



## STUDY CIRCLE

### BWI WAR TAX BY JOHN DAVIS



Cover with all the overprint settings.



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## **BRITISH WEST INDIES STUDY CIRCLE**

### **OBJECTS**

- 1 TO promote interest in and the study of the stamps and postal history of the islands that comprise the British West Indies and in addition BERMUDA, BRITISH GUIANA (GUYANA) and BRITISH HONDURAS (BELIZE) and the Postal History and markings of all other Caribbean territories during any period that they were under British administration or control, and those British Post Offices which operated in the Caribbean, and Central or South America.
- 2 TO issue a quarterly BULLETIN containing articles, items of interest and other features.
- 3 TO loan books from the Circle library (home members only). Borrowers bear postage both ways.
- 4 TO publicise 'wants' and furnish opinions on stamp(s) and/or cover(s) for a nominal fee.
- 5 TO encourage, assist or sponsor the authorship and publication of definitive handbooks, monographs or other works of reference appropriate to the aim in paragraph 1 above.

**Opinions expressed in articles in this Bulletin are those of the authors  
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## **SOCIETY PROGRAMME OF EVENTS & INFORMATION**

### **LONDON 2010**

The BWISC and BCPSG will be holding joint meetings to coincide with LONDON 2010.

The programme information / booking form is enclosed with the Bulletin but in summary:

- Friday 7 May 2010 – Joint auction to be held at the Crypt on the Green, Clerkenwell.
- Sat 8 May daytime – The International Exhibition opens.
- Sat 8 May evening – Social meal to include partners at Ciao Bella (Italian restaurant).
- Sun 9 May – Displays, Bourse & BWISC AGM, at Spink.

In addition, if there is sufficient interest, a short partners' tour of London will be organised for the Friday or Saturday.

On Sunday 9 May 2010, the main Convention Day, a series of informal displays (no talking necessary) will be presented whilst the bourse is in progress, and these will be changed at intervals during the day. If possible, we would like to present a representative sample of the different colonies comprising the BWI, together with a suitable mix of stamp and postal history displays. The size of displays may be up to a maximum of 30 sheets.

Peter Fernbank has been asked to co-ordinate the displays, and it would be helpful if members would let him know in advance if they would like to contribute a display. This invitation will also be put to our friends in the BCPSG. At present we do not know how much display space will be available and how many displays we will need, so the final decision on what will be displayed will be made on the day of the Convention, but every effort will be made to display all contributions if at all possible.

Peter Fernbank, 128 Sinclair Avenue, Banbury, Oxon, OX16 1BL

Tel. 01295 250083, Email: pfernbank@tiscali.co.uk.

The next Bulletin will include a listing of BWI exhibits to be included at the 2010 International. If you have not already done so, please notify the Editor or Charles Freeland of your entry.

**BWISC CONVENTION 2009**

A very successful Convention was held at the Charlecote Pheasant Hotel over the weekend of 17/18 October. Attendance was slightly higher than usual for both the Wine and Cheese reception and the main Convention on the Sunday. Both the formal and informal displays were of the usual very high standard and extracts will be featured in this and future Bulletins, as well as on the web site.

Peter Fernbank co-ordinated the informal displays, which consisted of:

- Chris Rainey – BWI Miscellany
- Graham Booth – Cayman Islands
- Brian Brookes – St. Kitts Censor Marks
- Michael Medicott – Jamaica Judicial Issue
- Alister Kinnon – St. Lucia Air Mail
- Peter Fernbank – Bahamas Special Delivery
- Kevin Darcy – Cayman Islands
- Alan Rigby – St. Christopher/Nevis
- Ian Jakes – St. Vincent
- Bill Gibb – Insufficient Prepaid for Air

The morning entertainment 'Bermuda' was provided by David Cordon, with a cameo appearance from Sir Geoffrey Palmer. The afternoon display was by the Past President of the Royal Philatelic Society, Chris Harman telling 'The Story of Perkins Bacon'.

**CHRIS HARMAN FORMAL DISPLAY**

Chris introduced his display by explaining that many years ago he wanted to form a collection of line engraved stamps that were affordable, so he alighted upon Queensland. He also had an interest in forgeries and reprints – from these beginnings, his Perkins, Bacon collection and study evolved. Perkins, Bacon was in fact an American Company who came to the UK in 1819 and won many contracts to print the bank notes for British provincial banks. Chris showed several of these bank notes, upon which the design of later adhesives were based and also a master die proof of the background used for the Penny Black. Chris explained that most of the finished designs were in fact composites of several Dies that were amalgamated to produce a subsidiary Die, from which the plate was made. Perkins, Bacon's first stamps were produced for Revenue purposes and those used for Paper Duty were shown.

The first Colonial adhesives were the Britannia design for Mauritius and Trinidad, superb copies of these and those for Barbados were shown followed by Bahamas, all of these on unwatermarked paper. The background to the introduction of the small star watermarked paper was explained, followed by examples from St. Lucia and Antigua. Perforation was the next challenge faced by the Company. Being unable to use the Somerset House comb perforators they had to develop their own mechanism, which commenced with the pin perf style but by 1860 their line perforators were in use which gave good clean-cut perforations but these quickly deteriorated to rough perf.

**CANCELLATIONS ON ST. VINCENT STAMPS 1861-97**

by Michael N. Louka

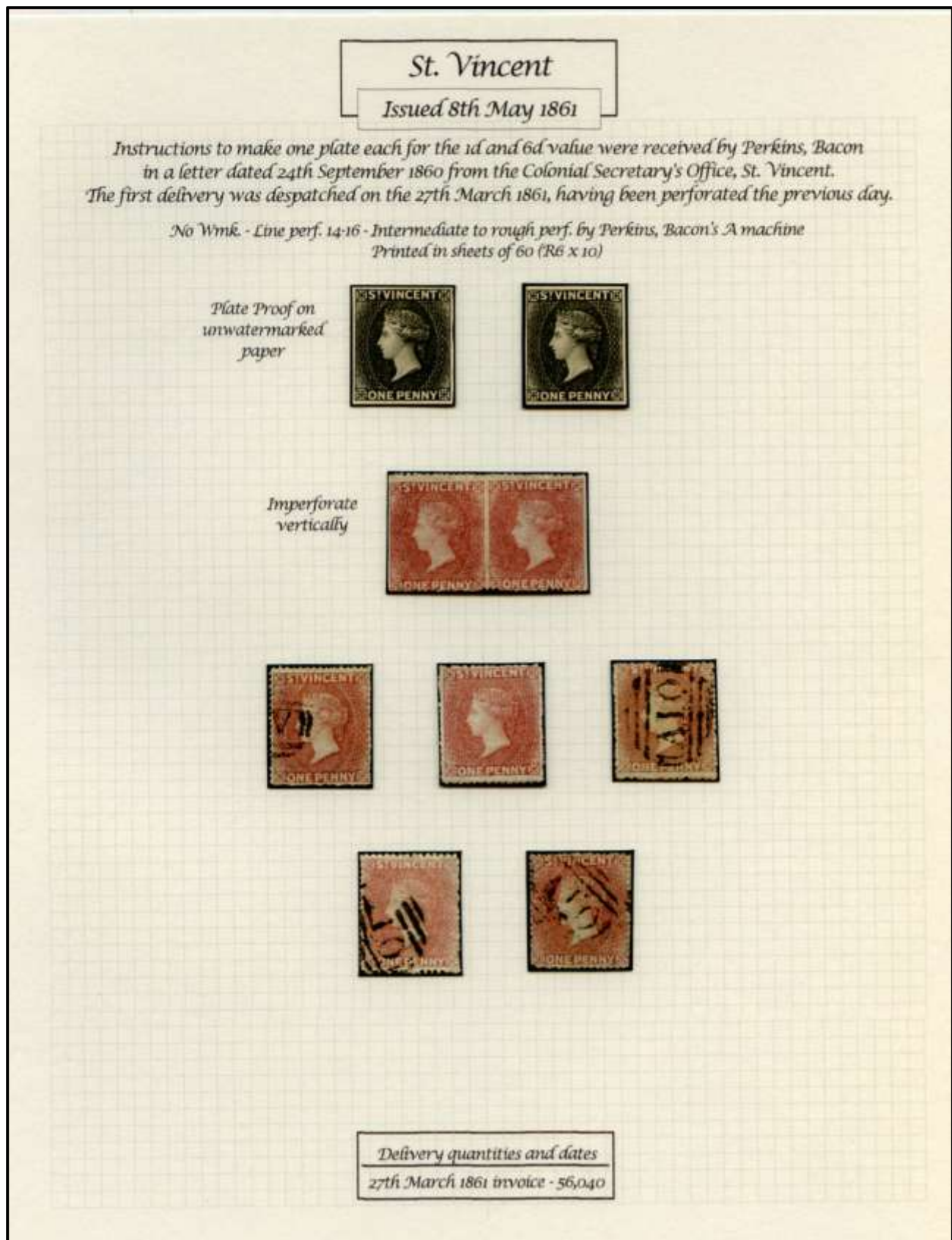
This is the second in our series of Study Papers; it investigates the use of obliterations and St. Vincent and Kingstown datestamps on contemporary adhesives. By the use of modern computer technology, the author expands on the original work by Pierce, Messenger and Lowe, and presents statistical evidence of the likelihood of the appearance of the various marks on particular adhesives. Illustrated in colour throughout, this is a must for all St. Vincent collectors as well as those interested in West Indian philately generally.

**Price: £15.00. BWISC Members' Discount – £2.00**

This book will be available soon and can be ordered from:—David Druett, Pennymead Auctions, 1, Brewerton St., Knaresborough, N. YORKS. HG5 8AZ Tel:—01423 865962 or Fax:—01423 547057 or E-mail: Pennymead@aol.com. N.B. Postage and packing is extra. Orders will be despatched with invoice and prompt payment is requested. Payment may be made by Sterling or US or Canadian dollar cheque or by credit card but not AMEX. Payment may also be made in Euros in cash only. All books published by the BWISC are displayed on [www.bwisc.org](http://www.bwisc.org) as well as on [www.pennymead.com](http://www.pennymead.com), where they can be ordered online with secure credit card check out facilities (see list of publications under 'Philatelic Books').



St. Vincent specifically asked for bright colours whereas those for Grenada are quieter but the progressions of the rose to red colour variation can be used to attribute stamps to the individual printings. Perkins, Bacon lost the Crown Agents contract to De La Rue in 1862, who took over their plates but Barbados and Grenada had their own contracts and continued with them for a while longer.



St. Lucia




Issued 18th December 1860

Perkins, Bacon & Co  
Wmk. Small Star

Line perf. 14-16 - Intermediate perf.  
by Perkins, Bacon's A machine

The estimate by Perkins, Bacon for the engraving of the die and the making of the plate for  
The stamps was dated 15th September 1860.

(1d) Rose-red; (4d) Blue; (6d) Green  
Printed in sheets of 240 (R20 x 12)



Delivery quantities and dates		
Rose-red	Blue	Green
14th November 1860 invoice - 8,640	14th November 1860 invoice - 3,120	14th November 1860 invoice - 4,080

## BRITISH WEST INDIES

### War Tax Overprinted Stamps

BY JOHN DAVIS

This article is based on one published in the September 2009 issue of Gibbons Stamp Monthly.

This article is written to coincide with my book *War Tax Stamps Of The British Empire – First World War – The West Indies* – published by the Royal Philatelic Society London.

#### THE WAR TAX OVERPRINTED STAMPS

During the First World War, due to a strain on finances, and the cost of sending troops to join the allied forces, countries were forced to raise additional revenues for the war effort. Imposing a tax on postage was one such way of achieving this. Twenty-seven countries in the British Empire that adopted a Postal War Tax overprinted their stamps specifically for this purpose, 17 of which are in the British West Indies:–

Antigua	Bahamas	Barbados
Bermuda	British Guiana	British Honduras
[British] Virgin Is.	Cayman Islands	Dominica
Grenada	Jamaica	Montserrat
St. Kitts-Nevis	St. Lucia	St. Vincent
Trinidad and Tobago	Turks and Caicos Is.	

Some countries including Australia, Nyasaland, and Rhodesia imposed a Postal War Tax but did not issue special War Tax stamps, and the only way of identifying the tax was by the increase in postage. Several countries provided retrospective funding by continuing the tax after the cessation of hostilities even though their War Tax stamps were no longer available.

The introduction to Stanley Gibbons *Priced Catalogue of War Stamps* published in May 1916, and edited by Charles J. Phillips reminds us that there were two distinct classes of War Stamps: those that were issued by our allies and neutral countries, and those issued by the enemy nations. It was stressed that with regard to the latter, it was illegal to buy, sell, or even have in one's possession such stamps, as every one purchased contributed a direct financial help to our enemies.

Charles Phillips had already expressed his personal view in 1916, that he hoped we would never see stamps of enemy nations included in British Stamp Catalogues, but thought that with so many soldiers of all ages from so many countries being involved with, as he put it, "*this great European conflict*" millions of people would want some kind of souvenir from the war. "*What can be of greater interest than a good collection of War Stamps?*" Presumably he excluded stamps of enemy nations from such collections. He compares the War Stamps from World War One with those issued during the wars in the last decade of the 19th century 1890–1900: the wars between the northern and southern states of America, the Spanish–American war, and the wars in South Africa. "*It is indeed difficult to imagine any stamps that ever have had, or ever will have, such historical interest as the stamps of the war of 1914–16*".

In the preface of the 40–page stamp album 'The Victory Album of War Stamps' designed and arranged by Fred J. Melville are the words:–

*"History is written on every page of the Stamp Album, and the historical associations of a postage stamp collection have been vastly enhanced since 1914 by the issue of numerous stamps connected with the momentous events of the Great War.*

*"So fascinating and so intimate has been this connection between stamps and the war, that many collectors have formed separate collections of these historic 'scraps of paper'. The present work is designed to form a compact and convenient repository for a representative collection of all the special stamp issues of the war.*

*"These small 'scraps of paper' are official and telling records of these momentous times: the narrative they tell will be read with just pride by Philatelists of the British Empire and the Allied Nations: the collection will be a permanent register of the crimes and the follies of an unscrupulous and inhumane enemy, and a permanent reminder to our foes of the essential truth of the War – that Right, and not the might of aggressive militarism, must prevail".*



The first country to issue special War Tax overprinted stamps was Canada on 12 February 1915, and the last was Ceylon on 18 November 1918, one week after the signing of the Armistice. The first colony in the BWI to issue War Tax overprinted stamps was Jamaica on 1 April 1916, and the last was Bermuda on 4 May 1918 (see Figures 1 and 2). Some countries with War Stamps already in existence in November 1918 continued to bring out new issues. In the BWI, Cayman Islands was the last to do so in March 1920, but on 1 June 1920, Dominica issued its 1½d on 2½d War Tax stamp without the words 'War Tax' (see Figures 3 and 4).

Figure 1



Figure 2



Figure 3



Figure 4



Existing stamps in issue, or stamps especially printed for the purpose, were overprinted with the words 'WAR' 'WAR STAMP' or 'WAR TAX' sometimes with the addition of a surcharge (see Figures 5, 6 and 7) to change the value and to denote that the stamps paid both the War Tax and the normal postage. The reason for this overprinting would have been to draw the attention of the world to the fact that the British Empire was at war, and so that the revenue from the tax could be identified and separately accounted for if required.

Figure 5



Figure 6



Figure 7



The overprinting and surcharging was applied either by De La Rue in London or locally for expediency (see Figure 8). There are many errors, listed and unlisted, especially with, but not necessarily limited to local overprintings.

Figure 8

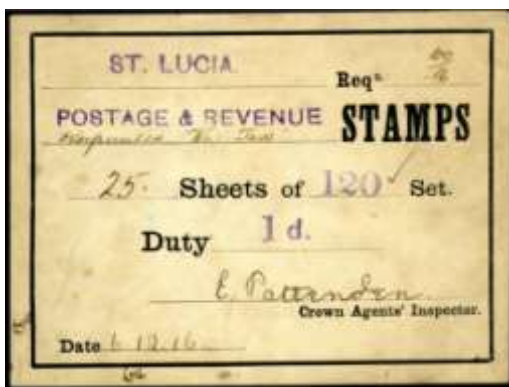


Figure 9



Cover with all the overprint settings.

The intended application of the War Tax stamps was for mail to be franked with ordinary postage stamps to prepay the basic postage, with the additional franking of a War Tax stamp to pay the tax. Some colonies permitted the use of War Tax stamps to prepay normal postage as well as the tax. Conversely, some colonies allowed the use of ordinary postage stamps to pay the War Tax. In practice, there was often confusion and misunderstanding, and the strict application of the War Tax regulations was not always adhered to. The stamps were sometimes used indiscriminately to prepay normal postage.



It was often accepted that provided the new increased postage rates including the tax were prepaid, the authorities were not too concerned about deviations. Covers exist displaying only ordinary postage stamps, or only War Tax stamps, or both, in a variety of combinations and multiples. These are regarded as '*Philatelic*' and despite being posted during the war period they had no regard to postal rules, destinations, and postage rates. Covers with proper use of War Tax stamps are not common, but philatelic covers and those not strictly conforming to the new regulations are plentiful: and why not? One of the delights in collecting these, even if philatelically inspired, is knowing that every stamp purchased was a contribution to the war effort (see Figure 9).

Many philatelic covers were sent to collectors in various parts of the world, and it is quite common to see the same addressees appearing time and time again. '*W. T. Wilson*' of Birmingham, '*Iris Buckland*' of Toronto, and '*Sheriff of Southampton*' covers are such examples. These are often decorative, attractive and interesting, especially if accompanied by a variety of postal markings. It has been said, in defence of philatelic covers, that for some countries there would be very little postal history without them.

Influential stamp dealers occasionally tried to persuade those in authority to change the design or colour of the overprint, thereby increasing the demand for the War Tax overprinted stamps. The Governor of Bermuda was one however, who objected to this practice and refused to bow to such pressure.

Over the years, new material has been discovered such as double, inverted, and albino overprints, overprints and offsets on the back of stamps, different paper types and colour shades, essays, die proofs and imperforate proofs from the De La Rue archives, material from the Madagascar Archives, etc. (see Figures 10 to 16).

Modern catalogues now include references to stamps with watermark varieties (sideways left, sideways right, inverted, reversed, and inverted and reversed), and this acknowledgement of their existence has naturally extended the scope for research. New watermark varieties are still being discovered. This takes the scope of '*WAR TAX STAMPS*' far beyond anything that was written 80 – 90 years ago. This of course is not surprising, as it is only as the hobby develops that the full depth of knowledge of it can be fully appreciated.

Forgeries exist. There are specific notes in the catalogues warning collectors against these. The local overprints of the Bahamas King's Head designs that have for several years been regarded with suspicion are now regarded as forgeries. They have been withdrawn with effect from the SG 2008 catalogue. The local overprints on the Bahamas Queen's Staircase designs is now another area for caution. It should be noted that there were no references at all to any Bahamas War Tax overprint varieties in any of *Ewen's Weekly Stamp News*. Readers must therefore draw their own conclusions.

Most countries repealed their War Tax legislation shortly after the end of the war, but some continued the tax until as late as 1922. Jamaica was a notable exception and did not abolish its War Tax until 1926.

After the war, Postal War Taxes were often subsumed into general postage rates until legislations were repealed, so the need for printing more War Tax stamps was considered unnecessary. Ordinary postage stamps were then used to make up the full postage rate, which would still have included the War Tax element.

Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 16



FIGURE 15



8<sup>th</sup> overprint missing on the front but appears on the back of one of them



War Tax stamps were generally allowed to prepay ordinary postage long after the war finished, and many late usage covers exist into the 1940s and possibly beyond. Inspirational philatelic use was made of surplus stocks of Bahama War Tax stamps in 1929/1930 to commemorate first flights, and first daily flights from the Bahamas to Miami, and then on to further destinations (see Figures 17 and 18).

Figure 17



Figure 18



The ½d War Tax stamps of Trinidad and Tobago were not invalidated for postal use until 31 August 1939.

Up to three values of stamps were overprinted by each country, but the number of types of overprint varied from just one, to as many as eight in both Trinidad and Tobago and the Turks and Caicos Islands. Jamaica has over 40 listed errors and varieties, and an unlimited number of unlisted varieties.

FIGURE 19

War Tax stamps were avidly collected during the war in the hope and expectation that these were a sound investment, (see Figure 19) and would increase substantially in value after hostilities and production of these stamps ceased. In the event, their values did not necessarily increase as expected, and dealers and collectors were left with stocks surplus to their requirements: hence the reason why many stamps can still be acquired at reasonable prices, and in complete sheets and panes.

However, some stamps are rare and valuable. The numerous varieties, both listed and listed, the availability of plate blocks, larger multiples, panes and sheets, and archival material provide the collector with an infinite scope for further research, collecting and displaying (see Figures 20 and 21). Collectors, who have not previously considered collecting War Tax overprinted stamps may like to reflect upon the wealth of material available to them to develop an interesting, fulfilling and fascinating collection of these stamps as a memory to those who gave their lives, and the human sacrifices made during the Great War 1914–1918.

Advert from *The Philatelic Magazine* 1 October 1919.

FIGURE 20



FIGURE 21



### **War Tax Stamps Of The British Empire – First World War – The West Indies**

The book is published by  
the Royal Philatelic Society London,  
41 Devonshire Place, London. W1G 6JY.  
Price £60.

Members of the Society  
and of the British West Indies Study Circle  
can obtain copies for £55.  
Postage extra – UK £7, Europe £10,  
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Copies are also available in the United States  
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SG 88-91	1935 Silver Jubilee set in blocks of 4 each TR corner with sheet number, upper pairs unmounted, R1/6 of 1/- with flaw in sky. VFM/VFUM	£50
SG 110a	1942 (Aug.) 1/- grey and black block of 4. VFUM	£50
SG 110b	1942 (Nov.) 1/- black and grey on emerald paper, Marginal block of 4, R5/5 LP white flaw across left frame. VFUM	£390
SG 112b	1943-4 5/-. Bottom marginal block of 4 on piece. VFU	£35
SG 114a	1942 (March). £1, HPF # 59ii repair to broken top right scroll, very scarce. VFUM	£100

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## ANTIGUA

### THE 1903–19 ARMS ISSUES

BY CHARLES FREELAND

Not a lot has been written about the Arms issues that were sold in the Antigua Post Offices alongside the Federal Leeward Islands stamps between 1903 and 1921. While Melville's *Antigua* was a worthy effort that records the information available at its 1929 issue date, much has been discovered since, particularly information deriving from the release of the De La Rue archives in the late 70s. The most up to date information that I am aware of appeared in the '*Antigua Monograph*'. This excellent series of articles in the *British Caribbean Philatelic Journal* which appeared over an extended period in the 1980s was master-minded by Bill Cornell with significant input by Mark Swetland, George Bowman and others. The relevant articles on the Arms issues were in 1985, while the War Tax stamps were covered in the September 1988 edition.

In writing up (at long last) my own material I have discovered a few questions and insights that the published information does not reveal. My first thought was what did Antigua have against King George V? The Arms series originally issued in 1903 were the only definitives bearing Antigua's name on sale until 1921, with the exception of the new printing of the 5s in 1913. Some might argue that the Arms issue was not a real King Edward issue, and it is true that there is no head, but as the following paragraph records, the inscription around the left side includes the word 'Edwardus'. It is particularly odd that when they needed War Stamps they did not ask the Crown Agents to supply a new design.

But let's start with the earliest dated Arms item, the September 1901 essay (Figure 1) which was in our member Alex Thomson's collection. Can you remember who was on the throne in 1901? Yes, Queen Victoria. So, while you may not be able to read it on the scan, the inscription around the left margin reads "Victoria dei gratia Britannia reg. F.D." with "Inss Antiguae e Barbudae" at the bottom. There was a similar but much less elaborate hand-painted 1d essay in carmine and green in the Toeg and Mayer collections which did not contain any inscription. While not dated, this must have preceded the Thomson essay.

The Arms essay was evidently accepted as the issued stamps are virtually identical, but the inscription was amended to the new King's name in a die for the vignette that was struck on 8 February 1902. This now reads "Edwardus VII D. G. Britt. Omn: Rex: F. D. Ind. Imp." over the same earlier lettering for the two islands. My Latin is pretty rusty but I recall enough to note that the great 'she emperor', Queen Victoria, did not merit any reference to the Indian Empire, while King Edward VII did.

The next point of interest in the Arms issue is that there was often a considerable delay between the delivery of the stamps to the Antigua PO and their issue over the counter, especially in relation to those with MCA watermark which were first printed in 1906 but not issued until April 1908. This has direct relevance to the number of specimens issued. The old colours did not need to be circulated as UPU members could validate the stamps without reference to the watermarks, but when the ½d green and 2½d blue were invoiced on 10 December 1906 (Figure 2), 713 examples were supplied to the UPU and circulated in strips of 5 (as was the rule between 1892 and 1907). The upshot was that UPU members received the stamps almost 18 months before they were issued in the colony. However, in 1907 the numbers were reduced to three per recipient and since the 1d red was not printed until June 1909 (Figure 3), the UPU received only 413 copies in strips of 3. I doubt that even specialist dealers appreciate why the 1d of the set of 3 is harder to find, although you now do.

When Antigua came to issue their War Stamps, after King George had been on the throne for several years, one might have expected an effort to use his head (after all that 5s value had been issued in 1913). But no, they retained the Arms issue as the basis for the familiar De La Rue overprints. To learn about the reason and circumstances behind their issue you need to buy John Davis' outstanding new book on the War Tax stamps of the BWI. John mentions a flaw on the ½d with black overprint, but he did not have access to an example to illustrate so I use this opportunity to do so (Figure 4).

FIGURE 1



Photographic Essay dated 13 September 1901  
ex – De La Rue archives.

FIGURE 2



½d specimen from the De La Rue archives,  
SF meaning single fugitive (ink).

FIGURE 3



1d specimen  
ex – De La Rue archives.

FIGURE 4



The 'Ldwardus' frame flaw  
on the ½d war stamp  
with black overprint.

FIGURE 5



The 1923 essay for the 3d envelope  
ex – De La Rue archives.

You would think that when eventually Antigua started to issue new values showing King George's head in 1921, the Arms design would be consigned to the dustbin, but you would be wrong as the postal stationery continued to valid for many more years. The wrappers and stamped envelopes were never in fact replaced, and the two sizes of 2d registered envelope continued until the registration fee was raised to 3d in 1924. Indeed, the powers that be must have considered retaining the old design as there was a hand-painted essay for a new 3d envelope in the De La Rue archives that was based on the Arms die, still using the word 'Edwardus' in the inscription (Figure 5). However, it was decided to produce the envelopes with the GV head, and that was the basis for the G and H2 size envelopes issued in 1924.

Finally, when I was reviewing my write-up I was amazed to discover that all the published information from Melville up to the 2010 Gibbons, including the Antigua Monograph, describes the colour of the Arms 6d as purple and black. Now I may be getting senile and unable to remember names, but I am not yet colour blind and I would say the frame colour is by no stretch of the imagination black, but is rather grey-brown or thereabouts. Did Homer nod somewhere along the line? What do others think?

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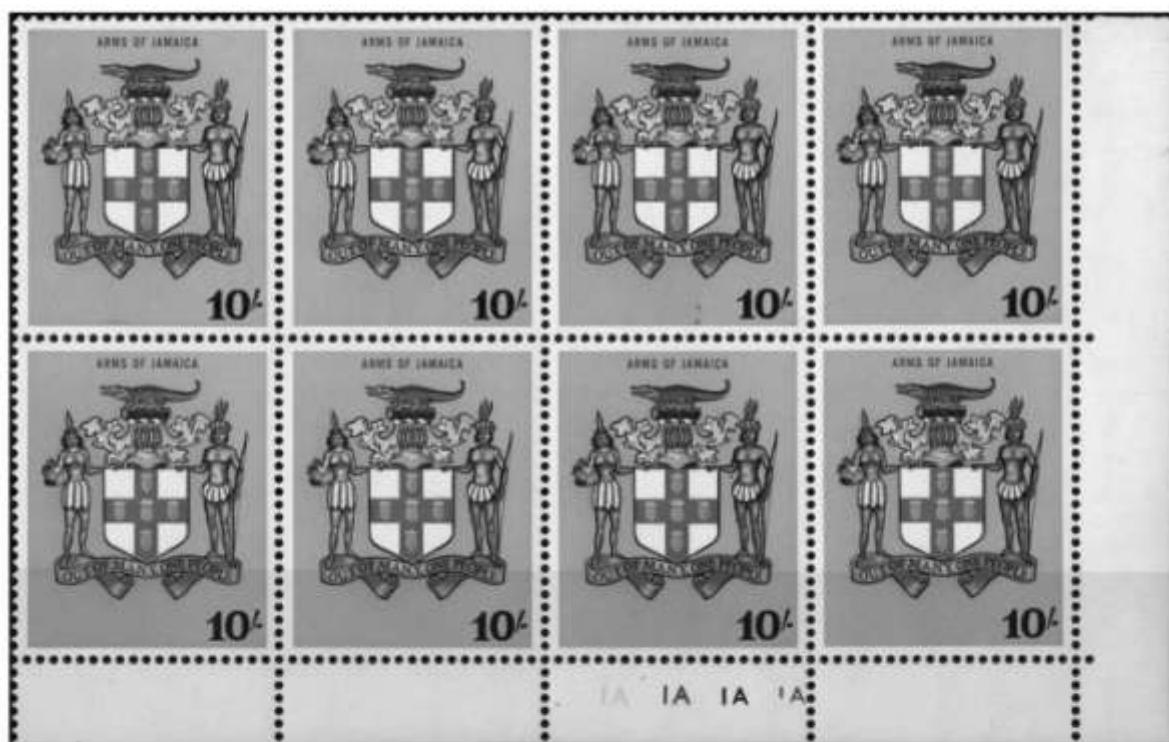
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## ANTIGUA

### USED IN ST. CHRISTOPHER

BY MICHAEL MEDLICOTT

Gibbons' Commonwealth Catalogue (Note 1) has long recognised in a footnote the use of the contemporary Antigua One Penny in St. Christopher, and I quote:–

*"The 1d of Antigua was used provisionally in St. Christopher between February and March 1890 during a shortage of 1d stamps. Such use can be distinguished by the postmark, which is 'A12' in place of 'A02' (price from £130 used)."*

Simon Goldblatt's expert eye recognised the importance of an Antigua One Penny used fiscally in St. Christopher (Study Circle Auction No. 37, Lot 490), bought in the room by Michael Hamilton, who has permitted me to illustrate it here (Figure 1). Its importance lies in the date of the cachet – '23 JAN 90' – which clearly confirms that the Antigua stamp was in current use in St. Christopher as early as January.

FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



Enthusiasts of manuscript cancellations have long perceived that the Antigua stamp was used outside Basseterre in at least one village P.O. in February and March 1890. Illustrated at Figure 2 are two such, dated '4/2/90' and '31/3/90', in a hand which this writer attributes to Sandy Point at this point in time, although no proving cover has yet come to notice.

The extension of the recorded use of the Antigua stamp in St. Christopher to January 1890, prompts one to re-examine manuscript cancellations previously thought to have indicated fiscal use in Antigua itself. Figure 3 shows an example dated '3/1/90'; Figure 4 shows an example dated '9/4/90', suggesting that the stamp was still in current use in at least one St. Christopher village as late as April. Both are cancelled in a hand virtually indistinguishable from those in figure two.

Final confirmation of these suggestions requires the finding of a proving cover. Given the short period of use – now perhaps four months rather than SG's two – and the scarcity of village usages relative to Basseterre's, it is hardly surprising that a cover has not yet been recorded.

### REFERENCE.

1. Stanley Gibbons *Stamps Catalogue Commonwealth and British Empire Stamps 1840 – 1970*: 112<sup>th</sup> edition 2010.

## BAHAMAS

### SPECIAL DELIVERY STAMPS 1916–17

BY PETER FERNBANK

In Bulletin 222 I demonstrated that Ludington's definitions for the second and third overprintings should be reversed, and have therefore adopted the new revised classifications in this article.

Because of the small quantities of the first overprinting issued (600 stamps) compared with that of the second overprinting (6,000 stamps), Gibbons currently rate the first at about eight times the second. They also rate the third overprinting as the same as the first, which I believe to be over generous. Whilst the academic achievement of having identified which of the three overprint settings had been used for any given example would be very satisfying, the financial advantages of identifying an example as first or third, rather than the commoner second, should not be overlooked.

In his 1966 study of this issue<sup>1</sup> the task of defining the three different settings of 30 of the overprint for each sheet position was not completed by Ludington due to lack of material. As Ian Jakes rightly pointed out in Bulletin 217, for only six positions of the overprint forme of 30 were all three overprint settings identified. Only ten out of 30 were defined for the first overprinting and 14 for the third, although all 30 were provided for the second.

Charles Freeland has kindly provided me with photocopies of important parts of Ludington's Special Delivery collection and it is apparent that Ludington acquired more material after the publication of his study. The sale of his collection in 1999<sup>2</sup> also revealed much new material, particularly covers with identified stamps, which were not included in his original study. This, together with items from the 'Staircase' sale<sup>3</sup>, also in 1999, has provided much new study material and has enabled the identification of additional overprint positions within the setting of 30 for the first and third overprintings.









































### IDENTIFYING THE LOCAL OVERPRINT SETTINGS

Ludington's technique for identifying the overprint setting of a specific example was to first determine the sheet position of the stamp from the plate characteristics of either of the two vignette plates used, or from those of the frame plate, as defined in his study. Having established the sheet position, to ascertain which of the three different overprint settings had been used the horizontal alignment of the letters in 'SPECIAL' were compared with those in 'DELIVERY', and the result compared with a list of examples of known position that he had been able to identify.

Now that a copy of Ludington's study is in the Circle's library, the aspiring student of this fascinating issue might be tempted to try his hand at identifying the sheet position of unknown examples using Ludington's tables of plate characteristics for each sheet position for both vignette Plate 1 and 2, and for the frame plate as well. While not wishing to discourage anyone, it might be as well to point out that this is not an exercise for the faint-hearted. It should be stressed that the plating characteristics unique to each stamp position are, in most cases, minute. To describe some of the plate scratches as 'hair lines' would be to exaggerate the width of a hair – they are much finer (and fainter). A strong glass is needed to see them, or alternatively a high resolution scan (at minimum 1200dpi), which can then be magnified to produce a large image which contains all the fine detail. I must admit to having experienced considerable difficulty in identifying examples using this technique but, whilst this may be due in part to my own ineptitude, the task is not easy.

Turning to the overprints, Ludington's original listing of the alignment of the letters in 'SPECIAL' with those in 'DELIVERY' for each setting of the overprint was descriptive only, no illustrations being provided. He used either the 'I' in 'SPECIAL' or the 'I' in 'DELIVERY' as datum points, noting where vertical projections of it crossed either 'DELIVERY' or 'SPECIAL' respectively. Since there were so many undefined positions, due to lack of material, there was a considerable risk that the one datum point provided might permit ambiguous identifications for some settings. From Ludington's original material, plus the later items in the above auction sales mentioned above, I have constructed Table 1. This shows, as far as available material permits, a visual representation of the setting of the three overprints for each position of the 30-set overprint forme, which I have termed Setting 1, 2 and 3 respectively. Two datum points have been used rather than Ludington's one, but I may well add a third later. I have not included the references for the material forming the basis of the table at this stage, but will list them in a more detailed paper in preparation.

**Table 1 – The Three Settings of the Overprint**

Position in sheet						
Set	1, 7	2, 8	3, 9	4, 10	5, 11	6, 12
Set 1						
Set 2						
Set 3						
	13, 19	14, 20	15, 21	16, 22	17, 23	18, 24
Set 1						
Set 2						
Set 3						
	25, 31	26, 32	27, 33	28, 34	29, 35	30, 36
Set 1						Note 2
Set 2						
Set 3						



Position in sheet						
	37, 43	38, 44	39, 45	40, 46	41, 47	42, 48
Set 1						
Set 2						
Set 3						
	49, 55	50, 56	51, 57	52, 58	53, 59	54, 60
Set 1						
Set 2						
Set 3						

Note 1. No.27, 33 – Ludington described Setting 2 (now Setting 3) for this position as “R side of vertical of (upper) ‘l’ just touches tips of ‘L’ serifs of (lower) ‘E’”. This description does not accord with the illustration of Setting 3 above for this position and hence it must be Setting 1 (the example on cover upon which this identification was based is now in my collection and is illustrated above).

Note 2. No.30, 36 – Ludington described Setting 2 (now Setting 3) for this position as “R side of vertical of (upper) ‘l’ bisects ‘L’ serifs of (lower) ‘E’”. This description does not accord with the illustration of Setting 3 above for this position and hence it must be Setting 1 (no illustration available).

Note 3. All the illustrations above with orange in the background come from the block of 12 with misplaced overprint illustrated in Bulletin 222.

Because of the difficulties inherent in determining the sheet position of a single example from the plate characteristics it might be tempting to bypass this stage and to try instead to match the overprint setting with one of those in Table 1. Should a match be found continue checking, since in some cases there may be more than one which exhibit the same overprint alignment. Also, since the table is incomplete, be aware that there may be other identical settings which have not yet been identified. It is only when the sheet position is identified from Ludington’s plating tables that the choice is limited to just one of the three settings.

However, for blocks the situation is rather different. There is practically no chance of a block of four having all four overprint alignments identical to those of any other block of four for any of the three



settings. In this case the overprint position derived from the table above may be confidently assumed to be correct. Note that this might help us in the case where two or three of the overprints within the block can be identified; the unidentified overprints on the remainder of the block may help us to fill in blank positions in Table 1.

A specific case which illustrates two duplicate alignments, and at the same time shows how they can be differentiated when within a pair, is shown below. Purely by chance, for Position 1, 7 of the overprints from both Setting 2 and 3 are identical in relative positioning for every letter in both 'SPECIAL' and 'DELIVERY' for this position (Fig.1); I can detect no point of difference between them. However, those in Position 2, 8 are clearly different. Even Ludington was deceived by this one; he incorrectly ascribed the pair 7 & 8 below to Setting 1 in his collection.

FIGURE 1



Setting 2, Positions 1 & 2.



Setting 3, Positions 7 & 8.

Identical relative positioning of lettering for Settings 2 & 3 for position 1, 7.

It is often stated that the word 'SPECIAL' is further to the right in relation to 'DELIVERY' on the third (now the second) overprinting, but beware dealers offering expensive first or third settings based solely on this principle. There are some exceptions to this rule as can be seen from the illustration in Bulletin 216 of the complete setting of 30. Figure 2 represents the nearest that the 'S' in SPECIAL appears in relation to the 'D' in DELIVERY of any example from Setting 2. Any example where the 'S' is any further to the left must therefore be from either Setting 1 or 3, even if its precise position in the sheet cannot be determined, and is therefore worth further investigation.

FIGURE 2

The maximum to the left that the 'S' appears in relation to 'D' for Setting 2 for any position (Position 6, 12).

**SUMMARY**

Incorporating the study of the new material available now gives us 19 out of 30 positions identified for Setting 1, and 23 for Setting 3. We now have 18 positions where all 3 settings have been identified (against Ludington's 6).

Table 1 represents 'work in progress' and obviously more needs to be done to complete the exercise. I suspect that there is more material lying unrecognized in members' collections from Settings 1 and 3 which may help fill in some of the missing positions. This is particularly likely for Setting 3 (I have found a few in my own accumulation), since the sheets from the third overprinting would probably have been added to the existing stocks of the second overprinting held by the Nassau Post Office. The resultant stockpile was sold principally to dealers and collectors without it being realized at the time that there were two different settings of the overprint within this stock.

Blocks would be especially welcome, particularly where one or more stamps within the block can be identified from the overprint alignments in Table 1. I would particularly like to see is a top RH corner block from Setting 3 (which contains the half extra tree-trunk variety), which I'm sure must be out there somewhere. If you have fresh information please contact me at:– 128 Sinclair Avenue, Banbury, Oxon, OX16 1BL. Email: [pfernbank@tiscali.co.uk](mailto:pfernbank@tiscali.co.uk).

**REFERENCES**

1. Ludington, M.H., Bahamas: the Locally Overprinted Special Delivery Stamps of 1916–17, reprinted from The Philatelist, Feb.–Mar. 1966 by Robson Lowe Ltd.
2. The Morris Ludington Collection, Spink, 9 Nov. 1999.
3. Bahamas: The 'Staircase' Collection, Spink, 8 April 1999.

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**BARBADOS****US – BRAZIL****BY MICHAEL MEDLICOTT**

Mike Rego's three excellent volumes on Steamship Lines to the Caribbean will solve many a puzzle cover for BWI philatelists, and will stimulate collectors' appetites for a generation.

The illustrated cover, however, is still a puzzle (unless I have missed the obvious in the almost 800 pages so far published). It bears a pair of Barbados QV 4d deep brown (SG:99) cancelled by duplex dated 'AP18 / 90', and is backstamped in transit through New York 'APR / 27' and on

arrival Brunswick, Maine 'APR / 28'. So far, so humdrum, but can any fellow student identify the ship's or agent's cachet 'PER U.S. & BRAZIL MAIL STEAMER.' struck in carmine on the face? Booth Line springs to mind, their intermediate stop on the Brazil – New York service being Barbados at this time.

**ST. LAWRENCE****BY DAVID HORRY**

Following receipt of the evidence from Edmund Bayley in the June Bulletin, I have re-examined the postmark I previously presented as applied by a different instrument.

I have solved the mystery! The postmark has been double impressed – but most unusually has been spun to the right on its own axis with only the 'S O' is visible. Doubling can be detected at the base – at the top the 'W' of 'Lawrence' appears very faintly directly behind the 'R'.

Thus it gives the impression of a wider gap between 'Lawrence' and 'S O'. It is a most bizarre doubling which has led me up the garden path.

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## BARBADOS

### 1920 VICTORY ISSUE – RECESS PRINTING FRAME PLATES

BY PETER FERNBANK

The recent articles on the Barbados Victory issue plate numbers raised the question as to why there seemed to be no die proofs of the various duties employed for the series; only frame die proofs with blank duty appear to exist.

Charles Freeland and Robin Davis briefly supplied the explanation in their article on the Victory issue in the June Bulletin. However, since this differs from Michael Oliver's explanation in his article on the same subject, also in the same Bulletin, I feel that De La Rue's technique for making recess printing frame (duty) plates needs to be outlined in a little more detail.

Firstly, it should be emphasised that De La Rue's method of making recess printing plates differed from that of most other stamp printers. Until at least the late 1920s they always referred to recess printing as 'the Copper Plate Process', since their plates were copper surfaced.

Their technique is well illustrated by the plates made for the Bahamas Queen's Staircase issue. When the 5d, 2s and 3s values of this series were ordered in 1902 a frame die with blank duty was engraved and from this the design was taken on to a transfer roller in the normal way. This was then used to impress the design 60 times onto a steel plate, known as the master plate. From this master plate a series of working frame (duty) plates for the various duties was produced. The precise technique is unclear but it is believed to have been some form of electrotyping (the resulting working plate was referred to as an 'electro'). At this stage all of these working plates had their duty tablets blank. It was then necessary to engrave the duty in the space provided on each of the 60 subjects on each of the working frame (duty) plates. This was almost certainly done from a specially engraved large copy of each denomination with the aid of an engraving machine, the engraving reduced to the size required for the stamp with the aid of a pantograph<sup>1</sup>.

The entry in De La Rue's *Colonial Stamps* book (Vol. 9 p. 45) for the Queen's Staircase issue records the artefacts supplied and which were to be charged for:—

Original Duty Plate (Duty blank)

Duty Plates 60 set 5d, 2s, 3s

Amongst the entries in the Crown Agents' *Register of Dies, Plates, Formes, etc.* (c.1928–33) for the Queen's Staircase issue is the following:—

#### Dies and Punches

Original Flat Die – Against this is a remark 'Border only'.

Roller Punch – Against this is a remark 'Border only'. (The terms 'Roller Punch' and 'Transfer Roller' are interchangeable.)

#### Working Plates

Duty Blank x 60 (i.e. the size of the plate). –

Against this is a remark 'For Production of Electros for 5d, 2s & 3s'

Duty Plates 5d, 2s & 3s x 60

This clearly demonstrates that on the master frame (duty) plate the duty was left blank. The duties were therefore engraved on the plate, not on the die. On Page 20 of the June Bulletin Robin Davis listed the artefacts supplied for the Barbados Victory issue, amongst which are two 'Blank Duty Plates' (for the two different designs) and eleven 'Working Duty Plates', confirming that the same method of manufacture as for the Staircase issue had been employed.

One might well question the economics of this method of frame (duty) plate production, involving the necessity to separately engrave the value twice on each of the 60 subjects, for each different plate. The alternative (and perhaps more traditional) method would be to engrave both frame and duty on to a die and create a transfer roller for each different duty. We can only assume that De La Rue's chosen method was the more economical option.

Thus, where Michael Oliver states (p.12) "... subsidiary dies were struck for the number of duties required and engraved onto them to make the printing plates", I must respectfully disagree. This was their technique for making surface printing (typographic) plates, not those for recess printing.

#### REFERENCE.

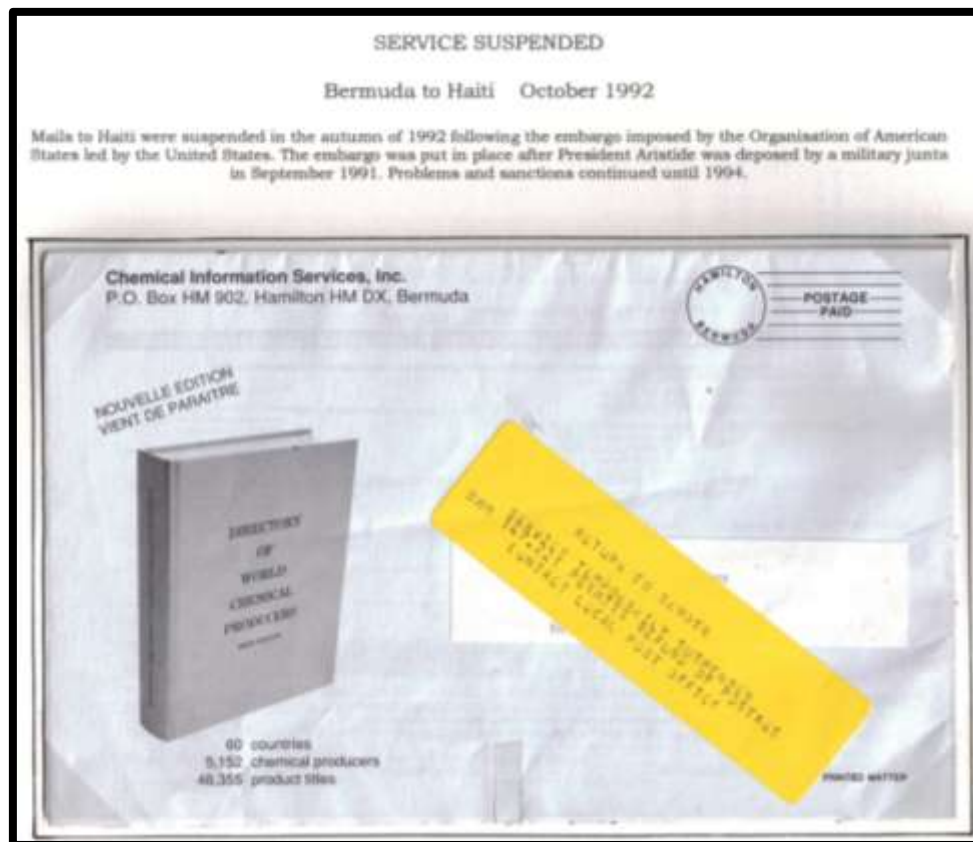
1. Williams, L.N. and M., *Fundamentals of Philately*, The American Philatelic Society, p91–92.

## BERMUDA

### SERVICE SUSPENDED 1963

BY ROBERT JOHNSON

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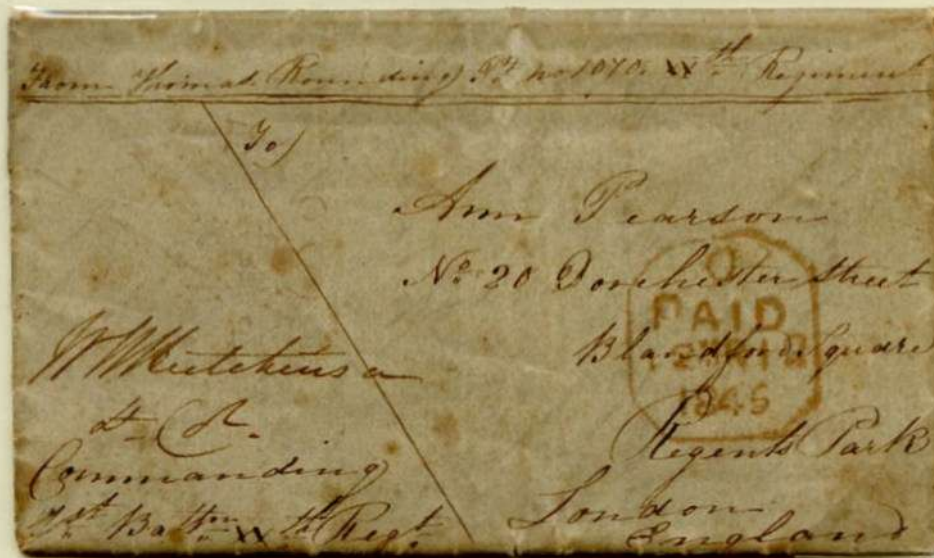


## BERMUDA

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BY CHRIS RAINEY

## BERMUDA



1849 Soldiers E.L. written from St Georges from a Private in the 1st Batallion 20th Regiment (A reserve Regiment) Countersigned by the commanding officer

1897 Seamans envelope headed 'From J H Hobson Seaman H.M.S. Pelican Bermuda' Countersigned by Commanding Officer bottom left.



1d adhesive cancelled "IRELAND ISLAND" c.d.s. 'MR 31 97'

**BRITISH WEST INDIES****THE HUNDRED RAREST POSTMARKS OF THE KING GEORGE VI PERIOD****BY DAVID HORRY**

Continued from September Bulletin.

Note: ORD = Only Recorded Date.

There is one postmark from **ST. VINCENT**.

- 82 **Parcel Post sSC(1)** St. Vincent. Not too many parcels in Kingstown then? ORD 4 March 1939, Horry. See also Grenadines, Paget Farm.

The five **TOBAGO** postmarks are all skeletons bar one manuscript marking.

- 83 **Belle Garden m/s** Tobago. B.G 22.5.41 P.O TC **A** in four lines with overlying Scarborough sSC dated 22 5 41B on the then new 3c brown /green KGV. B.G P.O = Belle Garden Post Office, Horry. Discovered by Dickon Pollard of Murray Payne. Unique – this has to be the *missing link* between office opening and the arrival of the first canceller, as this date is but 21 days after the opening of Belle Garden Post Office. Did other offices use *m/s* prior to their skeletons?

B. G  
22.5.41  
P O  
A

- 84 **Black Rock Sk** Tobago. Only three recorded September to December 1952, Chin Aleong.



- 85 **Buccoo Point Sk** Tobago. Another cracker. ORD 21 December 1952 Horry.



- 86 **Golden Lane Sk** Tobago. More Gold! ERD 1 July 1952 Chin Aleong. Only used for a month? LRD 29 July 1952.



- 87 **Patience Hill Sk** Tobago. Postal Agency opened here 1 March 1946. ORD 6 March 1946. Thompson / Hoskins. N.B. This is a reconstruction.





Finally, there are twelve **TRINIDAD** postmarks.

- 88 **Chacachacare ssC** Trinidad. This is small and remote North Western Island that *Darwinistically* hung on to its small Single Circle. A throwback from the Victorian era that ended in August 1939, Horry. Rare within the KGVII period.



- 89 **Balmain Sk** Trinidad. The earliest known Trinidad Skeleton. ORD 28 December 1944 and counting.



- 90 **Charlieville Sk\*** Trinidad. Opened June 1949. ORD 6 July 1949.



- 91 **Diamond Village Sk** Trinidad. Opened November 1948. ERD July 1949. LRD 29 October 1949.



- 92 **Fishing Pond Sk** Trinidad. An object of great envy. Opened 16 June 1951. ORD 16 June 1952, Gordon.



- 93 **Plum Mitán Sk** Trinidad. Opened & ERD 21 March 1952, Proud.



- 94 **Timital Sk** Trinidad. Opened 2 July 1951. Noted from November 1951 to January 1952, Horry.



- 95 **St. Joseph sSC\*** Trinidad. Recently tipped up by Ed Barrow previously only thought to exist as a proof strike. ORD 23 November 1949.



- 96 **Cap de Ville mSC** Trinidad. ORD 12 July 1937! Ramkissoon.  
Where are the rest?
- 97 **Chaguaramas mSC** Trinidad. Not to be mistaken for  
CHAGUANAS of which there are plenty to go round.  
ERD 30 January 1940, Horry.  
Closed & LRD 13 June 1941, Ramkissoon.
- 98 **Cunupia mSC(2)** Trinidad. Cunupia elongated type probably used  
for registration or parcels? ORD 21 April 1941, Horry.
- 99 **Teteron Bay mSC** Trinidad.. ERD December 1936. Lasted five  
years. Closed & LRD 13 December 1941 when it became an  
American Military Base, Ramkissoon.
- 100 **MS Ingrid Horn LGCR** There were plenty of German Luxury  
Liners cruising the Caribbean in the late thirties. Some of the  
passengers were eyeing up the oilfields for possible later use!  
These Large German Cotton Reels look magnificent when on  
Trinidad definitives especially on cover or piece.



I welcome any further correspondence either through this journal or horry@talk21.com  
For exact dates and more information see *The Encyclopaedia of British West Indies Postmarks King George VI* by David Horry which is published by Murray Payne at £39.95+pp. 368 pages – over 2,500 postmarks from 21 colonies (with maps positioning all the post offices) – shipping lines – paquebots and airmails. Over 50 previously unrecorded postmarks. Colour.  
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## DOMINICA

### SLOGAN CANCEL

BY BRUCE WALKER

I illustrate a Dominica 1937 Coronation 1½d stamp with a 'slogan' postmark I have never seen or recorded previously, the part slogan reads 'SILVER JU(BILEE) / PARCEL (POST) / ANYWHERE TO EV(ERYWHERE)?'

I have sent a copy to David Horry who is of the opinion that it is a receiving mark certainly emanating from GB, Canada, South Africa or Australia, I can't recall seeing such a slogan from any of these countries? An interesting fact is that the 'slogan' is on a stamp issued 2 years after the 1935 Silver Jubilee? Perhaps a mention in the Bulletin might throw some light on the matter.



## JAMAICA

### 'ENCYCLOPAEDIA OF JAMAICAN PHILATELY' WEB PROJECT

BY STEVE JARVIS

My thanks to Charles Freeland and Alan Jones who sent information regarding the Kent covers featured in the last Bulletin. To reduce the amount of typing required to access information, links have been created on a special web page [www.JamaicaPhilately.info/bwisc](http://www.JamaicaPhilately.info/bwisc).

Bulletin 214, September 2007 reported on the US style 'Pointing Finger' 'Return to Sender' marks. Two types had been identified, two copies of the first type, both dated 10 June 1926 and a unique occurrence of the second type dated 10 January 1927 were known. I can now report another copy of the second type, found on eBay, used four years later on the following cover from Trinidad:—



The following information has been published on the [www.Jamaicaphilately.info](http://www.Jamaicaphilately.info) web site:—

- During the 1970s Thomas Foster published a series of '*Jamaica Newsletters*' in the *Stamp Collecting* magazine. All 32 have been scanned and together with some additional *Stamp Collecting* magazine articles, these are now available to view. An index to these articles has also been provided.

## PUBLICATIONS

### STANLEY GIBBONS COMMONWEALTH STAMP CATALOGUE

Two further editions of this series of colour catalogues have been recently issued:

- Northern Caribbean (incl. Jamaica, Cayman Is., Turks Is.), Bahamas & Bermuda
- Belize, Guyana, Trinidad and Tobago

Both were published in 2009 and are priced at £19.95.

### INTERNATIONAL POSTAL MUSEUM

BY EDWARD PROUD

An on-line International Postal Museum is shortly to be launched. Its initial aims are as follows:

1. To obtain and preserve information, pictures and data concerning the postal history of all countries, including postal rates, individual post offices, maps, etc.
2. To collect images of important postal history collections together with the owner's biography.
3. To promote philately as most collectors of postal history start as philatelists.
4. To operate a postal history auction for annual subscribers with zero commission for vendors.

All our books will be on the web and will be continuously up-dated. This, of course, includes the ten volumes that we have published on the BWI.

## ST. VINCENT

### BOOK REVIEW

BY PETER ELIAS

For us specialized St. Vincent collectors, the 'bible' has been the 'St. Vincent' book by Pierce-Messenger-Lowe, published back in 1971. Then there was a big void for many years, during which a few articles on St. Vincent postmarks and postal history were published in Joe Chin Aleong's 'West Indies Postal History Review'. This was followed in 2007 by the comprehensive 'St. Lucia / St. Vincent Postal History' book by Proud-Aleong. This book primarily picked up where the PML book left off and took postal history through St. Vincent's Independence.

And now we have Michael N. Louka's '*Cancellations of St. Vincent Stamps 1861–97*'. This 'perfect-bound' 44 page booklet is Study Paper No. 2 from the BWISC, that further elaborates on St. Vincent obliterations and postmarks. Compared to PML, many 'earliest' and 'last' recorded dates for the postmarks have been updated.

A very nice feature is that there are charts which outline which postmarks have been found on which particular stamps throughout the various years, giving one a nice visual feel for when certain postmarks were in use. The booklet concentrates on the A10 obliterations, St. Vincent and Kingstown datestamps; the 'village' postmarks are not discussed in this booklet.

The booklet is profusely illustrated in full colour and also with some scans 'enhanced' to more clearly show the postmark outlines.

As a side-note, Michael mentions that the charts that are illustrated in the booklet can also be obtained from the author by e-mail as spreadsheet files or also downloaded from the 'St. Vincent Stamps' discussion group at Yahoo at:

<http://groups.yahoo.com/group/stvincentstamps/files/Postmarks/> (please note that you have to be a member of the group first, and that approval by the moderator is required in order to keep membership to St. Vincent collectors only and to thwart the incessant spammers).

If you are a St. Vincent specialist, then you need to add this booklet to your philatelic library!

The booklet is available for £15.00 (with a £2.00 discount for BWISC members) from David Druett, Pennymead Auctions, 1 Brewerton St., Knaresborough, N. YORKS. HG5 8AZ Tel:– 01423 865962 or Fax:– 01423 547057 or E-mail: [Pennymead@aol.com](mailto:Pennymead@aol.com). N.B. Postage and packing is extra.



## LEEWARD ISLANDS

### FORGED POSTMARK

BY DICKON POLLARD



This is a new forgery on me (you may have featured it before; being KGV it might well have passed me by!) Terrible letter formation. The stamp is SG:66, catalogued £7 mint and £55 used.

## ST. VINCENT

### FAKE PARCEL POSTMARK

BY PETER ELIAS

Just when you thought you've seen everything, something new pops up! As part of my St. Vincent collection, I always keep an eye out for fakes and forgeries of St. Vincent stamps, postmarks and postal history.

When collecting St. Vincent Revenue stamps from the late 1800s, one frequently finds them with forged 'A10' postmarks (see illustration of A10 postmark on the THREE PENCE Revenue stamp). The primary reason for this was, that way back when, people didn't like revenue stamps as much, so the forgers applied a fake postmark to fool the collectors into thinking that the stamp in question was actually postally, not fiscally used. These 'A10' postmarks almost always look way too 'perfect', the real ones are rarely ever struck as nicely and cleanly as these fake ones.



Another ploy of the forgers was to try and remove or obliterate the pen cancels. A very obvious attempt is seen on this 1 shilling orange stamp where you can clearly see that the pen cancels have attempted to have been obliterated and then a fake 'A10' postmark added. I have also seen fake A10 cancels with really thick bars that conveniently try to obliterate the word 'Revenue'!



But the clincher was when I saw this set of 2 revenue stamps 'on piece' with its fake 'Parcels' boxed cancel. This cancel is a total fabrication (none like it was ever used in St. Vincent) and it conveniently obliterates the word 'REVENUE' on both of the Revenue stamps, a fake Kingstown postmark is also visible on the stamp on the right. The manuscript writing sideways reads "This is a special delivery". An unsuspecting collector might fall for this, thinking it is postally used items on part of a parcel wrapper. In all my years, I have never seen any of actual parcel wrapper from St. Vincent (most likely because most collectors in those days would have soaked the stamps off). This particular item is not owned by me though (unfortunately); it was part of a large lot of St. Vincent forgeries for sale at a Philangles auction (this is a British stamp auction company). It was not illustrated in the auction catalogue, and I had requested that a scan be sent to me. This is definitely a very fascinating item, and shows the lengths to which the forgers went to fool collectors!



## TRINIDAD

### AN UNRECORDED TRINIDAD NUMERAL

BY ED BARROW

Marriot Type 0.1a numerals were introduced when Trinidad's inland postal service was in its infancy and had a short life. Not many numbers have been recorded and most are rare. The 1d purple-brown imperf. Britannia (SG:2) shown has a nice strike of a number '3' of St. Joseph. Proud records a Type 0.1a for St. Joseph but it looks nothing like this one; admittedly it is noted that the image is a reconstruction. Were there two cancels used at St. Joseph, a large '3' and a small '3', similar to San Fernando? Or is the reconstructed image in Proud a case of mistaken identity— perhaps a large number '2' on steroids?



### REFERENCES

1. *The Philatelic History of Trinidad to 1862*, by John Marriott. Pub BWISC 1963.
2. *The Postal History of Trinidad & Tobago*, by Joe Chin Aleong & Edward Proud. Pub. Proud-Bailey & Co 1997.

### NUMERAL CANCEL '38'

BY ED BARROW

In Bulletin 222, Michael Medlicott kindly provided additional information surrounding the possible use of the Type 0.6 numeral '38' at Matelot. But I cannot agree with his conclusion that this eliminates Matelot as the potential user. In my original note in Bulletin 218 I had made two propositions:—

- a) That Matelot used the numeral '38'. This was based on sifting through an accumulation that had an unusually large number of both Matelot datestamps and '38' numerals. Two of the numerals had additional datestamps dated '24 OC 1905' and 'MY 1906'.
- b) That it was possible that the Matelot cds was sent with the first shipment of 1d reds (SG:135) which was introduced in early 1907.

The dates for the Matelot cds that Michael provided, the earliest being '11 SP 1906', refute the second more speculative proposition, but not the first.

To refute that would require a Matelot cds from May 1906 or earlier.

Does anyone out there have such a Matelot cds?



**peter singer**



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## TRINIDAD

### A POSTMARK IN DISGUISE

BY SIMON GOLDBLATT

In the main my acquisitions arrive without pedigree; and, viewed in isolation, I should have given short shrift to the 'T.35' on 2½d that is illustrated here; for this strike – on its best behaviour – presents with the clarity and precision of the example on QV 1d, illustrated above. Yet I cannot dismiss the 2½d stamp so lightly: it turned up in a modest general collection in company with the 'T.25' on 1d which forms the third member of the group – and no one can question the authenticity of this numeral.

Does the context make the 'T.35' on 2½d genuine? If so, how and why did the cancellation transmute into the ungainly form? Was the instrument dropped into the mango preserve that the sub-postmistress was cooking? Could a grubby but rather dry ink pad explain it? For all my scepticism, the basic dimensions of the digits can withstand scrutiny, while the stop that follows the 'T' is in the right position.

We are considering a strike of no earlier than 1902, by which time, most of the Trinidad numerals had been pensioned off, save for replacement and re-distribution of several of the Type 0.4 series. Not that Type 0.9 had been entirely superannuated: 'T.40', which has yet to be allocated a home, is seen on stamps of this issue, and I am not sure that it is found at all before the late 1890s.

I am interested to hear whether other members have found 'T.35' in a similar state of distress, and in any further observations that go to affirm or refute authenticity. One should not, I suppose, disregard positioning of the strike. Not every postal officer was meticulous about positioning the numeral centrally and upright on the stamp. Although the duplex 'T' instruments were generally used more conscientiously than their single numeral predecessors, or cds successors. At any rate, the positioning of the two 'T.35' examples is consistent with their having been struck by the same hand on occasions 15 or 20 years apart – but were they?



## TRINIDAD

### CARONI POST OFFICE: LOST POSTMARK FOUND?

BY MICHAEL MEDLICOTT

The Post Office opened at Caroni railway station, probably some time in 1880, was assigned the numeral '31', and Proud (Note 1) acknowledges the existence of a 'T.31' duplex, Marriott (Note 2) Type 0.9/Proud KD 3, and a Marriott Type 0.7 numeral '31' circular datestamp (Proud Type D.1). The latter is distinctive because the '1' of '31' often fails to register, so that the flat-topped '3' is displaced to the left and appears to stand alone. It can be distinguished from the St. Joseph Type 0.7. '3' because the latter has a well-rounded top, and is centred over the date.

It has been far from clear why no Marriott Type 0.4. '31' has turned up, as one would have expected. The cover at Figure 1 offers an explanation; the cover is dated 'NO 30/1880' and is an early production of the Caroni office, addressed to Mrs. Piercy Austin in Georgetown, British Guiana. The adhesive (SG:76) is tied by a Type 0.4 obliterator, faint but just credible as numeral '31', and supported by a Type 0.7 cds with the '3' alone registering. Contrast this cover with Figure 2, (ex-Marriott) a Cochrane cover dated 'JU 27/1881' from Caroni to London, where the Type 0.7. '31' circular datestamp ties the adhesive, with a supporting strike in the bottom left corner.

One may deduce that the Type 0.4 '31' obliterator failed to strike clearly from the outset and was abandoned or 'lost' some time between the dates of these two covers – 30 November 1880 and 27 June 1881. The arrival of 'T.31', which struck legibly and well from 1886 must have been welcomed by the sub-Postmistress.

**REFERENCES.**

1. *The Postal History of Trinidad & Tobago* by Joe Chin Aleong & Edward B Proud. Pub. Proud-Bailey & Co 1997.
2. *The Philatelic History of Trinidad to 1862* by Sir John Marriott. Pub. BWISC 1963. (New and revised edition to be published shortly by the Circle)

FIGURE 1

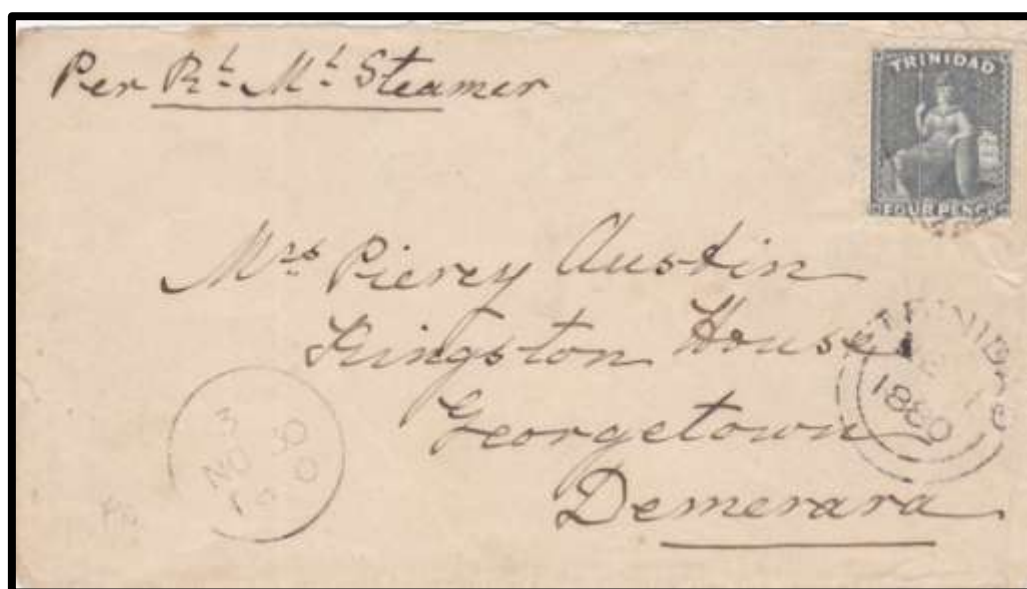


FIGURE 2







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1916 (Sept) 1 1/2d orange, type 20 'WAR STAMP.' opt, top marginal strip of 3 with plate number at right, the centre stamp showing variety 'R' inserted by hand (R1/10), brilliant o.g. (stamps unmounted). Some separation at left, and small marginal thin, still a superb and rare positional piece.



### Tobago 'SG31/b Surcharge double'

1891-92 2 1/2d on 4d grey, type 5 surcharge, vertical pair from left of sheet, the lower stamps ERROR SURCHARGE DOUBLE, brilliant o.g. Superb condition and very rare in this se-tenant form.

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**AUCTION UPDATE****BY CHARLES FREELAND**

Again, a quiet quarter for the BWI collector, although there has been plenty of other material on the market. With the 'big show' fast approaching, there has been surprisingly little sign that exhibitors and dealers are pushing up prices except in a few selective areas. On eBay, the current fad is plate and sheet numbers where at least one aggressive buyer is pushing prices even for Plate 1s to unrealistic levels – but having said that, which dealers have stocks?

**GROSVENOR 24 SEPTEMBER (BP 17%)**

Not a lot for our members this time, although Grosvenor continue to distribute heavy catalogues. The two 'big' prices in this sale were £2,800 for the recently discovered Bermuda War Tax inverted watermark (with slight faults) and £2,400 for Derek Nathan's Barbice Ship Letter cover (£1,800 including the music last time around). There was strong demand for a nice range of Montserrat GV die proofs and specimens and one of our officers picked up a lovely 1859 Trinidad 6d cover ex-Charlton Henry at £950.

**MURRAY PAYNE 29 SEPTEMBER (NO BUYERS PREMIUM IN THIS MAIL SALE)**

Once again, MP produced a catalogue full of interesting 20th century material. The mention on our website of the GVI Waterlow sample sheets may have triggered interest as prices went through the proverbial roof. These consisted of the normal monocoloured stamps mounted on a page but with different coloured 'cut-outs' of the kings heads superimposed. The Antigua set of 7 fetched £1,050, the Cayman (7) £2,300, the Turks (13) £3,400. A good return for the consignor who is reputed to have paid 3 figures for 10 'sets' in the late 70s! Elsewhere there was much interest in the Bahamas "Rence" flaw on the Columbus 3d, long catalogued but unpriced by Gibbons. Now they can price it at £2,500! A very specialised collection of Leeward Is. low values was also the subject of serious competition, with many items realising double the realistic estimates or more. £140 was paid for the Montserrat 'pylon' variety on the GVI 3d, a new one to me. A strong offering of Bermuda GVI keyplates was patchy, while an extensive offering of authenticated specimen sets of Coronations and Victories went for around 60% of Gibbons even though all were lightly mounted.

**SPINK 13 OCTOBER (BP 20% UP TO £2,000, 15% ABOVE THAT)**

Again relatively little of interest to us, though there was a couple of exceptional classics for the well-heeled. The Tobago £1 with plate plug and double marginal perfs (as it always comes) was £3,200 and a beautifully centred copy of St. Vincent 6d blue-green SG:19 went for £1,100. Bidding for a good range of St. Vincent was otherwise desultory, with John Taylor buying nearly all the plate proofs, while some interesting Jamaica fiscals on cover all sold albeit without much enthusiasm. Bidders are rightly pricing in Spink's premium.

**GIBBONS 2010 PART ONE**

Marketed once again as showing "significant increases in many BWI areas", Gibbons Part 1 was selective in its generosity. In some countries such as British Guiana the classics got a small boost and there was a small increase in quite a lot of specimen sets that have been dormant for so long. But, reflecting specialist collector demand, the most consistent boost was in varieties, notably those flyspeck Jubilees and the less flyspeck Thompson and Glover flaws, although many of the high value keyplates missed out. If you collect watermark varieties you will need this volume as about a dozen watermark varieties are listed for the first time and prices have been added for many previously listed Bermuda varieties. A single 'find' might justify the substantial investment in this massive volume.

**FUTURE EVENTS**

The Victoria Stamp Company sale of Rob Wynstra's village mail of the Leeward Is. and David Herendeen's Commonwealth postage dues will take place on 30 January 2010. Many will recall Herendeen's fine slide show at the 2000 London show. He has won Golds and Wynstra Large Vermeils in the Washington and other internationals and both have garnered extensive awards in US national shows, including Grand and Reserve Grands against fearsome opposition. Also in the same sale will be the Bermuda stamp collection (but not the postal history) formed by Tom McMahon, a founding member and stalwart of the Bermuda Collectors Society. Phoebe will as usual offer other enticing BWI across the whole range.

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**Revisions to contact details should be provided to the Hon. Secretary, Charles Gee, address inside front cover.**

In this issue and in future, membership updates will be issued as loose booklet style inserts for the membership booklet. An up-to-date Membership Booklet can be download from [www.bwisc.org](http://www.bwisc.org) (please e-mail the Editor, [info@bwisc.org](mailto:info@bwisc.org), for access details).

**LIBRARIAN'S REPORT****IAN JAKES**

Library lists can be supplied upon application to Hon. Librarian accompanied by an S.A.E. (9" x 6½") – 2nd Class postage for 150 gm rate required.

If any member has a book which is not already in the library and which is surplus to requirements, perhaps that member will consider donating it to the library.

**EDITOR & WEB-MASTER'S REPORT****STEVE JARVIS**

Peter Fernbank has completed scanning early editions of the Bulletin, which are all now on our web site. Peter has also brought the Index of Bulletins up-to-date (Bulletin #215). An updated listing is now available for download from the web site or printed copy by application to the Hon. Editor at £2.00 or \$US4.00.

Please view Charles Freeland's regular updates to his Auction Alert under 'Auction/Dealers'.

The proposed publication schedule for 2010 is as follows:

Edition 2010	March	June	September	December
Distribute	Mon 15 Mar	Mon 14 Jun	Mon 6 Sep	Tue 7 Dec
From Printer	Tue 9 Mar	Tue 8 Jun	Tue 31 Aug	Tue 30 Nov
To Printer	Mon 8 Feb	Mon 17 May	Mon 9 Aug	Mon 8 Nov
Final Bulletin Revisions	Sat 6 Feb	Sat 15 May	Sat 7 Aug	Sat 6 Nov
Advert Final copy	Sat 30 Jan	Sat 1 May	Sat 31 Jul	Sat 30 Oct
Article copy deadline	Sat 30 Jan	Sat 1 May	Sat 31 Jul	Sat 30 Oct
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