

PHILATELIC RECORD HANDBOOKS.

No. 1.

The Stamps of
Griqualand West.

BY

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Price One Shilling and Sixpence.



Notes on the Stamps of Griqualand West.

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With Autotype Illustrations.

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THE stamps of Griqualand West were in issue for rather more than three years—that is from March, 1877, until October, 1880. Before and since that period the stamps current in that province have been those of the Cape of Good Hope. During the three years in question, the stamps used were those then current in the Cape of Good Hope overprinted with the letters “G. W.,” or with “G” alone. It is with the varieties of the latter surcharge that we are now chiefly concerned. I am indebted to my friends Mr. W. Dorning Beckton and Mr. R. Yardley for kindly allowing me to examine their collections, for lending me stamps necessary for illustrating this article, and for furnishing me with many useful Philatelic hints of which I have taken full advantage in these Notes. I must also acknowledge my obligations to previous writers who have been my predecessors in the same field of inquiry, especially to the compilers of the list given in the London Philatelic Society’s work on the Stamps of Africa. In short, my intention is to endeavour by the help of recently acquired information to supplement what has already been written on the subject, without pretending to supersede the work of more able pens than my own.

I will first briefly mention that as far back as 1874, during a temporary dearth of One-penny stamps at Kimberley, a provisional stamp of that value was produced by surcharging in pen and ink “1d.” on the Cape of Good Hope 4d. blue, type with outer frame; the colour of the ink was red—or, rather, lake-red. I think this might be classed with the stamps of the Cape with greater propriety than with those of Griqualand West.

The stamps first issued for Griqualand West in March, 1877, were the Cape of Good Hope 1d. red, type without outer frame, and 4d. blue, type with frame, overprinted with “G.W.,” in black on the 1d., and in red on the 4d.

These were followed later in the same year, 1877, by a set of six values, from $\frac{1}{2}$ d. to 5s., overprinted, as were all subsequent issues, with “G” alone.

It is not easy to say how many actual “issues” were made in the course of the next three years, as this term is an extremely elastic one; but I think a good plan is to divide the subject matter into two sections. In Section I. I include all stamps on which the overprint

measures 4 mm. in height, or more; and in Section II. those on which the "G" is considerably smaller, that is between 2 and 3 mm. in height, and proportionately smaller in other respects. I subdivide each section into two "printings," and then, where necessary, make a further division, either by "settings" or by the colours of the overprints. Perhaps the following synopsis may make my meaning more plain:—

Section I. Large "G"	(i.) First printing, in red, but in black on the 1d.	}	Setting A, of 120 overprints;
			9 types.
			Setting B, number of overprints and types unknown.
	(ii.) Second printing, all in black.		
Section II. Small "G"	(i.) Antique capitals.	}	a. In black.
			b. In red.
			c. In black and in red.
	(ii.) Ordinary capitals, in black.		

The above arrangement has the additional merit of keeping everything in the proper chronological order, that is, as far as I know it.

SECTION I.

In considering this section, let us for convenience call the first—the earlier printing—the "Red," and the second—the later one—the "Black" printing, these being the colours of the respective overprints. The one exception to this in the 1d. of the first printing, which was overprinted in black. This must be borne in mind when we are speaking of

The "Red" printing.

Of this there were at least two settings, differing from each other in the types used to make them up, and in the disposition of the types in the setting. Of only one have we any precise knowledge; we will call it "Setting A," and treat of it first. The values overprinted were as follows, all being done in red except the 1d., which was in black:—

- ½d. black.
- 1d. rose.
- 4d. blue (type with frame).
- 4d. blue (type without frame).
- 6d. violet.
- 1s. green.
- 5s. orange-yellow.

The watermark of these stamps is Crown and C.C., and they are perforated 14 by a comb-machine.

It is necessary here to give some description of the way the stamps were arranged in the sheets, and especially of the manner of their perforation.

They were printed in sheets of 240, divided into four panes of 60 stamps each, the panes being in two horizontal rows. The lateral space between the two panes of one row is about 10 mm. The make of the

comb-machine used for perforating them was such that a single vertical line of perforation bisected this space, leaving 5 mm. of margin to the stamps of the inside vertical columns of the panes. Stamps from this position can be told by this margin, and whether from the left or right pane is determined by the side on which the extended margin is found. This will be found a very useful fact in our investigations; at the same time we must remember that the converse does not hold good—that is to say that the absence of such a margin does not prove that the stamp lacking it does *not* come from the inside column of a pane. The printers sometimes used a machine of a different construction, which made *two* perpendicular lines of perforation about 8 mm. apart down the space between the panes, so that when the margin is detached there is no difference to be seen between these marginal stamps and any others of the sheet. I do not think that many sheets so perforated were overprinted for Griqualand West, as examples of it are rare, but there is a notable one in Mr. Yardley's collection. It was he who first called my attention to this point.

The overprints were *probably* in a setting of 120, covering two panes in a horizontal line. I say "probably" because a complete sheet of four panes is unknown to me, nor have I ever met with an upper pane, nor even with a marginal block that could be identified as having belonged to an upper pane of this printing. There is in Mr. Dorning Beckton's collection a lower half-sheet of $\frac{3}{4}$ d. black with only eleven stamps missing from it. The stamps absent from the left pane are Nos. 3, 19, 31, 37, 43 and 49, and from the right pane Nos. 6, 48, 53, 54 and 60. As regards the left pane, there is in the same collection a block of 50, the missing stamps in this case being the inside column, which is intact in the left pane of the above half-sheet. The five stamps wanting in the right pane have been seen in various blocks from different sources, so that as far as the two panes of the lower half-sheet are concerned we know exactly how the setting of 120 was made up. That this setting was repeated twice in the sheet there can hardly be any reasonable doubt, seeing that nothing has been found indicating the only alternative, that the setting was one of 240, with no two panes alike. Further than that, we know for certain that the "Black" printing was in a setting of 120, as was also the printing that immediately followed it—that in small antique capitals.

There are in the two panes together nine different types of "G,"—that is capital letters from nine different founts of type,—besides "varieties" made by certain overprints being broken or otherwise marked so that when found detached from other stamps they can be identified by the nature of the break or mark. I refer my readers to Plate I., figures 1 to 9, for the illustrations of the nine types. I have numbered them in a somewhat arbitrary manner, my motive being to keep numbered from 1 to 6 the six types recognised by M. Moëns in *Le Timbre Poste*, by the compilers of the London Philatelic Society's list, and by the latest edition of Stanley Gibbons' Catalogue. The three additional types in my list are distinguished by letters added to the numeral. Type 1*b* is thicker and more clumsy than 1*a*; Type 2*b* is intermediate in size between 2*a* and 3, and also differs in shape from either of these two types. Fig. 10 of Plate I. is a block of six showing the only Type 2*b* in the whole setting—No. 47 of left pane—with its

position relative to No. 40—a broken Type 3. This is a more satisfactory illustration than the one in Fig. 4, which is from a somewhat heavily printed specimen. The difference between Types 5a and 5b is not very great. There is only one 5b in the setting, No. 60 of left pane. It differs a little in size and shape from 5a, notably about the upper serif, but is probably from the same fount of type, and might with equal propriety have been classed with the “broken varieties.”

The nine types are distributed between the two panes in the following manner:—

Type.	Left pane.	Right pane.	Total.
1a	... 12	... 13	— 25
1b	... 11	... 5	— 16
2a	... 1	... 8	— 9
2b	... 1	None.	— 1
3	... 11	... 13	— 24
4	... 5	... 5	— 10
5a	... 5	... 2	— 7
5b	... 1	None.	— 1
6	... 13	... 14	— 27
	60	60	120

The following is the

SCHEME OF THE “RED” PRINTING, SETTING A.

LEFT PANE.

*2a	1b	1b	1b	1b	1b
1b	1b	1b	1b	1b	1b
*6	6	6	6	6	6
6	6	6	6	6	6
1a	1a	*1a	1a	1a	1a
1a	1a	1a	1a	1a	1a
3	3	3	*3	3	3
3	3	3	3	2b	3
4	4	4	4	4	5a
6	5a	5a	5a	5a	5b

RIGHT PANE.

2a	1b	1b	*1b	1b	1b
6	6	6	*6	6	6
6	6	6	6	6	6
6	6	1a	1a	1a	1a
1a	1a	1a	1a	1a	*1a
1a	1a	1a	3	3	3
3	3	3	3	3	3
*3	3	3	3	2a	4
4	4	4	4	5a	5a
2a	2a	2a	2a	2a	2a

The broken varieties are marked by an asterisk.

There are on each pane four overprints showing more or less damage. These are illustrated in Plate II., Figs. 1 to 8, and are as follows:—

1.	Type 1a, No. 27, left pane, broken	N.W.
2.	„ 1a, „ 30, right „ „	S.W.
3.	„ 1b, „ 4, „ „ „	S.
4.	„ 2a, „ 1, left „ „	S.E.
5.	„ 3, „ 40, „ „ „	N.W.
6.	„ 3, „ 43, right „ „	N.
7.	„ 6, „ 13, left „ „	N.E.
8.	„ 6, „ 10, right „ „	S.E.

the point of the compass indicating the position of the break.

I call my readers' attention to the broken Type 3, Plate II., Fig. 6. It is a marginal stamp from the left vertical column of a right pane, and I have found a good many copies of this particular variety. Moreover, there is in Mr. Yardley's collection a block of 15 from the lower left corner of a right pane containing this broken Type 3, which fixes its position as No. 43 of that pane. The corresponding overprint in Mr. Beckton's half-sheet does not show any break, and this is certainly one of the most puzzling points we meet with in connection with these stamps. There are two ways in which it could be explained; one hypothesis is that Mr. Yardley's block of 15, as well as all the other single copies of the broken No. 43 that have been found, are from Setting B, a second setting to be presently considered—see synopsis before given. But the block differs in no other single particular from the corresponding 15 overprints in Mr. Beckton's right pane, and the more probable explanation is that this particular type was damaged in the course of printing, and that Mr. Beckton's half-sheet was printed prior to this accidental injury.

So much for Setting A. Let us now consider certain stamps we find of the "Red" printing that assuredly do not belong to that setting. I have elected to call such stamps "Setting B," but I must premise that there is nothing to show that these stamps, to be now described, are all from one and the same setting, or, granting that such be the case, whether the setting was one of 60, 120 or 240. I believe that this is the first time these stamps of Setting B have been discussed in print, all knowledge concerning them having been acquired at a very recent date. It is true that the London Philatelic Society's list gives two settings of the "Red" printing, each being a setting of 60; but the Society's "two settings of 60" are identical with our Setting A, which is one of 120. If the scheme of that setting given above be compared with the one of 60 given by the London Society as the first setting, it will be readily seen that our right pane corresponds with it, and our left pane with their second setting. It is only since Mr. Beckton's discovery of the two panes *se-tenant* that we know that the Society's two settings of 60 really formed one single setting of 120. I have the best authority for stating that the compilers of the Society's list did not have before them when they made it any complete pane of what they called "the first setting of 60"—that is, our right pane,—but took their scheme from that of M. J. B. Moëns in *Le Timbre Poste*. Their description and illustration of "the second setting of 60"—our

left pane—was taken, I believe, from the block of 50 of the $\frac{1}{2}$ d. now in the collection of Mr. Beckton. What makes all this material to our subject is that the compilers of the Society's list, as well as other specialists of Griqualand West, had been misled by Mr. Moëns into believing that the first sheets were overprinted in a setting of 60, repeated four times on the sheet. I shall revert to this statement of M. Moëns a little further on. Let us now see how much, or rather how little, is known as to

SETTING B.

There is in Mr. Beckton's collection a block of unused 5s., with an extended margin on the right showing it to be part of a left pane. This block may be described as one of three horizontal rows of six stamps each, of which the third, fourth, fifth and sixth stamps of the upper row are missing, as well as the fifth stamp of the second row, thus leaving thirteen stamps *se-tenant*. The last stamp of the second and third rows have the extended margin on the right. All these thirteen stamps are overprinted with the same type, that is, Type 3. In one overprint the type is broken, but it differs in the break from both the broken Types 3 illustrated in Plate II., Figs. 5 and 6. It is quite evident that this block cannot belong to Setting A (see scheme on page 226), so it is clear that at least for the 5s. there was a second setting. Mr. Beckton has also a group of three used 5s. *se-tenant*, all with overprint Type 3, and one of them has a broken type identical in the break with the one in his block of 13. This is no doubt another example of Setting B. How the remainder of this setting was made up, and whether it covered one, two or four panes, is at present unknown, but a few other single stamps have been found that throw a little more light on the subject.

First, in Plate II., Fig. 9, there is shown a 1s. with a broken Type 3. The margin is extended on the right, showing it to be from a left pane. If it belonged to Setting A it must necessarily be either No. 42 or No. 48 of the left pane, but in Mr. Beckton's half-sheet neither of these have broken overprints. It is therefore probable that this stamp is from Setting B, although there is always a possibility, as I remarked before, that Setting A may have had one or more of the types chipped in the course of printing, and that the half-sheet we know was printed before the damage was done.

The three 1s. stamps illustrated in Plate II., Figs. 10 and 11, and Plate V., Fig. 1, are more important. They all have the Kimberley obliteration, and seem to be undoubtedly genuine. The overprints might be taken for Type 3, but that type is never sharp in outline as all these are, and they also differ from Type 3 and from each other in other respects. They are, in fact, to all appearances identical with types that are plentiful in the next, or "Black," printing, that is, Types Nos. 7a, 7b and 8. I refer my readers to Plates III. and IV., and to the scheme of the "Black" printing given further on. The negative evidence against this printing ever having been done in red is very strong. The setting is full of broken types that can be easily recognised in single stamps, but I have never found any of these in red. Moreover, it contains four types of large italic "G" that could

TYPES OF RED PRINTING, SETTING A.

1



Type 1a.

2



Type 1b.

3



Type 2a.

4



Type 2b.

5



Type 3.

6



Type 4.

7



Type 5a.

8



Type 5b.

9



Type 6.

10



Nos. 40, 41, 42, 46, 47, and 48. Left pane.

No. 40, broken, Type 3.

No. 47, Type 2b, only one in setting.

BROKEN VARIETIES IN RED PRINTING, SETTING A.

1



Type 1a, No. 27, left.
Top serif broken, &c.

2



Type 1a, No. 30, right.
Broken S.W.

3



Type 1b, No. 4, right.
Broken S.

4



Type 2a, No. 1, left.
Broken S.E.

5



Type 3, No. 40, left.
Broken N.W.

6



Type 3, No. 43, right.
Broken S.

7



Type 6, No. 13, left.
Broken N.E.

8



Type 6, No. 10, right.
Broken S.E.

TYPES FROM RED PRINTING, SETTING B.

9



Type 3, broken N.W.
Right column of left pane.

10



Type 7a, as in
Black printing.

11



Type 7b, as in
Black printing.



Plate III. "BLACK" PRINTING—LEFT PANE.



Plate IV. "BLACK" PRINTING—RIGHT PANE.

RED PRINTING. SETTING B.

1



Type 8, as in
Black printing.

"ANTIQUE" PRINTING.

2



Italic type.

3



Roman type.

4



Roman type.

5



Italic type.

6



Roman type,
normal.

7



Roman type,
variety.

8



Italic type, with
Roman type inverted.

"ORDINARY" PRINTING.

9



Normal types.

10



11



Normal
type.

12



Antique
Roman type.

not hitherto have escaped notice did they exist in red. I think all this goes to prove what we call Setting B of the "Red" printing was probably made up of types used before in Setting A, together with Types 7a, 7b and 8 of the "Black" printing, as these last might easily escape notice owing to their likeness to Type 3. There is also a possibility that it contained Type 11 of the "Black" printing as well. This is said to exist in red, but I have failed to find one postmarked "Kimberley" or that I considered genuine—forgeries of course abound.

It will be seen that all the evidence we have up to now of Setting B is derived from 1s. and 5s. stamps. There was a great demand for both the high values, as is evidenced by the great number of used copies extant, out of all proportion to what we might expect if we consider their face value; and so it may be that it was only on these two values that Setting B was printed.

I have already referred to Mr. Moëns and *Le Timbre Poste*. In the number for July, 1877, when describing the stamps just received, he states distinctly that the setting was one of 60, repeated four times in the sheet of four panes. Writing in October of the same year he says, "The latest sheets of stamps we have received have the surcharges arranged in a different order to that which we gave." The plan of the setting of 60 given by him in the July number is identical with the right pane of setting A as we know it, and there can be no question here of Setting B. If M. Moëns was right the setting of 60 must have been afterwards expanded into one of 120 without disturbing the arrangement of the right pane; but I think it more probable that it was an error on M. Moëns' part to say it was one of 60. Had it been so there must have been *left panes* overprinted with what now forms the right pane of Setting A, and the right vertical column being in that case the inner column of a left pane would have the margin extended on the right. This column contains a Type 4 and a Type 2a, types that do not occur in the corresponding column of the left pane of our Setting A. I have failed to find either of these types on stamps with a margin extended on the right, and if these cannot be found I think it conclusive that the setting on the right pane of our Setting A, and described by M. Moëns, was never printed on any left pane, and that no setting of 60 was ever made.

It is not quite clear to me to which setting M. Moëns was referring when he wrote in October, 1877. It may be that he had for the first time seen a left pane of Setting A; *or*, it may be the "Black" printing to which he alludes; *or*, it may even possibly be that he had before him our Setting B, either whole or in part. Whatever it may have been it must long since have been broken up and dispersed; we can only now regret that he gave no plan in October as he had done in the previous July.

A few remarks as to the rarity of some of the stamps of the "Red" printing may not be out of place. The relative rarity of the different types can be easily seen by referring to the scheme of the setting. Our want of knowledge as to Setting B does not affect this question, except as regards Type 3, which probably is more common than might be supposed from the number in Setting A. As regards the different *values*, both the ½d. and 1d. are common stamps, except that the ½d.

is rare used. The 4d. of both types, the 6d. and the 1s., are all fairly rare unused, but common enough used. The 5s. used is about on a par with used specimens of 4d., 6d., or 1s. Unused it is a great rarity, and I should say that an unused copy of the 5s. Type 2*b* was the most desirable stamp of Griqualand West.

Collectors wishing to specialize to a modest extent will find it interesting to make up sets consisting of all types and broken varieties for each value overprinted. This will not be difficult to do if used specimens be taken when unused cannot be found.

The "Black" printing.

No difficulties such as leave open some questions touching the "Red" printing here present themselves. A good many complete panes are known, and Mr. Yardley's collection contains the left and right panes *se-tenant*. Mr. Beckton has both upper and lower panes with the same setting of 60, showing that the setting was repeated twice in the sheet of four panes.

The values of this printing are:—

- 1d. rose.
- 4d. blue (type without frame).
- 6d. violet.

It contains thirteen different types of G, but the differences between some of the types are small. Type 6 is the only one of Setting A of the "Red" printing that reappears. There are twelve of these in the right pane, and as the 1d. is overprinted in black in both printings, in single copies it is not easy to tell to which printing a stamp may belong. Roughly speaking, when the Cape stamp itself is on highly surfaced paper it is the "Black" printing, and *vice versa*, but I think there are exceptions to this rule. It must be noted that the three broken overprints of this type that appear in the setting all differ entirely from the two broken Types 6 of the "Red" printing.

Types 7*a* and 7*b* may be distinguished by the contour of the back, both inside and outside. Type 7*c* is slightly larger than these, but smaller than Type 9. There is only one in the setting, it is No. 13 of the right pane, and can always be told by its extended margin on the left.

Type 8 has a round body. It forms the two upper rows of the right pane of the setting, and there is another, No. 55 of the same pane. More than half of these thirteen overprints are defective.

Types 9 and 10 are larger than the preceding. No. 10 is taller than No. 9.

Type 11 is a block capital, not unlike Type 6, but smaller and with an upper serif. It is the type that is said to have been seen in red, and therefore may have appeared in the "Red" printing, Setting B.

Nos. 12*a*, 12*b*, 13, and 14 are all italic capitals of different sizes. No. 14 is considerably the largest, and it is No. 54 of the right pane to which all the italic types belong.

Type 15 seems to differ from all others, there is only one in the setting, No. 2 of the left pane, and it appears to be damaged.

The complete setting of the "Black" printing is illustrated in Plates III. and IV.; exigencies of space have necessitated the two panes being given separately, and deprived them of their margins. The following gives the number of each type in the setting:—

Type.		Left pane.		Right pane.		Total.
6	...	None.	...	12	—	12
7a	...	23	...	None.	—	23
7b	...	6	...	None.	—	6
7c	...	None.	...	1	—	1
8	...	None.	...	13	—	13
9	...	25	...	2	—	27
10	...	5	...	3	—	8
11	...	None.	...	11	—	11
12a	...	None.	...	9	—	9
12b	...	None.	...	2	—	2
13	...	None.	...	6	—	6
14	...	None.	...	1	—	1
15	...	1	...	None.	—	1
		—		—		—
		60		60		120

And this is the scheme or plan of the setting:—

LEFT PANE.

*10	*15	*10	10	*10	*10
9	9	9	9	9	9
9	9	9	9	9	9
9	9	9	9	9	9
9	9	9	9	9	9
7a	7a	7a	7a	7a	7a
7a	7a	7a	7a	7a	7a
7a	7a	7a	7a	7a	7a
7a	7a	7a	7a	7a	9
7b	7b	7b	7b	7b	7b

RIGHT PANE.

8	*8	8	*8	*8	*8
8	8	*8	*8	*8	8
7c	11	11	11	11	11
11	11	11	11	11	11
*6	*6	6	6	6	6
6	6	6	*6	6	6
13	*12a	12a	13	*13	12a
12a	12b	12a	*12a	13	12b
12a	*13	13	12a	12a	14
8	*9	9	*10	10	*10

The broken types are marked with an asterisk. They are very numerous and are mostly on the right pane, and even when not collected for themselves will be found great safeguards against forgeries. For that reason I will here give a detailed list of them.

Left pane,	No. 1,	Type 10,	broken N.
" "	" 2,	" 15,	" W.
" "	" 3,	" 10,	" upper serif.
" "	" 5,	" 10,	" both serifs.
" "	" 6,	" 10,	" S. E.
Right	" 2,	" 8,	" N.
" "	" 4,	" 8,	thin backs.
" "	" 5,	" 8,	"
" "	" 6,	" 8,	"
" "	" 9,	" 8,	broken S. W.
" "	" 10,	" 8,	" N.
" "	" 11,	" 8,	thin back.
" "	" 25,	" 6,	broken S. W.
" "	" 26,	" 6,	" S. E.
" "	" 34,	" 6,	" S. W. and S. E.
" "	" 38,	" 12a,	spot in back.
" "	" 41,	" 13,	top serif short.
" "	" 46,	" 12a,	broken S.
" "	" 50,	" 13,	several small spots in back.
" "	" 56,	" 9,	lower serif broken.
" "	" 58,	" 10,	broken N. W.
" "	" 60,	" 10,	upper serif broken.

The most remarkable varieties are :—

No. 54,	right pane,	Type 14,	largest italic type.
" 2,	left	" "	15, largest type of its class.
" 5,	"	" "	10, both serifs broken.
" 58,	right	" "	10, large break N. W.

As regards relative rarity, I must leave the numbers of each type to speak for themselves. The 1d. is common unused and rare used, although in the cases of types and varieties of which there is only one in the setting of 120 even a 1d. may be rare. The 4d. and 6d. are not common used, and are rare unused; indeed, of these two I have never seen some of the principal varieties unused. There is a magnificent block of 32 unused 4d. in Mr. Beckton's collection, consisting of 8 rows of 4, with margins, from the top right corner of a right pane, and containing the rare italic type No. 54.

Some of the broken varieties of this printing are not very well marked, hence a collection of these in single stamps is not so satisfactory as in the case of the "Red" printing, but pairs or even fair-sized blocks of the 1d. are still obtainable.

There are no double overprints known on any stamp in this section. Such things when examined are always found to be a "jump" done at the moment of printing, or else a "take-off" from the sheets having been placed in a pile before the ink was dry. In this way a reversed impression is made by the wet sheet on the back of the sheet immediately above it, then when the upper sheet is moved a little and pressed down it transfers from its back on to the sheet below the pale and fragmentary ghost of a second overprint. Such things are not collectable.

We will now pass on to the small overprints in which the "G" is under 3 mm. in height, and here I may say that the reason why I

have refrained throughout from giving exact measurements is that the variations in size caused by different inking and pressure in printing makes all attempts to do so futile and misleading.

SECTION II.

This section may be divided into two "printings," one of "Antique" and one of "Ordinary" capitals.

The "Antique" printing.

The overprints in this are characterized by the body of the "G" having a thin outline of uniform thickness throughout, and by the absence of an upper serif which is generally marked only by a dot. I call these "Antique capitals," which, if not absolutely a correct term, will still serve.

The setting was one of 120 and consisted of two types, one an upright "Roman" and the other a sloping "Italic" capital. The left pane of 60 consists exclusively of Roman, and the right pane (with two, or perhaps more, exceptions) wholly of italic capitals. I have never seen a complete pane of this printing, but the above is the conclusion I have come to after examining a great number of blocks and marginal stamps. If there had been any italic types on the left pane we might reasonably expect to find a certain variety of double surcharged $\frac{1}{2}$ d., which, as we shall see later on, is not known to exist. On the right pane among the italic there are at least two Roman types. One of these is a right-hand marginal stamp: Mr. Yardley has a horizontal strip of six containing it. The other is the fifth stamp of the fourth or fifth row—No. 23 or 29. There is in Mr. Beckton's collection a block of 1d. which consists of nine horizontal rows, from which are missing the two right-hand stamps of the first, sixth, seventh, eighth, and ninth rows, so that there are 44 stamps left in the block. It contains but one Roman type, all the rest being italic, and that one is the fifth stamp of the fourth row. As we do not know whether the block has had the top or the bottom row removed, we can only say that this variety must be No. 23 or No. 29. Since the other Roman type, whereof the existence is known, is not in this block, it must be one of the missing marginal stamps, and all we know is that it is not Nos. 3, 4, or 5. It is not impossible that out of the remaining stamps not represented in this block more than one may be a Roman type; but the two types *se-tenant* are rare, and it may well be that there are but two Roman types on the right pane.

The values overprinted with the small antique capitals were as given below. I have arranged them according to the colours used for the overprint. The two values with the double overprint must not be looked upon as freaks; no doubt the colours with which they were first overprinted were found to be not sufficiently conspicuous, and so a second overprint in a different colour was added.

Black overprint.

$\frac{1}{2}$ d. black.
1d. rose.
4d. blue (type with frame).
4d. blue (type without frame).
6d. violet.

Red overprint.

$\frac{1}{2}$ d. black.
4d. blue (type without frame).

Two overprints, *one black and one red.*

$\frac{1}{2}$ d. black.
1d. rose.

The $\frac{1}{2}$ d. with single black surcharge is only known with it inverted. The 1d. with the two overprints always has them both inverted. It was certainly issued, as I have seen plenty of used specimens, some on originals.

The $\frac{1}{2}$ d. with the double surcharge always has the black overprint upright and the red inverted, which is the cause of three curious varieties. We must remember that the left pane of the setting consisted wholly of Roman, and the right pane, with two exceptions, of italic types. Inverting the setting naturally turned the italics to the left, and the Romans to the right, giving rise on the sheet—already overprinted with a black surcharge—to two varieties:—

1. $\frac{1}{2}$ d. black with Roman "G" in black, and inverted italic "G" in red.
2. $\frac{1}{2}$ d. black with italic "G" in black, and inverted Roman "G" in red.

But we must also remember that on the right pane there are two Roman among the italics, so that when the setting was inverted and printed in red, two Roman types in red from the left pane fell on them. In the same way the two red Roman types from the right pane fell inverted on two Roman types already printed in black on the left pane—hence we get a third variety:—

3. $\frac{1}{2}$ d. black with Roman "G" in black, and inverted Roman "G" in red.

Of which there are two at least on each pane.

A fourth variety, like the third but with two italic instead of two Roman types, *might* exist were there any italic types on the left pane; and the fact that such a thing has not yet been seen is additional evidence that the left pane of the setting was made up *entirely* of Roman types.

In this printing inverted surcharges are of frequent occurrence. The values so overprinted are as follows:—

<i>Inverted overprints.</i>	
<i>Black overprint.</i>	<i>Red overprint.</i>
$\frac{1}{2}$ d. black.	$\frac{1}{2}$ d. black.
1d. rose.	
4d. blue (type without frame).	4d. blue (type without frame).

Double overprints are also found. Besides the two already mentioned there are:—

<i>Double overprints.</i>	
<i>Black overprints.</i>	<i>Red overprints.</i>
1d. red.	$\frac{1}{2}$ d. black.
4d. blue (type without frame).	

Of the above the double surcharges, in black, on the 1d. and 4d. (type without frame), are also found inverted.

I have now enumerated all the varieties of this printing that are known to me. I do not believe in the existence of the $\frac{1}{2}$ d. with single overprint in black in the normal position. As we shall see presently, there was in the next printing one or two "Antique" Roman types included in the setting of "Ordinary" types. This would account for such Roman types as have been seen upright on the $\frac{1}{2}$ d. The Antique Italic type has not yet been seen upright on the $\frac{1}{2}$ d.

In Plate V., Figs. 2 to 8, illustrations of both of the Antique types are given. Some variations in size exist in the setting, especially among the Roman types. That in Fig. 6 is slightly smaller than in Figs. 3 and 4; and in Fig. 7 it is so small that it might easily pass as an "Ordinary," but the stamps from which Figs. 6 and 7 were taken are both from the same sheet. I do not know what was the position of this small "G" in the setting.

To anyone who studies these stamps the Antique capitals will prove an interesting series. A set of all values, with pairs of the two types *se-tenant* and with all varieties of the overprints, would be something a collector might be proud of, as proving at once both his patience and his skill, rather than the length of his purse. In this series there are many rare things, some difficult to find even used. I may mention the double black overprints on the 1d. and 4d. The $\frac{1}{2}$ d. with double red overprint is not so rare, although a good stamp. I would class with it for rarity the $\frac{1}{2}$ d. and 1d. with double surcharges in red and in black. All these three stamps are as common unused as used.

The 4d. with red overprint is a rare stamp, and so is the 4d. (type with frame) with black surcharge. I have only seen one of the latter and none of the former unused. The other type of 4d. and the 6d. are rare unused, and the first of these is very rare inverted. I must not omit saying that there being only two Roman types in the pane with the italics, pairs showing the two types *se-tenant* are very difficult to find. For the same reason the third variety of the $\frac{1}{2}$ d. with black and red overprints, of which there are only two on each pane of 60, is one of the rarities of Griqualand West. When we consider that the ordinary varieties of this $\frac{1}{2}$ d. have a catalogue or fictitious value of about £2, it will be seen that such a *trouvaille* would be one not lightly to be despised. There is an unused specimen in the collection of Mr. Yardley.

The "Ordinary" printing.

My acquaintance with this printing is limited to several large blocks I have seen—no complete sheets or panes being known to me. The printing was made on the

- $\frac{1}{2}$ d. black.
- 1d. red.
- 4d. blue (type without frame).
- 6d. mauve.
- 1s. green.
- 5s. orange-yellow.

It is necessary to notice that the 6d. of this printing is the later 6d. *mauve*—not the *violet* of the former printings, and that all overprints other than the small ordinary capitals on the *mauve* 6d. must be bad. The word "ordinary" best describes the type of the small "G"; in fact

so ordinary is it that the forgers have had a very simple task with this printing in contrast with their absolute want of success with any of the former printings. It behoves us therefore to accept with great caution any of the numerous double, treble, quadruple, &c., &c., surcharges that abound. Our best protection lies in the fact that the higher values unused were too expensive material for our friends to work on, so that most of the forgeries are on used stamps that are betrayed by their postmarks. It does not follow that stamps with Cape Colony postmarks are necessarily bad, since after the overprinted stamps ceased to be issued for Griqualand West, the remainders were issued in the Cape Colony.* However, the safest plan with this printing is to take no used stamps except with well-known Griqualand postmarks, such as "Kimberley" or "Dutoitspan."

Besides the ordinary small capitals, there are in the setting quite a number of varieties, all of a minor kind; that is letters of slightly different shape apparently from different founts. The overprinted capitals being so small it is difficult to describe these little variations, nor can they be efficiently illustrated. As it is difficult here to discriminate between the true and the false, it is better to secure blocks in which they appear with others of a normal character.

Besides these there are in the setting at least two overprints—and probably more—that may be correctly described as "Antique Roman" type. One of these is illustrated in Plate V. Fig. 12. I believe it to be this variety of the ½d. of the "Ordinary" printing that has given rise to the belief that some of the sheets with the single Antique types upright escaped the additional surcharge in red.

The only authentic inverted overprints I know of are on the 1d. and 6d.

All values are known with double surcharges, and the 1s. and 5s. are found trebly overprinted. I believe these and all other double-overprints in Section II. to have been done intentionally, with a view to making the overprinting more conspicuous; they are therefore eminently collectable, which is more than can be said of many other double surcharges we meet with in Philately. Owing to the ease with which forgeries of the small "Ordinary" G can be made, these double and treble surcharges are best collected used, with the Kimberley date stamp, and specimens with four or more surcharges may be confidently rejected.

Before we part, one word as to forgeries. Genuine postmarks are always a good protection, and, in the case of single stamps of the last printing of all, the only one. I have never seen a dangerous forgery of the "Antique" types. I hope the Plates illustrating these notes will prove a complete protection against forgeries of the overprints of Section I.

In conclusion, I have to thank, besides the gentlemen already mentioned, the Managing Director of Stanley Gibbons, Ltd., and Mr. J. W. Jones, of Cheapside, for allowing me to overhaul their stocks, and use some of their stamps for the autotype plates. I hope that the publication of these notes may result in discoveries being made, and some additional interest taken in the stamps of a hitherto rather neglected country.

* London Philatelic Society's list.