brown. The A printing is a yellowish brown. Rich Dark Brown is fuller and richer than 12A (and perf. 12.1 X 11.8).

Order No. 13 1,000 sheets, placed 1863/SP/14.

A Printing Light Purple Brown, perf. 12.1 X 11.8; MR/07/64, MY/14/64, MY/17/64, JU/ 2/64 and OC/ 1/64.

Printings 13A and 14B are of a similar colour, 13A is lighter (and perf. 12.1 X 11.8) while 14B is deep and full in appearance (and perf. 11.9 X 11.8).

Order No. 14 2,000 sheets, placed 1863/NO/21.

A Printing Dark Brown Purple, perf. 11.9 X 11.8; MR/10/64, MR/14/64, MR/15/64, AP/14/64 to AP/22/64.

B Printing Deep Purple Brown, perf. 11.9 X 11.8; JU/ 7/64, JU/13/64, JU/15/64, JU/18/64 to SP/ 3/64.

Dark Brown Purple is very much bluer and richer than 13A. Deep Purple Brown does not show the bluish richness of 14A.

Order No. 15 2,000 sheets, placed 1864/MR/01.

A Printing Deep Rich Chocolate Brown, perf. 11.9 X 11.8; MY/ 7/64, MY/16/64, JU/ 7/64, JY/ 2/64, AU/18/64 and FE/ 8/65.

B Printing Weaker Chocolate Brown, perf. 12.1 X 11.8; SP/15/64, OC/24/64 and JA/27/65.

BB Printing Pale Red Brown, perf 12.1 X 11.8.

Printing 15A is a very deep and sometimes dark chocolate brown. It is a very red type of brown and quite different to anything seen previously. The average colour is weaker in the B printing. Pale Red Brown is not identified in Whitworth's book but was confirmed by him later.

Order No. 16 3,000 sheets, placed 1864/MY/06.

A Printing Reddish Sepia - light and dark shades, perf. 11.9 X 11.8; JY/22/64 and JY/28/64.

B Printing Sepia Brown - shades, perf. 11.9 X 11.8.

C Printing Brown - light and dark shades, perf. 11.9 X 11.8; NO/21/64, DE/ 9/64, DE/26/64, MR/ 7/65 and NO/24/65.

Whitworth originally assigned Sepia Brown to 16A and Reddish Sepia to 16B. Later he decided that the red brown 15th order should be followed by the reddest printing of the 16th order, and reversed these two.

This printing is a return to dark brown colours. Reddish Sepia is a sepia brown colour with a distinct reddish cast which naturally flows from the 15th order. The redness has been reduced in Sepia Brown and it is a much darker brown colour though not as dark as the 6th order and slightly redder. In the C printing the colour is lighter and somewhat similar to 8A with a great variation in depth and shade and some are more yellow than others.

Order No. 17 2,000 sheets, placed 1864/JY/ 9.

A Printing Dull Maroon, perf. 11.9 X 11.8; NO/18/64 and DE/23/64.

B Printing Deep Plum - plate repaired, perf. 12.1 X 11.8; OC/13/64, OC/31/64, NO/16/64 to DE/24/64.

C Printing Rich Bluish Maroon, perf. 11.9 X 11.8; DE/24/64, DE/30/64, MR/16/65, MR/25/65 and MY/15/65.

For Dull Maroon the printing is not very deep. Deep Plum, a very deep and clear printing in a very rich shade of maroon. The plate has been repaired and the 'C' flaw added to the two right hand vertical columns. Rich Bluish Maroon is much bluer than 17B becoming nearly a plum shade.

Order No. 18 2,000 sheets, placed 1864/NO/28.

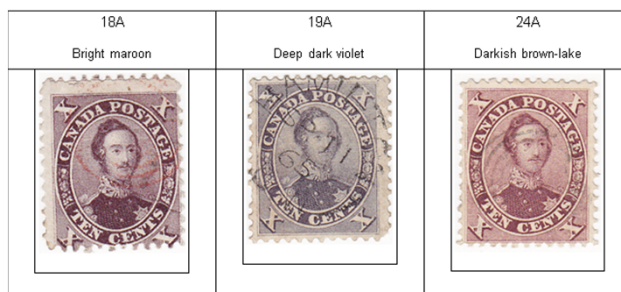
A Printing Bright Maroon, perf. 11.9 X 11.8 and 11.9; JU/ 1/65 and JU/30/65.

Dull maroon, perf. 11.9 X 11.8 and 11.9; JY/ 6/65.

B Printing Dull Plum, perf. 11.9; JY/05/65, JY/11/65, JY/19/65 to NO/18/65.

C Printing Dull Purple, perf. 11.9; JY/14/65, DE/ 7/65 and JA/25/66.

Dull and Bright Maroon are in the same colour group. Whitworth found the Bright Maroon perforated 12 X 11¾, but not the Dull Maroon. I have found the Dull Maroon perf. 11.9 X 11.8 as well as 11.9. Dull Plum is similar to 18A but duller and bluer. Dull purple is again bluer and approaching the colour of the 22nd Order.



Order No. 19 2,000 sheets, placed 1865/JA/28.

A Printing Deep Dark Violet, perf. 11.9; AP/24/65, MY/16/65, MY/30/65 and SP/11/65.

B Printing Deep Dark Reddish Violet, perf. 11.9; MY/29/65, JU/ 3/65, JU/05/65 and DE/ 5/65.

BB Printing Pale Reddish Violet, perf. 11.9.

The A printing is in a shade of dark violet. It is a deep dark colour and would appear to logically follow on from 18C. Deep Dark reddish Violet is not quite so blue and not so deeply printed. Pale Reddish Violet was in Whitworth's reference collection but not mentioned in his book. On singles there are some greyer shades and Whitworth was of the opinion that these stamps tend to lose their red colour upon washing and appear much greyer.

Order No. 20 3,000 sheets, placed 1865/AP/22.

A Printing Dull Slate Purple, perf. 11.9; JA/ 2/66.

B Printing Dull Claret, perf. 11.9; DE/19/65, MR/30/66 and JU/14/66.

C Printing Pale Maroon, perf. 11.9; MR/ 9/66, MR/12/66, AP/18/65, MY/16/65, JU/ 7/66, JU/25/66 and JY/ 7/66.

Dull Slate Purple is a dull grey violet. When the stamp is weakly printed the colour is pale but when heavily inked the colour is very dark. Dull Claret is a bluish red violet. Gibbons 'claret' is a nearly perfect match. It is a very red looking stamp. Pale Maroon shows an increase in the blue content and is generally paler in depth than 20B. It is still a claret type of colour, but not as red as 20B. It is similar in depth to stamps of 18A and B printings, but bluer than 18A and redder than 18C.

Order No. 21 3,000 sheets, placed 1865/SP/26.

A Printing Dull Reddish Purple, perf. 11.9; JA/11/66, MR/06/66, MR/10/66, MR/12/66 to AP/14/66.

B Printing Dull Purple, perf. 11.9; MR/ 1/66, AP/16/66, AP/16/66, AP/23/66, MY/16/66 to MY/28/66.

C Printing Plum, perf. 11.9; AP/ 5/66, AP/ 9/66, AP/25/66 and JY/ 9/66.

Dull Purple flows from 20C being a little bluer but in a similar colour group. Dull Purple is bluer again and the colour has become a deeply printed lilac. It is still redder than 18C. Plum is of a lighter colour, slightly bluer than 21B.

This group has to be put alongside the stamps of 18C in order to make a true comparison. They cannot be judged apart as the colours are very similar and only a difference in dates can prove the correct sequence.

Order No. 22 3,000 sheets, placed 1866/FE/24.

A Printing Bluish Dull Purple, perf. 11.9; AU/ 2/66, AU/ 3/66, AU/ 8/66, AU/14/66, AU/17/66, AU/20/66 and OC/12/66.

B Printing Dull Purple, perf. 12.1 X 11.9; AU/ 3/66, AU/20/66, SP/ 3/66 and MR/27/67.

C Printing Pale Dull Purple, perf. 11.9; SP/14/66, SP/17/66, SP/25/66, OC/10/66, OC/18/66, to NO/24/66.

Bluish Dull Purple is similar to 21C but a very much deeper printing with clear lines of ink. It is much redder than 19A and redder than slate purple although similar in depth of colour. 22nd Order stamps have a brownish cast when compared to the 19th printings. Dull Purple is redder, but still with a brownish cast when compared to 18C or the 19th Order, and still of a bluer nature than earlier purples (note there are three Dull Purples, this one can be separated from the other two by the perforations). Pale Dull Purple has not changed much in colour but is much paler in depth. These colours are again of a pigment which appears to change with washing and single stamps must be assessed with care.

Order No. 23 4,000 sheets, placed 1866/JY/27.

A Printing Darkish Brown Red, perf. 11.9; NO/19/66, DE/20/66, JA/28/67 and JY/ 2/67.

AA Printing Bright Clear Brownish Red, perf. 11.9 and 11.9 X 11.8 [3]; OC/13/66, OC/17/66 to JA/27/67.

B Printing Dark Claret, perf. 11.9; DE/13/66, DE/27/66 and AU/12/67.

C Printing Claret, perf. 11.9; NO/01/66, NO/22/66 to JU/1867.

D Printing Reddish Lake, perf. 11.9; DE/26/66 to AU/1867.

At this point all the stamps left are of a red colour. Printing 23A is a brown red while 23AA is a very bright, clear brownish red but not so red as 23A. The whole of this group is by far the reddest printing of these later orders. Dark Claret is a similar brown red to 23A but slightly bluer and the bright redness has changed to a tinge of brownness. 23C is still a bright claret but a little more on the carmine side and deeper than 23A. Reddish Lake has a definite brownish cast and the depth of colour has increased.

Order No. 24 5,000 sheets, placed 1866/DE/11.

A Printing Darkish Brown Lake, perf. P 11.9; JU/ 3/67, JU/18/67 JY/ 2/67, JY/17/67, JY/29/67 and AU/20/67.

B Printing Brown Lake, perf. 11.9; JU/04/67, JY/ 2/67, JY/22/67, AU/ 7/67, AU/21/67 and OC/25/67.

Darkish Brown Lake has a very deep colour and very much browner than anything in the 23rd order. Brown Lake is similar but slightly redder. It is still a deep and clear printing. Although this was the largest order placed for this stamp and must have been printed in the humid summer of New York there appears to be only these two shades.

Order No. 25 1,000 sheets, placed 1867/FE/22.

A Printing Brownish Claret, perf. 11.9 X 12.1; SP/ 3/67, SP/12/67, SP/18/67, OC/ 4/67, NO/28/67 and MR/20/68.

The colour is of medium depth but bright and redder than either of the 24th printings, but not so red as the 23rd order.

Order 26 4,000 sheets, placed 1867/AU/21.

A Printing Lake, perf. 11.9; NO/28/67, DE/ 7/67, JA/ 6/68 to MR/1868.

B Printing Light Brown Purple, perf. 11.9; DE/ 2/67 and MR/ 2/68.

C Printing Pale Brown Purple, perf 11.9; MR/10/68.

The A printing stamps are weakly printed in a dullish darkish lake colour. After the a printing the plate was repaired. Light Brown Purple is similar to the 24th order but a bit duller while Pale Brown Purple is lighter and brighter. These last two printings should not be confused with earlier purple browns which had brown as the dominate colour here the dominate colour is red and they might have been called a browner shade of brown lake.

The Printings of the Twelve and One-Half Cents Queen Victoria:

The printing information, most colour names, colour descriptions and most of the dated copy information are taken from reference [8]. Some colour names have been developed from the text of reference [8].

Order No. 1 1,000 sheets, placed 1859/MR/16, issued 1859/JY/ 1.

A Printing Deep Bluish Green, perf. 11.7, dated copies; JY/29/59, SE/22/59, JA/27/60, FE/24/60 and MR/20/60.

Printings of the 12 ½ c Queen Victoria (cont. from Page 9)

B Printing Yellowish Deep Bluish Green, perf 11.7; SE/16/59, FE/24/60 JY/11/60 and JY/20/60.

Deep Bluish Green, full colour and well inked. 1B, not quite so dark with a more yellowish tint.

Order No. 2 1,000 sheets, placed 1859/JY/12.

A Printing Deep Dark Green, perf. 11.7; MR/21/60, AU/16/60, SE/ 4/60 and OC/12/60.

B Printing Very Deep Dark Green, perf. 11.7; FE/ 3/60, JU/28/60, JY/10/60, SE/11/60 and DE/25/60.

Deep Dark Green, similar to 1B but darker in colour, very similar to Gibbons Bronze Green. 2B, similar to 2A but darker again in colour. Not particularly bluer but a little nearer to Gibbons Blackish Olive.

Order No. 3 1,000 sheets, placed 1860/JA/27.

A Printing Deepish Green, perf. 11.7; NO/ 2/60, NO/17/60, JA/15/61, MR/19/61, MR/26/61 and JU/14/61.

B Printing Deep Green, perf. 11.7; FE/ 1/61, MR/22/61, JU/17/61 and JY/12/61.

C Printing Bluish Deep Green, perf. 11.7; MR/ 1/61, MR/14/61 and AP/13/61.

Deep Green. A deep shade but much lighter in appearance, does not appear to have been inked as heavily. Looks much yellower than 2B. 3B, the same hue but much more heavily inked and ink appears fuller in tone. 3C, a trace of blue has been introduced when compared to 3A or 3B.

Order No. 4 2,000 sheets, placed 1860/JY/ 2.

A Printing Dark Bluish Green, perf. 11.7; JY/ 5/61 and AU/21/61.

B Printing Bluish Green, perf. 11.7; AU/18/61 and SE/20/61.

C Printing Dark Blue Green, perf. 11.7; SE/ 6/61, SE/26/81, OC/16/61, MY/21/62.

Dark bluish green. A deep rich colour similar to 2A but showing much more blue. 4B, similar colour but less well inked and appears lighter. 4C, this printing used deeper coloured ink of the same tone but if anything a little bluer than 4A.

Order No. 5 1,000 sheets, placed 1861/MR/ 5.

A Printing Deep Dark Green, perf. 11.7; JA/ 7/62 and FE/21/62.

B Printing Deep Darkish Green, perf 11.7; JU/ 5/62 and JU/ 6/62.

Deep Dark Green. There is none of the bluish tone of 4C. 5B, a slightly lighter shade.

Order No. 6 2,000 Sheets, placed 1861/AU/13.

A Printing Dullish Green, perf. 11.7; AU/22/62.

B Printing Darker Dullish green, perf. 11.7; AU/22/62 and NO/14/62.

Dullish Green. Weakly inked and compared to 5B a lighter colour. 6B, similar colour but darker in appearance.

Order No. 7 2,000 sheets, placed 1862/JA/25.

A Printing Dark Green, perf. 11.8; JU/ 6/62, NO/ 2/62, NO/19/62, DE/18/62 and FE/27/63.

B Printing Bluish Dark Green, perf. 11.8; JA/27/63, JA/29/63 and AU/ 6/63.

Dark Green. Weakly printed in a dullish green but darker than 6B. Does not look as bluish as earlier printings. 7B, a similar colour but a trace of blue is introduced again.

Order No. 8 1,000 sheets, placed 1862/MY/31.

A Printing Yellowish Myrtle Green, perf. 11.8; AU/27/63, OC/ 9/63 and NO/18/63.

B Printing Yellow Myrtle Green, perf. 11.8; MY/13/63, MY/15/63, JU/15/63 and NO/18/63.



Yellowish Myrtle Green. Gibbons myrtle green is too blue and too dark for any of these stamps, but this colour, weaker and with some yellow introduced would describe this printing. It is much bluer than either 7A or 7B. 8B, a similar colour but even more yellow is introduced.

Order No. 9 1,000 sheets, placed 1862/OC/29.

A Printing Yellowish Myrtle Green, perf. 11.9 X 11.8; SP/29/63, DE/ 4/63, DE/18/63 and JA/ 9/64.

B Printing Yellower Myrtle Green, perf. 11.9 X 11.8; OC/22/63 and JA/ 5/64.

Yellowish Myrtle Green. Similar to 8B, new perforation, very clearly printed stamps. 9B, a lighter tone with a trace more yellow added.

Order No. 10 1,000 sheets, placed 1863/JU/ 9.

A Printing Dull Green, perf. 12.1 X 11.8; FE/ 1/64, MR/17/64 and AP/23/65.

B Printing Bluish Dull Green, perf. 11.9 X 11.8; FE/ 8/64, FE/12/64 and NO/30/64.

Dull Green. Very similar to Gibbons Dull green. Quite pale and weakly printed. 10B, a fuller and deeper shade, could look a little bluer.

Order No. 11 1,000 sheets, placed 1863/SE/ 4.

A Printing Light Dull Green, perf. 11.9 X 11.8; JY/ 5/64, MY/ 5/64 and JU/10/64.

B Printing Deeper Light Dull Green, perf. 11.9 X 11.8; JU/12/64, JU/13/64 and AU/05/64.

Light Dull Green. Still weak printing of a light shade of dull green. 11B, a deeper shade of a similar colour.

Order No. 12 2,000 sheets, placed 1863/NO/21.

A Printing Deep Dark Green, perf. 11.9 X 11.8; MY/ 3/64, JU/17/64, JU/30/64, JY/21/64, AU/14/64, SP/10/64, OC/13/64, OC/25/64, NO/ 3/64, JY/16/65 and JA/25/65.

B Printing Weaker Deep Dark Green, perf. 11.9 X 11.8; JY/11/64, JY/15/64, JY/29/64, SE/15/64, SE/16/64, JA/29/65, FE/24/65 and JY/17/65.

Deep Dark Green. Much darker and bluer than 11B. 12B, a similar shade but weaker, not so dark as 12A.

Order No. 13 1,000 sheets, placed 1864/MR/ 1.

A Printing Yellowish Dull Dark Green, perf. 12.1 X 11.8; DE/23/64 and MR/17/65.

B Printing Yellow Dull Dark Green, perf. 11.9 X 11.8; SP/29/64 and MR/25/66.

Yellowish Dull Dark Green. Similar in depth to 12B but more yellow. 13B, not deeply printed and a trace more yellow. This is the yellowiest of the printings 9 to 14.

Order No. 14 2,000 sheets, placed 1864/JY/ 9.

A Printing Bluish Green, perf. 12.1 X 11.8; DE/ 8/64, JU/10/65 and DE 05/66.

B Printing Deeper Bluish Green, perf. 11.9 X 11.8; AP/29/65, AU/11/65, SE/ 6/65, NO/17/65 and AU/22/66.

Bluish Green. A great change of colour and depth of print. It is not the bluish tone of earlier prints but bluer than 13B, Deeper Bluish Green, deeper and bluer than 14A. Quite a dark stamp compared with orders 10, 11 and 13.

Order No. 15 1,000 sheets, placed 1864/NO/28.

A Printing Myrtle Green, perf. 11.9; AP/20/65, JY/ 5/65 NO/ 3/65, NO/ 6/65 and NO/28/65.

B Printing Yellowish Myrtle Green, perf. 11.9; JY/20/65, JY/28/65, AU/17/65, OC/ 5/65, OC/ 6/65 and OC/13/65.

C Printing Weaker Yellowish Myrtle Green, perf. 11.9; AU/17/65, AU/18/65, SE/11/65, OC/ 6/65 and NO/24/65.

Myrtle Green. A very bluish green colour, some stamps are well inked while others of a similar date are weak. 15B, a much yellower myrtle green, very similar to order 8. Not too well inked and not deep impression. 15C, similar colour but much weaker prints - plate looks worn.

Order No. 16 2,000 sheets, placed 1865/JA/28.

A Printing Myrtle Green, perf. 11.9; NO/17/65, AP/28/66, AP/29/66, AP/30/66 and MY/ 4/66.

B Printing Deep Green, perf. 11.9; SP/27/65, NO/ 9/65, NO/15/65, OC/ 3/66 and OC/22/66.

C Printing Weaker Deep green, perf. 11.9; JY/17/65, NO/ 9/65, JA/11/66, MY/31/66 and JU/15/66.

Myrtle Green. A very similar myrtle green, very deeply printed and the IMPRINT has been observed. The re-entries and flaws found on the late printings start with this order. 16B, Deep Green showing no bluish tone at all. Looks yellower than 16A. There appear to be

variations in depth of print, possibly due to ink variations. 16C, weaker prints of a similar colour.

Order No. 17 3,000 sheets, placed 1865/AP/22.

A Printing Bluish Light Myrtle Green, perf. 11.9; DE/18/65, JY/ 4/66, FE/15/67, MR/21/67, MY/ 9/67, JU/20/67 and JY/18/67.

B Printing Light Myrtle Green, perf. 12.1 X 11.9; MY/10/66, MY/ 9/66, MY/30/67, JU/18/67, FE/24/68 and MR/27/68.

C Printing Dark Blue Green, perf. 11.9; AP/13/66, MY/ 9/66 and MR/23/68.

D Printing Weaker Dark Blue Green, perf. 12.1 X 11.9; SE/ 6/66, SE/10/66, OC/11/66, OC/18/66 and

JU/ 5/68.

Light Myrtle Green. Similar to 16A but lighter in shade and consequently does not appear as blue. It is much bluer than the greens of orders 11 and 14 and much clearer printed. Quite a flat colour. 17B, still a weak flat colour but not quite as blue as 17A. 17C, Dark Blue Green. 17D, weaker printing, similar colour.

Order No. 18 3,000 sheets placed 1865/SE/25.

A Printing Deep Dark Myrtle Green, perf. 11.9; AP/24/67.

B Printing Deepish Dark Myrtle Green, perf. 11.9; FE/13/67.

C Printing Very Deep Dark Myrtle Green, perf. 11.9; NO/ 5/66.

Deep Dark Myrtle Green. Very deeply printed, slightly bluer than orders 15 and 16. 18B similar to 18A but not quite as dark or as blue. 18C similar to 18A but darker.

Order No. 19 3,000 sheets placed 1867/FE/27.

A Printing Bluish Myrtle Green, perf. 11.9; JY/ 4/67, SE/ 6/67 and NO/13/67.

B Printing Blue Green, perf. 11.9; SE/25/67, AU/24/68 and DE/30/67.

C Printing Blue Green - Oily Ink, perf. 11.9; JY/19/67, AU/ 1/67, NO/28/67 and DE/ 1/67.

D Printing Very Blue Green, perf. 11.9; DE/ 7/67, DE/17/67, DE/19/67 and MY/15/68.

Bluish Myrtle green. Not very dark, similar to 17A and B but bluer. 19B, Blue Green, darker looking than 19A. 19C, similar colour but ink seems to have run - too much oil or thinner. 19D, a very blue green colour printed with ink that has run giving a flat appearance to the stamp and a tint of green to the paper.

The Printings of the Seventeen Cents Jacques Cartier:

The printing information and colour names have been taken from reference [4], while the descriptions of the colours have been taken from reference [9].

Order No. 1 500 sheets, placed 1859/MR/06, issued 1859/JY/01.

A Printing New Blue - Intense, perf 11.7, dated copy; OC/16/59.

The Printings of the 17c Jacques Cartier (cont.)**from Page 11)**

New Blue - Intense. Of all the blue colours of this stamp the colour of this printing stands by itself. Its clear, light, bright blue colour is readily identified.

Order No. 2 500 sheets, placed 1860/JA/10.

A Printing Prussian Blue - Dull, perf. 11.7.

B Printing Prussian Blue - Brighter, perf. 11.7; AU/27/60.

Prussian Blue - Dull, has a semi-dull appearance, quite different from the clear bright blue of 1A and from the dark blue of 3A. 2B is a medium greyish blue, brighter than 2A.

Order No. 3 500 sheets, placed 1861/MR/06.

A Printing Steel Blue, perf. 11.7.

Steel Blue is the darkest of the first three printing orders, but compared with 4A is not so deep in tone and its dark colour is somewhat lighter and brighter.

Order No. 4 500 sheets, placed 1861/NO/26.

A Printing Dark Prussian Blue, perf 11.8.

Dark Prussian Blue has the strongest tone of the early printings. In comparison with the others its colour is deeper and darker and its appearance is quite dull. It lacks any trace of brightness.

Order No. 5 500 sheets, placed 1862/OC/29.

A Printing New Blue - Deeper, perf 11.8; JU/23/63.

B Printing New Blue - Deeper, perf 11.9 X 11.8.

New Blue - Deeper is similar to printing 1A but deeper. It might be described as deep dark blue. It is definitely stronger or deeper than printings 6A and 7A.

Order No. 6 500 sheets, placed 1863.

A Printing New Blue - Darker, perf. 11.9 X 11.8.

New Blue - Darker is a quite dull, flat, muddy, dark greyish blue, definitely paler than printing 5.

Order No. 7 500 sheets, placed 1864/MR/30.

A Printing Prussian Blue - Brighter, perf. 11.9 X 11.8.

Of printings 5, 6 and 7 the colour of Prussian Blue - Brighter has the lightest tone and the appearance is somewhat dulled. In comparison with the others its colour is weak, light and greyish.

Order No. 8 500 sheets, placed 1864/NO/29.

A Printing New Blue - Deep and Intense, perf. 11.9; AP/04/65 and JY/31/65.

Of the last seven printings three have a strong deep tone. New Blue - Deep and Intense is the deepest and bluest although the colour appearance is somewhat dulled.

Order No. 9 500 sheets, placed 1865/AP/22.

A Printing New Blue - Deep and Very Dark, perf. 11.9.

New Blue - Deep and Very Dark while strong and deep toned has a colour which differs materially from 8A and 10A. It may be described as a very dull, flat, dark greyish blue.

Order No. 10 500 sheets, placed 1865/SE/25.

A Printing New Blue - Similar to Order 1, perf. 11.9; DE/15/66, FE/ 1/67, MR/ 2/67 and AP/15/67.

New Blue - Similar to Order 1. In comparison with printing 8A has a quite dark, slightly greyish or slaty colour.

Order No. 11 500 sheets, placed 1866/DE/11.

A Printing New Blue - Deep, perf. 11.9; JY/ 3/67.

B Printing New Blue - Deep and Bright, P 12.1 X 11.9.

New Blue - Deep is medium toned somewhat related to 8A and 10A but lighter and brighter and more greyish: but darker than 11B which is the lightest and brightest of these late printings as it is on a nearly white paper.

Order No. 12 500 sheets, placed 1867/FE/22.

A Printing New Blue - Deep and Duller, perf. 12.1 X 11.9.

B Printing New Blue - Dark and Dull, perf. 12.1 X 11.9.

New Blue - Deep and Duller is of a medium tone, darker than 11A and of a slaty blue colour. Quite a few stamps of this printing have small speckles of white, showing that some sort of disintegration is taking place in the surface of the plate. 12B is light toned, slightly darker than 11B with a greyish appearance. In this printing the disintegration of the plate's surface is more apparent. The rare "burr over shoulder" flaw was apparently fully developed at a late stage in this printing.

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[3] Whitworth, Geoffrey, Perforation Variety on the 10c Consort, Maple Leaves, XXIV, (April, 1995), p. 56

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[7] Whitworth, Geoffrey, Perforation Variety on the 10c Consort, Maple Leaves, XXIV, (April 1995), 56.

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**Thinking Ahead! Mark Your Calendar for
BNAPEX 2014**

After a 10 year absence, BNAPEX 2014 will return to the United States, back to Baltimore, MD. The dates will be **August 29-31, 2014**. The annual meeting of BNAPS will be held in conjunction with BALPEX, one of the stronger East Coast stamps shows also always held on Labour Day weekend. Canadian dealers and American dealers have been alerted to bring their best Canadian stock to this show.

Plenty of outside activities around the Labour Day Weekend. A full social program will be arranged to historical and other sites in the greater Baltimore area, the National Aquarium, perhaps a Baltimore Oriole baseball game. The Baltimore Grand Prix will be held that weekend that should appeal to any racing enthusiast.

The combined meeting will take place in the Hunt Valley Inn just outside of Baltimore so we will be isolated from all the hubbub but can travel to downtown Baltimore to take part in the festivities if interested.