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The Quaker City Philatelist.

VOL. VIII.

NOVEMBER, 1893.

No. 11.

WHAT TO COLLECT IN EARLY NEW SOUTH WALES.

Written for Vindin's Monthly, and read before the Philatelic Society of Victoria.

BY A. J. DERRICK.

THE most valuable portion of the London Philatelic Society's work on the stamps of "Oceania," is, without doubt, that dealing with the early issues of New South Wales; the "Sydney Views" and "Laureated Heads." The subject seems to have been viewed by the writers as one of the greatest importance, not only because previous to the publication of this work so little valuable information existed regarding these stamps, but because the field for philatelic research was so wide and tempting. The stamps were all engraved on metal, by hand, and plate printed; and, in consequence, presented a variety for every stamp, on every plate, that was engraved; and as the usual result of plate-printing occurred, viz., the early wearing of the lines, every time the designs were restored on the same plates by retouching, the varieties were multiplied again; so that in the "Views" alone, by just taking the leading shades and papers, some 600 or 700 varieties are possible of attainment to the collector whose zeal and cash will stand the strain. Accordingly, in the able papers of Messrs. Tarrling and Philbrick, particularly the former, the whole subject of these stamps is so fully and elaborately discussed, and illustrated so clearly by the autotype plates accompanying them, that the advanced collector who indulges in the luxury of "plating" them, finds himself in a perfect philatelic paradise, compared with what he did before they appeared. Although, as a matter of fact, very few collectors ever succeeded in making any satisfactory headway at all, until the researches of the London Society and the subsequent papers of Major Evans and Dr. Houison in the *Philatelic Record* opened up the way, and gave the keys to the solution of the maze. Since these publications, however, it is quite a common thing to hear of big collectors, particularly in Australia, engaged in "plating" views and laureated; and in most instances the conclusions of "Oceania" have been accepted as correct,* and the plates built up on the lines therein indicated. It is only such collectors who find in "Oceania" just what they want! For obvious reasons the great body of collectors know nothing about the plate numbers, or have any desire to; they realize that this is something altogether beyond their means. The stamps are too difficult to get, and too expensive to buy, for the average collector to ever hope to get beyond the prominent varieties; nay, where one collector aims at getting a specimen from each plate in each stage, a thousand seek only to get one specimen of each value as the *summum bonum* of their philatelic attainments with reference to these stamps. For this reason very few who have the opportunity of reading this most valuable work care to tackle the job of abstracting from its pages the prominent

* Those who have read Dr. Houison's work on the History of the New South Wales Post-office will of course know that he shows from official sources that only *one* plate of each value was engraved, and that in the case of the twopenny (where he is at issue with the writers of "Oceania") there were four distinct *repairs* as well as frequent *sharpenings*, and not separate plates. As, however, the arrangement of "Oceania" shows in a very clear way the successive "*States of the plates*," and as it matters little for my purpose in this paper what these "states" are called, I have elected to use the form which the London Society gives, as so very many have adopted this in making their plates.

varieties, that should rightly be considered as the desired goal of the average collector ; or of getting any clear understanding, by means of the study of these articles, of what the distinctions between the plates and specimens really consist of. One who has simply a specimen of each value cannot be said to have succeeded in collecting them at all, as each plate, after each retouch, gives distinct and prominent varieties of type to collect, not to speak of the distinct shades of color in nearly every case, and the errors that occurred in the engraving of the plates.

It will be my endeavor in this paper, first, to put into a concrete form some of the valuable information given to us by the researches of the London Society and the other writers mentioned, not that they are stated by them in any obscure or vague or ambiguous way, but because of the voluminous arguments used in demonstrating the various conclusions that they have come to ; and secondly, taking "Oceania" as my basis, to point out by the information they give, as well as by my own observation and other reading, how the differences may be readily detected, and the stamps, or at any rate the chief ones, classified. In doing this, I do not profess to add anything new at all, but I hope, that with this list before them, many collectors who now regard these stamps as somewhat beyond them, may be induced to "place" their own specimens, and look out the more keenly for those that are still absent from their books. No doubt the task will be found a difficult one, even at this, but the stamps are favorites everywhere, and any cash and time spent may at any rate be regarded as well invested. I do not wish it to be assumed that I in any way undervalue plating, for I recognize that nearly all the information we have about these stamps and others is the result of the patient labors of ardent philatelists, who have with pairs and strips and blocks built up the plates, and worked out the mysteries concerning them ; but I am, notwithstanding this, quite aware that, from the very nature of things, constructing these plates is, as before remarked, altogether beyond the means of the great-body of collectors, and recognizing this, the question is so often asked regarding them, "Well! if I do not 'plate,' what shall I collect? and where shall I draw the line?" To these questions perhaps the following may in some cases be a satisfactory reply. The *numbers* given to the varieties are the numbers of each stamp on the sheet, counting from left to right along each row. It should be remembered that in these notes, *minor varieties* of type, shade and paper are intentionally omitted.

SYDNEY VIEWS.

One Penny : Engraved by Robert Clayton ; twenty-five stamps to sheet in five rows of five each. Plate 1 : These stamps are known as "*finely engraved*," to distinguish them from those of Plate 2. The chief characteristics are as follows : There are no clouds, the houses are joined together in a row, and there is no shading on the hill ; the two vertical bands of engraving on each side of the stamps are nicely done, the lines being finely and cleanly cut, particularly on the inner bands where the trellis pattern is. These are found in various shades of red, say light red, and bright red, as the varieties to collect. They were printed on yellowish, bluish, and ribbed papers ; the latter is like a laid paper, and should be looked for, even if the other papers are not considered, and fortunate is he who finds it!

Plate 2, or better, Plate 1 retouched. These are known as "*coarsely engraved*," and are distinguished as follows : There are clouds in the sky, there are shading lines on the hill, the houses are separated into clumps (although very slight traces of the other houses between them can be seen on clear copies). The two vertical bands of engraving referred to above are very coarsely done, the trellis design in particular being quite a botch, with wide irregular lines. The distinctive colors are red and lake (shades of each). They are found on yellowish and bluish papers, also on blue ribbed, or laid paper ; the latter as before should be collected if possible. No. 8 has the hill unshaded, and No. 15 on the sheet *has no clouds* : these are prominent varieties ; the latter is easily distinguished from the stamps of Plate 1 by the coarseness of the engraving—above mentioned.

Twopence, Plate 1, engraved by John Carmichael, generally known as the "Two-penny Vertical." This is so called from the fact that the spandrels are filled in with *vertical* straight and wavy lines, crossed, and this is really all that is necessary to distinguish the stamps from this plate. They were printed on yellowish paper only, although the blue of the stamp sometimes discolored it. The colors are dark to light blue. No. 19 is the only prominent variety in this case; in this the lines of the background are all wavy and cross one another obliquely like basket work, instead of being vertical straight lines, with the wavy ones crossing, and running in the same direction.

Plate 1, retouched.—All the twopenny Sydney views were printed in two horizontal rows of twelve stamps each. In this retouch only the bottom row was restored. This variety is distinguished by the vertical lines of the frame, being widened and deepened, and a *double* line engraved above "twopence" and below "postage." Otherwise it is the same as Plate 1.

Plate 2.—This is similar to Plate 1, but the lines of the background are *horizontal*. There is a distinct *dot* in the stars in the corners; the bale that the central figure sits on is divided into four by *double* lines; and (as in Plate 1) is dated 17-83 in the bottom compartments. The words in the circle are in *black*, instead of *Roman* capitals. These were printed on yellowish and bluish papers, and are found in indigo, ultramarine and Prussian blues. There are two prominent varieties of type.

No. 13 is the far-famed one, with the word "crevit" omitted from the inscription inside the circle, and No. 20 has six segments to the fan at the base of the circle, instead of seven. A less prominent variety is No. 10, which has the pick and shovel missing from between the figures.

Plate 3.—In this variety the bale is *not dated*, there is *no dot* in the corner stars, and there are *single* lines dividing the bale instead of double. This is only found on hard gray paper, and is in dark and sky blue and ultramarine as well as other minor shades. There are two prominent varieties of type. In No. 3 the hill is *not shaded*, and in No. 20 the fan has only *six* segments, as in Plate 2.

Plate 3, first retouch, or Plate 4.—The distinctive features of these are double lines on the bale instead of single, and there is a small circle added to the centre of each corner star; quite easily seen. They are on bluish paper, gray paper, and paper ribbed or laid vertically. The colors of violet blue, and dark and light blues, the variety on ribbed paper as before should be specially sought after. There are three prominent varieties of type. No. 4 has the hill unshaded; No. 20 has six segments in the fan; and No. 22 has no clouds.

Plate 3, second retouch, or Plate 5.—This is most easily distinguished by there being a pearl at the base of the fan, instead of the usual ornament. It is found on gray paper and vertically laid paper; the shade is generally a dull violet blue. No. 20 has only six segments in the fan. No. 17 has the pick and shovel missing.

Threepence. One plate only, engraved by H. C. Jervis, 25 stamps, arranged the same as the one penny. This value is found on yellowish paper, on bluish paper, and on paper ribbed or laid horizontally, the latter being very rare. There are no special varieties of type, excepting perhaps Nos. 18 and 19, which have the whip missing. Like all green stamps, the colors of these vary very considerably, those most frequently met with are a dull yellowish green, but occasionally they are found in a bright emerald. Although judged by the prices asked, this is the commonest of the Sydney views, it is a curious fact that those who go in for constructing plates of these stamps find it harder to get the threepenny plate together than the others, and as a consequence plate numbers of this value always command a ready sale, and it has also curiously enough been remarked by those who have been fortunate enough to handle numbers of views, that whereas the threepenny is always quoted less, half a dozen 2d. usually turn up to one of the higher value. This has always been a bit of an enigma to me.

THE LAUREATED HEADS.

One Penny. Engraved by Carmichael. There was only one plate of the "one penny" value, containing 50 varieties of type, in five rows of ten each! They are

found on four different kinds of paper: first, bluish wove paper unwatermarked; second, white paper unwatermarked; third, bluish paper laid vertically; and fourth, white paper with watermark double 1. The last named is in a bright orange color. The others vary from dull red up to bright lake and vermilion, all the distinct shades of which should be collected. Some of the lake shades are very rich. There is no laid paper in any of the series except the "one penny" just mentioned. The prominent varieties of type that should be sought after are four in number. Nos. 7 and 21 have no floreate ornament to the right of the word "South" (the floreate ornament consists of three leaves at each side of the word). In No. 15 one of the three leaves is missing, and No. 9 is the well-known error "Wale," the "s" being absent. As these all arise from mistakes in the engraving, they are of course found on each variety of the stamp as regards the paper.

Twopence. Plate 1: engraved by Carmichael. This is the series on blue and white unwatermarked wove paper, in all sorts of shades of blue, including dull blue, deep blue, ultramarine and Prussian blues; all prominent shades must be collected. There is said to be a variety of the 2d. on blue paper *rouletted*; but I have never heard of any one having it on this side of the water. There are no prominent varieties of type.

Plate 2, or in reality Plate 1 retouched: engraved by Jervis. These are found on bluish wove unwatermarked paper, and a white or bluish paper watermarked double lined "2." These stamps have a very distinct appearance from the first plate, and cannot well be confounded with them; the chief difference is in the background.

In Plate 1 this is of vertical, straight and wavy lines, nicely done, although often appearing mottled from defective printing; whereas on Plate 2 the lines of background are all straight and crossed horizontally and vertically. There are many evidences of the fresh work of the engraver, notably a funny little curl in front of the ear, which looks like a hole in the face. In many specimens the background appears solid, through the lines blotching into one another. As this plate is only a restoration of the first one, there are as before no prominent varieties in the engraving—look out for those of very light and very dark shades of blue.

Plate 3: engraved by Jervis. There can be no mistake about this; it is the variety with "stars on corners." This plate is a fresh engraving altogether, and apart from the "stars," could easily be distinguished by its roughness of execution. The paper is blue wove watermarked, the color varying shades of blue, and in No. 23 a slip of the engraver's tool on the top or the L. of Wales turned that letter into an E, and made it "WAEES." All varieties from this plate are rare; the background consists of vertical wavy lines only.

Threepence: engraved by Carmichael. There are three distinct papers for the threepenny. 1st. A light blue wove unwatermarked paper; 2d. A white or yellowish wove paper, also without watermark—both of which are rare; and 3d. A white wove paper with watermark double-lined numeral "3"—the latter is more plentiful! The colors of the first two are shades of emerald and light yellow greens: the last is generally a rich yellow green, varying in depth. There was only one plate for this value, so that the following varieties of type apply to each paper. No. 37 is the well-known error "W a c e s" for Wales, and the size of the lettering varies very much, e. g., the words of the value are almost twice as large on some as on others, and these put along side each other make very distinct varieties. The number and arrangement of the stamps on the sheet is the same as the 1d. and 2d.

Sixpence.—In this value there were two plates, generally known as "fine background," engraved by Carmichael, and "coarse background," engraved by Jervis. The latter is a retouch of the other. Both are found on blue unwatermarked paper, but the latter is also known on white wove paper without watermark. There is no mistaking the backgrounds; the first is finely and evenly done; the second is very coarse. Both are found in very distinct shades, notably a very dark brown and a light reddish brown. There are 25 stamps to the sheet, like the Penny Sydney views. The only variety of

note is No. 8 on Plate 1, where the word Wales is spelled "Walls." Plate 2 contains no such error.

Eightpence: engraved by Jervis.—The last, but by no means the least! This, in good condition, is one of the New South Wales rarities. Only one plate was used, and that consisted of 50 stamps, like the 1d., 2d. and 3d. It was printed *only* on the blue unwatermarked paper referred to for the other values. The color, like in most orange stamps, varied from yellow to orange. The design has floreate ornaments to the right and left of "South," and like the penny an omission occurred. No. 21 has none to the right of South, but this was the only variation in the engraving of note.

NEW ISSUES.

BY R. R. BOGERT.

Antioquia.—New stamps have been issued, 1c. blue, 2½c. green and 5c. vermilion, all on white paper.

Belgium.—Stamps for the city of Antwerp to be used at the Exposition are being prepared. They are to bear the arms of the city, values 5c., 10c. and 25c.

Benin.—*Le Timbre Poste* reports that the stamps of 1881, 30c., 35c. and 75c. have been surcharged BENIN in black, and the 5c. in blue diagonally.

Bermuda.—The postcard 1½d. has been surcharged 1d.

Fernando Poo.—The new stamps with head of Alphonso XIII not having arrived, a provisional became necessary. It was made by surcharging 50c. on the 1c.

Hankow.—There has been issued a series of stamps for this city, probably similar in character to those of Shanghai. They are 2c. mauve on lilac, 5c. green on orange, 10c. carmine on rose, 20c. blue on buff and 30c. red on yellow.

Portugal.—It is proposed to issue a full set of stamps in 1894, to commemorate the 500th Anniversary of the birth of Prince Henry the Navigator.

Italy.—The 25c. stamp appears in new design. The portrait of King Humbert still illumines the centre with "Poste Italiane" on white label above, numerals 25 in each corner on white ground.

Lagos.—The supply of ½d. stamps being exhausted, the 4d. has been surcharged HALF PENNY in one line in black, former value obliterated with a bar.

Nabha.—The 9 pies is announced with the surcharge of "Nabha State" in black.

Nossi-be.—A set of new stamps is promised for this colony, similar to that of the other 18 colonies.

Obock.—A stamp of 5 francs is reported from this colony. It is said to be used to prepay matter sent by caravan to the countries of the interior and the coast of Madagascar. The stamp is triangular. In the centre a camel with rider, at the sides colonies, Postes, Obock in lower margin, 18-93 in lower corners. It is probable that a full set will appear of values of 2frs. to 50frs.

Porto Rico.—Now the 5c. is bistre.

Saint Marie of Madagascar.—Number 20. This French colony is to have a set of stamps and rounds up a score. Will it ever stop.

Shanghai.—There have been issued, same type as the new ½c., 2c. red, 5c. blue, 10c. green, 15c. yellow, 20c. lilac. Also a set of due stamps of new design, ½c., 1c., 2c., 5c., 10c., 15c. and 20c.

Tahiti.—Stamps of 1881 have been surcharged TAHITI diagonally, in black. They are 5c., 10c., 15c., 25c., 75c. and 1fr. Also 10c. card and 25c. letter card.

Tonga.—Two series of provisionals are reported. The first, the 1, 2, 4 and 8d. official stamps surcharged respectively ½, 2½, 5 and 7½ in large type; second, the 1, 2, 4 and 8d. stamps are printed in blue, green, yellow and rose, the 1, 2 and 8 being surcharged with small figures and the 4d. with words.

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THE IDEAL POSTAGE STAMP.—When the present plague of Wanamaker-Columbus bargain stamps comes to an end and we are able to stamp a letter without envying the camel his unflinching paunch of water, might not the Government consider whether a much smaller stamp than any heretofore used in this country would not suffice? Surely our alleged American love of “big things” must have been sated for some time to come, so far, at least, as postage stamps are concerned.

In looking over my eldest boy's stamp-book collection, I see that in several countries the stamps used are much smaller than those we have been accustomed to. A stamp ought to be large enough to bear the denomination and the national arms or effigy, and also large enough not to be lost in handling. Within these conditions, the ideal stamp is the smallest. Any one who looks at the present half cent Canada issue will see a stamp that is a work of art, and not much more than half the size of our ordinary so-called small stamps.

Big postage stamps ought to follow the clumsy copper cents of thirty years ago out of existence.

A PENNY.—A penny is the most ancient of English coins. The word was originally used for money in general. It is first mentioned in the laws of Ina, King of the West Saxons, about the close of the seventh century, and was of silver deeply indented with a cross so as to be easily broken in two or four parts. It is the radical denomination from which English coin is numbered, weighing twenty-two and one-half grains, Troy, being the two-hundred and fortieth part of a pound. It is stated elsewhere that Ethelbert, King of Kent, coined pennies between 560 and 616 A.D. Edward I coined gold pennies. In 1797 copper pennies were used, and bronze ones in 1860, valued at half the copper ones. The United States coined copper cents and half-cents in 1793, in 1857 a nickel cent, and in 1865 a bronze cent. The word penny is derived from the old German word *pfant*, a pledge. It was the only coin current among the Anglo-Saxons. After Edward III, the coin decreased in value. To the lowest coin Robert Morris gave the name of “cent” because it was the hundredth part of a dollar. Its first coinage was in 1793.

THE PROVIDENCE STAMPS.

SOME FALSE HISTORY.

THE recent investigations which resulted in discovering the hiding place of the plate from which were printed those old relics of the early days of postal reform, the stamps of the Providence Post-office, have, in addition to this important "find," proved the utter falsity of much that, founded upon tradition, has long been accepted as faithful philatelic history. The object of this article is to refute some of these common falsehoods; the true story we will reserve for another time. The oft-repeated statement that the plate was in possession of the State of Rhode Island or the Rhode Island Historical Society, is pure fiction; the author of the story is unknown to-day, but it has taken thirty years to disprove it. Usually coupled with this story is the one that the plate was engraved by a Mr. Hidden or Kidden, who also made a counterfeit of it.

There was a Mr. Hidden in the printing, plate engraving and stencil business in Providence at the time the plate was made, but that he had any hand in it is now strongly questioned, but of this we will speak in a future article. It is very improbable that Mr. Hidden or the actual engraver of the plate ever attempted to counterfeit it. Stamp collecting in his day (previous to 1860) had not assumed proportions to suggest a counterfeit of a fine copper plate (for such it is); the actual stamps were also quite common at that time, and as Mr. Sayles, the Postmaster, was also living and in Providence, he could easily have located the original plate. There is something of absurdity in the story, as it goes, that the engraver of the original plate made a very good counterfeit of it. The fact is well known to-day by nearly every collector that he could not make two stamps that were not widely different from each other, there being twelve stamps and twelve varieties to the plate, the character of his workmanship being the strongest evidence that he could not make a whole new plate that would be to the keen eyes of a philatelist a passable imitation of his first work. Furthermore, nothing was ever known of such a plate in Providence, and no impressions of it were ever seen. The whole statement is without a shadow of foundation. Another mistake that has been hung to with great tenacity is in the Postmaster's name; it is *not* H. B. nor W. P. Sayles, but Welcome B. Sayles. We intend to give a short biography of this gentleman in a future number of the *Monthly*.

Much that has been printed *since* the discovery of the plate is as incorrect as some of the older stories. In this class is the "information" now going the rounds of the press that "the relative of the Postmaster who had owned the plate for nearly forty years rescued it from a pile of rubbish in his uncle's office." There are two truths and two untruths in this short paragraph. The recent owner was a relative of the Postmaster, and had owned the plate nearly forty years, but the Postmaster was not his uncle, and the plate never reached the indignity of the rubbish heap.

These are a few misstatements concerning this stamp that we have seen published repeatedly; to enumerate the "hearsay" stories and street gossip of the same character would require a large volume.—*The Philatelic Monthly*.

STAMPS AS DECORATIONS.—The days when women tried to make rare pieces of pottery out of ginger jars, tiny scrap album pictures and varnish seem to be returning with a slight difference. Plates are now the decorated objects, and stamps the means of decoration. Rather a unique plate was seen with the heliotrope Columbian stamps pasted in fantastic patterns on a pale heliotrope background and then varnished.

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