PHILATELIC SECTION.

"Multum in Parvo."

THE

STAMP COLLECTOR'S HAND-BOOK,

A

LEXICON OF TERMS

AND

PRACTICAL HINTS

TO

PHILATELISTS.

BY

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"Go little book, God send the good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all".

CHAUSER.

TO

J. WALTER SCOTT,

THE AMERICAN FATHER OF PHILATELY,

AND TO

THE PHILATELIC SONS OF AMERICA,

PHILATELIA'S LATEST SONS,

THIS LITTLE WORK IS

DEDICATED

WITH THE RESPECT AND ESTEEM

OF

CHARLES W. EGAN,

AND

CLIFFORD W. KISSINGER.

INTRODUCTORY.

This little book is not published to "fill a long felt want" nor to revolutionize the philatelic world.

It is merely intended to give those devoted to the gentle pursuit as much knowledge of the *minutiæ* of the art as may be necessary to help them along on their pleasant path, and add to their zeal, if not their knowledge of many of the minor matters connected with intelligent stamp collecting.

May it have many readers.

THE STAMP COLLECTOR'S HAND-BOOK.

CHAPTER I.

PAPER,

ITS MANUFACTURE AND VARIETIES.

To the uninitiated in what might be very properly called the esoterics of Philately, any consideration of the subject as to the paper on which the various postal labels of the civilized world are printed, naturally enough may appear to bordenon triviality.

Of course by the every day, go-as-you-please collector, and more especially by the beginners, the matter need not be considered at all; they can, and do go on accumulating stamps, just as they come along, and are happy; for, with them, "*quantity*, not quality is the motto, and very properly so at that stage of their carreer.

But, there will come a time, that is, if he "Fall not by the way," when all this will become changed; the hurry and rush will be more or less abated, and then the *real* philatelic interest will begin to set in; as the supply diminishes, as it will, much more consideration will be given to the minutiæ regarding the treasures which he has accumulated, and then matters never heretofore considered will engage his attention and then, we say this minor subject now under discussion will come up.

Since we intend to honestly endeavor to give our readers a *quid pro quo*—to give them something of value for their money, we will be somewhat exhaustive on this, as well as on other somewhat dry subjects without being wearyingly prolix. The older philatelists, those fully equipped in these matters can skip over these portions, but the younger ones may learn something from what we write.

With these few introductory remarks we will now proceed to consider the question of the varieties of paper used in printing postage labels, since it is an important factor in the question of *intelligent* collecting.

To begin intelligently, we must briefly allude to the rudimentary matters, as follows:

In the manufacture of paper, then, the prepared pulp is run into frames. Two kinds are used, and have been for ages; both are formed of a series of fine wires, held in position by a frame. In the one, these fine wires are woven *across each other;* in the other they run parallel (ordinarily about 20 to the inch), with heavier cross lines much wider apart to strengthen and keep them in place. These wires when *woven across* each other show very little or no trace in the finished article, but when they are laid side by side, these lines or vergeures are easily traceable.

The former, or crossed lines forms the WOVE PAPER; the latter the LAID. Wove paper forms the staple for the book paper of commerce *; the laid is ordinarily used for writing papers, and is usually CALENDERED, or surfaced *i. e.* run through heated iron cylinders which give it its glossy surface—a higher degree of glossiness being given when this process is repeated, or DOUBLE CALENDERED.

Naturally, as more or less pulp is used, in a given space of frame, the thickness or weight of the paper, or its thinness is the result.

Having now endeavored, in brief, to describe wove and laid paper, we will proceed to explain the varieties used in stamp manufacture, as exhaustively as may be, the matter being arranged in alphabetical order, for the purpose of facilitating reference, and giving examples of each kind, by referring to the stamps of the various countries, where necessary, so as to better illustrate the text.

BARELAGE.

This is a paper, only found in the 4 R.B.S. of the 1851 issue of Denmark, which is marked with a peculiar kind of ground-pattern, difficult to describe, but so distinguished and designated by our French neighbors. (See the stamp mentioned.)

BATONNE.

This kind of paper is generally known, "across the pond" as

* And has for sub varieties the Pelure, Ribbed and Moire varieties, (which see).

"Foreign note". In its texture are noticeable parallel lines, wider apart than those in the ordinary laid paper. It is usually thin in quality, and highly calendered. Examples are not numerous but the 1867-8 issues of the Guadalajara stamps of Mexico can be referred to for illustration.

CHESS-BOARD PATTERN. (See Quadrille.)

DIAGONALLY LAID.

Per se, this term is a misnomer, but it is used to designate, for instance the U. S. Envelopes, which are cut from sheets of paper, laid (to avoid waste,) so that the lines appear diagonally across the envelopes.

ENAMELED PAPER.

Seldom used.—See some of the U. S. Locals.

GLAZED PAPER.

See the issue of the Roman States and the 5 and 10 Pesos, '67, U. S. of Columbia.

HAND MADE.

Not machine; paper of superior quality.

HORIZONTALLY LAID.

The same remarks apply as in Diagonally Laid. However, some of the stamps of Mexico are printed and so distinguished, since others are printed so that the laid lines are *vertical.*

INDIA PAPER.

A very superior fiber made paper—used for proofs.

LAID PAPER.

This kind of paper has been already sufficiently described. Any stamp the paper of which on being held up to the light shows close parallel lines, is printed on laid paper.

LAID BATONNE.

See Batonne, although wove paper is sometimes Batonne.

LINED PAPER.

(See Laid.)

MANILA, OR MANILLA.

A kind of very strong, tough and cheap paper, made from the fibres of manilla hemp. It is principally used for newspaper bands, or wrappers. (See U. S. wrappers.)

MINCE.

See the Turkish issue of 1863.

MOIRE.

A sub-variety of wove paper, with sinuous ribs. See issue of Spain of 1875.

NATIVE PAPER.

See the stamps of Cashmere issue of 1866.

OBLONG QUADRILLE.

A variety of the quadrille paper, with oblongs instead of squares. Little used.

PELURE.

A thinnish tough kind of fibrous wove paper. See earlier 1855, issue of New Zealand.

PLAIN. (UNI.)

Another name for wove paper, which see.

QUADRILLE.

In this kind of laid paper, which is usually calendered, the heavier lines cross each other, in squares. Example: the issue of Guadalajara, Mexico, of the year 1867. (Sometimes styled "CHESS-BOARD" pattern.)

RIBBED.

A coarse kind of wove paper showing ribbed lines; little used. Examples—the 1858 issue of Canada.

RICE PAPER.

Made from the pith of a plant. See Japanese issue of 1871.

RULED.

Apparently ordinary laid paper, with faint blue lines, about half an inch apart, as in the usual letterpaper of commerce.

The only example is to be found in the earlier, 1871, issue of Mexico.

SILK THREAD.

Usually wove paper, into the fibre of which a silk thread, sometimes colored, is woven.

See the Swiss issue of the year 1854 and the "Mulready" Envelope & Cover, English.

THICK PAPER.

A rather obscure definition, about as cogent as was the boy's explanation that a certain thing was as big as a piece of chalk. Really used to distinguish different issues of the same stamps on thicker or thinner paper, as seen in some of the issues of Mexico: notably the 1867 and those of the following years. A micrometer is however very useful in measuring various thicknesses of paper.

THIN PAPER.

See above.
Note: The current Austrian stamps are now printed on thin paper, adopted it is said, to avoid removal, cleaning and re-use.

TINTED.

Paper used in printing stamps may of course be tinted intentionally, or may become ink tinted by the color used in printing the face; but philatelically speaking the term is used to designate those stamps which are thought to be so tinted, or died by the gum. See, for example, the earlier English one penny, and also the 5 centavo, brown, 1852 issue of Chili.

TISSUE.

See the newspaper bands of Japan.

TONED PAPER.

A slightly tinted paper, seldom used.
See the first printed 1866 issue, (2, 5, 10 and 12c) of Newfoundland. The second emission was on pure white paper.

VERGE BATTONE a paper combining these two qualities.

VERGE. Laid paper with the heavier crossed lines arranged diagonally.

VERTICALLY LAID.

See Horizontally Laid; the lines run up and down the stamps. See Mexico.

WATERMARKED.

(See Watermarks.)

WOVE PAPER.

Sufficiently described, no lines show on holding the stamps to the light; also called plain paper.

Quality of Paper, U. S. 1870. Envelopes.

Our government postal authorities in the Plimpton Contract, by a somewhat arbitrary rule, recognized the following classification as to color and quality of the paper on which these envelopes were printed viz:

FIRST QUALITY.

White and amber paper; (the latter agreeing with "Lemon" or "Straw.")

SECOND QUALITY.

Cream and Fawn paper, (the former corresponding with "Salmon" or "Flesh", the latter with "Chocolate."

THIRD QUALITY.

Blue and dark buff, (the latter also known as "Orange," or "Gold.")

MANILA.

Wrappers, or bands.

To-day the qualities are considerably changed, white is always first quality.

Note: For SIZES *see under* ENVELOPES.

CHAPTER II.

THE MANUFACTURE OF

Postage Stamps.

The first step in the manufacture of the postal labels, is the preparation of the DESIGN, or PATTERN. This being drawn and approved, the next is its reproduction by some of the methods in vogue, as :

WOOD-BLOCK.
TYPE.
COPPER PLATE.
STEEL PLATE.
STONE.

WOOD-BLOCK is not often used, and is a comparatively simple process, by which the design is transferred to the block, (usually of fine grained box-wood, highly surfaced and cut *across* the grain,) and the lines of the pattern left intact, the remainder being cut away, thus leaving the design to stand in relief from the surface of the block. Ink being applied by the roller and the paper pressed to the surface, the print is made.

It is a clumsy method, and by it poor results follow; see for example, the 1860 issue of the Cape of Good Hope, copies of which stamps are, by the way, extremely rare.

TYPE OR TYPE SET.

Little need be said of this kind of printing—the design being simply set up, and printed in the ordinary process of printing. Of course, to multiply the number of impressions, one may be taken, a MATRIX formed, and duplicates obtained either by the ELECTROTYPE * , or the STEREOTYPE † processes, and thus a

* Metal deposited in a Matrix, covered with black lead, by a galvanic battery.

† Metal poured into a Matrix. In each case the Matrix is formed of plaster of paris, or papier mache, and the electrotype plate is backed with lead, or type-metal, and each is then mounted on wooden blocks of the right height, and are ready for printing.

plate, or number of dies arranged together, made, so that many copies may be struck off at a time.

For examples see the Fiji Islands, "Times Express" stamps, and the 1871, *Chiffre Taxe* (unpaid) stamps of France.

We will now consider, as briefly as possible the other processes mentioned :

COPPER-PLATE.

The design in this case, is cut into the surface of the plate, the process being known as TAILLE DOUCE, or LINE ENGRAVING, *precisely* as is also done on plates of softened steel.

The roller being passed over the plate, the ink fills all these cut out lines, and is ink charged ; the bare hand is now passed over the plate, and all the ink *on the surface* is removed ; the dampened paper is then pressed on the surface, the sheet carefully withdrawn and the print is complete.

DIE DIFFERENCES occur in all stamps printed from copper-plates, for the reason that each die has to be separately engraved ; which is not the case with the steel plates, since the original die in this process is duplicated by TRANSFERRING, (see Steel Plate.) A variety of types therefore exist of each stamp and as these dies wear, they are often RETOUCHED and occasionally REENGRAVED.

For example of copper-plate stamps see the old "Native" stamps of the island of Mauritius and the famous "Sidney View" stamps, both of exceeding rarity.

ETCHINGS are also made on copper plates and on stone and differ only from engravings in that the lines are eaten out of the plate, (first covered by wax) by acids.

Examples, on stone, see New Caledonia stamps ; etched on stone by a Sergeant of the French Garrison there, with a pin point.

We now come to the method most in vogue, in the manufacture of the postage stamps of the world, viz :

STEEL ENGRAVING.

The LINE ENGRAVING, or *Taille Douce* is the most frequent method employed in this, as it is in that of the copper-plate process. The pattern, or design is cut in the soft steel plate, first covered with varnish, with the ordinary burin, the tool of the engraver, or bitten in by acids, and when completed the plate, or *master die*, is then hardened and is fit for the next process, that of duplicating copies, so as to form a group, or plate from which a hundred types, *each exactly alike*, can be printed at one time. DUPLICATING, or TRANSFERRING is done by the soft steel being, by enormous pressure forced to take an

impression of the die *in relief*, (or raised), and from this, when hardened, new types are produced by the same means, and these, formed into plates, or sometimes into panes,—that is, groups of a lesser number than those comprising the entire plate, and now they are ready for the printing, which is done precisely the same as in the copper-plate printing process.

Examples are so numerous as hardly to deserve mention, see, however, all the regular U.S. issues, and also those of the large artistic American Bank Note Co. and De La Rue & Co. of London.

There is another method of treating the steel plate, known as the EPARGNE, (spared) in which the lines of the pattern *are left*, and all the rest of the design cut away, the lines of the design therefore appear *in relief*, instead of being *sunken*. For example see the Swiss issue of 1854. This style much resembles the Typographic, but has never been so much used as that previously described.

LITHOGRAPHING, ON STONE.

This is the last form of producing stamps, and the process consists of drawing the design, on a peculiar kind of stone, with a pen dipped in an oily material and the stone then covered by acid and gum ; this cleans the surface and at the same time *fixes* the figure, or design. The ink roller in passing rejects all portions of the stone, except the lines of the pattern and so the print is made. These stone impressions are called CUTS, not dies. The stone can also be engraved by the line engraving process, but this is seldom done. Printing from stone is known as SURFACE PRINTING. For example see the 1870–2 issue of France and the 1871 of Hungary.

EMBOSSED STAMPS.

In this style, the figure is cut on one die, (male) and sunken in the other, (female) so that the figure stands out in high relief. See Envelopes of the U. S., the British, and the Portuguese adhesives. SEALS are treated in the same manner.

HAND STAMPS, are variously made, and are little used. (See Deccan, and also cancelling stamps.)

In printing, usually the sheets are single—say containing 100 in rows of 10x10, but they may be double or more ; or they may be arranged in panes or in groups of more or less numbers. The current 2c carmine U. S. are arranged in four paned sheets.

These are then dried, subjected to immense hydraulic pressure and are then gummed and perforated and are ready for issue. The GUM is usually finely ground gum arabic and is applied with a large brush.

The IMPRINT, (name of the manufacturer) and the number of the plate will ordinarily be found on one of the edges of each sheet.

CHAPTER III.

PERFORATIONS.

There is perhaps nothing more confusing, especially to the young collector, than the perplexity about perforations. Even when the beginner is already well advanced, and fairly on the way to be properly styled a full-fledged philatelist, these mysterious perforations often bother him more or less.

Not only are the various *kinds* puzzling, but the figured signs by which they are known to the adept in such matters, are not thoroughly understood by the novice, and the French metric system by which they are classed is often a profound mystery.

Before we consider the system of measurement, (now universally adopted all over ths world) we will consider, somewhat *in extenso*, the *kinds*, or varieties of means by which postage stamps are rendered easily detachable and without which device their usefulness would have been very much lessened. One of the principal arguments use when Mr. Hill, (the then British Postmaster General) adopted the system of prepayment by means of gummed postage stamps was, that one had to go about with pair of scissors with which to separate them, or tear three in getting one fit for use; some sort of detachable means must be adopted. So, a large reward was offered by the goverdment, for the best means to reach this end; and the story goes, that a gentleman sitttng at a coffee-room table, took out his card, on reading the announcement, and penciled thereon the words; "Punch the dividing lines full of holes," and received the reward.

To continue, the French, that most advanced and most ingenious people, have led the way in what may be termed the nomenclature of this branch of philatelic affairs, and hence we have been not only compelled to adopt their system of measurement, but to borrow many of their terms, and these we will give as well as our own.

Various methods of perforating stamps have been in vogue, from time to time, and we will now proceed to name them and also give examples of each, so that they may be made clearer to our readers by examples, than would be possible by any mere description:

LINE PERFORATION, (*Perce en Ligne.*)

In this kind of perforation the stamps are divided on all sides by lines of indentures, pierced through the paper, which may be done, (and was, in the primitive "Times Express" stamps of the Fiji Islands), in a small way, by a more or less coarse toothed piece of printer's rule, raised by underlaying.

Example: the old Thurn and Taxis stamps of both North and South Germany, and many others. (See also Roulette.)

PIN PERFORATION.

In this form the dividing lines are pierced by a series of pins, of various sizes, which are arranged in a frame. These indent the paper, but not so effectually as in the Line perforation. It is a rude method and now little used.

Example: many of the Mexican Series, commencing with the issue of 1868.

ROULETTE.

This form closely resembles the Line perforation, except that instead of close-set teeth, they are longer and more in the form of dashes; thus - - - - .

Examples of this kind of perforation are quite plentiful, and this form is still in use in some countries, as for example the 1876 issue of Brazil, and the 1877 Provisional issue of the Argentine Republic. (See Line Perforation.)

This rouletting sometimes occurs on a colored line. See old North and South German Stamps. (Thurn and Taxis.)

SAW-TOOTH PERFORATION. (*Perce en Pointe.*)

In this method the separating lines are pierced, or indented by teeth set like those of a saw, zig zag, the points fitting into each other. This form of perforation is very little used, as nothing was apparently gained by this arrangement of the teeth of the perforating machines.

Examples are not numerous, the 2d issue of Bremen may be cited, although not exactly what we want as an example. The "Guadalajara," (Mexico), Provisionals, although they were saw-tooth perforated *in a circle*, are a better example.

SCALLOPED PERFORATION. (*Perce en Arc.*)

This may be called a variation of the serpentine of which the 1860 Finland stamps, are an excellent example. The style is rare and has been but little used.

SERPENTINE PERFORATION.

This is another name for the the above named scalloped, (*en Arc*) perforations differing mainly in name.

SERRATED PERFORATION. (*Serre. or Perce en Scie.*)

This is but another name for the saw-tooth perforation; which see.

Example: the Bremen Provisional Stamps.

OBLIQUE PERFORATION.

See Zig Zag.

ZIG ZAG PERFORATION.

For example see La Guiara Locals.

PERFORATION (proper.)

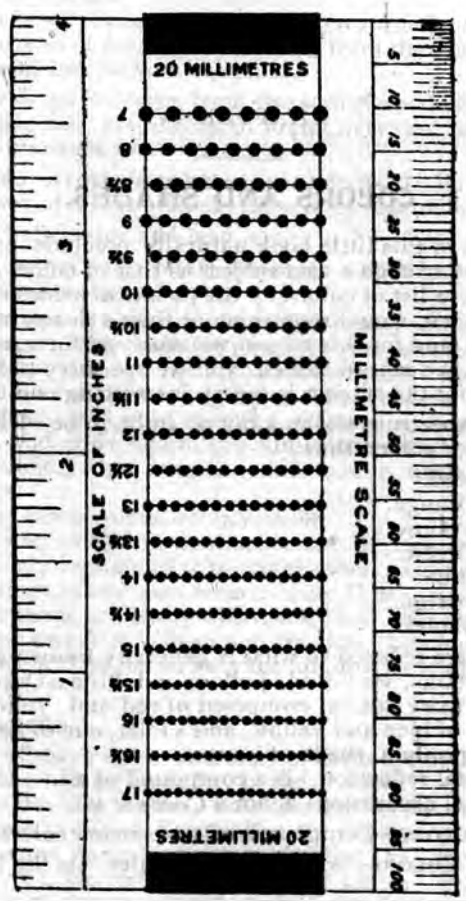
This—the regular "perforated" form—we thus describe last, though it is first—not only in order, but in its use.

This form differs from all the others in the fact that—whereas the others are *indentations*, in this the holes are clearly punched out, the punching instrument fitting into a hole in an under plate of steel and the result is a clean cut series of true perforations which is not only useful in the separation of the stamps for use by the public, but it enhances the beauty of the stamp itself.

This form of perforation is now almost universally used and it only remains to be told that the method of measurement is to ascertain how many holes are punched within the space of two Centimeters, or twenty Millimeters, by the French System—one hundred Millimeters measuring four inches English measure.

The engraving best shows our meaning:

See opposite page.



Some advanced collectors even go so far in the way of varieties as to distinguish stamps in which, for some reason, only three sides are perforated, and the fourth—plain (side stamps), or top and bottom, and even double perforations (errors in perforating), but we think this is more fanciful than useful. But, as the French say—"*chacun a son gout.*"

CHAPTER IV.

COLORS AND SHADES.

The limits of this little book naturally preclude any lengthy consideration of such a vast subject as that of colors and shades. Even the mere list of colors, by the technical names under which they are known, would require more than a dozen of our pages to chronicle, and for this reason we must, perforce, confine ourselves to the the merest sketch, and we are sorry to be compelled to do so, for the subject is a very interesting one indeed.

The solar spectrum shows a ray of light to be divisible into seven tints, or colors, thus :

White
1. Red.
2. Orange.
3. Yellow.
4. Green.
5. Blue.
6. Indigo.
7. Violet.

But these are reduced to what is generally known as the three PRIMARY COLORS, viz : Red, Yellow and Blue ; Orange being a COMPLEMENTARY COLOR, composed of red and yellow; Green, a compound of blue and yellow, and Violet, one of red and blue ; Indigo being only a shade of blue.

White, (total reflection,) is a compound of all.

Black, (total absorbtion) is not a *Color* at all.

BINARY COLORS—Compounds of two primary colors—as green.

TERTIARY COLORS—A compound of three—as the browns and greys.

Further than this, it is not within the limits of our work to pursue the subject; but the sources of some of the principal colors are added.

Of the REDS; scarlet is obtained from the iodide of mercury ; Vermilion, from cinabar ; Turkish red, from madder, while the little cochineal insect gives various shades of carmine, crimson, scarlet and the lakes.

Of the YELLOWS—gamboge is the sap of a tree; India yellow, comes from the camel.

Of the BLUES—Prussian blue comes from animal remains treated with carbonate of potass: Blue-black, from the charcoal of the grape vine, and Indigo from the plant.

The BROWNS are,—Bistre, from the soot of wood ashes: Sepia, from the cuttle fish, Sienna, earth found near that place in Italy and Umber, an earth.

The BLACKS—Ivory, from burnt ivory chips; India Ink—from burnt camphor, and Lamp-black, the soot of vegetable substances.

WHITE—chalks, zinc and lead, etc.

ANILINE, or fugitive (water) colors are sometimes used as in the case of the Russian stamps.

COLOR SHADES—These are, naturally inexhaustible both as to tint and number. • The reds for example give shades from the palest flesh color through the gradations of palest pink (including what we are inclined to regard as that *dealer's fiction*, the *pink U. S. 3c* of 1861), rose, carmine, crimson up to scarlet, vermilion, etc., and down again, (by admixture with blue) through the lakes to violet, lilac, magenta and mauve, until blue itself predominates.

So with the other colors, *ad infinitum*.

The collecting of COLOR SHADES is one of infinite pleasure, and we earnestly commend it to our readers, particularly as regards the stamps of our own country (the U. S.), since the field is large, specimens are easily obtainable, and the results gratifying in every way. A Winsor and Newton (London, England) COLOR CHART will be found very useful, and is really the best on the market. *

COLOR ERRORS.

Not a few of these exist, and most of them are both rare and valuable; they belong however, to the "freak" classification.

Under this heading we may note the famous Saxony, '51, ½ Ngr. *blue*, held to-day at $400 each; the Spain '51, 2 r. *blue*, and the '55, same stamp and color; also the '72, 40c *blue*; the U. S. of Col. '63, 50c *red*; the Hamburg 1¼ s. '66, *rose*; the Heligoland ¼ s. '73, rose and green; the Prussian '61, 2 s. g. brown and lastly the Navy Dept. 2c *green*.

* Among the most notable color shades in U. S. stamps we note the 3c, of '57, which we find in shades from maroon to bright-scarlet; the 5c in from chocolate to mustard-yellow; the 3c '66, scarlet; the 1c '69 brown; the 2c '75, brown-red; and the '90, 6c, red, and 3c maroon, besides others too numerous to mention here.

More could be mentioned, but our space is so limited that we are debarred the privilege of further particularization.

CHEMICALLY CHANGED.

Some of the colors can, by a bath in solutions of various acids be quite changed in color. Most of the blues by soaking in a solution of oxalic acid can be changed to green, and some of the reds can be deepened in tint until they are brown. But a close examination will show that the acid has altered the paper so that detection is easy.

BLEACHED.

Bleaching in sunlight will change the tint of some, particularly the various shades of violet. Some become of a *greenish* tinge others *blue*. Many efforts have been tried to bleach the lemon colored paper of the P. O. Envelopes, white, so as to produce a 3c and 6c, (as well as the 2c which *was* printed on white,) but with poor success.

As we have said before, we recommend the collecting of color shades in stamps, particularly those of our own country.

CHAPTER V.

ENVELOPE STAMPS.

The scope of this work prevents a description of the methods adopted in the manufacture of the envelopes themselves, machinery now superseding the old hand process ; so a few words will suffice to describe the embossed stamps, and many are used, and we will then continue.

MEDALLION HEADS.

What has already been said under the head of embossed stamps, and seals, renders further description unnecessary. The dies for the production of these beautiful and often cameo-like heads are double and the features stand out in bolder relief as these are sunken more or less.

ARMS, ETC.

Precisely the same method but not, usually, in such *alto re lievo.*

ALBINO.

This is really an error in the printing of the envelope ; either the die has not been charged with ink, or in cases where the impression is weak, a part of another envelope has been interposed—the result is an albino, or white, (colorless) impression of the die. They are merely freaks and have no real value.

"BOOBY" HEAD.

The U. S. 10c, envelope of 1874 (Plimpton Die) has such an extraordinarily large head, that it became known by this sobriquet. It was almost immediately withdrawn, and copies are now scarce and high priced. The 8 centavos 1878 envelope of the Argentine Republic is another example and is of even higher value and rarity.

COMPOUND ENVELOPES.

The envelopes of Great Britain were printed by the Postal Authorities *to order*, (in quantities of not less than £10 value) on envelopes of any color and in any combination, by printing two on the same envelope. These are merely fancy stamps.

ERRORS.

These often occur and a die is sometimes therefore rejected; (see U. S. 2c Rejected die of 1887.)

FLAPS.

Some more or less differences in the shape of the flap of the envelopes are known; they are sometimes straight and again curved in a variety of ways. This is due to changes in the knives by which they are cut. Some varieties are quite rare, and much prized by those collectors who collect uncut envelopes only.

Envelopes should *never be cut*; but if they are, the flap and side should be preserved and they should be as large margined as possible.

PATENT LINES.

This was a freak in U. S. envelopes which was soon abandoned. Three or more lines were printed across on the *inside* of the face of the envelope, to serve as a guide in writing the address, as they appeared faintly through the paper.

PRIVILEGED ENVELOPES.

Soldiers' letters in these envelopes were so called in Germany, (1872) since they franked mail matter without charge, to this class of correspondents.

TETE BECHE.

Upside down, this very seldom occurs in envelopes, but occasionally one gets printed so but is destroyed. Employes sometimes save them as a curiosity, they more frequently occur in adhesives.

TRESS.

The ornament, or Seal on the back of the envelope, where the seal would be placed. Variations exist in some of the continental envelopes, which constitute a *variety*.

WATERMARKS.

This is a faint design or pattern, which can be easily traced

by holding the paper to the light. It is made by a prepared pattern which *touches* the paper in pulp form, and thus marks it. Errors occur, as misdating an issue, etc., and some are rare.

LETTER SHEETS.

These have never been popular. The sheet was of the size of an ordinary letter, folded and the stamp printed on the right hand corner of the folded sheet *when formed into a letter.*

See the "Mulready," the Sidney N. S. W.—(1838) and the U. S. of 1861, (3c rose on *blue paper, seldom catalogued*) and also the later (special form) of 1886.

CUT ROUND.

Envelope stamps thus mutilated can be best mounted by clipping them carefully around the edge of the impression; then cut around these edges with a very sharp knife, placing the stamp on a piece of paper as nearly like the original as possible, and then sinking the stamp into the hole, and pasting a slip of thin paper over the back. They can then be cut square, and are much improved in every way.

NOTE:

Our good friend Mr. W.S. Kaye, a devoted collector has, heretofore noted some useful hints anent the treatment of envelopes, which we gladly reproduce for the benefit of our readers.

About cutting envelopes, he advocates the use of a square of glass, cut and with the edges smoothed, of the size determined upon; this in cutting is to be laid on the envelope and as the stamp can be seen through it, the medallion can be brought EXACTLY IN THE CENTRE of the paper; then cut all around with a sharp knife.

It will be seen how useful this is, since, that the head should be exactly in the centre, is a DESIDERATUM, not easily attained by any other method; besides, all the specimens are cut exactly the same in size.

About mounting CUT TO SHAPE envelopes,—cutting was a bad thing—he advocates the plan of first matching the paper as nearly as possible; then cutting with care to the OUTER COLOR LINE; carefully gum, (flour paste is better) the specimen, and place it on the paper; before it is quite dry, lay the specimen, face down, on a HARD SURFACE, and with the smooth round ivory handle of an eraser, (or that of a tooth-brush) proceed to crease the paper up all around the edges of the stamp. This done, while the paper is somewhat damp, raises the edges so that the specimen is really SUNK into the paper; only by a very careful examination can the fact of the specimen having been cut be noticed. We highly recommend Mr. Kaye's plans in both these particulars.

SIZES OF U. S. ENVELOPES.

So intricate a minor subject as this can only be briefly touched upon by us, and we preface our remarks by referring those of our readers who are interested in the matter of collecting entire

envelopes to Mr. Horner's invaluable work on the subject, for a better one has not yet been written; it is a *sine qua non* to this class of collectors.

We will, however, say a few words about the sizes of the earlier issues and quote mainly from our good friend Mr. F. Trifet's early volumes of the old *American Stamp Mercury*, for the years 1869-70, since he is a careful writer.

He says the sizes, measured by inches and eighths, of the U. S. envelopes, first issue, in 1853 were:

NOTE. Size 4.6 x 2.7.
LETTER. Sixe 5.4 x 3.2.
OFFICIAL. Size 8.5 x 4.7.

This last must have been a very awkward size, unless the latter figures are erroneous; perhaps 3.7 was intended.

In 1860:

The Letter size was changed to 5.3 x 3.1; the Note to 4.5 x 2.5, and the Official to 8.5 x 3.7.

In 1861:

The Note size was the same as in 1853 except being ⅛ shorter; some of the Letter sizes were changed to 5.4 x 3.3, and 5.4 x 3.2; the Official to 8.7 x 3.6, and EXTRA OFFICIALS added—9.4 x 3.7 and 9.6 x 4.1.

In 1863:

EXTRA LETTER (2c) issued; size 6.2 x 3.4.

In 1864:

The Note size was changed to 4.2 x 2.7; the Extra Letter remained the same, and the Official became 9.0 x 3.7.

In 1866 the EXTRA OFFICIAL was 10.0 x 4.0.

It may be, that other changes in size occurred besides these here noted, in this sketch of a large subject; but we must content ourselves with the *resume* here given, and come to the

1870 REAY ISSUE.

These sizes were as follows:
NOTE. Size 4.6 x 2.7.
LETTER. Size 5.4 x 3.2.
EX. LETTER. Size 6.2 x 3.4.
OFFICIAL. Size 8.7 x 4.1.
EX. OFFICIAL. 10.2 x 4.2.

Even here other slight changes in size may have been noticed.

1874 PLIMPTON ISSUE.

We can do no more than say of this issue that the general classification was:

1 NOTE.
2 ORDINARY LETTER.
3 FULL LETTER.
4 " " not gummed.
4½ COMMERCIAL LETTER.
5 EXTRA LETTER.
6 " " not gummed.
7 OFFICIAL.
8 EXTRA OFFICIAL.

and that the sizes closely approximated those preceding it; but the exact measurements we have not the space to chronicle.

WRAPPERS.

The sizes of these we cannot particularize for the same reason, but they ranged from 10 x 6 in 1857 down to 8 x 4 in 1866.

CHAPTER VI.

ESSAYS AND PROOFS,

a few words about.

These terms should not be confounded, since there is a fundamental difference between them, although at times it is extremely difficult to determine the one from the other, from the conflicting testimony in one case, and in the other, the utter absence of any testimony whatever. However—

AN ESSAY may be described as the print or engraving of a stamp submitted to, but never adopted by postal authorities, or if adopted, at least, which *never did postal service.*

A PROOF is a similar print or engraving which, however *was* accepted, and the *exemplaire*, or the stamp made from this adopted proof, was circulated and *did actual postal service.*

The famous CONNEL ESSAY of New Brunswick if we credit the testimony of some authorities, was actually a postage stamp; if we reject this testimony it becomes merely an essay.

The late Dr. Gray says of this essay:

"The history of this stamp, or essay is well known. The postmaster, apparently desirous of seeing his own portrait figuring on one of the denominations of the then new series, caused the design to be engraved, but his action was disapproved of by the Governor and the issue was cancelled and the sheets of stamps destroyed. IT IS ASSERTED, however, that some few copies really DID PASS THE POST."

Now, there is the point; if they did, then it is not, we hold, an essay; those so used were postage stamps.

The late Mr. E. L. Pemberton, a high authority, says of it:

"This stamp was issued by the late postmaster, during a temporary lack of 5c stamps. IT IS STATED that it had A FEW DAY'S CURRENCY, but its issue brought down so much censure, that it was at once withdrawn, and the stock destroyed. The real stamps were perforated; all others must be PROOFS obtained from the printer. * * * These are not rare."

This was written in 1875, however, and they are rare enough now, in all conscience.

However, it appears to be conceded that this stamp was an essay after all, although both of these authorities say that it had

currency as a legitimate postage stamp. By Mr. Pemberton's admission we can have even a proof of an essay it appears.

Perhaps the most famous proof, *proper*, is that of the CANADIAN TWELVE PENCE, black, of 1851.

Mr. Pemberton says of this—"The 12 pence—is the rarest of all stamps, and, though many have denied its existence, it undoubtedly had a short circulation. It is usually found on thin laid paper. Unused specimens are reprints had from the engravers, the American Bank Note Co."

Dr. Gray says, in a note "But very few specimens of this value passed the post, and it has often been looked on as simply an essay."

There is *now* however, no doubt that this was a genuine postage stamp and did service. Proofs even are now very rare. The writer paid a steep price for one, over a dozen years ago.

Among the once famous essays was the pretty 10c of the Republic of Cuba. Dr. Gray regards the 2c vermilion of Hawaii, of 1862 as nothing but an essay, also. There is, he says, no proof that it was ever postally used.

The set of Mexicans, printed by the American Bank Note Co., of N. Y. 1864 may also be regarded as essays ordered, but never either paid for or used; an Empire having been meanwhile established in Mexico by the unfortunate Maximillian.

So much for Essays versus Proofs.

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So much for Essays versus Proofs.

CHAPTER VII.

PROVISIONAL STAMPS.

Provisional stamps, as the name indicates, are those used in a temporary way, and a countless series of circumstances may be the occasion for their use. Perhaps, in the main, the extension of the system of prepaid mail matter by means of these postal labels, to colonies or to newly acquired territories is the most frequent cause. To provide for this exigency, the method mostly in use is the system of

SURCHARGES.

In this the stamps of the mother country were surcharged with the name of the colony, and this may be termed the first classification. Portugal is an early example of this. In 1868 "ACORES" was surcharged on the entire Portuguese issue and "MADEIRA" followed in the same year.

Great Britain preceded Portugal in the surcharge of the India stamps with a crown, and new values, for the STRAITS SETTLEMENTS in 1867, and followed this up by a perfectly bewildering variety in the stamps proper, surcharged for Bankok, Perak, etc., *ad nauseum*. British Guiana and the French Colonies may also be mentioned.

DOUBLE SURCHARGE.

See British Honduras, where one surcharge changing the *value* of the stamp, is obliterated by the addition of another, and this class, referring to changes in value, by a surcharge may be set down as forming the second classification.

SPLIT STAMPS.

Where a sudden scarcity occured, as in some remote spot, far away from the source of supply, those on hand have been provisionally made to do duty by splitting, or cutting them into parts, in different ways, some being diagonal and each part doing duty for the wanting denomination.

Examples; some of the Cuban issues, parted diagonally ; some of the West-Indian Islands as Barbados (very rare), cut perpendicularly ; in other examples the stamps have been said to have been divided horizontally. Cuba surcharged the 1883 issue with a peculiar figured pattern, and Porto Rico, those of 1873-6, with another ; but this latter does not indicate an increase in value and is merely a distinguishing mark.

"TOO LATE."—Some of those of Trinidad were thus surcharged, the meaning of which is not very clear. Victoria had a regular "Too Late" stamp, which carried letters later than those of the regular issue, to the steamers. Possibly the Trinidads show the same purpose.

FUERCA DEL HORA, surcharged on some of the Uruguay issues refers to the special delivery of the missive—"without the hour," i. e. *immediate*.

HABILITADO POR LA NACION.

HABILITADO POR LA JUNTA REVOLUCIONARIA, or H P N in oval.

These varieties of surcharge were used on the Spanish stamps in 1868-9 to obliterate the hateful features of Queen Isabella, signifying that they were clothed with the authority of the Nation, or Junta.

The surcharged stamps once a fanciful affair and somewhat popular, has grown to be a nuisance, mainly due to the numbers having become a burden ; and moreover the postmasters of French Colonies in particular, were so extremely accommodating that they seem to have had a perfect craze to surcharge and re-surcharge *ad nauseum*, until today they are a pest, and their popularity is at an end.

CHAPTER VIII.

LOCAL STAMPS.

Happily there is no difficulty in determining the true character of this secondary class of postage stamps, since the title itself indicates that they are postal labels whose carrying powers are restricted to the locality in which they have the power to carry (sometimes wholly, at others in part) letters, newspapers or parcels. They form an interesting, but somewhat unreliable and hence unsavory group, but they are collectable.

They may, for convenience sake, be divided into distinctive classes as follows:

GOVERNMENT LOCALS and PRIVATE LOCALS.

Under the first of these headings we may place:

FIRST—Those having the power to frank matter over a territory of more or less extent, as:

SWISS CANTONAL STAMPS:

These are now of exceeding rarity—in fact among *the* rarities of the collector's album. Here is the list, with date of issue:

BASLE. (July 1, 1845.)
GENEVA. (Double stamp—1844-1847, and an envelope in 1845.)
ZURICH. (1843.)
WINTERTHUR. (1849.)

SWISS FEDERAL STAMPS:

LAUSANNE, or Vaud (1849-50.)
NEUFCHATEL (?) (1851.)

Russian Stamps.

For the LEVANT and LIVONIA.

These have postal carrying power all over these large territories.

SECOND—Those having carrying power only to frank mail matter within the limits of the towns or cities indicated; as the

HOLTE LAND POST of Finland; the towns of BERGEN*, DRAMMEN, and DRONTHEIM, in Norway; the LETTER SHEETS of HANOVER, etc., and

THIRDLY—The locals referring to maritime transport, as those of the DANUBE STEAM NAVIGATION COMPANY; (which are said to cover an extra charge which the Co. was entitled to make on all letters posted on board its vessels).

PACIFIC STEAM NAVIGATION COMPANY, which was authorized by the Peruvian Government (from Nov. 23, 1857, to about March 1858) and paid postage on mail matter between the towns of Lima and the Chorillos; and we may perhaps include those of the SUEZ MARITIME CANAL CO., which were issued by authority of the Khedive of Egypt, (but shortly afterwards withdrawn) as a charge on letters carried through the Canal, by this Co.'s boats in 1868. (Vide Dr. Gray.)

PRIVATE LOCALS.

Under this heading might be classed our own town and city DISPATCH STAMPS, (the numbers of which are bewildering); those of the late Confederate States, many others in Continental Europe and the COLLEGE and HOTEL LOCALS—as BELALP, MADERANERTHAL, Rigi-Culm, Rigi-Kaltbad and Rigi-Scheideck, all of which were issued by the hotel proprietors to carry letters to the nearest mail station. Some of them did actual postal service, but to this local extent only, and, (unless on the original wrappers, and cancelled) are of doubtful value; and we would add finally, that this last remark applies more or less to *all classes* of local stamps. † We are inclined to regard the uncancelled specimens as mere fancy stamps, and to look upon them with disfavor.

SIGNED LOCALS, as the Brattleboro, (initials F. N. P.), and the New Haven (*E. A. Mitchell P. M.*) are examples of these interesting and very valuable stamps, perfectly authenticated.

CARRIER STAMPS.

These are also local, being an additional charge payable to the carrier, or postman by the receiver. The BADEN LAND POST, and the HOLTE are examples. See also our own carrier stamps, (of exceeding rarity) Head, which was issued Sept. 29,

* It is not known how far these were authorized by Government.

† The Hamburg "Boten" stamps, 116, in number, are an example of how frauds are forced on the philatelic public. Even old Justin Lallier, and J. B. Moens in their albums had places for them. They now rank as ugly frauds.

'51, and was only in use a few days; being too much like the 3c stamps. The Eagle design followed Nov. 17, '51, and twas itself withdrawn Jan. 27, '52.

UNPAID LETTER.

These are local stamps, in a measure, and represent the amount due, where the weight of the letter, or its not being prepaid demand it.

These are so well known that to give examples is not deemed necessary.

RETURN LETTER.

May also be placed in this classification, see those of Bavavaria for an example.

FINAL REMARKS.

Local stamps are not, as a rule very savory and their reputation can hardly be said to be spotless. Still they can not be excluded, since they have done legitimate carrying business and are therefore admissible into our albums. They should be collected *on the original cover*, when this is possible by all means.

CHAPTER IX.

WATERMARKS.

Watermarks, (as we have already briefly noticed under Paper,) are the designs made in the paper while in the state of pulp, by being touched by the patterns and a faint impression is thereby left on the finished paper by its being *thinner* where the outlines of the design has marked it.

Philatelically, these watermarks in the early day were more or less ignored, being few, and as of such minor importance as to be beneath notice.

Now-a-days however this like much else is all changed, and these watermarks, since they really form a *distinct* variety of the stamp, have come to be the object of close study, and, not only this, but the value of the stamp, identical in every other way save this, varies often in an extravagant way.

Among other thing they serve the purpose of distinguishing in a number of cases, the *date of issue* of the stamp in question, and this point has been determined by much close and praiseworthy study of cancelled specimens, bearing clear dates of cancellation.

Dealers have seized upon these points with their usual avidity and for instance, a New Zealand 1p. "Star" watermark is quoted at 75c, while the one without it brings $12.00.

Watermarks in paper have been in use for centuries; paper money first calling for the employment of the device, as a guard against counterfeiting so it possibly came to be employed in the case of first revenue and lastly postage stamps, thus, it will be seen, that there is a legitimate reason for their use.

The famous original pair, the 1p and 2p of Great Britain, (1840) were on watermarked paper; each stamp having a small crown.

Thus, it will be seen that the original postage stamps was born, as one might say, with a watermark.

Possibly about one half of the postal labels in use by the various stamp-issuing countries bear a watermark of some kind or other and of these fully one tenth, or a little over, use the figure of a crown and the words C. C. which signifies CROWN COLO-

NY which, since about the year 1882–3 has been changed to the crown and C. A. meaning CROWN AGENT; all being English Colonies.

Of course want of space compels us to only note in brief this very interesting subject of watermarks—particulars would overstep our bounds; but we will now proceed to give a list of these, with as much preciseness of detail as possible, premising that a volume might be written, full of interest to intelligent collectors on the subject of Watermarks alone.

We cannot start out more comprehensively than by taking the Brittsh Colonial stamps first in order, since they form by far the most numerous class of all.

Alphabetically arranged the Colonies using both the Crown, and C. C. and also the Crown and C. A. are as follows:

ANTIGUA,*
BAHAMAS,
BARBADOS,*
BERMUDA,
BR. GUIANA,
BR. HONDURAS,
CAPE OF GOOD HOPE,
CEYLON,*
CYPRUS,
DOMINICA,
GAMBIA,
GOLD COAST,
HONG KONG,
JAMAICA,
LAGOS,
MALTA,
MAURITIUS,
MONTSERRAT,
NATAL,*
NEVIS,
ST. CHRISTOPHER,
ST. HELENA,*
ST. LUCIA,*
SIERRA LEONE,
STRAITS SETTLEMENTS,
TOBAGO,
TRINIDAD,
TURKS ISLANDS,*
VIRGIN ISLANDS, and
W. AUSTRALIA.

Those marked with a star * prior to the adoption of the Crown and C.C. used a STAR watermark. The Cape an ANCHOR: Straits

Settlements an ELEPHANT'S HEAD ; Jamaica a PINEAPPLE and W. Australia, A SWAN.

Those colonies not using the crown and C. C., but the Crown and C. A. are :

FALKAND ISLANDS.
GIBRALTAR,
GRENADA,
LABUAN,
LEEWARD ISLANDS,
SEYCHELLES, and
ST. VINCENT,

and of these, Grenada and St. Vincent also previously used the STAR watermark.

Brevity requires that we omit mention of the various English Colonies in Africa—the stamps of Great Britain, or those of other Colonies in the main serving by virtue of a series of surcharges.

Having now cleared the ground we will proceed to discuss those of the other countries.

These countries also using watermarked postal labels are as under mentioned :

ARGENTINE REPUBLIC. In 1864, the italic letters *A. R.;* '92, a sun.

BAVARIA. In '70, a lozenge ; '75, waved lines, horizontal; '81, the same, but vertical.

BELGIUM. In '40, two Ls. script, framed—'51, the same unframed.

BRUNSWICK. In '53, a Hunter's Horn.

CANADA. Envelope only—'68, CA. POD. in two lines.

CHILE. In '52, a small numeral—'62, a larger one.

CHINA. '85, a shell.

COOK ISLANDS. '93, N. Z. and a star.

CUBA. (see Spain)

DENMARK and Colonies, a crown.

DOMINICAN REP. '66, diamonds.

EGYPT. In '66, a pyramid surmounted by a star ; the '67 issue has a crescent and star.

GREAT BRITAIN.

The watermarks used by this country are many, and somewhat confusing. We can only indicate them here, without comment. In '40, a small, ugly crown appears. In '54, the letters V. R. appeared on the 6d : the next year a garter appeared on the 4p, which in '57, was enlarged. In '56, the 6d, and the one shilling bore the rose, shamrock and thistle in the four corners of the stamp, and in '62 this also appeared on the 3d,

and 9d. In '67 the new five shilling stamp was watermarked with a Maltese cross, and in '70 the new ½d, had this value in italic letters. In '72–'74 the 3d, 6d and one shilling had a rose; in '75, the new 2½d. bore an anchor, and in '80, this was changed to an orb. All these watermarks have changed from time to time in almost endless variety.

GREECE. In '89 Greek characters, over the entire sheet.

HAMBURG. '59, waved lines, Ogee.

HANOVER. '50, (1 g. g.) square frame; '51, all, two Oak-leaf wreaths.

HOLLAND.—See Netherlands.

HUNGARY. In '81 K. P. in circle.

ICELAND. A crown.

INDIA. In '54, arms, etc., on entire sheet. In '65, an elephant's head, in '81, a star.

IONIAN ISLANDS. '59, numerals, the 1d and 2d only.

ITALY. '62, a crown.

LUBECK. In '59, only, groups of small 5 leaved roses.

LUXEMBURG. '52, first issue only, a W.

MEXICO. In '72 "*Papel sellado*," (sealed, *i. e.* stamped paper); in '91, Correos E. U. M. (Postage Estados Unidos Mexicana—U. S. of Mexico); both in a row, across the entire sheet.

MODENA. a large letter A. ('52, the 1 lire.)

NAPLES, (*Two Sicilies*) '58 *Fleur de Lis.*

NETHERLANDS. First issue '52, only, a post horn.

NEWFOUNDLAND. Dr. Maguns found traces of a watermark on the first 3d, but we think he was in error. We cannot find it.

NEW SOUTH WALES. In '54 a figure of value, double lined; in '60, the same, but single lined; '63, the 2p. again had a double lined figure; in '67, the figure was italic (4d and 10d) in '71 the crown and N. S. W. was adopted; in '86, N. S. W., in '88, crown and N. S. W., next year the 5s, was marked a 5, and later the figure of value and N. S. W. was adopted. The unpaid stamps, '91 had the crown and N. S. W. These watermarks are almost as varied as are those of the mother country.

NEW ZEALAND. In '55 and '62, a star; '64, *N. Z.*; '66–72 the star again; '72, *N. Z.*; the 2d lozenges; '73, ½d *N. Z.*, and same year, *N. Z.* and star; '73, (1d to 1s) *N. Z.* and star; '77, a larger star, and in '82, *N. Z.* and a small star.

NORWAY. '54, a lion.

PRUSSIA. '50, two laurel wreaths.

QUEENSLAND. First issue, '61, a star; changed in '67 (1d and 2d) "Queensland Postage Stamps"; next year a different star; '69-'89, Q under a crown, and the 2, 5, 10s and 1 pound, a Q only.

ROUMANIA. '89, arms; '93, *P. R.*

RUSSIA. '57-8, large figures; '68, wavy lines. Envelopes, Arms.

SAN MARINO. A crown.

SHANGHAI. '92, Chinese characters.

SOUTH AUSTRALIA. '55, a star; '68, crown and *S. A.*; (the 2d) '70, same all except 2d and 4d, which have crown and *V.*

SPAIN, and CUBA. '55, loops; '56, diamonds.

SWEDEN. In '86, Posthorn; '91, a crown.

SWITZERLAND. '62, a cross in oval.

TASMANIA. '55, star; '58, numerals; '70, *T A S.*

TONGA. '86, *N Z* and star.

TUSCANY. '51, ducal crown and lines; '53, waved lines, each over the entire sheet.

U. S. (Envelopes only,) P. O. D., U. S. in a variety of forms, single letters and formed into a monogram.

VICTORIA. '61-2, figure, 2s; 6d, six pence; '56, star; '67-77 and current set *V* and crown.

So we close this sketch of a large and very interesting subject, to further elaborate which would exceed our limits.

CHAPTER X.

ABOUT SELECTING, CLEANING AND MOUNTING STAMPS.

Most of the dry, uninteresting details having now been disposed of—we trust without having wearied the reader—let us in this chapter, proceed to discuss what may be styled the practical *technique* of how to set about placing the treasures most becomingly in their final show-case—that is, in the album of their happy possessor.

ALBUMS.

As to ALBUMS themselves, much may be said, but, after all, individual taste must govern in this, as well as in many other particulars. Beginners may content themselves with the printed ones, of more or less value, since a large amount of useful information and much pleasure is derived from the study of the stamps, gained in placing them in their appointed places therein. Unless lack of means compels, don't use one printed on both sides of the paper; many stamps become torn by catching in one another, as the leaves are hastily turned over; at least get one printed on one side only if you can. As a general rule get a good one, it shows off your stamps to a better advantage and the pride you take in their display will keep your ardor unabated. Earnestness is an essential towards success in all pursuits.

A blank album is the essential of the philatelist of means, but alas! so few are rich, so many poor!

One word more—never cut envelopes to fit the meagre little squares of the printed album. If you cut them—and none but millionaires can hope to complete sets of the uncut—cut the *entire end off*, preserving all the flaps; or cut as large as possible leaving the stamps in the center of the specimen, and preserve the flaps.

We will now pass to—

SELECTING.

Since a very large majority of philatelists confine themselves to the collection of cancelled copies, and in this we think they

are wise, for there is an honest look about the faces of the little fellows who have carried their missives safely over land and sea, albeit they *do* show a few scars received *en route*, that appeal to us, as against the glossy primness of their more fortunate brethren, who have passed from the hands of the postal authorities direct to the album of the collector, and we love them for the evidence of labors which have been faithfully performed.

As to collecting cancelled or uncancelled specimens of postage stamps, volumes almost might be written; the *pros* and *cons* are so many and weighty that we decline the arduous task of any lengthy discussion here.

We must say a few words however: premising that the size of one's pocket-book after all, is the prime factor in the matter. Those of ample means will indulge their tastes, the others cannot.

An old, and very valued friend of the writer, (who no doubt will recognize himself, on reading these lines,) and one who is a conscientious and enthusiastic *devotee* at fair Philatelia's shrine, gave some good advice upon greeting him after an absence of some years, during which time the friend had sold his collection of *uncancelled* stamps, abroad, for a cash sum, away up in the thousands. Being asked if he would begin again, replied "Yes; I shall, but I'll collect *used* specimens, *i. e. lightly cancelled copies* in the future."

His reasons for this new determination, and he had had years of practical experience, was devoted to the pursuit, and was of a mental calibre of unusual capacity—may be summarized thus:

I. Excessive cost of the unused.
II. Impossibility to complete sets.
III. Stumbling blocks of reprints and remainders.
IV. "Seebecks."
V. Difficulty of fixing the authenticity of specimens.

Of course there were other minor points, but these cover the main objections to collecting uncancelled stamps.

When we say that we agree with him, in the main, we have exhausted the subject—more might be said, but further discussion, we think, would be without profit.

We will now pass to the consideration of how to treat cancelled copies and say a few words on the subject of how best to brighten them up—to clean their little faces after their tasks have been done.

CLEANING.

Selecting, therefore, lightly cancelled copies—some *dilettante* collectors prefer copies showing the clear postmark of a named city as "London," "Paris," "Berlin," etc.—, no cleaning should be necessary, and, in these cases never allow water to touch the

faces of the stamps. If the specimens are quite old and soiled, take a few bread crumbs, stale enough not to be scratchy and rub their faces carefuly. This is about all that can be done, advantageously. If on original covers, however, or from other albums, all backing, (as parts of hinges, etc., etc.,) should be *carefully* removed by wetting a piece of pure white blotting-paper, placing the stamp face up, thereon, and covering it with a piece of white paper; cover with a heavy weight and wait untill the adhering paper is well softened—not until the stamp itself is *soaked*—carefully remove, all these with the blade of an eraser *without removing the gum*, and dry at once.

By this means you have a clean stamp, with the most of the original gum still adhering, and you can smooth it on the back with the polished ivory handle of the eraser, bearing on heavily, and moving it rapidly until the original appearance of both gum and face very closely approximates its original condition, and your specimen is ready for a hinge and insertion in your album.

Some philatelists boil the stamps in water in an iron spoon, over a lamp, or candle, and some colors, particularly reds, are benefited—blacks also—but the gum is gone. This may be artificially supplied, of course, and the specimen then burnished, as before mentioned, and very good results follow. Delicate tints are however liable to be ruined. Others use a fine sponge and soap in tepid water, supplying the gum artificially. Much depends upon the *condition* of the individual stamp. and all means should be carefully tried, hoping for beneficial results so that the specimen may show to its very best advantage in the album.

MOUNTING.

Now the bright-faced little fellows, cleared from their travel-stains, are ready to be finally placed where they may delight the eyes of all beholders.

In the early days of stamp collecting, before hinges were dreampt of, the specimens were fixed to the pages of the album by gum; the upper part, according to the improved form, being lightly gummed thereto; the two *upper corners* only being thus fastened, by the advanced collectors.

The invention of the stamp hinge—called into existence by the greater prominence given to the study of watermarks—was a valuable thing.

Anent these stamp hinges, an abler writer has covered the ground so aptly and well that we reproduce his remarks herein; we allude to Major E. B. Evans:

"A hinge once attached to a stamp," he says, "should form a

part of that stamp, and should never be removed from it; when the stamp has to be moved, the part of the hinge attached to the page of *the album* should be wetted, and the stamp taken off with its hinge complete. A stamp will not last forever if frequently handled, and especially if frequently wetted—it must wear out; and one great object of a hinge is, or should be, to prevent all necessity for ever wetting the stamp again, and thus to obviate a great deal of wear and tear."

We commend this simple rule to our readers—it is the result of much observation and we do not think that anything can be added, in the way of improvement.

Do not, however, cover the entire back of the stamp by the hinge; you thus destroy the showing of the watermark. Let it cover about two thirds of the width of the stamp, and extend one third, (or less) downward from the extreme top, just below the dents; be of the very best onion skin paper, *never perforated*, and let the *hinge itself* be free from gum, to prevent cracking.

Now, as we think we have exhausted the subject, we will close the chapter by adding that too much care can not be taken not only of the stamps, but the album, it should be locked away carefully from dust and moisture and should while the stamps are on exhibition not leave the hands of the owner, or at least be from under his eye.

Treasures demand to be carefully guarded.

CHAPTER XI.

PHILATELIC TERMS AND HINTS,

Not elsewhere noted.

ALBUM—A book in which may be inserted a collection of postage stamps. (For *beginners* the printed are the more useful; for others they should be quite blank.)

ANILINE COLORS—Water colors. See Russian stamps.

"ANOTADO"—Noted, or "registered" stamps of Mexico.

ARABESQUE—A graceful pattern often used ornamentally in stamps. See those in the corners of the Austrians of 1867.

AUTOGRAPH STAMPS—Locals authenticated by signature, or the initials of the postmaster. See U. S. Locals, and Br. Guiana.

BALLOON CARDS—Illy authenticated, but said to have been in use during the seige of Paris in 1870. The message was reduced by a photographic process at the head office; twelve to fifteen thousand of them being printed on a space of 1½ inches and sent out (Carrier pigeons were also employed.

They were read by the aid of a powerful magnifying process. (See Stamp Collectors Mag. Vol. XI, p 21.)

BARRED STAMPS—See Spain—*Remainders*, with printed bars across the stamp.

BLEACHED STAMPS—Laid in the sun—color-changed.

BINARY COLORS—The combination of two primary colors.

BOGUS STAMPS—Falsities—forged stamps. See Hamburg "Boten" stamps.

"BOOBY" HEAD—See '74, U. S. Envelopes—also Argentine Republic.

"BULL'S EYE"—See earliest issue of Brazil. (so-called.)

BY-POST—Local stamps—see Norway.

"CANCELLED"—See Reprints, or "Specimen" stamps.

Mem: We strongly urge the collection of cancelled specimens of *all* local and the majority of surcharged ones, *i. e.* lightly cancelled copies.

CARRIER STAMPS—See Locals.

CHANGELINGS—Stamps changed in color by chemicals.
CHIFFRE—TAXE—(*a percevoir*) Unpaid letter stamps of France.
COLLEGE STAMPS—Issued by some of the English Colleges. Not well authenticated and almost forgotten.
COMBINATION ENVELOPES—See Great Britain, under Envelopes.
COMPLEMENTARY STAMPS—A misnomer—really the wood blocks. used to fill out the forms, having a white diagonal cross of color, in the earlier Austrian issues. They were eagerly sought for in the early days of philately—and are now forgotten.
CONTINENTALS—European stamps.
"CONTRA SELLO"—The surcharged 1874 issue of Salvador. Signifying their being changed to Telegraph Stamps.
COUNTERFEIT—False, "Bogus."

CUBIERTA. Registration or Insured covers; see U. S. of Columbia.
CUT STAMPS. See Surcharged.
DENTS. (Teeth,) See Perforations.
DESIGN see Pattern.
DOUBLE PERFORATION. See Perforations.
DOUBLE SURCHARGE. See Surcharges.
"DILIGENCIA." With dispatch—or haste; see earliest Uruguay.
"ESCUELOS" Fiscal stamps of Venezuela.
ERRORS—These may occur in printing in a wrong color, under which head we may class the famous Saxony '51, ½ n. g. *blue*, a great rarity.

Or by an error in the engraving of the plate, either by the improper spelling of a word (as the famous error in the Bergedorf Stamps, inscribed "Schillinge," instead of "Schilling"; the even more famous Mauritius twopence, which has the words "Post Office" instead of "Post Paid" on the left hand side), the earlier Modenas, (a number of errors in the word "Cent",) and many others; or by the omission of a letter or a punctuation point.

FISCO-PHILATELY—The collecting of Revenue Stamps, a very important and interesting branch of Philately proper. The prices of specimens are advancing rapidly, and the pursuit is in every way worthy of attention.
GOV'T REPRINTS—Baleful things for philately. They are additional copies of obsolete issues of stamps, struck off by governmental authority from the original dies, and often on paper closely resembling that used heretofore. The origin of the thing is obscure, but probably it was

done at the urgent solicitation of collectors, and to supply their demands. Their appearance at once destroys the high value of the originals, in most instances, especially when the paper, gum and perforation are identical, or are not easily distinguishable.

See "Seebecks", and Reprints.

GRID } —See Grille.
GRILL }

GRILLE—A peculiar grating, or embossed pattern adopted and used on the U. S. stamps of 1867, (adopted May 8, '67, *Tiffany*). At first it covered the entire stamp, (3c) as an experiment, but was gradually reduced in size until in 1870 it measured 8½ x 10½ mm. Some few other countries also used the grille, but not many.

It was produced by impressing on the stamp the grilled pattern of a steel plate consisting of a series of crossed lines, differing in a minor degree and difficult to discribe, but familiar to all. The grilling was intended to break the fibre of the paper, so as to prevent the washing off, and reuse of the stamp. (See Tiffany's "History of U. S. Stamps.")

GUM—Never disturb the original gum on a specimen; the *color* even distinguishes emissions.

INDIA PROOFS—Proof specimens of stamps printed on India paper, a superior kind of fibre paper, which gives elegant impressions from the plate.

India paper proofs of stamps are very handsome and should be obtained whenever possible. They have a value which is ever rising and hence their acquisition is desirable.

(See Proofs.)

INVERTED CENTRES—These can only occur where the stamp die is double and is printed in two colors, *i. e.* the head in one, the frame in another. as in the 15, 24 and 90c stamps of the U. S. '69 issue.

This has occasionally happened and the specimens are so very rare that they command a high value. They are, however, only freaks.

JUBILEE STAMPS. Those issued as a joyful souvenir of some noted event in the history of the issuing country. A late issue of Japan has been issued as a marriage souvenir.

LAND-POST. Local stamps, as those of Holte, in Denmark. Said

to represent the rural postage for letters collected, or delivered in the district.

MOUNTS. Prepared bordering etc. to which the stamp is first attached, and then placed in the album.

MOUNTED STAMPS.—Stamps are said to be mounted where, in case of envelopes, the stamp has been cut out, and then pasted on a piece of the same paper, so as to appear as though cut square. In the adhesives, where the perforations have been trimmed off, and the mutilated stamp pasted over another to show the perforations.

MUTILATED STAMPS.—Torn, or cut stamps. These should always be rejected. Too much care can not be exercised in procuring *absolutely* perfect copies; even a tooth missing injures the appearance, and the sale of a specimen. In cases of *very rare* stamp they may be retained—but only as a *locum tenens i. e.* temporarily.

ODDITIES—Under this heading might be classed errors, inverted centres, *Tetes beche*, etc., etc. Some of them are very highly esteemed, but they are the ultra luxuries not the essentials of philately.

OFFICIAL SEALS—As Egypt, etc. These are really non-postal; neither are any of the OFFCIALLY SEALED labels, strictly speaking.

OBSOLETE—Out of use.

ORIGINALS—Genuine issues—not reprints nor even remainders.

PHILATELY—Stamp collecting; evidently from the Greek words "philos", a lover, and "ateleia", free of tax.

POST CARDS—The collecting of postal cards seems to lack popularity. Still the pursuit is full of interest and many valuable collections could be noted.

We highly commend it.

PUNCHED STAMPS—Generally speaking, postage stamps either used officially or for Telegraph purposes, as Spain, and U. S. Periodicals.

REMAINDERS—Those stamps left on hand and unused, when a new issue is made, or when the issuing of stamps ceases entirely from any cause. They are very closely allied to REPRINTS, and are equally pernicious and avoidable.

See "Seebecks".

REPRINTS—Pernicious things in general. Where the die is still extant and in the hands of parties interested in repro-

ducing copies, of course, any number may be struck off, at any time, until the value of the stamp falls to zero.

See Gov't Reprints and "Seebecks."

"SEEBECKS"—So named after the originator, President of the Hamilton Bank Note Co., of N. Y. city. Seeing great possible gains in supplying any country with postal labels, etc., *gratis*, *providing* that the remainders, etc. not used upon a change of issue should be his, *to dispose of to collectors*, he formed a contract of this kind with some of the Central American Republics. This system thus inaugurated not only still continues, but its boundaries are gradually increasing.

As will plainly be seen, at a glance, the collector pays all the expenses of the entire transaction; and, as the specimens are sold to dealers *by the sheet* of any and all values for a mere song, they have really only a quasi authoritative status and no intrinsic value whatever; they should be frowned down by all true lovers of honest postage stamps. Even cancelled copies are of questionable value, since this cancellation can be and is done *by any one*, anywhere. TOUCH THEM NOT.

See Reprints and Remainders.

"SPECIMEN" STAMPS—The word "specimen" was printed over the genuine stamps by some countries, notably the U. S. and in the interests of collectors, and full face value was charged for them. They are collectable, in lieu of the others and are *honest reprints*, at least. If all reprints had been thus served their reputation would have been much more savory, and philately immensely bettered.

SPLITCARD PROOFS—Proof-specimens issued on card board of various thicknesses. These are split, gummed, perforated and often attempted to be faudulently placed on the market as originals. The card proofs are not so valuable as those on India paper but they have a value, and should be as acquired.

(See Proofs.)

TIMBROLOGY—Stamp collecting, evidently from French "timbre", a stamp, and "logos", Greek, a law, or discourse.

TIMBROPHILY—Same as above, varied by the suffix "phily," from "philos", Greek, a lover.

THOUGRA—The official sign manual of the Sultan of Turkey, or the Ottoman Empire. It is found on the first issue of the stamps of this Empire only. The Thougra differs in some degree from the PARAPH, seen on the Porto Rico stamps from '73, to '76, (Cuban's thus distinguished) which latter is properly speaking the flourish which forms a part of all official signatures, particularly in Spain and some other European countries.

WAR TAX STAMPS—Additional stamps imposed by the Spanish government in '74 as a War Tax, or extra charge.

MONEY TABLE.

U. S. * Canada	Gt. Brit'n & † Colonies	France & ‡ Colonies	Germany	Holland & Colonies	Austro-Hungary	Denmark Norway & Sweden	Spain & Colonies	Portugal & Colonies	Central ∂ America
$. c.	s. d.	Fr. c.	M. Ph.	Fl. c.	Fl. Kr.	Kr. Ore.	Pes. c.	Mil. r.	Pes. c.
1	½	5	4	2	3	3	5	5	1
2	1	10	8	4	6	7	10	10	2
3	1½	15	12	7	9	11	15	20	3
4	2	20	17	9	12	14	20	30	4
5	2½	25	20	12	15	18	25	40	5
10	5	50	41	24	30	37	50	90	10
20	10	1 00	82	48	60	74	1 00	1 80	20
50	2 1	2 55	2 06	1 22	1 48	1 85	2 50	4 60	50
1 00	4 2	5 05	4 12	2 43	2 96	3 70	5 00	9 20	1 00

South America The ARGENTINE Peso (100 Centavos)=97c; that of PARAGUAY 100, and the Petagon of URUGUAY 95c. The Peso of CHILI and VENEZUELA=91c; that of U. S. of COLUMBIA, the Sol. of PERU, the Sucre of ECUADOR, and the BOLIVIAN Bolivar are worth 70c each. The BRAZIL Milreis (1000R)=55c.

CHINA 1 Tael=10 Mace=$1.50. RUSSIA. 1 Rouble=100 Kopecs=$ .56.
TRIPOLI. 1 Mahbub=20 Piastres=$ .63. TUNIS. 1 Piastre=16 Caroubs=$ .12.
TURKEY. 1 Piastre=30 Paras=$ .04.

* Also HAWAII, LIBERIA and NEWFOUNDLAND.

† Except the Asiatic—EAST INDIAN Rupee, (16 annas)=34c., the EGYPTIAN Pound (100 Piastres)=$5.00.

‡ Corresponds with BELGIUM, GREECE, (1 Drachma), ITALY, (1 Lire) and SWITZERLAND.

∂ The Peso (100 Centavos) is only worth, however, 70c., the Mexican is worth 76c., the JAPAN Yen (gold)=100,—that of Silver only 76 cents.

APPENDIX. A.

GLOSSARY

OF FOREIGN POSTAL TERMS, TRANSLATED INTO ENGLISH.

For the benefit mainly of the younger devotees to Philately, and since to be curious about a thing, is to be interested in it, and this interest is an element worthy of being fostered; an attempt is here made to translate into their English equivalent the main part of the most important postal terms used by the various Foreign countries issuing postal labels.

It is a somewhat difficult task, since these terms are at once both technical and official, besides being necessarily very brief, but the following is offered as being as near a free translation as we can give, cursorily.

They are alphabetically arranged, under the headings in the original languages:

A. (Anotado.) *U. S. of Col.* Sp.	Noted, i. e. Registered?
Amtlich Eroffnet durch die K. W. Postdirection. *Wurtemberg*, Ger.	Officially opened through the Royal Wurtemberg Post Direction. Dead Letter?
Amt. Ger.	Office.
A Percevoir. *France.* Fr.	Due: to be paid.
Bestellgeld-Frei. *Hanover*, Ger.	Local Envelopes; carriage franked, or Free Delivery.
Bezirk. Ger.	District.
Bollo della Posta Napolitana. *Naples*, Ital.	Stamp of the Naples Post.
Bollo della Posta Sicilia. *Sic'y*, It.	Stamp of the Sicilian Post.
Brief. *German.* etc. Ger.	Letter.
By-Post. *Norway.* Nor.	Locals.
Cerrado. *U. S. Col.* Sp.	Closed—Sealed.
" y Sellado. *U. S. Col.* Sp.	" " and stamped.
Cierro. *Chili.* Sp.	" " official.
Chemins de Fer. *Belgin*, Fr.	Parcel stamps (Railway.)
Chiffre Taxe. *France.* Fr.	Unpaid, Figured Tax, or due.

Colon. *Chili.* Sp.	Columbus.
Confed. Granadino. *S. A.* Sp.	Grenadian Confederation.
Contenido. *S. A.* Sp.	Contents.
Correos * Certificando. *S. A.* Sp.	Certified mail.
" *S. A.* Sp.	Post or mail.
" Contrato. *S. A.* Sp.	Contract Post or mail.
" Nacionales. *S. A.* Sp.	National " " "
Correio. *Port to Brazil.* Por.	Post, or mail.
Courrieres, Service de Morocco.	" " " (officialy.)
Danmark, *Denmark*, Dan.	Denmark.
Dansk, Vest-Indeske. "	Danish West Indies.
Deficit. *Peru.* Sp.	Unpaid. Payment wanting.
Deutsche. *Germany.* Ger.	Germany.
" -Oestr. Postverein. *Germany.* (old) Ger.	German-Austro Post. Union.
" Reichs Post, *Germany.*	" Imperial Post.
Duche. Fr.	Duchy.
Duc. *Parma.* Ital.	" or Dukedom.
E. Port.	And.
Estado. *S. A.* Sp.	State.
Estampillos. " "	Stamps.
Estero. *Italy.* It.	Exterior, Foreign offices.
E. U. de- *S. A.* Sp.	(Estados Unidos) U. S. of—
Ealta de Post. *Mexico.* Sp.	Unpaid; Deficient.
Fino. (Plata) *Spain & Cols.* Sp.	Fine (silver money.)
Franco. *Italy*, etc. It. & Ger.	Free. Franked.
" Bollo. *Naples.*	" Stamp.
" Marke. *Germany.* Ger.	" mark. Franked.
Franqueo. *Spain*, etc. Sp.	" "
Frei. *Germany.* Ger.	"
" Marke. " "	" "
Frimark. *Sweed. Den.*, etc.	" "
G. D. de. *Luxemburg.* Ger.	Grand Duchy of—
Gazzetta. *Modena.* Ital.	Newpapers.
General Direktoratat. Dan.	General Postal Directory.
Gesellschaft. *Austria.* Ger.	Company.
Giornale. *Italy*, etc. It.	Journal. Newspaper.
Gobierno. *Spain*, " Sp.	Government.
Habilitado. *Spain, Mex.*, etc. Sp.	Authorized; clothed with authority.
Impresos. *Spain.* Sp.	Printed, newspaper.
Impuesto. " "	Import, Tax.
" de Guerra. *Spain.* Sp.	" War Tax.

* Probably from Courier, (L. Currer, to run)—a carrier. Post.

Journales. *France.* Fr,	Journals, Newspapers.
Jornaes. *Portugal & Brazil.* Port.	" "
Koeniglich. (Kgl.) *Denmark, Wurtemburg, etc.* Ger.	Royal.
Koenigreich. *Germany, etc.*	Kingdom.
Locale. *Switzerland, etc.* Fr.	Local.
Lokal. " " Ger.	"
Malle. * *France.* Fr.	Mail.
Mejico. Mex.	Mexico.
Ne pas levrerie Dimanch. *Belgium.* Fr.	Do not deliver on Sunday.
Net bestellen op Zondag. *Belgium.* Flem.	Do not deliver on Sunday.
No hay Estampillos. *S. A.* Sp.	Have no Stamps.
Nord Deutsche. Germany. Ger.	North Germany.
" Deutcher Post Bezirk. "	North German Post. Dis'ct.
Oestreiche. Austria.	Austria.
Official. Fr.	Official. Service.
Orts Post. Switzerland. Ger.	Town, or City Post. Local.
Plata. F. *Spain & Col.* Sp.	Silver. (Money.)
Pjonustu. *Iceland.* Dan.	Service, official.
Porto Stempel. *Finland.* Dan.	Post Stamp.
" *Maerke,—Norway.* Post.	" "
Port. *Portuguese India.* Post.	Portugal.
" de Mar. *Mexico.* Sp.	Sea Post?
Porte Franco. " "	Post free.
Posta. Ital.	" or mail.
Postes. *Fr., Belgium, etc.* Fr.	" " "
Poste Couvert. *Germany.* "	Envelopes.
" Esteusi. *Modena.* Ital.	Post House of Este.
Post Gebiet. *Germany.* Ger.	Postal Jurisdiction.
Postvaesenet Overbestvrelse. *Denmark.* Dan.	Officially closed, (sealed.)
Provisorio. Sp.	Provisional.
Provisionalmente. "	"
Provisionale. Fr.	"
R. *U. S. Col.* Sp.	Registered?
Rayon. *Switzerland.*	A District (Local.)
Recomendada. *U. S. Col.* Sp.	Recommended?
Remite. " " " "	Sent.
Retourbriefe. *Bavaria*, etc. Ger.	Returned Letter.
Ritardo. Sp.	Too late.
Segna Tassa. *Italy.* It.	Unpaid. Figured Tax due.

* Probably from Malle Fr. a bag, a Sack.

Sellos. *S. A.* Sp.	Stamps.
Servicio. " "	Official. Service.
" Postal Ferro. *S. A.* Sp.	Railway "
Silber. *Germany*. Ger.	Silver (money.)
Soberano. *U. S. Col.* Sp.	Sovereign.
Stad-Post. *Germany, etc.* Ger.	Town Post.
" " Amt. *Bremen.* "	" " office.
Tassa. *Italy.* It.	Tax, due.
" Gazzetta. "	Newspaper Tax due.
Taxa. *Brazil.* Post.	Tax.
" Devida. " "	" due.
Te Betaleu. *Holl'd & Col.* Dutch.	Unpaid. To be paid.
Tjeneste Frimark. *Swed.*	Service, official.
Ultramar. *Cuba.* Sp.	Beyond Sea.
U. P. U. Fr.	Union Postale Universelle.
Urbano. It.	Town, City.
Vapor. Sp.	Steam. Maritime.
Y. Sp.	And.
Zeitunga Stempels. *Aust.* Ger.	Newspaper Stamps.

APPENDIX. B.

TABLE OF DATES OF ISSUE. (1840--1850.)

1840.*	(Apr. 27.)	The "Mulready" envelope: GR. BRITAIN.
"	(May 6.)	The one penny (black), 2p blue "
1841.	(Jan. 1.)	" " " red "
1842.	(Aug. 1)	The 3c black "City Dispatch Post" N. Y., U. S.
1843.	(July 1.)	The 30, 60 and 90r Bulls Eye .....BRAZIL.
"	——	The 4r, 6r, Zurich Local.....SWITZERLAND.
1844.	——	The 5 x 5c Geneva Local. "
1845.	(July 1.)	The 2½r Basle Local. "
"	(July 14.)	The 5 cent, N. Y. Post Office .....U. S.
"	(Nov. 5.)	The 5 and 10c, St. Louis Post Office ...U. S.
"	(Nov. 15.)	The 5k, St. Petersburg Envelope ...RUSSIA.
"	——	The 10 k, 20k Envelope .....FINLAND.
"	——	The 5 cents, New Haven, UNITED STATES.
"	——	The 5 cents, Brattleboro, "
1846.	——	The 5 and 10c, Providence.....U. S.
1847.	——	The ½, 2, 4r.p. and 1p.....PHILLIPINE IS.
"	(July 1.)	The 5c and 10c.....UNITED STATES.
1848.	(Jan. 26.)	The 10, 20, 30k, Envelopes.....RUSSIA.
1849.	(June 5.)	The 1k, black.....BAVARIA.
"	(July 1.)	The 10, 20c.....BELGIUM.
"	——	The 10, 15, 20, 25, 40c, 1Fr.....FRANCE.
"	——	The 4, 5c, Vud Local.....SWITZERLAND.
"	——	The 2½r, Winterthur. "

1850. AUSTRIA, BADEN, BR. GUIANA, HANOVER, ITALY, MAURITIUS, N. S. WALES, PRUSSIA, SAXONY, SCHLESWIG. HOLSTEIN, SPAIN, SWITZERLAND, TUSCANY and VICTORIA.

Since 1850, the additions to the list of stamp-using countries are too numerous to chronicle, within the scope of this work.

* The late Mr. Pemberton, an excellent authority, is responsible for the announcement of the issue, (discovered in 1868) of a stamped Letter Sheet, by the city authorities of Sidney, N. S. W., in 1838. This would therefore antedate the "Mulready" envelope and be the earliest stamp known.

CONCLUDING REMARKS.

In relinquishing the pen, our task being now at an end, we cannot part from the reader without a few final words.

In the first place, we wish to say that we by no means consider that the work is faultless; we wrote hurriedly, for our time was not our own, as we lacked the leisure which would have enabled us to consult the many works, by abler hands than our own, which would have helped us perhaps to write more fully, and also more interestingly on the somewhat intricate subject—under consideration.

We do not urge this as a reason for glozing over our many defects; but we do claim, on the other hand, that we wrote much from our own *practical* experience of the subject—hence the matter is at least original, not copied, and it may be, in some respects, for this reason quite as acceptable, as well as useful to all true lovers of stamp collecting.

However, we now lay down our pen, hoping that our faults may not be found to be quite inexcusable, and loving the innocent and pleasing pursuit as we do, that what we have written may serve to increase the number of our ranks, and be found in some measure useful to the many worshippers at the shrine of that chaste goddess, Philatelia.

And so—*au revoir.*

ERRATA.

Intro. Couplet—For "the," read "thee".
Page 7, line 10—For "Carreer," read "career".
Page 16, line 15—For "the then," read "subsequently the".
Page 35, line 29—For "was," read "were".

INDEX.

* Signifies that Watermarks, only are considered.

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"Multum in Parvo."

THE

STAMP COLLECTOR'S HAND-BOOK,

A

LEXICON OF TERMS

AND

PRACTICAL HINTS

TO

PHILATELISTS.

BY

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" Go little book, God send the good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all".

CHAUSER.

TO

J. WALTER SCOTT,

THE AMERICAN FATHER OF PHILATELY,

AND TO

THE PHILATELIC SONS OF AMERICA,

PHILATELIA'S LATEST SONS,

THIS LITTLE WORK IS

DEDICATED

WITH THE RESPECT AND ESTEEM

OF

CHARLES W. EGAN,

AND

CLIFFORD W. KISSINGER.

INTRODUCTORY.

This little book is not published to "fill a long felt want" nor to revolutionize the philatelic world.

It is merely intended to give those devoted to the gentle pursuit as much knowledge of the *minutiæ* of the art as may be necessary to help them along on their pleasant path, and add to their zeal, if not their knowledge of many of the minor matters connected with intelligent stamp collecting.

May it have many readers.

THE STAMP COLLECTOR'S HAND-BOOK.

CHAPTER I.

PAPER,

ITS MANUFACTURE AND VARIETIES.

To the uninitiated in what might be very properly called the esoterics of Philately, any consideration of the subject as to the paper on which the various postal labels of the civilized world are printed, naturally enough may appear to borderon triviality.

Of course by the every day, go-as-you-please collector, and more especially by the beginners, the matter need not be considered at all; they can, and do go on accumulating stamps, just as they come along, and are happy; for, with them, "*quantity*, not quality is the motto, and very properly so at that stage of their carreer.

But, there will come a time, that is, if he "Fall not by the way," when all this will become changed; the hurry and rush will be more or less abated, and then the *real* philatelic interest will begin to set in; as the supply diminishes, as it will, much more consideration will be given to the minutiæ regarding the treasures which he has accumulated, and then matters never heretofore considered will engage his attention and then, we say this minor subject now under discussion will come up.

Since we intend to honestly endeavor to give our readers a *quid pro quo*—to give them something of value for their money, we will be somewhat exhaustive on this, as well as on other somewhat dry subjects without being wearyingly prolix. The older philatelists, those fully equipped in these matters can skip over these portions, but the younger ones may learn something from what we write.

With these few introductory remarks we will now proceed to consider the question of the varieties of paper used in printing postage labels, since it is an important factor in the question of *intelligent* collecting.

To begin intelligently, we must briefly allude to the rudimentary matters, as follows:

In the manufacture of paper, then, the prepared pulp is run into frames. Two kinds are used, and have been for ages; both are formed of a series of fine wires, held in position by a frame. In the one, these fine wires are woven *across each other;* in the other they run parallel (ordinarily about 20 to the inch), with heavier cross lines much wider apart to strengthen and keep them in place. These wires when *woven across* each other show very little or no trace in the finished article, but when they are laid side by side, these lines or vergeures are easily traceable.

The former, or crossed lines forms the WOVE PAPER; the latter the LAID. Wove paper forms the staple for the book paper of commerce *; the laid is ordinarily used for writing papers, and is usually CALENDERED, or surfaced *i. e.* run through heated iron cylinders which give it its glossy surface—a higher degree of glossiness being given when this process is repeated, or DOUBLE CALENDERED.

Naturally, as more or less pulp is used, in a given space of frame, the thickness or weight of the paper, or its thinness is the result.

Having now endeavored, in brief, to describe wove and laid paper, we will proceed to explain the varieties used in stamp manufacture, as exhaustively as may be, the matter being arranged in alphabetical order, for the purpose of facilitating reference, and giving examples of each kind, by referring to the stamps of the various countries, where necessary, so as to better illustrate the text.

BARELAGE.

This is a paper, only found in the 4 R.B.S. of the 1851 issue of Denmark, which is marked with a peculiar kind of ground-pattern, difficult to describe, but so distinguished and designated by our French neighbors. (See the stamp mentioned.)

BATONNE.

This kind of paper is generally known, "across the pond" as

* And has for sub varieties the Pelure, Ribbed and Moire varieties, (which see).

"Foreign note". In its texture are noticeable parallel lines, wider apart than those in the ordinary laid paper. It is usually thin in quality, and highly calendered. Examples are not numerous but the 1867-8 issues of the Guadalajara stamps of Mexico can be referred to for illustration.

CHESS-BOARD PATTERN. (See Quadrille.)

DIAGONALLY LAID.

Per se, this term is a misnomer, but it is used to designate, for instance the U. S. Envelopes, which are cut from sheets of paper, laid (to avoid waste,) so that the lines appear diagonally across the envelopes.

ENAMELED PAPER.

Seldom used.—See some of the U. S. Locals.

GLAZED PAPER.

See the issue of the Roman States and the 5 and 10 Pesos, '67, U. S. of Columbia.

HAND MADE.

Not machine; paper of superior quality.

HORIZONTALLY LAID.

The same remarks apply as in Diagonally Laid. However, some of the stamps of Mexico are printed and so distinguished, since others are printed so that the laid lines are *vertical*.

INDIA PAPER.

A very superior fiber made paper—used for proofs.

LAID PAPER.

This kind of paper has been already sufficiently described. Any stamp the paper of which on being held up to the light shows close parallel lines, is printed on laid paper.

LAID BATONNE.

See Batonne, although wove paper is sometimes Batonne.

LINED PAPER.

(See Laid.)

MANILA, OR MANILLA.

A kind of very strong, tough and cheap paper, made from the fibres of manilla hemp. It is principally used for newspaper bands, or wrappers. (See U. S. wrappers.)

MINCE.

See the Turkish issue of 1863.

MOIRE.

A sub-variety of wove paper, with sinuous ribs. See issue of Spain of 1875.

NATIVE PAPER.

See the stamps of Cashmere issue of 1866.

OBLONG QUADRILLE.

A variety of the quadrille paper, with oblongs instead of squares. Little used.

PELURE.

A thinnish tough kind of fibrous wove paper. See earlier 1855, issue of New Zealand.

PLAIN. (UNI.)

Another name for wove paper, which see.

QUADRILLE.

In this kind of laid paper, which is usually calendered, the heavier lines cross each other, in squares. Example: the issue of Guadalajara, Mexico, of the year 1867. (Sometimes styled "CHESS-BOARD" pattern.)

RIBBED.

A coarse kind of wove paper showing ribbed lines; little used. Examples—the 1858 issue of Canada.

RICE PAPER.

Made from the pith of a plant. See Japanese issue of 1871.

RULED.

Apparently ordinary laid paper, with faint blue lines, about half an inch apart, as in the usual letterpaper of commerce.

The only example is to be found in the earlier, 1871, issue of Mexico.

SILK THREAD.

Usually wove paper, into the fibre of which a silk thread, sometimes colored, is woven.

See the Swiss issue of the year 1854 and the "Mulready" Envelope & Cover, English.

THICK PAPER.

A rather obscure definition, about as cogent as was the boy's explanation that a certain thing was as big as a piece of chalk. Really used to distinguish different issues of the same stamps on thicker or thinner paper, as seen in some of the issues of Mexico: notably the 1867 and those of the following years. A micrometer is however very useful in measuring various thicknesses of paper.

THIN PAPER.

See above.

Note: The current Austrian stamps are now printed on thin paper, adopted it is said, to avoid removal, cleaning and re-use.

TINTED.

Paper used in printing stamps may of course be tinted intentionally, or may become ink tinted by the color used in printing the face; but philatelically speaking the term is used to designate those stamps which are thought to be so tinted, or died by the gum. See, for example, the earlier English one penny, and also the 5 centavo, brown, 1852 issue of Chili.

TISSUE.

See the newspaper bands of Japan.

TONED PAPER.

A slightlly tinted paper, seldom used.

See the first printed 1866 issue, (2, 5, 10 and 12c) of Newfoundland. The second emission was on pure white paper.

VERGE BATTONE a paper combining these two qualities.

VERGE. Laid paper with the heavier crossed lines arranged diagonally.

VERTICALLY LAID.

See Horizontally Laid; the lines run up and down the stamps. See Mexico.

WATERMARKED.

(See Watermarks.)

WOVE PAPER.

Sufficiently described, no lines show on holding the stamps to the light; also called plain paper.

Quality of Paper, U. S. 1870. Envelopes.

Our government postal authorities in the Plimpton Contract, by a somewhat arbitrary rule, recognized the following classification as to color and quality of the paper on which these envelopes were printed viz:

FIRST QUALITY.

White and amber paper; (the latter agreeing with "Lemon" or "Straw.")

SECOND QUALITY.

Cream and Fawn paper, (the former corresponding with "Salmon" or "Flesh", the latter with "Chocolate."

THIRD QUALITY.

Blue and dark buff, (the latter also known as "Orange," or "Gold.")

MANILA.

Wrappers, or bands.

To-day the qualities are considerably changed, white is always first quality.

Note: For SIZES *see under* ENVELOPES.

CHAPTER II.

THE MANUFACTURE OF

Postage Stamps.

The first step in the manufacture of the postal labels, is the preparation of the DESIGN, or PATTERN. This being drawn and approved, the next is its reproduction by some of the methods in vogue, as:

WOOD-BLOCK.
TYPE.
COPPER PLATE.
STEEL PLATE.
STONE.

WOOD-BLOCK is not often used, and is a comparatively simple process, by which the design is transferred to the block, (usually of fine grained box-wood, highly surfaced and cut *across* the grain,) and the lines of the pattern left intact, the remainder being cut away, thus leaving the design to stand in relief from the surface of the block. Ink being applied by the roller and the paper pressed to the surface, the print is made.

It is a clumsy method, and by it poor results follow; see for example, the 1860 issue of the Cape of Good Hope, copies of which stamps are, by the way, extremely rare.

TYPE OR TYPE SET.

Little need be said of this kind of printing—the design being simply set up, and printed in the ordinary process of printing. Of course, to multiply the number of impressions, one may be taken, a MATRIX formed, and duplicates obtained either by the ELECTROTYPE *, or the STEREOTYPE † processes, and thus a

* Metal deposited in a Matrix, covered with black lead, by a galvanic battery.

† Metal poured into a Matrix. In each case the Matrix is formed of plaster of paris, or papier mache, and the electrotype plate is backed with lead, or type-metal, and each is then mounted on wooden blocks of the right height, and are ready for printing.

plate, or number of dies arranged together, made, so that many copies may be struck off at a time.

For examples see the Fiji Islands, "Times Express" stamps, and the 1871, *Chiffre Taxe* (unpaid) stamps of France.

We will now consider, as briefly as possible the other processes mentioned:

COPPER-PLATE.

The design in this case, is cut into the surface of the plate, the process being known as TAILLE DOUCE, or LINE ENGRAVING, *precisely* as is also done on plates of softened steel.

The roller being passed over the plate, the ink fills all these cut out lines, and is ink charged; the bare hand is now passed over the plate, and all the ink *on the surface* is removed; the dampened paper is then pressed on the surface, the sheet carefully withdrawn and the print is complete.

DIE DIFFERENCES occur in all stamps printed from copper-plates, for the reason that each die has to be separately engraved; which is not the case with the steel plates, since the original die in this process is duplicated by TRANSFERRING, (see Steel Plate.) A variety of types therefore exist of each stamp and as these dies wear, they are often RETOUCHED and occasionally REENGRAVED.

For example of copper-plate stamps see the old "Native" stamps of the island of Mauritius and the famous "Sidney View" stamps, both of exceeding rarity.

ETCHINGS are also made on copper plates and on stone and differ only from engravings in that the lines are eaten out of the plate, (first covered by wax) by acids.

Examples, on stone, see New Caledonia stamps; etched on stone by a Sergeant of the French Garrison there, with a pin point.

We now come to the method most in vogue, in the manufacture of the postage stamps of the world, viz:

STEEL ENGRAVING.

The LINE ENGRAVING, or *Taille Douce* is the most frequent method employed in this, as it is in that of the copper-plate process. The pattern, or design is cut in the soft steel plate, first covered with varnish, with the ordinary burin, the tool of the engraver, or bitten in by acids, and when completed the plate, or *master die*, is then hardened and is fit for the next process, that of duplicating copies, so as to form a group, or plate from which a hundred types, *each exactly alike*, can be printed at one time. DUPLICATING, or TRANSFERRING is done by the soft steel being, by enormous pressure forced to take an

impression of the die *in relief*, (or raised), and from this, when hardened, new types are produced by the same means, and these, formed into plates, or sometimes into panes,—that is, groups of a lesser number than those comprising the entire plate, and now they are ready for the printing, which is done precisely the same as in the copper-plate printing process.

Examples are so numerous as hardly to deserve mention, see, however, all the regular U.S. issues, and also those of the large artistic American Bank Note Co. and De La Rue & Co. of London.

There is another method of treating the steel plate, known as the EPARGNE, (spared) in which the lines of the pattern *are left*, and all the rest of the design cut away, the lines of the design therefore appear *in relief*, instead of being *sunken*. For example see the Swiss issue of 1854. This style much resembles the Typographic, but has never been so much used as that previously described.

LITHOGRAPHING, ON STONE.

This is the last form of producing stamps, and the process consists of drawing the design, on a peculiar kind of stone, with a pen dipped in an oily material and the stone then covered by acid and gum ; this cleans the surface and at the same time *fixes* the figure, or design. The ink roller in passing rejects all portions of the stone, except the lines of the pattern and so the print is made. These stone impressions are called CUTS, not dies. The stone can also be engraved by the line engraving process, but this is seldom done. Printing from stone is known as SURFACE PRINTING. For example see the 1870–2 issue of France and the 1871 of Hungary.

EMBOSSED STAMPS.

In this style, the figure is cut on one die, (male) and sunken in the other, (female) so that the figure stands out in high relief. See Envelopes of the U. S., the British, and the Portuguese adhesives. SEALS are treated in the same manner.

HAND STAMPS, are variously made, and are little used. (See Deccan, and also cancelling stamps.)

In printing, usually the sheets are single—say containing 100 in rows of 10x10, but they may be double or more ; or they may be arranged in panes or in groups of more or less numbers. The current 2c carmine U. S. are arranged in four paned sheets.

These are then dried, subjected to immense hydraulic pressure and are then gummed and perforated and are ready for issue. The GUM is usually finely ground gum arabic and is applied with a large brush.

The IMPRINT, (name of the manufacturer) and the number of the plate will ordinarily be found on one of the edges of each sheet.

CHAPTER III.

PERFORATIONS.

There is perhaps nothing more confusing, especially to the young collector, than the perplexity about perforations. Even when the beginner is already well advanced, and fairly on the way to be properly styled a full-fledged philatelist, these mysterious perforations often bother him more or less.

Not only are the various *kinds* puzzling, but the figured signs by which they are known to the adept in such matters, are not thoroughly understood by the novice, and the French metric system by which they are classed is often a profound mystery.

Before we consider the system of measurement, (now universally adopted all over ths world) we will consider, somewhat *in extenso*, the *kinds*, or varieties of means by which postage stamps are rendered easily detachable and without which device their usefulness would have been very much lessened. One of the principal arguments use when Mr. Hill, (the then British Postmaster General) adopted the system of prepayment by means of gummed postage stamps was, that one had to go about with pair of scissors with which to separate them, or tear three in getting one fit for use; some sort of detachable means must be adopted. So, a large reward was offered by the goverdment, for the best means to reach this end; and the story goes, that a gentleman sitttng at a coffee-room table, took out his card, on reading the announcement, and penciled thereon the words; "Punch the dividing lines full of holes," and received the reward.

To continue, the French, that most advanced and most ingenious people, have led the way in what may be termed the nomenclature of this branch of philatelic affairs, and hence we have been not only compelled to adopt their system of measurement, but to borrow many of their terms, and these we will give as well as our own.

Various methods of perforating stamps have been in vogue, from time to time, and we will now proceed to name them and also give examples of each, so that they may be made clearer to our readers by examples, than would be possible by any mere description:

LINE PERFORATION, (*Perce en Ligne.*)

In this kind of perforation the stamps are divided on all sides by lines of indentures, pierced through the paper, which may be done, (and was, in the primitive "Times Express" stamps of the Fiji Islands), in a small way, by a more or less coarse toothed piece of printer's rule, raised by underlaying.

Example: the old Thurn and Taxis stamps of both North and South Germany, and many others. (See also Roulette.)

PIN PERFORATION.

In this form the dividing lines are pierced by a series of pins, of various sizes, which are arranged in a frame. These indent the paper, but not so effectually as in the Line perforation. It is a rude method and now little used.

Example: many of the Mexican Series, commencing with the issue of 1868.

ROULETTE.

This form closely resembles the Line perforation, except that instead of close-set teeth, they are longer and more in the form of dashes; thus - - - - .

Examples of this kind of perforation are quite plentiful, and this form is still in use in some countries, as for example the 1876 issue of Brazil, and the 1877 Provisional issue of the Argentine Republic. (See Line Perforation.)

This rouletting sometimes occurs on a colored line. See old North and South German Stamps. (Thurn and Taxis.)

SAW-TOOTH PERFORATION. (*Perce en Pointe.*)

In this method the separating lines are pierced, or indented by teeth set like those of a saw, zig zag, the points fitting into each other. This form of perforation is very little used, as nothing was apparently gained by this arrangement of the teeth of the perforating machines.

Examples are not numerous, the 2d issue of Bremen may be cited, although not exactly what we want as an example. The "Guadalajara," (Mexico), Provisionals, although they were saw-tooth perforated *in a circle*, are a better example.

SCALLOPED PERFORATION. (*Perce en Arc.*)

This may be called a variation of the serpentine of which the 1860 Finland stamps, are an excellent example. The style is rare and has been but little used.

SERPENTINE PERFORATION.

This is another name for the the above named scalloped, (*en Arc*) perforations differing mainly in name.

SERRATED PERFORATION. (*Serre, or Perce en Scie.*)

This is but another name for the saw-tooth perforation; which see.

Example: the Bremen Provisional Stamps.

OBLIQUE PERFORATION.

See Zig Zag.

ZIG ZAG PERFORATION.

For example see La Guiara Locals.

PERFORATION (proper.)

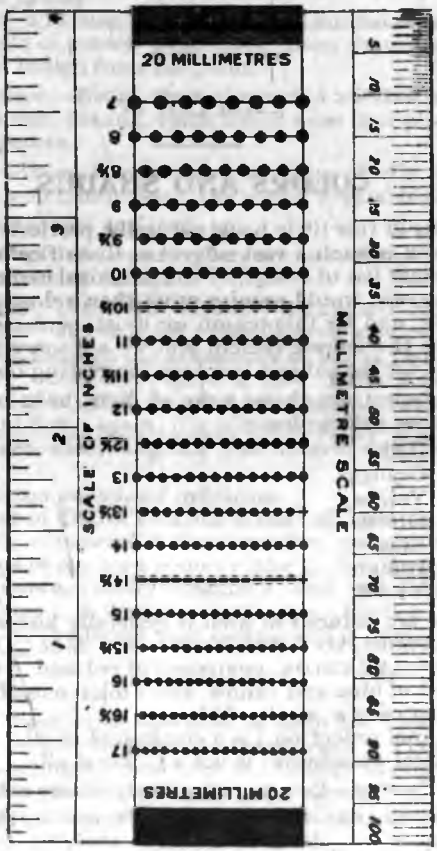
This—the regular "perforated" form—we thus describe last, though it is first—not only in order, but in its use.

This form differs from all the others in the fact that—whereas the others are *indentations*, in this the holes are clearly punched out, the punching instrument fitting into a hole in an under plate of steel and the result is a clean cut series of true perforations which is not only useful in the separation of the stamps for use by the public, but it enhances the beauty of the stamp itself.

This form of perforation is now almost universally used and it only remains to be told that the method of measurement is to ascertain how many holes are punched within the space of two Centimeters, or twenty Millimeters, by the French System—one hundred Millimeters measuring four inches English measure.

The engraving best shows our meaning:

See opposite page.



Some advanced collectors even go so far in the way of varieties as to distinguish stamps in which, for some reason, only three sides are perforated, and the fourth—plain (side stamps), or top and bottom, and even double perforations (errors in perforating), but we think this is more fanciful than useful. But, as the French say—"*chacun a son gout.*"

CHAPTER IV.

COLORS AND SHADES.

The limits of this little book naturally preclude any lengthy consideration of such a vast subject as that of colors and shades. Even the mere list of colors, by the technical names under which they are known, would require more than a dozen of our pages to chronicle, and for this reason we must, perforce, confine ourselves to the the merest sketch, and we are sorry to be compelled to do so, for the subject is a very interesting one indeed.

The solar spectrum shows a ray of light to be divisible into seven tints, or colors, thus :

White
1. Red.
2. Orange.
3. Yellow.
4. Green.
5. Blue.
6. Indigo.
7. Violet.

But these are reduced to what is generally known as the three PRIMARY COLORS, viz : Red, Yellow and Blue ; Orange being a COMPLEMENTARY COLOR, composed of red and yellow; Green, a compound of blue and yellow, and Violet, one of red and blue ; Indigo being only a shade of blue.

White, (total reflection,) is a compound of all.

Black, (total absorbtion) is not a *Color* at all.

BINARY COLORS—Compounds of two primary colors—as green.

TERTIARY COLORS—A compound of three—as the browns and greys.

Further than this, it is not within the limits of our work to pursue the subject; but the sources of some of the principal colors are added.

Of the REDS; scarlet is obtained from the iodide of mercury ; Vermilion, from cinabar ; Turkish red, from madder, while the little cochineal insect gives various shades of carmine, crimson, scarlet and the lakes.

Of the YELLOWS—gamboge is the sap of a tree; India yellow, comes from the camel.

Of the BLUES—Prussian blue comes from animal remains treated with carbonate of potass: Blue-black, from the charcoal of the grape vine, and Indigo from the plant.

The BROWNS are,—Bistre, from the soot of wood ashes: Sepia, from the cuttle fish, Sienna, earth found near that place in Italy and Umber, an earth.

The BLACKS—Ivory, from burnt ivory chips; India Ink—from burnt camphor, and Lamp-black, the soot of vegetable substances.

WHITE—chalks, zinc and lead, etc.

ANILINE, or fugitive (water) colors are sometimes used as in the case of the Russian stamps.

COLOR SHADES—These are, naturally inexhaustible both as to tint and number. The reds for example give shades from the palest flesh color through the gradations of palest pink (including what we are inclined to regard as that *dealer's fiction*, the *pink U. S. 3c* of 1861), rose, carmine, crimson up to scarlet, vermilion, etc., and down again, (by admixture with blue) through the lakes to violet, lilac, magenta and mauve, until blue itself predominates.

So with the other colors, *ad infinitum*.

The collecting of COLOR SHADES is one of infinite pleasure, and we earnestly commend it to our readers, particularly as regards the stamps of our own country (the U. S.), since the field is large, specimens are easily obtainable, and the results gratifying in every way. A Winsor and Newton (London, England) COLOR CHART will be found very useful, and is really the best on the market. *

COLOR ERRORS.

Not a few of these exist, and most of them are both rare and valuable; they belong however, to the "freak" classification.

Under this heading we may note the famous Saxony, '51, ½ Ngr. *blue*, held to-day at $400 each; the Spain '51, 2 r. *blue*, and the '55, same stamp and color; also the '72, 40c *blue*; the U. S. of Col. '63, 50c *red*; the Hamburg 1¼ s. '66, *rose*; the Heligoland ¼ s. '73, rose and green; the Prussian '61, 2 s. g. brown and lastly the Navy Dept. 2c *green*.

* Among the most notable color shades in U. S. stamps we note the 3c, of '57, which we find in shades from maroon to bright-scarlet; the 5c in from chocolate to mustard-yellow; the 3c '66, scarlet; the 1c '69 brown; the 2c '75, brown-red; and the '90, 6c, red, and 3c maroon, besides others too numerous to mention here.

More could be mentioned, but our space is so limited that we are debarred the privilege of further particularization.

CHEMICALLY CHANGED.

Some of the colors can, by a bath in solutions of various acids be quite changed in color. Most of the blues by soaking in a solution of oxalic acid can be changed to green, and some of the reds can be deepened in tint until they are brown. But a close examination will show that the acid has altered the paper so that detection is easy.

BLEACHED.

Bleaching in sunlight will change the tint of some, particularly the various shades of violet. Some become of a *greenish* tinge others *blue*. Many efforts have been tried to bleach the lemon colored paper of the P. O. Envelopes, white, so as to produce a 3c and 6c, (as well as the 2c which *was* printed on white,) but with poor success.

As we have said before, we recommend the collecting of color shades in stamps, particularly those of our own country.

CHAPTER V.

ENVELOPE STAMPS.

The scope of this work prevents a description of the methods adopted in the manufacture of the envelopes themselves, machinery now superseding the old hand process ; so a few words will suffice to describe the embossed stamps, and many are used, and we will then continue.

Medallion Heads.

What has already been said under the head of embossed stamps, and seals, renders further description unnecessary. The dies for the production of these beautiful and often cameo-like heads are double and the features stand out in bolder relief as these are sunken more or less.

Arms, Etc.

Precisely the same method but not, usually, in such *alto re lievo*.

Albino.

This is really an error in the printing of the envelope ; either the die has not been charged with ink, or in cases where the impression is weak, a part of another envelope has been interposed—the result is an albino, or white, (colorless) impression of the die. They are merely freaks and have no real value.

"Booby" Head.

The U. S. 10c, envelope of 1874 (Plimpton Die) has such an extraordinarily large head, that it became known by this sobriquet. It was almost immediately withdrawn, and copies are now scarce and high priced. The 8 centavos 1878 envelope of the Argentine Republic is another example and is of even higher value and rarity.

COMPOUND ENVELOPES.

The envelopes of Great Britain were printed by the Postal Authorities *to order*, (in quantities of not less than £10 value) on envelopes of any color and in any combination, by printing two on the same envelope. These are merely fancy stamps.

ERRORS.

These often occur and a die is sometimes therefore rejected; (see U. S. 2c Rejected die of 1887.)

FLAPS.

Some more or less differences in the shape of the flap of the envelopes are known; they are sometimes straight and again curved in a variety of ways. This is due to changes in the knives by which they are cut. Some varieties are quite rare, and much prized by those collectors who collect uncut envelopes only.

Envelopes should *never be cut*; but if they are, the flap and side should be preserved and they should be as large margined as possible.

PATENT LINES.

This was a freak in U. S. envelopes which was soon abandoned. Three or more lines were printed across on the *inside* of the face of the envelope, to serve as a guide in writing the address, as they appeared faintly through the paper.

PRIVILEGED ENVELOPES.

Soldiers' letters in these envelopes were so called in Germany, (1872) since they franked mail matter without charge, to this class of correspondents.

TETE BECHE.

Upside down, this very seldom occurs in envelopes, but occasionally one gets printed so but is destroyed. Employes sometimes save them as a curiosity, they more frequently occur in adhesives.

TRESS.

The ornament, or Seal on the back of the envelope, where the seal would be placed. Variations exist in some of the continental envelopes, which constitute a *variety*.

WATERMARKS.

This is a faint design or pattern, which can be easily traced

by holding the paper to the light. It is made by a prepared pattern which *touches* the paper in pulp form, and thus marks it. Errors occur, as misdating an issue, etc., and some are rare.

LETTER SHEETS.

These have never been popular. The sheet was of the size of an ordinary letter, folded and the stamp printed on the right hand corner of the folded sheet *when formed into a letter*.

See the "Mulready," the Sidney N. S. W.—(1838) and the U. S. of 1861, (3c rose on *blue paper, seldom catalogued*) and also the later (special form) of 1886.

CUT ROUND.

Envelope stamps thus mutilated can be best mounted by clipping them carefully around the edge of the impression; then cut around these edges with a very sharp knife, placing the stamp on a piece of paper as nearly like the original as possible, and then sinking the stamp into the hole, and pasting a slip of thin paper over the back. They can then be cut square, and are much improved in every way.

NOTE:

Our good friend Mr. W.S. Kaye, a devoted collector has heretofore noted some useful hints anent the treatment of envelopes, which we gladly reproduce for the benefit of our readers.

About cutting envelopes, he advocates the use of a square of glass, cut and with the edges smoothed, of the size determined upon; this in cutting is to be laid on the envelope and as the stamp can be seen through it, the medallion can be brought EXACTLY IN THE CENTRE of the paper; then cut all around with a sharp knife.

It will be seen how useful this is, since, that the head should be exactly in the centre, is a DESIDERATUM, not easily attained by any other method; besides, all the specimens are cut exactly the same in size.

About mounting CUT TO SHAPE envelopes,—cutting was a bad thing—he advocates the plan of first matching the paper as nearly as possible; then cutting with care to the OUTER COLOR LINE; carefully gum, (flour paste is better) the specimen, and place it on the paper; before it is quite dry, lay the specimen, face down, on a HARD SURFACE, and with the smooth round ivory handle of an eraser, (or that of a tooth-brush) proceed to crease the paper up all around the edges of the stamp. This done, while the paper is somewhat damp, raises the edges so that the specimen is really SUNK into the paper; only by a very careful examination can the fact of the specimen having been cut be noticed. We highly recommend Mr. Kaye's plans in both these particulars.

SIZES OF U. S. ENVELOPES.

So intricate a minor subject as this can only be briefly touched upon by us, and we preface our remarks by referring those of our readers who are interested in the matter of collecting entire

envelopes to Mr. Horner's invaluable work on the subject, for a better one has not yet been written; it is a *sine qua non* to this class of collectors.

We will, however, say a few words about the sizes of the earlier issues and quote mainly from our good friend Mr. F. Trifet's early volumes of the old *American Stamp Mercury*, for the years 1869-70, since he is a careful writer.

He says the sizes, measured by inches and eighths, of the U. S. envelopes, first issue, in 1853 were:

NOTE. Size 4.6 x 2.7.
LETTER. Sixe 5.4 x 3.2.
OFFICIAL. Size 8.5 x 4.7.

This last must have been a very awkward size, unless the latter figures are erroneous; perhaps 3.7 was intended.

In 1860:

The Letter size was changed to 5.3 x 3.1; the Note to 4.5 x 2.5, and the Official to 8.5 x 3.7.

In 1861:

The Note size was the same as in 1853 except being ⅛ shorter; some of the Letter sizes were changed to 5.4 x 3.3, and 5.4 x 3.2; the Official to 8.7 x 3.6, and EXTRA OFFICIALS added—9.4 x 3.7 and 9.6 x 4.1.

In 1863:

EXTRA LETTER (2c) issued; size 6.2 x 3.4.

In 1864:

The Note size was changed to 4.2 x 2.7; the Extra Letter remained the same, and the Official became 9.0 x 3.7.

In 1866 the EXTRA OFFICIAL was 10.0 x 4.0.

It may be that other changes in size occurred besides these here noted, in this sketch of a large subject; but we must content ourselves with the *resume* here given, and come to the

1870 REAY ISSUE.

These sizes were as follows:
NOTE. Size 4.6 x 2.7.
LETTER. Size 5.4 x 3.2.
EX. LETTER. Size 6.2 x 3.4.
OFFICIAL. Size 8.7 x 4.1.
EX. OFFICIAL. 10.2 x 4.2.

Even here other slight changes in size may have been noticed.

1874 PLIMPTON ISSUE.

We can do no more than say of this issue that the general classification was:

1 NOTE.
2 ORDINARY LETTER.
3 FULL LETTER.
4 " " not gummed.
4½ COMMERCIAL LETTER.
5 EXTRA LETTER.
6 " " not gummed.
7 OFFICIAL.
8 EXTRA OFFICIAL.

and that the sizes closely approximated those preceding it; but the exact measurements we have not the space to chronicle.

WRAPPERS.

The sizes of these we cannot particularize for the same reason, but they ranged from 10 x 6 in 1857 down to 8 x 4 in 1866.

CHAPTER VI.

ESSAYS AND PROOFS,

a few words about.

These terms should not be confounded, since there is a fundamental difference between them, although at times it is extremely difficult to determine the one from the other, from the conflicting testimony in one case, and in the other, the utter absence of any testimony whatever. However—

AN ESSAY may be described as the print or engraving of a stamp submitted to, but never adopted by postal authorities, or if adopted, at least, which *never did postal service.*

A PROOF is a similar print or engraving which, however *was* accepted, and the *exemplaire*, or the stamp made from this adopted proof, was circulated and *did actual postal service.*

The famous CONNEL ESSAY of New Brunswick if we credit the testimony of some authorities, was actually a postage stamp; if we reject this testimony it becomes merely an essay.

The late Dr. Gray says of this essay:

"The history of this stamp, or essay is well known. The postmaster, apparently desirous of seeing his own portrait figuring on one of the denominations of the then new series, caused the design to be engraved, but his action was disapproved of by the Governor and the issue was cancelled and the sheets of stamps destroyed. IT IS ASSERTED, however, that some few copies really DID PASS THE POST."

Now, there is the point; if they did, then it is not, we hold, an essay; those so used were postage stamps.

The late Mr. E. L. Pemberton, a high authority, says of it:

"This stamp was issued by the late postmaster, during a temporary lack of 5c stamps. IT IS STATED that it had A FEW DAY'S CURRENCY, but its issue brought down so much censure, that it was at once withdrawn, and the stock destroyed. The real stamps were perforated; all others must be PROOFS obtained from the printer. * * * These are not rare."

This was written in 1875, however, and they are rare enough now, in all conscience.

However, it appears to be conceded that this stamp was an essay after all, although both of these authorities say that it had

currency as a legitimate postage stamp. By Mr. Pemberton's admission we can have even a proof of an essay it appears.

Perhaps the most famous proof, *proper*, is that of the CANADIAN TWELVE PENCE, black, of 1851.

Mr. Pemberton says of this—"The 12 pence—is the rarest of all stamps, and, though many have denied its existence, it undoubtedly had a short circulation. It is usually found on thin laid paper. Unused specimens are reprints had from the engravers, the American Bank Note Co."

Dr. Gray says, in a note "But very few specimens of this value passed the post, and it has often been looked on as simply an essay."

There is *now* however, no doubt that this was a genuine postage stamp and did service. Proofs even are now very rare. The writer paid a steep price for one, over a dozen years ago.

Among the once famous essays was the pretty 10c of the Republic of Cuba. Dr. Gray regards the 2c vermilion of Hawaii, of 1862 as nothing but an essay, also. There is, he says, no proof that it was ever postally used.

The set of Mexicans, printed by the American Bank Note Co., of N. Y. 1864 may also be regarded as essays ordered, but never either paid for or used; an Empire having been meanwhile established in Mexico by the unfortunate Maximillian.

So much for Essays versus Proofs.

CHAPTER VII.

PROVISIONAL STAMPS.

Provisional stamps, as the name indicates, are those used in a temporary way, and a countless series of circumstances may be the occasion for their use. Perhaps, in the main, the extension of the system of prepaid mail matter by means of these postal labels, to colonies or to newly acquired territories is the most frequent cause. To provide for this exigency, the method mostly in use is the system of

SURCHARGES.

In this the stamps of the mother country were surcharged with the name of the colony, and this may be termed the first classification. Portugal is an early example of this. In 1868 "ACORES" was surcharged on the entire Portuguese issue and "MADEIRA" followed in the same year.

Great Britain preceded Portugal in the surcharge of the India stamps with a crown, and new values, for the STRAITS SETTLEMENTS in 1867, and followed this up by a perfectly bewildering variety in the stamps proper, surcharged for Bankok, Perak, etc., *ad nauseum*. British Guiana and the French Colonies may also be mentioned.

DOUBLE SURCHARGE.

See British Honduras, where one surcharge changing the *value* of the stamp, is obliterated by the addition of another, and this class, referring to changes in value, by a surcharge may be set down as forming the second classification.

SPLIT STAMPS.

Where a sudden scarcity occured, as in some remote spot, far away from the source of supply, those on hand have been provisionally made to do duty by splitting, or cutting them into parts, in different ways, some being diagonal and each part doing duty for the wanting denomination.

Examples; some of the Cuban issues, parted diagonally ; some of the West-Indian Islands as Barbados (very rare), cut perpendicularly ; in other examples the stamps have been said to have been divided horizontally. Cuba surcharged the 1883 issue with a peculiar figured pattern, and Porto Rico, those of 1873-6, with another ; but this latter does not indicate an increase in value' and is merely a distinguishing mark.

"TOO LATE."—Some of those of Trinidad were thus surcharged, the meaning of which is not very clear. Victoria had a regular " Too Late " stamp, which carried letters later than those of the regular issue, to the steamers. Possibly the Trinidads show the same purpose.

FUERCA DEL HORA, surcharged on some of the Uruguay issues refers to the special delivery of the missive—" without the hour," i. e. *immediate.*

HABILITADO POR LA NACION.

HABILITADO POR LA JUNTA REVOLUCIONARIA, or H P N in oval.

These varieties of surcharge were used on the Spanish stamps in 1868-9 to obliterate the hateful features of Queen Isabella, signifying that they were clothed with the authority of the Nation, or Junta.

The surcharged stamps once a fanciful affair and somewhat popular, has grown to be a nuisance, mainly due to the numbers having become a burden ; and moreover the postmasters of French Colonies in particular, were so extremely accommodating that they seem to have had a perfect craze to surcharge and re-surcharge *ad nauseum*, until today they are a pest, and their popularity is at an end.

CHAPTER VIII.

LOCAL STAMPS.

Happily there is no difficulty in determining the true character of this secondary class of postage stamps, since the title itself indicates that they are postal labels whose carrying powers are restricted to the locality in which they have the power to carry (sometimes wholly, at others in part) letters, newspapers or parcels. They form an interesting, but somewhat unreliable and hence unsavory group, but they are collectable.

They may, for convenience sake, be divided into distinctive classes as follows :

GOVERNMENT LOCALS and PRIVATE LOCALS.

Under the first of these headings we may place :

FIRST—Those having the power to frank matter over a territory of more or less extent, as :

SWISS CANTONAL STAMPS :

These are now of exceeding rarity—in fact among *the* rarities of the collector's album. Here is the list, with date of issue :

BASLE. (July 1, 1845.)
GENEVA. (Double stamp—1844-1847, and an envelope in 1845.)
ZURICH. (1843.)
WINTERTHUR. (1849.)

SWISS FEDERAL STAMPS :

LAUSANNE, or Vaud (1849-50.)
NEUFCHATEL (?) (1851.)

Russian Stamps.

For the LEVANT and LIVONIA.

These have postal carrying power all over these large territories.

SECOND—Those having carrying power only to frank mail matter within the limits of the towns or cities indicated ; as the

HOLTE LAND POST of Finland; the towns of BERGEN*, DRAMMEN, and DRONTHEIM, in Norway; the LETTER SHEETS of HANOVER, etc., and

THIRDLY—The locals referring to maritime transport, as those of the DANUBE STEAM NAVIGATION COMPANY; (which are said to cover an extra charge which the Co. was entitled to make on all letters posted on board its vessels).

PACIFIC STEAM NAVIGATION COMPANY, which was authorized by the Peruvian Government (from Nov. 23, 1857, to about March 1858) and paid postage on mail matter between the towns of Lima and the Chorillos; and we may perhaps include those of the SUEZ MARITIME CANAL CO., which were issued by authority of the Kh dive of Egypt, (but shortly afterwards withdrawn) as a charge on letters carried through the Canal, by this Co.'s boats in 1868. (Vide Dr. Gray.)

PRIVATE LOCALS.

Under this heading might be classed our own town and city DISPATCH STAMPS, (the numbers of which are bewildering); those of the late Confederate States, many others in Continental Europe and the COLLEGE and HOTEL LOCALS—as BELALP, MADERANERTHAL, Rigi-Culm, Rigi-Kaltbad and Rigi-Scheideck, all of which were issued by the hotel proprietors to carry letters to the nearest mail station. Some of them did actual postal service, but to this local extent only, and, (unless on the original wrappers, and cancelled) are of doubtful value; and we would add finally, that this last remark applies more or less to *all classes* of local stamps. † We are inclined to regard the uncancelled specimens as mere fancy stamps, and to look upon them with disfavor.

SIGNED LOCALS, as the Brattleboro, (initials F. N. P.), and the New Haven (*E. A. Mitchell P. M.*) are examples of these interesting and very valuable stamps, perfectly authenticated.

CARRIER STAMPS.

These are also local, being an additional charge payable to the carrier, or postman by the receiver. The BADEN LAND POST, and the HOLTE are examples. See also our own carrier stamps, (of exceeding rarity) Head, which was issued Sept. 29,

* It is not known how far these were authorized by Government.

† The Hamburg "Boten" stamps, 116, in number, are an example of how frauds are forced on the philatelic public. Even old Justin Lallier, and J. B. Moens in their albums had places for them. They now rank as ugly frauds.

'51, and was only in use a few days; being too much like the 3c stamps. The Eagle design followed Nov. 17, '51, and was itself withdrawn Jan. 27, '52.

UNPAID LETTER.

These are local stamps, in a measure, and represent the amount due, where the weight of the letter, or its not being prepaid demand it.

These are so well known that to give examples is not deemed necessary.

RETURN LETTER.

May also be placed in this classification, see those of Bavavaria for an example.

FINAL REMARKS.

Local stamps are not, as a rule very savory and their reputation can hardly be said to be spotless. Still they can not be excluded, since they have done legitimate carrying business and are therefore admissible into our albums. They should be collected *on the original cover*, when this is possible by all means.

CHAPTER IX.

WATERMARKS.

Watermarks, (as we have already briefly noticed under Paper,) are the designs made in the paper while in the state of pulp, by being touched by the patterns and a faint impression is thereby left on the finished paper by its being *thinner* where the outlines of the design has marked it.

Philatelically, these watermarks in the early day were more or less ignored, being few, and as of such minor importance as to be beneath notice.

Now-a-days however this like much else is all changed, and these watermarks, since they really form a *distinct*, variety of the stamp, have come to be the object of close study, and, not only this, but the value of the stamp, identical in every other way save this, varies often in an extravagant way.

Among other thing they serve the purpose of distinguishing in a number of cases, the *date of issue* of the stamp in question, and this point has been determined by much close and praiseworthy study of cancelled specimens, bearing clear dates of cancellation.

Dealers have seized upon these points with their usual avidity and for instance, a New Zealand 1p. "Star" watermark is quoted at 75c, while the one without it brings $12.00.

Watermarks in paper have been in use for centuries; paper money first calling for the employment of the device, as a guard against counterfeiting so it possibly came to be employed in the case of first revenue and lastly postage stamps, thus, it will be seen, that there is a legitimate reason for their use.

The famous original pair, the 1p and 2p of Great Britain, (1840) were on watermarked paper; each stamp having a small crown.

Thus, it will be seen that the original postage stamps was born, as one might say, with a watermark.

Possibly about one half of the postal labels in use by the various stamp-issuing countries bear a watermark of some kind or other and of these fully one tenth, or a little over, use the figure of a crown and the words C. C. which signifies CROWN COLO-

NY which, since about the year 1882-3 has been changed to the crown and C. A. meaning CROWN AGENT; all being English Colonies.

Of course want of space compels us to only note in brief this very interesting subject of watermarks—particulars would overstep our bounds; but we will now proceed to give a list of these, with as much preciseness of detail as possible, premising that a volume might be written, full of interest to intelligent collectors on the subject of Watermarks alone.

We cannot start out more comprehensively than by taking the Brittsh Colonial stamps first in order, since they form by far the most numerous class of all.

Alphabetically arranged the Colonies using both the Crown, and C. C. and also the Crown and C. A. are as follows:

ANTIGUA,*
BAHAMAS,
BARBADOS,*
BERMUDA,
BR. GUIANA,
BR. HONDURAS,
CAPE OF GOOD HOPE,
CEYLON,*
CYPRUS,
DOMINICA,
GAMBIA,
GOLD COAST,
HONG KONG,
JAMAICA,
LAGOS,
MALTA,
MAURITIUS,
MONTSERRAT,
NATAL,*
NEVIS,
ST. CHRISTOPHER,
ST. HELENA,*
ST. LUCIA,*
SIERRA LEONE,
STRAITS SETTLEMENTS,
TOBAGO,
TRINIDAD,
TURKS ISLANDS,*
VIRGIN ISLANDS, and
W. AUSTRALIA.

Those marked with a star * prior to the adoption of the Crown and C.C. used a STAR watermark. The Cape an ANCHOR: Straits

Settlements an ELEPHANT'S HEAD ; Jamaica a PINEAPPLE and W. Australia, A SWAN.

Those colonies not using the crown and C. C., but the Crown and C. A. are :

FALKAND ISLANDS.
GIBRALTAR,
GRENADA,
LABUAN,
LEEWARD ISLANDS,
SEYCHELLES, and
ST. VINCENT,

and of these, Grenada and St. Vincent also previously used the STAR watermark.

Brevity requires that we omit mention of the various English Colonies in Africa—the stamps of Great Britain, or those of other Colonies in the main serving by virtue of a series of surcharges.

Having now cleared the ground we will proceed to discuss those of the other countries.

These countries also using watermarked postal labels are as under mentioned :

ARGENTINE REPUBLIC. In 1864, the italic letters *A. R.*; '92, a sun.

BAVARIA. In '70, a lozenge ; '75, waved lines, horizontal; '81, the same, but vertical.

BELGIUM. In '40, two Ls. script, framed—'51, the same unframed.

BRUNSWICK. In '53, a Hunter's Horn.

CANADA. Envelope only—'68, CA. POD. in two lines.

CHILE. In '52, a small numeral—'62, a larger one.

CHINA. '85, a shell.

COOK ISLANDS. '93, N. Z. and a star.

CUBA. (see Spain)

DENMARK and Colonies, a crown.

DOMINICAN REP. '66, diamonds.

EGYPT. In '66, a pyramid surmounted by a star ; the '67 issue has a crescent and star.

GREAT BRITAIN.

The watermarks used by this country are many, and somewhat confusing. We can only indicate them here, without comment. In '40, a small, ugly crown appears. In '54, the letters V. R. appeared on the 6d : the next year a garter appeared on the 4p, which in '57, was enlarged. In '56, the 6d, and the one shilling bore the rose, shamrock and thistle in the four corners of the stamp, and in '62 this also appeared on the 3d,

and 9d. In '67 the new five shilling stamp was watermarked with a Maltese cross, and in '70 the new ½d, had this value in italic letters. In '72–'74 the 3d, 6d and one shilling had a rose; in '75, the new 2½d. bore an anchor, and in '80, this was changed to an orb. All these watermarks have changed from time to time in almost endless variety.

GREECE. In '89 Greek characters, over the entire sheet.

HAMBURG. '59, waved lines, Ogee.

HANOVER. '50, (1 g. g.) square frame; '51, all, two Oak-leaf wreaths.

HOLLAND.—See Netherlands.

HUNGARY. In '81 K. P. in circle.

ICELAND. A crown.

INDIA. In '54, arms, etc., on entire sheet. In '65, an elephant's head, in '81, a star.

IONIAN ISLANDS. '59, numerals, the 1d and 2d only.

ITALY. '62, a crown.

LUBECK. In '59, only, groups of small 5 leaved roses.

LUXEMBURG. '52, first issue only, a W.

MEXICO. In '72 "*Papel sellado*," (sealed, *i. e.* stamped paper); in '91, Correos E. U. M. (Postage Estados Unidos Mexicana—U. S. of Mexico); both in a row, across the entire sheet.

MODENA. a large letter A. ('52, the 1 lire.)

NAPLES, (*Two Sicilies*) '58 *Fleur de Lis*.

NETHERLANDS. First issue '52, only, a post horn.

NEWFOUNDLAND. Dr. Maguns found traces of a watermark on the first 3d, but we think he was in error. We cannot find it.

NEW SOUTH WALES. In '54 a figure of value, double lined; in '60, the same, but single lined; '63, the 2p. again had a double lined figure; in '67, the figure was italic (4d and 10d) in '71 the crown and N. S. W. was adopted; in '86, N. S. W., in '88, crown and N. S. W., next year the 5s, was marked a 5, and later the figure of value and N. S. W. was adopted. The unpaid stamps, '91 had the crown and N. S. W. These watermarks are almost as varied as are those of the mother country.

NEW ZEALAND. In '55 and '62, a star; '64, *N. Z.*; '66–72 the star again; '72, *N. Z.*; the 2d lozenges; '73, ½d *N. Z.*, and same year, *N. Z.* and star; '73, (1d to 1s) *N. Z.* and star; '77, a larger star, and in '82, *N. Z.* and a small star.

NORWAY. '54, a lion.

PRUSSIA. '50, two laurel wreaths.

QUEENSLAND. First issue, '61, a star; changed in '67 (1d and 2d) "Queensland Postage Stamps"; next year a different star; '69–'89, Q under a crown, and the 2, 5, 10s and 1 pound, a Q only.

ROUMANIA. '89, arms; '93, *P. R.*

RUSSIA. '57-8, large figures; '68, wavy lines. Envelopes, Arms.

SAN MARINO. A crown.

SHANGHAI. '92, Chinese characters.

SOUTH AUSTRALIA. '55, a star; '68, crown and *S. A.*; (the 2d) '70, same all except 2d and 4d, which have crown and *V.*

SPAIN, and CUBA. '55, loops; '56, diamonds.

SWEDEN. In '86, Posthorn; '91, a crown.

SWITZERLAND. '62, a cross in oval.

TASMANIA. '55, star; '58, numerals; '70, *T A S.*

TONGA. '86, *N Z* and star.

TUSCANY. '51, ducal crown and lines; '53, waved lines, each over the entire sheet.

U. S. (Envelopes only,) P. O. D., U. S. in a variety of forms, single letters and formed into a monogram.

VICTORIA. '61-2, figure, 2s; 6d, six pence; '56, star; '67-77 and current set *V* and crown.

So we close this sketch of a large and very interesting subject, to further elaborate which would exceed our limits.

CHAPTER X.

ABOUT SELECTING, CLEANING AND MOUNTING STAMPS.

Most of the dry, uninteresting details having now been disposed of—we trust without having wearied the reader—let us in this chapter, proceed to discuss what may be styled the practical *technique* of how to set about placing the treasures most becomingly in their final show-case—that is, in the album of their happy possessor.

ALBUMS.

As to ALBUMS themselves, much may be said, but, after all, individual taste must govern in this, as well as in many other particulars. Beginners may content themselves with the printed ones, of more or less value, since a large amount of useful information and much pleasure is derived from the study of the stamps, gained in placing them in their appointed places therein. Unless lack of means compels, don't use one printed on both sides of the paper; many stamps become torn by catching in one another, as the leaves are hastily turned over; at least get one printed on one side only if you can. As a general rule get a good one, it shows off your stamps to a better advantage and the pride you take in their display will keep your ardor unabated. Earnestness is an essential towards success in all pursuits.

A blank album is the essential of the philatelist of means, but alas! so few are rich, so many poor!

One word more—never cut envelopes to fit the meagre little squares of the printed album. If you cut them—and none but millionaires can hope to complete sets of the uncut—cut the *entire end off*, preserving all the flaps; or cut as large as possible leaving the stamps in the center of the specimen, and preserve the flaps.

We will now pass to—

SELECTING.

Since a very large majority of philatelists confine themselves to the collection of cancelled copies, and in this we think they

are wise, for there is an honest look about the faces of the little fellows who have carried their missives safely over land and sea, albeit they *do* show a few scars received *en route*, that appeal to us, as against the glossy primness of their more fortunate brethren, who have passed from the hands of the postal authorities direct to the album of the collector, and we love them for the evidence of labors which have been faithfully performed.

As to collecting cancelled or uncancelled specimens of postage stamps, volumes almost might be written; the *pros* and *cons* are so many and weighty that we decline the arduous task of any lengthy discussion here.

We must say a few words however: premising that the size of one's pocket-book after all, is the prime factor in the matter. Those of ample means will indulge their tastes, the others cannot.

An old, and very valued friend of the writer, (who no doubt will recognize himself, on reading these lines,) and one who is a conscientious and enthusiastic *devotee* at fair Philatelia's shrine, gave some good advice upon greeting him after an absence of some years, during which time the friend had sold his collection of *uncancelled* stamps, abroad, for a cash sum, away up in the thousands. Being asked if he would begin again, replied "Yes; I shall, but I'll collect *used* specimens, *i. e. lightly cancelled copies* in the future."

His reasons for this new determination, and he had had years of practical experience, was devoted to the pursuit, and was of a mental calibre of unusual capacity—may be summarized thus:

I. Excessive cost of the unused.
II. Impossibility to complete sets.
III. Stumbling blocks of reprints and remainders.
IV. "Seebecks."
V. Difficulty of fixing the authenticity of specimens.

Of course there were other minor points, but these cover the main objections to collecting uncancelled stamps.

When we say that we agree with him, in the main, we have exhausted the subject—more might be said, but further discussion, we think, would be without profit.

We will now pass to the consideration of how to treat cancelled copies and say a few words on the subject of how best to brighten them up—to clean their little faces after their tasks have been done.

CLEANING.

Selecting, therefore, lightly cancelled copies—some *dilettante* collectors prefer copies showing the clear postmark of a named city as "London," "Paris," "Berlin," etc.—, no cleaning should be necessary, and, in these cases never allow water to touch the

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Since a very large majority of philatelists confine themselves to the collection of cancelled copies, and in this we think they

are wise, for there is an honest look about the faces of the little fellows who have carried their missives safely over land and sea, albeit they *do* show a few scars received *en route*, that appeal to us, as against the glossy primness of their more fortunate brethren, who have passed from the hands of the postal authorities direct to the album of the collector, and we love them for the evidence of labors which have been faithfully performed.

As to collecting cancelled or uncancelled specimens of postage stamps, volumes almost might be written; the *pros* and *cons* are so many and weighty that we decline the arduous task of any lengthy discussion here.

We must say a few words however: premising that the size of one's pocket-book after all, is the prime factor in the matter. Those of ample means will indulge their tastes, the others cannot.

An old, and very valued friend of the writer, (who no doubt will recognize himself, on reading these lines,) and one who is a conscientious and enthusiastic *devotee* at fair Philatelia's shrine, gave some good advice upon greeting him after an absence of some years, during which time the friend had sold his collection of *uncancelled* stamps, abroad, for a cash sum, away up in the thousands. Being asked if he would begin again, replied "Yes; I shall, but I'll collect *used* specimens, *i. e. lightly cancelled copies* in the future."

His reasons for this new determination, and he had had years of practical experience, was devoted to the pursuit, and was of a mental calibre of unusual capacity—may be summarized thus:

I. Excessive cost of the unused.
II. Impossibility to complete sets.
III. Stumbling blocks of reprints and remainders.
IV. "Seebecks."
V. Difficulty of fixing the authenticity of specimens.

Of course there were other minor points, but these cover the main objections to collecting uncancelled stamps.

When we say that we agree with him, in the main, we have exhausted the subject—more might be said, but further discussion, we think, would be without profit.

We will now pass to the consideration of how to treat cancelled copies and say a few words on the subject of how best to brighten them up—to clean their little faces after their tasks have been done.

CLEANING.

Selecting, therefore, lightly cancelled copies—some *dilettante* collectors prefer copies showing the clear postmark of a named city as "London," "Paris," "Berlin," etc.—, no cleaning should be necessary, and, in these cases never allow water to touch the

faces of the stamps. If the specimens are quite old and soiled, take a few bread crumbs, stale enough not to be scratchy and rub their faces carefuly. This is about all that can be done, advantageously. If on original covers, however, or from other albums, all backing, (as parts of hinges, etc., etc.,) should be *carefully* removed by wetting a piece of pure white blotting-paper, placing the stamp face up, thereon, and covering it with a piece of white paper; cover with a heavy weight and wait untill the adhering paper is well softened—not until the stamp itself is *soaked*—carefully remove, all these with the blade of an eraser *without removing the gum*, and dry at once.

By this means you have a clean stamp, with the most of the original gum still adhering, and you can smooth it on the back with the polished ivory handle of the eraser, bearing on heavily, and moving it rapidly until the original appearance of both gum and face very closely approximates its original condition, and your specimen is ready for a hinge and insertion in your album.

Some philatelists boil the stamps in water in an iron spoon, over a lamp, or candle, and some colors, particularly reds, are benefited—blacks also—but the gum is gone. This may be artificially supplied, of course, and the specimen then burnished, as before mentioned, and very good results follow. Delicate tints are however liable to be ruined. Others use a fine sponge and soap in tepid water, supplying the gum artificially. Much depends upon the *condition* of the individual stamp, and all means should be carefully tried, hoping for beneficial results so that the specimen may show to its very best advantage in the album.

MOUNTING.

Now the bright-faced little fellows, cleared from their travel-stains, are ready to be finally placed where they may delight the eyes of all beholders.

In the early days of stamp collecting, before hinges were dreampt of, the specimens were fixed to the pages of the album by gum; the upper part, according to the improved form, being lightly gummed thereto; the two *upper corners* only being thus fastened, by the advanced collectors.

The invention of the stamp hinge—called into existence by the greater prominence given to the study of watermarks—was a valuable thing.

Anent these stamp hinges, an abler writer has covered the ground so aptly and well that we reproduce his remarks herein; we allude to Major E. B. Evans:

"A hinge once attached to a stamp," he says, "should form a

part of that stamp, and should never be removed from it; when the stamp has to be moved, the part of the hinge attached to the page of *the album* should be wetted, and the stamp taken off with its hinge complete. A stamp will not last forever if frequently handled, and especially if frequently wetted—it must wear out; and one great object of a hinge is, or should be, to prevent all necessity for ever wetting the stamp again, and thus to obviate a great deal of wear and tear."

We commend this simple rule to our readers—it is the result of much observation and we do not think that anything can be added, in the way of improvement.

Do not, however, cover the entire back of the stamp by the hinge; you thus destroy the showing of the watermark. Let it cover about two thirds of the width of the stamp, and extend one third, (or less) downward from the extreme top, just below the dents; be of the very best onion skin paper, *never perforated*, and let the *hinge itself* be free from gum, to prevent cracking.

Now, as we think we have exhausted the subject, we will close the chapter by adding that too much care can not be taken not only of the stamps, but the album, it should be locked away carefully from dust and moisture and should while the stamps are on exhibition not leave the hands of the owner, or at least be from under his eye.

Treasures demand to be carefully guarded.

CHAPTER XI.

PHILATELIC TERMS AND HINTS,

Not elsewhere noted.

ALBUM—A book in which may be inserted a collection of postage stamps. (For *beginners* the printed are the more useful; for others they should be quite blank.)

ANILINE COLORS—Water colors. See Russian stamps.

"ANOTADO"—Noted, or "registered" stamps of Mexico.

ARABESQUE—A graceful pattern often used ornamentally in stamps. See those in the corners of the Austrians of 1867.

AUTOGRAPH STAMPS—Locals authenticated by signature, or the initials of the postmaster. See U. S. Locals, and Br. Guiana.

BALLOON CARDS—Illy authenticated, but said to have been in use during the seige of Paris in 1870. The message was reduced by a photographic process at the head office; twelve to fifteen thousand of them being printed on a space of 1½ inches and sent out (Carrier pigeons were also employed.

They were read by the aid of a powerful magnifying process. (See Stamp Collectors Mag. Vol. XI, p 21.)

BARRED STAMPS—See Spain—*Remainders*, with printed bars across the stamp.

BLEACHED STAMPS—Laid in the sun—color-changed.

BINARY COLORS—The combination of two primary colors.

BOGUS STAMPS—Falsities—forged stamps. See Hamburg "Boten" stamps.

"BOOBY" HEAD—See '74, U. S. Envelopes—also Argentine Republic.

"BULL'S EYE"—See earliest issue of Brazil. (so-called.)

BY-POST—Local stamps—see Norway.

"CANCELLED"—See Reprints, or "Specimen" stamps.

Mem: We strongly urge the collection of cancelled specimens of *all* local and the majority of surcharged ones, *i. e.* lightly cancelled copies.

CARRIER STAMPS—See Locals.

CHANGELINGS—Stamps changed in color by chemicals.

CHIFFRE—TAXE—(*a percevoir*) Unpaid letter stamps of France.

COLLEGE STAMPS—Issued by some of the English Colleges. Not well authenticated and almost forgotten.

COMBINATION ENVELOPES—See Great Britain, under Envelopes.

COMPLEMENTARY STAMPS—A misnomer—really the wood blocks. used to fill out the forms, having a white diagonal cross of color, in the earlier Austrian issues. They were eagerly sought for in the early days of philately—and are now forgotten.

CONTINENTALS—European stamps.

"CONTRA SELLO"—The surcharged 1874 issue of Salvador. Signifying their being changed to Telegraph Stamps.

COUNTERFEIT—False, "Bogus."

CUBIERTA. Registration or Insured covers; see U. S. of Columbia.

CUT STAMPS. See Surcharged.

DENTS. (Teeth,) See Perforations.

DESIGN see Pattern.

DOUBLE PERFORATION. See Perforations.

DOUBLE SURCHARGE. See Surcharges.

"DILIGENCIA." With dispatch—or haste; see earliest Uruguay.

"ESCUELOS" Fiscal stamps of Venezuela.

ERRORS—These may occur in printing in a wrong color, under which head we may class the famous Saxony '51, ½ n. g. *blue*, a great rarity.

Or by an error in the engraving of the plate, either by the improper spelling of a word (as the famous error in the Bergedorf Stamps, inscribed "Schillinge," instead of "Schilling"; the even more famous Mauritius twopence, which has the words "Post Office" instead of "Post Paid" on the left hand side), the earlier Modenas, (a number of errors in the word "Cent",) and many others; or by the omission of a letter or a punctuation point.

FISCO-PHILATELY—The collecting of Revenue Stamps, a very important and interesting branch of Philately proper. The prices of specimens are advancing rapidly, and the pursuit is in every way worthy of attention.

GOV'T REPRINTS—Baleful things for philately. They are additional copies of obsolete issues of stamps, struck off by governmental authority from the original dies, and often on paper closely resembling that used heretofore. The origin of the thing is obscure, but probably it was

done at the urgent solicitation of collectors, and to supply their demands. Their appearance at once destroys the high value of the originals, in most instances, especially when the paper, gum and perforation are identical, or are not easily distinguishable.

See "Seebecks", and Reprints.

GRID } —See Grille.
GRILL }

GRILLE—A peculiar grating, or embossed pattern adopted and used on the U. S. stamps of 1867, (adopted May 8, '67, *Tiffany*). At first it covered the entire stamp, (3c) as an experiment, but was gradually reduced in size until in 1870 it measured 8½ x 10½ mm. Some few other countries also used the grille, but not many.

It was produced by impressing on the stamp the grilled pattern of a steel plate consisting of a series of crossed lines, differing in a minor degree and difficult to discribe, but familiar to all. The grilling was intended to break the fibre of the paper, so as to prevent the washing off, and reuse of the stamp. (See Tiffany's "History of U. S. Stamps.")

GUM—Never disturb the original gum on a specimen; the *color* even distinguishes emissions.

INDIA PROOFS—Proof specimens of stamps printed on India paper, a superior kind of fibre paper, which gives elegant impressions from the plate.

India paper proofs of stamps are very handsome and should be obtained whenever possible. They have a value which is ever rising and hence their acquisition is desirable.

(See Proofs.)

INVERTED CENTRES—These can only occur where the stamp die is double and is printed in two colors, *i. e.* the head in one, the frame in another. as in the 15, 24 and 90c stamps of the U. S. '69 issue.

This has occasionally happened and the specimens are so very rare that they command a high value. They are, however, only freaks.

JUBILEE STAMPS. Those issued as a joyful souvenir of some noted event in the history of the issuing country. A late issue of Japan has been issued as a marriage souvenir.

LAND-POST. Local stamps, as those of Holte, in Denmark. Said

to represent the rural postage for letters collected, or delivered in the district.

MOUNTS. Prepared bordering etc. to which the stamp is first attached, and then placed in the album.

MOUNTED STAMPS.—Stamps are said to be mounted where, in case of envelopes, the stamp has been cut out, and then pasted on a piece of the same paper, so as to appear as though cut square. In the adhesives, where the perforations have been trimmed off, and the mutilated stamp pasted over another to show the perforations.

MUTILATED STAMPS.—Torn, or cut stamps. These should always be rejected. Too much care can not be exercised in procuring *absolutely* perfect copies; even a tooth missing injures the appearance, and the sale of a specimen. In cases of *very rare* stamp they may be retained—but only as a *locum tenens i. e.* temporarily.

ODDITIES—Under this heading might be classed errors, inverted centres, *Tetes beche*, etc., etc. Some of them are very highly esteemed, but they are the ultra luxuries not the essentials of philately.

OFFICIAL SEALS—As Egypt, etc. These are really non-postal; neither are any of the OFFCIALLY SEALED labels, strictly speaking.

OBSOLETE—Out of use.

ORIGINALS—Genuine issues—not reprints nor even remainders.

PHILATELY—Stamp collecting; evidently from the Greek words "philos", a lover, and "ateleia", free of tax.

POST CARDS—The collecting of postal cards seems to lack popularity. Still the pursuit is full of interest and many valuable collections could be noted.

We highly commend it.

PUNCHED STAMPS—Generally speaking, postage stamps either used officially or for Telegraph purposes, as Spain, and U. S. Periodicals.

REMAINDERS—Those stamps left on hand and unused, when a new issue is made, or when the issuing of stamps ceases entirely from any cause. They are very closely allied to REPRINTS, and are equally pernicious and avoidable. See "Seebecks".

REPRINTS—Pernicious things in general. Where the die is still extant and in the hands of parties interested in repro-

ducing copies, of course, any number may be struck off, at any time, until the value of the stamp falls to zero.
See Gov't Reprints and "Seebecks."

"SEEBECKS"—So named after the originator, President of the Hamilton Bank Note Co., of N. Y. city. Seeing great possible gains in supplying any country with postal labels, etc., *gratis, providing* that the remainders, etc. not used upon a change of issue should be his, *to dispose of to collectors*, he formed a contract of this kind with some of the Central American Republics. This system thus inaugurated not only still continues, but its boundaries are gradually increasing.

As will plainly be seen, at a glance, the collector pays all the expenses of the entire transaction; and, as the specimens are sold to dealers *by the sheet* of any and all values for a mere song, they have really only a quasi authoritative status and no intrinsic value whatever; they should be frowned down by all true lovers of honest postage stamps. Even cancelled copies are of questionable value, since this cancellation can be and is done *by any one*, anywhere. TOUCH THEM NOT.
See Reprints and Remainders.

"SPECIMEN" STAMPS—The word "specimen" was printed over the genuine stamps by some countries, notably the U. S. and in the interests of collectors, and full face value was charged for them. They are collectable, in lieu of the others and are *honest reprints*, at least. If all reprints had been thus served their reputation would have been much more savory, and philately immensely bettered.

SPLITCARD PROOFS—Proof-specimens issued on card board of various thicknesses. These are split, gummed, perforated and often attempted to be faudulently placed on the market as originals. The card proofs are not so valuable as those on India paper but they have a value, and should be as acquired.
(See Proofs.)

TIMBROLOGY—Stamp collecting, evidently from French "timbre", a stamp, and "logos", Greek, a law, or discourse.

TIMBROPHILY—Same as above, varied by the suffix "phily," from "philos", Greek, a lover.

THOUGRA—The official sign manual of the Sultan of Turkey, or the Ottoman Empire. It is found on the first issue of the stamps of this Empire only. The Thougra differs in some degree from the PARAPH, seen on the Porto Rico stamps from '73, to '76, (Cuban's thus distinguished) which latter is properly speaking the flourish which forms a part of all official signatures, particularly in Spain and some other European countries.

WAR TAX STAMPS—Additional stamps imposed by the Spanish government in '74 as a War Tax, or extra charge.

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MONEY TABLE.

U. S. * Canada	Gt. Brit'n & † Colonies	France & ‡ Colonies	Germany	Holland & Colonies	Austro-Hungary	Denmark Norway & Sweden	Spain & Colonies	Portugal & Colonies	Central § America
$ c.	s. d.	Fr. c.	M. Ph.	Fl. c.	Fl. Kr.	Kr. Ore.	Pes. c.	Mil. r.	Pes. c.
1	½	5	4	2	3	3	5	5	1
2	1	10	8	4	6	7	10	10	2
3	1½	15	12	7	9	11	15	20	3
4	2	20	17	9	12	14	20	30	4
5	2½	25	20	12	15	18	25	40	5
10	5	50	41	24	30	37	50	90	10
20	10	1 00	82	48	60	74	1 00	1 80	20
50	2 1	2 55	2 06	1 22	1 48	1 85	2 50	4 60	50
1 00	4 2	5 05	4 12	2 43	2 96	3 70	5 00	9 20	1 00

South America { The ARGENTINE Peso (100 Centavos)=97c; that of PARAGUAY 100, and the Petagon of URUGUAY 95c. The Peso of CHILI and VENEZUELA=91c; that of U. S. of COLUMBIA, the Sol. of PERU, the Sucre of ECUADOR, and the BOLIVIAN Bolivar are worth 70c each. The BRAZIL Milreis (1000R)=55c.

CHINA 1 Tael=10 Mace=$1.50.

RUSSIA. 1 Rouble=100 Kopecs=$ .56.

TRIPOLI. 1 Mahbub=20 Piastres=$ .63.

TUNIS. 1 Piastre=16 Caroubs=$ .12.

TURKEY. 1 Piastre=30 Paras=$ .04.

* Also HAWAII, LIBERIA and NEWFOUNDLAND.

† Except the Asiatic—EAST INDIAN Rupee, (16 annas)=34c., the EGYPTIAN Pound (100 Piastres)=$5.00.

‡ Corresponds with BELGIUM, GREECE, (1 Drachma), ITALY, (1 Lire) and SWITZERLAND.

§ The Peso (100 Centavos) is only worth, however, 70c., the Mexican is worth 76c., the JAPAN Yeu (gold)=100,—that of Silver only 76 cents.

APPENDIX. A.

GLOSSARY

OF FOREIGN POSTAL TERMS, TRANSLATED INTO ENGLISH.

For the benefit mainly of the younger devotees to Philately, and since to be curious about a thing, is to be interested in it, and this interest is an element worthy of being fostered; an attempt is here made to translate into their English equivalent the main part of the most important postal terms used by the various Foreign countries issuing postal labels.

It is a somewhat difficult task, since these terms are at once both technical and official, besides being necessarily very brief, but the following is offered as being as near a free translation as we can give, cursorily.

They are alphabetically arranged, under the headings in the original languages:

A. (Anotado.) *U. S. of Col.* Sp.	Noted, i. e. Registered?
Amtlich Eroffnet durch die K. W. Postdirection. *Wurtemberg*, Ger.	Officially opened through the Royal Wurtemberg Post Direction. Dead Letter?
Amt. Ger.	Office.
A Percevoir. *France.* Fr.	Due: to be paid.
Bestellgeld-Frei. *Hanover*, Ger.	Local Envelopes; carriage franked, or Free Delivery.
Bezirk. Ger.	District.
Bollo della Posta Napolitana. *Naples*, Ital.	Stamp of the Naples Post.
Bollo della Posta Sicilia. *Sic'y*, It.	Stamp of the Sicilian Post.
Brief. *German*, etc. Ger.	Letter.
By-Post. *Norway.* Nor.	Locals.
Cerrado. *U. S. Col.* Sp.	Closed—Sealed.
" y Sellado. *U. S. Col.* Sp.	" " and stamped.
Cierro. *Chili.* Sp.	" " official.
Chemins de Fer. *Belgin*, Fr.	Parcel stamps (Railway.)
Chiffre Taxe. *France.* Fr.	Unpaid, Figured Tax, or due.

Colon. *Chili.* Sp.	Columbus.
Confed. Granadino. *S. A.* Sp.	Grenadian Confederation.
Contenido. *S. A.* Sp.	Contents.
Correos * Certificando. *S. A.* Sp.	Certified mail.
" *S. A.* Sp.	Post or mail.
" Contrato. *S. A.* Sp.	Contract Post or mail.
" Nacionales. *S. A.* Sp.	National " " "
Correio. *Port to Brazil.* Por.	Post, or mail.
Courrieres, Service de Morocco.	" " " (officialy.)
Danmark, *Denmark*, Dan.	Denmark.
Dansk, Vest-Indeske. "	Danish West Indies.
Deficit. *Peru.* Sp.	Unpaid. Payment wanting.
Deutsche. *Germany.* Ger.	Germany.
" -Oestr. Postverein. *Germany.* (old) Ger.	German-Austro Post. Union.
" Reichs Post, *Germany.*	" Imperial Post.
Duche. Fr.	Duchy.
Duc. *Parma.* Ital.	" or Dukedom.
E. Port.	And.
Estado. *S. A.* Sp.	State.
Estampillos. " "	Stamps.
Estero. *Italy.* It.	Exterior, Foreign offices.
E. U. de- *S. A.* Sp.	(Estados Unidos) U. S. of—
Falta de Post. *Mexico.* Sp.	Unpaid; Deficient.
Fino. (Plata) *Spain & Cols.* Sp.	Fine (silver money.)
Franco. *Italy*, etc. It. & Ger.	Free. Franked.
" Bollo. *Naples.*	" Stamp.
" Marke. *Germany.* Ger.	" mark. Franked.
Franqueo. *Spain*, etc. Sp.	" "
Frei. *Germany.* Ger.	"
" Marke. " "	" "
Frimark. *Sweed. Den.*, etc.	" "
G. D. de. *Luxemburg.* Ger.	Grand Duchy of—
Gazzetta. *Modena.* Ital.	Newpapers.
General Direktoratat. Dan.	General Postal Directory.
Gesellschaft. *Austria.* Ger.	Company.
Giornale. *Italy*, etc. It.	Journal. Newspaper.
Gobierno. *Spain*, " Sp.	Government.
Habilitado. *Spain, Mex.*, etc. Sp.	Authorized; clothed with authority.
Impresos. *Spain.* Sp.	Printed, newspaper.
Impuesto. " "	Import, Tax.
" de Guerra. *Spain.* Sp.	" War Tax.

* Probably from Courier, (L. Currer, to run)—a carrier. Post.

Journales. *France.* Fr,	Journals, Newspapers.
Jornaes. *Portugal & Brazil.* Port.	" "
Koeniglich. (Kgl.) *Denmark, Wurtemburg, etc.* Ger.	Royal.
Koenigreich. *Germany, etc.*	Kingdom.
Locale. *Switzerland, etc.* Fr.	Local.
Lokal. " " Ger.	"
Malle. * *France.* Fr.	Mail.
Mejico. Mex.	Mexico.
Ne pas levrerie Dimanch. *Belgium.* Fr.	Do not deliver on Sunday.
Net bestellen op Zondag. *Belgium.* Flem.	Do not deliver on Sunday.
No hay Estampillos. *S. A.* Sp.	Have no Stamps.
Nord Deutsche. Germany. Ger.	North Germany.
" Deutcher Post Bezirk. "	North German Post. Dis'ct.
Oestreiche. Austria.	Austria.
Official. Fr.	Official. Service.
Orts Post. Switzerland. Ger.	Town, or City Post. Local.
Plata. F. *Spain & Col.* Sp.	Silver. (Money.)
Pjonustu. *Iceland.* Dan.	Service, official.
Porto Stempel. *Finland.* Dan.	Post Stamp.
" *Maerke,—Norway.* Post.	" "
Port. *Portuguese India.* Post.	Portugal.
" de Mar. *Mexico.* Sp.	Sea Post?
Porte Franco. " "	Post free.
Posta. Ital.	" or mail.
Postes. *Fr., Belgium, etc.* Fr.	" " "
Poste Couvert. *Germany.* "	Envelopes.
" Esteusi. *Modena.* Ital.	Post House of Este.
Post Gebiet. *Germany.* Ger.	Postal Jurisdiction.
Postvaesanet Overbestvrelse. *Denmark.* Dan.	Officially closed, (sealed.)
Provisorio. Sp.	Provisional.
Provisionalmente. "	"
Provisionale. Fr.	"
R. *U. S. Col.* Sp.	Registered?
Rayon. *Switzerland.*	A District (Local.)
Recomendada. *U. S. Col.* Sp.	Recommended?
Remite. " " " "	Sent.
Retourbriefe. *Bavaria, etc.* Ger.	Returned Letter.
Ritardo. Sp.	Too late.
Segna Tassa. *Italy.* It.	Unpaid. Figured Tax due.

* Probably from Malle Fr. a bag, a Sack.

Sellos. *S. A.* Sp.	Stamps.
Servicio. " "	Official. Service.
" Postal Ferro. *S. A.* Sp.	Railway "
Silber. *Germany.* Ger.	Silver (money.)
Soberano. *U. S. Col.* Sp.	Sovereign.
Stad-Post. *Germany, etc.* Ger.	Town Post.
" " Amt. *Bremen.* "	" " office.
Tassa. *Italy.* It.	Tax, due.
" Gazzetta. "	Newspaper Tax due.
Taxa. *Brazil.* Post.	Tax.
" Devida. " "	" due.
Te Betaleu. *Holl'd & Col.* Dutch.	Unpaid. To be paid.
Tjeneste Frimark. *Swed.*	Service, official.
Ultramar. *Cuba.* Sp.	Beyond Sea.
U. P. U. Fr.	Union Postale Universelle.
Urbano. It.	Town, City.
Vapor. Sp.	Steam. Maritime.
Y. Sp.	And.
Zeitungs Stempels. *Aust.* Ger.	Newspaper Stamps.

APPENDIX. B.

TABLE OF DATES OF ISSUE. (1840--1850.)

1840.*	(Apr. 27.)	The "Mulready" envelope: GR. BRITAIN.
"	(May 6.)	The one penny (black), 2p blue "
1841.	(Jan. 1.)	" " " red "
1842.	(Aug. 1)	The 3c black "City Dispatch Post" N. Y., U. S.
1843.	(July 1.)	The 3o, 6o and 9or Bulls Eye .....BRAZIL.
"	——	The 4r, 6r, Zurich Local.....SWITZERLAND.
1844.	——	The 5 x 5c Geneva Local. "
1845.	(July 1.)	The 2½r Basle Local. "
"	(July 14.)	The 5 cent, N. Y. Post Office .....U. S.
"	(Nov. 5.)	The 5 and 10c, St. Louis Post Office ...U. S.
"	(Nov. 15.)	The 5k, St. Petersburg Envelope ...RUSSIA.
"	——	The 10 k, 20k Envelope .....FINLAND.
"	——	The 5 cents, New Haven, UNITED STATES.
"	——	The 5 cents, Brattleboro, "
1846.	——	The 5 and 10c, Providence.....U. S.
1847.	——	The ½, 2, 4r.p. and 1p.....PHILLIPINE IS.
"	(July 1.)	The 5c and 10c.....UNITED STATES.
1848.	(Jan. 26.)	The 10, 20, 30k, Envelopes.....RUSSIA.
1849.	(June 5.)	The 1k, black.....BAVARIA.
"	(July 1.)	The 10, 20c.....BELGIUM.
"	——	The 10, 15, 20, 25, 40c, 1Fr.....FRANCE.
"	——	The 4, 5c, Vud Local.....SWITZERLAND.
"	——	The 2½r, Winterthur. "

1850. AUSTRIA, BADEN, BR. GUIANA, HANOVER, ITALY, MAURITIUS, N. S. WALES, PRUSSIA, SAXONY, SCHLESWIG. HOLSTEIN, SPAIN, SWITZERLAND, TUSCANY and VICTORIA.

Since 1850, the additions to the list of stamp-using countries are too numerous to chronicle, within the scope of this work.

* The late Mr. Pemberton, an excellent authority, is responsible for the announcement of the issue, (discovered in 1868) of a stamped Letter Sheet, by the city authorities of Sidney, N. S. W., in 1838. This would therefore antedate the "Mulready" envelope and be the earliest stamp known.

CONCLUDING REMARKS.

In relinquishing the pen, our task being now at an end, we cannot part from the reader without a few final words.

In the first place, we wish to say that we by no means consider that the work is faultless; we wrote hurriedly, for our time was not our own, as we lacked the leisure which would have enabled us to consult the many works, by abler hands than our own, which would have helped us perhaps to write more fully, and also more interestingly on the somewhat intricate subject—under consideration.

We do not urge this as a reason for glozing over our many defects; but we do claim, on the other hand, that we wrote much from our own *practical* experience of the subject—hence the matter is at least original, not copied, and it may be, in some respects, for this reason quite as acceptable, as well as useful to all true lovers of stamp collecting.

However, we now lay down our pen, hoping that our faults may not be found to be quite inexcusable, and loving the innocent and pleasing pursuit as we do, that what we have written may serve to increase the number of our ranks, and be found in some measure useful to the many worshippers at the shrine of that chaste goddess, Philatelia.

And so—*au revoir.*

ERRATA.

Intro. Couplet—For "the," read "thee".
Page 7, line 10—For "Carreer," read "career".
Page 16, line 15—For "the then," read "subsequently the".
Page 35, line 29—For "was," read "were".

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* Signifies that Watermarks, only are considered.