



British New Guinea
And Papua

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MDCCCXC - PUBLISHED - BY - THE
MELVILLE - STAMP - BOOKS.
47, - STRAND, - LONDON, - W.C.



Vignette plate 1.



INTRODUCTORY NOTE.

FEW postage stamps of such recent date have received so much attention from the specialist as those of British New Guinea. Specialism indeed has been rife to the extent of controversy and confusion. The stamps are well worth a close examination, and in the present work we have endeavoured to present all the salient points to be understood by the student. Some will desire to go further, indeed some may have already gone further in their personal investigations.

Beyond the lines indicated in this work the *minutiae* are of an extremely vague, controversial nature, and we prefer to retain only such definite varieties as may be readily perceived by all keen students. It is of little avail to the philatelist if he should discover to himself a variety which he cannot get others to see equally clearly with himself; a difference which is so slight that it cannot be defined can have little claim on the attention of collectors generally.

Plate varieties get a good share of our attention, but in the lithographed issue of 1907-8 for Papua we have deemed it best not to overload our text with minute descriptions of the slight defects common to many lithographic impressions, and by which each individual stamp on the sheets of all denominations might be identified. That there are such flaws is pointed out, and any collector who desires to still further broaden

his scope for philatelic effort in Papuan stamps may easily, with a magnifying glass and a sheet or two (and sheets are commonly met with in even moderately specialised collections of this colony), make a list for himself of innumerable little peculiarities which will enable him to identify the position on the sheet of any particular stamp or stamps.

It has been necessary for us to do this in part to decide on the existence of two stones of the vignette in the Papua permanent set. But we have in evidence of this shewn prominent marks of identification which are in themselves ample, and prefer to spare our readers a minute and tedious description of each one of the 210 stamps on the seven values (in sheets of 30) which, however pleasant to the student to have accomplished individually, is neither pleasurable reading nor even circumstantial evidence of philatelic erudition.

To Mr. Albert Ashby we are indebted for the opportunity to make a very intimate acquaintance with his great collection of these stamps, and also for the permission to use many of his specimens for illustrating the present work. Mr. Ashby has increased our obligations by contributing an appendix on the postmarks, which form a very interesting phase of study in connection with these stamps.

The illustrations of Queensland stamps used in British New Guinea have been lent by the Philatelic Students' Fellowship, to whose *Record* (*vide* Bibliography) Mr. Ashby contributed a paper on the postmarks in question.

As in former works in the present series practically all the articles referred to in the Bibliography have been carefully studied.

TABLE OF CONTENTS.

INTRODUCTORY NOTE, - - - -	7
CHAPTER I.	
PAPUA AND ITS POSTS, - - - -	11
CHAPTER II.	
QUEENSLAND STAMPS USED IN NEW GUINEA,	19
CHAPTER III.	
THE FIRST ISLAND ISSUE, 1901-1905, -	24
CHAPTER IV.	
THE "PAPUA" PROVISIONAL SERIES, 1906-1907,	36
CHAPTER V.	
THE "PAPUA" PERMANENT SERIES, 1907-1908,	43
CHAPTER VI.	
BIBLIOGRAPHY, - - - - -	46
CHAPTER VII.	
CHECK LIST, - - - - -	48
APPENDIX.	
NOTES ON THE POSTMARKS, BY A. ASHBY, -	57



Vignette plate 2.



British New Guinea and Papua.

CHAPTER I.

Papua and Its Posts.

THE island of New Guinea or Papua lies north of Australia (next to which it is the largest island on the globe), and immediately south of the Equator, between the Asiatic and Arafura seas on the west, the Pacific Ocean on the east and north, and the Arafura Sea, Torres Strait, and the Coral Sea on the south.

Politically the island is divided between Great Britain, Germany, and Holland. The Dutch possession, occupying the west portion of the island, has an area estimated at 152,000 square miles; the German colony, which is governed by a trading company, is situate in the north-east, with an area of about 70,000 square miles, while British New Guinea extends over an area of 90,000 square miles in the south-east.

Germany, it may be mentioned, holds also the important islands of New Britain and New Ireland, a state of affairs which may not be encouraging to the pessimist or the scaremonger. Great Britain claims

all islands and reefs between 141° and 155° E. long., and 8° and 12° of S. lat., which do not form part of the colony of Queensland.

Don Jorge de Menesis, a Portuguese navigator, is believed to have landed and stayed a month in the island in 1526, and he gave it the name Papua, which is explained as meaning "black" by some philologists, and "curled hair" by others, both descriptions aptly fitting the inhabitants, who belong to the Melanesian division and are usually styled Papuans.

A couple of years later another navigator of the same nationality, Alvarez de Saavedra, landed, and named the place Isla de Ora, supposing the land to be abounding in gold. In 1545 a Spaniard, Ynigo Ortez de Retez, explored the northern shore, naming it Nueva Guinea (New Guinea), because of its supposed resemblance to the Guinea Coast on the west of Africa. The island was afterwards visited by Luiz Vaez de Torres, 1606; Schouten, 1616; Abel Tasman, 1643; Dampier, 1699; Cartaret, 1767; M. de Bougainville, 1768; Captain Cook, 1770.

The first known settlement on the island was that made by Captain Steenboom, who took possession in 1828 of the territory from 141° E. westward to the sea, in the name of the Dutch Government. A fort was established by him and called Triton Bay, so named after his ship the *Triton*. The place was unhealthy, and was soon abandoned. A provisional company was formed in Sydney, New South Wales, in 1864, for the development of a British colony, but the project did not eventuate. A mining expedition eight years later set out from Sydney on the brig *Maria*, but came to grief on the Barrier Reef, 26th February, 1872.

Captain Moresby of the *Basilisk* discovered and named Port Moresby, and took possession of several islands, including Moresby, Mourilyan, and Hayter, for the British Sovereign in 1873.

Various futile efforts were made in 1874 and 1875, in Sydney and in London, to form companies for the development of the territory.

During his Premiership of Queensland, Sir Thomas M'Ilwraith undertook the annexation of the island of New Guinea or Papua to Queensland. His view was that its possession would be of value to the Empire, and conduce especially to the peace and safety of Australia, and that the establishment of a foreign power in the neighbourhood of Australia would be injurious to British, and more particularly to Australian interests.

The step was taken, but the Imperial authorities did not at the time endorse the Act of Annexation, considering that Sir Thomas M'Ilwraith had not sufficient warrant for his action. That was in 1883. In 1884 a German squadron hoisted the Kaiser's flag on the north coast of New Guinea, and in the Admiralty, Hermit, Anchorite, New Britain and New Ireland islands, a secret step on their part, and taken in contravention to an "understanding" between the British and German Governments that neither should take any step involving the annexation of any portion of the still unoccupied coasts without a previous agreement by means of a commission or diplomatic negotiations.

After the Colonial Conference of April, 1887, the British New Guinea (Queensland) Act of 1887 was given the royal assent on 4th November of that year. This provided a guarantee that as soon as Her

Majesty assumed sovereignty over the protectorate of New Guinea, as desired by the Australasian Colonial Governments, the Imperial Government would be indemnified by Queensland against the expenses of British New Guinea, by the payment, for ten years, of a sum not exceeding £15,000, the colonies of New South Wales and Victoria each bearing one-third.

On 4th September, 1888, the first Administrator, Dr. (now Sir William) Macgregor, in the presence of Captain Bosanquet, the officers and men of H.M.S. *Opal*, the officers and European residents in New Guinea, and a couple of hundred natives, read the Proclamation declaring the protected territory to be from that time a British possession.

Coincident with the reading of the Proclamation a post office was established at Port Moresby, and another at Samarai was opened, either at the same time or shortly afterwards. The Queensland stamps of the period were used, and during the time this arrangement continued the stamps of that colony received a variety of local cancellations in British New Guinea, to be described hereafter.

The Imperial Government, by virtue of the arrangements with the Australasian Colonies, provided the steam yacht *Merrie England*, 260 tons, together with the cost of its maintenance for three years. There was, in addition, the Government schooner, *Hygeia*, of 56 tons.

The first postmaster, collector of customs, and chief interpreter, was Frank E. Lawes, who received a salary of £300 per annum and quarters. The first collector of customs and postmaster at Samarai was David Ballantyne, salary £250 and quarters.

A record of the postal business during the first year shews:

	Received.	Despatched.
Letters - - -	2366	2587
Packets - - -	93	98
Newspapers - -	4071	574

There had been regular mail communication between Sydney (New South Wales) and British New Guinea since 1886, a contract having been made in that year between the High Commissioner of British New Guinea and Messrs. Burns, Philp & Co., the steamship owners of Sydney. In a pamphlet published [apparently] for the steamship company by J. Woods & Co., Sydney, 1886, it is stated:—

“The mail service which has just been established should . . . encourage settlement, and the means of visiting Brisbane, Sydney, or Melbourne every month, in a few days, by steam, takes away much of the risk which attaches to life in less favoured islands in the South Seas.

“The agreement which Messrs. Burns, Philp & Co., Limited, have entered into with the High Commissioner for British New Guinea possesses much originality; it provides for the establishment of trading stations along the New Guinea coast, as well as for the carriage of mails and cargo. . . . Although the service has been opened with the s.s. *Victory*, it is in contemplation to lay on a very much superior vessel, and this will probably have been effected before this pamphlet is in circulation.”

Even before the organisation of the steam mail service above referred to, Messrs. Burns, Philp & Co. used to run a schooner, the *Elsea*, at intervals of three months, between Thursday Island and Port Moresby.

The *Australian Handbook and Almanack* for 1887 gives some particulars of the arrangement between the High Commissioner and the shipping company:—

MAILS. Letters are forwarded by all vessels proceeding to Port Moresby from Cooktown.

TAX

Messrs

2

Local letter insufficiently prepaid.



Ans
Care Keepers
Samarai

Postage due denoted by "TAX 2d."

Letters for Her Majesty's Special Commissioner should be addressed to the care of the postmaster at Cooktown, by whom they will be forwarded to His Excellency.

A monthly mail service has been established between Port Moresby and Thursday Island. This arrangement is for three years—from 25th June, 1886. In connection with it Messrs. Burns, Philp & Co. have agreed to open trading stations at various points on the coast.

In 1889 mails were forwarded to Granville, Port Moresby, *via* Cooktown (Queensland), direct once every four weeks, and also from Townsville or Thursday Island, as opportunity offered. Mails for Samarai were sent from Cooktown once a month. There was a monthly service between Port Moresby, Samarai, and Thursday Island, which lasted from July, 1886, to 30th June, 1889, the voyage being made by Messrs. Burns, Philp & Co.'s steamer, *s.s. Victory*.

For coastal communication every available opportunity was taken of sending letters by cutters and native vessels.

In 1893 a new contract was entered into between the Governor and the same shipping firm to run a regular mail service between British New Guinea and Queensland, for four years, beginning with January, 1893. This provided for twenty-six round trips, at intervals of eight weeks, starting from Cooktown for Samarai and proceeding thence to visit all ports on the New Guinea coast from Samarai to Mabudouan, and thence by Thursday Island to Cooktown. The places to be touched at in British New Guinea were, beginning at and proceeding in order from the west:—Daru, Motumotu or Jokea, at whichever of these places may be the headquarters of the London Missionary Society; Roro (Yule Island); Port Moresby; Kerepunu or Aroma, as may from time to time be determined by the Government; Dedele, in the east end of Cloudy

Bay ; Amazon Island ; Samarai, and at some place in the middle of west end of the Gulf of Papua, should any settlement or Government station be formed there. The sum to be paid for each trip was £150, and the vessels engaged in the service were to be not less than 100 tons register. No payment was to be made for the carrying of the mails, the service being included under the subsidy paid.

According to the *Australian Handbook* of 1895 :—

Postal matters in the Possession are in practice administered as if it were a postal district of Queensland, and the same stamps, rates, and regulations are in use. Such changes as became necessary in Queensland on account of that colony joining the Postal Union also became necessary in New Guinea, which joined the Union at the same time, and an Act was passed in 1892 to enable postal affairs in the Possession to be still kept on the same footing as those of Queensland under the new conditions.

The postal rate on letters is therefore 2d. per half-ounce, the same as between the other Australian colonies.

The postage rate for inland and inter-Australian colonial postage remains at 2d., and here we illustrate a local letter posted between Port Moresby and Samarai bearing a 1d. (instead of a 2d.) stamp which has been surcharged 2d., double the amount of the deficiency. Having no unpaid stamps a handstamp with the large block letters, TAX, is used.

The following statistics will shew how the business of the island postal administration has grown :

	Letters.		Packets.		Newspapers.		Sale of Postage Stamps.
	Recd.	Despd.	Recd.	Despd.	Recd.	Despd.	
1888-9	2366	2587	93	98	4071	574	
1897-8	9604	10,203	249	497	8691	2135	
1899-1900	15,516	14,835	730	1170	15,564	2759	
1902-3	28,251	26,836	1735	1366	30,711	7885	
1904-5	38,273	40,120	7221	2656	41,014	10,489	£511
1906-7	49,541	41,036	7487	2581	38,374	12,846	£1318



CHAPTER II.

Queensland Stamps Used in New Guinea.

As evidenced by the quotation in the previous chapter from the *Australian Handbook*, the earliest postage stamps known to have been used in British New Guinea were the issues current in Queensland from the starting of the island post offices in 1888.

The studious collector of colonial postal issues is frequently not content to begin with the first series of stamps designed solely for the use of the colony under consideration. He traces them back to their earliest progenitors, which, in the present case, are the Queensland stamps of 1888 to 1901, which can be attested as having originated in British New Guinea by the postmarks used for their obliteration.

Up to the present the earliest dated copy of a Queensland stamp used in British New Guinea is 1st July, 1891, but there is evidence of an earlier type of postmark having been in use, though on the only three copies known there is no date.

The first Queensland stamps known bearing the island postmarks are the 4d. yellow stamp of the 1882-3 issue, perforated 12, and the 2d. blue of 1887-89, perf. 12. The earlier stamp, 4d. yellow,

remained current without any change in Queensland, in 1888 and onwards, till it was superseded in 1890. The 2d. blue of 1887-89 also was superseded in 1890 (9th December). Both these stamps were therefore almost certainly used earlier than 1890, and on or subsequent to 4th September, 1888.

The postmark on these stamps is as illustrated on the two pairs of the 4d. yellow, perf. 12, consisting of the letters "N.G." in block letters inset into an ellipse of eight thick bars. This was probably used in Port Moresby, where later on (certainly on 1st July, 1890) a new postmark lettered B.N.G. instead of N.G. was in use.

Meanwhile, the town of Samarai was supplied with a postmark lettered BNG in tall thin letters without any periods and inset in an ellipse of nine bars. We have seen a copy of the 2s. 6d. vermilion on thick paper (wmk. upright), which has first had the date "3 Feb. 1890" written across it, and then had the postmark just described, and which has been definitely allocated to Samarai by Mr. A. Ashby, as will be seen from our illustrations, shewing the stamp with the obliteration (tall thin letters) on piece of the original envelope with a town postmark of Samarai.

This Samarai postmark has been found on several denominations of the 1895-6 and the 1897-1907 issues of Queensland.

The similar postmark of Port Moresby, referred to as the copy dated 1st July, 1891, is lettered B.N.G. in an ellipse of eight bars. There is also a period after each letter. This has been found on the 1s. pale mauve, perf. 12 (1882-3), and the $\frac{1}{2}$ d., 1d., 2d., and 2 $\frac{1}{2}$ d. (1890-4), and subsequent issues, as given in the check list.



Earliest type of postmark, "N.G." only.



B.N.G with stops—Port Moresby cancellation.



BNG without stops—Samarai cancellation.
Also Samarai circular town postmark.



Port Moresby circular town postmark.

Both varieties of the "BNG" postmark occur on the special stamps issued for British New Guinea, and entires bearing these agree with the rare pieces known of Queensland stamps used in the island in allocating the tall thin letter variety without stops to Samarai, and the one with thick letters and stops to Port Moresby.

The only obliteration of which more evidential copies might be deemed necessary before attributing definitely to Port Moresby is the extremely scarce "NG" postmark.

In addition, Queensland stamps have been found used in Samarai and Port Moresby with the familiar style of dated circular town postmarks in the place of the "BNG" cancellation.*



Samarai circular town postmark.

* See Check List, p. 48, for list of known varieties and appendix.



CHAPTER III.
The First Island Issue, 1901-1905.



A SERIES of postage stamps expressly designed for the use of the colony of British New Guinea made its appearance about April, 1901. Seven denominations from $\frac{1}{2}$ d. to 1s. were comprised in the set as first issued, but an eighth value, 2s. 6d., was added in the same design in 1905.

The design consists of a horizontal rectangular frame with the outer angles finished off in small ornaments. The frame bears a curved band of colour with the white letters, BRITISH NEW GUINEA, at the top. To each

end of this band are adjoined white labels with coloured letters, POSTAGE. The lower corners of the frame design bear the value expressed in white figures on an oval ground of colour. Foliage and shading complete the design of the frame. The frame is in every case in colour.

In the centre is an arched opening for the vignette, which is in black on all the values.

In the foreground of the central picture is a *lakatoi*, a peculiar native craft. In the background is the village of Hanuabada.

Mr. A. E. Pratt, in his *Two Years Among New Guinea Cannibals*, gives a very full description of both the village and the *lakatoi* :—

Those who are familiar with the postage stamp of British New Guinea must, no doubt, have often wondered what manner of strange craft is depicted thereon. The stamp bears the representation of a boat, or rather a raft, carrying two gigantic sails resembling the wings of some weird bird, and the whole appearance of the vessel is one that arouses curiosity. . . . This is the *lakatoi*, the remarkable trading vessel of the hereditary potters of Hanuabada, a little village not far from Port Moresby. The hamlet, with its neighbour, Elevada, is built partly on land and partly on piles in the water ; but while the land part of Hanuabada stands on the mainland, that part of Elevada which is not aquatic is founded on an island.

The inhabitants belong to the Motu tribe, and their numbers do not exceed 800. Their long, grass-thatched huts rise from sixteen to twenty feet above land or water, and each has its little landing-stage on a lower tier. The main poles supporting these structures are of rough-hewn tree trunks driven down into the soft sand. At a height of from five to six feet above the water the natural forks of the main poles are retained, and across these logs are laid, forming a rude platform. Ladders of very irregular construction give access almost at haphazard, from stage to

stage. Looking through the village below the houses, the eye encounters a perfect forest of poles, and between the dwellings in this queer Venice of the East run little waterways just wide enough to let a canoe pass along without grazing its outriggers. The houses themselves each contain only one living apartment. In and out among the houses ply the dug-out canoes, and a very charming feature of the village is its crowd of children playing with toy *lakatois*. . . . The people of Hanuabada are an agreeable and rather comely race. They are typical south-east coast natives, with shock heads of black, wiry hair. The women, who carry on the characteristic industry of the place—the work in earthenware—are lithe, picturesque figures in their long *ramis* or kilts of grass.

It is a curious fact that, although the Hanuabada and Elevada people live actually on waters that teem with fish, they are poor fishermen, being, in fact, too lazy to follow that craft. They are accordingly helped in this industry by the Hula people, whose fishing fleet presents at night one of the most weirdly picturesque sights in Papua. . . .

For weeks before the annual trading expedition Hanuabada is full of life. At every turn one comes upon women crouching on the ground, fashioning lumps of clay into the wonderfully perfect pottery for which the village is famous. The men folk, although they do not condescend to take part in the actual fashioning of the pots, are good enough to dig the clay, which they take out of the ground with a stone adze—a flat stone blade lashed to the shorter extremity of a forked stick, the longer extremity forming the handle. . . .

When many hundreds of pots have been completed the Hanuabada people begin to think about the disposal of their wares. Their great market is Paruru, a long way up the coast. They barter their pottery for sago with the natives of that district, and it is very curious to note that this extensive trading organisation on the part of an utterly savage people has been in existence from time immemorial, and is no imitation of European methods. To reach Paruru the potters must undertake a perilous voyage, for which they are dependent on the tail of the south-east monsoon.

Then comes the preparation of the craft, the *lakatois*. Several hundred large dug-out canoes are brought together.

and are moored side by side at the landing stages in groups of six or ten. While this is being done many people are out in the forest cutting rattans and bamboos for lashing the dug-outs together, and for the upper framework of the rafts. Across the canoes, after they have been ranged at the proper distance (amidships, about six inches apart, although their taper ends cause a wider gap at bow and stern), are placed long bamboos, extending a considerable distance beyond the port and starboard sides of the outermost pair. Along the gunwales of each canoe, at regular intervals, stout bamboo uprights are erected, and to these the horizontal cross bamboos are strongly lashed with fibre and cane, until the whole framework is perfectly rigid. To the cross framework the potters fix down a floor of split bamboo, and all round the outer edges they wreath dried grass to prevent slipping as one steps on board. This platform overlaps all round the raft fore and aft, and the cross pieces are very strong and firmly lashed. Openings are left in the floor above each dug-out to enable the pottery to be stored in the holds of the canoes. A clear space is left on the platform, extending about six feet from bow to stern, and on the whole of the intervening space houses are erected in skeleton bamboo framework. These can be entirely covered in with mats to afford a shelter in stormy weather, or in rain. The roofs as well as the sides are formed with mats. Wooden masts are now stepped amidships, and held in place with stout stays of fibre, and then the *lakatoi* is ready to receive its sails. These resemble vast kites, and were formerly made of native matting stretched upon an outer frame of bamboo, but are now made of calico. It is difficult to describe their form, and they can best be understood by a study of the illustration. [*Vide* the postage stamp vignette.]

Why the strange segment should be cut out of the upper part, leaving two great wings, I have never been able to discover. The sails of the *lakatoi* are of themselves—things apart. Being stretched on a frame they cannot bulge, but swing like boards. Their points rest on the deck and work freely in a socket. The sails are hung lightly to the masts by braces, and there is no clewing up. In spite of their rigidity they are quite manageable, and in case of sudden squalls can easily be let go. The *lakatoi* is now ready for

use—perhaps the most remarkable-looking craft that ever went to sea—and has only to be tested. From the rigging and the sails float long streamers of Papuan grass decorations, and the fleet of eight or ten *lakatois* now lying off Hanuabada affords, as the sun strikes the brown sails, a really charming spectacle.

Mr. Pratt goes on to describe the trial trips made by the more cautious natives, and the festivities of the day before the *lakatois* set sail. The steering of the vessels is apparently done from behind with two poles slightly flattened at the ends, and forward, for certain emergencies, they use a small Chinese sweep. The captains know nothing of the science of navigation, and sail their vessels by cross bearings, or—when out of sight of land—by sheer instinct.

This, then, is the quaint subject of one of the most picturesque postage stamps collectors know—a *lakatoi* in full sail before the village of Hanuabada.

The stamps were engraved and printed by Messrs. De La Rue & Co., of London, in sheets of thirty stamps arranged in six horizontal rows of five. As already indicated, they are produced by two impressions, that of the centre being uniformly in black throughout the series.

During the preparation of the present little work several proofs* have turned up which raise a question as to the manner of introducing the figures of value in the oval spaces at the two lower corners. These on the proofs are left blank. This would seem to indicate that Messrs. De La Rue & Co. have adopted the "plug" system for introducing the value, which, although

* The four proofs have the centre in black in each case. The frames are in the following colours:—pale mauve, pale blue, orange yellow, and red brown.



Proof in colours without figures of value.

comparatively familiarly known in connection with their surface printing, has not apparently been noted to have been adopted for *taille-douce* work.

In endeavouring to reconstruct the method of production, it should be remembered that this is given as theory rather than a positive statement as to the practice in vogue at Bunhill Row for line-engraved stamps.

The die of the frame design would be engraved on steel, the design itself being in recess. The oval spaces would be pierced on the die itself, and into these openings would be inserted the plugs bearing the denominations " $\frac{1}{2}$ d.", etc., which, on the plug, would be standing up, *en epargne*. From this die with the value inserted would be made the intermediate or roller die on a similar plan to that described in *Great Britain : Line-Engraved Stamps*. On the roller (or the flat intermediate die, if a flat process be in vogue) the figures of value would be in recess, but the main part of the design would be in relief. From this the

thirty impressions would be made on the plate, which would then have the design of the frame in recess and the value in relief. The result is that the printed stamps have the design in colour, and the indication of value in white on a coloured ground.

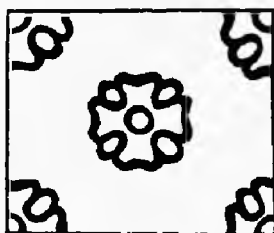
The method, perhaps with some variation as to the precise material used for the plate, appears to have been applicable to many of the line-engraved stamps produced by Messrs. De La Rue & Co.

The construction of the separate plate for the vignette presents no unusual features, the correct placing of the thirty vignettes on the plate to fit the thirty frames on the frame plate being achieved by means of guide dots and lines drawn upon the plate, of which some have not been entirely cleared away, and can consequently be traced by the inquiring collector.

So far as is known only one frame plate was made for each denomination. The vignette plate, however, was common to all the values, and two of these plates were constructed and numbered "1" and "2" respectively. It is very rarely that one finds the sheets or corner pieces shewing the plate number, as these were generally cut off by the guillotine. On complete sheets and corner blocks the plates can be distinguished by scratches. Plate 1 is comparatively free from such marks, but plate 2 shews on stamp 27 a line passing just to the right of the sails of the *lakatoi* upwards into stamp 22, where it passes through the foremost sail to the letter I of BRITISH. A direct course would take it across the S.W. corner of No. 17, the N.E. corner of No. 16 (where it is not visible), through the centre of No. 11, where it is again plainly visible, passing on through the letter N of NEW, through

No. 6 and No. 1, where it cuts the second 1 of BRITISH and runs off into the margin. Stamp 29, plate 2, has a cross-shaped scratch at the left extremity of the hills in the background. No. 15 has an oblique line passing through the lower curve of the back sail. There are other lesser points which assist in identifying plates 1 and 2, and in addition there are lines of colour which must not be confused with the black lines, as they originate on the frame plate, the 1d. frame having some very prominent lines.

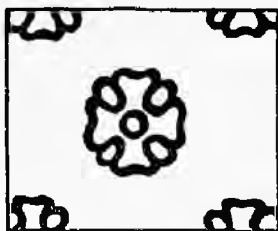
The paper on which these stamps were printed has been the subject of much discussion, which has been ably summed up by Major Evans. The difficulty is one with which the general collector does not require to concern himself, and as the specialism of British New Guinea has already gone very far, even the specialist may find it better to dismiss the least certain of the so-called paper varieties.



Horizontal watermark.

The paper was watermarked with rosette designs. The rosettes are not exactly of the same length horizontally as vertically. Our first illustration shews the watermark with the greater length of the rosettes

horizontally. It should be noted also in this variety that there is more space between the rosettes horizontally than there is between them vertically. We shall hereafter term this variety of the watermark the "horizontal" watermark.



Vertical watermark.

At certain printings the paper was fed into the press sideways, so that the greater length of the rosette is vertical, and the narrower distance between the rosettes is found on the horizontal length of the stamp. This we shall hereafter call the "vertical" watermark.

It is rather unfortunate that a variety of terms have been used to designate these differences, which has tended to confusion in discussion. What we shall term the "horizontal" watermark is identical with that described by some collectors as "wide rosettes" or "sideways watermark," and what we describe as the "vertical" watermark is the same as "narrow rosettes" or "upright watermark."

Although the watermark design is exactly the same, the only variation being in its relative position to the stamp design, this variation appears to agree, to some extent, with what collectors have identified as distinct printings. The paper at first was thick for the first

printings, with the watermark horizontal and afterwards vertical. Later, a thin paper was introduced and the watermark is vertical, except in the $\frac{1}{2}$ d. black and deep yellow-green, and the $2\frac{1}{2}$ d. black and cobalt,* where it is horizontal. These shades are distinctive to the thin paper with horizontal watermark.

It has been claimed that there is a third variety of paper which is thick, but not quite so thick as that used for the first printing. This, it is said, was used for the second or intermediate printings; but the distinction between the two thick papers is extremely vague, and specialists, indeed, are not altogether agreed that it exists. Major Evans recommends the division of the stamps into thick paper and thin only, with subdivision under watermarks vertical and sideways, "for those who wish to go so far." This division is that adopted in the Gibbons' Catalogue.

There is one other point in regard to the production of the stamps which introduces variety for the advanced specialist. The perforating has been produced both by a single line machine and a comb machine, both gauging nearly 14. The comb is apparently that used for the large 2s. 6d., 5s., and 10s. stamps of Great Britain. It will be noted from the table appended of stamps examined that the single line machine runs practically right through the thick paper series, and the comb perforation is all on the thin paper stamps, *except* the two varieties with the horizontal watermark, which are perforated by the single line machine.

* It is quite possible that the other shade of the $2\frac{1}{2}$ d. without overprint may be found on this paper, as it is known with the overprint "Papua."

The letter *s* signifies that the sheets examined have the single line perforation, and the letter *c* indicates those found with the comb perforation.

	Thick Paper.		Thin Paper.	
	Horizontal.	Vertical.	Horizontal.	Vertical.
$\frac{1}{2}$ d.	s	c	s	c
1d.	s	c	—	c
2d.	s	s	—	c
$2\frac{1}{2}$ d.	s	s	s	c
4d.	s	s	—	c
6d.	s	s	—	c
1s.	s	s	—	c
2s. 6d.	s	s	—	c

The stamps perforated by the single line machine exist with part double perforation, of which we have seen specimens (without overprint) as follows:—

$\frac{1}{2}$ d., thin paper, horizontal watermark (top).

1d., thick paper, vertical watermark (top).

2d., thick paper, vertical watermark (right or left side).

$2\frac{1}{2}$ d., thick paper, horizontal watermark (bottom or top).

The 4d., 6d., and 2s. 6d. with the Papua (large) overprint have also been found with part double perforations, as also has the 2s. 6d. with the small overprint.

Both the 1d. and $2\frac{1}{2}$ d. exist with very blurred impressions of the frame designs giving the effect of double prints.

In addition to the black and coloured guide or scratch lines to be found on the vignette and the frame plates respectively, there are several stamps shewing the leaves of the foliage round the frame without shading. These white leaf varieties are most prominent on stamp No. 20 of the $2\frac{1}{2}$ d., where the leaves above the figures of value in the S.E. corner shew this peculiarity.

and also in stamp 27, where the leaves, immediately to the right of the value in the S.W. angle, are partly unshaded. In the case of No. 27 the inner line of colour at the bottom is broken off before it reaches the oval. The $\frac{1}{2}$ d. stamp shews somewhat similar varieties in the leaves on stamps 20 and 28, the 2d. in late printings only, on stamp 20, and a faint trace on No. 27, and the 1s. in late printings shews a faint sign on No. 28.





CHAPTER IV.

The "Papua" Provisional Series, 1906-7.



Large overprint "Papua."

THE name of the colony was, on 1st September, 1906, changed to Papua, the name believed to have been given to the island by the Portuguese navigator, Don Jorge de Meneses, in 1526. To bring the postage stamps in line with the newly recognised name they were overprinted and issued 8th November, 1906, with the word Papua in lower case letters, except for the initial. The letters of

the overprint as at first applied were of a heavy-faced, slightly elongated type. The second type of overprint is lighter and more squat.

The first type of overprint is known on certain of the paper and watermark varieties described in the previous chapter, *viz.* :—

Thick paper, horizontal watermark, 4d., 6d., 1s., 2s. 6d.

Thick paper, vertical watermark, 2½d., 4d., 6d., 1s.

Thin paper, horizontal watermark, 6d. (?)

Thin paper, vertical watermark, ½d., 1d., 2d., 4d. (?),
1s. (?)

The overprint appears to have been set up to print a complete sheet of thirty stamps at one impression. There are no peculiarities to note in this type.

The white leaf varieties of the ½d., 2d., 2½d., and 1s. exist with this overprint, and the vignette plates we have seen are :—

Plate 1—2½d., 4d., 6d., 2s. 6d.

Plate 2—½d., 1d., 2d., 2½d., 6d., 1s.



Small overprint "Papua."

In the issue of *Ewen's Weekly Stamp News* for 13th July, 1907, it is reported that some of the values were exhausted, and on 20th May a correspondent of that journal had been informed at the G.P.O. that sets could not be supplied "until a further supply arrived from the printers in Australia." The second type of overprint began to make its appearance about June, 1907.

The second, or smaller, type of the word "Papua" was set up in the same way to overprint a sheet of thirty stamps at one impression, but this time it has not been devoid of some minute differences, which have been duly noted by specialists. Stamps 10, 16, and 21 have what is frequently termed an inverted d for the second p in Papua. It would perhaps be more correct to describe it as the catalogue gives it, *viz.* as a "p" with a defective foot, the projection to the left of the perpendicular stroke being broken away. Had it been an inverted "d" it would have almost certainly been out of alignment. Stamp No. 17 on this setting has the first two letters—"Pa"—of Papua slightly raised above the level of the rest of the word.

A peculiarity very common to the stamps with this overprint is to have Nos. 4 and 16 on the sheet pierced with a pinhole through the centre of the dotted circular ornament in the horizontal band beneath the picture. This may have been due to some method for keeping the stamps in the correct position to receive the overprint.

The small type of overprint has been found in the following paper varieties:—

Thick paper, horizontal watermark, 1s., 2s. 6d.

Thick paper, vertical watermark, 2½d., 1s. (?), 2s. 6d.

Thin paper, horizontal watermark, ½d., 2½d.

Thin paper, vertical watermark, ½d., 1d., 2d., 4d., 6d.,
1s., 2s. 6d.



6d. Double overprint in a pair (Nos. 16, 17).



Overprint reading downwards (No. 25).



Diagram of partly reconstructed sheet of the small overprint reading downwards, showing varieties produced.

The 6d. occurs with double overprint and the 2s. 6d. with triple overprint. The double overprint on the 6d. has two perfect impressions, not overlapping each other at all. The first impression was printed too high up, so that on some of the stamps on the sheet the word is partly lost in the dark colour of the frame designs. This, no doubt, was the reason for the second overprinting of the 6d. The 2s. 6d. has all three impressions close together and two of them are faint. Blurred impressions, which have the appearance of being double in parts, are simply due to the slipping of the paper or type after the first contact. Such specimens we have seen of the 2½d. and 6d.

In addition to a few badly placed overprints, the 2s. 6d. stamp exists with the overprint reading downwards. In Mr. Ashby's collection is a plain proof of the complete original overprint of the thirty repetitions of the name Papua in the small type. It is on transparent paper, and by adjusting this over a sheet of the regular overprinted stamps one sees that it fits over the overprinted words exactly. By turning it sideways, so that Papua reads down the stamps (as in the diagram on page 40), one is able to see the complications of varieties created by this one sheet of the 2s. 6d. stamp, which was printed upon in this way. Stamps Nos. 1, 2, 3, 5, 21, 22, 23, 25, 26, 27, 28, 30, shew the complete word once; Nos. 4, 24, and 29 shew the complete word twice. On all the stamps on the second row (of the engraved sheet) the word Papua runs over the perforations slightly on to the row below. The horizontal rows two and three have one surcharge between each vertical pair, except the fourth stamps and those rows which have two overprints between them.

The vignette plates of the sheets examined bearing the small overprint are as follows :—

Plate 1.— $\frac{1}{2}$ d., $2\frac{1}{2}$ d., 1s., 2s. 6d.

Plate 2.— $\frac{1}{2}$ d., 1d., 2d., $2\frac{1}{2}$ d., 4d., 6d., 1s., 2s. 6d.

Ewen's Weekly Stamp News (No. 427) gives particulars from an official source of the numbers printed of the two varieties of overprint. The face value of the stamps overprinted is approximately £3888 2s. 6d., the numbers of each denomination being as given in the following table :—

Denomination.	Large Type.	Small Type.	Total.
$\frac{1}{2}$ d.	11,040	18,150	29,190
1d.	12,960	35,100	48,060
2d.	29,610	40,560	70,170
$2\frac{1}{2}$ d.	12,000	13,230	25,230
4d.	2970	5135	8105*
6d.	6300	5255	11,555*
1s.	5970	7625	13,595*
2s. 6d.	2730	10,696	13,426*

The 2s. 6d. stamp of this series with small overprint is known punctured with the letters O.S., signifying On Service, for use by the Government departments in Papua.

*These figures, which evidently include part sheets, may probably be more correctly, 8100, 11,550, 13,590, 13,410, as previously given by the same authority.



CHAPTER V.

The "Papua" Permanent Series, 1907-8.



BY November, 1907, a commencement was made with the issue of the $\frac{1}{2}$ d. and 4d. denominations of a new set, in which the name PAPUA was incorporated in the design. The same general design was preserved with the word PAPUA inserted in the British New Guinea label. The design appears to have been copied from the old stamps by a photographic process for transferring the design on to the lithographic stone, and in doing this a slight enlargement has been made.

The stamps appear to have been printed at Melbourne, and they have either of the Melbourne single line perforations, the one gauging $12\frac{1}{2}$ and the other 11.

In lithographing these stamps a separate stone would be required for the frame design of each value, but one stone appears to have done duty for the central design for the 1d., 2d., $2\frac{1}{2}$ d., 4d., 6d., and 1/- stamps. For the $\frac{1}{2}$ d. stamp—the first to be issued—a separate vignette stone has been made, which may be distinguished by several minor flaws common to lithographic impressions. The most prominent is a big black spot which occurs on stamp No. 21 under the second P of PAPUA on the $\frac{1}{2}$ d., and does not occur on any of the other values. The general vignette stone for the other values shews a prominent and curious variety on stamp 23, described as a "rift in the clouds."

All the stamps shew minor differences, due to the manner of production. The labels in which the name PAPUA has been inserted shew variations in the joining up with the frame design, and the letters of the word PAPUA vary also. These varieties are of little significance, but a few of the more prominent ones have been added to the Check List for collectors who wish to go so far.

The paper on which the stamps were printed is water-marked Crown over A, which watermark occurs either upright or inverted, and as the watermark designs did not fit the stamps, and the sheets and printing surface are very nearly square, it is not improbable that they may be found with the watermark sideways. The perforation 11 seems to have been the only one used for the $\frac{1}{2}$ d.

and 1d. values, but the 4d., perf. 12½, was chronicled almost concurrently with the same denomination perforated 11. The other values are known with each variety of perforation.

In the matter of colours, the printers have followed those of the original set, though, necessarily, the results are quite different. There is a good range of shades of all values.

The white leaf varieties are partly repeated owing to the method of copying from the earlier issue to produce the transfers for the lithographed issue. In the case of the ½d. stamp, however, stamp No. 20 has been retouched and so the white leaves do not shew; the lines of shading on the leaves do not exactly correspond with the normal shading, and it is clearly a case of retouching. The ½d. shews the white leaves on stamp 28; the 1d. shews a prominent break of the inner line of colour at the bottom of stamp 28; the 2d. has stamp No. 20 shewing the leaves but faintly shaded, but if this were copied from the proper white leaf variety of British New Guinea there would appear to have been a slight retouching; No. 27 has the thin outer line at the bottom missing for the greater part of its length, and the 2½d. shews the white leaves on Nos. 20 and 27.

All values of this set exist with the perforated letters "O.S.", some with both perforations. A copy of the 2d. violet and black is known with the "O.S." inverted. Punctured "officials" such as these are not always recognised by collectors, and being of minor interest we include them only as minor varieties of the regular stamps in our Check List.



CHAPTER VI.

Bibliography.

IN addition to the following items it would be well for the student to consult the files of the *Australian Philatelist* and *Ewen's Weekly Stamp News*, which contain numerous references to the issues of British New Guinea.

INDEX TO THE CHIEF PRINTED ARTICLES AND PAPERS IN PHILATELIC WORKS AND PERIODICALS.

ABBREVIATIONS.

Aust. P.—Australian Philatelist.

E.W.S.N.—Ewen's Weekly Stamp News.

G.S.W.—Gibbons' Stamp Weekly.

P.S.—The Postage Stamp.

NOTE.—Roman figures thus—V.—denote the volume, and Arabic figures -135—indicate the page. In a few cases the date takes the place of the volume number.

GENERAL. *Papua: its Posts and Postage Stamps*. By H. G. Jobson. July, 1909. Sidmouth: published by the author, 21 pp., $6\frac{1}{2} \times 4\frac{1}{8}$; [Anthrobus], G.S.W., VIII., 295, 320, reprinted in E.W.S.N., 451, and in P.S., II., 76; [Ashby], G.S.W., IX., 11; [Evans], G.S.W., VIII., 59, reprinted in P.S., II., 209; [Nankivell], G.S.W., III., 161, P.S., II., 303; [Van Weenen], Aust. P., IX., 82, 110; reprint from Aust. P. in P.S., IV., 71.

- OFFICIAL STAMPS, *i.e.* punctured "O.S.", E.W.S.N., 498, 500, 508, 525 ; Aust. P., XV., 79.
- PAPER VARIETIES, E.W.S.N., 450, 451 ; see also "General" [Anthrobus, Evans, Jobson].
- PAPUA OVERPRINTS. [Quantities], E.W.S.N., 408, 412, 427 [small overprint varieties], 434.
- PAPUA PERMANENT SERIES, E.W.S.N., 436.
- POSTMARKS [Ashby], The Record of the Philatelic Students' Fellowship, 1908, printed for private circulation. Pp. 2, 3. *, Plate. ["Papua" postmark], E.W.S.N., 395.
- VARIETIES. E.W.S.N., 452, 470, 473, 475, 476, 477, 481, 489, 491, 503, 511, etc. ; P.S., III., 79.





CHAPTER VII.

Check List.

Temporary Stamps.

1838-1901.—Queensland stamps used in British New Guinea prior to the introduction of distinctive stamps. Only to be identified by the postmarks.

(i) N.G. bar cancellation.

2d. blue (1882-3), perf. 12.

4d. pale yellow (1882-3), perf. 12.

(ii) With Port Moresby bar cancellation B.N.G. (with stops), and circular town marks.

$\frac{1}{2}$ d. deep green (1890-94), perf. 12 $\frac{1}{2}$.

1d. vermilion-red

2d. pale blue

2 $\frac{1}{2}$ d. carmine

1s. pale mauve (1882-3), perf. 12.

1s. mauve, thick paper (1894-5), perf. 12.

1d. deep vermilion-red .. perf. 12 $\frac{1}{2}$, 13:
with *burele* band.

$\frac{1}{2}$ d. green, deep green (1895-6), perf. 12 $\frac{1}{2}$, 13

2d. blue

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

1d. vermilion (1896

$\frac{1}{2}$ d. deep green (1897-1907),

1d. orange-vermilion,

1d. vermilion,

2d. blue,

2 $\frac{1}{2}$ d. purple on blue,

6d. yellow-green,

(iii) With Samarai bar cancellation BNG (without stops) or circular town postmarks.

2s. 6d. vermilion (February, 1890), thick paper,
upright watermark.

$\frac{1}{2}$ d. green, deep green (1895-96), perf. 12 $\frac{1}{2}$, 13.

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

5d. purple-brown

1d. vermilion (1897-1907),

2d. deep blue

3d. deep brown

5d. purple-brown

Special Issues.

1901-5.—Engraved and printed by Messrs. De
La Rue & Co., London. Watermarked rosettes.
Perf. 14 (nearly). The vignette is in every case in black,
the colours given in the list being those of the frames.

$\frac{1}{2}$ d. yellow-green.

Thick paper, horizontal watermark.

" " vertical

Thin " horizontal

" " vertical

Shades. [Note.—The thin paper, horizontal
watermark variety is only known deep yellow
green].

White leaf varieties (Nos. 20, 28).

Single line perforation.

Comb perforation.

Part double perforation.

Vignette plate 1.

" " 2.

1d. lake.

Thick paper, horizontal watermark.

" " vertical

Thin " " "

Shades.

Single line perforation.

Comb perforation.

Part double perforation.

Vignette plate 1.

" " 2.

? Double print (frame).

2d. violet.

Thick paper, horizontal watermark.

" " vertical "

Thin " " "

Shades.

Single line perforation.

Comb perforation.

Part double perforation.

Vignette plate 1.

" " 2.

? Double print (frame).

2½d. ultramarine.

Thick paper, horizontal watermark.

" " vertical "

Thin " " horizontal "

" " vertical "

Shades. [Note.—The thin paper, horizontal watermark variety is only known cobalt colour.]

White leaf varieties (Nos. 20, 27).

Single line perforation.

Comb perforation.

Part double perforation.

Vignette plate 1.

" " 2.

? Double print (frame).

4d. sepia.

Thick paper, horizontal watermark.

" " vertical "

Thin " " "

Shades.

Single line perforation.

Comb perforation.

Vignette plate 1.

" " 2.

6d. myrtle-green.

Thick paper, horizontal watermark.

" " vertical "

Thin " " "

Shades.

Single line perforation.

Comb perforation.

Vignette plate 1.

.. .. 2.

1s. orange.

Thick paper, horizontal watermark.

.. .. vertical ..

Thin

Shades.

White leaf (faintly shown on No. 28).

Single line perforation.

Comb perforation.

Vignette plate 1.

.. .. 2.

2s. 6d. brown.

Thick paper, horizontal watermark.

.. .. vertical ..

Thin

Shades.

Single line perforation.

Comb perforation.

Vignette plate 1.

.. .. 2.

1906-7.—The same stamps, with additional overprint "PAPUA" in heavy-faced, elongated type, styled "large overprint."

$\frac{1}{2}$ d. yellow-green.

Thin paper, vertical watermark.

Shades.

White leaf varieties (Nos. 20, 28).

Vignette plate 2.

1d. lake.

Thin paper, vertical watermark.

Vignette plate 2.

2d. violet.

Thin paper, vertical watermark.

White leaf varieties.

Vignette plate 2.

2½d. ultramarine.

Thick paper, vertical watermark.

Shades.

White leaf varieties (Nos. 20, 27).

Vignette plate 1.

" " 2.

(?) Double print (frame).

4d. sepia.

Thick paper, horizontal watermark,

" " vertical " (?)

Thin " " " (?)

Part double perforation.

Vignette plate 1.

6d. myrtle-green.

Thick paper, horizontal watermark.

" " vertical " (?)

Thin " horizontal " (?)

Part double perforation.

Vignette plate 1.

" " 2.

1s. orange.

Thick paper, horizontal watermark.

" " vertical " (?)

Thin " " " (?)

White leaf variety.

Vignette plate 2.

2s. 6d. brown.

Thick paper, horizontal watermark.

Part double perforation.

Vignette plate 1.

1907.—The same, but overprinted "PAPUA" in smaller and rounder type, called "small overprint." Overprint in black.

½d. yellow-green.

Thin paper, horizontal watermark.

" " vertical "

White leaf varieties.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Vignette plate 1.

" " 2.

1d. lake.

Thin paper, vertical watermark.

Shades.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Vignette plate 2.

2d. violet.

Thin paper, vertical watermark.

White leaf varieties.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Vignette plate 2.

2½d. ultramarine.

Thick paper, vertical watermark.

Thin " horizontal "

Shades. [Note.—The horizontal watermark variety has distinct shades of cobalt and blue.]

White leaf varieties (Nos. 20, 27).

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Vignette plate 1.

" " 2.

4d. sepia.

Thin paper, vertical watermark.

Shades.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Vignette plate 2.

6d. myrtle-green.

Thin paper, vertical watermark.

Shades.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Double overprint.

Vignette plate 2.

1s. orange.

Thick paper, horizontal watermark.

.. .. vertical ..

Thin

Shades.

White leaf variety (No. 28).

Defective "p" in Papua.

Raised "Pa" in Papua.

Vignette plate 1.

.. .. 2.

2s. 6d. brown.

Thick paper, horizontal watermark.

.. .. vertical .. (?)

Thin

Shades.

Part double perforation.

Defective "p" in Papua (Nos. 10, 16, 21).

Raised "Pa" in Papua (No. 17).

Overprint impressed thrice.

Overprint reading downwards.

.. (double).

Vignette plate 1.

.. .. 2.

Punctured "O.S."

1907-8.—Similar design, but with word PAPUA incorporated in design in *lieu* of BRITISH NEW GUINEA. Lithographed in Melbourne. Perforated 11 and perforated 12½. Watermarked Crown over A. Centres in black.

½d. yellow-green.

Perforated 11.

Watermark inverted.

Shades.

Black spot under second "p" of Papua (No. 21).

Leaves retouched (No. 20).

White leaf variety (No. 28).

Punctured "O.S."

1d. carmine.

Perforated 11.

Watermark inverted.

Shades.

"Rift in clouds" variety (No. 23).

Punctured "O.S."

2d. violet.

Perforated 11.

" 12½.

Watermark inverted.

"Rift in clouds" variety (No. 23).

Punctured "O.S."

" " inverted.

2½d. ultramarine.

Perforated 11.

" 12½.

Watermark inverted.

White leaf varieties (Nos. 20, 27).

"Rift in clouds" variety (No. 23).

Spaced "pu" of Papua (No. 25).

Punctured "O.S."

4d. sepia.

Perforated 11.

" 12½.

Watermark inverted.

"Rift in clouds" variety (No. 23).

Punctured "O.S."

6d. myrtle-green.

Perforated 11.

" 12½.

Watermark inverted.

"Rift in clouds" variety (No. 23).

Punctured "O.S."

1s. orange.

Perforated 11.

" 12½.

Watermark inverted.

"Rift in clouds" variety (No. 23).

Punctured "O.S."

S. N. M. S.

Printed matter only

DARU
4 DE
S. N. M. S.

John

Esq.



McBain Island
Bowling Green
Thursday Island

Daru bar cancellation, and town date stamp without year to date.



APPENDIX.

The Postmarks of British New Guinea and Papua.

By ALBERT ASHBY.

THE postmarks found on the stamps of British New Guinea and Papua offer a most fascinating field for the specialist, and when one is finished with the collection of the mint varieties, to get together complete sets of postmarks on every variety of stamp presents a task of enough difficulty to please even the most enthusiastic.

Curiously enough, the scarcer stamps often come first. To give one or two instances of my own experience, I have the 2s. 6d. unsurcharged, with the Tamata B.N.G. postmark, and strips of other values, used thus, but the $\frac{1}{2}$ d. and 2 $\frac{1}{2}$ d. have, up to the present, eluded me. The 1d. value of the Registered Samarai, B.N.G. on the unsurcharged stamp, came a long time after the 2s. 6d. I have had for some time a block of six 4d., Type I., vertical watermark, and strip of three, horizontal watermark, of the same scarce stamp, cancelled with Samarai Bar, but the 2 $\frac{1}{2}$ d. has only just turned up to complete the set. Perhaps the idea, if carried out by several collectors, would be of some interest, especially in the unsurcharged first type, as we may find that some stamps were not sold at all

post offices, and the dated copies would tell approximately when certain varieties were first issued. Now, of course, we can follow better. For instance, no 2½d. stamp of any sort has been obtainable at Kalumandu (Bonagai) post office for months past—last information 1st August, 1909. All Type II., surcharged, were still being sold when I last heard, a short time ago, at the small P.O. at —, no, better not mention names, or perhaps the poor postmaster may be besieged with postal orders, and doctors are scarce in Papua!

The following notes on the postmarks, I am hoping, may be of some little use to collectors who have "taken up" the country, and although they do not claim to be anything like exhaustive, so far as the list goes it is quite reliable, as nothing is included but what I have in my own collection, and in nearly every case the specimens are on entires.

The stamps of Queensland were first issued in the colony prior to the special issue of 1901 (see Mr. Melville's fuller notes in Chapter II.), all of which are uncommon and difficult to obtain on the entire covers.

I. The letters N.G. in thick, nearly square letters, surrounded by barred oval (see p. 21).

II. B.N.G. more elongated, in oval of eight rather finer bars. Stamps with this type of obliteration are found with the Port Moresby town cancellation on envelope (see p. 21).

III. Elongated BNG, much finer than II., closer together, no stops; this again in similar oval, but of nine bars. This type is found on envelopes bearing the Samarai town cancellation (see p. 22).

IV. Stamps without ordinary obliteration, but bearing the town postmark (see p. 22).

The postmarks found on the special set of stamps issued in 1901 appear to be by no means numerous, and some not at all easy to find. It would perhaps be interesting to note here that all copies that I have seen dated 1901 are on the thick paper with horizontal watermark, proving pretty conclusively that the first batch of stamps sent out to the colony were only of this paper. On the unsurcharged stamps I have come across the following postmarks :—

I. Letters B.N.G. within barred oval, as on p. 21.

II. BNG, finer letters within bars, as on p. 22.

III. Larger B.N.G, fine letters as II., but with two stops and one extra bar used at Daru and Kokoda (p. 56). These are sometimes found in violet and blue-green ink. The postmaster at Daru kindly writes me in reference to these that "the cancellations with violet ink are quite accidental; at one time violet ink was used in other departments, but is not now supplied."

IV. Town postmarks, Port Moresby, Samarai, Kokoda. Circular in shape, name of town at top, British New Guinea encircling round bottom, date across centre in one line.

V. Samarai in larger letters, but B.N.G. initials only encircling bottom, date in one line across centre. Earliest type of Samarai circular postmark (see p. 23).

VI. Samarai as IV., but date in two lines.

VII. Samarai as V., but smaller letters, date in two lines, sometimes three lines.

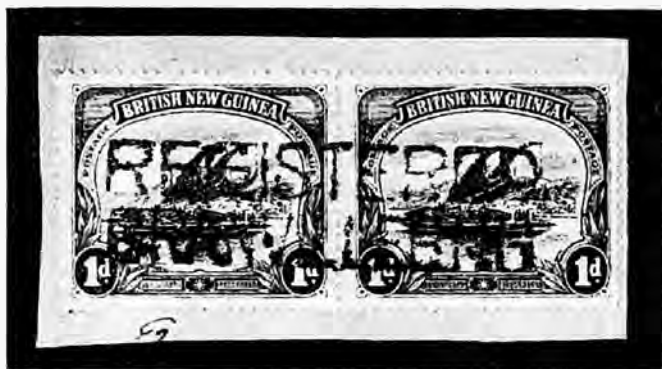
VIII. Daru and Tamata. B.N.G initials only encircling bottom, no year to date (see p. 56). Curiously enough, I have this cancellation of Daru in violet on a set of mint, first printing Oct. 10. These are at present a mystery—perhaps a "specimen" obliteration—but why spoil mint stamps?



IX. An interesting type—the Ship letter. Words “Loose Ship Letter” in three lines, within oval ring, about 23mm. by 30mm. Another similar, but thinner letters and without oval ring.

X. Registered postmark. “Registered” in straight line, name of town underneath, with initials B.N.G. Granville, B.N.G. (Port Moresby), is about 5 centimetres long, letters about 6mm. high. Samarai, B.N.G., and Woodlarks, B.N.G. (Kalumandu), are same type, but shorter. This latter is also found in violet ink, possibly through reasons as stated respecting III.

XI. The name of the Colony being altered to that of Papua, new town postmarks were made, somewhat similar to the first, but smaller, this time enclosed with circular line, with the word Papua in place of British New Guinea or B.N.G. Some of the towns have now their respective postal divisions designated by initials after the names. Samarai E.D. (Eastern Division), Daru W.D. (Western Division), Kokoda N.D. and Tamata N.D. (Northern Division). This



latter post office has sometimes also used violet ink. Bonagai S.E.D., Buna Bay, and Kanosia are also to be found in this "Papua" postmark. I have not seen them in the earlier B.N.G. type.

The latest date of the "British New Guinea" Port Moresby postmark I have is dated 10th November, 1906, and the earliest "Papua" Port Moresby, 20th November, 1906, some little while before the surcharged stamps were issued, thus fixing the dates very closely.

XII. A new registration postmark is now being used at Port Moresby, Samarai, Daru, and Buna Bay. The one word "Registered" only. This cancellation used at Daru measures about 44mm., Port Moresby, Buna Bay, and Samarai about 42mm. in length. Opportunely enough, as I write this paragraph, a batch of interesting, locally-used Papuan entires has arrived, and among them I notice an envelope from Samarai with a registered label attached—"imperf," large R at left, Samarai small

type, No. underneath, thick line round label, all printed in red. This is the first I have seen.

XIII. Letters are sometimes (though rarely) sent from Papua with stamps uncanceled, and reach their destination thus ; others are found hastily pencil-marked ; some get postmarked at Thursday Island, first call *en route*. Another curious obliteration I have is a very rough ring cancellation about 17mm., on a 2½d. first type surcharge, presumably "posted" up country. When the letter reached Sydney, Australia, this amateurish production evidently did not please the officials, as they hit it hard with their stamp !

Barred cancellations appear to be seldom used by the post offices now. I have found none of Port Moresby on the surcharged or new issue stamps (in fact, this is extremely scarce on the unsurcharged with vertical watermark), but both Samarai and Daru still sometimes use it.

SUMMARY.

Temporary Stamps.

- Bar. N.G. (?) Port Moresby.
 B.N.G. (8 bars) Port Moresby.
 BNG (9 bars) Samarai.
 Circular Town, Port Moresby, Samarai (see also p. 48).

British New Guinea.

- Bar. B.N.G. (8 bars) Port Moresby.
 BNG (9 bars) Samarai.
 B.N.G. (10 bars) Daru and Kokoda.
 Circular, "British New Guinea,"—Port Moresby, Samarai (two varieties), and Kokoda.
 Circular, "B.N.G."—Samarai (three varieties), Daru, and Tamata.
 "Registered," Granville B.N.G., Samarai B.N.G., and Woodlarks B.N.G.
 "Ship Letter," two varieties.

Papua.

- Circular Town, Port Moresby, Samarai E.D., Daru W.D.,
 Kokoda N.D., Tamata N.D., Bonagai S.E.D., Buna Bay,
 Kanosia.
 "Registered," four varieties.
 "Bar." BNG (9 bars) Samarai.
 B.N.G. (10 bars) Daru and Kokoda.



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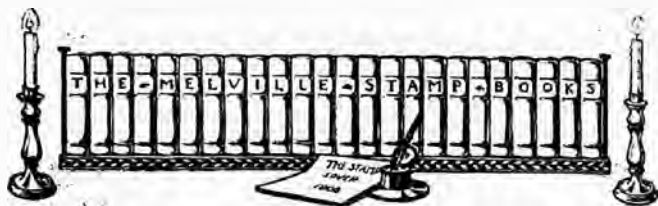
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