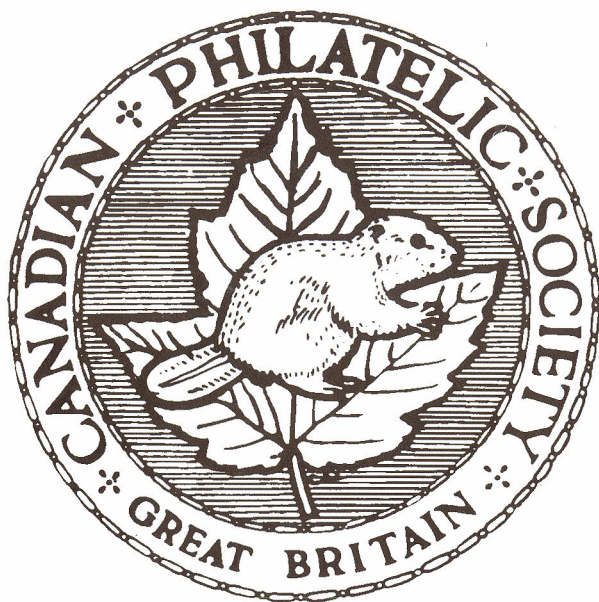


307



Maple Leaves

JOURNAL OF THE
CANADIAN PHILATELIC SOCIETY
OF GREAT BRITAIN

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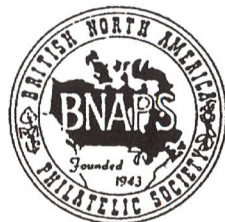
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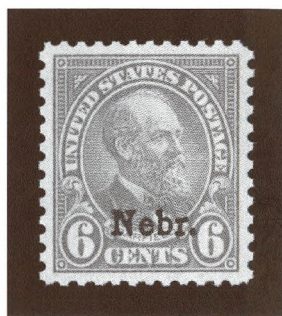
January 2008

Whole No. 307

EDITORIAL

We are told that in the world of property, value is all about location, location, location. Increasingly, it seems, in the world of philately, value is all about condition, condition, condition. The rather humble USA stamp shown below is catalogued by Scott at \$75 and would be present in a high percentage of USA collections. The particular example illustrated, however, sold in a recent auction for \$10,000. It is, apparently, the only example to be graded at 100 Jumbo (the highest possible grade under the PSE system). At least one of the North American certification agencies has now started to spread this 'grading' system to BNA stamps and BNA material is already being listed in auctions with this type of grading data.

Top quality material has, rightly, always attracted top prices. Material of this quality pre 1930 is genuinely scarce and pre 1900, rare. It is clear, however, that the gap between the prices for 'average'



material and the very best is getting wider and wider. It is also clear that there are a few folk out there willing and able to pay almost unlimited sums for so-called 'investment grade' stamps and covers. Whether these extreme differentials are sustainable – particularly for stamps that are not, in themselves, intrinsically rare, is a matter for debate; only time will tell.

For the normal mortals amongst us I fear that the trend simply makes it even harder

to know what constitutes a reasonable bid in auctions (particularly if, like me, you rarely attend in person). Oh, and it makes a bit of a nonsense of 'catalogue values' as well! The greatest loss to philately, however, is that these huge price differentials encourage collectors and dealers to split up plate block material and other large blocks to cull the one perfectly centred stamp in the block. The positional pieces with all their attendant philatelic information are, thus, lost for ever. Market forces, I know, but it is still a shame.

Our Secretary, John Wright, will shortly be updating the Members Handbook Part 1, for reissue with the April edition of Maple Leaves. He has asked me to remind all members to let him know promptly of any changes to their entries; postal and e mail addresses and also

collecting interests which I know do change over time.

Those of you who subscribe to Gibbons Stamp Monthly would have seen an interesting supplement on the Canadian Stamp Market in the November issue (good news if you are selling, not so good if you are buying!) We should also thank SG for their kind mention of the CPSGB in the introduction to this piece.

Finally, special congratulations go to two of our younger members. Susan So was awarded a gold medal at the 'Royale' show in Canada for her PoW Franks display. Not to be outdone, Rob Lunn was awarded a vermeil for his Map Stamp display at a recent exhibition in Russia (some of you may remember this display from the Renfrew Convention). Well done to you both!



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MONTREAL POSTAGE DUE MARKINGS

Gib Wallace

Whilst working on the cut rectangles a while back, (the 'Broken Boxes' as I call them, primarily Toronto, Vancouver and Montreal), I was intrigued by the Montreal backstamps on about 75% of the covers (post cards were not applicable). On the 'Broken Boxes', the backstamp and the rectangles were stamped in the same shade of ink on all examples. Making a list of all Montreal backstamps from the Exchange department which assessed shortpaid mail for postage due, I came up with a list of 35 covers. These ranged from 1916 to 1936 with a couple of stragglers dated 1949 (incoming) and 1960 (returned from Greenland via Copenhagen). Before starting on the postage due markings of Montreal which I will elucidate on in date order, I will try to clarify these backstamps.

The postage due handstamps of Montreal, although similar to those of the rest of the country, can be recognized by little variations. Overinking or underinking can sometimes make the differences hard to discern but with the help of the backstamps the task becomes much easier. The backstamps verify the markings on the front. In the early years of the reign of King George V, they were prevalent on incoming shortpaid mail via the Atlantic route. The Atlantic route included the Caribbean, eastern South America, Africa, Europe and the Near East. For some extraordinary reason, mail from the UK was exempt. Crossborder mail also went direct.

There were three basic designs of the Exchange backstamp, the first of which (figs 1 and 2) had concentric rings with



Fig 1 Type 1 backstamp, found in two sizes 31 and 32mm, both in violet. Period of use 1916 – 1928.



Fig 2 Type 1 backstamp, 35mm type. Found struck in black from 1930.

Montreal at the top and Canada at the bottom between the two circles. The centre space was for a number and the date, month and sometimes the year. The insertion of the bits was often slipshod with some enclosures inverted or just left out. This first type came in three sizes; 31mm diameter (which was the size of all other types), 32 mm diameter and 35mm diameter.

The second type (fig 3) is probably the most common and has a similar layout as type 1 but with only a single 31mm



Fig 3 Type 2 backstamp.

diameter ring enclosing the number and date. Type 3 (figs 4, 5 and 6) came in three different types of lettering; sans serif, with serifs and in larger Roman type (quite rare). These were all 31mm diameter, mostly in violet. The first two forms have 'MONTREAL CANADA' in an arch from nine o'clock to three o'clock with the number at the base and the date (or lack of it) in the centre. The earliest (fig 4) seen is 1923. Type 3a (fig 5) was seen as of 1934 until the last of the stragglers expired in 1960. Both of these types has capitals with small letters. The third form, type 3b, (fig 6) had large roman letters in an arch from



Fig 4 Type 3 backstamp, normally in violet but also found in black. Period of use 1923 to 1934.

seven o'clock to five o'clock. The first and only appearance of this type was in 1934.

At the beginning of this article, I said I



Fig 5 Type 3a backstamp, normally in violet but also in black. Period of use 1934 to 1960.



Fig 6 Type 3b backstamp. In violet, used in 1934.

would elucidate on the postage due markings of Montreal. Well, it is elucidation time. For me it all started in 1913, and I shall start with the only machine duplex which I bought in the Matthew Carstairs auction in 1986. I wrote about this cancel in *Maple Leaves* in January 1987 and I include two short paragraphs that still apply along with a postscript by the then editor, David Sessions.

An item of interest of which I gained a few is shown in fig 7. Having spent some time fooling about with Postage Due handstamps and markings, this machine duplex of Montreal came as a surprise. Contacting a few colleagues by post, the result was that nobody could remember seeing one like it. The most positive



Fig 7 Machine duplex type – used in 1913 only.

answer came from Hans Reiche who said... 'The cancel was apparently ordered by the P.O. after some correspondence with Pitney Bowes and Machine Works Ltd. It was ordered for Montreal, Winnipeg, Toronto and Vancouver. The cost of this device is given as \$19.50 each'

The date and time being inverted would indicate interchangeable figures to be used for a lengthy period. But, where are they? With the amount of material at hand I am mystified, especially with three other cities allegedly supplied with this machine.

Editor's note: Matthew was well aware that the 'machine duplex' was unusual. He referred it to me some time ago as the dater appeared to come from an International machine. While similar markings are known from the U.S. this is the only Canadian example that I have seen. D.F.S.

The above and my next items are post cards so there are no backstamps. 1913 starts a series of large script numerals (1,2,4 and 6). The earliest type I have is the large script '2' measuring 25mm tall (fig 8). The '2' differed from the rest of Canada by having a thick base line where it joins the curved stem of the '2'. This type was used during the early years of the reign of George V but in the 1920's it



Fig 8 Large script '2' numerals.

shrunk by 2mm, keeping the thickened base. An enterprising postmaster struck this hammer through a piece of gauze causing a striped effect (from June 1931).

Keeping to date order, the next Montreal numeral I found was the '1' on a scruffy drop letter re-addressed. It was only charged the 1 cent single deficiency to upgrade it to the Dominion rate of 3 cents (fig 9). This is the first cover I've found with a Montreal backstamp. It is a type 1, 31mm, with a number but no date inserted.

Up until and including 1928, the numeral '4' measured 17½ mm but from 1929, the thick, squat, '4' appeared (see fig 10 for both types). It had a rounded base which may have been wear; I don't know as all mine are curved. The last example I have is dated 1st October 1931, when Montreal first used blue ink for the backstamps. The blue ink was used only in October and November 1931, the last month of the numerals and the first for the small rectangles. Although the backstamps were in blue ink, the Large Numerals were still in black on the front.

With the numeral '6' it was more difficult to ascribe a specific type to Montreal. However, by measuring all examples, they seem to fall into four groups. Fig 11 below shows one type that I can definitely ascribe to Montreal; I have this type appearing on a foreign incoming letter (fig 12) and another with a Montreal backstamp.

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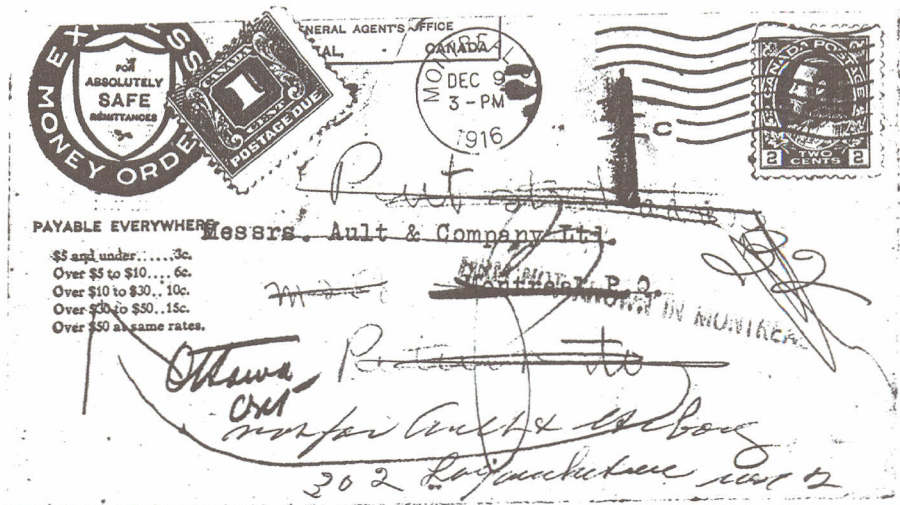


Fig 9 Large script '1' numeral on 1916 re-addressed drop letter.



Fig 10 Large script '4' numerals

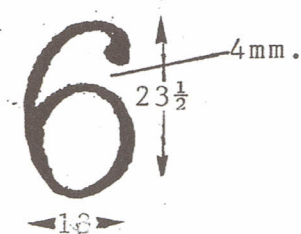


Fig 11 Large script '6' numeral type used in Montreal. The combination of three dimensions is diagnostic

The large numeral types were all withdrawn by November 1931 in readiness for the Small Rectangles. Other parts of the country carried on using some of the higher numerals as late as 1942, but Montreal being more regimented stopped their use at the end of October 1931.

In conjunction with the Large Numerals, Montreal also used a set of Small Numerals (values 2,4,6 and 8 cents). It appears to have been personal preference which determined which type different postmasters used. The Small Numerals were in use from 1922 until 1930. They were probably used in 1931 also but so far I have not seen an example this late. They were most likely scrapped along with the Large Numerals at the end of October 1931. It seems strange that I have 8 (cents) in Small Numerals but as yet no Large



Fig 12 Large script '6' numeral used on incoming mail from Norway.

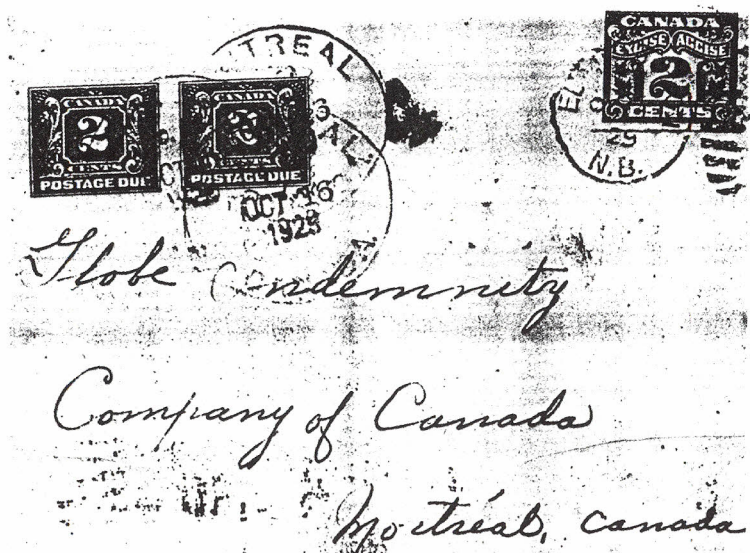


Fig 13 Small Numeral '4' used on local mail 'prepaid' with an Excise stamp. Note the type 2 backstamps used to cancel the postage due stamps.

Numeral examples of this rate. Fig 13 shows an example of the Small Numeral '4' handstamp. This is a Photostat sent to me from a Toronto collector some 20 years ago. It shows two 2 cents Postage Due stamps cancelled by three strikes of the Type 2 backstamp; the only example I have ever seen of this cancel applied to the front of an envelope.

The reign of the Small Rectangles was despotic in Montreal with the exclusion of all other markings until the bi-lingual Divided rectangles appeared in 1936. At first, the frames were complete, but following the trend of Vancouver and Toronto which made various cuts to the framework which applied to different departments (i.e. incoming, forwarding and transient mail), Montreal followed suit. Between 1st March and 1st April 1932, a cut of approximately 9mm was made to the lower frame towards the left upright. The length of the cut varies slightly on the different values (see fig 14). The 4 cent was particularly poorly done as depending on the weight of the strike an arc (inwards under the numeral) of rugged debris can be seen.

Because of an influx of returned third class printed matter, the left side of the

rectangle was severed, making an open ended rectangle which allowed the postmaster to write the amount to be charged for a bundle of returned items at 1 cent each. Fig 16 shows an example of this on the afternoon delivery of 18 returns. I have a similar one showing 9 returns on the morning of the same day. Some mail shot!

Forwarding mail shortpaid had a different type of Small Rectangle with breaks of varying lengths to the top frame; each value in a different position. It has been suggested that the numerals were interchangeable but these cuts verify it not to be so. The differing breaks are shown in fig 15.

One item I have had for years but merely filed away with Small Rectangles is from Alberta to Red Bank N.B., an Indian reservation some 60 miles west of Newcastle (see fig 17). With this project in mind, I noticed that it had a type 2 Montreal backstamp in an odd bluish violet ink. The same ink was used for the rectangle on the face. This latter has an odd cut to the top frame, totally different to all the previous strikes. Is this a new hammer not cut the same or was transient mail in late 1934 put through a different

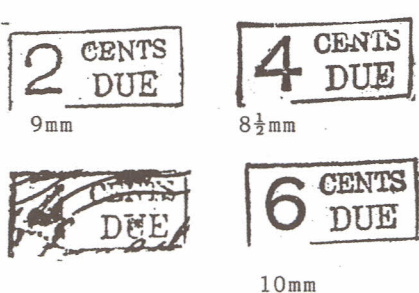


Fig 14 Small rectangles showing the different cuts made in the lower left in 1932.

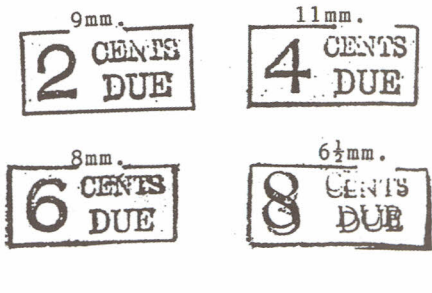


Fig 15 Small rectangles with cuts in the top frame – used for shortpaid forwarding mail.



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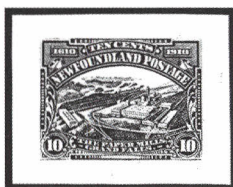
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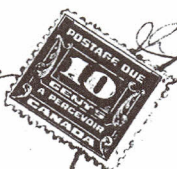


Fig 16 Small rectangle with open left end for postmaster to write in the amount – in this case 18 cents.

HENRY W. SMITH
MARWAYNE,
ALBERTA, Canada



*Miss M. Iris Cole:
Red Bank,
New Brunswick.*

Fig 17 Odd type of Small rectangle used on a 1934 cover to Red Bank.

desk with a new set of hammers? This is my only example so I can confirm nothing and at this stage I need some help from aficionados of Postage Dues.

In my search for Montreal backstamps, I found what can only be called an interesting item, in the form of a drop letter unpaid with three different backstamps – types 3, 3a and 3b. All are clean strikes. (see figs 18 and 19).

Posted on 10th September 1934 unpaid it went to the Exchange office for the 4cent 'broken box' to be applied to the front and a type 3 to the reverse. When delivered it was written 'RETURNED FOR POSTAGE'. The next morning it was given the bi-lingual pointed finger and a type 3a backstamp was added in a slightly darker ink. Sent back to the sender it was refused and returned to be backstamped by

a type 3b in the same ink as the original type 3. All three types of backstamp on one cover is odd enough but this is also my only strike of the type 3b.

With the installation of a new King (Edward 8) in England, the post office in Montreal celebrated by issuing a new postage due handstamp. This was a bi-lingual divided rectangle with interchangeable numerals (or left blank for odd amounts) – see fig 20. This type was first seen in February 1936. In fact this type was issued for the whole Province but the Montreal type differs from the rest by having a break in the vertical dividing line of the numeral box. All examples I have seen are identical. This type is known used up to 1942 and possibly later. On the example in fig 20, the backstamp is dated 2nd October, so four weeks to deliver. The post is no better these days!

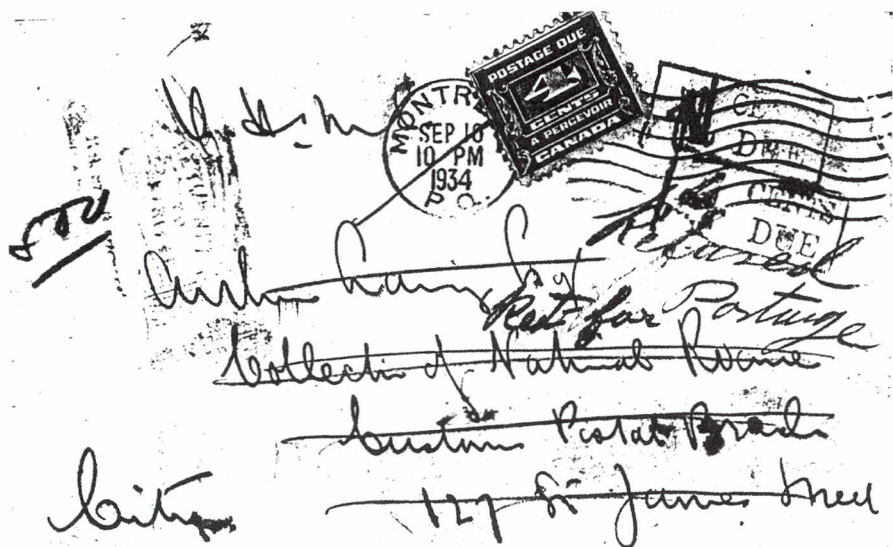
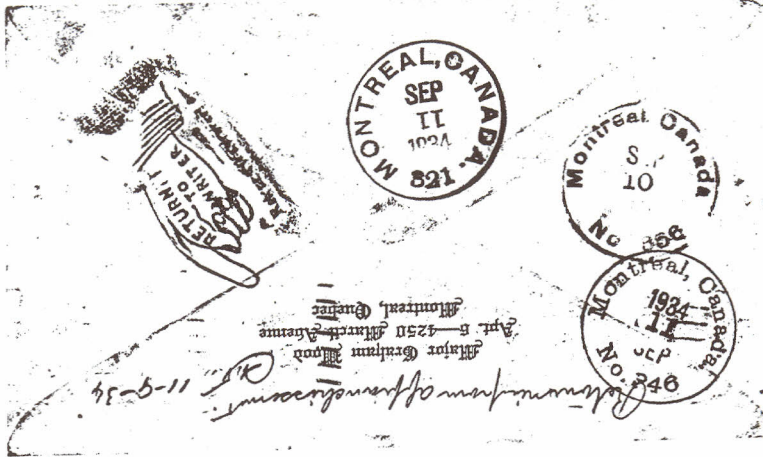


Fig 18 1934 unpaid drop letter

Type 3b



Type 3

Type 3a

Fig 19 Reverse of the previous letter showing all three types of Montreal type 3 backstamps on the one cover.



Fig 20 Bi-lingual divided rectangle mark – first used in 1936.

Whilst the transition from Large Numerals to Small Rectangles was a precise operation, that from the Broken Boxes to the Divided Rectangles has thrown up some stragglers. One of these is shown in fig 21 in the form of an air mail letter to President Roosevelt, shortpaid 1 cent in 1937. I wonder if F.D.R. had to descend in his wheelchair from the Oval Office to give the postman his two cents worth!!

The latest item I have with a backstamp for verification is 11 years later than any other. It was registered and returned, completing a long and circuitous journey. On its travels it collected 21 handstamps, a label, a machine cancel and a pen and ink notice. It took 22 weeks and 5 days to get back to where it started! (see figs 22 and 23)

Registered in Woodstock, Ontario on 22nd January 1960 and sent to Greenland, it was sent by mail car via Toronto to the Montreal Exchange office where it received my last backstamp type 3a on

25th January. It then went to Jacobshavn, Greenland. With no forwarding address and no Dead Letter office in Greenland, it was sent to Copenhagen on 8th June to be sent back to Montreal on 20th June where it was determined to be underpaid by 5 cents (Assessed as triple rate costing 11 cents postage but only 5 cents paid; the other 20 cents postage is the registration fee). It received a circular 5 cents handstamp along with a bi-lingual pointing finger. As the mistake was made by the Woodstock postmaster only a single deficiency as charged. I then went back to Woodstock on 29th June. With no postage due stamp affixed it is doubtful if the tax was collected.

This project has brought me a lot of pleasure but now I've come to the end, I hope it brings a little joy to some of you. Keep hunting! If you find anything interesting, please drop me a line.

Gib Wallace, Sant Pere 5, San Clemente, Menorca 07712, Espana.

President F.D.Roosevelt
c/o White House
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AIR MAIL.



Fig 21 Late use of the broken box type on a 1937 letter to President Roosevelt.

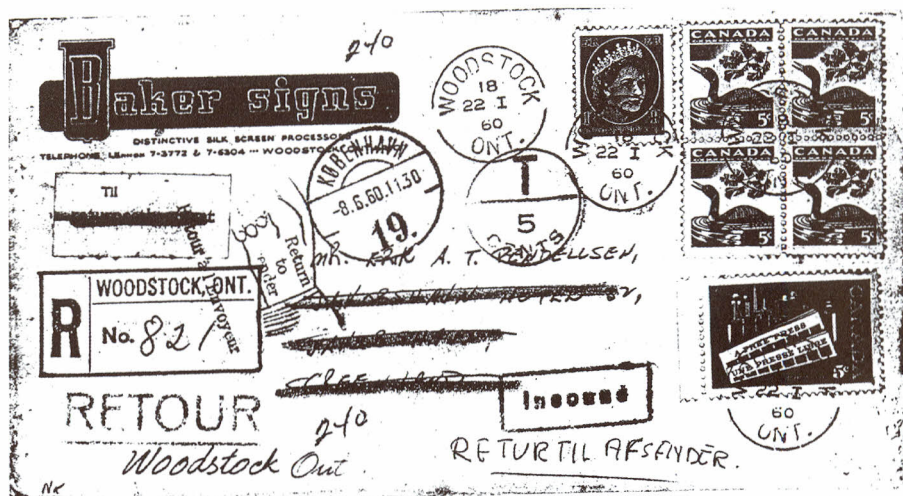
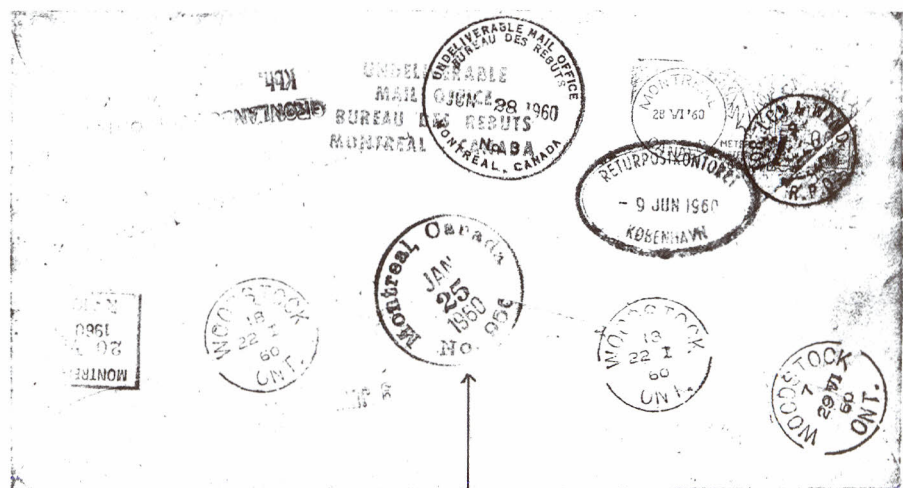


Fig 22 1960 registered letter from Woodstock to Greenland.



The last Montreal backstamp Type 3a.

Fig 23 Reverse of the above cover showing the latest example of the type 3a backstamp.

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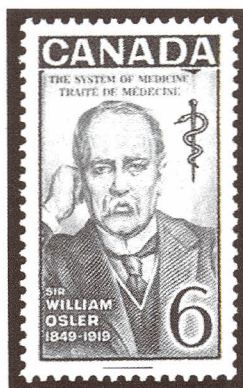
John Escott

One of the problems of being a stamp collector of modest means is finding a new area to collect. My advice is to try and collect a really neglected area of Canadian philately. An example is the 'Marginal Straight Edges on Canadian Commemoratives of 1969 and 1970'.

The task at hand would be to reconstruct the straight edges in a "mini-sheet" of fine used stamps. You will find that usually nine stamps make up a set for any given issue. Do not avoid Sir William Osler but remember he comes on both plain and hibrite papers (two sets of nine are thus required). There are six sets of commemoratives for 1969 and four issues for 1970 (*ah, those were the days, Ed.*) Anyone who completes this task (and remember there are other issues within the parameters that are found on more than one type of paper!) will be eligible to be entered for a ticket to the funny farm. They may be 'common' stamps but they are seriously hard to find.



You may cheat a bit by getting hold of a Catalogue called 'Canada Part Perforates' by Robert A. Lewis. This will help with these issues and all straight



edged stamps from Queen Victoria onwards. But please note that scissors are a 'no-no'. Do not be tempted! Just about all of these commemoratives can be acquired for a few pennies. The game is to find them.

I suspect that sensible people only stick stamps on envelopes and pop them in a mail box. This short piece is written with special thanks to our member # 1788 (Peter Harris) who helped me to see what other folk do with stamps!



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DEALERS IN FINE STAMPS SINCE 1924

THE 1859 CENTS ISSUE (PART 1)

Richard Thompson

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.

Perforations:

Whitworth described the four machines used to perforate the stamps of this issue as follows: All were rotary machines designed to perforate sheets of stamps of 100 impressions arranged 10 X 10. They consisted of 11 wheels on an upper shaft which were studded with concentric rows of small pins while a lower shaft held 11 counterpart wheels in which were drilled concentric rows of small holes at the same circumferential distance apart as the pins in the upper wheel. The wheels were fastened to the shafts by set screws so that it was a simple matter to loosen the set screws and slide the wheels to fit any stamp size. [1]

If the diameter of the studded wheels measured from tip to tip of the pins is equal to the outside diameter of the counterpart wheels the machine is much easier to design, manufacture and make to work.

Machine 'A'. Average gauge 11.7 but individual stamps can be found gauging from 11.6 to 11.75 [2]. This machine was taken out of service in late 1861 or early 1862 and it appears that the last use of this machine was on printing 8 of the one cent stamp.

Machine 'B'. Average gauge 11.8 with individual stamps varying from 11.75 to 11.85 [2]. This machine appears to have been first used on the five cents stamps ordered NO/26/1861 and last used on stamps ordered NO/28/1864. After that its only recorded use on this issue was to finish the perforation of printing 23A of the ten cents stamp when machine 'C' was taken out of service for repairs [3].

Machine 'C'. Average gauge 11.9 with individual stamps varying from 11.85 to 11.95 [2]. Whitworth reports this perforation on stamps dated February 1862. My first observation is DE/23/62 on a five cents stamp from printing 9 (but Whitworth reports this printing in use in June 1862) [1]. This machine continued in use until the end of the issue.

Machine 'D'. Average gauge 12.1 with individual stamps varying from 12.05 to 12.15 [2]. Whitworth reports the first use of this machine on a stamp dated January 1863, and my first observation is JA/01/1863 on a five cents stamp from printing 12. Whitworth writes that the machine was in use from January 1863 to the end of the issue.

Stanley Gibbons lists the whole of this issue as being perforated 12 while Scott and Unitrade list it as being perforated $11\frac{3}{4}$, 12 X $11\frac{3}{4}$ ($11\frac{3}{4}$ X 12 for the 5 cents stamp because its long axis is horizontal) and 12.

After having recorded his observations of the four perforating machines Whitworth then combined machines 'A' and 'B' as perf. $11\frac{3}{4}$ and machines 'C' and 'D' as perf. 12, probably so as not to rock the boat of conventional wisdom. However, measuring perforations accurately can be of great assistance in identifying the individual printings. The major contribution of this article, to the study of this issue is the decoupling of perf. $11\frac{3}{4}$ into 11.7 and 11.8 and the decoupling of perf. 12 into 11.9 and 12.1. A Stanley Gibbons Instanta Gauge with a range of 10 to 16 perforations per 2 cm. has been used to record the observations in this series. Those who do not see any use in measuring perforations more accurately than to the nearest quarter of a perforation per 2 cm. (to be known as rounders) should not read any further.

It is widely accepted that, in the combined perforation period, that all stamps are perforated 12 X $11\frac{3}{4}$ except the five cents which because of its long axis being horizontal is perforated $11\frac{3}{4}$ X 12. This is not totally correct; printing 16 of the one cent stamp is perforated 11.8 X 12.1 and printing 19 of the one cent stamp and printing 2 of the two cents stamp are both perforated 11.8 X 11.9 (each of which rounds off to $11\frac{3}{4}$ X 12).

To distinguish between these four perforations it is necessary to know how to measure perforations accurately. First you must have the stamp on the same side of the gauge as the measuring lines. The reason for this is that a physical phenomenon called parallax will distort the picture you see if you try to measure with the stamp separated from the measuring lines by the thickness of the gauge. The Gibbons Instanta gauge has the measuring lines on the bottom of the gauge so you can put the stamp under the gauge or alternatively put the gauge upside down and then measure with the stamp on top. Either way works, but the stamp must be on the same side as the lines. Second you must measure to the centre of the perforation holes, you cannot attempt to measure to the centre of the teeth, because some will have torn to the left others to the right and some symmetrically but they will not all be the same on any one side of a stamp.

The Printings of the One Cent Queen Victoria:

The printing information and some colour names have been taken from reference [4], while other revised colour names have been taken from reference [5]. The colour descriptions and most of the dated copy information is from reference [5].

Whitworth found that his original colour names did not describe the colours in a way that collectors would understand so he altered some of the colour names to give a fuller description. Unfortunately in many orders there are variations in shade. The colour names are taken from Stanley Gibbons Stamp Colour Key, but the key has a limited number of shades of red from which to choose and so modifiers have been added.

The carmine shades keep repeating. A crimson colour always looks cleaner than a carmine. A carmine has a dull or darker look. Examine the solid ink between ONE and CENT when comparing the stamp to Gibbons Key.

- Order No. 1 10,000 sheets, placed 1859/MR/16
A Printing - Lake, perf. 11.7, originally called Crimson, dated copy;
JY/ 6/59.
B Printing - Carmine, perf. 11.7 - originally called Light crimson;
SP/29/59 and JA/25/60.
- Order No. 2 5,000 sheets, placed 1859/AU/03
A Printing - Brown red, perf. 11.7; NO/26/59, JA/30/60, MY/17/60,
JU/ 6/60 and DE/27/60.
- Order No. 3 5,000 sheets, placed 1860/JA/04
A Printing - Carmines, perf. 11.7; DE/26/59, FE/20/60, FE/24/60,
AP/20/60, JU/19/60 and JY/ 9/60.
- Order No. 4 10,000 sheets, placed 1860/MR/28
A Printing - Brown reds, perf. 11.7; MY/17/60, JU/28/60, DE/26/60
and JA/29/61.
- Order No. 5 10,000 sheets, placed 1860/SP/29
A Printing - Dark rose, perf. 11.7, similar to printing 1A; DE/29/60,
JA/12/61, JA/14/61, JA/16/61, FE/14/61 and MR/11/61.
- Order No. 6 10,000 sheets, placed 1861/MR/06
A Printing - Carmines, perf. 11.7; SP/ 5/61, FE/ 9/62, FE/21/62 and
AP/29/62.
- Order No. 7 10,000 sheets, placed 1861/AU/13
A Printing - Pale carmines, perf. 11.7; FE/21/62, FE/24/62, AP/ 4/62
and JY/17/62.
- Order No. 8 5,000 sheets, placed 1861/NO/26
A Printing - Dull reds, perf. 11.7; FE/15/62, JU/ 9/62, JU/ 9/62,
JY/17/62, SP/24/62 and SP/30/62.
- Order No. 9 10,000 sheets, placed 1862/FE/13
A Printing - Brownish crimson, perf. 11.8, originally called Brown
red, a very deeply printed stamp and much richer in colour; AU/ 9/62,
NO/23/62 and DE/ 5/62.
- Order No. 10 5,000 sheets, placed 1862/MY/31
A Printing - Deep bright brown red, perf. 11.8, looks like printing 9
but flatter in appearance, OC/27/62, OC/30/62, DE/26/62 and FE/
8/63.
- Order No. 11 5,000 sheets, placed 1862/SE/02
A Printing - Carmine reds, perf. 11.9 X 11.8, clear colours and quite red,
(orders 11 to 14 all have a bluish tinge to them);
JA/23/63, MY/ 4/63, JY/ 3/63, JY/ 3/63 and JY/ 4/63.

- Order No. 12 10,000 sheets, placed 1862/OC/29
A Printing - Pale carmine, perf. 11.9 X 11.8, paler, duller & more blue than 11; FE/14/63, FE/18/63, MY/ 8/63, MY/14/63, AU/14/63, JA/18/64, MR/28/64 and JU/17/64.
- Order No. 13 10,000 sheets, placed 1863/FE/27
A Printing - Pale rose red, perf. 11.9 X 11.8, cleaner and brighter looking than 12; JU/ 5/63, JY/ 8/63, SP/ 7/63, SP/11/63, SP/18/63 and OC/ 3/63.
- Order No. 14 10,000 sheets, placed 1863/JU/09
A Printing - Pale crimson, perf. 11.9 X 11.8, originally called Carmine reds, brighter in colour than 13; OC/20/63, NO/13/63, JA/15/64, JA/29/64, AP/ 6/64, AP/14/64 and AP/19/64.
- Order No. 15 5,000 sheets, placed 1863/SE/14
A Printing - Light brown red, perf. 11.9 X 11.8, gone is the blueness of the preceding four orders, JA/20/64, FE/13/64, FE/23/64 and NO/ 4/64.
B - Printing, Brown red, perf. 11.9 X 11.8; JY/ 7/64 and OC/ 5/64.
- Order No. 16 5,000 sheets, placed 1863/NO/21
A Printing - Carmine reds, perf. 11.8 X 12.1, (see also printing 19 and printing 2 of the two cents value) not as deeply printed as the 11th; MR/ 7/64, MR/ 9/64, JU/21/64, JY/28/64 and SP/13/64.
- Order No. 17 10,000 sheets, placed 1864/MR/01
A Printing - Carmine, perf. 11.9 X 11.8, originally called Rose reds, duller and not really a rose tint; MY/ 2/64, MY/12/64, JU/15/64, JU/24/64, JU/25/64, JY/ 2/64, JY/18/64, JY/26/64, AU/19/64, SP/ 8/64, SP/28/64, OC/13/64, DE/ 5/64 and JA13/65.
- Order No. 18 10,000 sheets, placed 1864/MR/30
A Printing - Brownish red, perf. 11.9 X 11.8; OC/ 7/64, OC/13/64, OC/31/64, DE/14/64, MR/ 2/65, MR/22/65, MR/23/65 and AP/ 6/65.
- Order No. 19 10,000 sheets, placed 1864/JY/09
A Printing - Pale carmine, perf. 11.8 X 11.9, (see also printing 16 and printing 2 of the two cents value) lighter than 18; JA/6/65, JA/17/65, FE/17/65, FE/18/65, FE/25/65, MR/13/65, MY/16/65 and JY/11/65.
- Order No. 20 10,000 sheets, placed 1864/NO/28
A Printing - Dull rose red, perf. 11.9, there are shades; JY/ 8/65, JY/14/65 and DE/ 1/65.
B Printing - Carmine red, perf. 11.9; NO/11/65 and DE/13/65.

- Order No. 21 10,000 sheets, placed 1865/JA/28
 A Printing - Lake, perf. 11.9, originally called Light rose red, deeper and darker than 20; DE/12/65 and DE/18/65.
 B Printing - Red and deep red, perf. 11.9; MY/16/65 and SP/11/66.
- Order No. 22 20,000 sheets, placed 1865/AP/22
 A Printing - Pale red, perf. 11.9, lighter than 21.
 B Printing - Light brown red, perf. 11.9; MY/28/66, OC/13/66 and OC/20/66.
- Order No. 23 20,000 sheets, placed 1865/SP/25
 A Printing - Deep carmine red, perf. 12.1 X 11.9, has the bluish tinge of carmine; JU/2966, JY/11/66, JY/20/66, JY/27/66, JY/30/66, AU/16/66, AU/29/66, SP/ 8/66, SP/26/66, OC/13/66, NO/15/66, DE/ 3/66, DE/ 5/66, DE/25/66, JA/10/67 and JA/19/67.
- Order No. 24 20,000 sheets, placed 1866/JY/27
 A Printing - Dull rose, perf. 11.9, originally called Carmine red, brighter and cleaner looking than 23; NO/17/66, JA/ 2/67 and JU/4/67.
 B Printing - Pale rose reds, perf. 11.9; NO/10/66 NO/29/66 and AU/21/67.
- Order No. 25 20,000 sheets, placed 1866/DE/11
 A Printing - Deep carmine, perf. 11.9, similar to 24 but darker and DE/23/67.
 B Printing - Deep rose reds, perf. 11.9; NO/25/67, DE/23/67 and JA/2/68.
- Order No. 26 20,000 sheets, placed 1867/FE/27
 A Printing - Dull rose, perf. 11.9, similar to 25 but weaker inkings, look more rose than carmine; FE/ 3/68 and DE/25/68.
 B Printing - Dull rose reds, perf. 11.9; MR/25/68 and MY/18/68.

The Printings of the Two Cents Queen Victoria:

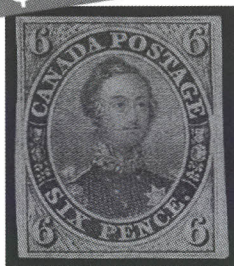
The printing information and most colour names are taken from reference [4].

- Order No. 1 2,000 sheets, placed 1864/JY/14
 A Printing - Carmine red, perf. 11.9 X 11.8, dated copies; AU/27/64, FE/21/65, MY/26/65 and JY/ 8/65.
 B Printing - Pale carmine red, perf. 11.9 X 11.8 - Whitworth had the pale carmine red as printing 2 perf. 12 but I find them to be perforated 11.9 X 11.8 and so have placed them as a B printing of the first order; FE/19/65.

Princely Realizations !

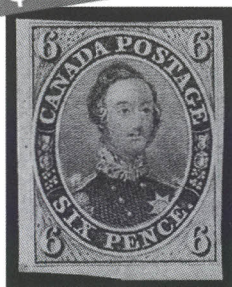
From a recent Public Auction sale

\$58,650.



1851 6p Slate Violet
Prince Albert on
laid paper, unused.

\$46,000.



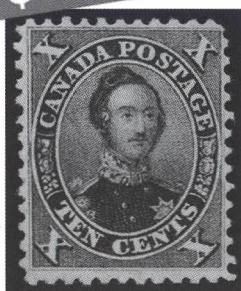
1855 6p Slate Grey
Prince Albert on
wove paper, mint.

\$48,300.



1855 6p Greenish Grey
Prince Albert on
wove paper, mint.

\$12,650.



1859 10c Chocolate
Brown Prince Albert
Perf 11¼, unused.

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- Order No. 2 100 sheets, placed 1864/NO/28
A Printing - Brown lake, perf. 11.8 X 11.9 (see also printings 16 and 19 of the one cent value) this is a new shade replacing the pale carmine red as printing 2A; NO/21/65.
- Order No. 3 500 sheets, placed 1865/JA/28
A Printing - Carmine lake, perf. 11.9, Whitworth knew this printing existed and recorded the details of its order date and the quantity printed but for lack of a dated copy was unable to identify the colour. Copies are dated; OC/20/65 and DE/7/65, before the earliest reported use of order 4 and are different in both shade and perforation from printings 1 and 2.
- Order No. 4 2,000 sheets, placed 1865/AP/22
A Printing - Light carmine red, perf. 11.9; AP/12/66 and JY/26/66.
B Printing - Deep rose, perf. 11.9; AP/ 3/67 and JY/ 6/67.
C Printing - Carmine, perf. 11.9; NO/ 1/66 and JA/31/67.
- Order No. 5 2,000 sheets, placed 1865/SP/25
A Printing - Dull carmine red, perf. 11.9; FE/ 6/67, JY/15/67, SP/ 7/67 and OC/11/67.
- Order No. 6 1,000 sheets, placed 1866/JY/27
A Printing - Carmine red, perf. 11.9; OC/25/67 and DE/ 6/67.
- Order No. 7 1,000 sheets, placed 1867/FE/27
A Printing - Carmine, perf. 11.9; DE/16/67.
- Order No. 8 50 sheets, placed 1867/DE/ 4
A Printing - Brown lake, perf. 12.1 X 11.9.
C Printing - Red carmine, perf. 12.1 X 11.9.
D Printing - Brown red, perf 12.1 X 11.9; MR/30/68.

The Printings of the Five Cents Beaver:

The printing information and colour names are taken from reference [4].

- Order No. 1 10,000 sheets, placed 1859/MR/16
A Printing - Deep brownish orange red, perf. 11.7, dated copy; NO/ 7/59.
- Order No. 2 5,000 sheets, placed 1859/AU/02
A Printing - Lighter brownish orange red, perf. 11.7, deeply cut; DE/11/59 and DE/30/59.

- Order No. 3 5,000 sheets, placed 1859/NO/29
A Printing - Brownish orange red, perf. 11.7, plate showing wear;
FE/28/60 and AP/ 2/60.
- Order No. 4 5,000 sheets, placed 1860/JA/27
A Printing - Paler brownish orange red, perf. 11.7, worn; SP/29/60
and AU/ 9/60.
- Order No. 5 10,000 sheets, placed 1860/MR/28
A Printing - Deep reddish orange red, perf. 11.7, deeply cut; SP/12/60,
NO/17/60 and SP/11/61.
- Order No. 6 10,000 sheets, placed 1860/SP/29
A Printing - Brighter orange red, perf. 11.7; AP/12/61 and OC/12/61.
- Order No. 7 10,000 sheets, placed 1860/DE/26
A Printing - Duller orange red, perf. 11.7, good impression;
MY/27/61, JY/ 4/61 and NO/19/61.
- Order No. 8 10,000 sheets, placed 1861/AP/29
A Printing - Orange red, perf. 11.7, wearing; FE/27/62, AP/ 7/62,
AP/17/62 and OC/ 6/62.
- Order No. 9 10,000 sheets, placed 1861/AU/13
A Printing - Orange red, perf. 11.9 (unusual early use of machine 'C'),
very worn; DE/23/62, MR/25/63 and SP/ 6/63.
- Order No. 10 10,000 sheets, placed 1861/NO/26
A Printing - Deep orange red, perf. 11.8, very deeply cut; NO/29/62.
- Order No. 11 10,000 sheets, placed 1862/JA/23
A Printing - Reddish orange red, perf. 11.8, deep impression;
DE/26/62.
- Order No. 12 10,000 sheets, placed 1862/FE/13
A Printing - Reddish orange red, perf. 11.8 X 12.1, wearing; JA/ 1/63
and AU/13/63.
- Order No. 13 10,000 sheets, placed 1862/SE/02
A Printing - Reddish orange red, perf. 11.8 X 11.9, worn; MR/26/63,
AP/13/63 and JY/19/63.
- Order No. 14 10,000 sheets, placed 1862/DE/17
A Printing - Deep dull reddish orange red, perf. 11.8 X 12.1, very
deeply cut; OC/10/63.
- Order No. 15 10,000 sheets, placed 1863/FE/27
A Printing - Reddish orange red, perf. 11.8 X 11.9.

- Order No. 16 10,000 sheets, placed 1863/JU/09
A Printing - Reddish orange red, perf. 11.8 X 11.9, showing wear;
DE/16/63 and FE/20/64.
- Order No. 17 10,000 sheets, placed 1863/SE/14
A Printing - Reddish orange red, perf. 11.8 X 11.9, wearing;
MR/19/64, MR/31/64, MR/31/64, AP/14/64 and AP/19/64.
- Order No. 18 10,000 sheets, placed 1863/NO/23
A Printing - Weak reddish orange red, perf. 11.8 X 12.1; MY/ 2/64,
MY/ 6/64 and MY/27/64.
- Order No. 19 10,000 sheets, placed 1864/FE/02
A Printing - Bright reddish orange red, perf. 11.8 X 12.1, fairly deep
impression; JY/15/64 and NO/30/64.
- Order No. 20 10,000 sheets, placed 1864/MR/20
A Printing - Orange red, perf. 11.8 X 12.1, showing wear; SP/17/64,
NO/26/64 and DE/ 4/64.
- Order No. 21 20,000 sheets, placed 1864/JU/09
A Printing - Reddish orange red, perf. 11.8 X 12.1, worn to very worn;
JA/26/65, FE/22/65 and MR/13/65.
B Printing - Reddish orange red, perf. 11.8 X 11.9, good impression.
- Order No. 22 10,000 sheets, placed 1864/NO/28
A Printing - Reddish orange red, perf. 11.9, deep impression with
IMPRINT; JU/13/65, JU/22/65, JU/23/65, AU/19/65 and SP/27/65.
- Order No. 23 20,000 sheets, placed 1865/JA/28
A Printing - Brighter orange red, perf. 11.9 and 11.9 X 12.1,
good impression, 11.9; OC/30/65 and NO/11/65,
11.9 X 12.1; SP/20/65 and NO/14/65.
- Order No. 24 23,000 sheets, placed 1865/AP/23
A Printing - Bright reddish orange red, perf. 11.9, wearing to worn;
JA/22/66, MY/ 1/66, MY/ 3/66, NO/19/66 and DE/13/66.
- Order No. 25 30,000 sheets, placed 1865/SP/25
A Printing - Orange red, perf. 11.9, weak but repaired; JA/18/66,
MR/20/66 and AP/20/66.
B Printing - Lighter orange red, perf. 11.9, deep impression; JU/ 5/66,
JU/21/66 and AU/ 3/66.
- Order No. 26 20,000 sheets, placed 1866/MR/24
A Printing - Reddish orange red, perf. 12.1 X 11.9, good impression;
OC/16/66, OC/19/66 and NO/21/66.

- Order No. 27 20,000 sheets, placed 1866/JY/27
A Printing - Bright orange red, perf. 11.9, deep impression; JA/25/67, FE/15/67, AP/ 9/67, MY/ 4/67 and JY/ 9/67.
- Order No. 28 20,000 sheets, placed 1866/DE/17
A Printing - Deep dull orange red, perf. 11.9, good impression, oily ink; JY/16/67, AU/28/67, AU/29/67, SP/ 7/67 and OC/28/67.
- Order No. 29 20,000 sheets, placed 1867/FE/27
A Printing - Orange red, perf. 11.9, deep impression; OC/10/67, OC/17/67, OC/23/67 and DE/ 2/67.
- Order No. 30 10,000 sheets, placed 1867/AU/21
A Printing - Reddish orange red, perf. 11.9, good impression, DE/28/67, JA/16/68, JA/27/68, JA/31/68 and AP/25/68.
- Order No. 31 13,000 sheets, placed 1867/DE/04
A Printing - Bright clear orange red, perf. 11.9, showing wear; JA/23/68, FE/19/68, MR/10/68 and AU/ 6/68.

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.

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 and 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; N0/10/62,
 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.
B Printing Dull maroon, perf. 11.9 X 11.8 and 11.9; JY/ 6/65.
C Printing Dull Plum, perf. 11.9; JY/05/65, JY/11/65, JY/19/65 to NO/18/65.
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 appear 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.

To be continued

References:

- [1] Whitworth, Geoffrey, The First Decimal issue of Canada 1859 - 1868, Royal Philatelic Society of London, 1966, p. 5.
- [2] Ibid., p. 6
- [3] Whitworth, Geoffrey, Perforation Variety on the 10c Consort, Maple Leaves, XXIV, (April, 1995), p. 56
- [4] Whitworth, Geoffrey, The First Decimal Issue of Canada 1859 - 68, Royal Philatelic Society of London, 1966.
- [5] Private correspondence between Geoffrey Whitworth and the author.
- [6] Whitworth, Geoffrey, The Printing of the 1859 Ten Cents Consort, Maple Leaves, XI (Oct. 1965), 3 - 121.
- [7] Whitworth, Geoffrey, Perforation Variety on the 10c Consort, Maple Leaves, XXIV, (April 1995), 56.

SENT REGISTERED BUT SPECIAL DELIVERED!

The Yellow Peril

Photo by Susan So



Fig 1. Sent Registered

The cover above is a fascinating Austrian 1.70 Schilling airmail postal stationery envelope sent from Salzburg to Cobourg in Canada. The cover is additionally franked with 80 grochen and 3 schilling stamps to pay the registration and airmail charges. Both the registration label and the stamps are tied with two 'SALZBURG 4.IV.51' circular postmarks. The cover also bears a Canadian 10 cent Special Delivery stamp that is tied by a 'MON & TOR R.P.O./Apr 7 51' cancel. It is backstamped with 'MONTREAL AMF/6 ap/51/DQ', 'MON & TOR R.P.O. AP 7/51' and 'COBURG AP 7/ ONT' markings. Accompanying the cover is this

explanation:- 'Apparently, this cover did not get into the Registered Mail Section in Canada and this was noticed during sorting in the RPO car. At this point it may not have been possible to add it in with the other registered mail so, to ensure it got special attention and handled apart from the regular mail, the Special Delivery stamp was added'.

On page 3-48 of 'Canada Special Delivery', author G.M. Davis writes under 'Other Foreign Mail' 'since Canada only had agreements honouring US and later UK postage in prepayment of Special Delivery, Canadian postage had to be used

on mail originating in other countries if Special Delivery was required upon arrival in Canada'. On page 3-49 he shows an airmail Special Delivery letter sent from Vienna to Toronto with the appropriate Austrian postage and a 1927 Canadian 20 cents SD stamp (the latter is not cancelled). The date of this cover is 22nd November 1929. If the above explanation is correct and apart from the registration, the major difference between these two covers is the Special Delivery stamps. One was already on the cover sent

from Vienna, the other was added and cancelled on board the railway post office car travelling to Toronto.

The question is...who paid for the 10 cents Special Delivery stamp?

Comments, as ever, are welcomed.

Reference: David, G.M. Canada Special Delivery, The Unitrade Press 1991, Toronto, Canada.

REMINDER ...

Subscriptions for the period 1 October 2007 to 30 September 2008 are now overdue. If you have not already paid, please mail your cheque to the address below a.s.a.p. Any member who has not paid by 1st March 2008 will be removed from the Maple Leaves circulation list.

See below

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Annual subscription, due on 1 October 2007, £16.00‡, payable to the Society, to: Graham Searle, Subscription Manager, 11 Riverside, Banchory, AB31 6PS.

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It would help the Society considerably if Canadian and US members pay in \$CAN / US via Mike Street as we are liable to a bank handling charge of £6. Please make your cheque payable to the Society, his address is 73 Hatton Drive, Ancaster, Ontario, Canada L9G 2H5.

Members who have not paid the current year's subscription by 1 March will be removed from the *Maple Leaves* circulation list.

CONVENTION 2007 WORTHING

Once again, the sun shone down all week on a CPSGB convention and this time we were beside the sea as well! The hotel was excellent and the food once again superb; with the chef having to take a bow on the final evening. The Philaholic study group, lead astray, as ever by messrs Mackie and Banfield accomplished much – studying late into the night and a good deal of fun was had by all.

In between things philatelic, members enjoyed a trip to the Roman Palace at Fishbourne with its' amazing mosaics and also an 'in house' entertainment by 'Time Span' who displayed costumes and artefacts from 'below stairs' in a Victorian stately home. It was slightly scary to see how many of the items our older members recognised – even if they did claim not to be still using them on a daily basis at home!

Cliff Wheatley kicked off the philatelic displays on the Wednesday evening with a display of Transatlantic Mail from the 1780's to 1878. Experience has taught me that any BNA covers pre 1800 are very rare. Cliff managed to show us 15 of them including 3 pre 1800 covers from Prince Edward Island. The display covered all the various routes, rates and postal markings up to the time Canada joined the UPU and certainly served to show the various systems the authorities and shipping companies dreamed up for charging excessive amounts of postage!

Thursday morning saw Judith Viney (nee Edwards) standing up to present her Newfoundland stamps. Despite collecting this material for over 20 years, this was the

first time Judith had shown the display. I am sure it will not be the last. We were treated to a wide range of die proofs, photo essays, proofs and colour trials as well as the stamps themselves, varieties, covers and a mass of collateral material all beautifully mounted on presentation sheets; a joy to behold! . Judith even seemed to be able to remember how and from where she had acquired most of the material with some amusing anecdotes along the way.

With the ladies occupied making miniatures all evening, Mike Street took the floor on Thursday evening with the aid of laptop computer and projector to display his outstanding collection of Peace issue postal history. Mike explained the initial airmail rates that lasted for only 45 days, along with the later airmail rates, surface rates and registered mail rates, special delivery rates and much more. The display was full of covers to and from 'odd' destinations. These included a cover from the Yukon to Sudan and another from Labrador to the Ivory Coast (both surely unique?). He also showed some unusual uses of the stamps including travelling letter boxes, 'posted aboard ship', bisects and one 10 cent stamp used as a postage due. This was the first showing of this issue at a CPSGB convention and served to show that the more modern issues of Canada can provide some genuine philatelic challenge and create an excellent display.

Friday morning brought the ever popular Members displays of up to 16 sheets. Once again we were treated to an amazing diversity of material, including; Patriotic

covers from Newfoundland, C.P.R. covers and cards, essays and proofs of the 1957 UPU issue, Money Letters, Klondyke gold rush covers, postcards and playing cards, Incoming mail to Newfoundland pre 1900, registered covers featuring the 1897 Jubilee issue, early transatlantic mail, Canadian Semi-official airmails, New Brunswick stamps, UPU P3 postcards, special delivery mail and labels, printings of the 10 cent Consort stamp of 1859 and Edwardian postcards. A great display which was enjoyed by all participants.

Friday evening saw the ladies being quizzed. For the philatelists, it was the turn of Susan So to take the floor to present material from Stan Lum. Unfortunately, Stan had been hospitalized shortly before Convention and could not travel over as planned so Susan was left trying to decipher the great mans notes! She made an admirable job of displaying and explaining a veritable pot pourri of material which featured Stan's favourite material never before shown at Convention. There was genuinely something for everyone with a liberal sprinkling of the rare and more than a few very rare items; everything from pre-stamp covers to modern missing colour errors.

Saturday morning saw the AGM completed and then a review by the judges of the Competition entries. It also gave us all an opportunity to view the material and some very fine material indeed was on show. Our congratulations go to Richard Thompson, Dave Armitage, Brian Stalker, Cliff Wheatley and Colin Lewis who between them took away the prizes. Saturday also brought the traditional

society auction. Colin Lewis our auctioneer raced through over 1700 lots by late afternoon with a break for lunch and was only visibly troubled once (when someone told him the England vs. Australia rugby result!). As usual, there appeared to be a lot of satisfied buyers (and sellers) and a serious boost to society funds was reported by the evening.

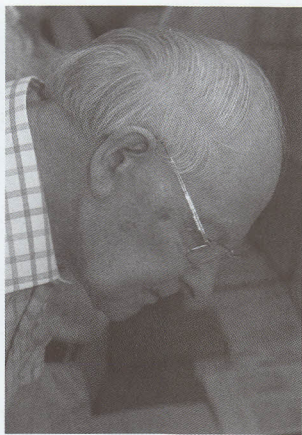
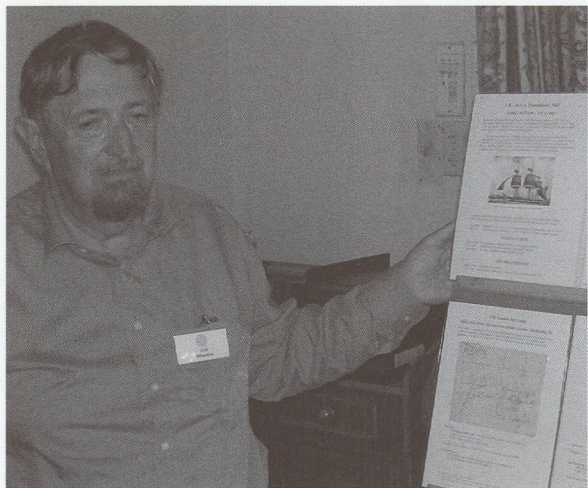
Over 50 members and guests sat down for the closing Banquet on the Saturday evening with Michael Sefi, the Keeper of the Royal Philatelic Collection giving a most interesting speech. In addition to the competition awards, Susan So was a surprised but most worthy winner of the Founders Trophy for her research work; both on her own and assisting Stan Lum. The Presidential badge was handed over to your editor for the coming year ensuring he will be kept busy – at least for 12 months!

Overall, it was a most enjoyable four days. It was good to see some new members and also to see a strong contingent from North America once again. We hope to see you all again in September 2008 in Perth.

Finally our thanks go to David and Patrice Sessions who were marvellous hosts and had clearly put a lot of effort and organisation into making it such an enjoyable time for us all.

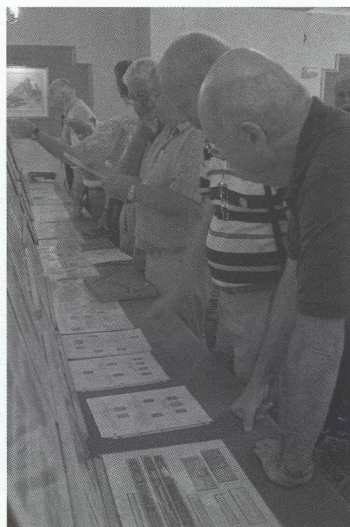
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Photographs are courtesy of John Gatecliff, Mike Street, Dawn Johnson and the Editor.





David Sessions hands on the Presidential chain of office to your Editor under the watchful eye of Betty Stephenson.



Viewing the competition entries.



Judith Viney displaying her Newfoundland.

LETTERS TO THE EDITOR

Mike Street

SINGLE DEFICIENCY

The note below is in reply to Nicholas Lazenby's questions regarding his covers, Figures 12 and 14-15, in *Maple Leaves* No. 305, July 2007.

In both cases the post office has charged only single deficiency for the reason given in my letter concerning Figure 9 in the same issue - because the item was registered any postage deficiency found after mailing was deemed to be the post office's fault so the recipient was not penalized but simply charged the actual deficiency. The cover in Figure 12 attracted an extra cent in postage due because it was mailed as a drop letter but then redirected outside the drop letter area, in this case to a rural route. The cover in Figure 14-15 was charged an extra 10 cents because it was mailed just 15 days after the basic registration fee was raised from 10 cents to 20 cents on 2 April 1952.

Brian Hargreaves

QUEEN STREET EAST ROLLER CANCEL

I can indeed confirm that the Queen Street East roller cancel (*Maple Leaves*, October 2007, page 175) was in use before 1918. I have two copies of this cancel, one on a 1 cent Small Queen and the other (illustrated below in fig 1) on a 3 cent Maple Leaf stamp. I would surmise that this cancel was in use in the late 1890's.



Fig 1

John Watson

POSTCARD RATE TO THE UK

Without in any way affecting the thrust of his article (*Maple Leaves*, October 2007, page 183), I would like to question a statement made by John Wright in his article 'Short Paid Unpenalised Registered Postcard'; viz: "(the 2 cent postcard rate) remained in effect until the imposition of 1 cent War Tax on 15th April 1915".

In my bible "The Admiral Era - A Rate Study 1912 - 1928", Allan Steinhart states on page 23..."with the introduction of War Tax on April 15 1915....the cost of sending a DOMESTIC (my capitals) postcard or one to the USA or Mexico became 2 cents so that the postal rate to all countries was the same 2 cents".

This caused a lot of confusion both on the part of the public and the postal authorities. I have postcards from this War Tax era to the UK, Empire, and UPU countries rated at 2 cents, but also rated at 3 cents (i.e. with War Tax unnecessarily added). I also have examples of the UK and UPU authorities erroneously taxing correctly franked (2 cents) cards.

My problem is that I have not seen the Post Office Guide where this rule is actually



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stated, only Steinhart's statement. However, I do have one postcard – see fig 2 – which I believe shows that Steinhart is correct. It dates from 1919 to Leeds, England and was franked with a War Tax revenue stamp (i.e. officially unfranked as this stamp was not valid for postage). It was rated T20 in Canada – that is double deficiency of 2 cents (1 cent Canadian = 5 centimes at that time). The British authorities accepted this assessment and charged the recipient 2d (equal to 4 cents Canadian).

I would very much welcome any further light that members could shed on this issue.

John Hillson

MATERIAL FACTS

Having worked in the life assurance industry where as far as I know, no death claim has ever been refused because 'you didn't bother to tell us you were not immortal', I find that general insurers are

much trickier; or as we say north of Hadrian's Wall, they are downright sleekit.

To put it in a nutshell, if you have a stamp collection and have not told your household contents insurers about it, don't ever get burgled because there is a real risk that they won't pay out. It does not appear to matter if it is insured elsewhere, or not insured at all; as far as insurers are concerned your collection is a honey pot for every burglar from John O'Groats to Lands End.

Luckily for me, I did not find this out the hard way. Following an accident in which my wife lost her spectacles, I claimed with Saga, my insurers, to be told that the specs were not covered. I determined, therefore, come what may on renewal to go elsewhere. I tried a dot com 'we compare everybody's prices and come up with the best price for you' website who pointed me in the direction of the AA who, indeed, turned up to be much cheaper than Saga. (For North American readers, the AA is the Automobile Association not Alcoholics Anonymous!) I therefore

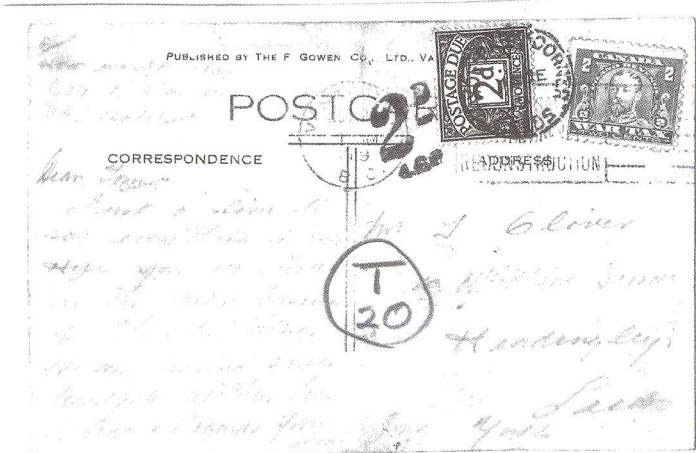


Fig 2.

phoned the AA and after being welcomed asked 'does the fact that I have a stamp collection insured elsewhere for a couple of quid matter?'..... pregnant pause.... 'We'll check with our underwriters'..... second pregnant pause....'Sorry, no can do, goodbye!' So now, technically, I have been refused insurance! Next I tried the brokers for geriatrics, RIAS – cheaper than the AA (so much for dotcom sites!) ...'I have a stamp collection'....'Oh dear, quelle horreur, goodbye!'

So you have been warned!

Did I eventually get building and contents cover (without lying my head off – no I have never been refused insurance, stamp collection? what stamp collection? etc). Well yes, I rang John Wardrop who advertises herein and his contact was as inexpensive as the AA and gave a happy ending for me.

John Cooper

CONVENTION 2007

Once again, a wonderful convention and my felicitations to all of the organisers. It was a good mix of philatelic talks and social events. Colin Lewis's auction was well described and smoothly offered. The displays by Cliff Wheatley, Judith Edwards, Mike Street and Stan Lum (disguised as Susan So) were a very well done.

Seeing the Roman ruins at Fishbourne and the delightful 'Below Stairs' were both interesting and fun. Late evening meetings of the Philaholic study group attracted an average of 25 members (*actually only 12½ but John was maybe seeing double, Ed.*) and a good selection of malts were tried.

The organisers for 2008 have their work cut out for next year at Perth. Every member of CPSGB should try to attend!

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BOOK REVIEWS

The following titles have all been published by BNAPS. In most cases they are available from the Handbooks Manager. If not, they are all available from Ian Kimmerly Stamps, 112 Sparks Street, Ottawa, ON K1P 5B6, Canada. Phone: (001) 613 235-9119.

Internet orders can be placed at www.iankimmerly.com/books/

When ordering from this source, the prices given are the retail prices in Canadian Dollars. BNAPS members receive a 40% discount from retail prices. Shipping is extra. Credit card orders (Visa, MasterCard) will be billed for exact amount of shipping plus \$2 per order. For payment by cheque or money order, add 10% in Canada, 15% to the US, 20% overseas (overpayments exceeding 25 cents will be refunded in mint postage stamps). GST is payable for Canadian orders. No Ontario Retail Sales Tax applies.

Please note that the review copies of all the volumes listed (colour editions) are in the Society Library. Please contact Mike Slamo if you wish to look before you buy.

POSTAGE DUE STAMPS OF CANADA 1906 – 1928

Stan Lum & Elsie Drury. ISBN: 978-1-897391-14-3 (b&w), 978-1-897391-13-6 (colour). 8.5x11, Spiral Bound, 116 pp. Stock # B4h031.1 (B&W) \$32.95, B4h031.11 (colour) C\$82.00

The late Elsie Drury was an avid collector of the first set of Postage Due stamps issued by Canada in 1906. Using the draft of a paper prepared by Elsie as a starting point, well known dealer and collector Stan Lum (aka 'The Yellow Peril') has applied his extensive knowledge to ensure that Elsie's work would be included in the

literature of BNA philately.

Postage Due Stamps of Canada 1906 – 1928, Elsie's original title retained in her memory, actually covers the first four issues of Canadian Postage Due stamps. The first set was replaced in 1930 when a new printer obtained the contract, again in 1933 when Postage Due stamps were made bilingual, and once more in 1935 when the printer of the first issue got the contract back. The designs of all four issues featured fine engraving, and this style remained in use until a complete redesign was made for the 'Red Dues' which were issued in 1967.

Included in this volume are print quantities and other information relating to the production of the stamps, as well as illustrations of die and plate proofs, lathework and imprint sheets. Sections on Post Office stationery used with the stamps include Postage Due wrappers, Request for Additional Delivery labels and Dead Letter Office Envelopes. The last part of the book features many fine examples of Postage Due stamps used on cover. Those who enjoyed the Yellow Peril's earlier series in Maple Leaves on these stamps will want to own a copy of this book; certainly the finest volume yet on the early postage due issues of Canada.
GS

CANADA 1897 DIAMOND JUBILEES

Herbert McNaught ISBN: 978-1-897391-11-2 (b&w), 978-1-897391-10-5 (colour) BNAPS Exhibit Series #44. 8.5x11, Spiral Bound, 186 pp. Stock # B4h923.44 (B&W) C\$34.95, B4h923.441 (colour) C\$120.00

The sixteen stamps of the 1897 Queen Victoria Jubilee set, up to that time the most ambitious and definitely most

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expensive on a face-value basis adhesives ever issued by Canada, were released on 19 June 1897. Although the lower values were replaced relatively quickly by the stamps of the Maple Leaf set, the 'Jubes' have given many collectors much pleasure over the intervening 110 years. A number of very good exhibits have been prepared on specific values, notably the three-cent, as have several more extensive and ambitious exhibits that cover the main philatelic aspects of all sixteen values. One of these, Herb McNaught's award winning Canada 1897 Diamond Jubilees, has received many Gold awards and other honours for its extensive coverage of the subject.

In the stamp section of the exhibit, the viewer/reader will find a visual feast of proofs and die proofs (8 different ones!), specimens, trial copy cards, specimens, forgeries, singles and blocks of four as well as plate blocks and pairs and all the listed re-entries. In the postal history area are perkins, precancels, bisects, forgeries, cancellations of all types including Squared Circles and particularly Jubilee and other flag type machine cancels and Jubilee postal stationery, not to mention rate, patriotic and advertising covers to many destinations, including foreign countries. I particularly noted a cover from the Yukon to Russia and another registered to Peru but there are many postal history gems in this part of the exhibit. A volume that will be a must for all serious collectors of the Jubilee issue and a good read for all other BNA collectors. As with most of these Exhibit Series books, the colour edition really is worth the price difference.

GS

JUST PERFECT –THE PATENTS AND POSTAL MARKINGS OF MACHINES INVENTED BY JOSEPH O. LAMOUREUX AND OMER FRANCOIS LEFEBVRE 1912 - 1980.

Reg Morris and Robert J. Payne.
8.5x11, Spiral Bound, 260pp. ISBN 978-1-897391-12-9. Stock # B4h030.1
C\$49.95

Just Perfect, is very different from any other BNAPS handbook in that it is largely a narrative telling the story of two inventors who developed postal cancelling machines in early twentieth century Canada, how they fared, and how their efforts came to take a now recognized place in the postal history of Canada.

The first 100 or so pages are devoted to the two inventors and the various versions of their machines, complete with drawings and explanation of the feed paths. The technical dissertation is, I suspect, largely the work of Reg Morris, an electrical engineer. This may be a bit more than the average postmark collector needs to know but it is wonderful background material, while the narrative tale makes for interesting reading.

The Perfect rapid cancelling machines are recorded between 1928 and 1980 so cover a wide collecting field. One machine, in particular, number 350, was used on the Royal Train in 1939 and 47 pages are given over to the Royal Tour; this makes the book an unexpected 'must' for students thereof. The reconstructed schedules of arrivals and departures should be of great value to collectors of Royal Train postmarks as should the differentiation between the Perfect and Universal postmarks impressed during the US part of the Tour. To a keen RT collector this section of the book alone is worth the cover price. Just one small fault to be noted: on page 114 an illustration of the French and English flag dies set side by

HANDBOOKS FOR SALE

January 2008

Postage & packing is extra

Small Queens Re-appraised	John Hillson	£ 6.50
Canadian Revenue Stamp Catalogue	E.S.J. Van Dam	£11.00
Canadian Stamp Booklets – Dotted Cover Dies 1935 – 55	Peter Harris	£ 8.50
Canada Post Official First Day Covers (1st edition)	Chung & Narbonne	£ 7.50
Slogan Postal Markings 1912 – 53	D. Rosenblat	£ 6.00
Post Offices of New Brunswick	G. MacManus	£ 16.00
Canadian Revenues Volume 1 – Federal and Law	E. Zaluski	£ 9.50
Canadian Revenues Volume 7 B.C., Yukon, Federal Franks, Seals	E. Zaluski	£ 9.50
Catalogue of Railway Cancellations – supplement no. 2	L. Ludlow	£ 6.50
Strike, Courier and Local Post of QE II Era	E. Covert	£ 7.50
The Squared Circle Cancellations of Canada, 5th Edition	B.N.A.P.S.	£ 24.00
The Canadian Posted Letter Guide	C. Firby	£ 8.50

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side is incorrectly captioned as to which is left and which is right. The text at the foot of the previous page is correct.

As well as RT collectors, there are rich pickings for collectors of red 'Christmas' and 'blackout' postmarks.

The extensive tabulations mean that interested collectors will need this book on their shelves but the review copy is in the Society Library if one wishes to sample the sheer depth of dedicated research that has gone into this book.

D.J.S.

FANCY CANCELS ON CANADIAN STAMPS 1855 – 1950 – SECOND EDITION (2007)

Dave Lacelle. 8.5x11, Spiral Bound, 220pp. ISBN 978-1-897391-09-9. Stock # B4h333.1 C\$ 39.95

This area of stamp collecting remains very popular for many reasons, not the least of which is the personal touch of the former Postmasters who actually hand carved the fancy cancels. Lacelle writes, "Fancy cancels can be considered as something that exists between graffiti and folk art."

The Second Edition has several improvements over the first. The 2000

version was prepared over a 15 year period, bringing the original 1960s Day and Smythies Fancy Cancel listings right up to date at that time. Preparation of the Second Edition took about eight months, making it much more consistent in terms of style; while the numbering sequence and (most) illustrations were retained, all individual cancel descriptions have been retyped. Over 60 previously non-located fancy cancels have now been attributed to specific Post Offices, almost 100 have had their dates of use expanded, over 20 new fancy cancels have been added and the 'Deletions and Miscellaneous' section has over 60 new entries.

There are three major additions in the new volume. The first is a 'rate factor' for each cancel which allows comparison of relative value between different fancy cancels. A very helpful appendix lists Day and Smythies numbers and corresponding Lacelle catalogue numbers. Finally, each illustration page in the second edition has a five cm scale bar to give some indication of scale change due to the printing process. It is hoped that these additions will add to the book's utility in terms of pricing and cross referencing.

GS

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Complete run of Maple Leaves from volume 1 issue 1 to current. Price negotiable. Please contact Dr. John Milks (member 1642) at 2411 Charing Cross, N.W. Canton, Ohio 44708, USA.

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SOCIETY NEWS

FROM THE PRESIDENT

It is, indeed, a great honour to be chosen as your new President and I shall do my very best to continue the good work of my illustrious predecessors. I should like to thank David Sessions for organising a splendid Convention in Worthing.

With the last Convention fresh in our minds, my first duty as President is to invite you all to the **Society Convention in 2008**. This will take place in Perth, Scotland between **24th and 28th September**.

Convention this year will be held in the **Queens Hotel, Perth**. (see www.bestwestern.co.uk/Hotels/Best-Western-Queens-Hotel-83496/Hotel-Info/Default.aspx) The Queens is ideally situated alongside both the Railway and Coach stations in the centre of Perth. It is a medium sized hotel but large enough to have its own leisure centre complete with indoor heated pool – so bring your swimming kit! The Conference 24 hour rate will be **£55.00 per person, per night**. For those arriving early or wanting to stay on a day or two after, equally competitive rates will be available. The rate is VAT inclusive and includes use of the indoor leisure centre.

For those who have not been before, Perth is a market town (now city) about 60 miles north of Glasgow and Edinburgh, (see www.perfectperth.com). It is often described as the gateway to the Highlands. It sits on the River Tay and is surrounded by some of Scotland's best scenery as well as offering all the usual amenities of a medium sized Scottish city. We hope to make the best of the surrounding scenery

with afternoon trips to Glamis Castle (the childhood home of the late Queen Mother) and to Crieff where it is rumoured they have a distillery amongst other attractions.

The philatelic programme will not disappoint with a number of 'gold medal' standard displays lined up which have not previously been seen at Convention. Full details of the programme will appear in the April issue of *Maple Leaves* along with the booking forms.

For those planning to attend from overseas (or even the south of England) and not wishing to hire a car, the best airport to target for arrival is Glasgow. (Zoom airlines, amongst others, offer a wide range of flights from Ottawa, Toronto, Calgary, Vancouver and Halifax NS direct to Glasgow). An alternative destination is Edinburgh airport although there are less direct flights from North America available to this destination. There are regular coach services from both Glasgow and Edinburgh airports (each involving one simple change of bus) to Perth coach station which is less than 100 metres from the hotel. The total journey time is around 2 hours from either airport. I will be happy to provide more details to any member planning a trip, you can contact me by e mail (see inside back cover) or by phone on +44 1330 820659.

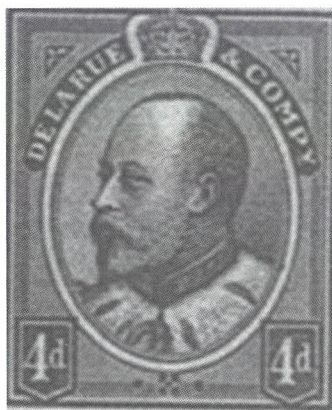
Karen and I look forward to greeting you in Perth this September. Make that diary entry now!

Graham Searle

Canada @ Cavendish

Our November auction featured the magnificent 'Ecosse' Collection of Canada stamps which excited a lot of attention, the more elusive items soaring well above – sometimes many times – estimate.

De La Rue KEVII 4d rose red essay sold for £3,055



The demand is there –
do you have anything you would like to consign for sale?

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FROM THE SECRETARY

Please let the Secretary have, urgently, any amendments you wish to make to your Handbook entry. It is hoped to issue an updated Part 1 with the April *MapleLeaves*. Thank you.

John Wright

FROM THE COVERMART MANAGER

For the benefit of members who were not at the AGM please note that the Covermart is now active again with myself as manager. Basically the Mart will function as before but with the following differences.

I will produce a quarterly list of the cover categories that are available that will be sent via Email on request, or in the Journal if there is room. (We hope to add this to the Society website in due course). It is only necessary for interested members to return this list to me with an X against the area of interest to receive a list of what is in stock, each cover being illustrated in full size and full colour with all the known details and price. All the member has to do is to mark the cover(s) that are of interest and to return to me the illustrations to receive the covers on approval. All payments should be sent to me. Cheques must be made payable to the Society and must be in £ sterling.

I know of several Postal History dealers that use this method and it works very well.

It would be of great help if members would send me lists of their particular collecting themes which would be held on file for when examples become available.

If you wish to dispose of surplus covers or

cards using the Covermart, all you need to do is send the material to me to hold in stock and to indicate what you regard as a fair price. Common modern day covers/cards will not sell as fast as older material as shown in our recent auction. When a cover is sold the member will receive his price less the 10% Society commission. Covers sent to me for the Covermart stock would at all times be acknowledged and held in protective cover albums, after scanning, until required.

Contact Details are:- Richard Hirst,
Ty-ffald, Llanwrda,
Carmarthenshire, SA19 8AD
Tel. 01550-777856
email: rhirstmag@aol.com

SCOTLAND AND NORTH OF ENGLAND LOCAL GROUP

Ten members from the North of England and Scotland gathered in Moffat on 3rd November for our latest afternoon meeting. Some excellent material was on view including a 12d black, a watermarked ½d Large Queen, a cover showing the 15 cents rate to England paid by Cents stamps in early 1868 and a 1 cent Small Queen large die proof; four great rarities. In between the rarities there was the usual wide range of interesting material on view with all of us learning and seeing something new. The next meeting is planned for Saturday 5th April at the Buccleuch Arms in Moffat at 1400hrs. All members are welcome. Please bring along a few sheets to display.

John Hillson

INCOME & EXPENDITURE ACCOUNT TO YEAR ENDED 30 SEPTEMBER 2007

Income

Subscriptions for year (Sterling)	£ 3884.70	
Maple Leaves Advertising Revenue	1253.76	£5138.46
Bank Interest		798.68
Handbooks Surplus	.80	
C.P.S. Publication surplus	0	.80
Tie sales surplus		0
Exchange Packet Surplus	5.00	
Covermart Surplus	47.59	52.59
Auction Surplus -2006 Llandidrod Convention auction	946.70	
2007 postal auction surplus	1052.04	1998.74
A.B.P.S. Award		100.00
		<u>£ 8089.27</u>

Expenditure

Maple Leaves Printing and Distribution	7232.81
Administration Expenses	235.92
ABPS Fee	120.00
Insurance	105.00
Printing & Stationery	120.92
Publicity	98.00
Miscellaneous inc Bank (Direct debit) charges	56.34
Website running costs	107.58
Llandidrod Wells Convention net expenses	125.09
Fellows ties	326.07
Taxation	<u>5.98</u>
	£8533.71
Deficit for year	<u>444.44</u>

£8089.27

BALANCE SHEET AS AT 30 SEPTEMBER 2007

Assets

Cash Balances: Cater Allen Bank	£19,720.06	
Royal Bank of Scotland	1,996.81	£21716.87
Investments at cost:		
General Fund New Star Fixed Interest Unit Trust	1000.00	
General Fund New Star High Yield Bond Unit Trust	2000.00	£ 3,000.00
Handbooks Stock: General	334.93	
Small Queens Re-appraised	375.39	£ 710.32
Stock of Society Ties		82.72
Library Books as valued		4,400.69
Worthing Convention Auction Catalogues paid (suspense)		590.02
President's Worthing Convention expenses paid (suspense)		20.00
		<u>£30,520.62</u>

Liabilities

General Fund Balance at 30 September 2006	£25,708.17	
Sterling deficit for 2006/2007	<u>444.44</u>	£25,263.73
Library Fund		4,497.89
Subscriptions prepaid in sterling		759.00
		<u>£30,520.62</u>

Canadian Funds as at 30 September 2007

Income

Royal Bank of Canada Balance @ 30.09.07	\$2,924.89
Subscriptions received net of Bank Charges	5,301.06
Donation	1,000.00
1 year bond repaid	5,000.00
Interest received from 1 year bond	<u>148.90</u>
	<u>\$14,374.85</u>

Expenditure

One year interest bearing Bond	\$7,000.00
One year interest bearing Bond	2,500.00
Transfer of funds to Royal Bank of Scotland	2,000.00
Royal Bank of Canada balance at 30.09.07 (Surplus for year)	<u>2,874.85</u>
	<u>\$14,374.85</u>

Balance Sheet at 30 September 2007

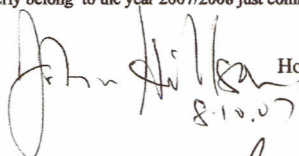
Assets

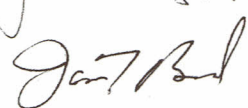
Cash at bank	\$2,874.85
Interest bearing one year bond	7,000.00
Interest bearing one year bond	<u>2,500.00</u>
	<u>\$12,374.85</u>

Liabilities

Dollar general Fund	<u>\$12,374.85</u>
	<u>\$12,374.85</u>

- Notes. (1). It will be seen that the dollar account surplus far exceeds the nominal sterling account deficit.
(2) The two amounts marked "(suspense)" in the sterling Balance Sheet were paid in the current year, but more properly belong to the year 2007/2008 just commenced.


8-10-07
Hon. Treasurer


Hon. Examiner

AMENDMENTS TO MEMBERSHIP TO 15TH DECEMBER 2007

New Members:-

- 2943** BURSEY, Maurice 101 Longwood Place, Chapel Hill, NC, 27514-9584 USA;
e mail: mauriceburssey@aol.com; Ill Cov, Jub, Map PH
- 2944** LORD CORNWALLIS OBE, DL, FRPSL, Old Parsonage Cottage, Back Lane,
Goudhurst, Cranbrook, Kent TN17 1AN; B, C (to 1960)
- 2945** DOWNIE, Alexander, 79 Glasgow Road, Perth PH2 0PH; C, SP, Jub
- 2946** MOIR, Gordon G., 12 Thoburn Road, Edinburgh, EH13 0BQ; C
- 2947** FORGE, C.C.J., 92 Runnymede Road, Ponteland, Newcastle – upon- Tyne,
NE20 9HH; CR-CGG(Def), CQ-CGF(comm.)
- 2948** CARTER, R. Nigel, 7 Whitebridge Parkway, Gosforth, Newcastle – upon- Tyne,
NE3 5LU; email: nigelrcarter@gmail.com; CR-CE, N
- 2949** MACPHERSON, Robert B., 19 Oxenturn Road, Wye, Ashford, Kent TN25 5BH;
e mail: macphe@waitrose.com ; CR-CGC

Change of Address:-

- 1753** BISSET, Jim, Dumgoyne, 21 Roman Road, Balfron, Glasgow, G63 0PW
- 2457** GARTLAND, Trevor, 13 King George Road, Minehead, Somerset TA24 5JD
- 2838** BUTTIMORE, David, new e mail address: david@buttimore.org.uk
- 2942** O'REILLY, Kevin, new e mail address: kor@theedge.com

Add interests:-

- 2942** O'REILLY, Kevin NWT, YUK, Lab

Deceased:-

- 0513** NICHOLSON, E.A.

Resigned:-

- 2622** GOODWIN, Mrs Elaine
- 2644** MANSFIELD, Peter

Revised Total:- 389

FORTHCOMING EVENTS

2008

Feb 27 – March 1 Spring Stampex,
Islington, London

**April 5 Scotland and North of England
Group Meeting – Moffat**

April 11 – 13 National Postage Stamp
Marketplace, Toronto

April 18 - 19 Scottish Philatelic Congress
- Perth

May 2-4 90th Philatelic Congress of GB
and ABPS National Exhibition –
Harrogate

May 3- 4 ORAPEX 2008 (National level
exhibition) RA Centre, Ottawa

May 14 – 22 Israel 2008, Tel Aviv

June 15 – 22 Efiro 08, Bucharest,
Romania

August 29 – 31 BNAPEX Halifax, N.S.

Sept 12 – 14 Praga 2008, International
Exhibition, Prague

Sept 17 – 20 Autumn Stampex, Islington,
London

Sept 18 – 21 WIPA 2008

**Sept 24 – 28 CPSGB Convention ,
Queens Hotel, Perth**

Oct 17 – 19 Stampex '08, Toronto

THE CANADIAN PHILATELIC SOCIETY OF GREAT BRITAIN 2007/8

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Graham Searle, Ryvoan, 11 Riverside, Banchory, Aberdeenshire AB31 6PS

Secretary:

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Mike Slamo, 112 Poplar Avenue, Hove, Sussex BN3 8PS

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Colin Lewis, F.C.P.S., 62 Graighwyd Road, Cockett, Swansea SA2 0XA; tel 01792 206518;
e mail colindlewis@hotmail.com

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THE POSTAL HISTORY SOCIETY OF CANADA INVITES APPLICATIONS FOR MEMBERSHIP

The Postal History Society of Canada publishes an award-winning quarterly journal, sponsors seminars on Canadian postal history, and awards prizes for the best postal history exhibit at philatelic shows across Canada.

Please visit our new website at www.postalhistorycanada.org

For further information or a membership application form, please write to the Secretary:

Stephane Cloutier
255 Shakespeare Street, Ottawa, Ontario
K1L5M7, Canada
email: cloutier1967@sympatico.ca

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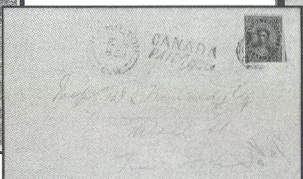
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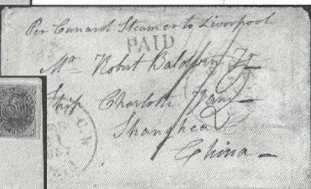


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\$184,000.00



REALIZED \$86,250.00



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