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# Sydney View Stamps.



To John W. Tiffany Esq.  
with the Compliments of  
Robert C. H. Brock

A HISTORY AND DESCRIPTION

—OF THE—

Sydney View Stamps

—OF—

NEW SOUTH WALES.

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COMPILED FROM VARIOUS SOURCES

BY, AND PRIVATELY PRINTED FOR

ROBERT C. H. BROCK,

Member of The American Philatelic Association.

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## PREFACE.

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THE article on Sydney Views, herein reprinted, was first published in the February (1890) number of *The American Philatelist*. It has since been submitted to several of my friends for suggestions and correction, and they have very kindly complied with my request.

In some respects the article has been materially changed. At the suggestion of Major E. B. Evans, R. A., important additions have been made.

Indeed, I may say that to him the reader is indebted for what value this monograph may contain, while he is in no respect responsible for its arrangement.

ROBERT C. H. BROCK.

*Philadelphia, April, 1890.*



## INTRODUCTION.

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THE research of Messrs. Philbrick and Tapling, and the criticism and supplemental papers in the *Philatelic Record* by Major Evans and Dr. Houison, have laid open the whole history of the "Sydney View" stamps, to all who will take the trouble to read up the subject; but as the desired information is so widely scattered, it seems to me that a compilation of all the facts that have been brought out would be very desirable, especially as so few collectors have the time or the disposition to read all the literature that must be perused before a clear understanding of these most interesting stamps is arrived at.

One can truthfully say that very little was known of these stamps until the publication of that most valuable work, "The Postage Stamps, Envelopes and Postal Cards of Australia and the British Colonies of Oceania," under the auspices of the London Philatelic Society in 1887. To the authors of this work is due, directly or indirectly, the credit of all that has since been learned, as without their patient labor, the collectors of Australia, and even of Europe, would never have given the time and thought to the subject that it has since received.





In this paper no new facts will be brought forth ; I simply hope to materially increase the general store of knowledge by reiterating what has been written, and by giving, in a convenient form, a summary of the good works that others have done. At all events, all that is valuable in what follows, is derived from the above-named four gentlemen, while what is not will probably prove to be my own.

I will not give my authority for each statement made, but refer all, who may be disposed to criticise, to the *Philatelic Record* and to "Oceania."



## SYDNEY VIEWS.

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IN considering this issue historically, there are a few facts which it may be well to place together, for the sake of convenience, and in order to avoid the necessity for frequent repetition.

The three values were issued simultaneously on January 1, 1850, and notwithstanding the length of issue and variety of types and values used at the same time, the whole series, according to Mr. Philbrick, can be made up on but one kind of paper—that first used, the soft yellowish paper.

Fortunately we have some official matter, which is of such importance that it should be given *in extenso*.

“By Section 10 of an Act of Counsel 13 Vict., No. 38, passed 12th of October, 1849, postage stamps were directed to be prepared and issued for the colony and to be sold to the public. The period when this was to come into effect was the 1st of January, 1850.”

Also,

“Notification that at first stamps will only be issued for the subjoined values — one penny, twopence and threepence.”



The following rates of postage were fixed :

For letters not exceeding weight one-half ounce :

Within the limits of the town of Sydney.. 1d.

Inland (within the colony) . . . . . 2d.

Ship letters . . . . . 3d.

(In addition to any inland postage.)

All newspapers. . . . . 1d.

But most important of all is this letter :

“ THE POSTMASTER-GENERAL, TO THE HONORABLE THE COLONIAL SECRETARY, SUBMITTING ACCOUNTS OF ENGRAVINGS OF POSTAGE STAMPS.

“ GENERAL POST-OFFICE, SYDNEY,

“ No. 49-112. 21st December, 1849.

“ *Sir* :—I do myself the honor to submit the undermentioned accounts for copper-plate engravings of postage stamps, and request you will obtain authority for my including them in abstract.

“ 2. The amount can be paid out of the sum voted for this department for the current year, a balance of £5800 remaining unexpended; but in explanation of the difference in price, I beg to state that I was obliged to employ separate engravers, the plates being urgently required, and that I made the best arrangements I could, under the circumstances.

“ Robert Clayton, for furnishing a copper plate containing 25 engravings of the penny postage stamp, ten pounds (£10).

“ John Carmichael, for furnishing a copper plate containing 24 engravings of the two penny postage stamp, twelve pounds twelve shillings (£12 12 0).

“ H. C. Jarvis, for furnishing a copper plate containing 25 engravings of the three penny postage stamp, seven pounds (£7).



“ Charles Kay, for providing articles required in printing postage stamps, five pounds eleven shillings and nine pence (£5 11 9).

“ Amounting in all to thirty-five pounds three shillings and ninepence.

“ I have, etc.,

“ (Signed), JAS. RAYMOND.

“ The Honorable the Colonial Secretary, etc., etc., etc.”

This series of stamps is composed of three values, 1d., 2d. and 3d. As to the first and third of these, there is very little discussion as to plate, date of issue or paper; while as to the second (the 2d.), an enormous amount has been written, and I fear that most of it must be put aside as valueless.

In the consideration of each value the following points will be considered in the order in which I will give them:

I. The date of issue.

II. The engravers and engraving of the plates.

III. The design, and

IV. The various papers used.

As it has been lately shown that there was but one plate of each value, I think there is no longer any chance of misleading any one by the use of the word “ Plate ” instead of the phrase “ state of plate.” I shall therefore designate these, the original and the retouched plates, as Plates I, II, etc., for the sake of having a uniform classification for these varieties throughout this issue.





## ONE PENNY.

The color used for printing the one-penny stamp was prepared as follows : Scarlet lake, four parts ; Chinese vermilion, two parts ; flake white, one part.

## I. Date of Issue.

We know from the above that this value was issued on January 1, 1850.

## II. The Engraving and Engravers of the Plates.

All authorities agree that there was but one plate for this value engraved, to-wit : that engraved by Robert Clayton, which we know from the existence of an entire sheet contained twenty-five stamps, arranged in five rows of five stamps each.

It is also a fact, which cannot be disputed, that after a short service this plate became so worn that it became necessary to retouch it.

## III. The Design.

In the left background is a view of the town of Sydney on a hill, which slopes down to the sea-coast or harbor. On the hill-side are two trees. Below the hill, on what looks like a level plain, is the figure of a man and an animal, apparently engaged in plowing or some other agricultural pursuit. On the sea, in the distance, there is a brig at anchor, heading to the right. In the left foreground there is a female figure seated on a bale, and apparently holding a whip over her shoulder. She is very imprudently leaning upon what seems to be a bee-hive placed upon the bale. The bale is



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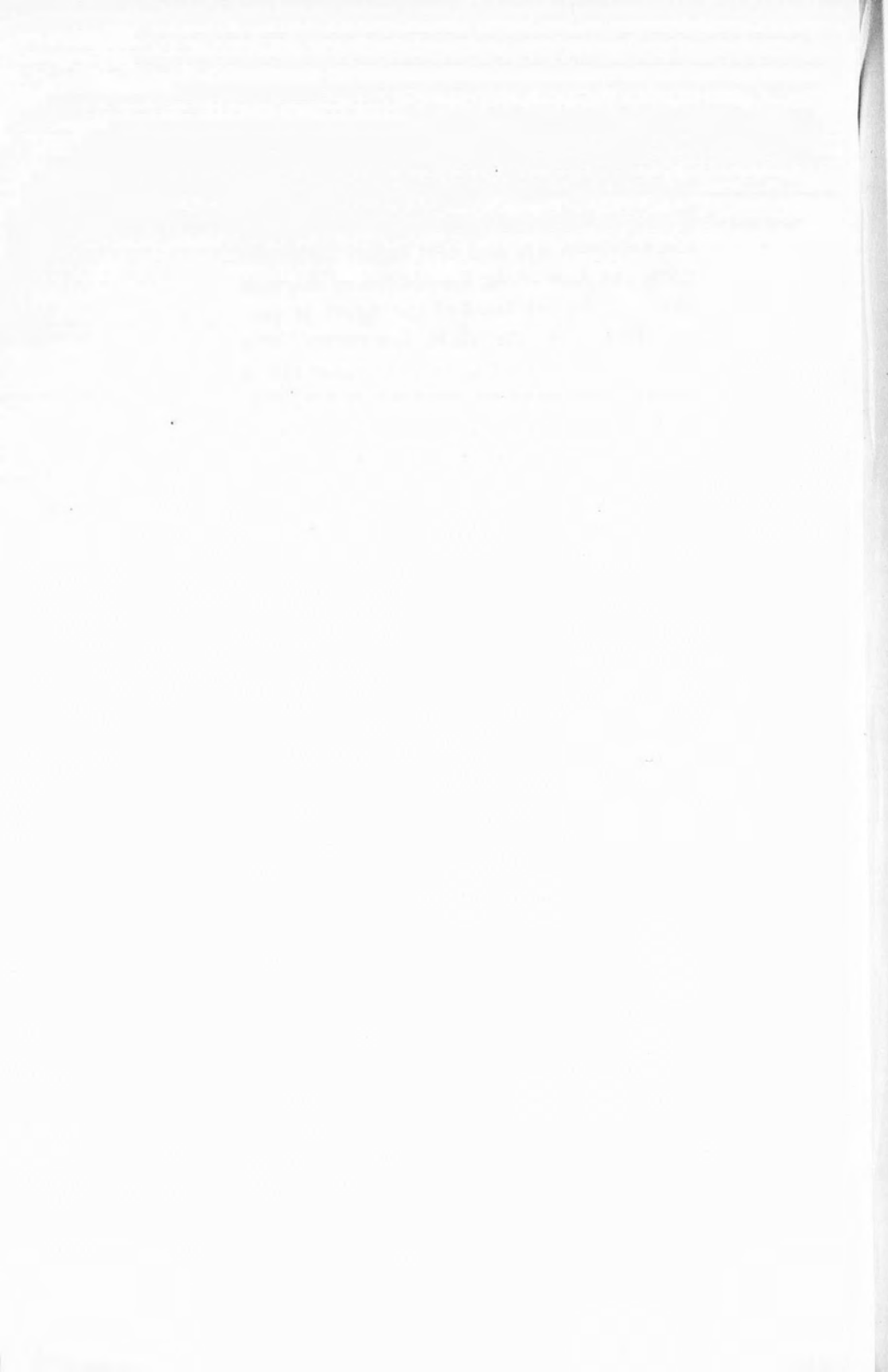
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divided into four compartments by double lines, the left lower compartment containing the numerals 17, and the right 88 (1788 being the date of the foundation of the colony). The left hand of the figure is outstretched. In the right foreground is a group of three other figures, two males and a female; the figure on the right is kneeling, probably in supplication, but possibly offering some gift which does not appear in the design. On the ground, between the three figures on the right and the single one on the left, lie a pickaxe and a spade, to which the seated figure is apparently pointing. At the feet of the three figures there is a chain of six or seven links. Below the figures, and divided from them by a line of color, is the legend, "SIC FORTIS ETRURIA CREVIT," in two lines on a white ground, and printed in small block capitals. The quotation is taken from Virgil ("Georgic II," Verse 533), and the translation is, "Thus grew mighty Etruria." The sky is unclouded. The whole of this portion of the design is enclosed by a white single-lined circular band, containing the words, "SIGILLUM NOV. CAMB. AUST.," in solid block capitals, and meaning, "Seal of New South Wales." In the upper portion of the band, between the words "Aust." and "Sigillum," is a small eight-point star-shaped ornament. The spandrels are filled in with dots on a white ground. At the top and bottom of the stamp are two straight labels, with ground of horizontal and vertical lines crossed,



upon which are the words, (top) "Postage," (bottom) "One penny," in white Roman capitals. The corners consist of white square blocks, containing Maltese crossed ornaments. On each side, and bounded top and bottom, by the corner blocks, there are two vertically lined bands, divided from each other by a white line. The inner two, which are infringed by the circular band, contain a kind of trellis of white lines, and the outer ones are similarly ornamented with white spirals. The whole stamp is enclosed by a single-line rectangular frame.

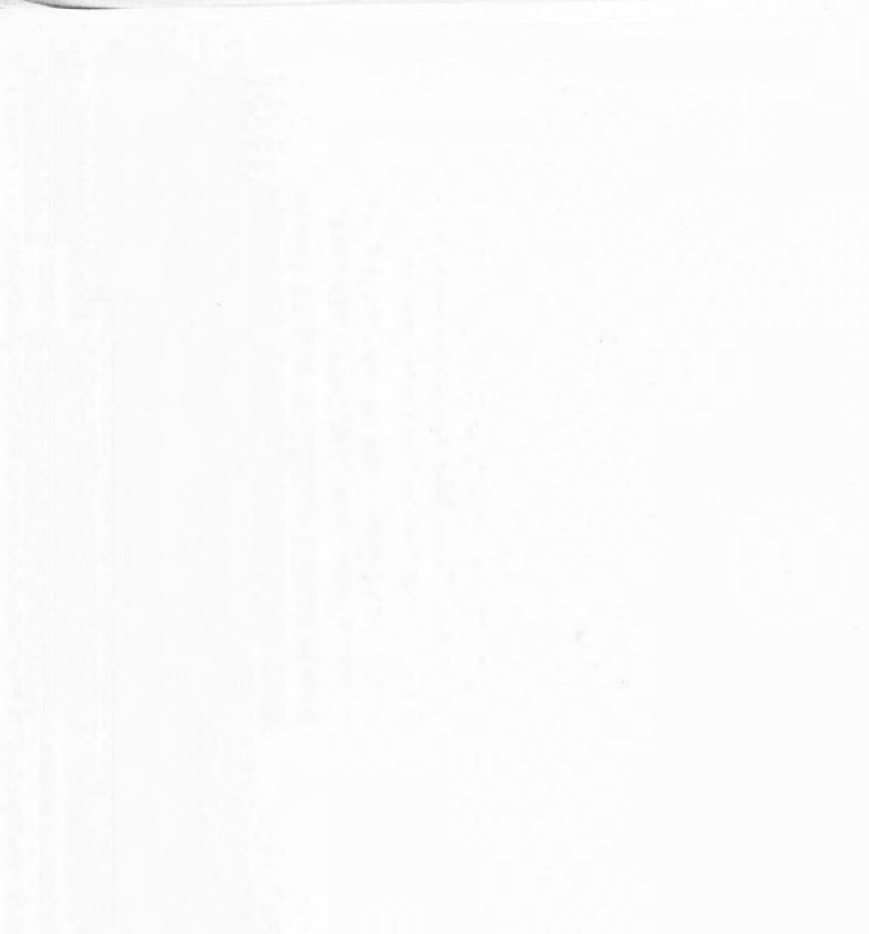
(The design in the centre of the stamp is a copy of the old Great Seal of the Colony. The three figures on the right are immigrants landing at Sydney, received by industry, who—surrounded by her attributes, a bale of merchandise, a bee-hive, a pickaxe and a shovel—is pointing to ox and plow, and a town rising on the summit of a hill, with (what was intended for) a fort for its protection; the masts of a ship are seen in the bay.—*Houison.*)

#### PLATE I.



This has always been designated as the "finely engraved" stamp. The illustration enables one to see at a glance the prominent feature of this stamp. There are "no clouds," the hill is not shaded, and all the dark portions of the lettered labels and the bands at the sides are formed of a close shading of fine lines.







We next come to the earliest date we can fix by the actual letters franked by the stamps. A pair of the finely engraved stamps has been seen on a letter dated January 14, 1850 (within two weeks from the date fixed for the issue of the stamps).

The plate began to show wear after a few months, as is shown by a dated specimen, and finally it became necessary to retouch it (Mr. Tapling thinks in July, 1850), as is shown by impressions from the retouched plate (or from Plate II) on a letter dated August 21, 1850.

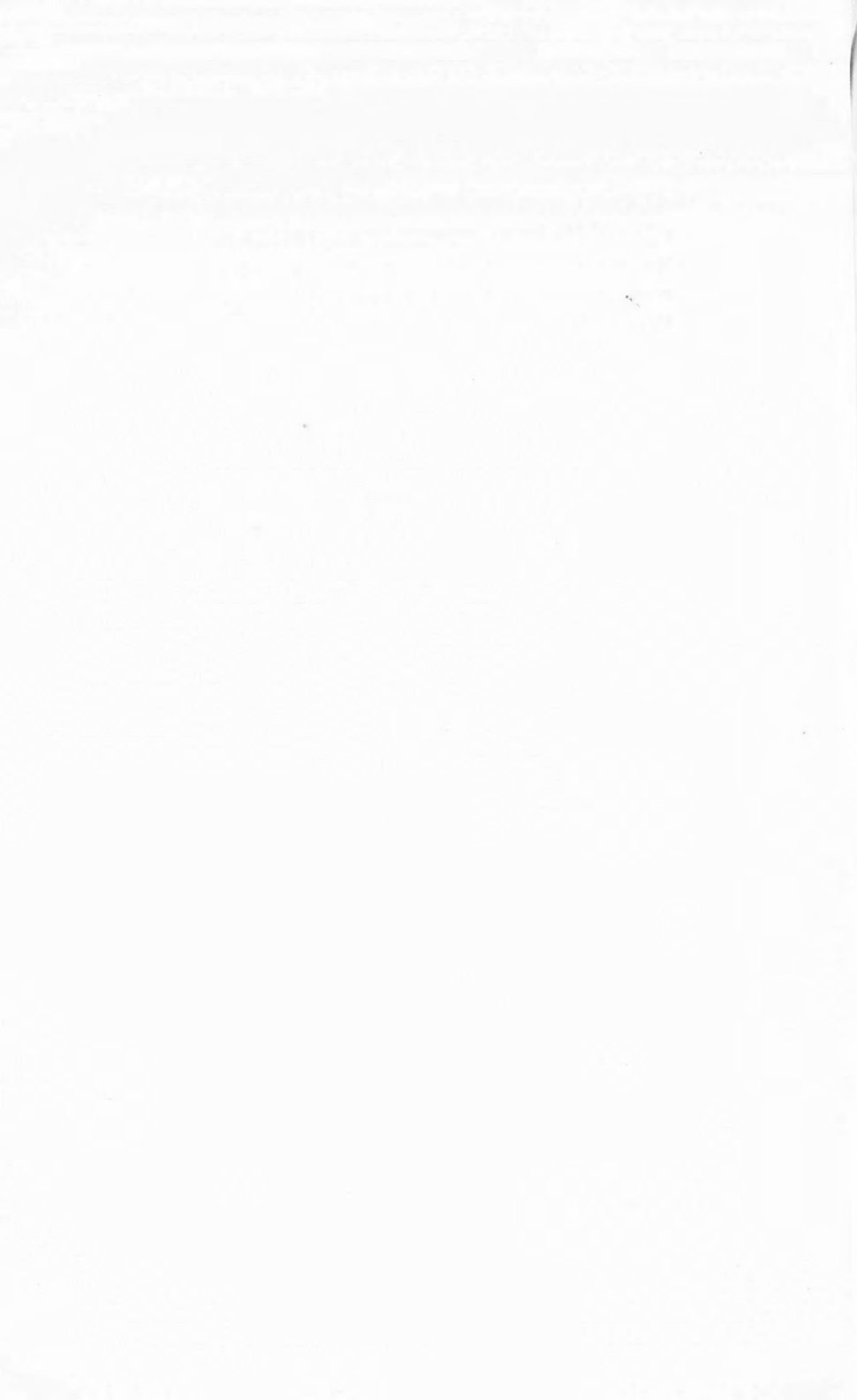
#### PLATE II.



“Coarsely engraved” stamps. The hill is now shaded; there are clouds in the sky. The top and bottom labels are apparently of solid color (though this is possibly due merely to a greater amount of ink being used in printing), and the lines generally of the stamps are coarser and thicker. With these exceptions there is no part of the foregoing description that will not apply equally to the coarse as to the fine stamp.

In connection with the coarsely engraved stamps, Mr. Philbrick suggests that the engraving was done by one Mason, but Dr. Houison can find no mention of any such person in the official records.

On the retouched plate the engraver neglected to insert the lines for the clouds



in the fifteenth stamp; in the eighth stamp the hill is left unshaded; in the seventh stamp, though the hill is shaded, the trees are omitted.

#### IV. The Various Papers Used.

The finely engraved one penny (together with the earliest specimens of the two and threepence) are found upon a soft, yellowish paper, somewhat spongy in texture. The papers used for these stamps are :

1. The soft, yellowish paper.
2. Harder paper, white or slightly blue.
3. White paper, but finely ribbed, producing the appearance of closely laid lines.

The finely engraved one penny on *true* laid paper is not known; on finely ribbed paper it is exceedingly rare.

The coarsely engraved one penny is found upon :

1. Medium paper, blue or slightly blue.
2. Hard paper, thick, white, or slightly yellowish, varying in substance.
3. Stout paper, white or slightly yellowish, deeply ribbed, and presenting the appearance of broad laid lines.
4. Same as last, but slightly blue.

NOTE.—The ribbed paper used for the finely engraved one penny, is much finer (that is, the ribs in the paper are much closer), than that employed for the retouched one penny.

These stamps are found showing parts of the word "Britannia" as a watermark, and in other parts of the paper the manufacturer's name. These watermarks, of course, have no significance.



## TWO PENCE.

The official formula for the color of this value, is as follows :

Ultramarine, nine parts; Chinese blue, one part; and flake white, two parts.

It is about this value that there has always been the greatest uncertainty and the greatest difference of opinion. Dr. Houison, who seems to have examined the subject very thoroughly, in the light of official records, has compelled us to agree with him that all that has previously been written, as to the number of plates used, is entirely obsolete and useless. It will, perhaps, be better to treat this value as I have the one penny, leaving these debatable questions to the individual researches of my readers.

## I. The Date of Issue.

This value (with the three pence) was issued at the same time with the one penny, to wit: January 1, 1850. About this there is no difference of opinion, so far as I know.

## II. The Engravers and Engraving of the Plate.

The letter of James Raymond, dated December 21, 1849, which I have given above in full, informs us that the plate was furnished by John Carmichael and that it contained twenty-four engravings, which we now know were in two rows of twelve each.

Dr. Houison has shown us that, besides the frequent "sharpenings," this plate was four times "repaired." We have then





five distinct states of the plate after repairs had been made, but no new plate. These correspond to Plates 1, 2 and 3 and the retouched plates, the existence of which has heretofore been undisputed.

Since therefore we have so many "retouches," I think it best to designate impressions from each of these "States of the Plate" as simply "Plate I," etc., as the case may be, both for the sake of uniformity and clearness.

I distinctly repeat that by the word "Plate" I mean "State of Plate," *and do not wish to convey that there was more than one copper plate engraved for this value.*

### III. The Design.

The central portion bears the same device as on the one penny, but smaller, not touching the lettered labels at top and bottom. The inscription on the circular band is divided above by a small ornament resembling a letter "W," with shading at each side of it, between AUST. and SIGILLUM; and below, by a device like a fan (usually with seven points), between NOV. and CAMB. In each corner of the stamp is a white block, square or nearly so, connected together at the top by a label inscribed POSTAGE on a solid ground of color, at the bottom by a similar label inscribed TWO PENCE, and at the sides by vertical labels filled in with interlaced wavy lines, in imitation of engine-turning, forming a series of ovals; the spandrels between the circular device and the labels at top, bottom and sides are filled with straight and wavy lines.



## PLATE I.



A. The lines in the spandrels run vertically; the corner blocks each contain a roughly formed Maltese cross, with a kind of asterisk (\*) in the centre; there are lines of shading along the circular band on each side of the fan, and the lines dividing the latter run to the points of it. The inscription on the circular band is in small *Roman* capitals; the Bale on which Industry is seated is divided, by single lines, into four compartments, the two upper of which contain "No ⊕," and the two lower "17-88." One variety on the sheet contains two series of vertical *wavy* lines in the spandrels, instead of one set of straight and one of wavy.

This is the design as originally engraved, the following varieties are due to reëngraving of the plate as it wore out.

## PLATE II.



A, recut. The first plate of the twopence wore away rapidly, and in February, 1850, a repair or retouch was found necessary. The first dated specimen known is postmarked February 24, 1850, that is to say, within two months after it first came into use. This first repair seems to have been confined for the most part to deepening some of the original lines of the



engraving, especially the outlines of the labels, and, in some of the types, those of the circular band, which are made very conspicuous; on certain types also a second line is noticeable above the lower label. The central device is very indistinct on most of the impressions from the plate in this stage, the date, etc., on the bale had quite disappeared, and, in many instances, the shading outside the fan also. The lines in the spandrels, however, are always visible to a greater or less extent.

These two first states of the plate are most easily distinguished from those that follow by the vertical lines in the spandrels.

B. The plate having become still further worn, a more thorough reengraving took place. The lines in the spandrels are replaced by similar ones running horizontally; in each corner block is cut a very rough and irregular eight-pointed star, with a hollow centre; the inscription on the circular band is in small *block* capitals. The other characteristics were varied by further recutting, from time to time, as described below; but there is one prominent variety which runs through the whole series, No. 20 on the sheet having a fan with six points only, instead of seven.



## PLATE III.



B<sup>1</sup>. The most important distinctions are in the spandrels, which are filled in with straight and wavy *horizontal* lines crossed. The abbreviated words in the circular band are printed

in small block capitals.

The fan, except in two types, is divided as before, and it is shaded inside with short lines in addition to the dividing lines; on the other hand, there is no shading outside the fan, along the circular band, except in one type on the sheet. The bale is usually divided by double lines; it bears the date, etc., as before, and there is a dot in the centre of each of the corner stars. No. 1 on the sheet shows the fan shaded outside, as in A, but the dividing lines run to the reëntering angles, instead of to the points; No. 2 is divided in the same way, but without the shading outside.

The earliest known date attached to a specimen of this stage is April 20, 1850.

## PLATE IV.



B<sup>2</sup>. The fan is divided by lines running to the reëntering angles, as in the varieties of B<sup>1</sup>, but there is no shading, either inside or outside; the bale bears no date or inscription, and is divided by single lines; there are no dots in the





corner stars, the rays of which are somewhat thinner, and present the appearance of being more separated from each other. There are trivial differences of the spandrels and reticulations, and a few other unimportant modifications. The earliest known dated specimen is October 23, 1850.

PLATE V.



B<sup>3</sup>. There is only a slight amount of recutting to distinguish this from the last stage. The principal points being that the bale is divided by *double* lines, and that a small circle is drawn round the hollow in the centre of each corner star, thus connecting the eight dashes of which it is formed. Other slight alterations were made in the reticulations, and here and there the lettering appears to have been touched up. As a rule, these stamps are printed in rather a fuller shade of blue than the others. One variety (No. 10) has a double-lined bale, but has no circle in the corner stars. The earliest dated specimen is January 20, 1851.

PLATE VI.



B<sup>4</sup>. The salient difference, which at once distinguishes this from all the foregoing, is, that in the centre of the fan, in place of the small trefoil found in all the other stages, is a small circle or pearl, causing this to be known as the "Fan with Pearl" type.



The fan is divided as in Plate IV and Plate V, but in most (if not all) of the types on the sheet, there is, in addition, a vertical line drawn to the central point of the fan. The style is clean, the lines clear and distinct, and the whole effect light. On this plate is found the variety "fan with six segments" (No. 20); and that with the laborer's pick and shovel wanting (No. 17); those catalogued with "hill and ground unshaded," with "hill only unshaded, and with no clouds," do not exist. The earliest dated specimen is May 10, 1851.

#### IV. The Various Papers Used.

To a great extent the papers used for this value are the same as those employed for the one penny, and seem to have come into use about the same time. All the earliest specimens of the first, second and third states of the plate, were printed upon the soft, yellowish paper; in fact, the first is found upon no other, though this paper occasionally absorbed a little ink in the impression, which gave it a slightly bluish appearance. It can easily be distinguished, however, from the hard, bluish paper which succeeded it, and which must have been used after the third state came into existence, as comparatively early copies from this state are printed upon it. The earliest specimen seen by Mr. Tapling of the twopence, on bluish paper, is dated June 3, 1850.

A third kind of paper seems peculiar to the fourth and sixth states, and to a few specimens of the third. It is hard, of me-



dium thickness, and in color gray, or dirty white. It is distinct from the hard bluish paper, though it is possible that this paper, originally white, has become tinged in some cases with the color of the impression. Possibly the drum may have had something to do in changing the color of the paper. Specimens of the fifth and sixth states are found upon ribbed or laid paper, identical with that used for the one penny. Mr. Tapling thinks that it was used intermittently, pending a supply of the ordinary paper. The earliest specimen known to him is dated February 27, 1851.

The four kinds of paper used were as follows :

1. Soft, yellowish paper, occasionally tinged with blue.
2. Hard, bluish paper, varying in substance.
3. Hard gray or dirty white paper.
4. Ribbed or laid paper, white or slightly bluish. The laid lines are always vertical.



## THREE PENCE.

The color used for this value was made as follows: Mineral green, six parts; crystal green, two parts; flake white, one part. The official designation of the color of the stamps was mineral green and emerald green.

## I. Date of Issue.



This value, together with the one-penny and two-pence, was issued on the 1st of January, 1850, and continued in use until December, 1852.

## II. The Engraver and Engraving of the Plates.

The letter of Mr. James Raymond, given on pages 6 and 7, informs us that H. C. Jervis furnished the copper plate containing twenty-five stamps, which we know were in five rows of five stamps each.

## III. The Design.

As far as the centre portion is concerned, it is practically the same as that of the one penny and twopence, with double line and dated bale, the only difference being that the legend "SIC FORTIS," etc., is printed in three lines instead of two. There are two white perpendicular bands at the sides (impinged upon by the centre white circular band), filled in with horizontal, colored ovals, which sometimes touch and sometimes interlace each other. The spandrels are composed of straight and wavy horizontal lines crossed, and the corner of the white, square





blocks, containing Maltese crosses, with four-point star centre. Straight linear labels, above and below, containing the words, "POSTAGE" and "THREEPENCE" in colored block capitals. The design is completed by a single rectangular, colored line, and, as in the one-penny value, there was no divisional or compartment line to the plate.

#### IV. The Various Paper Used.

This value is found upon four different kinds of paper like the other values.

1. Soft, yellowish paper.
2. Hard, bluish paper.
3. White laid or ribbed paper.
4. Bluish laid or ribbed paper.

These varieties of paper were probably used contemporaneously with the same in the other values.



## REFERENCE LIST.

ONE PENNY.—Plate I. Finely engraved.

January 1, 1850.

- (a) On soft yellowish paper. Red, brownish red, lake red, pale vermillion red. Shades.  
 (b) On bluish paper. Pale red. Shades.  
 (c) Closely ribbed paper, white or bluish. Red.

Plate II (*Plate I, retouched*). Coarsely engraved. August (?), 1850.

- (a) On hard, white or slightly yellowish paper. Red, brownish red. Shades.  
 (b) On hard bluish paper, varying in substance. Red, brownish red, lake, and brownish lake. Shades.  
 (c) On white or yellowish widely ribbed paper. Same shades.  
 (d) On same paper, but slightly blue. Same shades.  
 (e) On blue laid paper. Carmine.

Prominent varieties—No. 15, without clouds; No. 8, hill not shaded.

TWO PENCE. Plate I (*Plate I*). Vertical lines in spandrels. January 1, 1850.

- (a) On soft yellowish paper (sometimes tinged with blue). Pearl gray, dull blue, indigo blue, pale blue. Shades.

Prominent variety—No. 19, lines of spandrels wavy on wavy.

Plate II (*Plate I, retouched*). February, 1850.

- (a) On same paper. Dull blue, indigo blue, pale blue. Shades.  
 (b) On closely ribbed paper.

Plate III (*Plate II*). Bale dated, April, 1850.

- (a) On soft, yellowish paper. Ultramarine, blue (pale to dark), dark and indigo blue. Shades.  
 (b) On hard, bluish paper. Blue, dull blue. Shades.  
 (c) On hard, gray or dirty white paper. Dull blue (all impressions on this paper are extremely worn).

Prominent varieties—No. 13, "Crevit" wanting; No. 20, fan with six segments.



Plate IV (*Plate III*). Bale undated. September, 1850.

(a) On hard, gray paper. Gray, grayish blue, dark blue (with a tendency to oxidation).

Prominent varieties—No. 3, hill unshaded (on most specimens). Nos. 10 and 12 both have double lines on bale. No. 7 has a double horizontal line on bale. No. 20, fan with six segments.

Plate V (*Plate III, first retouch*). January, 1851.

(a) On hard, bluish paper. Full blue, dark blue, shades, and violet blue. (Scarce shade).

(b) On hard, gray paper.

(c) On paper ribbed or laid vertically. Same shades.

Prominent varieties—No. 4, hill unshaded (on most specimens). No. 20, fan with six segments. No. 22, without clouds.

Plate VI (*Plate III, second retouch*). Fan with pearl. May (?), 1851.

(a) On hard, gray paper. Dull gray blue. Slight shades.

(b) On vertically laid paper. Same shades.

Prominent variety—No. 20, fan with six segments.

THREE PENCE.—January 1, 1850.

(a) On soft, yellowish paper. Yellow green. Shades.

(b) On hard, bluish paper. Yellow green, green and emerald green. Shades.

(c) On paper laid horizontally. Yellow green, emerald green. Shades.

(d) On bluish laid or ribbed paper.

Prominent varieties, Nos. 18 and 19, have the whip wanting.