(1891.)

Price 6d.

Stamp Collecting considered as a Science.

BY ALEXANDER N. Y. HOWELL.

PUBLISHED BY
C. H. NUNN, "Stamp-Collectors' Journal" Office,
Bury St. Edmund's.

C. H. NUNN'S

PUBLICATIONS.

PRICES ALL POST FREE.

"The Stamp Collectors' Journal."

☞ **THE OLDEST, LARGEST, AND CHEAPEST PAPER**

Published punctually on the 15th of each month.

Single Copies 1½d. Yearly Subscriptions 1s. 6d.

FOURTH EDITION.

"The Stamp Dealers of Great Britain."

(Entirely Revised, and brought down to 1891),

A Complete Directory of British Dealers, List of Philatelic Publishers, and much interesting matter, together with numerous Advertisements.

Price 3d.

"ENGLISH SILVER COINS."

By J. HENRY. An Entirely New and Revised Edition of this popular work, embellished with over sixty first-class Illustrations.

Copies in Paper Covers, 1s. 2d. Cloth Gilt, 2s. 3d., post free.

"The History of the Mulready Envelope."

By T. MARTIN WEARS.

This work consists of about 60 pages, forming a valuable addition to the Philatelic library. Illustrated with a frontispiece representing the famous Envelope itself (by special permission of the Board of Trade).

Price 7d.

AUSTRIA.

Type I. Arms in square Inscribed frame square Imperforate 1850	2 Kreuzer green	Type II. Arms of Austria on Shield. Foliage at sides and Crown above. Rectangular. Imperforate. 1850.	A On *thin* wove paper.	1 Yellow	2 Black
3 Verm.	3 Red.	6 Brown.	9 Blue.	B On ribbed paper.	3 Red.
6 Brown	9 Blue.	C On *thick* wove paper.	1 Yellow.	2 Black.	3 Verm.
3 Red.	6 Brown.	9 Blue.	Error in Colour.	3 Brown.	Type III. Profile of Mercury to left in square frame Imperf. 1851.
Blue.	Yellow.	Rose.	Same Type 1856.	Red.	Same as Type I. 1858.

Stamp Collecting considered as a Science.

By ALEXANDER N. Y. HOWELL.

PREFACE.

The author had rather that the following pages should speak for themselves than that he should speak for them. They are intended to supply what he has found to be much needed—a *first book* for Collectors of postage stamps, as easy and as readable as the subject will allow. If the Collector wishes to become an eminent Philatelist, he must first master the science, and if he would master the science he must take notice of all those minor details which, by the uninitiated, are deemed simply unworthy of remark.

The subjects of *watermark*, *perforation*, and *tint* are, to the ordinary Collector, so many bugbears, the easiest way to conquer which is to leave them alone; but, to the more advanced Philatelist, these form the main interest, the very essence of his hobby—nay, by taking notice of these and the other details to which attention is drawn in the following pages, stamp collecting is not a *hobby*, but a *science*. It is this fact which caused the author to select the title under which this work appears, but how far he has succeeded in proving that stamp collecting *is* a science, he must leave to the main body of Collectors to decide. If he has not succeeded in his object, it is only because the language which he has used is not sufficiently clear, and not on account of any defect in Philately.

From the elder Collectors he requests (and will no doubt obtain) a candid expression of their judgment but, at the same time, he would beg them to remember that he has undertaken a somewhat difficult task, namely, to make the subject interesting to mere beginners, and thereby to draw more to the ranks of existing Philatelists and to a study which has afforded to those who embrace it, hours of intellectual recreation and real enjoyment.

INTRODUCTORY CHAPTER.

It has been said, with a considerable degree of truth, that every person, at some period of his existence, becomes possessed with a desire to collect something, and that this desire is not satisfied until its victim has hoarded together a quantity of whatever he thinks he must collect. Birds' eggs, seaweed, leaves, butterflies, and many other things are eagerly sought after by their respective Collectors. But few (very few) of these aspirants get beyond the preliminary step, and do no more than collect; they learn neither the uses nor scientific names of the things which they gather together. The young botanist who has massed together a multitude of leaves, knows not to what *order* to assign them, and is simply lost when asked for their scientific names. He can tell you that this is an *elm* leaf, this the leaf of the *horse chestnut*, but he is absolutely unaware whether it is an *Æsculus Ohiotensis*, or an *Æsculus rubicunda*, or *rosea*!

Postage stamps may be included among the objects which at one time or another almost every Englishman has a desire to collect; but, in the vast majority of cases, he does no more than *collect*; he is like the youthful botanist, he is unaware of the scientific value of the things which he is collecting. Watermarks, perforation, and the other details to which the reader's attention is drawn in the course of this little work, are unheeded by him, and the consequence is that in the course of a few months he grows dissatisfied with his progress, finds no amusement or instruction in his work and often, in a fit of temper, casts the whole of his Collection into the fire!

An old proverb says, "If you wish a subject to be well understood, commence at the beginning," and as the present work is addressed chiefly to those Collectors who fall under the somewhat ambiguous epithet of "beginners" it is advisable that I should act upon

the advice given therein, and begin at the commencement, for if beginners are left to comprehend Philately by their own intuitive reason, they will never do it.

To commence at the beginning of Philately it will be necessary to define the word, and to find out from whence the early stamp Collectors obtained it.

Now, these primitive Collectors seem to have had considerable difficulty in finding a word, or series of words, which would thoroughly express their meaning of stamp collecting. At first they termed it merely *stamp collecting*; then they altered it to the French *timbromanie*, but this word seemed to savour somewhat of a state of lunacy, and Collectors did not relish the appellation of *timbromaniacs*, which they must inevitably have obtained. The next step was to call them *Timbrophilists*, and a stamp journal was published in Paris, under the title of "*Timprophile*" This word, however, did not satisfy the learning of the Parisian savants, as it was one of a heterogeneous composition, partly French and partly Greek. Failing to find any word in the French language which would give the requisite qualification to *timbre*, these Philologists brought down their Scapulas, and found a Greek word "telos" (a tax). This, of itself, compounded with "philos" (a friend), would not exactly do. Fortunately, the word "ateleia," signified exemption from tax and, by a considerable stretch of imagination, and a good deal of deductive reasoning which the premises scarcely seemed to bear out, the word "Philately" was applied to the study of stamps.

So much for the *derivation* of the word.

Now, as to its *definition*.

Philately may be defined as "the art of collecting, examining, *and* arranging the various postage stamps of the world." This definition will exclude that class of persons who only *collect* stamps. To constitute a Philatelist, there must be three things—(1) the collection; (2) the examination; and (3) the arrangement of stamps, and if these three things are carried

out in a sensible manner, Philately ceases to be a *pastime* and becomes a *science.*

Dr. Gray very justly observes that "postage stamp collecting is not confined to this country, or to a single class, for Collections are frequently to be seen in the drawing-room of the luxurious, the study of the enlightened, and the locker of the school-boy," and although this was written at a time when stamp collecting was a perfect *mania*, and probably every school-boy was hoarding together everything which he could lay his hands upon, in the shape of a stamp, yet it may in a reduced degree be accepted as applicable to the present state of Philately.

CHAPTER I.

THE USES OF PHILATELY.

Having derived and defined the word Philately, we will now turn our attention to those things which are to be learned through its instrumentality, for, although the more advanced Philatelists laugh at the idea of Philately being studied because it inculcates knowledge, yet we must not forget the fact that knowledge is more easily attained when it is brought before us in some pleasing manner, and even if that is no reason why Philately flourishes, yet we must not overlook the fact that it *is* capable of affording instruction tempered with amusement.

"The use of collecting any kind of object," says Dr. Gray, "is to educate the mind and the eye to careful observation, accurate comparison, and just reasoning, on the differences and likenesses which they present, and to interest the Collector in the design or art shewn in their creation or manufacture, and the history (and geographical situation) of the country which produces or uses the object collected. Postage stamps afford good objects for all these branches of study, as they are sufficiently different to present broad outlines for their classification, and yet some of the variations are so slight as to require the most minute examination and comparison to prevent them from being overlooked." There is at the present time no civilized country or State which has not issued postage stamps, and there are also a great many semi-civilized ones which now require spaces in our albums. As an example of these, Cabul and the Transvaal may be mentioned, each of which has issued a large number of stamps, all greatly resembling one another, and driving many an enquiring Collector to the point of despair.

Collectors will naturally enquire "why have some

countries considered it necessary in so few years as have passed since they came into use, to make so many changes in the design of the stamp used (as Spain has done) while other countries have never made the slightest alteration (as is the case with Greece)? Such changes generally mark some historical event of importance, as the accession of a new Sovereign, a change in the form of Government, or the absorption of a smaller State into a larger one, a change in the currency, or some other Revolution."

"The manner in which the stamps are arranged and kept will show the industry, judgment, neatness, and taste of the Collector," but the size of a Collection is not much to be proud of—a long purse without much of either industry or intelligence can secure a *large* Collection. But to have a *judicious selection*, even if not including many rare and costly stamps, so as to give amusement and instruction, is a far worthier aim, and *is within the reach of almost every one.*

CHAPTER II.

OF FORGERIES, AND THE MEANS FOR THEIR DETECTION.

Probably there is no other body of persons which has been so much imposed upon as Philatelists. There are, unfortunately, a class of people in the world who make it their business (or a part thereof) to forge stamps, and not only forge, but they have even the audacity to invent and circulate other values and designs than we find in the genuine. These inventions are termed "*bogus stamps*," and sometimes for brevity "*bogies*." In collecting, therefore, we have to steer clear of forgeries and these bogus stamps. Some of the forgeries are so poorly-executed as to be able to deceive only the very unsuspecting Collector, whilst others are engraved or lithographed as well as, and in some cases even better than, the originals. But these

forgers are beginning to find out that it is no use copying stamps or making new values, so they have commenced making stamps for countries which have never issued any, and it is, therefore, impossible to compare them with the genuine ones, and the tedious process of writing to the authorities in the country thus represented has to be gone through. As an instance of these inventions (which by-the-bye are termed "*soi-disant*"), I may mention those for the Island of Cyprus, which appeared about the end of the year 1878, the design of which was "C. G." in monogram; the letters were said to mean "Cyprus Government." This stamp was never in use in the Island, and was simply an invention by some forger.

To guard against forgers, we have to examine several things, viz., 1st, the paper on which the stamp is printed; 2nd, the gum; 3rd, the manner in which the stamps are divided from each other on the sheets; 4th, the watermark; 5th, the manner of printing; and 6th, the obliterating mark, when the stamp purports to have passed through the Post, besides, of course, the design and colour of the stamp.

Each of these we will now briefly consider. First then, of

THE PAPER ON WHICH THE STAMP IS PRINTED.

Of this there are several varieties, but those chiefly used are *wove* and *laid*.

Wove paper is that which shows a *uniform texture*, and it is this style of paper which is usually used for printed books.

Laid paper shows *parallel lines*, and is usually found in note paper.

Other kinds of paper are *quadrille*, which shows lines crossing one another so as to form a pattern of rectangles, and *bâtonne*, with lines placed at equal distances, as is found in foreign note paper.

It is seldom that the forgers can obtain a paper having the same style, &c., as that upon which the genuine stamps are printed, and so, very often, a mere

glance at the paper will enable the Collector to detect a forgery.

The Gum.

Secondly, the gum has to be considered, and this test is most useful, not only in discovering forgeries, but in dividing originals from reprints.

Reprints are stamps which have been printed from the original die (and, therefore, cannot be considered as forgeries) either for the purposes of the State which used them (as when the die then in use becomes broken, and recourse has to be had to the old die) or for the "benefit of Collectors." Of course stamps reprinted for the so-called "*benefit* of Collectors" ought not to be collected, since *they* were never either in use or intended for use in the Post Office. But stamps reprinted for the use of the State and which are again being used, must be considered as genuine stamps. But in this case we have two distinct issues of one design, with one or more issues intervening. How, then, are we to tell the second issue from the first? Here the gum sometimes comes to our assistance, as it now and then happens that the first issue had a gum having a different colour to that used on the second, as is the case in the first issue of Portugal, with head of Queen Maria, where the first issue has a very *brown* gum, but in the reprints the gum is *white*.

In many cases it is impossible, at least as far as I know, to detect a reprint from an original, and in cases of this description it is, of course, advisable to accept only *used* specimens, as they are sure to be originals

Again the gum is a most useful test in discovering *forgeries*. For it is next to impossible for the forgers to get the same kind of gum as that used on the genuine stamps. In the 1853 issue of Hanover a *rose* coloured gum was used, but in the forgeries the gum is decidedly *white*. This will show how useful it is not to take all the gum from a stamp previously to placing it in a collection, as thereby the only test may be destroyed by which to discover whether it is a reprint, a forgery, or a genuine stamp.

The Division of the Stamps.

Thirdly, the manner in which the stamps are

divided from one another has to be considered, and we may conveniently divide the various methods into three main parts, viz., *A.* Imperforate, *B.* Rouletted, and *C.* Perforated.

A. Imperforate.

It is hardly necessary to explain that the term *Imperforate* is used when the stamps are not divided at all from each other (except by the narrow slip of plain paper left between the stamps), so that in order to separate one stamp from another the paper has to be cut. This method has been superseded almost entirely by the two others. The Republic of France used this method for its Colonies so as to distinguish the stamps of the Mother country from those of its dependencies, so long as the design was the same for both, but now the Colonies of France have been provided with a separate design the stamps are perforated.

B. Rouletted.

Rouletted is where the paper is pierced with a number of cuts, no portion of the paper being removed. The French term this "*percé en lignes.*" In some stamps the cuts are made over coloured lines, and in others there are no such lines. The stamps of Thurn and Taxis give examples of both these methods. Many countries have adopted this method, and have given up perforating their stamps, as, for instance, Brazil, which was, by-the-bye, the second country in the world to issue postage stamps, Great Britain being the first.

Rouletting certainly seems to be the best possible method when the paper is at all thin.

C. Perforated.

Perforated is where the stamps are divided by means of holes punched in the paper, as in our own stamps, *a portion of the paper being removed.* There are several varieties of perforation, of which the following are the chief :—*Pereé en serpentine* or *Serpentine Perforation*, like the 1860 issue of Finland, a most curious manner of perforating. *Pereé en pointe* (pointed perforation) where the ends of the teeth are

pointed instead of rounded, like some of the LA GUAIRA stamps. *Pereé en scie* is where the edges of the stamps fit into each other, like a saw, as in the last issue of Brunswick. *Pereé en arc* is where there is one stamp perforated in the ordinary way, but the other has a series of scallops, fitting into the indentations in the first, as in the last issue of Hanover. *Pin perforation* is where the paper is only pricked, no portion of it being removed, the edges being thus jagged.

MEASUREMENT OF PERFORATION.

The perforation has to be measured, that is, we have to find out the number of dents in a certain space. This space has now been fixed, by universal consent, at two centimetres. We have, therefore, to mark off two centimetres of the stamps, and then count the number of dents in that space. This can be easily done, thus :—Take one of the present issue of English stamps, which are perforated 14 (except the 5s., 10s., £1, and £5, which are perforated 15), and count off 14 dents (or 15 in the high values mentioned), and mark the exact space which they occupy on a piece of card. That space will be two centimetres, or nearly three quarters of an inch.

This degree of perforation is a most necessary thing to be noted, since it is very often the only means of distinguishing two distinct issues. This is the case in the first two issues of perforated stamps for Great Britain In the first of these issues the degree of perforation was 16, but in the second it was 14, and yet both of these ought to be collected, as they are, in fact, two distinct issues, and the perforation is the only means of distinguishing them.

The perforation will also often enable forgeries to be detected, because the forgers very seldom hit upon the exact degree of perforation and indeed until very lately, the perforation of forgeries was that known as "pin perf." (above described), but, as I said before, forgers have to be more careful now than formerly, and so they have had to adopt a better class of perforation.

There is one class of perforation which is extremely perplexing to Collectors, and that is called

Compound Perforation.

It is where several degrees of perforation are used upon the same sheet, as is the case with the 1862 issue of Antigua, where the stamps are perforated in every combination from 14 to 15½, on the same sheet. It is very perplexing, because the stamps so perforated are extremely difficult to arrange with any degree of clearness, and there is one guide lost in discovering forgeries, since, if the stamp be perforated, say 15, in the instance given you cannot say for certain (if there is nothing else to go by) whether it is genuine or not.

The perforation is now usually done by machinery and, therefore, in describing the degree of the perforation it is usual to have the letter "M" before the degree, as "M.14" which means "machine perforated with 14 dents in the space of two centimetres."

Fourthly, we must consider

The Watermark.

This is a mark formed in making the paper, and is produced by a pattern made of thin brass, of the required design, being placed upon the wire gauge of the frame which receives the pulp from which the paper is made. The paper is consequently thinner where this pattern (or "bit," as it is technically termed) is placed, and upon holding the sheet up to the light the mark will, as a rule, be seen, but in some cases it is extremely difficult to discern, as in the case of the Western Australia (early issues) and the Imperforate Gambia Stamps, one issue of which is said to be watermarked with a "C. C and crown.

This "C. C. and crown" is, in fact, the most widely distributed watermark, and Mr. Pemberton states in his *Handbook* (Introduction, Page 5.), that it means "Crown-colony" and it is used for most of our current Colonials. The "star" watermark was formerly much used, but it has almost been superseded by the "C. C. and crown."

Some countries do not now have any watermark for their postage stamps, although they did at one time, for instance—Belgium, Chili, Cuba, and Prussia, and some countries have never used any watermark at all, as Austria, France, Turkey, &c. The United States of America has a watermark for its envelope only.

Switzerland has an embossed device instead of a watermark, but it answers the same purpose, viz., a test against forgeries.

A capital article on "WATERMARKED STAMPS" is to be found in the *Philatelic Record*, Vol 1., page 65. It is as follows:—

"Now that a fair proportion of English Collectors have taken to collecting upon more intelligent principles: to mounting their stamps properly, instead of gumming them down in albums: and to paying some attention to paper, watermarks, and perforation, we are inundated with specimens of rare and unchronicled watermarks, which we are requested to make known forthwith in the interests of Philately. Unfortunately we are obliged in almost every case to damp the ardour of the discoverers, by the assurance that they have found 'mare's nests;' and so often have we to point this out to our correspondents individually, that in mercy to them and to ourselves, we now call their attention collectively to the following facts."

"First. Certain stamps or sheets of stamps are watermarked with symbols, figures, numerals, words, or lines, with a view to the prevention of counterfeits. Sometimes, one stamp receives by mistake the watermark intended for another. Notable instances of these errors are to be found in the Australian stamps." (See post Cap. 4 errors). "These varieties are always worthy of note, and we shall at all times be glad to see specimens hitherto unchronicled."

"Second. Although many stamps are not watermarked *as stamps*, yet they are in most cases printed upon watermarked paper, and in many instances we find them bearing a single letter, numeral, or part of an ornament, which has no connection with the

stamp as a stamp, but which forms a portion of the watermark applied to the paper as paper. These fragments of watermark are generally found on those stamps which are printed near the edges of the sheets, where the paper is usually watermarked. Examples of such stamps are frequently found amongst the Austrian halfpenny, and other unwatermarked Ceylon, British Guiana, Canada, Natal, and other issues. For a list of watermarked stamps, we refer our readers to the last edition of Pemberton's *Stamp Collectors' Handbook.*"

Watermarks are one of the chief tests against forgeries, for the forgers cannot possibly obtain the watermarked paper, and therefore in forgeries the watermark is never found. In the forgeries of 1855 issue of Spain there is something which has a very strong resemblance to the watermark (loops) but which can with care be discovered not to be one. It was found by means of a die of the shape of the watermark being pressed with tremendous force against the back of the stamp, thus causing the paper to be thinner at that part, and when held up to the light, it has the appearance of the watermark. Some of these forgeries passed through the post. They are lithographed, and are extremely rare.

"Dickinson" Paper.

I may be excused a slight innovation here to mention what is known as "Dickinson" paper, but it was the precursor of watermarks as applied to postage stamps, and therefore it ought to be included amongst them. Its peculiarity consisted in its having one or more silk threads interwoven with the paper, placed there as a prevention against forgery. We find this paper used in the first issue of envelopes for Great Britain. It was abandoned with the adhesive octagon 10d. and 1s. values in 1842, but it was again used in the 1d. envelope dated the 14th May, 1862. This was the last time it was used in English stamps. This envelope is undoubtedly a great curiosity and is extremely rare.

The Manner of Printing.

In the fifth place we must consider the manner in which the stamp is printed

"There are four primary modes in which stamps have been, and are, manufactured; by copperplate printing, by lithography, by typography or surface printing, and by embossing. Some stamps are made by a combination of two of the above modes."—*Monthly Circular, January*, 1882.

In copper (or steel) plate engraving the design of the stamp is cut into the plate, so that upon the ink being applied the lines are filled with ink, the paper is then pressed into these lines with a few thicknesses of felt, and the ink is thus taken up out of them. This is also termed "*taile-douce*" engraving. By this system of printing stamps, those parts of the stamp which are coloured stand out *very* slightly from the paper.

In lithography (or as it is sometimes called "chemical printing") the design of the stamp is drawn on a peculiar sort of stone with a resinous ink.

Lithography depends upon the following principles. 1. The facility with which calcareous stones imbibe water. 2. The great disposition they have to adhere to resinous and oily substances; and 3, the affinity between oily and resinous substances, and their power of repelling water.

After the design has been thus drawn on the stone, water is applied to the stone, but which, of course, does not stay over the greasy design. The ink is then rolled over it, and only inks the design, the ink not adhering to the wet stone. From this it will be seen that in lithography the design is neither cut out of the plate (or stone), as in copperplate engraving, or raised above the plate, as we shall see is the case in surface printing, but is *quite level* with the stone, and through this the stamp appears to be, and is, perfectly flat.

Almost all forgeries are printed in this way, since the forgers cannot go to the expense of engraving a plate for the purpose.

We now come to typography, or surface printing, otherwise termed "Epargué."

In this method the plate is cut in the same way as a wood block, that is, those portions of the stamp which are to be coloured, are raised above the level of the plate; or rather, those parts of the stamp which are not to be coloured are cut away, leaving the design of the stamp raised. It is, therefore, like printing from ordinary type.

As the design is raised on the plate, so it is somewhat depressed in the stamp, the pressure of printing causing the unprinted parts to sink down into the die, and thus stand out from the coloured portion. It is therefore just the reverse of copperplate printing.

The remaining system of printing stamps is that of embossing them. This system is more usually employed for envelopes than stamps, and when used for stamps it is generally combined with a frame printed by one of the other modes. A glance at the stamps of Sardina, Russia, and Portugal, will explain my meaning.

Obliteration Mark.

Finally, we have to consider the obliterating mark, when the stamp purports to have passed through the Post-office.

Forgers are now learning to be more careful in this matter also, for now many of the genuine post-marks are forged. They used to obliterate their forgeries with any design they liked, as in the case of the Sicilian forgeries, where they used a horse shoe mark, not at all like the handsome obliteration mark to be found on the genuine. This horse-shoe mark is quite enough to condemn any stamp upon, as it was never used by any country as an obliteration mark.

The study of the various obliterating marks *alone* would be a very interesting one, but, in a work like the present, it cannot be treated so as to be of any use, and to give a list of the various marks which have been used would occupy far too much space to warrant my introducing it.

I may, however, be permitted to describe *a few* of the many designs which have been used as obliterating marks.

The present manner of obliterating stamps in England is by means of a block which contains a letter and some figures, which mark the postal district in which it was originally stamped. In France, down to 1876, a block having sharp prominences in it was used. These prominences punctured the stamp, and so entirely prevented its being used again, as the ink could not be cleaned out. But, since 1876, the French postal authorities appear to have used merely a block containing the name of the office in a circle.

The State of Guatemala uses a large five-rayed black star; and the United States of America use a block which blots almost the entire stamp.

The Engraving of the Stamp.

With a view to the detection of forgeries, the design of the stamp must be noted with *very great care*, for in this lies the chief test, and unless the Collector has a very minute description of the genuine stamp he should compare his specimen with one of undoubted authenticity.

Amongst other things the number of lines of which the background is composed, the lines of the face, the distance between letters and words must be very carefully noted.

In that very valuable work "*Album Weeds*," by the Rev. R. B. Earée, will be found a minute dissection of a large number of genuine stamps and their corresponding forgeries, and a mere glance at that work will prove how much lies in the design of the stamp by which a forgery can be detected

I can here do no more than mention the fact that these minor details must be noticed, and must refer the reader to thea forementioned "*Album Weeds*" for further information on the subject.

CHAPTER III.

OF VARIETIES AND THEIR COLLECTION.

The question as to whether these should or should not be collected is one which it is very difficult to answer, and as it could never be permanently decided, it is best that every Collector should answer it for himself, and collect, in fact, whatever his fancy and means allow him. This being so, I will not endeavour to succeed in that in which persons far more competent than I have failed, but in this Chapter will endeavour to lay before the intelligent beginner a description of the various varieties by which he will be assailed in his progress of collecting.

In an article "On the Collection of Varieties," by "Pendragon" in the *Stamp Collectors' Magazine* for 1st August, 1868, page 116, the writer says:—

"The term *varieties*, as understood by English Collectors, comprises all those departures from the normal type, either in design, colour, or shade of paper, which are indicative of a distinct phrase of the stamp's existence, *although a purely accidental deviation on the part of those by whom it was issued*" (The italics are my own).

This definition of the term does not contain all those varieties which I shall have occasion to mention in the course of this Chapter, and I think that the sentence which I have placed in italics, is somewhat misleading, but I have given it, as without it the quotation would not be complete. As a matter of fact, there are many varieties which are sent forth to the world *entirely with the knowledge and intention of the authorities*, such as an alteration in the *degree* of Perforation, &c. "Pendragon" here refers more particularly, I should think, to *Errors*, but although errors are varieties, yet all varieties are not errors.

I would also point out that when the term "*variety*" is used, a *complete* alteration is not meant, but only an alteration in some *minor* detail. But to proceed.

Varieties of Design,

That is, some minor alteration from one type and not a complete alteration of the type, although that would, of course, be a variety of design, but not in the sense here meant.

Some of these alterations are intentional and some are not. Of the former, or intentional kind, we may take the English stamps, wherein at one time small letters were used in the angles, then larger letters, and finally large letters on a white ground. No other alteration was made in the type of the stamps, and so this, according to my definition, creates a variety of design. There are also two varieties of the present issue of One Penny stamps. The first and rarer variety (issued on the 28th June, 18[illegible] dots round the frame [illegible] in use, and was issued on the 14th October, 1[illegible].

Unintentional varieties of design chiefly occur in such stamps as are engraved or printed separately, as the New Caledonia (1860), the provisional British Guiana's (1862), the early Mauritius, the Providence, Rhode Island, &c., and also in surcharged stamps wherein often several varieties of type in the surcharged have been used, either at one or at various times, as in the stamps of Griqualand West. But in those stamps which are engraved separately it is hardly right to term them varieties, as there is no *normal* type from which they depart.

Varieties of Colour.

These occur where the same design has at various times been printed in various tints. There are very few Collectors (if any) who do not notice *main changes* in *colour* as from red to blue, but there are many who ignore varieties merely in the tint of the colour as between dark blue and light blue; lilac, violet, and mauve; these latter especially as the sun will often turn a dark violet into a mauve or lilac. Notice the Sandwich Islands 1 cent, violet, 1871, which is to be seen in every tint of violet, mauve,

lilac, and grey. I have seen this stamp almost white, through being exposed in shop windows in the sun.

Changes in *Colour* (unless they are errors) are of course intentional, but mere alterations in the *Tint*, are very often perfectly accidental, as they often occur through a fresh supply of ink being commenced.

Varieties of Paper.

These occur through a fresh style of paper being used, or through a fresh colour or tint being given to it. We have already described the various kinds of paper so it will be needless to recapitulate them, but as to the colour or tint of the paper, this is fresh to us.

Some stamps are printed on tinted paper, and consequently that tint shows through the stamps in the plain portions, as for instance in the French stamps (last type). Here an alteration in the tint of the paper will materially affect the appearance of the stamp, as in the 1 centime black on lavender, and black on blue, and in the 10, 25, and 35 centimes (1877) all printed in black on different coloured paper. But in other stamps, as in the early English, the tint of the paper is hardly noticeable through the impression, and can only be seen at the back.

We now arrive at those varieties not mentioned by "*Pendragon*," viz. those of perforation, watermark, and manner of printing.

First as to

Varieties of Perforation.

By these we mean differences in the *degree* of perforation. Many stamps have appeared at different times, with a different degree of perforation to that in which they had before been used. For instance the One Penny, Great Britain, of 1854, was perforated 16, but that of 1855 was perforated 14, and yet there was no other alteration in the stamp.

According to "*Cheth*," in the *Stamp Collectors' Magazine*, for August 1868, page 128, the stamp leaves

off at the edge of the border, and does not extend to the perforation, but with this I cannot agree, and must contend that the stamp includes the whole of the article as sold at the Post Office, since I believe that the Post Office officials would not allow a stamp to prepay a letter if they noticed that it had the perforation cut off, and if this be true, the stamp *does* extend to the perforation.

Cheth further says, "I hold that if I cut out the stamp all round close to the outer line of the device, I still have a perfect specimen of the stamp." I doubt if there are many persons who would say this now. To cut the perforation off a stamp is to *completely spoil its value*, and I would strongly urge upon Collectors, not to do such a silly thing.

In varieties of perforation, as in those of colour, we have the same two divisions, viz: those intentional on the part of the Authorities, and those unintentional. Of the former a change in the degree of perforation is an example of the latter, the variety of compound perforation, which was noticed in an early part of this work.

Besides these varieties of the degree of perforation which we have hitherto been considering, the Collector will find many stamps perforated in various ways by various methods and it is for him to decide whether he will or will not collect these varieties. Thus there is the curious perforation of Messrs. Susse which is to be found on the third type of French stamps, and the roulette perforation of the Grand Hotel, besides the official perforation adopted in 1862. Also the various perforations to be found on the Great Britain One Penny stamp of January, 1841, viz: 1847 Rouletted by Archer's first machine; 1848 Regular incisions by Archer's second machine; 1849 Oval perforations made by Archer's third machine.*

* Mr. Henry Archer, who is here referred to was the inventor and patentee of the perforating Press. After several trials (of which the above-mentioned stamps are the outcome), he succeeded in the system of perforating, which is now used for almost all stamps. The Government purchased the patent for £4000 in 1852.

Varieties of Watermark.

These usually consist of the mark being of a different size (of course I do not here refer to *changes* of watermark). Of these different sizes, we have a very good illustration amongst our own stamps. Thus there is the One Penny of 1855, with a small crown, and that of 1856 with a large crown, the Twopence altered in like manner. Again, the Fourpence of 1855 was watermarked with a large garter; that of 1856 with a "middle-sized" garter; and that of 1857 with a large garter.

Besides these there are some *minor* changes in watermarks, which are only noticeable with great care. The chief of these is to be observed in many of our Colonials, which have been watermarked at one time with CC. and crown, and at another with CA. and crown (*vide* Labuan for instance). The change in the letter is often very difficult to detect, and in some cases it cannot be said for certain which letter is used on a given stamp.

Varieties in the Manner of Printing.

It sometimes happens that a stamp has been printed in two ways; one by engraving, and the other by lithography (for instance, the 1871 issue of Hungary).

The short sketch which I have given in another place of the manner of printing by these two methods will, I think, enable a Collector to discern between the two stamps.

So much for varieties proper.

CHAPTER IV.

ERRORS.

The one remaining subject of varieties is of the improper kind, if I may use the expression. I refer to errors. These *are* purely unintentional and accidental on the part of the authorities and consist chiefly of *mistakes* in colours, watermarks, perforation, and engraving; and it is not difficult to give instances of all these classes of errors.

Taking them in their order, we have first :—

ERRORS OF COLOUR.

These chiefly occur through one die of a stamp getting included in a plate of another value, and being printed along with it. Therefore, in every sheet so printed there is one stamp (no more) printed in its wrong colour. Thus, for instance, there is the 20 centimes black of France (1849 issue) being printed in blue, the colour of the 25c. ; also the 20c. of 1876 in brown, the colour of the 30c. Again, in Western Australia there is the Twopence printed in mauve, the colour of the Sixpence. These will be sufficient to show the meaning.

Next we have :—

ERRORS OF WATERMARK.

These are caused by the wrong paper being used for printing the stamps upon. In Victoria this has been very usual, for there is the Twopence watermarked Threepence, and the Fourpence watermarked "5/-" ; the 1d., 2d., and 6d. watermarked "4" ; the 2d. and 6d. watermarked "1" ; the 1d. and 2d. watermarked "6" and "8" ; the 6d. watermarked "3d." and "4d." ; the 9d. watermarked "10d.," &c., &c., the whole making a terrible list of errors.

ERRORS OF PERFORATION.

These usually consist in some sheets being issued imperforate when they are usually perforated This is, I believe, the only error which has ever occurred in English stamps, for in 1873 some sheets of the One Penny stamp were issued at Cardiff, which had escaped perforation.

Lastly, as to

ERRORS OF ENGRAVING.

These consist of some word being spelled wrong, or something of that sort. Thus, there are the Two Schilling of Lubeck with the value as 2½ at the sides The Oldenberg stamps with the value spelled wrong ; the 1½ Schilling of Bergedorf with a final "E" to Schilling, and many others

Many stamps have been described as errors of engraving which are in fact only defects in printing, owing to some letter being badly printed. Thus, there are the Spanish stamps with the word "Correos" spelled, or apparently spelled, "Corr*f*os," "Corr*l*os," "Corr*i*os," "Corre*e*s," &c., &c. These are collected by very advanced Collectors, but on account of their great value, the beginner had better not trouble about them.

CHAPTER V.

SURCHARGED STAMPS.

In Heraldry, "the sister science to Philately," the word *surmounted* is used instead of *surcharged*, and is defined in *Boutell's Heraldry* as "one bearing or charge placed upon another of a different tincture."

It happens in some countries where the Post Office resembles the commissariat department of some armies, in not being well managed, that at times stamps of one denomination are found to be out of stock, and in order to supply the demand, resource has to be had to some means to supply the required value. The most usual plan adopted in these cases has been to surcharge the stamps of a *higher* value, with the value required, and to sell them at the reduced price. Instances of this practice are so common that it will not be necessary for me to point out any particular case. As far as I can recollect at the present moment, there has never been a *genuine* case in which a low value has been surcharged with a higher one, for if this were done, it will be at once seen that anybody would make considerable profit by forging the surcharge and placing it on genuine stamps. The stamps usually used for surcharging purposes are those of a high value which is comparitively seldom required.

The Collector who takes notice of varieties of surcharge will find plenty to amuse him, for in almost every case in which stamps have been surcharged, several different types of surcharge are to

be found. These varieties consist chiefly in the size of the type used for the surcharge, in the number of lines which it occupies, and the colour of the surcharge.

The use to which surcharging has been applied is not confined to providing a value which has become exhausted. There are others, to which the Collector must pay attention. Thus it happens that instead of using a postage stamp of higher value to supply the place of a stamp out of stock, the authorities have pressed into postal service a fiscal (or receipt) stamp, of the same value as the postage stamp required, by surcharging the fiscal with the word "postage," and when so surcharged it can only be used for postal purposes. The stamps of Natal show numerous instances of this practice.

Another use to which surcharging has been put is to make the stamps of one country do duty for another by surcharging either certain letters or the name of the country in which such stamps are to be used. Thus, there are the stamps of the *Cape of Good Hope* surcharged with a *G. W.*, and others with a *G.* only, for use in Griqualand West; the stamps of *Cape Verd* surcharged GUINE, for use in Guinea; and the Indian stamps surcharged with a *Crown*, for use in the Straits Settlements.

Another use of surcharging is to change the currency as from *Pence* to *Cents*. See Mauritius 1878 issue for an instance of this.

Another use of surcharging is to show a change in the Government of a country, Thus we have the *Transvaal* stamps surcharged V.R., showing that it was under the protection and Government of England, and a still later instance of the *Peruvian* stamps surcharged with the arms of Chili.

In almost all these cases we find many varieties of type used in the surcharge, consequent on the printing office not being able to supply sufficient of one type.

In two or three countries the ordinary postage stamps have been surcharged with some word, or series of letters, to show that they are intended for use in the Government offices only. Thus there are the

British Guiana stamps surcharged OFFICIAL, the *Ceylon* with SERVICE, the *Indian* with ON H.M.S., and other cases.

It certainly seems open to question whether such stamps as these should be collected, as it does not matter to a *Philatelist* whether the stamp in his collection has franked a Government despatch, or a citizen's letter, and it is to this that the matter leads.

Where there are two stamps, the same in every respect except that one has a surcharge which shows that it was used by the State, and the other has no such surcharge, it seems to me that to collect both is only to waste time and money. Of course where the official stamps are different from the ordinary issues (as in the case of the United States' Department stamps) both should be collected, but, in my opinion, it is useless to collect both in other cases.

The Collector must decide for himself whether he will collect every variety of size, position, colour, &c., or confine his acquisitions to one variety only. The multiplicity of surcharges of late has made it very difficult to ascertain how many varieties there are in each case, and of course until this is done, it is difficult to tell a forged surcharge from a genuine one.

It is naturally a more easy thing to put a forged surcharge on a genuine stamp than to forge the whole affair and, undoubtedly, in a large number of cases this has been done—and this may possibly account for the many varieties which there are in some cases. In collecting used specimens of surcharged stamps, care must always be taken to ascertain that the obliteration is *over* the surcharges, as, if it is not, the surcharge is a forgery. It may have happened that in some few cases stamps have had forged surcharges placed on them, and have then been obliterated afterwards, but this could only have been done when the forger had some "friend at Court," and, of course, in this case it is almost impossible to say whether it is genuine or not, unless the whole of the various types are known.

CHAPTER VI.

OF LOCALS.

A *Local* stamp is one which will not frank a letter so as to enable it to be delivered out of the town, district, or State in which it is issued, without additional payment. The chief Locals to which I shall draw attention in the course of this Chapter are those of the Confederate States, the United States, and of Russia.

The cause of the issue of these stamps is stated to have been "the vastness of the country, and the incapacity of the Government Post Office, to cope with any very great difficulties."

So many of these stamps are bogus, that many Collectors decline to take notice of *Locals* at all.

Confederate States Locals.

In the case of the Confederate Locals the majority of them are very scarce, and it is this cause, perhaps more than any other, which has prevented their being collected by many. They consist for the most part of the name of the town and of the Postmaster, in a linear frame, but some few of them (as Mobile) have a design. They are printed on a variety of papers and colours, consequent on their being issued at so many different places. The authenticity of some of these has been fully proved, but that of others is open to doubt. In some few cases they consist merely of the postmark which was used in the office, and in these cases it is absolutely impossible to ascertain whether it is the postmark used as such, or the post mark used as a stamp, and the best that can be done in such cases is to refuse to have anything to do with them.

United States Locals.

The number of these is legion, and the value of them *nil*, the reason being that most of them are only fancy stamps made to sell. *Genuine originals* USED are among the very rarest of stamps, but most of them have been reprinted, so that unused specimens are not

uncommon, and forgeries are also rife. This is so much the case that very little interest can be taken in these Locals.

There are, however, a few, issued by Messrs. Wells, Fargo, and Company which deserve attention at the hands of Philatelists, and this is chiefly because genuine specimens of their stamps *are* obtainable. The stamps, or rather surcharges, consist of an oblong label (imprinted on the United States envelopes) containing an inscription varying with the destination of the letter. Thus we have "Over our California and Coast Routes"; "For Mexican Parts," &c., &c. The same firm also issued some adhesives, consisting in design of a courier, representing, probably, the mode in which the Rocky Mountain mails were carried.

These are, almost, the only United States Locals which it is worth while noticing. As I said before, the large majority are only fancy stamps made for sale, and are of course not worth having.

Russian Locals.

These stamps include the most curious specimens of design which have ever been issued in the shape of postage stamps, and it is, possibly, this fact alone which causes them to be collected. In these, as in the United States Locals, many are bogus, and *used* specimens of genuine ones are very scarce.

These stamps are used by the various districts of the Russian provinces, and a vast number of their districts have issued separate designs. The issue of their Locals was authorised by a decree of the 5th September, 1870, which decree enacts, by implication, that the Imperial arms are in no case to be used upon them.

Only one thing can be said in favour of their labels, which is, that they are comparitively cheap *unused*, and anyone wishing to collect them will not have much difficulty in getting a very good number.

I had almost forgotten to mention the so-called *Hamburg* Locals, the "complete set of 116" of which is usually sold for one shilling and sixpence, unused.

This fact alone is sufficient to prove their worthless character. Dr. Gray says "The entire rejection of these pernicious fabrications is strongly to be recommended. They are a positive disfigurement to every Collection into which they are admitted." After this, any remarks by me would be useless.

CHAPTER VII.

OF STAMPED ENVELOPES.

Hitherto our attention has been directed towards one branch only of Philately, namely, adhesive stamps but there are other branches which now require our attention. This Chapter treats of postage envelopes, that is, of such envelopes as have a stamp to prepay the postage impressed in them. Postage envelopes were in fact issued before postage stamps— the curious envelopes used in Sardinia for a short time being issued in the year 1819, while postage stamps were not issued until the 6th May, 1840, but at this latter date stamped envelopes were first issued in England. Postage envelopes have, however, never had the immense circulation which postage stamps have had, one reason for which may be that the stamp which is impressed in them is valueless when severed from the envelope, and consequently if from any cause the envelope is spoiled, the stamp is lost. There is in fact so very little demand for stamped envelopes, in this country at least, that at many of the small Post Offices they are not even kept in stock.

There were formerly very few Collectors who took the trouble to collect stamped envelopes, one of the chief reasons of which was that it was considered useless to collect so much stationery, and some Collectors even went so far as to say that to collect stamped envelopes in their entire state was to defraud the waste paper basket of so much waste paper. The consequence of this was that the majority of those Collectors who did take notice of envelopes, only collected a very small part of them, namely, the impressed stamp, and cut away the rest of the envelope. This mutilation was vastly propogated by those who should have done all in their power to stay

it, for those who published Albums, actually allowed spaces for *cut copies* of envelopes, thus causing those Collectors who used these albums either to cut down their envelopes, or to leave the spaces blank and to keep their envelopes in a separate album.

At length, some Collectors raised their voices against this mutilation, and then began a wordy warfare which has probably not even yet ended, for now and then a Collector protests against collecting so much stationery. However, that may be, it has certainly now been decided that all those Collectors who want to have a valuable collection of envelopes, must have envelopes *entire*. In my opinion it is as bad to cut down an envelope as it is to cut the perforation from off a postage stamp, which practice, at one time, was likely to gain ground, but has now been stopped.

In consequence of the mutilation which envelopes suffered at the hands of former Collectors, it is, in some cases, difficult to obtain entire specimens, except at great outlays of cash, and a plan has been devised by a member of the London Philatelic Society (Mr. M. P. Castle) by which cut specimens may be mounted so as to present the appearance of entire envelopes (Vide *Philatelic Record*, Vol. II., page 113).

Now, although this plan adds considerably to the "unity of effect" of a Collection, yet it does not, of course, add to its *value*, for at the most the *envelopes* are forgeries with genuine stamps, and the effect of former mutilation is still felt.

The sameness in design in stamped envelopes may perhaps account for the fact that they are not collected by many Pilatelists. If any one looks at a Collection of envelopes, they cannot help being struck with the fact that they nearly all have the same shape and design in the stamp. The shape is in almost every case oval, and the design the head of some celebrity who can also be found in the adhesives as well, so that in the opinion of many Collectors to collect both adhesives and envelopes is useless.

In envelopes, as in adhesives, there are many minor details which must be carefully noted. Thus there are watermarks (in a few), tresses, surcharges over

the stamp of certain words, the position of the stamp, the size of the envelope, the fact of its being adhesive or not, the paper used for the envelope, and several other details, which must all be carefully looked into in order to ascertain the date of issue and consequent value of the envelope. If we cut down our envelopes all these details are at once lost, and the value gone in a great measure.

Besides ordinary stamped envelopes, there are registration envelopes. Great Britain was the first country to introduce these, the issue taking place on the 1st January, 1878, and, although some of these bear the date of November and December, 1877, yet this only points to the fact that they were *printed* on those dates in readiness for issue on the 1st January, 1878. These envelopes have now been adopted by several other countries, to which they are supplied by the Patentees, Messrs. M'Corquodale and Co. They are lined with muslin, to render them extra secure, they originally being intended to carry coin

In these envelopes also there are many minor details to which the Philatelist should give notice. Thus in those issued for this country there are some with a plain flap, and others with the flap scallopped; some with serrated seams, others with scallopped seams, besides differences in the inscription, size of letters, &c.

In envelopes *alone* there is quite sufficient work for any ordinary Collector, without adhesives or postcards. In fact, these three branches of Philately have each their own admirers, who take but little notice of the other branches.

CHAPTER VIII.

OF POSTCARDS.

Although England had the honour of introducing postage stamps to the world, she was not equally fortunate with regard to postcards, but was in fact exactly one year behind.

Postcards, the invention of Dr. E. Herrmann, were first issued by Austria, on the 1st October, 1869, and

since that time they have been adopted by almost every stamp-issuing State.

In postcards, probably, there is a far larger field for the zeal of the industrious Philatelist, than in either of the other branches of Philately. The vast multitude of varieties which have already been issued give plenty of room for diligent study. Those long lists of varieties which from time to time appear in the pages of the *Philatelic Record* and other stamp papers will prove the truth of this insertion. Thus there are sixteen varieties of the first issue of Mauritius and about fifty varieties of Bavarian postcards.

It would appear that forgers have not yet turned their attention to this branch of Philately, for the Rev. R. B. Earée, who probably knows more about forgeries than any man living, says that he has not yet met with any forged postcards.

Some years ago (I believe in 1872) a variety of postcards was issued known as a "reply card," by which two cards fastened together at the top, could be sent through the post, one card having the communication upon it, the other one being for the reply. Both these cards were stamped as a single one would be. The benefit of these "reply cards" was so much felt that they were soon adopted by many States, including England, but it would appear from official statistics that they are not much used in this country.

It cannot be said of postcards as it can of envelopes that they present any degree of similarity, in fact many Collectors collect postcards on account of their great diversity of design, and in many cases they are fine works of art. A glance at the postcards of Nicaragua, Newfoundland, Uruguay, and other American States will prove this, and one cannot help wondering how it is that *Great Britain* should so long have used the ugly cards which she has, since they are used in larger quantities than any other postcard, for in the year ending 31st March, 1881, according to the Postmaster-General's 27th report, there were delivered by the Post Office in the United Kingdom, 122,884,000 postcards alone.

CHAPTER IX.

ESSAYS, PROOFS, AND TRIALS.

An essay in the sense here used means a design sent in to the authorities for a postage stamp, envelope, or postcard. There must be *some difference* between it and the stamp actually issued, or it is not an essay.

An essay is usually imperforate, or unwatermarked, so that it is not difficult to tell it from the stamp actually issued. As it *is*, it is not a postage stamp, and has no business in a collection of postage stamps only. The more advanced Philatelists, however, accept an essay as showing the progress made in the design of a stamp.

In that very valuable work lately published by the London Philatelic Society, on the *Postage and Telegraph Stamps of Great Britain* there is a list of the more important English essays inserted there, because the authors believe them to be "chiefly interesting in a historical point of view, as tending to throw light not only on the gradual growth of the system, but also on certain stages in the production of the stamps ultimately issued."

Proofs and trials of stamps actually issued are also collected by some Philatelists. At page 293 of the before-mentioned work the authors say "these proofs are not rare, being ordinarily seen in good collections": but in reading the work, we must not forget that the authors are two of the chief English Philatelists, so when they use the term *good collections* we may take it to mean "the collections of advanced Philatelists."

The Collector, for whom these pages are intended, had better leave essays, proofs, and trials alone, as he will find plenty to collect in adhesives, envelopes, and postcards. In fact, if he styles himself a *postage stamp Collector* he has nothing to do with essays, &c., which are *not* postage stamps, and in collecting them he would only be increasing his collection with something which has no business there.

I think that I have now gone through the whole of

the various classes of varieties, errors, and branches of Philately, which will trouble the Collector. The Collector has now to decide which of these he will collect, and having made up his mind *thoroughly*, the next thing to do is to obtain his album and rule it.

Having thus briefly discussed the chief tests against forgeries, and the subject of varieties, we will now turn our attention to that all-important subject the "arrangement of a collection" and in this we shall include—(1) the style of the album; (2) the ruling of the album; and (3) the manner of inserting the stamps in the album.

CHAPTER X.

OF THE ALBUM.

First, then, as to the style of the album. Although some may be inclined to think that the album is but a small item in a Collector's paraphernalia, and is of very little moment, I must contend that it is one of the most important, as on the style of the album depends, in great measure, the enjoyment to be derived from the collection. Dealers have done a great deal to retard Philately by publishing bad albums, although I must admit that the cost is very moderate for the work in them, but very dear for their amount of usefulness. Albums have been, and still are, I believe, published, which contain but a few pages allowing, for instance, one page holding some twenty stamps for Spain, which country has issued over two hundred varieties.

It would be useless for me to give a description of the various albums which have been published, as I think that no album has yet been published which can be thoroughly recommended as good for its purpose.

I recommend all Collectors to have an album *made expressly for them*, and to rule it themselves. That is the course which I myself pursued, and I am thorougly satisfied with the result. The album which is in five volumes was made for me by Messrs. Partridge and Cooper, the well known Law Stationers of Chancery

Lane, London, and the cost was ten shillings per volume. The paper used is the best white laid Solicitors' Draft Paper, and the size of each page is 8 inches by 10 inches. There are 380 pages in each volume, and a guard between every leaf.

This style of album, strongly bound, I can safely recommend to any Collector.

Some albums are made with screws to fasten the leaves together. These may be all very well *for very* advanced Collectors, but for the majority an ordinary well made book album is sufficient.

CHAPTER XI.

THE RULING OF THE ALBUM.

It is absolutely necessary for the Collector to decide what he intends to collect, *before* ruling his album, and then to rule his album to suit his own requirements. The album, such as I have described in the preceding Chapter, will, of course, be sent from the manufacturers in a plain state, that is, the leaves will be only plain paper. Some Collectors advise that the album should be left in this state, and the spaces for the stamps only *pricked out*, but with this method the stamps are liable to be placed out of square a little (I mean, not parallel to the sides of the album). For this reason I recommend the Collector to rule his album with ink, leaving a small margin all round.

Before doing this he should purchase one of the best catalogues which he can obtain (that by Capt. Evans, recently published by Messrs. Pemberton, Wilson, and Co. can be safely recommended). From this he should rule his album, allowing a space a little larger than the stamp which is intended to go in it for each stamp, and not rule all the spaces the same size. It will look better, perhaps, to have them all the same size on one page, but not all through the book, or else some stamps will have little margin round them, and others a great deal.

Having ruled a page, let him take the catalogue and enter the stamps in the album in *strictly chrono-*

logical order. In the first space he should write a brief description of the first issue for that particular country, giving the date, watermark, perforation, &c., and in the next spaces mark the value and colour of each stamp of that issue. That being ended, a description of the next issue should be given, and the values and colours of it, and so on right through the country, placing varieties, errors, &c. (if he intends to collect them, or such of them as he does intend to collect) in their proper places. Then, if the country is still issuing, leave a number of pages blank for future issues, and then proceed with the next country.

The Album will then appear as follows. Take for instance the country of Austria.*

If this method is carried out the Collector will have a space in his album for every stamp which he intends to collect, and the space which it is to occupy, marked with its value and colour. If he does not collect varieties of paper, perforation, &c., they will not be mentioned. No difficulty will then be found in inserting a stamp in its proper place, and the stamps will never want re-arranging. On purchasing, or otherwise becoming possessed of a stamp, all the Collector would have to do, is to place it in its proper space, hitherto kept vacant for it.

I strongly advise that the stamps should be put in chronological order, or there will always be a difficulty with new issues. Dr. Gray, in his catalogue, has divided newspaper, and other stamps from the general issues. With this plan I thoroughly disagree, as it is sure to lead to difficulty in future, since there will be no place in which to put new general issues.

The ruling should also be strictly geographical, that is, the countries should be placed in proper order. My own album, as I said before, is in five volumes, and it is divided as follows :—Vol. I., Europe ; Vol. II., Asia and Africa (of course divided) ; Vol. III., America, and Vol. IV., Australia Vol. V. is for Postcards, Envelopes, &c. (These latter I do not

* See engraving.

collect much, so require little space for them, or of course they would require many volumes). In addition to these divisions, Africa, I have divided into North, East, South, and West, placing each country in its own position, therefore it is no use looking for Gambia where Griqualand is, or near the Egyptian stamps. America is divided into North, Central, and South. But the chief difference in my plan, to others, is in the Islands, which are arranged *according to their several seas*. Thus there are "Islands in the Atlantic," "Pacific," "Mediterranean," &c., so it is no use looking for Cape Verd along with the Ceylon stamps.

Such an album as this, is almost permanent, for sufficient space can be left after each country, as will take many years to fill up, and then extra leaves can be put in, or a new volume started.

The advantage of it is very great, as you have spaces only for such stamps as you intend to collect. If you do not collect varieties of perforation &c., they will not be mentioned, and the labour of ruling it will become a pleasure as the work advances—at least I found it so. The names of the countries can then be "texted" and if the whole has been neatly ruled with a ruling pen in double lines, the appearance of the album will be all that can be desired.

CHAPTER XII.

THE MANNER OF INSERTING STAMPS IN THE ALBUM.

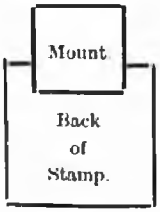
The early Philatelists did this in a very short time, by simply sticking the label flat into the album, and often used so much gum in so doing, as to produce many interesting varieties of discolouration, but as they became more learned they found that by so doing they were hiding two of the most important parts of the stamp, the *watermark* and the *gum*, so they adopted various methods whereby this evil should be prevented

Some cut out the paper of the album at the back of the stamp, and left it sticking by its edges only,

and others proposed (if they did not carry into effect) an album having slits on the pages, in which the stamps might slide and so be removed at pleasure.

But undoubtedly the best, cheapest, and easiest system which has yet been invented is that known as the HINGE SYSTEM.

In this method a piece of thin paper, a little smaller than the stamp to be mounted is fastened to the top of the stamp at the back, so that most of the paper shows over the top of the stamp, thus :—



The paper which thus shows over the top of the stamp, when looking at its face, is then turned back, over the back of the stamp, until none of the mount is to be seen. It will then appear as follows : —

A small drop of gum is placed on the spot marked "A" in the second figure, and the stamp is then fastened into the album *by the mount*, which is not seen. The stamp can then be raised for the watermark to be seen without trouble and it can be removed by simply taking the mount out of the album, which is therefore not hurt in any way, nor the label damaged

Very few "beginners" think anything at all about watermarks, perforations, &c., and never dream of

mounting their stamps, but after they have collected some hundreds of varieties, and begin to take some interest in collecting, they are very sorry that they did so fasten them down, as in removingthem they are sure to spoil many.

There is one thing that beginners rarely think of, and that is that *water should never touch the face of the stamps* since many are printed in soluble colours, and even those which are not so printed are very likely to smudge when wetted.

Probably there are few Collectors who are not aware that Russian stamps are completely spoilt by being placed in water, but probably few are aware of the *reason* of this. Now, it appears from recent investigations upon this subject that the paper upon which Russian stamps are printed is first coated with gum, and over this gum is spread fine powdered chalk, and on this chalk the design is printed. Now when one of these stamps is placed in water, the gum is softened, and allows the chalk, *with the design*, to float away.

I think that the plan for mounting stamps before described is equally applicable to envelopes and post cards, only stronger paper should of course be used. If the mount is fastened to the back of the post card or envelope at the side *nearest* to the edge of the leaf in the album they will not be found to fly open when the page is raised, which they are sure to do if mounted by the top.

In addition to this, by the hinge system the whole face of the post card, &c., is kept clear, instead of being partly hid, as is the case in a system proposed a short time ago, by which they were fastened in by means of bands.

CHAPTER XIII.

WHAT IS TO BE LEARNED BY MEANS OF PHILATELY?

Having now cleared the way through the arrange-

ment of the collection, we will again resume our subject "What is to be learned by means of Philately?

First then as to Geography. A knowledge of this may be easily obtained, at least so far as concerns the position of the various countries, if the stamps are properly arranged, in the way previously mentioned. The usefulness of this method is not only found when Geography is being learned, but it will always be found, as the Collector will not forget his Geography so easily. How many persons on leaving school and going into business, forget what they have learned, and could not tell you where Antigua is! By means of Philately this knowledge would be retained, and the Collector would be able to answer the question at once.

Likewise from the obliteration of many stamps the names of the chief towns of the various countries will be retained.

The insertion of a few *maps* into the album will aid the Collector in this respect, and will not be at all objectionable, if placed along with the countries stamps. Thus put a map of France along with the French stamps, and so with the other countries. The map can be fastened on to one of the guards easily, and can be obtained the same size as the album.

Next as to History. You will probably have thought that Philately cannot teach very much with regard to this most important item of education. Certainly this is very true if we are to consider the good old times before the late Sir Rowland Hill introduced the system of cheap postage which has occasioned such a revolution in the whole civilized world, for before that time Philately gives merely the weakest help with regard to history, but if we consider the period of time which has elapsed *since* the cheap rate of postage was introduced, then we may safely say that this science (if I may be permitted to call it such) can teach a very great deal, provided that the labels are arranged in strictly chronological order, for out of chaos nothing definite can be deduced. In other

words Philately will give us a *History of our own times*.

A few instances will give a very good idea of how Philately manages to do this.

Opening our album at France, we find that the first stamps issued bear the profile of Liberty and that they were issued in 1849. French history tells us that on the 24th February, 1848, a sudden Revolution overturned the Monarchy, and established a Republic. It was that Republic which issued the first French postage stamps. We see in our albums that this Republic lasted till 1852, when we find a Presidency constituted, and the profile of Napoleon III. used as a design. In 1853 the Republic and Presidency was abolished, and an Empire raised, the general design of the stamp being the same, but the word "EMPIRE" used instead of "REPUB." In 1870 we find that a Republic was again raised, and this is the last entry, for that form of Government still exists in France.

Again, if we turn to Alsace and Lorraine we find the date of the issue to be 1870 which shows the date of the German army entering these States in their conquering march towards Paris: these stamps having been issued by the Germans in order to carry the soldiers' letters at a very low rate.

Turning to Spain we find in a good collection a very large number of stamps, indeed more than for any other country. Here we see that stamps were first issued on the 1st January, 1850, in the reign of Queen Isabella II, whose not very handsome physiognomy adorns (or at any rate forms the subject of) the stamp. As the reader will know, on the 30th September, 1868, the Queen left Spain in consequence of a Revolution, and this is shown in our albums by the issue of 1st October (the very next day), that of a provisional Government, when we find all the postage stamps then in use surcharged with the words *Habilitado por la Nacion* (for the use of the Nation). This was probably done to hide the face of Her Majesty, who had somewhat gone down in public opinion. On the 1st January, 1870, we find the profile

of Liberty on the stamps showing that the Government was a Republic. On the 4th August, 1870, Amadeus, Duke of Aosta, accepts the Crown, but no stamps were issued with his portrait until 1st October, 1872. On the 11th February, 1873, this King resigned, and on the 1st July following we find the figure of Liberty seated, as the design for the stamps, showing that there was again a Republic. On the 30th December, 1874, Alfonso accepts the Crown, reigning under the title of Alfonso XII. He died in 1885. His portrait is on the stamps issued on 1st August, 1875.

From 1873 to 1875 several stamps were issued by the outlaw Don Carlos for use in the Basque Provinces, and these stamps are obliterated in thirteen different ways. In these stamps we find some of those minute varieties of design which I mentioned in Chapter III. Thus, in the issue of February, 1875, we find that the oval contains 30 lines, and that the angle of the neck is between the 5th and 6th lines, but in the issue of the following July the oval contains 44 lines, and the angle of the neck is on the 9th line.

I will give one more instance only in connection with this branch, and that will be the case of the Peruvian stamps surcharged with the arms of Chili.

These stamps were issued during the latter portion of 1881 and are of a somewhat historical importance, on account of their marking the time at which the Chilians conquered the Peruvians, and took possession of their territory.

This surcharging of their stamps must have been almost as humiliating to the Peruvians as it was to the old Romans to walk under the yoke, to which punishment the Roman prisoners were often subjected by the Gauls and other nations against whom the Romans waged war

These four instances of France, Alsace, Spain, and Peru will give a very fair idea of what may be learnt of History by means of Philately. Many other instances could be given, as Canada, Confederate States, Cyprus, Fiji, Transvaal, &c., &c., but the four which I have given will suffice. France and Spain probably afford

the best illustrations, as those two countries have undoubtedly had their share in changes in Government during the last thirty years, besides having each issued a large number of stamps.

In addition to the branch of History which I have hitherto treated of, there is another, and equally important one, namely, the form of government of each country, and the King or Emperor. Philately will teach this also. A glance at the stamps of a country will generally tell what the form of government is, of what country it is a dependency, and the name of the Chief can also usually be ascertained from them, or at least this can be ascertained from the description placed before each issue, as before described, for by refering to such description it will be seen whose portrait is on the stamps. But the Philatelist will not have to refer to his album every time he wants to know anything of this sort, for if he studies his stamps at all he will be able to recollect in an instant what the design of any country's stamps is.

CHAPTER XIV.

HOW A PLATE FOR PRINTING STAMPS FROM, IS MADE.

At this point it may be interesting (at the expense of a slight digression) to explain how a number of stamps, all exactly alike, may be produced from one original die.

If a person takes a sheet of English stamps he will find that it is composed of a number of stamps all exactly alike (except in the letters in the angles), and he will at once see that it would be utterly impossible for any person to engrave so many dies all exactly alike.

The manner in which it is done in steel plate printing is as follows:—

The engraver engraves *one* die on a block of softened steel *in intaglio*, that is, the design is cut into the plate, as in copper-plate engraving. This block of steel when engraved is carefully hardened by re-

carbonising the steel. This die is termed the *matrix*. The matrix being hardened is employed to give cameo impressions of itself to a *roller* of softened steel. This roller is then hardened in like manner as was the matrix, and is used in turn to give impressions (of course this time *in intaglio*) to a *plate* of softened steel as many impressions as there are rows of stamps to the sheet. This plate, therefore, has a number of impressions all exactly alike, each being an exact *fac-simile* of the original die or matrix. This being done, the letters in the angles are inserted with steel punches, the inscription round the plate is added, and the plate hardened. It is then ready for use.

The lettering used in the late issues of English stamps was placed there as a protection against forgery, since the forgers would probably be unable to go to the expense of having a complete plate of dies, as by means of these letters each stamp was different from the others. In the first stamps issued, letters were only placed in the lower angles, but in 1858 the 2d. value was issued with the letters in all four angles, and on the 15th May, 1864, the 1d. value was likewise altered. This insertion of the letters in all four angles was a very great improvement, as it was now made much more difficult to place together the unobliterated halves of two stamps for the letters to match, for if the letters at the top were E K those at the bottom would have to be K. E.

The method of multiplying a die just described is that employed in steel plate engraving. In surface printing another plan is adopted, namely, the electrotype process.

In surface printing, as before described, those portions of the stamp which are to appear in colour are raised above the rest of the plate. A number of moulds of this one die are then taken in sheet lead, and then placed together in the form required for the plate. In these moulds, those portions which were raised in the die, are sunken. Metal is then deposited on these moulds by the aid of a voltaic battery, and a plate is thus formed which is therefore a series

of reproductions of the matrix. The system of reproduction used in the lithographic mode of printing is different from either of those before described.

In this method a *transfer* is employed. This transfer is either made from an original drawing on the stone or from a design engraved on metal The transfer is done as follows :—An impression of the design is taken on prepared paper. This is laid on the stone, damped and pressed. The paper is then removed from the stone, to which the impression on it is found to be transferred. A number of these transfers are made so as to form a plate, and having been prepared, it is then fit for printing from.

CHAPTER XV.

A GLANCE AT THE HISTORY OF THE ENGLISH POST OFFICE.

Although the subject to which I now ask the reader's attention is not *primâ facie* connected with the science of Philately, yet it may perhaps be interesting at the present time (when correspondence is so frequent that 33 letters is the average number annually delivered to each person in the United Kingdom) to take a very brief glance at the history of that Post Office which deals with more letters than any other, and more especially because it was that office which first issued postage stamps, and thereby gave the foundation to the science of Philately.

The reader will naturally be aware that for the information which is contained in this chapter I am entirely dependent on the statements of others, in fact anyone who writes a history must be guilty of plagiarism. He may clothe his statements in fresh language, but still they are not his own, and it may be taken for granted that he copied them from some other author.

When we consider the state of Society as it existed anterior to the seventeenth century, we cannot be surprised that we hear nothing of a Post Office before that period. In fact few of the motives to written

communication could be said to exist. Literature and science dwelt only in the convent and the cell. Neither the serf nor the lord had power, even if they had the desire, to write letters. It was the business of the State *alone* which demanded correspondence.

The expenses of the establishment of *nuncii*, charged with the conveyance of letters, formed a large item in the charges of the Royal Household. As early as the reign of King John (1199—1216) the payments to *nuncii* for the carriage of letters may be found enrolled on the Close and Mixed Rolls, and these payments may be traced in an almost unbroken series through the records of subsequent reigns.

But, as correspondence grew, it is easy to see that economical arrangements for its transmission would grow likewise. The Statute 2 & 3 Edw. V., Cap. 3 (1548), fixed one penny per mile as the rate to be charged for the hire of post horses. In 1581 one Thomas Randolph is mentioned by Camden as the Chief Postmaster of England. The earliest recital of the duties and privileges of a Postmaster seems to have been made by Jac. I. but as late as 1644 it appears that the Postmasters' duties were not connected directly with letters.

A Parliamentary Resolution entered on the Journals of the Commons states that "the Lords and Commons finding by experience that it is most necessary for keeping of good intelligence between the Parliament and their forces that post stages should be erected in several parts of the Kingdom, and the office of Master of the Posts and couriers being at present void, ordain that Edmund Prideaux, Esquire, a Member of the House of Commons, shall be and is hereby constituted Master of the posts, messengers, and couriers."

This gentleman first established a weekly conveyance of letters into all parts of the country, thereby saving to the public the charge of maintaining Postmasters, to the amount of £7,000 per annum.

But the most complete step in the establishment of a Post Office was taken in 1656, when an Act was

passed "to settle the postage of England, Scotand, and Ireland." It enacted, *inter alia*, that "there shall be one General Post Office, and one officer styled the Postmaster-General of England and Comptroller of the Post Office."

These arrangements were confirmed in the first year of the Restoration, by an Act which was repealed by 9 Anne, Cap. 11.

From 1711 to 1838 upwards of 150 Acts affecting the Post Office were passed, and in the first year of Her present Majesty 93 of these were repealed.

I must necessarily omit reference to a great many improvements which were made in the Post Office before 1838, but for an account of these I must refer the reader to *The Postage and Telegraph Stamps of Great Britain* and *The Penny Cyclopædia*, Vol. 18, pages 453 to 459. It is from the latter work that most of this information is obtained.

We will now consider the plan which was proposed by Mr. Rowland Hill, and which was ultimately adopted in great measure

Mr. Rowland Hill, a gentleman wholly unconnected with the Post Office, up to that time, brought forward in 1836 a plan calculated not only to increase the utility of the Post Office in the promotion of all the objects of civilization, but to change the whole management of the institution. It was, at first, privately submitted to the Government, and subsequently published in a pamphlet entitled *Post Office Reform—its Importance and Practicability*. In a short time three editions were issued. The main features of Mr. Hill's plan which, putting aside the merits of the suggestion of a uniform rate, were discussed with singular moderation, acuteness, caution, and sound reasoning, proposed to effect :—1. a great diminution in the rates of postage; 2, increased speed in the delivery of letters; and 3, more frequent opportunities for their despatch. He proposed that the rate of postage should be *uniform*, and not, as then, according to distance; to be charged according to weight, and not, as then, according to the number of enclosures;

and that the payment should be made in advance, and not, as then, on delivery. The means of doing so by *stamps* were not suggested in the first edition of the pamphlet.

Mr. Hill showed, on undisputed data, that the *actual cost* of conveying letters from London to Edinburgh, when divided among the letters actually carried, did not exceed *one penny for thirty-six letters!*

The publication of this plan excited a strong public sympathy in its favour, especially with the commercial classes of the City of London. Mr. Wallace, M.P., moved for a Select Committee to enquire into its merits, on the 9th May, 1837; this motion fell to the ground, but in the December of the same year the Government assented to the appointment of a Select Committee to enquire into and report upon the plan. In the Session of 1837 *five* petitions were presented to the House of Commons in favour of the plan. In 1838 upwards of *three hundred and twenty* were presented, of which seventy-three were from Town Councils, and nineteen from Chambers of Commerce.

After sitting upwards of 63 days, and examining Mr. Rowland Hill and 83 witnesses, besides the officers of the Departments of the Post Office, and the Excise, the Committee presented a most elaborate report in favour of the whole plan, confirming, form authentic and official data, the conclusions which Mr. Hill had formed from very scanty and imperfect materials.

The appearance of the Committee's Report seemed to inspire the whole country with confidence in the plan. Petitions in its favour to the number of *two thousand* were presented to both Houses of Parliament, in the Session of 1839.

The Chancellor of the Exchequer brought forward a Bill to enable the Treasury to carry the plan into effect, which was carried by a majority of 100 in the House of Commons, and passed into law on the 17th August, 1839.

In the following month an arrangement was made

which secured Mr. Hill's superintendence of the working out of his own measure

On the 5th December, 1839, as a preparatory measure, to accustom the Department to the mode of charging by weight, the inland rates were reduced to a uniform charge of four pence per half-ounce. This measure continued in force until the 10th January, 1840, when a uniform rate of one penny per half-ounce payable in advance, or two pence payable on delivery, came into operation; and on the 6th May, stamps and the Mulready envelopes and covers were introduced.

In the year 1839, the estimated number of letters delivered in the United Kingdom was 76,000,000 besides 6,563,000 franks, being equal to 3 for every person. In 1840, the first year of the Penny Postage, 169,000,000 were delivered and *no* franks, being equal to 7 for every person, but in the year ending 31st March, 1881, there were delivered 1,176,423,600 *letters alone*, being equal to 34 to every person, 122,884,000 post cards, 248,881,600 book packets and circulars, and 133,796,100 newspapers, thus getting a total of 1,681,985,300 articles delivered in the United Kingdom from 31st March, 1880, to 31st March, 1881.

Sir Rowland Hill states in his *History of the Penny Postage*, Vol. I. page 529 that up to the year 1833 "the Post Office was regarded by the public, as a vast and mysterious but nearly perfect machine." Lord Lichfield in 1839 denounced Mr. Hill's scheme as one of the most wild and visionary he had ever heard of. After this the reader may be somewhat surprised to hear that in the year 1881 the clear profit to the nation by the Post Office amounted to three million seventy-one thousand five hundred and twenty-five pounds!

It may perhaps be interesting to give the dates on which the various values of English Postage Stamps were *first* issued. They are as follows:—

One Penny—6th May, 1840

Two Pence—May or June, 1840
One Shilling—13th September, 1847
This stamp was issued for the prepayment of letters to the United States of America, the single rate then being 1s.
Ten Pence—6th November, 1848
For the single letter rate to France as then existing.
Six Pence—1st March, 1854
For the Registration Rate as then existing.
Four Pence—31st July, 1855
The reduced rate from 10d. to 4d., of letters to France, required this stamp.
Nine Pence—15th January, 1862
For the single letter rate to India and Australia, as then existing. (Withdrawn from circulation in 1877).
Three Pence—1st May, 1862
For postage to Belgium and Switzerland.
Two Shillings—1st July, 1867
(Withdrawn on 1st October, 1880).
Five Shillings—1st July, 1867
Three Half-pence—1st October, 1870
Half Penny—1st October, 1870
For new rate for Newspapers.
Two Pence Half-penny—1st July, 1875
For the reduced rates to Countries in List A. ofthe Postal Union.
Eight Pence—1st September, 1876
For single letter rate to Australia (*viâ* Brindisi) (Withdrawn in 1880).
Ten Shillings } 25th September, 1878
One Pound }
These are not mentioned in the Postal Guide, but are sometimes used for heavy Foreign Postages.
Five Pence—15th March, 1881
For double rate to Countries in Postal Union, list A.
Five Pounds—April, 1882
Probably for official use.

In Sir Rowland Hill's *History of the Penny Postage*, there is a return from the Board of Inland Revenue,

of the number of postage stamps issued from the 27th April, 1840, to 31st December, 1879. It is as follows :—

1,600,276,320	Labels of	½d.
20,699,858,040	,,	1d
42,638,160	,,	1½d.
358,520,280	,,	2d.
105,829,824	,,	2½d.
158,526,040	,,	3d.
153,815,820	,,	4d.
158,721,280	,,	6d.
4,608,720	,,	8d.
7,635,080	,,	9d.
5,963,476	,,	10d.
126,968,940	,,	1s.
6,475,820	,,	2s.
5,174,262	,,	5s.
6,014	,,	10s.
6,014	,,	£1

CHAPTER XVI.

THE SHAPES AND DESIGNS OF POSTAGE STAMPS.

The *shape* of almost all postage stamps which have been issued is rectangular. This was the shape used at first, and it has continued to be used by the large majority of countries. The other shapes used have been square, oblong, circular (very rarely), triangular, and oval.

The shapes used for some of the Russian locals are, as before mentioned, very peculiar, and if it were not for the worthless character of many of these labels, they would deserve more attention than they usually receive. Among them there are diamonds, ovals, squares, scalloped circles, stamps with counterfoils, &c., &c.

But as to the *design* of the various stamps. The design chiefly used is the profile of the reigning Prince, or of some other celebrity, or of some figure allegorical of the form of Government, as of "Liberty" for a Republic. By the law of the United States the portrait of a

living person cannot be placed on the stamps. I do not know of any other country wherein a like law prevails.

Great Britain being the first country to issue postage stamps was the first to use the portrait of the Queen as the design. Brazil was the next country to issue, but there it was thought not loyal to strike the head of the Sovereign every time a stamp was obliterated, so they adopted a new design, consisting of large figures of value, which, having been reduced in size several times, were at last, in 1866, discarded, and the head of the Emperor used instead.

In many countries the Arms of the State have been used as the design, in others only an inscription within a frame (*vide* Sirmoor). Allegorical designs have been used by several States, as for the Cape of Good Hope a figure of Hope, for Western Australia (Swan River Settlement) a swan, for Egypt a pyramid and sphinx. Landscapes have formed the design for other stamps, as for Siberia and Nicaragua. New Brunswick has used a train and a steamship as design. Newfoundland has used a bunch of flowers, a cod fish, a seal, and a yacht; New South Wales, a view of Sydney; Nowanugger, a sword. Peru has used pictures of llamas, trains, &c.

The United States of America has used various designs, including a courier on horseback, a railway train, an eagle, a steamship, copies of celebrated pictures, &c.

But almost all countries have now adopted the portrait of the Sovereign as the design, and although many Collectors would like to see the Heraldic Arms of the States used instead, I must say that I prefer the portraits, since the Arms of a State would not alter, and consequently we should lose a very important part of the historical value of our stamps; besides, the portrait of a Sovereign can be quite as well engraved as the Arms, and can form a very handsome stamp, although our own are very far from that degree of beauty. Thus, look at the stamps of Brazil, 1878

issue, and the 1882 issue of the Sandwich Islands, all of them very handsome stamps, and which would be a credit to any country.

It is a very great pity that England has not adopted a better class of design than she has, for undoubtedly the present issue of postage stamps for this country (I mean the ½d., 1d., 1½d., and 2d. values—the other values are much better) are about as badly engraved a set as it would be possible to find in any civilized State. The old 2½d. and the 2s. values are worthy of any country, and it would be a great deal better if the other values were brought up to these in fineness of engraving.

CHAPTER XVII.

THE COLOURS OF POSTAGE STAMPS.

The last subject to which I shall refer in the present work is that of the colours of postage stamps.

I do not mean the chemical constituents of the colours, for that has been treated of in a very elaborate manner in the pages of the *Philatelic Record*, but I mean the *names* by which the various colours and tints are known.

These are called by such a number of names that it is often quite impossible to understand what tint is meant, there being no standard by which to go. In a paper read before the Congress of Philatelists, held in Paris in 1878, the 2½d. 1874 issue of Great Britain was cited as an example, and it was said that in ten catalogues this one stamp (and no change in colour) was described in *seven different* ways—viz. claret, dull pink, lake, rose, lilac, *violet!* pink, and red brown; and again, the three cents of Curaçao was called buff, grey, bistre, and stone; and the two lepta of Greece was called cinnamon, light buff, bistre, dark bistre, and pale bistre.

Now, is it to be supposed that all these different terms are used to describe one colour?—viz., seven terms for one colour, four for another, and five for a third. In the 2½d. Great Britain example, pink and

violet are certainly rather far apart, and I don't think that anyone ever saw this stamp in a *violet*, unless it were a "chemical" variety.

Many schemes have been proposed by which to arrive at some certainty as to a colour, but they have all fallen through on account of the cost. One, which is in my opinion the best, I have seen already employed for another purpose.

Messrs. Winsor and Newton, the eminent water colour makers, have issued a "trade book" which contains a sample of every colour they make. Commencing at the top it appears in its deepest colour, and at the bottom it has arrived at a mere light stain.

Surely something of this description could be utilized for our purpose, and by means of naming the various colours, and numbering the various tints, there could be no mistake. *Then*, instead of calling a stamp a "pink" (which someone else would call a "claret" or a "violet!"), we should call it "Red No. 10," etc., red being the foundation colour of pink, and 10 being the number of the tint. Or, better still, it could be done as follows:—Call the foundation colour of vermilion, carmine, pink, etc., *red*, but as a vermilion will never come into a carmine, they must be divided; therefore, call vermilion "Red No. 1," carmine "Red No. 2," and so on. Then the *deepness* of the colour could be described by a letter, as "Red No. 1A" could be taken for very deep vermillion, and "Red No. 1M" for very pale vermilion, the intermediate tints being named by the other letters, and *named on the plates.*

If this were done, and *all* catalogues were compiled from the plates, there could be no mistakes as to colours, and one great enemy of Philately would be vanquished.

It has been stated that there are 100 varieties of tints in stamps, and that therefore to produce 500 copies of the work 50,000 operations would be necessary. But surely, if Messrs. Winsor and Newton can do it for a trade book, Philatelists ought to be able to

do it for their own *universal* use.

How do Messrs. Winsor and Newton produce their book? When this is answered Philatelists ought at once to utilize the method for their purpose.

CONCLUSION.

I have now arrived at the conclusion of this little work, although much more could be written on the subject.

I have endeavoured to lay before the young beginner the true theory and practice of stamp collecting, and if I have led any Collector to see that there is something higher, something more scientific, and something more useful in his hobby than he before thought, my task will not have been a useless one. Convinced myself that stamp collecting is the coming science, I have endeavoured to convince others as well. But the longer that Collectors remain separate and non-communicative, so much the longer will the science remain unknown as a science.

I have yet to see the Encyclopædia in which the word "Philately" is even mentioned, but I trust that in the present issue of the *Encyclopædia Britannica* some mention, at any rate, will be made of it.

Stamp collecting is known to almost every one by name, but by name only.

I once had the pleasure of reading a Paper on the subject of "Philately" before a Society in this town (Portsmouth), and in the discussion afterwards it was the general opinion that there was more in the subject than was generally supposed, and that it was very strange that the word was not to be found in any Encyclopædia. Before I had commenced reading my Paper I believe no one in the room knew what it was to be about, as I had only given the title of it as "Philately considered as a science," and had refused to explain the word. The consequence was that many came out of sheer curiosity to find out, who, if I had

called it Stamp Collecting, would not have come, and, in all probability, if that had been the title, I should not even have been allowed to read it.

Unless Collectors work together, and that earnestly, the longer will it remain unknown, but only so much the longer, as I am sure that it will one day be as much recognised as Heraldry or Numismatics, and then the savants, the scientists, and the world, will wonder how it was that so useful, so interesting, and so instructive a hobby could have remained hidden so long.

THE END.

NEW EDITION—REVISED AND CORRECTED.

"The Five-Shilling Pieces of England from 1551 to 1887,"

By **NATHAN HEYWOOD** (Member of the London Numismatic Society).

Price Threepence.

"Nunn's Philatelical Annual,"

For the Years 1884-5.

Contains over 50 pages of first-class, useful, and instructive articles by the best writers. The cheapest sixpennyworth of Philatelic literature ever produced. Vide *Press.*

Price 7d. (14 cents).

"Stamp-Collecting considered as a Science."

By ALEXANDER N. Y. HOWELL.

This Work forms a most exhaustive and instructive Volume.

Price 7d

"The Numismatic Magazine,"

An Illustrated Monthly Journal devoted entirely to Coin Collectors),

Published on the First Day of each Month. Single Copies, 2½d.

Annual Subscription, 2/6, post free.

ADVERTISEMENTS of Coins, Medals, or Tokens, Wanted or for Sale, 1d. for every Four Words or part of Four Words. Special terms for Displayed Advertisements.

THIRD EDITION.

"How to Deal in Foreign Stamps,"

By "Mulready."

With this work as a guide the veriest novice may at once learn how to become a successful dealer.

Price 4d.

"Cats; how to make them both a pleasure and a profit."

By MRS. KINCHANT.

A complete Treatise on the Breeding and Management of the Cat. Over 60 pages.

Price 7d.

NEW EDITION—REVISED AND CORRECTED.

"The Five-Shilling Pieces of England from 1551 to 1887,"

By **NATHAN HEYWOOD** (Member of the London Numismatic Society).

Price Threepence.

"Nunn's Philatelical Annual,"

For the Years 1884-5.

Contains over 50 pages of first-class, useful, and instructive articles by the best writers. The cheapest sixpennyworth of Philatelic literature ever produced. Vide *Press.*

Price 7d. (14 cents).

"Stamp-Collecting considered as a Science."

By ALEXANDER N. Y. HOWELL.

This Work forms a most exhaustive and instructive Volume.

Price 7d

"The Numismatic Magazine,"

An Illustrated Monthly Journal devoted entirely to Coin Collectors),

Published on the First Day of each Month. Single Copies, 2½d.

Annual Subscription, 2/6, post free.

ADVERTISEMENTS of Coins, Medals, or Tokens, Wanted or for Sale, 1d. for every Four Words or part of Four Words. Special terms for Displayed Advertisements.

THIRD EDITION.

"How to Deal in Foreign Stamps,"

By "Mulready."

With this work as a guide the veriest novice may at once learn how to become a successful dealer.

Price 4d.

"Cats; how to make them both a pleasure and a profit."

By MRS. KINCHANT.

A complete Treatise on the Breeding and Management of the Cat. Over 60 pages.

Price 7d.

"The Study of Philately."

By ARTHUR J. PALETHORPE.

This work is most readable and interesting, consisting of about 40 pages, uniform in size with "The History of the Mulready Envelope."

Price 6d.

"The Sydney Views,"

By T. MARTIN WEARS,

Being the History of the first series of the Stamps of New South Wales (Illustrated), 30 pages in Wrapper.

Price 6d.

"The Philatelic Referee."

VOL. 1.—Neatly bound in paper cover (36 large pages) Price 6d.

"The Philatelic Referee."

VOL 2.—Neatly bound in paper cover (68 pages) Price 6d.

"*The Garland of Philatelic Poetry.*"

Collected from various sources, and Illustrated.

By T. MARTIN WEARS.

Price Sixpence.

Remittances may be made in Unused Stamps, Greenback Notes, or P O O.'s.

Address—

C. H. NUNN,

PUBLISHER,

BURY S. EDMUND'S,

ENGLAND.