

MINOR VARIETIES



RARE
VARIETIES
OF
POSTAGE
STAMPS

A DESCRIPTION
OF ALL MINOR
VARIETIES
OF

POSTAGE STAMPS
& U.S. ENVELOPES.

BY

HENRY GREMMEL
AND



CRAWFORD CAPEN.

JK

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Gremmel's Improved Stock Book.

The backs of these books are of double thick binder's board, and the new construction of the hinge part of the Stock Book consists in forming the hinge part of a metallic base having a series of upwardly projecting wire loops, which are riveted to the binder's board ; the leaves are held by wire fasteners and running through the various loops, each leaf is held by these loops and one wire fastener ; thus one wire fastener and three loops will hold six pages. Each leaf is attached to one of the loops of each hinge part and held in place by putting the wire through said loops above the wire, and removed or replaced at will.

FOR PRICES SEE PAGE 96.

P R E F A C E .

“Minor Varieties,” originally published in the *Post Office*, is herewith presented to the philatelic public in book form. It is the joint work of Mr. Gremmel and myself, it being his idea to prepare such an explanation. He also furnished the facts in relation to many little known varieties. A few slight mistakes and omissions discovered in the monthly articles are herein corrected, and one omission, not found until our plates had been electrotyped (Bulgaria 5c. re-engraved), will be found after Western Australia.

PREFACE.

We present this little work in its convenient pocket size, in the hope that it will meet with appreciation and prove itself valuable to all interested in the most charming pastime of stamp collecting.

CRAWFORD CAPEN.

MINOR VARIETIES.




UNITED STATES.

The 1c. Stamp of 1851 to 1861.

The one cent stamp, used between the years 1851 and 1861, is catalogued both in the imperforate and perforate state with a *variety* defined as "broken circle."

The definition is incorrect and only serves to indicate to one who knows what the difference between the two kinds is the one which the catalogue calls *variety*. A circle is a *figure* not a *line*.

When this stamp was first printed, the curved line below the lower and



above the upper label was unbroken as in the annexed cut :



When perforation was adopted in 1857 as a means of separating stamps, the same stamp with unbroken lines at top and bottom appeared in the perforated condition.

The stamps as printed from the plates were, however, so near together that the perforation cut into the stamps. Instead of setting them farther apart in new plates the device of removing portions, in order to provide more room for the perforation, was tried. This destroyed a part of the line at the top and bottom of the stamp, leaving it as in this cut :



The ornamentations at the sides of the stamps were also removed in greater or less degree.

The stamp, then, with unbroken line at top and bottom, is the regular specimen, whether perforate or imperforate, the one with the lines broken is the *variety*.

Inasmuch as what we have stated above is the history of this variety, it is difficult to see how it can exist in the imperforate stamp since it did not come into being until after the Government was perforating all its stamps.

It is possible, of course, that some sheets were issued imperforate after the process of perforating had been adopted.

Collectors should examine the imperforate *variety* carefully to see that it is not cut down from the perforate. A

block or pair is the only really satisfactory condition in which to have these stamps since they were printed so close together as to preclude such wide margins as will satisfy the collector that he has an imperforate in any single specimen.

It is well also to scrutinize pairs or blocks very closely. I have seen some from which part of the lines had been *scraped* in order to produce this variety, although in most cases the fraudulently inclined persons were not wise enough to remove parts of the side ornaments as well. Still, the matter of the side ornaments is not an infallible test, for they were not removed equally in all cases, as it was not so necessary, there being more space between stamps at the sides than at top and bottom.

We may mention in passing that

there are three varieties of this variety. One with both top and bottom line broken ; one with top line only broken ; one with bottom line only broken. The first is the common variety, the last two are extremely rare.

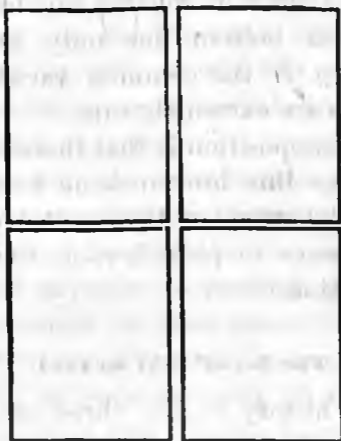
The supposition is that these having only one line broken come from the top and bottom of the sheet, it being unnecessary to provide room there for perforation.

The 3c. of 1851 to 1861.

The history of the three cent red, with and without the outer line, is similar to that of the one cent.

There were no lines, such as are referred to in the description, on the *die*, but in the preparation of the *plate*, from which the printing of the three cent stamp was to be done, the surface was

carefully laid off in rectangles as in our illustration :

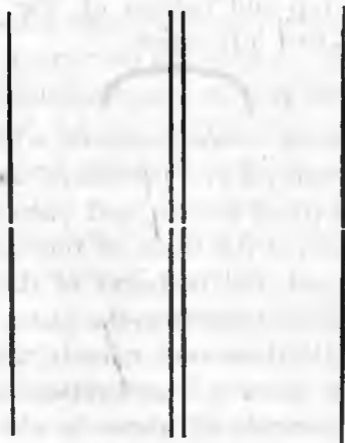


The die of the stamp was then placed accurately in each rectangle, and by a process of rocking back and forth the plate was made ready for the printing.

The three cent stamp of 1851 and the perforated variety with outer line,

which is just like it, were both printed from a plate thus prepared.

When it was found necessary to provide more room for perforation, space was secured at the top and bottom of each stamp by providing a plate in which the horizontal guide lines were omitted, thus :



The printing then produced the three

cent stamp without the outer line at top and bottom, the common variety of the 1857 issue.

Five Cent of 1857.

The five cent brown of the issue of 1851 was issued in 1857 in the perforated condition. The small ornaments at the top and bottom of the stamp were at first left entire.



The same reason, however, which led to the removal of a portion of the lines at the top and bottom, and parts of the ornaments at the sides of the one cent stamp, and the omission of the horizontal guide lines from the plates in the case of the three cent, namely, the need of more space for perforation, caused the preparation of plates in which the ornaments at the top and bottom of the

stamps were absent. The work of cutting the ornaments from the dies from which these new plates were made seems to have been performed without much care, for we find these five cent stamps in various states. They may be spoken of as ornaments partly removed and ornaments entirely removed.

Around the whole outside of the stamp there runs a fine line. The horizontal portions only of this line at the top and bottom of the stamp are in some cases removed, leaving little angles in it at what were the two sides of the ornaments. This is the stamp with ornaments partly removed.



The broader inside line in our illustrations represents the body color of the stamp. The cutting away in some

instances not only removed the fine outer line at the top and bottom of the stamp, but also cut off this body color, in some instances leaving but a fine line of it between the loop-like white ornamentation on the stamp and the edge; in others, none at all. The angles in the fine outer line are also gone. This may be called ornaments entirely removed.



There are a great many small differences to be noted in the stamps of a sheet in regard to the extent to which the ornaments have been removed. There is often a little difference to be observed between the top and bottom of the same stamp in cases where the perforation does not cut into it so as to prevent observation.

However, the result of as careful a count of a sheet as could be made was, ornaments partly removed, forty ; ornaments entirely removed, sixty.

The Fifteen Cent of 1869.

The two varieties of the fifteen cent stamp of the issue of 1869 are variously described. Sometimes they are called picture framed and without frame ; again, they are spoken of as with or without the diamond. Along the top of the central picture in the less valuable variety of this stamp may be seen three lines like these in our



cut. This is known as the frame. The broader central line divides and forms a diamond at the center. These three lines are entirely absent in the more

valuable variety known as without frame or without the diamond.

The portion of the stamp printed in brown in this case has an unfinished appearance along the top of the central picture. The shape of this unfinished part is similar to that of the frame which has been removed, and is like this cut.



One Cent 1872 and 1882.

The principal difference between the one cent stamp of 1872 and the same re-engraved in 1882 is illustrated by our cuts, which, although not in the least like the stamps themselves, nevertheless will show the way to distinguish these varieties. The vertical lines of the ground of the one cent of 1872 are very fine and of the same width

throughout, so that the ground appears even and without shading.



The vertical lines of the one cent of 1882 re-engraved become coarser as they approach the top of the stamp, so that it appears shaded.



The printing of the one cent re-en-

graved is such that in many instances the lines run together at the top of the stamp to such an extent that it is difficult to see that they are lines and not solid color.

Three Cent 1872 and 1882.

The most noteworthy difference between the three cent stamp of 1872 and the same re-engraved in 1882 is seen in the shadow beneath the oval containing the bust.

This is broad and clearly defined in the three cent of 1872, being caused by the presence of numerous fine horizontal lines crossing the vertical lines of the groundwork at right angles.



The shadow beneath the oval in the three-cent re-engraved is very faint,

and in many instances unobservable, the fine cross lines being much less distinct and in some cases scarcely to be discovered with a good microscope.



Six Cent 1872 and 1882.

The six cent stamp of 1872 contains three distinct grades of shading. The horizontal lines within the central oval are coarse and close together so that



they appear as solid color in many cases. The lines on the shield are a little farther apart and finer so that one sees at a glance that they are lines,

while the vertical lines on the outer frame are even finer and still farther apart. These three ways of engraving the lines make three shades in every six cent stamp of the 1872 issue.

The vertical lines of the frame were so fine that when the plates became worn they very nearly disappeared. This is the explanation of the so-called "plain frame," which is no real variety but only a defective specimen.

The six cent of 1882, re-engraved, has horizontal lines equally coarse and close together both within and without



the oval; while the vertical lines of the

outer frame, although slightly farther apart, are equally coarse, so that the whole stamp appears to be of one shade throughout.

Ten Cent 1872 and 1882.

The ten cent stamp of 1872 is quite different in its general appearance from the later re-engraved specimen. The most noticeable feature is found in the number of vertical lines between the left of the oval and the edge of the shield.



There are six very fine lines in the ten cent of 1872 counting from the oval and not counting the line of the shield.

The first of these lines touches the oval.

There are only four vertical lines in the same portion of the ten cent of 1882 re-engraved. They are much coarser



than in the ten cent of 1872, and the line at the right does not touch the oval.

The ten cent re-engraved, like the six cent, is engraved with lines of almost equal width throughout, so that the shade is about the same in all parts of the stamp, varying slightly on account of the lines being a little farther apart in some portions than in others.

Two Cent of 1890, Crowned.

The variation from the ordinary stamp of the issue of 1890 consists in the presence of a crown or cap upon the top of one or both of the twos.



There are three types:

- a. Left two crowned.
- b. Right two crowned.
- c. Both twos crowned.

This variety was first noticed in the summer of 1893, but has been found upon envelopes mailed as early as October, 1892.

Special Delivery Stamps.

The Special Delivery Stamp of 1885 was intended to be used only on letters that were sent to the larger places throughout the country, which on account of their size or importance were designated as Special Delivery Offices, and immediate delivery of mail for the fee of ten cents represented by this stamp, allowed. Hence the inscription on the stamp which is in six straight lines, reads :

SECURES
IMMEDIATE
DELIVERY
AT A SPECIAL
DELIVERY
OFFICE.

The system of special delivery was so successful and popular that in 1888 it was extended to all post-offices through-

out the country and the inscription changed to five lines (four straight and the last one curved), reading:

SECURES
IMMEDIATE
DELIVERY
AT ANY
POST OFFICE.

Post Office Seal Stamps.

The variety of seal stamps catalogued as P. Obitum, differs from others, in having the groundwork of the stamp, apparently behind the lettering, covered with repetitions of the words POST OBITUM in minute letters.

U. S. Revenue Stamps—Varieties of Paper.

The paper known as "old" is the thin, hard paper on which the early issues of revenues were printed.

Just before the change was made to the second issue, a paper, having in it fibres of silk such as may be seen in any United States paper money, was adopted, and a few of the first issue of revenues printed upon it and used. The stamps of the first issue on this paper are, on account of the short time they were used, much scarcer than their present catalogue prices indicate.

Another variety of paper is that known as water-marked. Large double-lined letters, U. S. I. R., are water-marked throughout the sheet, being so placed in relation to each other that they read consecutively both horizontally and vertically. The height of the letters is about the width of the smaller sizes of revenue stamps.

Varieties of Perforation.

Part perforations are the only ones requiring mention. These are stamps perforated on two opposite sides only. The idea seems to have been to perforate the stamps in such a way that they would hold together firmly and yet could be easily separated by a single clip of the scissors.

Hence, we find the stamps from one to twenty cents perforated either horizontally or vertically, the distance remaining to be cut in either case being no more than scissors would easily cover. The stamps from twenty-five cents upwards, however, being so long that a straight cut was difficult, were always perforated vertically, so that their width was all that remained to be cut by the scissors.

**Confederate States—Ten Cents with Outer
Line.**

The plate from which this stamp was printed was marked off with lines, as shown in our cut,



crossing each other at right angles. These were apparently guide lines for the proper placing of the die in position to make the impression on the plate from which the printing was done. Because of this all the lines are seldom found around one stamp.

FOREIGN.

There are a great many very small differences among foreign stamps. These are sometimes the result of a separate engraving of each stamp in a plate, the use of the lithographic process, or the printing of stamps from ordinary printers' type and borders. These very minute varieties it is not our purpose to do more than notice, as they are not of interest to any but the specialist. Those desiring further information in relation to them can obtain it by consulting catalogues for advanced collectors. We make mention of such minute differences in stamps in order that our readers may decide what varieties are and what are not worthy of their attention.

Argentine Republic, 5c. 1867 and 1869.



The groundwork of the five cent stamp of 1867 about the head was made



up of horizontal lines. A die was engraved or the old die was retouched in 1869 so that this groundwork appeared crossed by lines slanting downward from right to left. These lines crossing are finer and somewhat farther



apart than the horizontal ones. They

are distinctly engraved lines whose presence or absence is not a fault of the printing as in the case of some other stamps, which have been stated to differ in this way in their groundwork, notably the United States five cent stamp brown or blue with Garfield's head.

15c. 1867 and 1882.



The difference between these two stamps is the same as in the case of the five cent stamps. The groundwork around the head in the 15 cent of 1867 is made up of horizontal lines, while in the 15 cent of 1887 these lines are

crossed as in the above cut, which illustrates the five cent with crossed lines.

Provisional $\frac{1}{4}$ c. on 5c. 1882.



The provisional described as "perforated in center" might be supposed from this description to have some letters or design produced at its center by means of perforation. The fact is, however, that the stamp is perforated horizontally, the line of perforations passing through its center. This was done presumably to allow one-half of the stamp to be separated from the other and used as $\frac{1}{2}$ cent.

5c. of 1888.



There are two varieties of this stamp, one in which the collar appears at the right side of the head only. The other has also the point of the collar appearing at the left side of the head. The latter is the common variety.

1c. 1888 and 1892.



The one cent stamp of 1888 was re-engraved in 1892. The difference between these two stamps is very marked,

the engraving differing throughout, while the general similarity is maintained. The vertical lines at the right or left of the shield will enable one to decide the date of a specimen. These lines in the stamp of 1888 are very fine so that they scarcely appear as lines to the naked eye. Not counting the line of the shield for the outer line of the stamp, there are four vertical lines between the shield and the edge of the stamp.



These vertical lines are much coarser in the re-engraved specimen, and there are only two between the shield and the outer line of the stamp.

½c. Wrapper 1884 and 1888.

The most noticeable difference between these two stamps is in the line between the figures 1 and 2, which, in the wrapper of 1884 is curved, while in that of 1888 it is straight, and in the shape of the figure 2, which will be seen to differ materially in the two stamps.

Austria—Newspaper Tax Stamps.

The issue of 1858 was re-engraved in 1880. The most marked difference is in the size of the crown between the

heads of the eagle. The crown in the issue of 1858 was large, being much greater than the size of the eagle warranted. This was reduced in the re-



engraved specimens of 1880, in which the crown is small and properly proportioned to the rest of the stamp.

Bavaria, 6 Kr. Brown, 1849.

The circle at the center of the ordinary type of 6 kr. is complete, being



met but not cut off by the lines of the frame at the four points of meeting.

The 6 kr. *variety* has its central circle slightly cut off or flattened at the four points of meeting with the lines of the frame.

The 3 kr. blue and the 3 kr. red of



the first two issues of Bavaria are the same as the 6 kr. brown *variety*, in respect to this flattening or cutting off of parts of the central circle, while all the other numerals have the circle complete.

Belgium.—London and Belgium Prints.



The London print of the issue of

1865 differs from the Belgium print of 1866 in being much clearer in appearance, with the colors of the stamps somewhat lighter.

**Brazil, 50, 100, 200, 300 r., 1890,
Re-Engraved.**



The four stamps, re-engraved in 1890, are smaller than the same stamps as first issued.

The original issue measures about 26 mm. from top to bottom through the center of the stamp, while the issue as re-engraved measures about 25 mm. There are also small differences between the two issues in the engraving.

Bremen, 3 and 5 Groschen.

The two types of the 5 gr. and the three of the 3 gr. stamps differ from each other very slightly in minor points of the engraving, too small to be of consequence to the general collector.

**British North Borneo, 3c. on 4c.
Rose, Variety.**



The 1886 3c. on 4c. rose, *variety*, differs from the other 3c. on 4c. in having a smaller figure 3 in the surcharge.

Buenos Ayres.—Paris and Local Impressions.



The Paris impression of the issue of 1860 is finer and clearer than the Local impression of the same year.

Canada, 1859, 5c. Vermilion, Variety.



The *variety* of the five cent vermilion of Canada, 1859, differs from the ordinary specimen in having the lines of the oval double instead of single.

This is not a misprint, but a variation in the plate.

**Colombian Republic.—Issue of 1861, 5,
10c. and 1p.**



These stamps were engraved separately, small differences being thus produced resulting in ten varieties each of the 5c., 10c. and 1 peso.

Issue of 1863.



There are ten varieties of each stamp of this issue for the same reason as stated in the case of the issue of 1861.

The star appearing after the word cent is also found in some stamps before the figure of value.

Issue of 1864.



The reason above stated produces two varieties of each stamp of this issue. One of each kind will be found in every pair.

Issue of 1865.



Separate engraving produces ten varieties each of the 5, 10, 20 and 50c.

and six varieties of the 1 peso, differing but slightly from each other.

Issue of 1869-70, triangular.



The lettering in one of the two varieties of this stamp will be found to be larger than in the other.

Issue of 1872-74, 10c.



The most noticeable difference between the two varieties of the 10c. of 1872 and '74, is found in the size of the lettering.

Issue of 1877, 5 and 10p. re-engraved.



The most marked difference between the 5 and 10 pesos of 1870 and the same stamps re-engraved in 1877 is seen in the stars above the eagle. They are very irregular in form in the issue of 1870, while in the re-engraved stamps of 1877 they are regular and star-like in appearance.

Issue of 1881, 1, 5 and 10c.



Separate engraving has produced

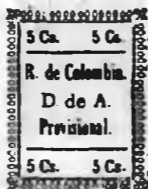
two varieties of each of the 1, 5 and 10c., differing in minor particulars, the most noticeable being in the size of the lettering.

**Stamps for Registered Letters.—Issue of
1870.**



The groundwork around the A and R in the center of these stamps consists in some instances of horizontal lines, somewhat finer than those in stamps having vertical lines in the groundwork.

**Antioquia.—Provisional Issues of 1888, '89
and '90.**



The varieties in the issues of provisional stamps from 1888 to 1890 result from their being set up from ordinary type and border, which differs slightly in type or spacing every time it is used.

Bolívar.—Issue of 1863-66, 10c.



The two varieties of the 10c. of the issues of 1863 and 1866 differ in the

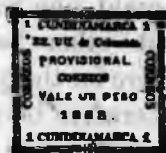
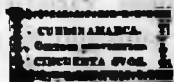
number of stars around the central shield, one variety having eight while the other has nine. These varieties were on the plate side by side and may therefore be found in every pair.

Cundinamarca.—Issue of 1883, 5c. re-engraved.



Our cut is of the 5c. re-engraved. The original issue of the 5c. of 1883 differed considerably from this. The figures are much more open in the lower part, thus: 5, and the ends of the scroll at the bottom containing the word *Correos* are quite different.

Provisionals, 1883, 50c. and 1p.



The 50c. and 1 peso are type set, resulting in two varieties of each.

Tollima.—Issue of 1870.



The varieties in the issue of 1870 result from the use of type and border.

France.—Two Types.

The letters **J A SAGE INV** appear in the lower left corner of every French stamp of the above type, just within the outer line of the stamp.

The **N** of **INV**, in type 1, comes under the **B** of **REPUBLIQUE**, thus :

J A SAGE INV

Type 2 differs in having the **N** of **INV** under the **U** of **REPUBLIQUE**, thus :

J A SAGE INV

Great Britain, 1854-6, 1 p. Red, Re-engraved.



The most noticeable difference between the original issue of this stamp

and the same re-engraved is in the eyelids. The upper eyelid in the original issue scarcely can be seen, and the lower is invisible. The re-engraved has both eyelids very plain.

Greece.—Issues of 1861-82.



The Paris print of the first issue of Greek stamps is a much clearer and finer impression than the Athens print. A comparison of the shading on the face will help in distinguishing these stamps. The lines of shading beneath the ear in the Paris print are wider at the left than at the right, in some cases appearing like fine dots at the right.



The shading of the Athens print is

even throughout, no part of any line appearing wider at one point than at another.

The Athens print, clear impression of 1862, is much the same as the Paris print in appearance, so far as the shading is concerned, but the 20l may be told by the presence of figures on the back, and the 1l and 2l are of a different shade from the stamps printed at Paris. It is claimed that these Athens prints, clear impression, were from the same plate that printed the Paris prints, while the stamps of coarse impression were from new plates made at Athens from the original dies.

Issue of 1886-92.



The clear and fine appearance of the

Belgian print makes these stamps easy to distinguish from the poorly printed, blotchy stamps of the Athens impression.

Guatemala.—Issues of 1886 and 1887.



It is somewhat difficult to describe the differences between lithographed and engraved stamps so that one who is not expert can distinguish them. The lithographed stamp is smooth and the engraved comparatively rough to the touch, but the difference in feeling is not easily distinguished in many instances by one not expert. There are four lines at the top of these stamps of

Guatemala, at the left of the central ornament, and six at the right, which show more plainly in the engraved stamps than in the lithographed issues.



These lines are apparently coarser than the rest of the groundwork in the engraved issue, while in the lithographed stamps all lines of the groundwork appear alike.

Hawaiian Islands.—Issues 1851 to 1865.



All the varieties of the early numerals of Hawaii are the result of the use of type and border.

5c. blue, 1866, re-issue.



The makers of the plates from which the five cent blue of 1866 was printed used guide lines similar to those drawn upon the plate of the United States three cent of 1851. These may be seen at the corners of the stamp and sometimes appear also along the top, bottom or sides according, as the die was placed for the engraving of the plate. The stamp was printed in a dark greenish blue. The five cent ultramarine issued in 1882 was from the same die, but a new plate was prepared in which guide lines were not used. The five cent ultramarine therefore differs

from the five cent of 1866 in having no outer line.



When the re-issue of the five cent of 1866 was made it was printed in a clear dark blue on white paper from the plate of the five cent ultramarine. Hence the five cent dark blue re-issue differs from the five cent of 1866 in having no outer line. This was the five cent blue that was surcharged "Provisional Govt." there being no remainders of the five cent of 1866 surcharged in this way.

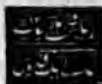
India 1879.— $\frac{1}{2}$ anna blue re-engraved.



The one-half anna re-engraved of the

issue of 1879 differs very little from the original issue of this stamp in 1865. Our cut is of the re-engraved specimen. The features of the original are smaller and more delicate, the nose especially appearing smaller in the original than in the re-engraved stamp.

Faridkot, 1889.—Re-engraved.



A comparison of the re-engraved stamps with the original issue of 1888 shows that what were originally ornaments have been exchanged for dots in the later stamps.

Hyderabad, 1878-87.—Envelopes.

The principal differences between the nine types of these stamps exists in the spacing and shape of the letters in the English words upon them "Post Stamp" and "Anna."

**Travancore, 1892.—1ch. envelope re-
graved.**



This envelope re-engraved is one millimeter greater in diameter than the original of 1890, and the words "chuckram" and "one" are farther apart in the re-engraved stamp.

Liberia.—Issue of 1864-67 Outer Line.



The outer line in these issues is an additional fine line passing entirely around the stamp about one millimeter distant from the outside line of the stamp as shown in our cut.

Luxemburg.—Haarlem Impression.

The Haarlem impression of the Luxemburg stamps appears coarser, and the margins are usually wider than in the Luxemburg print.

Mauritius.—Issues of 1848 and 1858.

There are twelve varieties of each type of the one penny red and two pence blue stamps of the 1848 and 1858 issues of Mauritius, resulting from the separate engraving of each stamp in the plates.

New South Wales.—Issues of 1850-53.

The many varieties of the so-called Sydney Views result from separate engraving, and frequent re-touching of the plates for the purpose of repairing them. Separate engraving caused the varieties of the issue of 1851-53.

Oldenburg.—Issue of 1851.

The differences between the two types of the 1-30 and 1-15th silb. gr. are slight and of little consequence to the general collector.

Persia.—Issues of 1875, '78.

Type II. of the 1k carmine of 1875

has a wider white line around the circle in the corners containing the figures of value than that in the stamp known as Type I. The four varieties of all the issues of this type differ in minor points of the engraving.

Issue of 1881.



The lithographed and engraved stamps of this issue are quite different in appearance. The most noticeable point is the appearance of the oval around the figure at the bottom of the stamp. This, in the engraved specimen, has a groundwork of crossed lines, while in the lithographed stamp the groundwork is solid color with no appearance of lines.

Philippine Islands.—Issues of 1854-59.

The varieties in the issues from 1854 to 1859 are the result of separate engraving and are of minor importance.

Portugal.—Issues of 1853-66.

Slight differences are to be found in the engraving of stamps of the various issues between 1853 and 1866 resulting in from two to five types of most of the stamps of the five reis value, and two types of the twenty-five reis of 1855 and 1857.

Queensland.—Issues of 1883 and 1892.

The most marked difference between the four types of the one penny and the two of the four penny and one shilling stamps of the issue of 1883 is seen in the lettering. The different positions of the L and A in the word "Queensland" in relation to each other are particularly noticeable. A like variety will also be found in the three-pence brown of the issue of 1892 of the same type as our cut.

Reunion.—Issue of 1852.

Separate engraving produced four

varieties of each type of the issue of 1852.

Roumania.—Twenty paras 1865.



The appearance of the face is the most noteworthy difference between the two varieties of the twenty paras of 1865. There is so much difference in the engraving that one might almost think that two different men were depicted in the heads on the two varieties of this stamp.

Issues of 1872 and 1876.



The Paris print of the issue of 1872 is fine and clear while the Bucharest

print is in most cases exceedingly coarse and rough in appearance.

Salvador.—Issue of 1879, Re-Engraved in 1881.



The large number of varieties of the original and re-engraved stamps of the issue of 1879 differ from each other in an indefinable and inextricable way. Variations will be found in the scrolls, the size and shape of the lettering and the appearance of the groundwork at the center.

San Marino.—Provisional Issue of 1892.



The varieties are the result of differ-

ences in the type used in making the surcharges.

Servia.—Issue of 1866.



The Viennese impression of the issue of 1866 is much clearer and finer than the Servian impression of the same year.

South African Republic.—Issue of 1870.



The Mecklenburg impression is of better quality and appearance than the Local impression of the issue of 1870, although the character of the stamp is

not such as to allow very fine results from the manner of printing.

Switzerland.—Zurich, 1843.



The four and six rappen of this issue are both covered with fine red parallel lines which, according to the way in which the stamps were printed, are sometimes vertical and sometimes horizontal. The five varieties of each value are the result of separate engraving.

Issues of 1850-52.



The stamps of the issues from 1850 to 1852 are described as being with or without a frame around the central

cross. Difficulty in distinguishing these stamps will occur unless it is understood that this frame is a fine black line running around the cross. The issue of 1852 is described as without frame, and yet a fine red line of the same color as the background of the stamp is to be seen surrounding the cross. It should be remembered that the frame is not a frame within the meaning of the description in the catalogue unless it is of different color from the background of the stamp.

The ten to forty varieties of this issue result from separate engraving.

Tasmania.—Issue of 1853.



The twenty-four varieties of each of

these stamps were produced by separate engraving.

Victoria.—Issue of 1852.



Fifty varieties in both the engraved and lithographed stamps result from separate engraving.

2p. Issue of 1879.



The two pence mauve *variety* of the issue of 1879 differs from the original two pence mauve of 1873 in having the outer line of the oval double. Two fine lines take the place of the broad single line of the oval in our cut.

Western Australia.—1p. on 3p. 1885.



The variety of the one penny on three pence issue of 1885 differs from our cut in having a figure 1 slightly shorter and broader than the illustration.

(Omission.)

Bulgaria, 1893, 5s Orange, Re-engraved.

The semi-circular ornament above the 3 A in the issue of 1884 is very small.



This is over twice the size in the 5s re-engraved.



UNITED STATES ENVELOPES.

The United States envelopes of 1853-5, known as the Nesbitt dies, differ from each other principally in the sizes and shapes of their labels.



Die 1 has a narrow label at the top of the stamp with curved ends. The tops of these curved ends are thirteen and one-half millimeters apart.



Die 2 has a narrow label at the top of the stamp, with ends which are straight lines. The tops of the ends are sixteen millimeters apart.



Die 3, known as the K die, has a

narrow label at the top of the stamp, with straight ends, as in Die 2, and in addition fine lines which cut off the four corners.



Die 4 has a wide label at the top of the stamp, with ends which are straight lines. The tops of the ends are twenty millimeters apart.



Die 5 has a label at top, with curved lines at the ends, as in Die 1, but the tops of the ends are fifteen millimeters apart.

REAY AND PLIMPTON DIES.

The distinctions between the Reay and Plimpton dies of United States envelope stamps, and the variations in the dies employed by the latter company are of such a nature as to puzzle the ordinary collector. A much greater interest would exist in the collection of these varieties could collectors feel certain of their ability to distinguish accurately the different stamps.

The variations between the Reay and Plimpton dies, and also the minor varieties of the Plimpton, are to be found in all parts of the stamps printed from them. Lengthy descriptions may be secured from works on U. S. envelopes, which describe all these differences accurately. The general collector, however, wishes to know some one point in which a given stamp differs from all

others, so that he may use his knowledge to decide as to the character of the stamps he possesses or desires to secure. We have caused to be prepared a series of small cuts which will be found, in every instance, to be imperfect, not being intended to be illustrations of the stamps or parts of them, but which will enable us to indicate to collectors differences between the various dies of these United States envelopes.

One cent Reay and Plimpton. A good means of distinguishing between the different dies of the one cent at a glance is found in the central portion of the O in the word one at the bottom of the stamp.

The Reay one cent has as this center an oval with a dot in its center.



The one cent Die A Plimpton has for the center of the O in one a slightly



broader oval than that of the Reay, inclosing a still smaller oval instead of a dot.

The inner oval is found connected with the outer in many instances by fine lines. Sometimes the inmost oval is imperfect. The one cent Die B



Plimpton has nothing within its central oval in the O of one, but the left side of the oval is much wider than the right.

A very fine dot may sometimes be seen at the center, and in other cases the left side of the oval is so broad as to nearly cover the space making an almost solid center.

Two Cent Reay and Plimpton.**②**

The two cent Reay has a small thick figure 2 at each side in a *circle*.

②

The two cent Die A Plimpton also has its figures in a circle, but they are very thin, so that the difference from the Reay is noticeable.

②

The two cent Die B Plimpton has larger figures in long *ovals*.

②

The two cent Die B2 is like Die B, but the figure 2 at the left side touches the oval.

The two cent Die B3 has the central portion of the O in two formed of net work.

②

The two cent Die C returns to a small thick figure similar to that of the Reay two cent, but it is in an oval.



The two cent Die D has a bust, the bottom of which is shaped like two semicircles meeting each other at an angle.

Three Cent Reay and Plimpton.

③

The three cent Reay has small thick figures at the sides in *circles*.

③

The three cent Die A Plimpton has long thin figures of value at the sides in *ovals*.

③

The three cent Die B Plimpton has medium-sized, well-formed figures of value in ovals.



The three cent Die C Plimpton differs from Die B most noticeably in the shape of the top of the head. The Die B has a head, the top of which approaches semi circular form. The top of the head in Die C rises above this somewhat as indicated in our cut.

Three Cent Centennial.



The Hartford die of the three cent Centennial has a single solid line beneath the word postage.



The Philadelphia die has a double line beneath the word postage.

Five Cent Plimpton.

The five cent Die A has figures with thick curved tops.

The five cent Die B has figures with long thin tops.

Six Cent Reay and Plimpton.

The six cent Reay has a neck which is long at the back with a slight angle at one point.

The six cent Plimpton has a neck short and straight at the back.

Seven Cent Reay and Plimpton.

The seven cent Reay has figures which do not curve up at the bottom.

The seven cent Plimpton has figures with ends curving up in a sort of hook.

Ten Cent Reay and Plimpton.

}

The ten cent Reay has a head at center the queue of which is not prominent, but lies on the neck at the back.

The ten cent, Die A, Plimpton has a very large head, which nearly fills the central oval.



The head in the Reay and Die B Plimpton rises about to the line a a in our cut, while this "Booby Head" comes as near to the line of the oval as the line b b.

}

The ten cent Die B Plimpton has a queue which projects noticeably at the back of the neck.

Twelve Cent Reay and Plimpton.**G**

The twelve cent Reay has no cross-bar on the G in the word postage.

G

The twelve cent Plimpton has a cross-bar on the G in the word postage.

Fifteen Cent Reay and Plimpton.**5**

The fifteen cent Reay has a figure five at the right, which is nearly closed in its lower portion.

5

The fifteen cent Plimpton has a figure five at the right, which is very open in its lower portion.

Twenty-Four Cent Reay and Plimpton.

The twenty-four cent Reay has a series of small loops just outside the central oval.



The twenty-four cent Plimpton has a series of fine points surrounding the central oval.

Thirty Cent Reay and Plimpton.

The thirty cent Reay has a bust, which, at the lower part of the back, is very narrow.



The thirty cent Plimpton has a bust, which, at the lower part of the back, is quite broad.

Ninety Cent Reay and Plimpton.

The ninety cent Reay has shields at the sides which project very little into the central oval.



The ninety cent Plimpton has shields at the sides which project considerably into the central oval.

Two Cent 1884 Re-Touched Die.

The ordinary two cent of 1883-4 has four wavy lines in the oval border of the stamp, which run side by side in two pairs. The lines of either pair are

fine, and always perfectly separated in good prints.

The two cent re-touched die has these same lines, but broader in appearance, and frequently interfering with each other in their course around the oval.

Two Cent, 1887.

The two cent Die A of 1887, sometimes called the rejected die, has the lower part of the bust, at its front, pointing just above the third of the small, wedge-shaped ornaments which surround the central oval.

The two cent Die B has the lower part of the bust, at the front, pointing

just above the second of the wedge-shaped ornaments which surround the central oval.

There is a die of this two cent stamp, and also one of the one cent of the same issue, which have large heads in the oval. The size of these heads bears about the same relation to the head of the ordinary two cent envelope of 1887 that the so-called "Booby Head" of the Die A ten cent bears to the size of the head in the ordinary ten cent.

See cut under Ten cent Die A Plimpton.

OFFICIAL ENVELOPES.**Post Office Department.**

The 2c, 3c and 6c Reay Post Office Department envelopes are best distinguished from the corresponding Plimpton issue by the measurement of the central figure. The Reay figures are eight and one-half millimeters high. The Plimpton figures are nine and one-half millimeters high.

War Department.

The distinction of dark red and light red is not sufficient to enable a collector to decide whether his War Department envelopes are of the Reay or Plimpton issue.

The dark red ink is not so dark but that on some shades of paper it appears light, and conversely the Plimpton

stamps described as light red often appear fully as dark as some stamps of the Reay issue.

One Cent Reay and Plimpton.

The letter E in "one" and in "cent" at the bottom of the Reay is plain and well formed throughout.

E

The E in the Plimpton is often blurred, the several parts running together.

E

Specimens of the Plimpton one cent are found which have a very good letter E in "one" and in "cent" but in none is it so perfect as in the Reay. The Reay has also a pointed nose, and a narrower front to the bust.

Two Cent Reay and Plimpton.

The lower part of the bust in the two cent Reay has a right angle at the front.



The two cent Plimpton is curved in the same place.



These correspond with, and have the heads of, the Reay and Die B Plimpton regular issue of envelopes, but cannot be distinguished from each other in the same way, as both have the U. S. at sides in circles.

Three Cent Reay and Plimpton.

The three cent Reay has a queue which projects below the bust.



The three cent Plimpton does not have this projecting queue.



Six Cent Reay and Plimpton.

The six cent Reay, like the six cent of the regular issue, has a neck long at the back.

The six cent Plimpton, like the six cent of the regular issue, has a neck short at the back.

Ten Cent Reay and Plimpton.

The ten cent Reay, like the ten cent of the regular issue, has a queue which lies close to the head.

The ten cent Plimpton, like the ten cent of the regular issue, has a queue which projects at the back.

Twelve Cent Reay and Plimpton.

The twelve cent Reay has a well-formed manlike head with a pointed nose, the bust being shaped at the back thus:



The twelve cent Plimpton has a rounded nose and a childish head, the back of the bust being rounded.

**The Fifteen Cent Reay and Plimpton.**

The fifteen cent Reay has a neck long at the front, with a right angle where it joins the bust.



The fifteen cent Plimpton has a neck short at the front, with a curve at the point where it joins the bust.



The Twenty-four Cent Reay.

The twenty-four cent Reay has the loop-like ornaments around the central oval.



There is no twenty-four cent Plimpton.

The Thirty Cent Reay and Plimpton.

The thirty cent Reay, like the thirty cent of the regular issue, has a bust narrow at the back.

The thirty cent Plimpton, like the thirty cent of the regular issue, has a bust broad at the back.



VARIETIES OF PAPER.

Wove.—Paper of even texture. The appearance varies when this paper is held to the light. Examples, U. S. stamps of 1851 and, differing from them, U. S. Columbian issue.

Repp and Ribbed.—Wove paper which has been treated to a process in the manufacture, producing raised parallel lines on its surface. Stamps of Canada and Mexico.

Pelure.—A very thin or hard variety of wove.

Laid.—Paper showing parallel lines when held to the light. Seen in linen

writing-paper. It is often indistinct in stamps, but usually plain in envelope stamps described as on laid paper.

Quadrille.—Paper is called quadrille when the laid lines cross each other at right angles. France 15c, 1892; some envelope stamps of Chili.

Batonné.—This paper has parallel lines some distance apart like those of laid paper, the spaces between being (a) of even texture, called wove batonné (b) filled with finer laid lines, called laid batonné. See native Indian stamps.

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