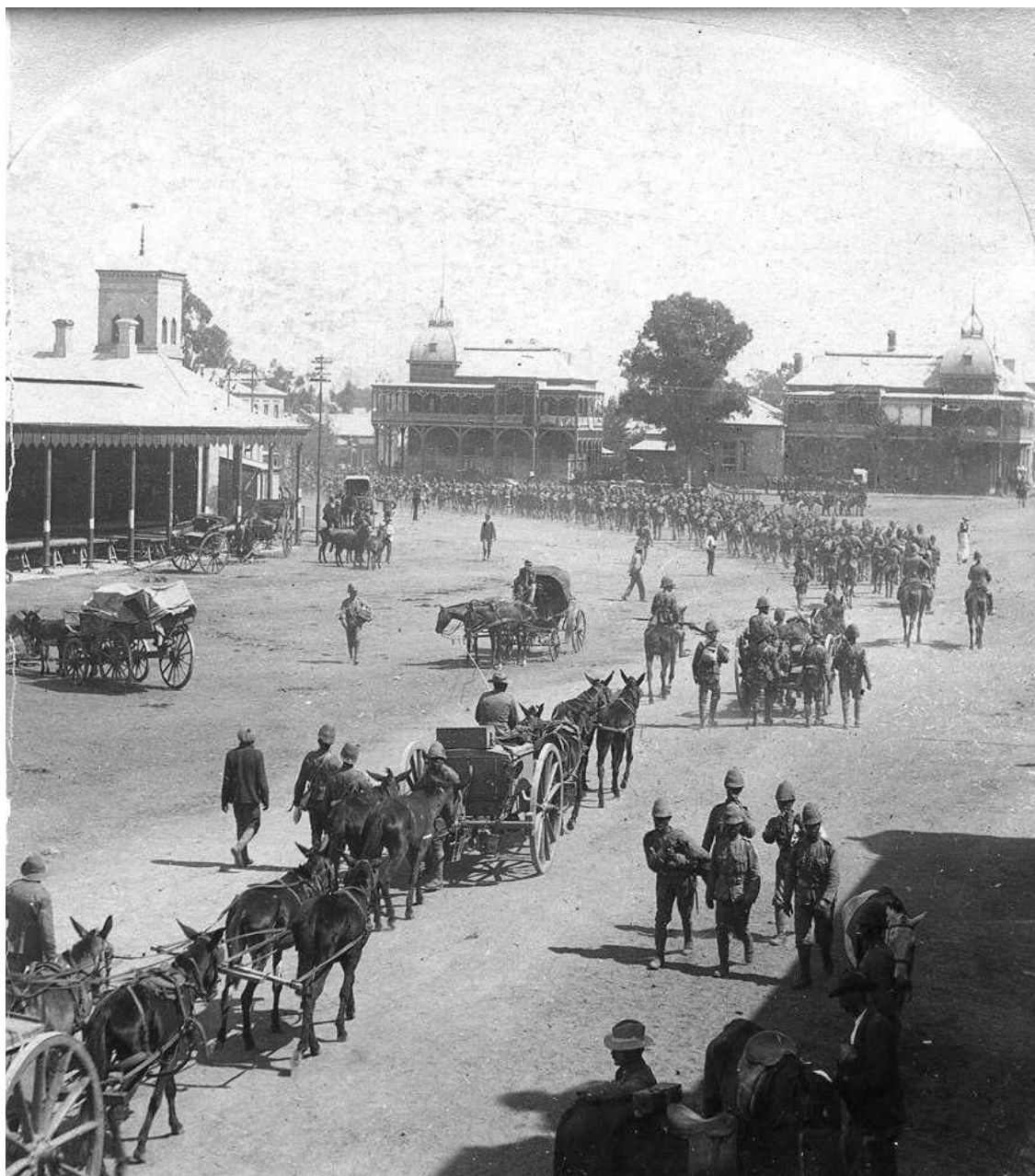
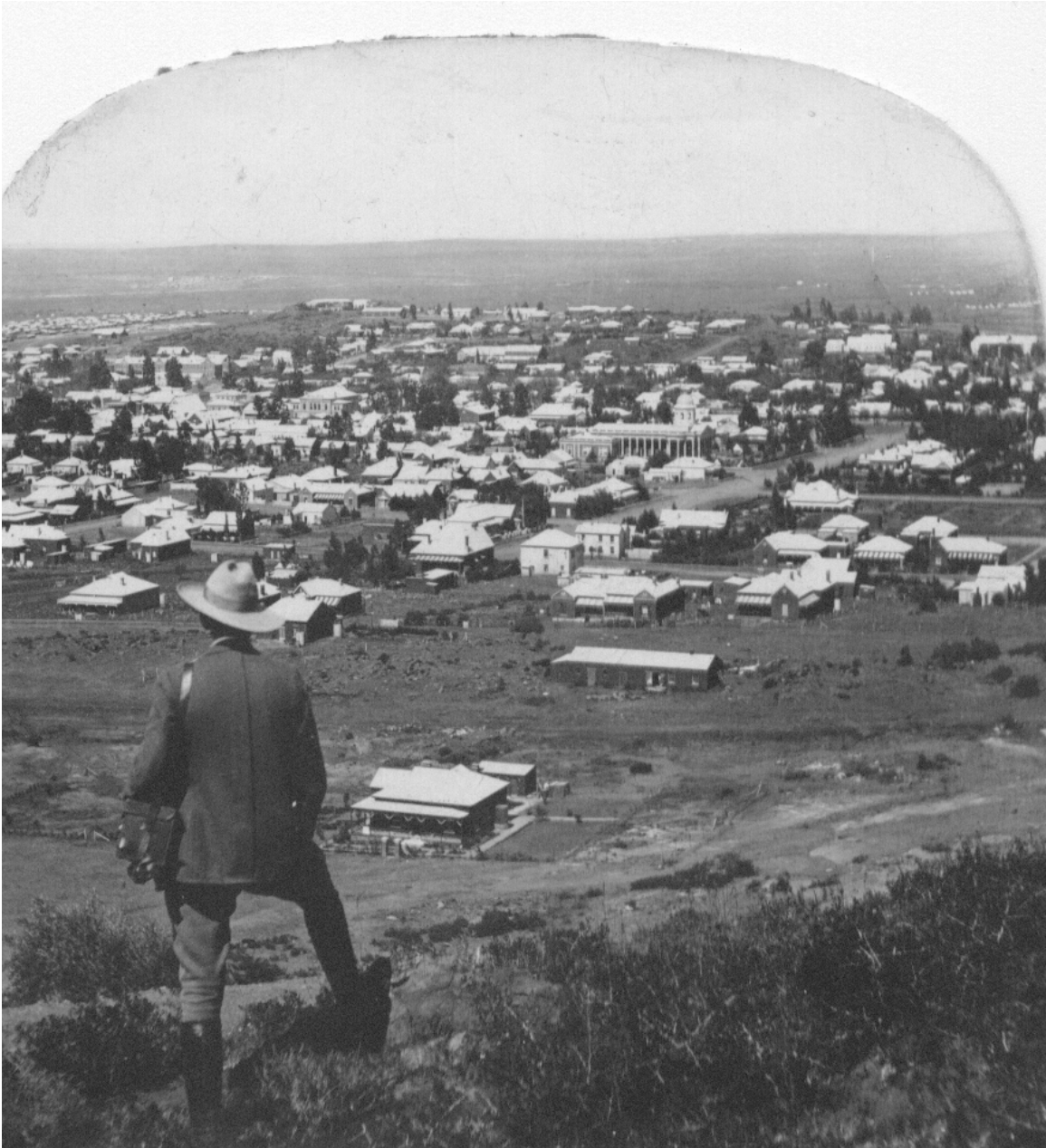


## Military Occupation of the Orange Free State

### The V.R.I. /E.R.I. Postage Overprints



Illus. 12.2  
The British enter Bloemfontein, 1901



Illus 12.1  
Bird's-eye View of Bloemfontein  
After the Occupation

## Chapter 12, The British Occupation

At the outbreak of the Anglo-Boer War, Bloemfontein was a town, or perhaps village is a better description, with a total population of about 4,000. A probable population breakdown would be about 2,000 Dutch (and associated), 1,000 British and 1,000 non-whites (who generally lived in a semi-separate area). It would have sent about 800 men on Commando, leaving a total population of 1,200 Dutch, 1,000 British, and 1,000 non-whites. It stood alone in the highveld of the O.V.S., with the nearest towns of any size some 40 to 60 miles away.

On Tuesday, March 13, 1900, the British army arrived some 40,000 strong, which if in a column 4 abreast would have stretched some 10 or more miles. This was certainly enough manpower to enforce the martial law that had been declared in Bloemfontein. The British Army wished to restore civil life as rapidly as possible, both to satisfy British economic interests and from an initial desire to reconcile the Dutch to their new position under British rule. Restoring civilian mail and telegraph services quickly was thus of some importance.

The following outline of the important early dates is mainly taken from a paper by Col. Williams in early 1901<sup>1</sup>. He was a senior intelligence officer, apparently in charge of the post office functions. At the time of writing this paper, he was president of the Sydney Philatelic Club.

- March 13, Tuesday. The British enter Bloemfontein.
- March 13, 14. The Post Office and Treasury were at once taken over by Army Intelligence. Printing was under the control of Major O'Meara, an Assistant Provost Marshall.
- March 17, Saturday. Roberts formally announces that D.G.A. Falk, the O.V.S. Postmaster General, is appointed as Administrator of the Civil Posts in the occupied territories and that postal and telegraph services will be resumed on Monday, March 19<sup>th</sup>. The O.V.S. Director of Posts and Telegraph had relocated to Kroonstad, the new Republican capital.
- March 19, Monday. The Post Office opens for business, with ½d, 1d, 2½d and 1/- stamps on hand. The stamps must have already been overprinted prior to Monday morning.
- March 21, Wednesday. The 4d, 6d carmine and 5s were issued.
- March 21, Wednesday. The 1<sup>st</sup> Setting printing completed.
- March 24, Saturday. The 6d carmine exhausted, so the 6d blue issued.
- March 30, Friday, the 2d issued.

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<sup>1</sup> Williams, Colonel W.D.C., P.M.O., Philatelic Record, pp133-5, May 1901.

- April 2, Monday, the 3d issued. Williams gives no reason why these two values were issued so late. However, they were both values with no specific purpose.

The number of sheets of postage stamps available for overprinting according to the return given to Williams by Major O'Meara is shown in Table 12.1, with a total face value of £137,635 for the almost 35,000 sheets.

Value	Sheets	£	Value	Sheets	£
½d	5,770	2,885	4d	310	1,240
1d	13,100	13,100	6d carmine	30	180
2d	5,130	10,260	6d blue	2,800	16,800
2½d	80	200	1/-	1,830	21,960
3d	4,270	12,810	5/-	970	58,200

This is not quite the same as the number of postage stamps overprinted for postage, as some of these were used for Telegraph and revenue purposes. A good quantity of the 6d blue was not overprinted. The numbers also must be taken with a grain of salt as all numbers are given in multiples of 10 sheets and it is unlikely that this was actually the case.

The O.V.S. revenue stamps overprinted as reported<sup>1</sup> in 1901 are given in Table 12.2. The lack of a figure for the £1 value is curious, as this value shows up in the 1<sup>st</sup> Revenue, the 2<sup>nd</sup> Army Telegraph and the 4<sup>th</sup> Revenue Settings. The 8/- value is also odd, as this value does not show up in any of the Settings. Taken at face value, there were 11,318 sheets of 120 with a face value of some £930,000.

Value	Sheets	£	Value	Sheets	£
6d	1,000	3,000	8/-	417	20,016
1/-	700	4,200	9/-	417	22,518
1/6	2,700	24,300	10/-	400	24,000
2/-	1,950	23,400	£1	-	
3/-	950	17,100	£2	400	96,000
4/-	250	6,000	£3	430	154,800
5/-	450	13,500	£4	424	203,520
6/-	250	9,000	£5	510	306,000
7/-	70	2940			

Also apparently not included in the above are the stamps brought in by the army from captured post offices, nor those turned in by the 'public'. The National Bank of South Africa at Bloemfontein was allowed to have some £70 worth of O.V.S. stamps overprinted and

<sup>1</sup> The Stamp Collectors Fortnightly, 1901, 6, p191; quoted by B&M Part II, p175.



returned to them. These were turned in before the post office was opened, and all were printed in the 1<sup>st</sup> Setting including some 50 brown 1d and 100 yellow 1/- stamps. A certain amount of other stamps were allowed to be turned in after the post office opened, probably from just one or more other banks and businesses. Williams says the overprinting was “by payment to the Imperial authorities”, but not how much the fee was. It was obviously not the full face value, or no one would bother. If anything, just a modest fee to cover printing costs. There was a precedent for recognizing a previous government’s stamps near at hand in the Transvaal, where the Z.A.R. upon regaining independence continued to honor the stamps issued by the previous British regime.

Williams states, “The work was carried out by Mr. Curling, a general printer in a large way of business at Bloemfontein. The machine used was an American press, called the ‘Pearl’ - only capable, however, of printing a pane of 60 stamps (one quarter of a whole sheet) at each stroke.”<sup>1</sup> (Borckenhagen, the previous government printer was by now dead. It seems probable that Curling was his successor using the ex-Borckenhagen equipment, rather than a totally different print shop.) This press, ‘Pearl No. 3’ is shown in Illus. 12.3 and the premises of its manufacturer, Golding and Co. of 40 Washington Sq., Boston Mass, USA, in Illus 12.4.<sup>2</sup> The Pearl was a very popular press, and was in production from the late 1900’s until the mid 2000’s. At the turn of the century, the US price was just \$110, FOB factory.

In late 1800’s, a J.P. McEvoy of London sold these presses and advertised regularly in “The British Printer”. This would explain how this press came to be imported into the O.V.S. when the O.V.S. had been essentially blocked from buying anything non-British.

Motive power was a treadle and pawl arrangement that rotated a flywheel. A complete cycle of the press took four turns of the flywheel. Possible theoretical top speed claimed might be 300 impressions per hour, but net production would be much lower. The sheets had to be inserted and withdrawn by hand. Since the press did not have a ‘throw-off’ to instantly disengage the flywheel, the operator had to be very careful not to get his hand caught in the closing cycle. Thus any distraction would result in a sheet being left in for two printing cycles, giving rise to some of the doubles encountered. (See Appendix on Printing.)

The maximum printing area within the chase is 7 x 11 inches, but larger paper could be handled due to the open nature of the clamshell. Paper could lap out on both side and the top (bottom of the print).

The type itself was from the firm of H. W. Caslon and Co. described by Becker<sup>3</sup> as “a world-renowned firm of type founders with business premises situated in Chiswell Street,

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<sup>1</sup> Williams, loc cit.

<sup>2</sup> Saxe, Journal of the American Printing History Association, Vol. III, No. 2, 1981. P13-19.

<sup>3</sup> Becker, Natie p 165 ‘The Overprinted Stamps of South West Africa to 1930’, Stanley Gibbons South Africa 1990.

London.” William Caslon started the Foundry in 1720. In 1937 the Sheffield firm of Stephenson, Blake and Co. Limited became the successors of H. W. Caslon and Co. Limited. The name Caslon was preserved by the formation of a new limited company, a subsidiary of Stephenson’s, under the style of H. W. Caslon Limited of which Mr. R. S. Caslon was a director. Caslon manufactured various types of lettering, etc., for the printing trade. Among these was the type that the Union Printing Works used for, among other things, overprinting the Union of South Africa stamps for use in South West Africa. In addition, they supplied spaces. These were used to fill the spaces around and between the letters of overprint. ...Some of the ‘spaces’ had the type maker’s name ‘CASLON’ in very small type on the bottom. Other space slugs have various letters of the alphabet or figures as well as plain blanks on the end.” Unfortunately, the typeface style used in the V.R.I. overprints is a very standard face, used by printers around the world. (It is very similar to the modern typefaces ‘Times Roman’ and ‘Times New Roman’.) Thus would-be forgers have had many possible sources of type very similar if not identical to that used in the genuine issues.

Again according to Williams, “It was generally accepted when I was in Bloemfontein that the printings, which showed marked distinctions, were carried out in the following order:

- 1st printing.                      Stops level with bottom of letters.
- 2nd “                                Stops mixed, some high, some low.
- 3rd “                                Stops higher up and smaller.
- 4th “                                Stops low down, but much heavier than first printing.”

These would correspond to, respectively, what we now call the 1<sup>st</sup> Postage Setting, the 2<sup>nd</sup> Postage Setting, the 3<sup>rd</sup> to 5<sup>th</sup> Postage Settings and the 6<sup>th</sup> Postage Setting.

The printing was a very complex operation, involving 18 separate Settings with up to 11 different printings per Setting. In the early days of study of the O.V.S. philately, there was a vast lack of understanding of this process. As a result, there was a veritable flood of accusations of ‘clandestine’ printings and ‘forgeries’ being done by Curling or some other nefarious person who had access to his press and formes. Defrauding the British Army in a conquered town under martial law is a highly unlikely action for any sane person. Major O’Meara started the game when he reported that he had caught all of the errors, save one, before release, but that unnamed people had subsequently forged these same errors. Unfortunately for his story, many of these ‘forged’ varieties show on the sample sheets that were sent to the Royal Collection. With better understanding of the complex process, the primitive conditions, the hurry, and the practice of not scrapping ‘printer’s waste’, most of these accusations have fallen by the wayside. With one exception, no direct evidence has been presented to support the remaining accusations. Oddly, the only documented example of less than straightforward behavior is in the Intelligence Department itself in connection with the ‘errors of color’. Williams says:

“As soon as the Intelligence Department discovered that an obsolete issue had been surcharged in error, every endeavor was made to get in all the copies that had left the printer, and with marked success, although some did pass through the post in the ordinary way - specimens of which I have seen. I am indebted to Major O’Meara, R.E., Chief of the Intelligence Department at Bloemfontein, for the specimens I am able to exhibit to the Society this evening.”

In other words, after confiscating all the errors of color he could find, O’Meara did not destroy them, but instead gave at least one set to a superior officer and quite possibly others. One would normally consider this to be, at the very least, unethical behavior, but since O’Meara was in charge of stamp production, perhaps he could legally do this, making at least these examples an official issue.

There are, of course, forgeries of these issues. Most are rather obvious, and done well after the fact.

### ***Kiss Doubles***

During the V.R.I. overprinting, a large number of kiss doubles were produced. These are partial doubles, showing a faint doubling in the center of the overprint, usually involving the R and sometimes the figure of value. The displacement is generally more or less vertical, with only a slight sideways movement. This is usually explained as being caused by a “ruckle” in the pane causing a slight impression before the press totally closes, followed by a full impression as it is fully closed. There are some difficulties with this explanation, however. First, all panes that we have examined that have been affected by humidity show the stamps curled down at the sides. That is, hills running vertically through the pane with the tops of the hills centered on the stem of the tree. If the press made a kiss impression with the pane in this state, the kisses would be displaced sideways, not vertically, due to the sideways contraction of the sheet, and would, for instance, show up at the sides of the pane, but not the center. A calculation will show that if the height of the ruckle were 1 mm, then the sideways spreading of the sheet would be about 1 mm.

Second, one pane examined ( $\frac{1}{2}$ d, 4th Setting, 4th print, lower right) shows an interesting pattern. Every stamp shows a kiss, and each is in a slightly different position. It is clear that the kisses were made with the sheet rotated some quarter inch with the center of rotation being stamp No. 46. The pane could not have been ruckled, or the sideways displacement would be greater than the vertical, which it was not. Another pane also, the lower right one from the  $\frac{1}{2}$ d, 4th Setting, shows a similar pattern, but not as pronounced. A third  $\frac{1}{2}$ d pane shows a consistent 1 mm vertical displacement, and the kiss and real print show no discernable spread. It is yet another puzzle.

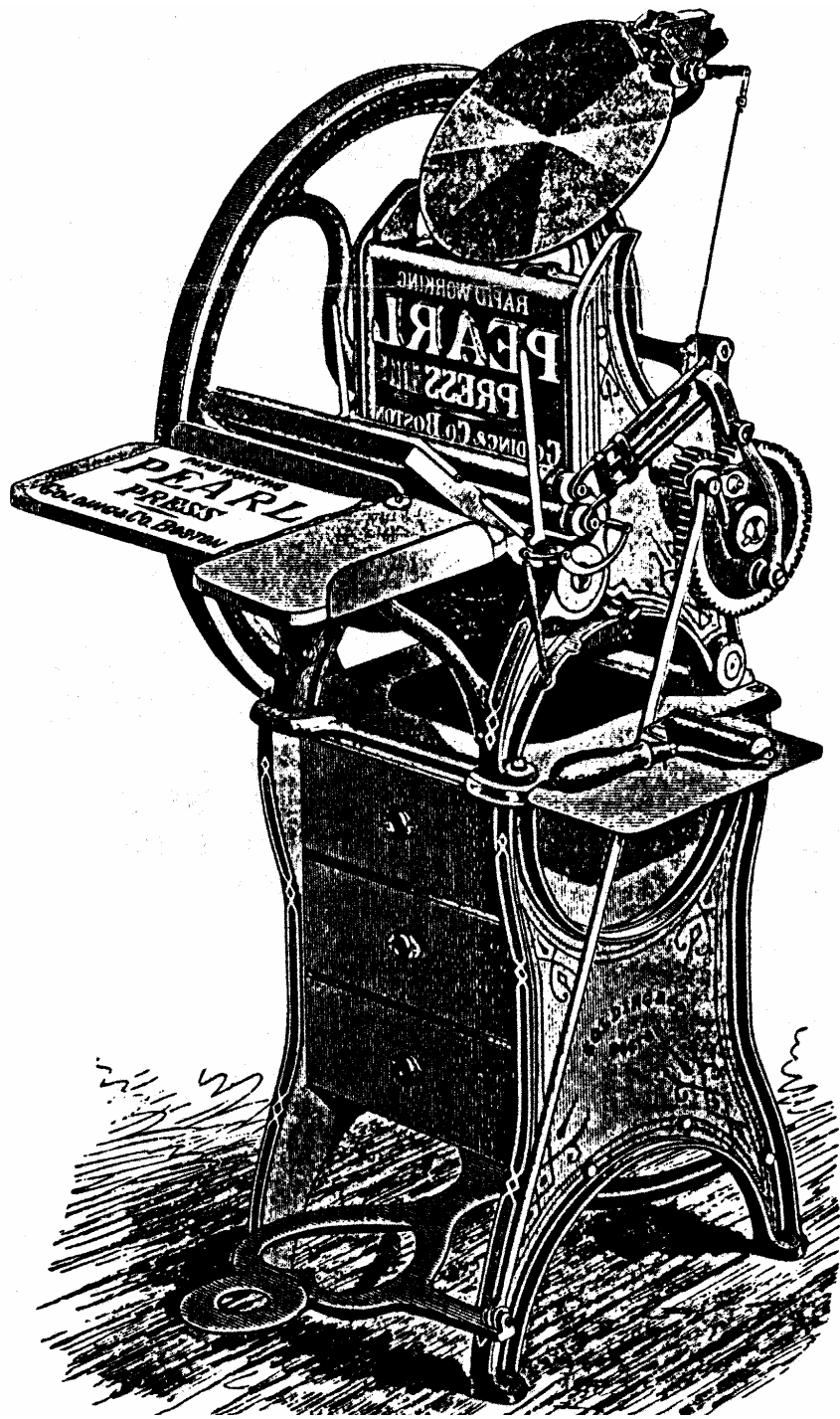


Illustration 12.3  
The Pearl Press



Illustration 12.3  
The Premises of Golding & Co.  
Boston, Mass  
Makers of the Pearl Press

## Notes

## Chapter 13, The V.R.I. Settings

The program to revalidate all of the O.V.S. postage, revenue and telegraph stamps in a hurry was by its very nature quite complex. The situation was made worse by arbitrary decisions of the British Army authorities as to when and how much of each item to print and the decision to overprint V.R.I. and also to duplicate the indication of value which was already on the stamps. They did apparently learn, as the revalidation later in the Transvaal omitted repeating the values.

In summary, there existed at the time of occupation some 35,000 sheets of Postage stamps, 11,000 sheets of Revenue stamps and unknown quantities of Telegraph stamps. These stamps came in three different formats. The Postage stamps were in sheets of four panes of sixty while the Revenue stamps were double size, coming in sheets of two panes of sixty. However, while most of the revenues were in a horizontal format, the 6d was in a vertical format. In total, six different forme configurations were employed, as shown in Illustration 13.1, configurations A-E.

As it worked out, there had to be 16 major re-settings of the forme, not counting the changing of the values within each Setting! These 16 Settings can be broken into three major groups as shown in Table 13.1. Some of the sequence makes no logic from the printer's point of view, but a military officer with different priorities was making the decisions. One example is in Group A, where the revenue sequence 1<sup>st</sup> Revenue - 1<sup>st</sup> 6d Vertical Revenue - 2<sup>nd</sup> Revenue adds an unnecessary major forme rebuild. However, this odd sequence seems to have actually been used. These 'V.R.I.' Settings required almost 100 separate re-settings of the forme!

There was total confusion about this until the pioneering work of S. G. Laurence in 1955 and 56.<sup>1</sup> This basic work has been amplified and refined in the following 45 years, especially by Buckley and Marriott, but his framework has stood the test of time. Some further refinements are included in this work.

In addition, the Bank Draft (B.D.) overprint was applied to some of the 3d stamps already overprinted V.R.I. Also, the O.V.S. postcards had to be overprinted V.R.I. plus value, but this was done with a separate forme, so does not enter into the discussion in this chapter.

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<sup>1</sup> Laurence, Bull 7, p65-71, Sept 1955; Bull 9, p97-99; Bull 10, p120-125 and Bull 11, p137-9 Sept 1956.

## Forme Transitions in the V.R.I. Settings

### General

The forme setting and transitions discussed below have been determined by following the appearance and disappearance of some of the persistent varieties, which are here called tracking varieties, listed in Table 13.2. These variety designations are not the same as those used later in discussing each separate Setting. This is a very complex issue, and though an attempt is made to clarify it here, it is still difficult. A diagram shows each of the major Settings. Arrows lead from one diagram to another to show the sequence of how the settings were changed.

### Group A

The sequential transitions in the printing forme for Group A of the 'V.R.I.' settings are shown in Illustrations 13.2 to 13.5. Only a few of the many setting varieties are noted in Diagrams 1-6 of Illustration 13.2, but these are enough to show the order of printing and how the forme was manipulated.

1. The 1st Postage forme was set up and printed. Configuration A, Diagram 1.
2. Then the left half of the forme was carefully set aside and the right hand side stretched sideways with spacers to print the wider 1<sup>st</sup> Revenue Setting (horizontal stamps). Configuration C, Diagram 2. Since shown to be 60 units. (Allison SAP 80:1, p14ff)
3. The next printing, the 6d Revenue, was a vertical stamp, which required a 90-degree reorientation of the forme. This was done so carefully that the arrangement was perfectly restored for the 2<sup>nd</sup> Postage Setting. One reasonable hypothesis is that the 30-unit forme was handled as two 15-unit blocks, as indicated in the Diagram 3.
4. The forme was now reconfigured back to Configuration C to print the 2<sup>nd</sup> Horizontal Revenue issue, Diagram 4. Something happened in this move, resulting in most of the stops being replaced with raised stops. It must have been deliberate, as the order of varieties was preserved. Either they just ran out of level stops or the level stops had been 'commandeered' for some other use.
5. The forme was now shrunk back to the postage size and joined back to the left hand side of the 1<sup>st</sup> Postage Setting. This left hand side also had all its level stops replaced with raised stops, apparently to match what had been done with the right side. This forme was now used to print the Telegraph issue after replacing the values with TF, Diagram 5.
6. The same forme, with the TF replaced with values, was then used to print the 2<sup>nd</sup> Postage Setting, Diagram 6, after which the forme was broken up, apparently on the assumption that the job was done.



## Group B

See the diagrams in Illustrations 13.3-13.5, Diagrams 7 to 20.

1. A new forme made up with raised stops and 7 thick V's to print the 3<sup>rd</sup> Postage Setting, Diagram 7.
2. The left half of the forme used for the 2½d, Diagram 8.
3. This forme then put back together and used to finish the 3<sup>rd</sup> Postage, Diagram 9 and then to print the 1<sup>st</sup> Army Telegraph by substituting AT for the value, Diagram 10.
4. The forme was then spread to print the 3<sup>rd</sup> Horizontal Revenues, Diagram 11.
5. The forme was then condensed back to the postage stamp size to begin the 4<sup>th</sup> Postage, and in the process was made into a mirror image, Diagram 12.
6. During the 4<sup>th</sup> Postage, the forme was used for the 2½d value, and also to print the 2<sup>nd</sup> Army Telegraph 5/- value, Diagram 13.
7. Then it was spread for the 2<sup>nd</sup> Army Telegraph on horizontal Revenues, Diagram 14.
8. Then it was condensed for the 4<sup>th</sup> Postage, final printings, Diagram 15.
9. The left hand side was then spread again for the 4<sup>th</sup> Revenue Setting, Diagram 16.
10. This was then rearranged for the 2<sup>nd</sup> Vertical 6d Revenue Setting, and the forme was somewhat scrambled during this rearrangement, Diagram 17.
11. The full postage forme was then re-established by using the right hand half of the 4<sup>th</sup> Postage for the left hand half of the 5<sup>th</sup> Postage. The 30-unit forme of the 2<sup>nd</sup> 6d Revenue then carefully swung 90 degrees, mirror imaged, and used for the right hand side of the 5<sup>th</sup> Postage, Diagram 18.
12. This same 5<sup>th</sup> Postage forme was used for the 1/- 3<sup>rd</sup> Army Telegraph, by substituting AT for the values, Diagram 19.
13. The right half of the 5<sup>th</sup> Postage was then reset with level stops and used for the 6<sup>th</sup> Postage Setting, which was only used for the 2½d and 6d carmine values, Diagram 20. It is barely possible, but very unlikely, that the full 60-unit forme was reset. The forme was then broken up.

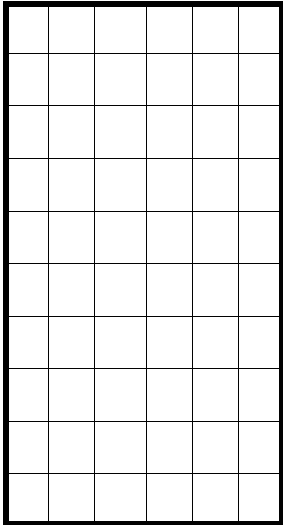
## Group C

1. A new forme of unknown size (Illus 13.6) was then made up with a light typeface and level stops and used for the 5<sup>th</sup> Horizontal Revenues (order assumed, not known).
2. Some or all of this forme was reset to print the 3<sup>rd</sup> 6d Vertical Revenues.

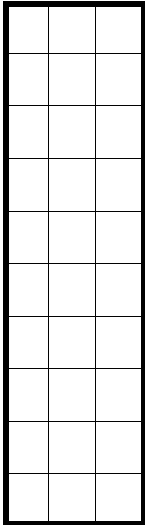
Table 13.1 The V.R.I. Settings

Group A, level stops			
Setting	Con-fig	Stamps Used	Characteristics
1 <sup>st</sup> Postage	A	½d, 1d, 2d, 2½d, 3d, 4d, 6d carmine, 6d blue, 1/-, 5/- postage stamps.	All thin <u>V</u> 's and level stops, values bold face. Printed Mar 17-24.
1 <sup>st</sup> Revenue	C	£1 and £5 revenues.	All thin <u>V</u> 's and level stops. Lightface type for values.
1 <sup>st</sup> 6d Revenue	E	6d revenue stamp.	All thin <u>V</u> 's and level stops. Lightface type for values.
2 <sup>nd</sup> Revenue	C	1/-, 5/- and 10/- revenue stamps.	30 stamp forme. All thin <u>V</u> 's but 72 raised stops introduced. 18 level on 11 stamps. Lightface type for values.
Telegraph	A	1d, 3d, 6d blue, 1/- postage stamps.	All thin <u>V</u> 's, now only 13 level stops on 10 stamps. No space for overprinted value, just <u>V.R.I.</u>
2 <sup>nd</sup> Postage	A	½d, 1d, 2d, 3d, 4d, 6d carmine, 6d blue, 1/- and 5/- postage stamps.	All thin <u>V</u> 's, now only 8 level stops on 4 stamps. Bold face type for values.
Group B, complete new forme, some thick V's.			
3 <sup>rd</sup> Postage	A	½d, 1d, 2d, 2½d, 3d, 6d blue, 1/- and 5/- postage stamps.	7 Thick <u>V</u> 's to start, one replaced during this printing. All stops raised. Bold face type for values.
1 <sup>st</sup> Army Telegraph	A	1d, 3d, 6d blue, 1/- postage stamps.	Same as previous 3 <sup>rd</sup> Postage, 6 Thick <u>V</u> 's, all raised stops. <u>AT</u> instead of value in overprint.
3 <sup>rd</sup> Revenue	B	1/-, 1/6, 2/-, 3/-, 6/-, 7/- £2, £4 and £5 revenue stamps.	6 thick <u>V</u> 's. All <u>V.R.I.</u> stops raised, but level stop after <u>s</u> on shilling values. Value boldface type for shillings, lightface for the £s.
4 <sup>th</sup> Postage A	A	½d 1 <sup>st</sup> & 2 <sup>nd</sup> , 1d 1 <sup>st</sup> and 2 <sup>nd</sup> Prints, postage stamps.	6 thick <u>V</u> 's, mirror image of 1 <sup>st</sup> AT Setting. Bold face type for values.
2 <sup>nd</sup> Army Telegraph	A	5/- postage stamps.	Identical with previous 4 <sup>th</sup> Postage A, <u>AT</u> instead of value. Done during the 4 <sup>th</sup> Postage. Expanded forme for large size.
	B	10/-, £1, £4 revenues.	
4 <sup>th</sup> Postage B	A	½d, 1d, 2½d, 6d carmine postage stamps	4 <sup>th</sup> Postage resumed, forme contracted back to postage size. Bold face type for values.
4 <sup>th</sup> Revenue	C	4/-, 5/-, 9/-, £1, £3 and £5 revenue stamps.	4 Thick <u>V</u> 's, no stop after <u>s</u> . Bold face type for values.
2 <sup>nd</sup> 6d Revenue	F	6d revenue stamps.	4 thick <u>V</u> 's. Bold face type for values.
5 <sup>th</sup> Postage	A	1d, 2d, 3d, 6d blue postage stamps.	6 thick <u>V</u> 's, two level stops show transiently. Bold face type for values.
3 <sup>rd</sup> Army Telegraph	A	1/- postage stamps.	Apparently identical with 5 <sup>th</sup> Postage. No Value, just <u>AT</u> .
6 <sup>th</sup> Postage	A	2½d, 6d carmine postage stamps.	5 <sup>th</sup> Postage reset with level stops. 30-stamp forme.
Group C, Complete new forme			
5 <sup>th</sup> Revenues	B	1/-, 1/6, 2/-, 3/-, 6/-, 10/-, £2, £3 revenues	New lightface type of new font with level stops.
3 <sup>rd</sup> 6d Revenue	D	6d revenue	Same lightface type as 5 <sup>th</sup> Revenues, level stops.

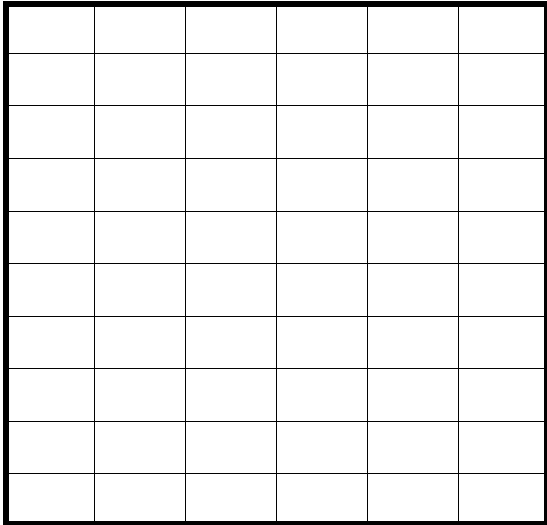
Chapter 13, Illustration 13.1  
Basic Forme Configurations



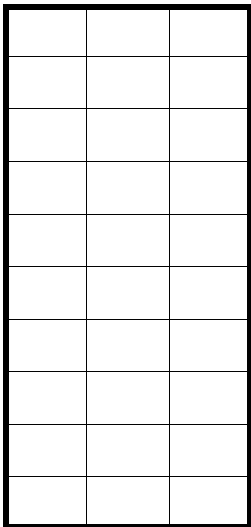
Forme Config. A



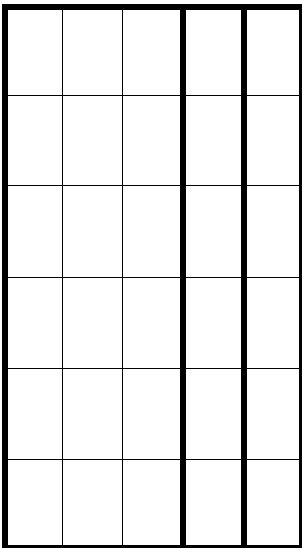
Forme Config. A\*



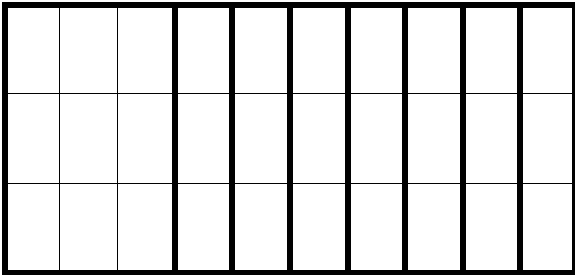
Forme Config. B



Forme Config. C



Forme Config. D

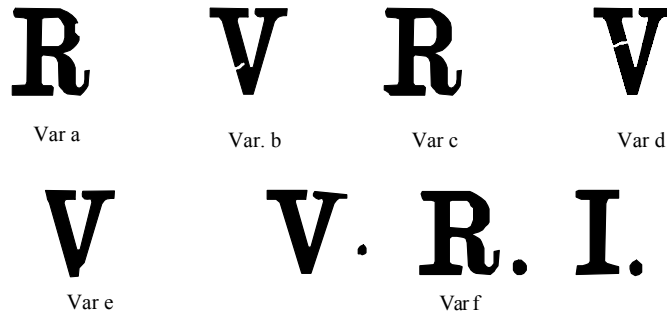


Forme Config. E

Chapter 13 Table 13.2  
Tracking Varieties

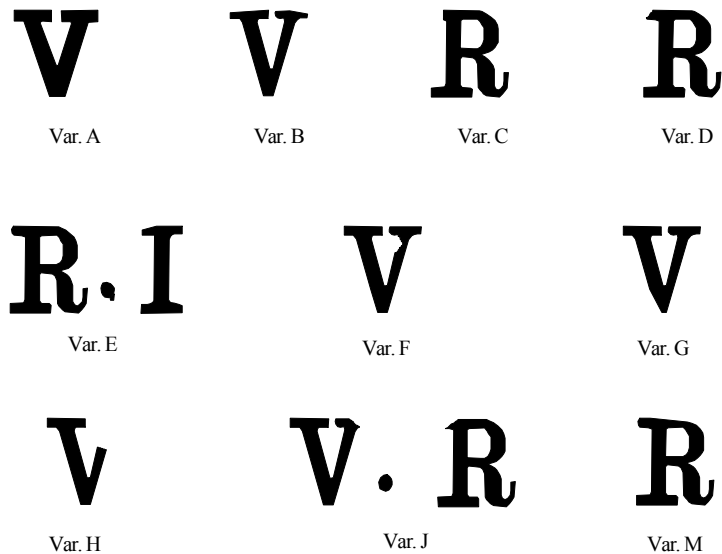
Group A  
Tracking Varieties

- a Nick in loop R.
- b nick in left arm V.
- c Bottom serif R clipped to point.
- d Break left arm V.
- e No left serif V.
- e' No left serif V.
- f Level stops R & I, rt Serif V hurt



Group B  
Tracking Varieties,  
General

- A Thick V.
- B Both serifs V damaged.
- C No top serif R.
- D Top serif R clipped to point.
- E Broken comma R.
- F Hurt right arm V.
- G Base of V hurt. Bot L side clipped to point.
- H Top right arm V broken off.
- J Tops V & R damaged =B+hurt top R.
- K Level stop V.
- L No stop V.
- M Top of R shaved.
- N Break right arm V.
- P Nick inside top left arm V.
- R Nick in left side of L.
- T Notch in cross-bar R.



Specific

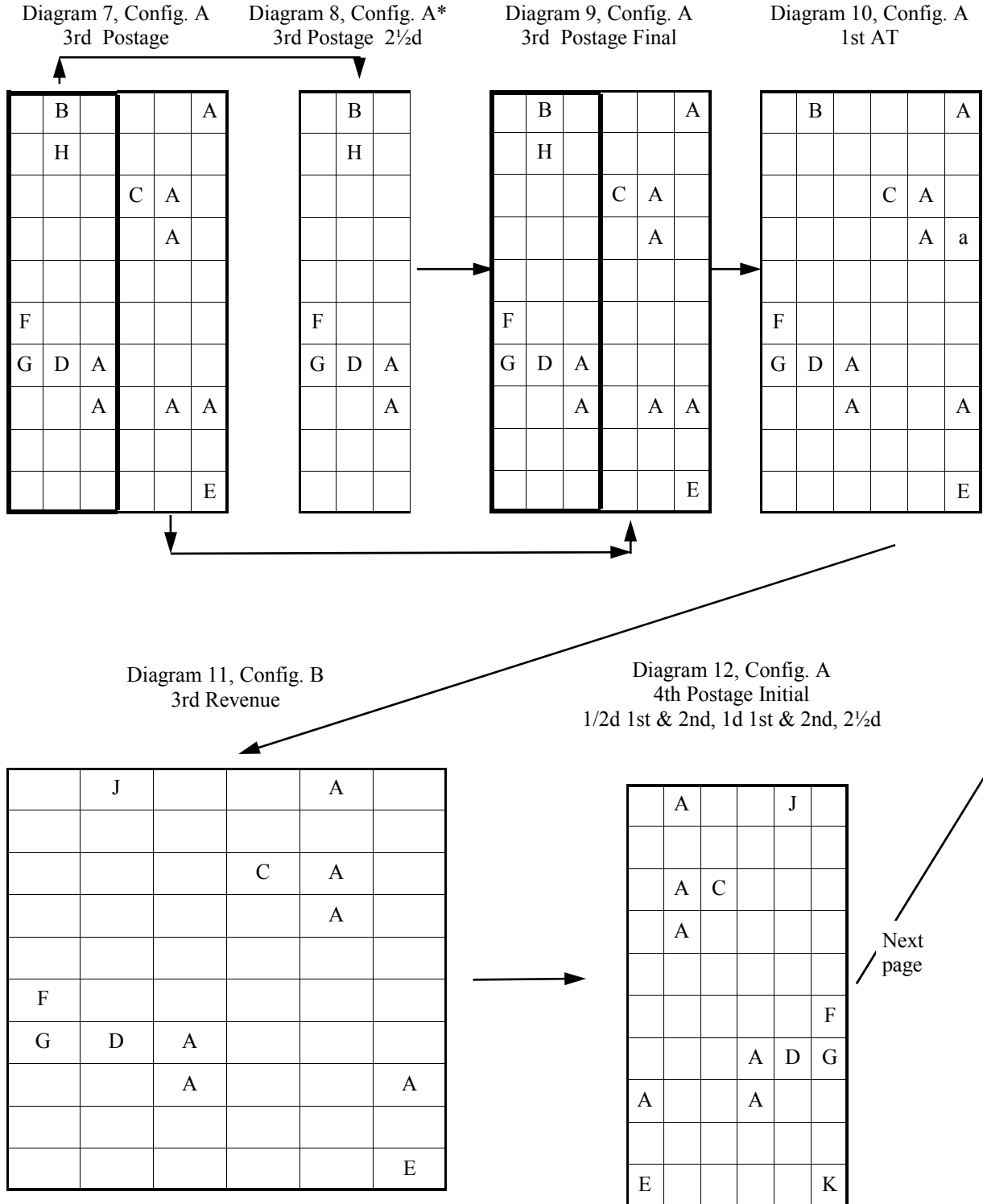
- a Dropped V. 1st AT.
- c Large stop L. 2nd AT
- h Left serif V hurt. 2nd AT
- i Weak left arm V. 4th Revenue.
- k Wider space 9.5 mm VRI-value 4th Revenue.
- r No left serif V. 2nd 6d Revenue
- x Comma after R. 5th Postage
- ss Square stop V. 6th Postage





## Chapter 13 Illustration 13.3

### Forme transitions, Group B of the V.R.I. Overprints



## Chapter 13, Illustration 13.4 Forme transitions, Group B of the V.R.I. Overprints, continued

Diagram 13 Config. A  
2nd AT, 5/- and 2½d?

	A			J	
h	A	C			
	A				c
L					F
			A	D	G
A			A		
E					K

Diagram 14 Config. B  
2nd AT on revenues

	A			J	
	A	C			
	A				c
L					F
			A	D	G
A			A		
E					KN

Diagram 15 Config. A  
4th Postage Final

	A			J	
M	A	C			
	A				
					F
			A	D	G
A			A		
E					KN

from  
Prev  
page

Diagram 16 Config. C  
4th Revenue

i	A	c
		c
M	A	Cc
i	A	c
i		c
i		c
i		c
Ai		c
k		c
E		c

Diagram 17 Config. E  
2nd 6d Vertical Revenue  
Varieties move during this  
rearrangement and it picks up  
some of BR corner of 4th  
Postage, Var KN.

	c		a	c	Cc		A
		M	i		r	O	A
KN	Ai			A		P	

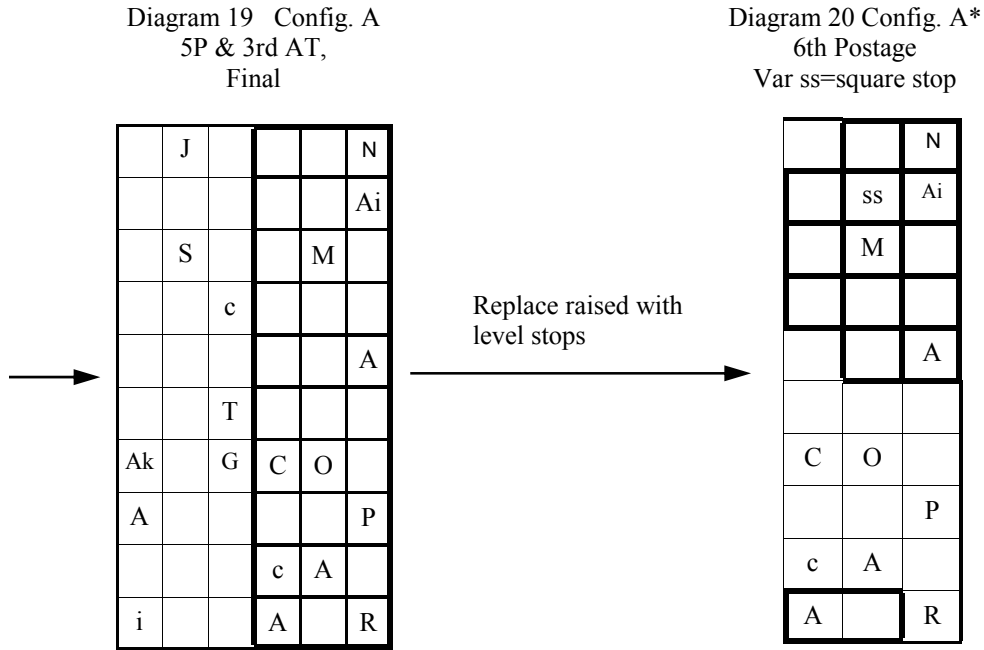
Diagram 18 Config. A  
5th P & 3rd AT Initial

	J	c		KN
		c		Ai
			M	
		c	c	
			a	A
		c	c	r
A	D	G	Cc	O
A				P
				A
		x	A	R

Turned 90 and mirrored exactly

## Chapter 13, Illustration 13.5

### Forme transitions, Group B of the V.R.I. Overprints, continued



### Illustration 13.6

#### Forme transitions, Group C of the V.R.I. Overprints

This group is comprised only of the 5th horizontal revenues and the 3rd 6d vertical revenue. Not enough is known of either to determine the setting diagrams, but there obviously was a transition from one shape of the stamp to the other.


Forme Layout Config. B  
5th High value Revenues  
Likely 30 units only

Forme Layout Config. E  
3rd 6d Revenue




## Chapter 14, The 1<sup>st</sup> V.R.I. Postage Setting

The revalidation of the O.V.S. stamps by overprinting them with V.R.I. and the value began with the 1<sup>st</sup> Postage Setting. The distinguishing characteristics of this setting are the clean sharp impressions and level stops, as shown in Figs. 14.1 and 14.2. The values issued were ½d, 1d brown, 1d purple, 2d, 3d, 4d, 6d carmine, 6d blue, 1/- yellow 1/- brown and 5/-. (Figs. 14.3-14.11)

The type was in good condition and the setting was done carefully, resulting in few varieties. The spacing was very regular. Horizontal spacing between columns was 20.5 mm for columns 1-2 and 5-6, with 20 mm for the rest. Vertical spacing between rows was 24 mm for all except rows 2-3, 7-8 and 8-9, where it was 24.5 mm. The space between the V.R.I. and the value was 9 mm for all. The stops are slightly oval (vertically) and extend slightly below the letters.

The Setting diagram and Variety lists are shown in Tables 14.1 and 14.2.

### *Order of Printing*

In table 14.3 below is given the order of printing of the 1<sup>st</sup> Setting as well as it is now known. The order can be deduced to this point by the order of appearance of varieties E-J and L (See Table 14.1). Varieties A-D and K were present in the initial state of the forme and persisted to the end, so give no information in this regard. Print groups 5 and 7 cannot be subdivided further on the information to date. The 5/- is assumed to be last, as the d would have to be reset to an s. for this value.

Table 14.3, 1 <sup>st</sup> Postage Setting, Order of Printing										
	Print Group	Issue Date	E	F	G	H	I	J	L	Comments
½d, 1 <sup>st</sup>	1	3/19								Shows the 'abnormal' <u>V.R.I.</u>
1d, 1 <sup>st</sup>	2	3/19		F						Abnormal <u>V.R.I.</u>
2½d	3	3/19		?		H				H only on some panes
1/-	4	3/19	E	F		H				
4d	5	3/21	E	F		H				
6d both	5	3/21	E	F		H				Both colors simultaneously
½d, 2 <sup>nd</sup>	5		E	F		H				
1d, 2 <sup>nd</sup>	6		E	F	G	H				
2d	7		E	F	G	H	I	J	L	
3d	7	4/2	E	F	G	H	I	J	L	
½d, 3 <sup>rd</sup>	7		E	F	G	H	I	J	?	
5/-	8	3/21	E	F	G	H	I	?	?	Probably last, must reset <u>s</u> .

Since Var. G is variable, the distinction between groups 5 and 6 is tenuous.

This order seems to make some kind of sense for the printer, although that is not necessarily a plus for the military mind.

Chapter 14, 1st Setting, Issued Stamps



Fig. 14.1

**V. R. I.**

Fig. 14.2



**1/2d**

Fig. 14.3



**1**

Fig. 14.4



**2**

Fig. 14.5



Fig. 14.6



**3**

Fig. 14.7



**4**

Fig. 14.8



**6**

Fig. 14.9  
6d carmine



Fig. 14.9a  
6d blue



**1s.**

Fig. 14.10  
1s level stop



**1s.**

Fig. 14.10a  
1s raised stop



**5s**

Fig. 14.11

Chapter 14, 1st Setting, Constant Varieties



**R. I.**

Var A  
Rectangular stop R,  
broken comma I.



**I.**

Var B  
Pear shaped stop  
after I



**R**

Var C  
Nick in loop R



Var D



**V R. I.**

Var DH  
D, "No" stop V  
H, No left serif V, nick on the bottom right  
of the point of the V



**V**

Var E  
Nick left arm V



**R**

Var F  
Bottom serif R  
clipped to point



**V**

Var G  
Crack left arm V



**V**

Var I  
Gash left bottom of the  
V



**d**

Var J  
Notch in back of d



**R.**

Var K  
Horizontal nick right  
leg of R



**V**

Var L  
Small crack BL  
inside of V

Some questions arise. Could Curling actually produce the 8 printings from 4d to 5/- in just two days? Why was the 3d not issued until 4/2 if finished by 3/21? It would seem that the reported issue dates should be accepted only with reservations, except for the established fact that the first four values were on sale at the opening of the post office on Monday, March 19, 1900. Could the 5/- have been printed immediately after the 1d 2<sup>nd</sup> Print with the damage to the d occurring during the reset? Could the ½d 3<sup>rd</sup> Print have preceded the 2d and 3d, since no Var. L has been reported?

## Individual Values, Specific Varieties

### Halfpenny

- 1<sup>st</sup> Print. Var. D, No stop V. Here this value shows a perfect left serif V.
- 1<sup>st</sup> Print. Var. b, Abnormal V.R.I. on No. 9. The last few panes here show the beginning of this condition with ‘close V.R and missing stop-I-stop.’ Also seen on piece.
- 1<sup>st</sup> Print. Var. a, No stop I on No. 3. Nos. 4 and 5 are seen below with the V.R.I., and sometimes also the value, moved left by 1 to 1.5 mm.



- 2<sup>nd</sup> Print. Var. s, small ½. The second ½d print shows this (Fig. 14.33) on Nos. 1 and 3, with No. 2 showing Var. t, ‘slightly raised I’. The illustrated pair is Nos. 1 & 2 from a block of 6, which is also a double print but very close. The small ½ on No. 1, in at least some cases, appears shorter than the d by almost a full line of horizontal shading. This apparently short small 1 of the ½ had earlier been considered a forgery, but this block proves otherwise. Var. t<sup>1</sup> is also reported with both the I and the stop raised.
- 2<sup>nd</sup> Print. Var. r, spaced ½-d and ½ missing. Stated to be No. 41 on some panes, it shows at first a wide spaced ½-d and then the ½ entirely missing. Apparently



<sup>1</sup> Cheminais, Bull 153, p2221, Dec 1993.

- late in the print on the bottom left pane. But the right stamp of this pair should show Var. F if it is No. 42. No visible sign of Var. F, but it could possibly be just inking and press conditions. Often the d moves left, and tips, as here. Looseness.
- 3<sup>rd</sup> Print. Var. s, small  $\frac{1}{2}$ . This print again shows two examples of this variety, but now in different positions.



### Printing Errors

Although quite scarce, examples are known with only V.R.I. or only  $\frac{1}{2}$ d. If these come from misplaced, but not slanted panes, there should be 9 times as many transposed prints (Fig. 14.36), but the transposed prints are even scarcer. So it seems that these arose during printing of small blocks. The examples shown here clearly came from the same block/pane. At least two examples of vertical pairs are known where the bottom stamp shows only the value and the upper stamp shows transpositions.



Doubles are well known and fall into three types.

**Type 1 Double.** Fig 14.34. The prints are very close together. This may have arisen on at least two panes of the 2<sup>nd</sup> printing. A block of 6<sup>1</sup> from positions Row 1-3/1,2 shows the small  $\frac{1}{2}$  on No. 1 and the raised I on No. 2. Close examination shows the overprints are slightly slanted with respect to one another. The two top stamps clearly show the doubling, while the bottom pair shows them almost superimposed. Some would thus be a bit further apart. All show two firm dark prints with little relative movement.



**Type 2 double.** A distinctly different double is known from 4 reported examples. The first imprint is moderately weak. The second is full strength. Both slightly tilted and also with respect to one another. Variable vertical offset. This double must be from the 2<sup>nd</sup> or 3<sup>rd</sup> print as it shows the variety small  $\frac{1}{2}$  as in this example at right.<sup>2</sup>



**Type 3 double.** Fig. 14.35. Horizontally separated about 1 mm, much more than type 1.



<sup>1</sup> Hisey Collection 1999

<sup>2</sup> Hisey Collection 1999



## One Penny

There were just two printings of this value. Some varieties have been reported which do not appear on the known panes of either print.

- 1<sup>st</sup> Print. ‘Abnormal V.R.I. on No. 9. The major varieties in this print are the many states of No. 9 and associated movement of the V.R.I. on No. 10. See the later discussion.
- 1<sup>st</sup> Print. Var. a, No stop I. This is on No. 3 of the first few panes of the 1<sup>st</sup> Print, a carry-over from the 1<sup>st</sup> Print of the ½d.
- 1<sup>st</sup> Print. Var. e, slightly dropped d. This occurs on No. 55 of the 1<sup>st</sup> Print. It also occurs<sup>1</sup> somewhere in the first 3 positions of some panes. Fig. 14.27.
- Var. ll, d omitted. This has not been seen on any panes and is rare. Position and print unknown. It, and its predecessor Var. jj, d drifting away at an angle to the right (Fig. 14.28), appear to have arisen during the printing of small blocks. Several examples are known with a clear aligned offset on the back with the d also missing, a clear sign of block prints. With the d missing, the l is seen drifted right in a few examples.
- Var. r, Numeral omitted. Known to be in the 5<sup>th</sup> Column, suggested to be at No. 41 as the similar variety of the ½d and 6d previous. But Bartshe<sup>2</sup> shows a pair with this variety on the left stamp, but with no variety on the right stamp while No. 42 has Variety F, bottom serif of R clipped to point. So at least some are not No. 41.
- I omitted, all stops present, Var. o. (Fig. 14.20). Six examples reported, two with a damaged tail of the R.<sup>3</sup> Bartshe showed<sup>4</sup> two used examples, one on piece, both showing a slightly wider spacing of l d. This variety seems genuine, probably from blocks. However, it has never been reported in a multiple and it does seem odd that there are two varieties of the toe of the R. The left example here has perfect toe, the right has a broken toe.



<sup>1</sup> Durell collection, B&M Part II, p 68

<sup>2</sup> Bartshe, Exhibit.

<sup>3</sup> Batten, Bull 126, p1538, Dec 1986.

<sup>4</sup> Bartshe, Bull 128, p1571, June 1987.

- Raised I and stop. One example (Fig. 14.24) of this has been seen<sup>1</sup>, but just possibly could be a mode of the ‘abnormal V.R.I.’ or of ‘I omitted, all stops present’.

- No stop R. Quite rare, but occurs in more than one position<sup>2</sup>. One vertical pair shows both with the variety, and a vertical strip of 3 shows the first stamp with no stop R and the third with no stop V, where the V is undamaged. This would place it as No. 45 of the 1<sup>st</sup> Printing.



- Forgery. Inverted stop R. There has been much discussion over the examples of this variety on the 1d value, corresponding to the same variety on the 5/-. It is known with the stop level with the top of the R (Fig. 14.21), and also slightly lower (Fig. 14.22). A considerable number are known, and at one point a single dealer had four! None have ever been seen on a pane or block. Some are known to have been manufactured by scraping off the dot and replacing it. Others seem to have been fabricated from stamps where the stop after R is missing. A number show a slightly wider spacing between l and d. It is very probable that all are forgeries, in spite of the fact that a number have certificates.



This example shows worn and dirty type, unlike real 1<sup>st</sup> Setting prints, as well as a clipped top serif R, which is unknown in this Setting.

### **Printing Errors**

- Value omitted, V.R.I. normally placed. Believed to be a genuine clipped to point, which would be No. 42. Perhaps a block during the 2½d printing? Some of the examples known are forgeries, and not very good ones at that.
- V.R.I. omitted, value high on stamp (shown below). Comes from either panes or blocks misplaced low. One odd example<sup>3</sup> is a block from the top row of a pane where the stamp has only the value, but the top margin has both the value and V.R.I. 3 panes/blocks.
- Value omitted, V.R.I. at bottom of stamp. Reverse of the above 4 panes/blocks.
- Overprint transposed. Very scarce. Indicates that the above two varieties were from the block printings (shown below).



<sup>1</sup> Cheminais, Bull 154, p2241, March 1994.

<sup>2</sup> B&M Part I, p67.

<sup>3</sup> B&M Part I, p69.

- Overprint omitted. Examples known from vertical pairs, where overprint was one stamp too high (shown below).
- Imprint centered on the vertical perforations (shown below).



V (and sometimes numeral) omitted. This variety<sup>1</sup> was caused by the gutter margin on the left folding over so that the V, stop (and numeral) all printed on the gum side of the margin, thus being omitted from the stamp. Both blocks shown below show this it came from printing a pane, not sheet, since the folded over margin was the center gutter, which is only a half stamp wide.



- Offsets on the back. This occurred mainly when printing blocks. The blocks would not fill the forme, so some of the imprints would go directly on the top sheet of the tympan, then offset onto the back of a block put in that position. These offsets are exactly aligned with the top overprint. Thus the sheet to which the blocks were pinned would seem to have been firmly affixed to the tympan material on the platen to avoid any movement between impressions. This also avoided having the pins where the type would strike, which would damage the type.

<sup>1</sup> Lichtenstein, Bull 143, p1932, June 1991.



## Two Pence

The two pence overprint was done rather late in this setting, apparently close to the 3<sup>rd</sup> ½d prints. There was only one printing, and it showed the general varieties A-L (at times obscured), as shown in the Setting diagram and Tables 14.1 and 14.2.

The only specific variety in this value is Var. ii, stop before the 2 on No. 54 and a reported, but not placed, Var. ff, smudge in the V (Fig. 14.19), which is just dirt on the forme.

There are a number of instances of Var. D, no stop V without Var. H, no left serif V. Supposedly Var. D does not occur without Var. H after the 2½d printing. Of course, the V had not actually lost its left serif, but the serif had been pushed down some and normally wouldn't print. Bartshe<sup>1</sup> shows two examples with perfect V, one dated Ventersburg/AU 5/???. This is either an occasional print of the serif, a different 'No stop V', or a forgery on a used stamp.

Examples are known with no stop after R or I, but are rare. One example<sup>2</sup> is "an apparently genuine copy of the two pence with I and stop both missing." Unplaced and unexplained.

Also shown below is a copy with the V.R.I. very faint. Unplaced and probably casual.



No stop I



Filled in V



Var D, No stop V,  
Perfect serif V



Faint V.R.I.

Examples are known of misplaced prints, both vertically and horizontally, but are quite rare. Neither of us has seen transposed prints, although these have been reported.

<sup>1</sup> Bartshe, *ibid.*

<sup>2</sup> B&M Part II, p71.

## Two Pence Halfpenny

This was done rather early in the setting, with only one printing that apparently exhausted the 80 sheets stated to be available. It was during the printing of this value that Var. H, no left serif V, arose, generally with left panes not showing Var. H and right panes showing it. At least one left pane has been seen with Var. H, which implies that this variety arose late in the printing of the left panes.

Normal varieties A-D plus H and K are seen. Also seen are the base stamp varieties such as Var. f, Roman I antique 2 as on the right.



The chimera, ‘curly tailed small 2’, again is reported, but is certainly just printing variability.

No significantly misplaced prints are known. However, it is reported<sup>1</sup> that in the S.G. Rich collection there was a pair with no V.R.I. on the left stamp. No other reported, so was probably due to scrap paper in the press or by misplacing a small block.

## Three Pence

The 3d was also a single printing late in the Setting. It shows all the major varieties A-L, although some may be obscured. In addition, it shows 4 specific varieties of the 3:

- Var. w. Break top of 3, No. 20.
- Var. x. Stop in front of 3, (Right and Fig. 14.29), No. 22.
- Var. y. Damaged bottom ball of 3, No. 30.
- Var. z. Shaved top 3, No. 57.

Var. kk. No. 23 sometimes shows a faint or missing stop R,

As in the other values, singles are known with no stop V, with full serifs, but no multiples or panes have been reported. These could be legitimate, but are more likely to be forgeries.



Pairs are known with one stamp missing the overprint. These fall into three categories:



A. Overprint missing from right hand stamp. The one overprint seems OK (see above left). It could have come from a small block. Bartshe<sup>2</sup> exhibited two examples, one mint

<sup>1</sup> B&M Part II, p72.

<sup>2</sup> Bartshe, Exhibit, 1999.

and one used with certificate. A slanted example could occur from the slanted overprints reported below.

B. Overprint missing from left hand stamp with the 3d positioned correctly. This example shown above on right (with RPS certificate) is almost certainly legitimate, coming from a misplaced block. Another example is known used and has a certificate.

C. Overprint missing from left hand stamp with the 3d is positioned 1mm left of normal with respect to the V.R.I. Some 3-7 copies reported. This is almost certainly bogus, as no movement has been seen of the 3d in the 1st column, or any other column.

Noticeably slanted overprints are known (Fig. 14.38 and example shown here). Bartshe<sup>1</sup> illustrated three examples with the overprints slanting down to the right at about 4 degrees, all apparently from the same pane. One from the last column showing only the R.I. and 3d, one from a center column showing the V.R.I. split, and one from the last column showing only the I. and no V.R. or 3d. If the last were from the upper half of the pane, then the bottom rows would show no overprint at all, and there would be examples of Type A above.



Transposed overprints are known, as well as one with V.R.I. only and one with 3d only, indicating at least two panes or blocks. Examples are known with the 3d at the top of the stamp and in the middle. Neither is slanted, so two panes or blocks must be involved. Examples are rare. A transposed copy with Var. G, break left arm V, Row 2/6 is known.<sup>2</sup>



The press closing twice on the same pane doubled at least one pane. The overprints are so close together (Fig. 14.37) that the doubling is easily overlooked. However, the V looks quite like a 'Thick V', and the stops are clearly seen to be doubled. Known mint and used, one copy with a British Army South Africa postmark. Even a block of 12 is known.<sup>3</sup> The displacement in the illustration is only one one-hundredth of an inch, and approximates the actual occurrence.

Doubles are known with one impression slanting down to the right at about 43 degrees and the second well centered and level (Fig. 14.39). Only two examples have been recorded, so it must have been a small block that came adrift before the first impression. The small blocks were pinned to a carrier sheet for printing. If the pinning were not done properly, the block would be supported only at the head end of one pin, and when the platen moved to the vertical, the block would swing down, giving a strongly slanted print. The degree of slant would be dependent upon the placement of the pin and the size of the block. This same error occurred in other settings and values.

<sup>1</sup> Bartshe, Bull 128, p1571ff, June, 1987.

<sup>2</sup> Bartshe, Exhibit, 1999.

<sup>3</sup> Schau, Personal Communication, 2001.

## *Error of Value*

During the entire Occupation overprinting, there is only one instance of an overprint being applied to a wrong value base stamp. Considering the haste and upset conditions, and that a number of the values were of the same blue color, this is quite remarkable. A few examples are known of V.R.I./3d being printed on the 4d value, and controversy has surrounded this for 100 years. There is no evidence that this was not an honest mistake, probably in the sorting of blocks being handed in for validation.

An example is known showing the variety No Stop after V. The V is without its left serif as in the genuine<sup>1</sup>.

A block of 40 has been reported and discussed in the literature,<sup>2</sup> but has now been broken up and has disappeared.<sup>3</sup> In 1923, Tamsen<sup>4</sup> says that de Raay said that he had seen the block and that it was a forgery, as the 3<sup>rd</sup> stamp on the bottom row had a stop after the V, and a left serif on the V. The ‘Expert Committee’ of the STPA (Stamp Trade Protection Association) in 1923 stated that they had seen a “large” block of the 3d on 4d and that it was a forgery<sup>5</sup>, but gave no reason for so saying. It should be born in mind that no other examples of any size block with forgeries of the V.R.I. overprints have ever been seen.

If one remembers that blocks were handed in and overprinted during the so-called concessionary period after the post office opened, a very simple explanation appears. In the mess of handling the small blocks, one or more blocks of the 4d could easily have been mixed into the 3d blocks of the same color.

So we have a choice of two scenarios. First, some scoundrel with access to the type during the printings sets up a forme, forgetting to put in the variety ‘no stop V, weak left serif V’, and then suddenly remembers and does another lot with the perfect variety DH. In this scenario he would have had to get the forme back together correctly, errors and all, before the printer could continue with his work. All under the threat of instant martial law punishment. A very complicated explanation. The other scenario is that some hapless printer’s helper mixed two (or more) blocks of the 4d in with the 3ds. On the logical rule of Occam’s Razor, the simpler scenario wins. There is no evidence to suggest otherwise.

On the basis of the evidence to date, it is obvious that some 4d stamps were mistakenly overprinted 3d by a perfectly genuine error.

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<sup>1</sup> Allison, Bull 100, p1203, March 1980.

<sup>2</sup> de Raay, Stamp Collector, 1921, 19, pp533, 557, 626.

<sup>3</sup> Duiven, Wereldpost, 1921.

<sup>4</sup> Tamsen, S.A.P. 1923, 1. p77.

<sup>5</sup> SAP, 1923, 1, p149.

## Four Pence

The 4d overprints were done in a single printing in the middle of the Setting, showing Vars. A-F, H and K.

Stamp No. 6 often shows Var. q, a weak loop of the d, probably from some looseness causing tipping. Also, the horizontal separation of Nos. 57 and 58 is 0.5 mm less than normal on some panes, at least one of which is the bottom right pane.

## Sixpence

The 6d, both carmine and blue, was done in a single printing close to the 4d printing. It also shows Vars. A-F, H, and K. The quantity printed is reported to be 20 sheets of the carmine and some 50 sheets of blue and some small blocks of the carmine. The two colors were printed together, not one color first and then the other, but as one stack of about 70 sheets plus blocks. It appears that a considerable portion of the 6d carmine stamps found their way to British officers.

The classic 1<sup>st</sup> Setting Var. DH, missing stop V and weak left arm V, is shown on the cover illustrated. The addressee, A. F. Hochapfel, had been the postal head of the O.V.S. forces and introduced the Commando Frank.

The only major specific variety is Var. r, missing figure of value (See below and cover on next page). This is found on (most?) left panes of both colors on No. 41. The looseness that caused the 6 to fall out also resulted in some copies with a wider space between 6 and d. Another copy seen has the right side of the 6 very weak, probably tipped type, again showing looseness.



A block of 12 is known with the 6d lower on No. 44. More signs of looseness?

On some panes, the 4<sup>th</sup> column has shifted a bit to the right. This seems to have occurred rather variably on other values also. Probably occurs when the forme is opened up to change type.

One pane of the blue was misplaced giving transposed overprints and also stamps with 6d only from the bottom row. See above. Since one transposed copy shows the variety missing 6, it was surely a left-hand pane.





Missing 6  
 March 24, 1900  
 Very early date



Variety DH  
 No stop V, weak left arm V  
 July 14, 1900

## One Shilling

The single printing of the 1/- was quite early. It shows Vars. A-F, H, and K. Additional specific varieties are:

- Var. c. Base of 1 damaged (Fig. 14.26), No. 24, some panes.
- Var. h. Raised stop s on Nos. 5, 36 and 38.
- Var. i. Bottom right serif 1 missing on No. 6.
- Var. j. CASLON between V and R on No. 23.
- Var. k. Damaged 1 on No. 30.
- Var. l. Bottom serif of 1 clipped on No. 37.
- Var. m. Broken comma s, (like Fig.14.12) on No. 45.
- Var. n. Wider spacing of 1 s on No. 24.
- Var. o. Missing 1 on No. 24.
- Var. p. Hand inserted 1 on No. 24, Fig. 14.34.

Var. j, CASLON between V and R needs explanation. This occurs when a type spacer is put in upside down and works its way up enough to print. On at least some of these spacers, the manufacturer put his name, Caslon, written so as to be read normally. When it printed, a mirror image of CASLON is seen on the stamp. See Fig. 14.40.

One example of Var. h, raised stop, also shows the s slightly but distinctly dropped. Vars. c and l are variable. Vars. n, o and p are said<sup>1</sup> to only occur on the last top right panes. However, one gets the impression that they are more plentiful than this would imply.

Var. o, Missing 1 on No. 24, has two sub-varieties. In one, (the right of the two shown



and on the cover) the s and the stop are positioned right of normal and close, and in the other

<sup>1</sup> B&M Part II, p76.



they are quite widely spaced. The progression apparently starts with Var. n, wide spaced l s, probably after a spacer fell out. Then the l fell out, Var. o. Then the stop drifts off to the right. Finally, the s drifts right up against the stop<sup>1</sup>. This corroborates the catalogue values, where the spaced 's' and stop are higher priced than the close-set.



Var. p, Hand inserted l, is known from three reported examples, two shown here. Fig. 14.32 shows an example<sup>2</sup> of this. Another is known<sup>3</sup> with slightly different positioning, as one would expect with a hand stamp. It is not known who applied this inserted l. It has been suggested that they were applied officially to correct the missing l, but with only three reported against the many examples of the missing l, this seems unlikely. It could well have been a collector producing a rather nifty variety of his own, or a postal clerk with time on his hands.



At least two panes or large blocks were mispositioned, leading to 1s. only, V.R.I. only and transposed overprints. See right.



## Five Shillings

The single 5/- print was late in the Setting, probably the last, due to the necessity to again change from d to s. Note no stop to the s as opposed to the 1/- value.

Vars. A-I and K are all present. Again, examples are known of Var. D, no stop V, but with full serifs on the V. A pair<sup>4</sup> is reported with one normal and one Var. D, no stop V, with full serifs. This is unlikely to be a forgery, but may not be No. 57.

There are two major and three minor specific varieties.

Var. aa, Value shifted right. The bottom row had looseness in the area of the value, allowing a right slippage. The diagram shows this movement in three locations on the bottom row, but likely the entire bottom row was involved.

<sup>1</sup> Hisey Collection 2000.

<sup>2</sup> Bartshe Exhibit, 1999.

<sup>3</sup> B&M, Part II, p55, Fig. 25.

<sup>4</sup> Batten, Bull 127, p1553, March, 1987.



Var. bb, Slightly wider spaced 5s in a number of locations. See left below. Further evidence of a general looseness of the forme, especially in the area of the value, where the d had been replaced with the s.

Var. cc, Widely spaced 5s. Wider than Var. bb. See right below. Located in three positions, No. 6, No. 18 and No. 25. However, since it is due to looseness, it might appear elsewhere. This spacing varies among panes.<sup>1</sup>



Var. dd, Missing 5 in the value. This has not been positioned, and does not occur on the one known sheet. It is again related to forme looseness, so might well be a development of the 'wide spaced 5s' variety. It is considered completely genuine.

Var. ee, Inverted stop after R. The Mosely collection<sup>2</sup> contains a block of 6 from the top left corner with full margins that place this variety at No. 8. The stop is somewhat below the top of the letter, implying that it was a 'level' stop that was inverted. This variety apparently arose during the course of the print and is known both mint and contemporaneously used. This genuine variety was the inspiration for the numerous fantasy examples on the 1d.



A doubling of this value was recently discovered<sup>3</sup> on a full bottom marginal strip of 6 of a bottom right pane. The doubling is very close, but can be detected most easily on the stops, and also from the right arm of the V looking a bit thick.

One pane was inserted in the press  $\frac{1}{2}$  of a stamp too 'high', giving a top row with only a low V.R.I., 5s in the bottom margin and the rest transposed. An example of this in the British Museum<sup>4</sup> has the variety 'inverted stop'.



<sup>1</sup> B&M Part II, p77.

<sup>2</sup> B&M Part II, p78.

<sup>3</sup> Bartshe, Exhibit, 2000.

<sup>4</sup> B&M Part II, p78.

## Errors of Color



Col. Williams was a superior of Major O'Meara in the Army of Occupation at Bloemfontein and was also President of the Sidney Philatelic Club, to whom he delivered a paper in late 1900 or early 1901 from which the following extract is taken.<sup>1</sup>

“Now a few words about the rare “Brown penny” V.R.I. surcharge and the yellow 1/- similarly dealt with. When the British took over the postal arrangements, the National Bank of South Africa at Bloemfontein had a number of O.V.S. stamps on hand, and asked permission to have them surcharged “V.R.I.” by payment to the Imperial authorities.

“This was granted and the work carried out by the official printer. Amongst the stamps were a few brown pennies and yellow shillings of the previous issue, and these went along to the printer with the others. “Black and White” of 4th August 1900, stated that there were only eight stamps of the 1d value and 20 of the 1s. This is under the mark, for I have the authority of the printer to state that he surcharged over 50 of the 1d value and 100 of the yellow 1s.

“As soon as the Intelligence department discovered that an obsolete issue had been surcharged in error, every endeavor was made to get in all the copies that had left the printer, and with marked success, although some did pass through the post in the ordinary way - specimens of which I have seen. I am indebted to Major O'Meara, R.E., chief of the Intelligence Department at Bloemfontein, for the specimens I am able to exhibit to the Society this evening.

“All the stamps printed for the National Bank were surcharged on both sides - and many have pinholes through them, showing where certain small blocks were affixed to the frame. This double printing is one great guide against fraudulent copies.”

From the above, it is clear that the examples he had were from the 1<sup>st</sup> Setting, and thus the National Bank lot was turned in before the Post Office opened, and thus before the concessionary period.

It also sheds some light on Major O'Meara, who did recover a number of these stamps, but did not destroy all of them. Rather he passed out at least some to a superior officer. Interestingly, Major O'Meara only claims to have confiscated “all such as could be traced in the hands of stamp dealers etc.” He does not claim to have destroyed them.

---

<sup>1</sup> Col. W. D. C. Williams, Phil. Record, p134. May 1901.

A 1d brown pair with Var. DH, no stop V and damaged left serif V is shown below left<sup>1</sup>. Since Variety H was not present in the 1st Print of the 1d, this must have been from the 1d 2nd Print. That is, it is not from the original bank submission, but from some submission after the Post Office had opened, but before the 1st Setting had been completed. Also reported are a mint copy seen below<sup>2</sup> and a used copy<sup>3</sup> both showing Var. u, ‘wide spaced 1 d’, which only occurred in the 2nd Print of the 1d value.



Var DH, No. 57  
No stop V, hurt L serif V



Wide space  
1d



Square stop  
R

Any 1/- yellows or browns handed in with this later submission would have been too late for the 1/- 1<sup>st</sup> Setting print, and would have had to have been held for the 2<sup>nd</sup> Setting.

### Forgeries

Generally, the forgeries of the V.R.I. level stop overprints are not very convincing. They lack the crisp clean prints of the genuine. However, I have examined a V.R.I./6d overprint on a strip of paper, reportedly part of the Fournier papers. This was a very good looking impression, showing the ‘no stop V’ variety, but with perfect serifs on the V. This could well be the source of some or all of the examples of ‘No stop V, perfect left serif V’ seen on various values.

## The Abnormal V.R.I., ‘I Omitted and Replaced’ No. 9, 1st Prints ½d and 1d.

The forme was obviously loose in the No. 9 position early in the life of the 1<sup>st</sup> Setting. This caused a series of related varieties in this position, with various type pieces shifting and falling out. This occurred late in the 1<sup>st</sup> ½d print and early in the 1<sup>st</sup> 1d print. Particularly noticeable are those cases where the I is missing. Even O’Meara admitted this happened, stating

<sup>1</sup> Bartshe, Exhibit.

<sup>2</sup> Bartshe, Exhibit.

<sup>3</sup> Shreve Auction, Nov 2000.

to Major Edgar: “In a few of the original impressions an ‘I’ was omitted after the V.R. on each sheet.”

This looseness also caused the overprint on No. 10 to vary in length, from the normal 12 mm to 12.75 mm on occasion.

The exact sequence of these various conditions is not readily apparent. In 1988 a study was made of some 38 examples<sup>1</sup>. The conclusion reached is shown diagrammatically in Illustration 14.1. Each type bit is shown with a number so as more easily to follow the movement. Examination of the examples below seems to indicate that spacer 1, before the V, was missing earlier than indicated, or that the 1d was also moving.

The order of printing of the panes with the ‘abnormal V.R.I.’ has tentatively been determined<sup>2</sup> to be top left panes, top right panes, bottom right panes and finally bottom left panes.

Proposed sequence of events in the ‘abnormal V.R.I.’:



Stage 1



Stage 2



Stage 3



Stage 4



Stage 5

- Stage 1. Pieces 6, 7, 8, and 9 fall out. Illus 14.1, Fig. 1.
- Stage 2. Piece 4 falls out, and the remaining type pieces move around. Illus 14.1, Figs. 2-4.
- Stage 3. Pieces 6, 7, 8 and 9 are replaced. But piece 6, the level stop after the R is replaced with 6a, a raised stop. Since piece 4 is still missing, the area is loose and the overprint can move about. Four states of the movement are shown. Illus 14.1, Figs. 5-8
- Stage 4. Pieces 7, 8 and 9 again fall out, allowing major movement of the remaining pieces. These are only seen moving as a block. Illus 14.1, Figs. 9 and 10.

<sup>1</sup> Study Circle, Bull 133, pp1672-6,1988.

<sup>2</sup> Bartshe, Bull 168, Sept 1997, p2590.



- Stage 5. Piece 1 now falls out. Illus 14.1, Fig. 11 shows the remaining pieces all far left, and Illus 14.1, Fig. 12 shows them split, giving a wide V R.



Stage 2



1d Usage, 1<sup>st</sup> V.R.I. Postage Setting

1d Foreign Newspaper Rate

Very early in the Occupation, since the military that now ran the paper were still using a Republican wrapper with the old name and old country name.

Note the B.E. (Paid External) canceller was still used for foreign newspapers, only later shifted to general and registry use.

# Illustration 14.1

## I Omitted and Replaced



Normal



Stage 1, Fig. 1



Stage 2, Fig. 2



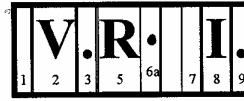
Stage 2, Fig 3



Stage 2, Fig. 4



Stage 3, Fig. 5



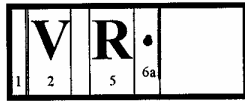
Stage 3, Fig. 6



Stage 3, Fig. 7



Stage 3, Fig. 8



Stage 4, Fig. 9



Stage 4, Fig. 10

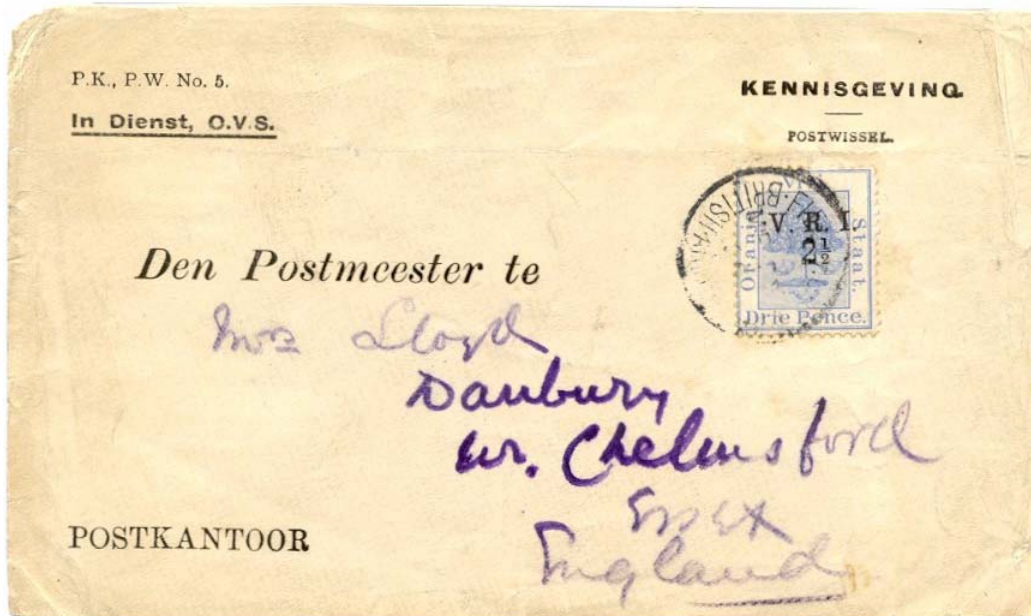


Stage 5, Fig. 11



Stage 5, Fig. 12

Chapter 14, 1st Postage Setting, Usage



1st Setting 2½d Normal rate to England  
 Postal Order Office Envelope 'Notification, Postal Order'  
 Indelible pencil marks this as an British soldier's letter.



2 ounce cover (10d) registered (4d) convenience overpaid ½d with 1s 2½d franking.  
 1st Setting 1/- with raised stop after s.  
 Ficksburg 16 bar cancel, Bloemfontein transit 21 August 00, London 15 Sept, Kensington arrival 17 Sep.  
 Redirected to Germany, where found open and resealed.

## Chapter 14, Table 14.2, 'Constant' varieties, 1st Postage Setting.

	1	2	3	4	5	6
1						
2						G
3		J				
4						
5						
6	E				C	
7			A		K	F
8						
9		B	I			
10			DH			

Var.	Description	No.	Fig.
A	Rectangular stop <u>R</u> , broken comma <u>I</u> .	39	14.12
B	Pear shaped stop after <u>I</u> .	50	14.13
C	Nick in loop <u>R</u> .	35	14.14
D	"No" stop <u>V</u> , but traces observed on all values through 1/-.	57	14.15
E	Nick left arm <u>V</u> .	31	14.16
F	Bottom serif <u>R</u> clipped to point.	42	14.17
G	Break left arm <u>V</u> .	12	14.18
H	No left serif <u>V</u> , nick on the bottom right of the point of the <u>V</u> .	57	14.15
I	Gash left bottom of the <u>V</u> .	51	
J	Notch in back of <u>d</u> .	14	14.19c
K	Nick right leg of <u>R</u> .	41	
L	Small crack BL of <u>V</u> . Seen 2d, 3d.	48	14.19a

Vars A-D and K in original forme, others arise during the printings.

## Table 14.3 Specific Varieties 1st Postage Setting

Var	Description	No.	Fig.	Var	Description	No.	Fig.
a	No stop 'P'.			t	<u>I</u> slightly raised.		14.19b
b	Abnormal <u>VRI</u> , 1d.	9	14.1	u	Sl wide spaced <u>ld</u> .		
b'	Movement <u>VRI</u> , with b.	10		v	Inner l arm <u>V</u> weak		
c	Base <u>l</u> damaged.		14.26	w	Break top <u>z</u> .		
d	CASLON bet <u>R-I</u>			x	Stop front <u>z</u> .		14.29
e	<u>d</u> dropped.		14.27	y	Damaged bottom ball <u>z</u> .		
f	Roman <u>I</u> , Antique '2'.		14.31	z	Shaved top <u>z</u> .		
g	Circular nick base '2'.	6		aa	Value moved right.		
h	Raised stop 's'.		14.9	bb	Slight wider spaced <u>ss</u> .		
i	Bott rt serif <u>l</u> absent.			cc	Wide spaced <u>ss</u> .		
j	CASLON between V-R.		14.40	dd	Value <u>z</u> absent.		
k	Damaged <u>l</u> .		14.19d	ee	Inverted stop <u>R</u> .		14.23
l	Bott l serif <u>l</u> clipped.	37		ff	Smudge in <u>V</u> .		14.19
m	Broken commas <u>s</u> .			gg	Top Large <u>z</u> weak, gone.		
n	Wider spacing <u>ls</u> .			hh	Hurt serif <u>l</u> .		14.25
o	Missing <u>l</u> .			ii	Stop before <u>z</u> .		
p	Hand inserted <u>l</u> .		14.32	jj	<u>d</u> drifting right.		14.28
q	Weak loop <u>d</u> .			kk	Faint ( missing) stop <u>R</u> .		
r	Value figure omitted.			ll	<u>d</u> omitted		
s	Small <u>1/2</u> .		14.33	*	Overprint shifted left		



## Chapter 14, 1st Postage Setting, Diagrams

	1	2	3	4	5	6
1			a			
2			b			
3						
4						
5						
6					C	
7			A			
8						
9		B			K	
10			D			

½d, 1st print

	1	2	3	4	5	6
1						
2			b	b'		
3						
4						
5						
6					C	
7			A			F
8						
9		B			K	
10	ce	d	D			

1d, 1st Print  
variable d, e, b'  
and no stop R incl 8/3

	1	2	3	4	5	6
1						g
2						
3						
4						
5						
6					C	
7			A	gg		
8				f		
9		B		gg	K	
10			DH			

2½d, 1st Print  
H & gg some panes

	1	2	3	4	5	6
1					h	i
2						
3						
4					j	<sup>nop</sup> c
5						k
6	E				C	
7	l	h	A			F
8			m			
9		B			K	
10			DH			

1/-  
n,o,p only last UR panes,  
c&l variable

	1	2	3	4	5	6
1						q
2						
3						
4						
5						
6	E				C	
7			A			F
8						
9		B			K	
10			DH			

4d

	1	2	3	4	5	6
1				*		
2				*		
3				*		
4				*		
5				*		
6	E			*	C	
7			A	*	r	F
8				*		
9		B		*	K	
10			DH	*		

6d  
r some panes

## Chapter 14, 1st Postage Setting, Diagrams

	1	2	3	4	5	6
1	s	t	s			
2						
3						
4						
5						
6	E				C	
7			A		r	F
8						
9		B			K	
10			DH			

½d, 2nd Print  
r on left panes  
u some panes only

	1	2	3	4	5	6
1						
2		hh				G
3						
4						
5						
6	E				C	
7			A		r?	F
8						
9		B			u	K
10			DH			

1d, 2nd Print  
r may be elsewhere in 5th row

	1	2	3	4	5	6
1						
2						G
3	v	J				
4						
5						
6	E				C	
7			A			F
8						L
9		B	I		K	ii
10			DH			

2d  
ii some panes

	1	2	3	4	5	6
1						
2						G
3		J				
4		w		x	kk	
5						y
6	E				C	
7			A			F
8						L
9		B	I		K	
10			DHz			

3d  
kk variable

	1	2	3	4	5	6
1						
2						G
3		J				
4						
5	s					
6	E				C	
7			A			F
8	s					
9		B	I		K	
10			DH			

½d, 3rd print

	1	2	3	4	5	6
1			bb		bb	cc
2		ee	bb		bb	G
3					bb	cc
4					bb	bb
5	cc					
6	E	bb	bb		Cbb	
7		bb	A			F
8						
9		B	I		K	
10	aa		DH		aa	aa

5/-

Chapter 14, 1st Setting, Varieties

**R. I, I, R V R. I. V**

Fig. 14.12, Var. A

Fig. 14.13, Var. B

Fig. 14.14, Var. C

Fig. 14.15, Vars. D, H

Fig. 14.16, Var. E

**R V V R V d**

Fig. 14.17, Var. F

Fig. 14.18, Var. G

Fig. 14.18a, Var I

Fig. 14.18b, Var K

Fig. 14.19a Var L

Fig. 14.19c  
Var. J, No. 14

**V**

Fig. 14.19  
Var. ff

**1 d**

Fig. 14.19b Var. u,  
2nd print No. 52

**1**

Fig.  
14.19d,Var.

**V. R. . V. R. I. V. R. I. V. R. I. V. R. I.**

Fig. 14.20 Var. o

Fig. 14.21

Fig. 14.22

Fig. 14.23, Var. ee

Fig. 14.24

**1 1 1d 1d · 3 2½ ½ 1s.**

Fig. 14.25,  
Var. hh

Fig. 14.26  
Var. c

Fig. 14.27  
Var. e

Fig. 14.28  
Var. jj

Fig. 14.29  
Var. x

Fig. 14.30

Fig. 14.31  
Var. f

Fig. 14.32  
Var. p

**½d ½d**

Fig. 14.33  
Var. s, Normal & small 1/2

**V. R. I.**  
**½d**

Fig. 14.34

**W. R. II.**  
**½d**

Fig. 14.35

**½d**  
**V. R. I.**

Fig. 14.36

**V. R. I.**  
**3d**

Fig. 14.37

**R. I. V.**  
**3d**

Fig. 14.38

**V. V. R. I.**  
**V. R. I.**  
**3d**

Fig. 14.39

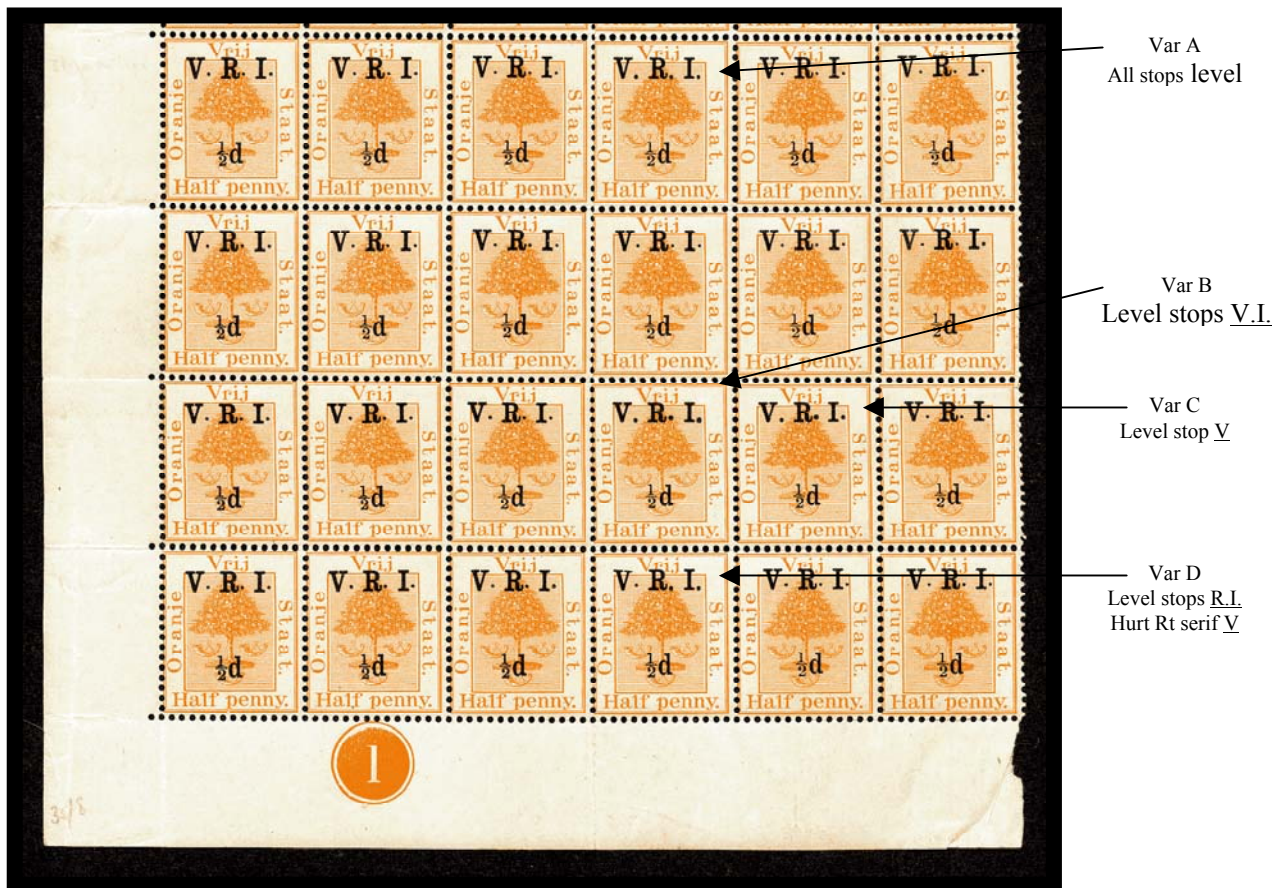
**R**

Fig. 14.40, Var j,

## Notes

## Chapter 15 The 2<sup>nd</sup> V.R.I. Postage Setting

The 2<sup>nd</sup> Postage Setting came just after the Telegraph Printing and so is the sixth and last forme in this Group A. In the preceding TF print, most of the level stops had been replaced with raised stops, leaving only eleven level stops. For the 2<sup>nd</sup> Postage Setting, one level stop was added, and 4 replaced with raised stops for a total of eight level stops, and the s also has a raised stop (Fig. 15.1). This is often called the ‘mixed stops’ Postage Setting from the occurrence of stamps with both raised and level stops in Vars. A to D as in Figs. 15.2-5 and shown below.



By this time, the type was quite heavily damaged, with over one third of the stamps showing identifiable varieties. Since so few of these varieties show up in later Settings, the type must have been distributed back to the case after this Setting, apparently after a careful inspection and sorting for damage and the normal cleaning.

There was one printing each of all the values except the 2½d, and the values seem to have been printed strictly in order from the ½d up to the 5/-. Some small blocks that were handed in too late for the 1<sup>st</sup> Setting were also overprinted. No 2½d's are reported from this

setting, which is a little puzzling. The 2½d print of the 1st Setting occurred very early, so any 2½d stamps turned in during the concessionary period would have had to wait for a later Setting.

Both colors of the 6d were overprinted, with probably only 10 sheets of the carmine, plus some blocks.

Four varieties from the 1<sup>st</sup> Postage Setting carried through, and are indicated in the variety table. Varieties A-L seem to be pretty constant throughout this Setting, although sometimes obscured by heavy ink. Vars. M-Z are persistent through the Setting, but are often not visible in individual panes.

## Halfpenny

The order of printing<sup>1</sup> of the panes has been found to be bottom right, bottom left, top left, and top right.

Vars. K, L, N, O and Z apparently developed during the printing of the ½d, although it is possible that some were merely obscured in the early panes. This is a rather large number of varieties to develop in one printing.



A used copy of No. 58 is shown at right<sup>2</sup> with no stop after the V. It is a somewhat light print, so the type stop is probably not actually gone, but failed to print.

## One Penny



Specific to the value is Var. p, slightly wide 1 d (Fig. 15.30) on No. 37, left above. It also shows the reported Var. a, short left bottom serif of I.

An example is shown on the right above of Var. O, Fig. 15.17, short flag d, with both the 1 and the d leaning left, showing looseness in this position, No. 29.

---

<sup>1</sup> Bartshe, Exhibit, 2000.

<sup>2</sup> Hisey Collection, 1999.

One very close double is known,<sup>1</sup> detectable mainly by the wide stops. The first impression is reported to be quite light, perhaps the reason for the second. Easily overlooked.

## Two Pence

A new example<sup>2</sup> of Var. c, Fig. 15.29, on the 2d with raised stops with the I and last stop lifted upward has is shown below, which now allows positioning. The example is on a registered envelope from Bloemfontein to London. The stamps are in a se-tenant strip of three 2d's, V.R.I. with raised stops, the third being the variety. The type on all the stamps is sharp and clear, with sharp, square serifs, indicating an early setting. The first stamp in the triplet has the bottom left serif of the I chipped off. It is identical with variety F of the Second Setting, Fig. 15.11. Thus the triplet is Nos. 34, 35 and 36, with the variety 'raised I and stop' being on No. 36.



Additional evidence is the pane of the 3d of the 2<sup>nd</sup> Setting in the Royal Collection<sup>3</sup> that shows the I and stop missing on No. 36.

<sup>1</sup> Bartshe, Exhibit, 2000.

<sup>2</sup> Hisey, Bull 157, p2305, Dec 1994.

<sup>3</sup> B&M Part II, p88.



The sequence is logical. The I and stop came adrift on the last few panes of the 2d of the 2<sup>nd</sup> Setting and fell out completely very early in the printing of the 3d which came immediately after. This variety thus can safely be placed in the 2<sup>nd</sup> Setting as No. 36.

A so-called variety ‘I and stop inserted by hand’ was reported by B&M as a variety that had not been placed in any setting. It is apparently rather an example of the above Var. c.

## Two Pence Halfpenny

No examples have been reported of 2½d overprints from this setting.

## Three Pence

The most notable variety is Var. c’, where the I and stop have fallen completely away on No. 36, which is known from a pane in the Royal Collection<sup>1</sup>. Clearly related to Var. c on No. 36 of the 2d, which was printed immediately before the 3d.

One example of a double, with one diagonal sloping down at 34 degrees, can definitely be placed in the 2<sup>nd</sup> Setting.<sup>2</sup> The diagonal overprint shows a level stop after R and a damaged right serif of the V. This places it as 2<sup>nd</sup> Setting, Var. D, No. 58. No other plateable examples are known. Since the 2<sup>nd</sup> Setting was used on many small blocks, this quite likely was a block. This example having the diagonal print from the bottom row of the forme, there were likely stamp(s) with little or no overprint, which would necessitate reprinting. If it had been a pane, there definitely would have been stamps with no overprint.



Other examples of doubles, one diagonal at 34 degrees down, are known with raised stops but

<sup>1</sup> B&M Part II, p88.

<sup>2</sup> B&M Part II, p142.



no plateable varieties and it is not known if they belong here in the 2<sup>nd</sup> Setting, or in a later thick V Setting.

In addition there are three varieties specific to the 3 listed and shown above and on the diagram.

Transposed overprints are known as shown on right. Print is slightly slanted. Some other examples appear to be level, implying two or more instances.



### Four Pence



There is a variety ‘two stops between the V and R’ that would seem to be some form of trash on the forme. Previously unplaced, this block puts it at No. 17.

One copy only has been reported with no stop after the V. If genuine, probably just a printing transient.

No. 60 on some panes shows Var. Y’, damaged top of the I, as shown at right.



## Sixpence

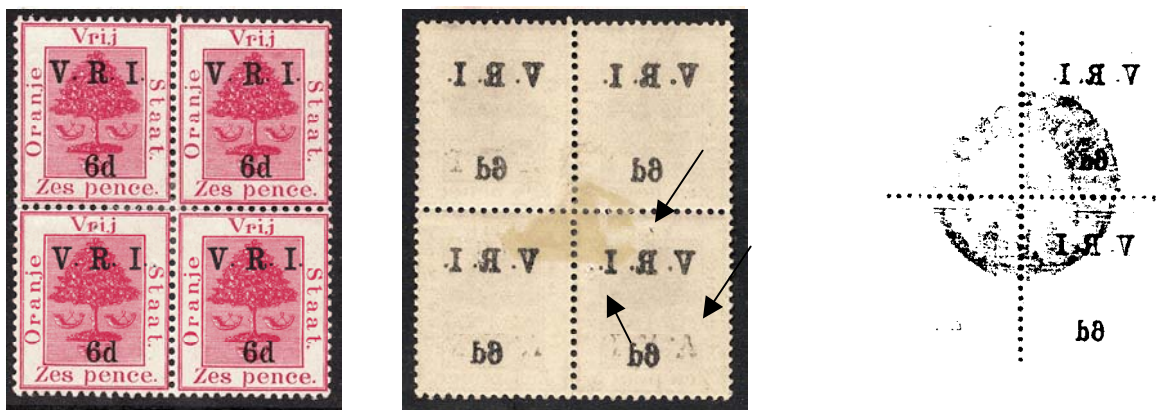
Approximately 10 sheets of the 6d carmine were overprinted in this Setting, as well as a number of blocks from the concessionary period. These blocks are perfectly legitimate, as the 6d 1st Setting printing was complete before the Post Office opened, forcing all then turned in blocks to be processed with the 2nd Setting.

At least two blocks have been found with pinholes, one shown in front and back view below<sup>1</sup>. It shows a full offset and two pinholes on the bottom left stamp as indicated by arrows. Interestingly, it also shows a set-off imprint on the back, with the imprint upside down, but reading properly, not a mirror image. This has to be set-off from an offset!

The block of 6d carmine shown at the right here shows the full offset on the back of only the right two stamps. This proves that small blocks of the 6d carmine were definitely printed during the 2<sup>nd</sup> Setting.

The 6d blue (and presumably the 6d carmine) show two varieties of the 6; Var. i, No. 17, a mark inside the loop of the 6 (Fig. 15.34) and Var. j, No. 24, a flattening of the base of the 6 (Fig. 15.35).

One block of four has been seen with a transposed overprint on the top pair and 6d only on the bottom pair.



Shown below is a block of 15<sup>2</sup> with full offset on the back but no pinholes. The three plateable varieties K, H and L identify the forme position as Rows 1-5/1-3. The offset on the back is of particular interest, as there are two distinctly different densities to the offset. It seems that the light areas had only been exposed to the inked forme once, and the rest more

<sup>1</sup> Hisey Collection

<sup>2</sup> Hisey collection

than once. Compare the bottom and top of the offset. This could only happen if the forme had previously been used for small blocks.



The block below indicates that possibly some or all of the 6d carmine was printed first in this setting. The top left stamp apparently shows Var. J, Notch right arm of V under serif, which would place the block as R4,5/4-6. It does not show the expect Var. O, short top of d. Nor the expected Vars. j or Z. Three pinholes, small block.





## One Shilling

In the 1/- printing, small blocks were also printed, including some 1/- yellows from the concessionary period.

Also known<sup>1</sup> is at least one copy of the 1/- brown with full offset on the back. This shows that blocks of the 1/- brown were also being treated in this setting.

No misplaced prints have been recorded

There was some kind of problem with the value, as at least 7 positions show variations of missing portions of the lower part of the 1 and of the s. This ranges from a slight loss of the bottom left serif of the s to the complete loss of the s and the bottom half of the 1. The completely missing s has been placed at No. 47 and No. 58. No explanation of this epidemic is known. See Figs. 15.36 and 15.37.



Left, No. 52, Var B, +bottom s and 1 missing  
Right, No. 53, Var C + bottom serif s missing



No. 53, Var C, + top s missing



No. 53, Var C, + most of s faint



No. 58, Var D, + bottoms of 1 & s faint



No. 58, Var D + bottom of 1 and all of s very faint.

<sup>1</sup> Bartshe, Exhibit, 2000.

## Five Shillings

It had been considered that only one sheet of the 5/- was printed in this Setting. However, six actual copies of the distinctive Var. C have been located; showing that more than ‘one sheet’ was involved. If six have survived and are known, we are probably looking at the equivalent of some 10 panes, which is rather surprising.

One specific variety is that on the bottom row the values were set to the right of normal about 1.5mm, as in the case of this example of Var. D, large and level stops R and I.



## “Error of Color”



Since the 1<sup>st</sup> Setting printing of the 1/- values had been completed before the Post Office opened on Monday, any turned-in 1/- values would have had to be printed in the 2<sup>nd</sup> Setting. Thus a few stamps of the yellow 1/- value were treated in this manner. All copies show the nice sharp type of the early Settings and a registered offset on the back, ranging from dark to light. Very few identifiable varieties have been reported.

Two matched singles of the 1/- yellow are shown here<sup>1</sup> with a diagonal overprint with a full offset diagonal print on the back, showing their source to be a small block that had swung loose during the printing.



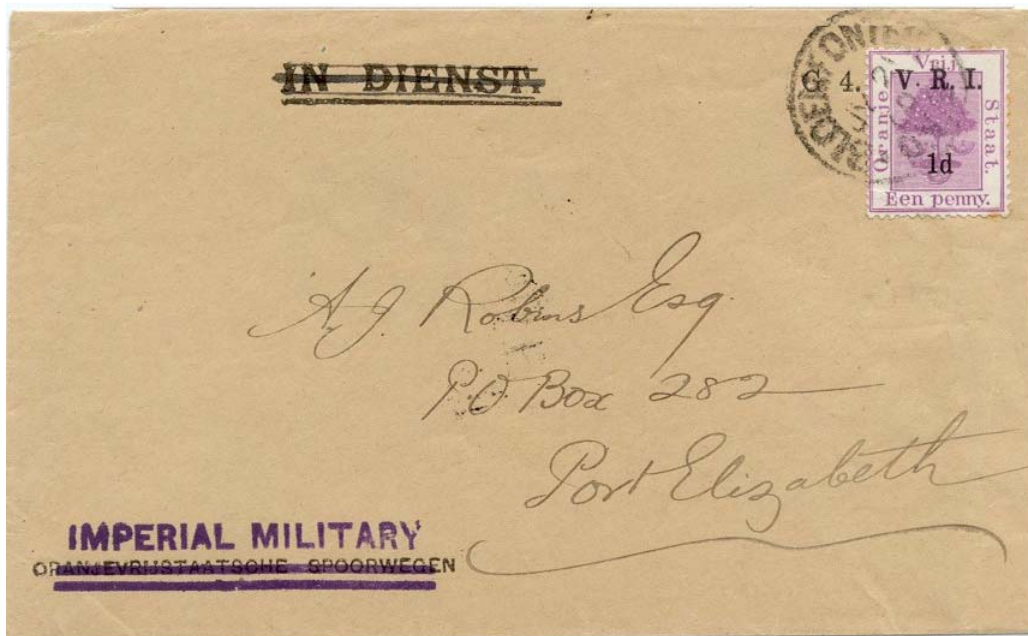
---

<sup>1</sup> Bartshe, Bull 166, p2537, March 1997.

## Chapter 15



1sh 2d Rate for 2 ounce registered to UK.  
 Bloemfontein 12 OC 00, Hendon 4 Nov, redirected, Paddington 5 Nov.  
 Found open and Officially resealed.



1d South Africa letter rate.  
 O.V.S. Railways envelope, used by Imperial Military Railroad



## Chapter 15, Setting Varieties

	1	2	3	4	5	6
1	K			E	HU	M
2	H					P
3	L			NR		
4				J	O	
5						Z
6	T	I		F		SW
7			Q	A		
8				G		U
9			V	B	C	
10			E	D		Y

**Table 15.1, ‘Constant’ Varieties,  
2nd Postage Setting**

Var.	Description	No.	Fig.
A	All stops level and larger.	40	15.2
B	Level stops <u>V</u> and <u>I</u> , all stops larger.	52	15.3
C	Level stop <u>V</u> , larger stops <u>R</u> & <u>I</u>	53	15.4
D	Level and larger stops <u>R</u> & <u>I</u> , rt serif <u>V</u> damaged.	58	15.5
E	No left serif <u>V</u> .	4, 57	15.6
F	BL serif <u>I</u> damaged, sometimes obscured by dirt.	34	15.11
G	TR serif <u>I</u> damaged.	46	15.12
H	Broken stop <u>V</u> .	5	15.13
I	Slight break center rt arm <u>V</u> .	32	15.7
J	Notch rt arm <u>V</u> under serif.	22	15.8
K	Slight break base of rt arm <u>V</u> . Some TL and all TR panes of the 1/2d and all panes other prints. Sometimes obscured.	2	15.9
L	Left serif <u>V</u> broken off. Rt panes of 1/2d plus all others. An early state on BL panes of the 1/2d.	12	15.10
M	Tops of <u>V</u> and <u>R</u> damaged. Most panes of 3d, then broken R replaced and only damaged <u>V</u> on higher values.	6	15.14
M'	Not yet reported on the 5/-.		
	<u>V</u> damaged, <u>R</u> replaced.	6	15.15
N	Notch in stem <u>d</u> . All rt panes and some left panes of the 1/2d and all others.	16	15.16
O	Short top to <u>d</u> . all panes of the pence values, except left panes of the 1/2d.	29	15.17
P	Crack left arm <u>V</u> , sometimes obscured. 1st Setting Var. G	12	15.18
	Seen on all pence except 3d.		
Q	Nick rt side <u>I</u> . Seen all pence values.	39	15.24
R	Nick in loop <u>R</u> . Var. C in 1st setting.	16	15.21
S	Bot serif <u>R</u> clipped, 1st Setting Var. F.	36	15.22
T	Nick bot left arm <u>V</u> , 1st Setting Var. E.	31	15.19
U	Large stop <u>I</u> .	48	
V	Nick bot left <u>V</u> .	51	15.20
W	Nick bott left loop <u>d</u> .	36	15.26
X	Nick cen outside loop <u>d</u> .	56	15.27
Y	Nick bott rt loop <u>R</u> , 4d on.	60	15.23
Y'	Damaged <u>I</u> .	60	
Z	Damaged bottom base <u>I</u> .	30	15.25

**Table 15.2, Specific Varieties,**

Var.	Description	No.	Fig.
a	Short BL serif <u>I</u>	37	15.28
b	<u>CASLON</u> , between <u>R-I</u> .	6	
c	Raised <u>I</u> and stop.	36	15.29
c'	Missing <u>I</u> and stop.	36	
d	Nick back bot loop <u>3</u> .	7	15.31
e	Top/bot balls <u>3</u> cut off.	41	15.32
f	Top loop <u>3</u> bent down.	46	
g	Nick base <u>4</u> .	6	
h	Nick top back <u>4</u> .	53	15.33
i	Mark inside loop <u>6</u> .	17	15.34
j	Flat base <u>6</u> .	24	15.35
k	Large stop <u>6</u> .	49	
m	Part print <u>1s</u> .	var	15.36
m'	Missing bottom <u>6</u> and <u>1</u> .	58	15.37
n	Point top serif <u>1</u> .	31	
o	Two stops <u>V</u> , some	17	
p	Sl wide <u>1 d</u> .	37	15.30
q	No stop <u>V</u> .	58	

## Chapter 15, Setting Diagrams

	1	2	3	4	5	6
1		K		E	HU	
2	H					P
3	L			NR		
4				J	O	
5						Z
6	T	I		F		S
7			Q	A		
8				G		U
9			V	B	C	
10			E	Dq		

½d  
L,N,O,K&Z  
developed in run

	1	2	3	4	5	6
1		K		E	HU	
2	H					P
3	L			NR		
4				J		
5					O	
6	T	I		F		SW
7	ap		Q	A		
8				G		U
9			V	B	C	
10			E	D		

1d

	1	2	3	4	5	6
1		K		E	HU	b
2	H					P
3	L			NR		
4				J		
5					O	Z
6	T	I		F		SWc
7			Q	A		
8				G		U
9			V	B	C	
10		X	E	D		

2d  
c some panes

	1	2	3	4	5	6
1		K		E	HU	M
2	Hd					P
3	L			NR	o	
4				J		
5					O	Z
6	T	I		F		SWe'
7			Q	A	e	
8				Gf		U
9			V	B	C	
10		X	E	D		

3d

	1	2	3	4	5	6
1		K		E	HU	M'g
2	H					P
3	L			NR		
4				J		
5					O	Z
6	T	I		F		SW
7			Q	A		
8				G		U
9			V	B	Ch	
10		X	E	D		Y,Y'

4d  
Y, Y' developed

	1	2	3	4	5	6
1		K		E	H	M'
2	H					P
3	L			NR	i	
4				J		j
5					O	Z
6	T	I		F		SW
7			Q	A		
8				G		U
9			V	B	C	
10		X	E	D		Y

6d

	1	2	3	4	5	6
1		K		E	HU	M'
2	H					P
3	L			R		
4				J	m	
5						Z
6	Tn	I		F	m	S
7			Q	A		
8				G	m	U
9	k		V	Bm	Cm'	
10			E	Dm'		Y

1/-  
58 m' some panes

	1	2	3	4	5	6
1		K		E	HU	M
2	H					P
3	L			R		
4				J		
5						Z
6	T	I		F		S
7			Q	A		
8				G		U
9			V	B	C	
10			E	D		Y

5/-

Chapter 15, 2nd Postage Setting, Varieties

**V. R. I. ls.**

Fig. 20.1  
Normal stops,

**V. R. I.**

Fig. 20.2  
Var.A

**V. R. I. V. R. I.**

Fig. 20.3  
Var.B

**V. R. I.**

Fig. 20.5  
Var.D

**V**

Fig. 20.6  
Var.E

**V**

Fig. 20.7  
Var.I

**V**

Fig. 20.8  
Var.J

**V**

Fig. 20.9  
Var.K

**V**

Fig. 20.10  
Var.L

**I**

Fig. 20.11  
Var.F

**I**

Fig. 20.12  
Var.G

**V.**

Fig. 20.13  
Var.H

**V. R.**

Fig. 20.14  
Var.M

**V. R.**

Fig. 20.15  
Var.M'

**d**

Fig. 20.16  
Var.N

**d**

Fig. 20.17  
Var.O

**V**

Fig. 20.18  
Var.P

**V**

Fig. 20.19  
Var.T

**V**

Fig. 20.20  
Var.V

**R**

Fig. 20.21,  
Var.R,  
1st Setting Var C

**R**

Fig. 20.22  
Var.S

**R**

Fig. 20.23  
Var.Y

**I**

Fig. 20.24  
Var.Q

**I**

Fig. 20.25  
Var.Z

**d**

Fig. 20.26  
Var.W

**d**

Fig. 20.27  
Var.X

**V. R. I.**

Fig. 20.29  
Var.c

**1d**  
**1d**

Fig. 20.30  
Var.p

**3**

Fig. 20.31  
Var.d

**3**

Fig. 20.32  
Var.e

**4**

Fig. 20.33  
Var.h

**6**

Fig. 20.34  
Var.i

**6**

Fig. 20.35  
Var.j

**1s.**

Fig. 20.36  
Var.m

**1s.**

Fig. 20.37  
Var.m'

## Notes

## Chapter 16, The Third V.R.I. Postage Setting



Normal      Type A\*      Type A

After completion of the 2<sup>nd</sup> Postage Setting, the type was cleaned and distributed back to the cases. When the time came for the 3<sup>rd</sup> Postage Setting, a completely new forme was made up, including 7 V's of a different font, the so-called 'thick' Vs (Var. A, right above). One of these 'thick' Vs soon suffered damage to the right side (Var. A\*, middle above), which later intensified (Var. A\*\*) and was then replaced by a normal V (left above). The other 6 thick Vs remained through the 4<sup>th</sup> and 5<sup>th</sup> Postage Settings, and some persisted in the 6<sup>th</sup> Postage Setting and also occur in the intermediate Settings of the Revenue, Telegraph and Bank Draft stamps.

All values from 1/2d to 5/- except the 4d were overprinted in this Setting, apparently in 9 separate printings, with 13 distinguishable states. At the present time, the order of printing is quite well established to have been as follows:

1. 2½d first print
2. 1/2d first state
3. 1/2d final state
4. 1d first state
5. 1d final state
6. 2d first state
7. 2d final state
8. 3d
9. 6d first
10. 6d final
11. 2½d, 2nd print
12. 1/-
13. 5/-

The 2½d seems to have had two separate printings for a total of perhaps 10 panes equivalent. These must have been sheets/panes/blocks brought in from other post offices. This extra effort expended on the 2½d was considered worthwhile because that was the civilian rate to the UK, for which there was now a tremendous demand.

The characteristic and mostly constant varieties of this Setting illustrated at the end of this chapter. Other varieties are as shown in the diagrams and discussed by value. The varieties of this setting plus all other ‘thick V’ Settings are shown together at the end of Chapter 18 to facilitate identification of stamps and blocks.

### Halfpenny

Varieties b and o appear intermittently. A Caslon between the R and I shows on some panes at No. 33. Var. A\*\* shows on a bottom left pane, which must be the last position printed, confirming the sequence bottom right, top right, top left and then bottom right<sup>1</sup>.

Var. a\*, missing V on No. 24, shown here at right, occurs only on the last few panes.

There are 8 instances of  $\frac{1}{2}$  of Type 2, which is of a different, though similar font.<sup>2</sup> These Types are shown in Figs. 18.70 and 71. The difference is hard to describe, but easily recognized.



### One Penny

Apparently, the pane printing order was the same as the  $\frac{1}{2}$ d. One pane was misplaced by a full stamp, so the top row did not get an imprint, see left.



### Two Pence

The 2d seems to have been printed in the same order as the  $\frac{1}{2}$ d and 1d. An R with portions missing (Fig. 18.22) has been seen on a top left pane, but is probably a transient, since it does not persist. The bottom of the 2d is missing on No. 54



on at least one pane, see right.

One example of a pane with no stop V on No. 36 is known, shown here left.



<sup>1</sup> B&M. Part II, p98.

<sup>2</sup> Bartshe, Exhibit, 2000

<sup>2</sup> B&M, Part II, p102.



## Two Pence Halfpenny

As discussed above, the 2½d apparently was printed in two lots. The first was very early, perhaps even as the first item. More apparently came in during the printing of the other values, and were printed sometime after the 6d value, perhaps as the last item. It is estimated that about 10 panes in total were printed in this Setting<sup>1</sup>.

No specific varieties are known, excepting of course the base stamp variety ‘Roman I and Antique 2’ in the fraction on No. 46, of which 5 copies are recorded.

The forme was only 30 units for at least one of the prints, if not both. A block of 18 is shown below. Its diagram is shown in Table 16.2.

Table 16.2, Block of 18 of the 2½d						
	Stamp Col 1 Forme Col 1	Stamp Col 2 Forme Col 2	Stamp Col 3 Forme Col 3	Stamp Col 4 Forme Col 1	Stamp Col 5 Forme Col 2	Stamp Col 6 Forme Col 3
Row 6	F			F		
Row 7	G	D	A	G	D	A
Row 8			A	Roman I, antique 2		A

This is clearly a 30-unit forme composed of the left hand side of Setting 3. Very casually set up, with little care about the vertical alignment.

It will be noticed that the vertical misalignment between pairs occurs not only between the two impressions (Columns 3 and 4), but also within the forme itself. It is also not constant

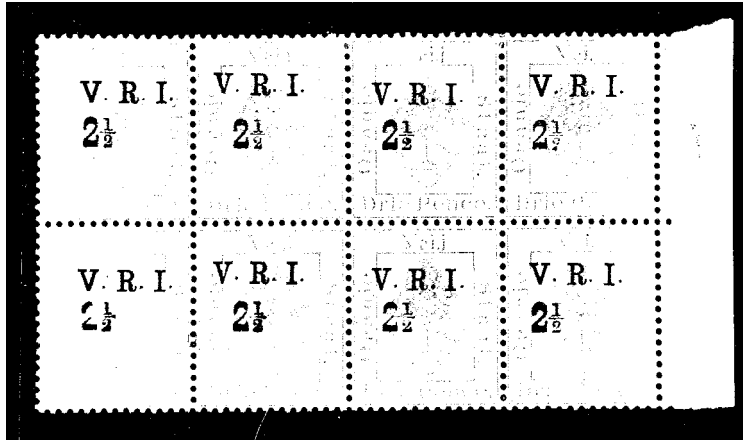


<sup>1</sup> B&M, Part II, p102.

row to row. Similar misalignment shows up in the 6d carmine, 6<sup>th</sup> Setting.

Since the Roman I, antique 2 of the base stamp shows up in the right place, No. 46, this was probably a full pane being printed.

A right marginal block of 8<sup>1</sup> shows the same varieties as the bottom right 8 of the above diagram, but does not show the variety Roman I, antique 2. This thus must have been printed as a block and is said to be stamps Nos. 3,4,5,6//9,10,11,12.



The block of 4 below shows the right hand pair dropped 1 mm, and moved 1.2 mm right. The pair next to it shows the right hand stamp with the overprint raised 1mm and moved left 1.2 mm. Both obviously are from a part pane forme to have this horizontal movement.



<sup>1</sup> Bartshe, Bull 175, p2759, June 1999.

## Three Pence

A copy has been seen with more severe damage to the bottom of the 3 than Var. p, and not on No. 60.

Nos. 41 and 42 show considerable looseness, with both showing Var. e, the value moved from 0.5-2.5 mm left, and No. 42 showing at times Var. i, dropped d and Var. h, a spaced 3 d. Obviously looseness, which also caused a tipped d, Var. f, badly damaged loop d. The left stamp, No. 41, shows Var. e the value moved left 1.5 mm and the middle shows a 1 mm movement plus Var. I, a dropped d. The right stamp shows 2.5mm movement plus Var. f, badly damaged loop d.



At least one pane was printed twice, the first diagonally down to the right at 42 degrees, the other normal. A number of examples are known. The examples shown by Bartshe<sup>1</sup> show that the normal V.R.I. is actually slightly slanted, and so of course show it varying continually in position from high to normal. One example has a diagonal offset on the back, as would be expected.



Thick V +  
Normal



Thick V +  
Var D of R7/2



Normal +  
Thick V of R1/5



Normal +  
Bottom row



Normal col 6 +  
Normal



Normal +  
Var G of R7/1



It is accepted that this double was printed during the actual course of the printing of the 3d, 3<sup>rd</sup> Setting so its legitimacy seems self-evident.



This cover shows the Var. H, badly damaged top right arm of the V. Postmark 'ARMY P.O.45/JA 2 O1. Glenkerry Rgt. No censor. Received in Kinsale 24 days later. Convenience overpaid 2½d rate.

### Sixpence

Nos. 41 and 42 show considerable looseness, carrying over from the 3<sup>d</sup> Printing. The neighboring block of 4 is part of a block of 18 and is Nos. 35,36,41,42. No. 41 (bottom left stamp) shows Var. e, 'value moved 1.5 mm left' and also (variably) Var. h, 'wider space between 6 and d' (variable). No. 42 (bottom right stamp) shows Var. g, 'dropped d' (Fig. 18.67), and No 35 (top right stamp) shows Var. i, slightly dropped d.



<sup>1</sup> Bartshe, Exhibit, 2000.

A few copies are known with the top of the I broken off. This has variously been reported as being on No. 6 and No. 12<sup>1 2</sup>.

It is stated that some Nos. 42 show Var. r, 'value omitted'.<sup>3</sup> However, the block of 8<sup>4</sup> below shows this Var. r on No. 41. Also a thick V on No. 39 and dropped d show on No. 42.



One example has been found with the V.R very close after a spacer had dropped out after the stop, as shown below. Position unknown, but another sign of looseness of the forme. Not visible in the illustration is the Caslon between the R and I on the top left stamp.



<sup>1</sup> Cheminais, Bull. 153, p2222, Dec. 1993.

<sup>2</sup> B&M, Part II, p103.

<sup>3</sup> Allison, Bull. 131, p 1629, March 1988.

<sup>4</sup> Bartshe, Exhibit, 2000.

## One Shilling

The 1/- printing was quite uneventful. Obviously the Var. d was removed as the d's were replaced with s and raised stop. Two new varieties were introduced, Var. h, 'wider spaced 1-s.' on No. 58, and Var. k, 'top serif s missing' on No. 21. Additionally, No. 6 on at least some panes showed the top serif of the R bent upward, Var. t (Fig. 18.21) as shown here.



One pane was misplaced left.

Transposed overprints are known from an upper pane, where an example from the bottom row shows only the 1s. and the top margin shows the V.R.I., as in the example below. Another copy of the stamp showing only the 1s. is from a bottom pane<sup>1</sup>, presumably from this Setting.



<sup>1</sup> Schau, Personal Communication, 2001.



## Five Shillings

The 5/- forme was basically the same as the 1/-, but has no stop after the s. There is a short flag to the s on No. 2, Var. m (Fig. 18.65). A Var. h, spaced 5-s, shows on No. 58, right stamp in the left pair below. Var. k, ‘top serif s broken’, persists on No. 21.

On No. 60, in addition to Var. E, a variety ‘loop of s thinned’ has been reported, with thinning on the inside of the loop of the s<sup>1</sup>. Both examples I have examined rather show a thinned top loop of the s, and the mint copy shows a nick on the outside of the loop of the s, Var. q, (Fig. 18.66), middle pair below.



A pane, or perhaps a sheet, of the 5/- was hand stamped with a metal stamp ‘SPECIMEN’ in a non-serif font (right stamp above & Fig. 18.69). It measures approximately 1.8 by 12.5 mm. Exact measurements are impossible due to the slurring of the impression that occurs with a hand stamp. It is similar to, but shorter than, the De La Rue ‘SPECIMEN’ Type D5 used on the original first O.V.S. issue. The fonts are similar, but different as seen by comparing it to the Illustration of Type D5 in Fig. 2.10. No convincing explanation of this overprint has been advanced, only that maybe it had somehow to do with the UPU.

Two panes were misplaced in the press, one to the right and one to the left, as can be seen below.



<sup>1</sup> B&M, Part II, p104.

## Chapter 16, Setting Varieties

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7	G	D	A		A	A
8			A			
9						
10						E

Table 16.3, 'Constant' Varieties  
3rd Postage Setting

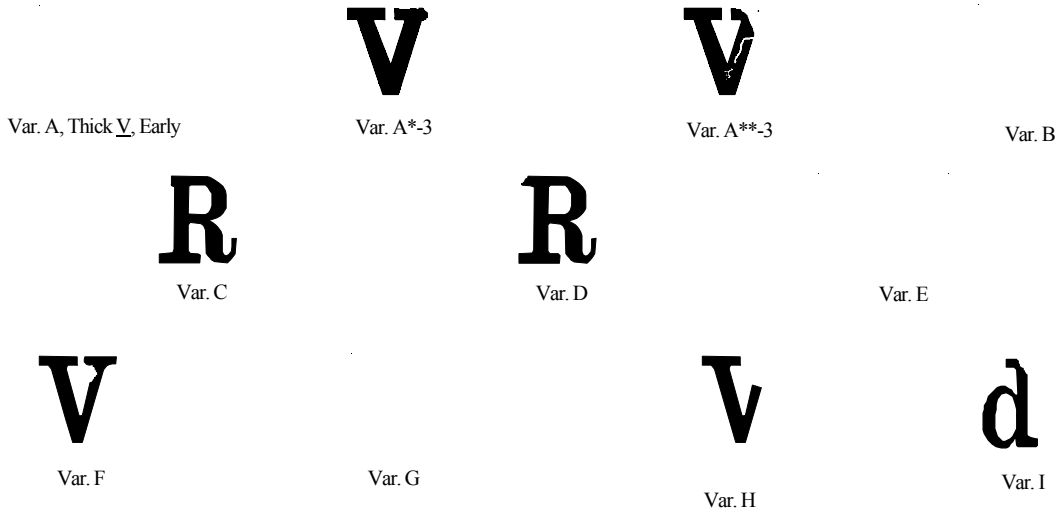
Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4.
A*	Damaged right side of <u>V</u> .	47	18.5
A**	Badly damaged Thick <u>V</u> .	47	18.6
B	Both serifs <u>V</u> damaged to various degrees.	2	18.8
C	No top serif <u>R</u> .	16	18.18
D	Top serif <u>R</u> clipped to point.	38	18.19
E	Broken comma after <u>R</u> . TL serif <u>I</u> shaved.	60	18.20
F	Right arm <u>V</u> damaged.	31	18.11
G	Base of <u>V</u> hurt. BL side bot clipped to point.	37	18.10
H	Top of R arm <u>V</u> broken off.	8	18.9
I	Top of <u>d</u> damaged.	28	18.49

Table 16.4, Specific Varieties  
3rd Postage Setting

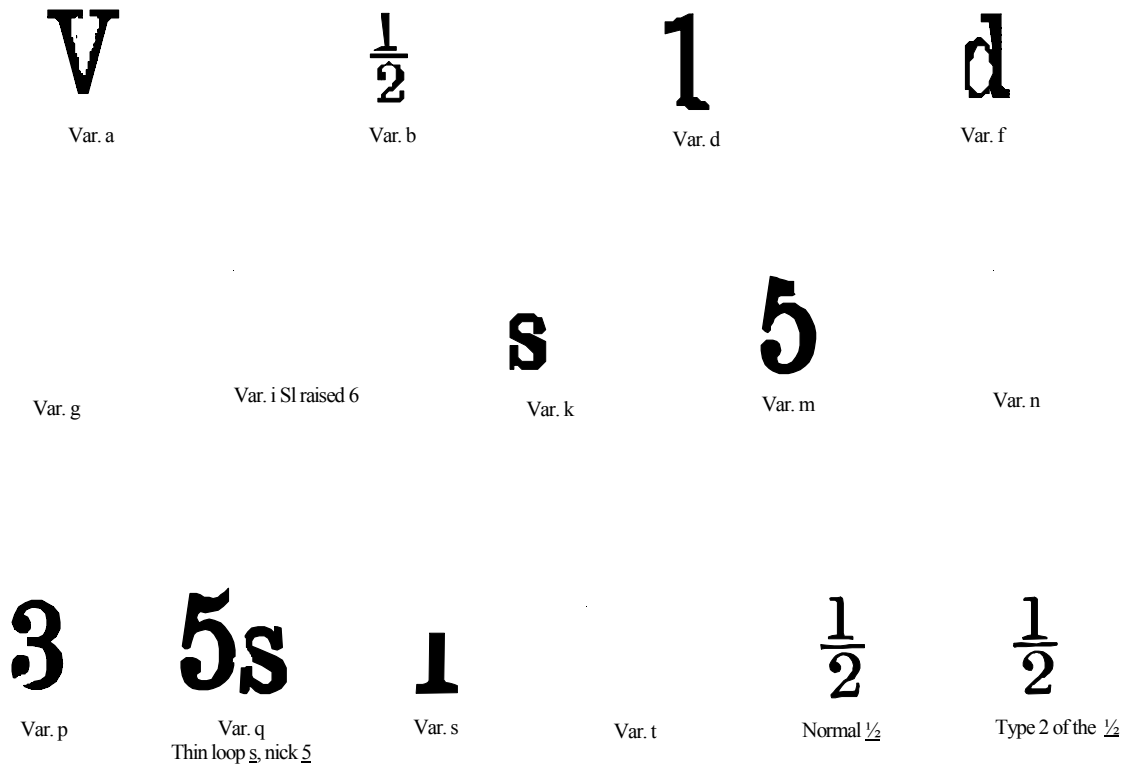
Var.	Description	No.	Fig.
a	Weak <u>V</u> .	24	18.7
a*	Missing <u>V</u> .	24	
b	No top serif <u>l</u> of ½.	19	18.56
c	CASLON between <u>R</u> and <u>I</u> .	33	
d	Damaged foot <u>l</u> .	54	18.58
e	Value moved 0.5 - 2.5 mm left.	41/2	
f	Loop <u>d</u> damaged.	42	18.50
g	Dropped <u>d</u> , 6d.	42	18.67
h	Wider space figure & letter of value.	var	
i	Slightly dropped <u>d</u> .	var	18.68
j	CASLON between <u>V</u> and <u>R</u> .	12	
k	Top serif <u>s</u> broken off.	21	18.55
m	Short top to <u>5</u> .	2	18.65
n	Base of <u>6</u> thinned.	13	18.64
o	½ almost absent	27	
p	Break bottom loop <u>3</u> .	60	18.62
q	Loop of <u>5</u> nicked, <u>s</u> thinned.	60	18.66
r	Value omitted on 6d (Allison)	42	
s	Top of <u>l</u> broken off (Chemenais) on 6d blue.	6	18.25
t	Top serif <u>R</u> bent up on <u>ls</u> (Hisey)	6	18.21
u	Different font of <u>1/2</u> .	var	18.71
v	Bottom of <u>2</u> missing.	54	
w	No stop <u>V</u> , 2d	36	

## Chapter 16, Setting Varieties

### Constant Varieties



### Specific Varieties



# Chapter 16, Setting Varieties

	1	2	3	4	5	6
1		Bu			A	
2		H				
3	u			C	A	
4	b			u	A	
5			o	I		
6	Fu		cu	u		
7		D	A	u		
8			A		Au	A
9						
10						E

1/2d First State  
vars. b, c and o some panes

	1	2	3	4	5	6
1		Bu			A	
2		H				
3	u			C	A	
4	b			u	A	a/a*
5				I		
6	F		cu	u		
7		D	A	u		
8			A		A*u	A
9						
10						E

1/2d Final State  
var. c some panes

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	a
5				I		
6	F					
7		D	A			
8			A		A*	A
9						
10						E

1d First State

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7		D	A			
8			A			A
9						d
10						E

1d Final State

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7		D	A			
8			A			A
9						v
10						E

2d First State

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7	G	D	A			
8			A			A
9						v
10						E

2d Second State

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7	G	D	A		e	eth
8			A			A
9						
10		c				Ep

3d  
var c some panes

## Chapter 16, Setting Varieties

	1	2	3	4	5	6
1		B			A	
2		H				
3	n			C	A	
4					A	
5				I		
6	F				i	
7	G	D	A		eh	g
8			A			A
9			i			
10		c		i		E

6d First State  
var c, some panes

	1	2	3	4	5	6
1		B			A	s
2		H				j
3	n			C	A	
4					A	
5				I		
6	F				ci	
7	G	D	A		r	g
8			A			A
9						
10		c		i		E

6d Second State  
var r, s, some panes

	1	2	3	4	5	6
1		B			B	
2		H			H	
3						
4						
5						
6	F			F		
7	G	D	A	G	D	A
8			A			A
9						
10						

2 1/2d First Print?

	1	2	3	4	5	6
1		B			A	
2		H				
3				C	A	
4					A	
5				I		
6	F					
7	G	D	A			
8			A			A
9						
10						E

2 1/2d Second Print?

	1	2	3	4	5	6
1		B			A	t
2		H				
3				C	A	
4			k		A	
5				I		
6	F					
7	G	D	A			
8			A			A
9						
10				h		E

1/-, var t, some panes

	1	2	3	4	5	6
1		Bm			A	
2		H				
3				C	A	
4			k		A	
5				I		
6	F					
7	G	D	A			
8			A			A
9						
10				h		Eq

5/-

## Notes



## Chapter 17, The 4<sup>th</sup> V.R.I. Postage Setting

After finishing the 3<sup>rd</sup> Postage Setting, the forme was used for the 1<sup>st</sup> AT (Army Telegraph) stamps, with the letters AT replacing the value in the overprint. The forme was then spread out to print the 3<sup>rd</sup> Horizontal Revenue Setting, which was done with care with all the varieties remaining in their original places. This spread out forme was then condensed back into postage stamp size. This was again done with care and precision, but in such a way as to set up a mirror image forme, which was then used to produce Group A of the 4<sup>th</sup> Postage Setting.

After printing the Group A of the 4<sup>th</sup> Postage Setting consisting of the 1d 1<sup>st</sup> Print, the ½d 1<sup>st</sup> Print, the 1d 2<sup>nd</sup> Print and the ½d 2<sup>nd</sup> Print, the forme was used to print the 2<sup>nd</sup> AT 5/- value on postage stamps. Quite possibly some 2½d were done at this time. Then the forme was expanded to print the 2<sup>nd</sup> AT on Revenues. It then had to be condensed again to print the Group B of the 4<sup>th</sup> Postage, which consisted of the ½d 3<sup>rd</sup> Print, the 1d 3<sup>rd</sup> Print, the 1d 4<sup>th</sup> Print, the ½d 4<sup>th</sup> Print and the 1d 5<sup>th</sup> Print.

These two ‘Groups’ should actually be called different settings, but to do so now would cause much confusion, as the literature lumps both together as ‘The 4<sup>th</sup> Postage Setting’ and calls the next Postage Setting the 5<sup>th</sup> Postage Setting.

The characteristic varieties of the 4<sup>th</sup> Setting both groups, are the mutation on No. 5 of Var. B (top right serif of the V hurt, Fig. 23.8) to Var. J (top right serif of V and top left serif of R hurt, Fig. 23.42), the level stop after V on No. 60 (Var. K) and the pattern of ‘thick’ V’s.

In addition to the ½d and 1d values, there were small printings of the 2½d and 6d Carmine, apparently from stocks picked up at outlying post offices as the British Army overran them.

A study<sup>1</sup> of eleven items containing No. 60, ranging from the ½d 3<sup>rd</sup> Print through the 1d 5<sup>th</sup> Print, shows that looseness in the bottom right corner extended through this whole range of Group B of the 4<sup>th</sup> Setting. Var. N (wider V.R.I.) ranged from 0.2 mm to 1.0 mm wider than normal, with no pattern. The relationship of the R to the d varied from 0.8 mm left of normal to 0.6 mm right of normal, beginning with the 1d, 4th print. Again, no pattern is apparent. There was thus considerable movement of the V.R.I. both in width and in position, as well as movement of the 1d in this section of the forme.

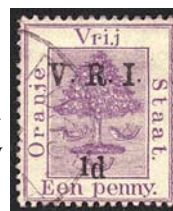
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<sup>1</sup>Hisey, unpublished, 1992.

## 4<sup>th</sup> Postage Setting, Group A

### One Penny, 1<sup>st</sup> Printing

In this printing, the 1 on No. 5 is short, being from a different font, Var. a (Fig. 18.59). It has been seen tilted, showing some looseness. This variety is the only true distinguishing mark of this printing.



### Halfpenny, 1<sup>st</sup> Printing

A different font ½, Var. f<sup>7</sup> (Fig. 18.71) shows again, this time in seven places. Normal ½ on left, Var. f<sup>7</sup> on right stamp shown below, also with Var. G, clipped bottom V.



### One Penny, 2<sup>nd</sup> Printing

A top left pane shows Var. z, slightly wider V.R.I. on No. 60. It also shows Var. b', a crack in the bottom of the right arm of the V on No. 28 and Var. a', short flag on the d, on No. 37.

### Halfpenny, 2<sup>nd</sup> Printing

In this printing, five ½'s of the different font are found in various places. There were also two defective ½'s, one as a 'weak ½' on No. 20 (Var. d, left below with Var. A, thick V) and the other a 'no serif 1' on No. 41 (Var. e, Fig. 18.56, right below with Var. D, top serif R clipped and Var. c, larger stop 1).



Var Ad

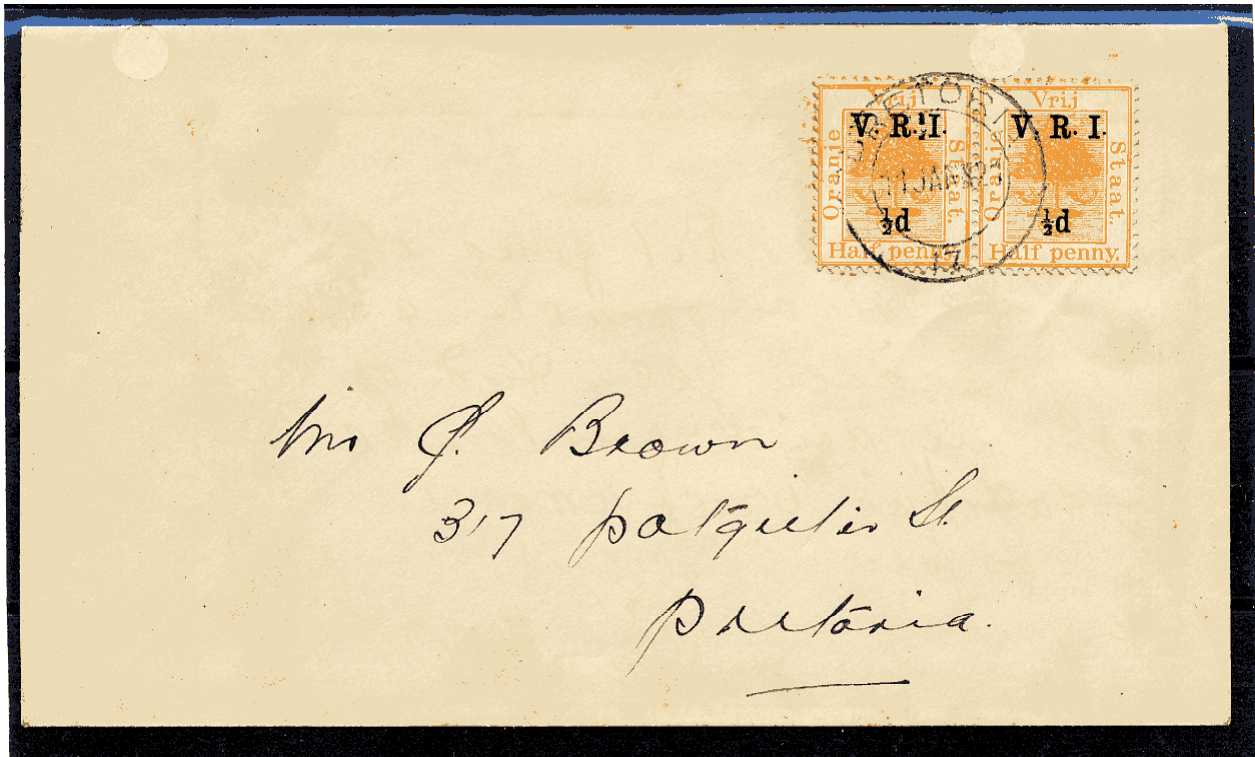


Var Dce

During this printing, Var. L, no stop V, shows up on No. 31. This variety is not present<sup>1</sup> on one left pane where Vars. F, f, and c are also not visible. F must have been present but not visible. Vars. F and c are by their nature variable.

Two top right panes<sup>2</sup> both show Var. L, but not Var. f. However, both show Var. i, weak left side V, on most of the first column. This is later seen in the 2<sup>nd</sup> State (right panes) of the 3<sup>rd</sup> Printing of the ½d. Obviously this weakness is latent in the forme and shows up to a greater or lesser extent depending on exact printing conditions.

Also present intermittently is Var. c', heavy space between between V and R., as seen on the cover below.



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<sup>1</sup> Kuiper, Bull 92, p1081, March 1978.

<sup>2</sup> Hisey Collection, 1994.

## 4<sup>th</sup> Postage Setting, Group B

Between the ½d 2<sup>nd</sup> and 3<sup>rd</sup> Printings, the forme had been used for the Army Telegraph (AT) overprints. This necessitated expanding the forme to revenue size and then contracting it back to stamp size, as well as replacing all the ½'s with AT and then reverting to ½'s. All the V.R.I. varieties were carefully preserved in their original positions, but the forme itself wound up rather loose, with a lot of movement.

### Halfpenny, 3<sup>rd</sup> Printing

The order of printing seems to have been bottom left, top left and then the right panes, probably bottom right and top right.

Variable varieties include:

- Var. g, Top of I damaged, various
- Var. i, Left arm of V weak, various, 1<sup>st</sup> column
- Var. m, Break in stem of d, No. 48
- Var. o, Small ½, No. 60
- Var. p, Caslon between R and I, No. 6
- Var. q, top serif of l hurt, various
- Var. c', Heavy lead V-R, No. 42

This printing is illustrated in the Setting Diagrams as two distinct states, but it must be born in mind that many of the varieties are variable. The 'initial' state is found on left panes and the 'final' on right panes. Due to the variable nature of many of the varieties, almost any combination is liable to be found.

At least two panes were misplaced, one vertically and one horizontally. The left example below shows the V.R.I. from R8/1, Var. Aki, and the ½d from R7/2, Var. e, no serif to the 1. The right pair shows a slanted, misplaced overprint and Var. Ko on the right stamp R10/6.



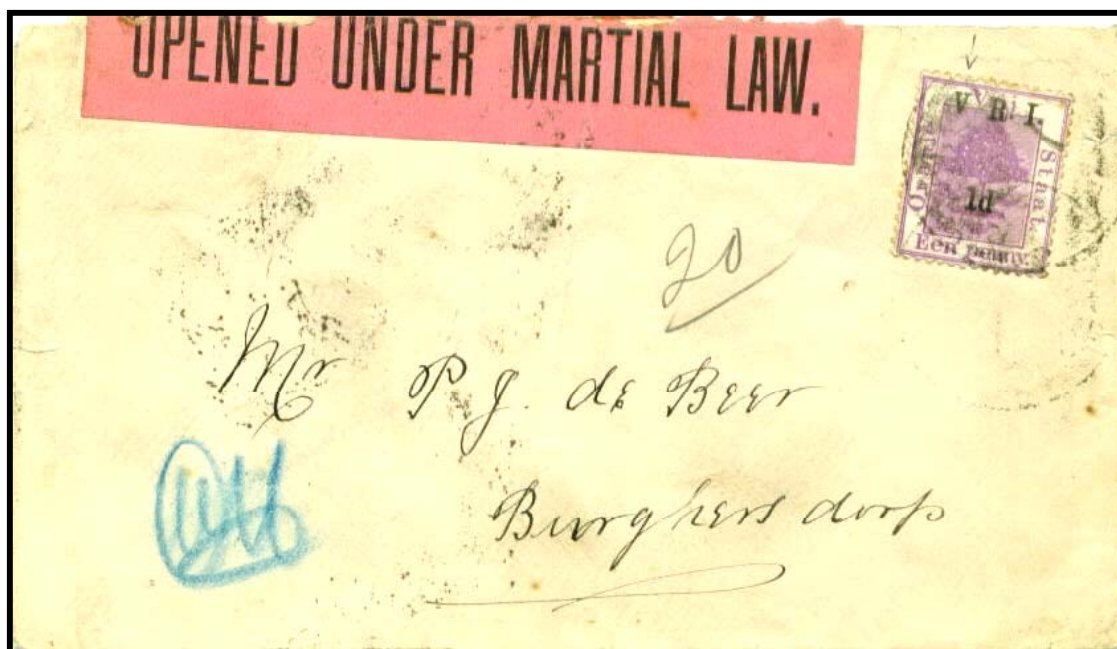
No. 60 of this printing has the Stanley Gibbons listed variety 112g, catalogued in 1998 at only £12. This is variety Ko, small  $\frac{1}{2}$  and level stop V. Gibbons calls it “mixed stops, small  $\frac{1}{2}$ ”. The relatively low catalogue price implies that this was a rather large printing.

This Var. Ko, level stop V plus small  $\frac{1}{2}$  (left stamp) and Var. p, Caslon R-I (right stamp) are the hallmarks of this printing and are shown here.



### One Penny, 3<sup>rd</sup> Printing

This is a very complicated printing. There are a large number of variable varieties. The only truly characteristic identifier for this printing is having Var. k, the wider space (9.5 mm) between V.R.I. and the value, on both Nos. 37 and 43 and to a lesser extent, the Var. Li, no stop V and weak left arm V without a nick in the I, shown on the cover below.



The cancel is the ‘mail bag seal’ type from Heilbron, in use from 14 November to December 1900. Arrived at Burghersdorp on November 22. Censor tape and initials in crayon.

The varieties arising from type movement are obviously variable, and include Vars. d’, u, s, t, n, and z.



Varieties arising from worn type can be dependent upon printing conditions and include Vars. c, i, j, q, r, and x.

Thus it seems that almost every pane is different in some respect, so 'state' is a somewhat fuzzy concept. However, Var. F, hurt right arm V along with Var. w, l for I on No. 36, shown, is constant, and arose sometime during this printing. It is a marker for the later panes.



No. 59 of a few panes of this printing show Var. e, wide spaced l d, shown here.

### One Penny, 4th Printing

After the 3<sup>rd</sup> Print of the 1d, some varieties disappeared and the forme was tightened up. The wide 9.5 mm spacing was corrected on No. 43, but not on No. 37. The 'V.R.I. moved left' variety is not reported. Either deliberately corrected or it just moved back. Likewise, the wide spaced l d or ld moved left is not reported. Three examples of 'no stop I' on No. 36 are known.<sup>1,2</sup> The stop after the I has also been found missing on No. 42, but, like the example of stamp No. 36 shown, a ghost is usually to be found by careful examination.



However, two major new varieties do appear. Var. M, shaved top of R on No. 13, and N, break in right arm of V on No. 60, shown below with other 10 row varieties. Perhaps damage while the forme was in storage after the 1d 3<sup>rd</sup> Print.



1d 4th print, row 10/1-6, Nos 55-60. #55 Var Ei, Broken comma R, top left serif I shaved. No. 57, Var q, top serif l hurt. No. 60, Vars KNz, Level stop V, broken right arm V, and slightly wider space V.R.I.

In addition, the bottom right corner of the forme is still loose, and shows progressive deterioration. No. 60 has been seen with two stops between the V and R.

Thus, again there are not two clearly separate states, but rather a gradual and non-uniform deterioration.

<sup>1</sup> B&M, Part II, p116.

<sup>2</sup> Hisey Collection 1999.

## Halfpenny, 4<sup>th</sup> Printing

This printing of the halfpenny immediately followed the 1d 4<sup>th</sup> Print, and was very similar, with looseness and variability being the hallmark. It contains 6 of the different font  $\frac{1}{2}$ 's.

Again, it seems that every pane differs from every other in an unpredictable manner. The table below illustrates this, comparing B&M's<sup>1</sup> two 'state' diagrams with a full sheet, a  $\frac{3}{4}$  sheet, and a  $\frac{1}{2}$  sheet for Var. v, No stop I; Var. n, V.R.I. moved left; Var. j, Right side of I weak and weak stop; and Var. r, Notch in I at various positions.

Var. r persisted through the whole print, but not always distinct. Looseness in the bottom right allowed Var. n, movement of the V.R.I., to appear intermittently, and even affected the whole bottom right corner B12 on one bottom right pane. It seems clear that the stops and I's in the last column were not actually replaced as previously thought. The weak stops and hurt I's persist, and traces still appear in the top right panes, the last printed. Perhaps the forme had a bit of packing added late in the run. The only real distinction we are left with is the whole of column 6 looks better in the final state, and apparently never shows the missing stop after I on No. 36.

	v, No. 24	n, No. 42	r, No. 8	n, No. 42	j, No. 24	j, No. 30	j, No. 42	j, No. 48	n, B12
B&M, 1 <sup>st</sup> State	v	n	r		j	j	j	j	
TL, Full Sheet	v	n	r		j	j	j	j	
BL, Full Sheet	v		r		j	j	j		
BL, $\frac{3}{4}$ Sheet			r	n	j	j			
BL, $\frac{1}{2}$ Sheet	?		r		j	j	j	j	
BR, Full Sheet		n	r	n					n
BR, $\frac{3}{4}$ Sheet		n	r	n	j	j	j		
BR, $\frac{1}{2}$ Sheet			r?		j	j	j	j	
TR, full Sheet			r						
TR, $\frac{3}{4}$ Sheet		n	r?						
B&M, Final State	-	-	-	-	-	-	-	-	-

One of the above panes shows an interesting kiss double on all 60 stamps. The kiss is not a displacement, but rather a rotation of the whole pane by about 3 mm clockwise around a point on stamp No. 46. May well not be a kiss double but an actual double with one uninked impression.

Horizontal misplacement is recorded with the V.R.I. split over the perforations.

<sup>1</sup> B&M, Part II, p112.



The strip below, Nos. 19-24, shows Var. e, no serif 1 on No. 20, Var. d, weak ½ on No. 21 and on No. 24 Var. j, I weak and Var. v, no stop I.



### One Penny, 5<sup>th</sup> Printing

While this printing is very similar to the ½d 4<sup>th</sup> printing immediately preceding, it appears to have been considerably worked over and tightened up, as all reported panes are identical. Even the d's seem to have been replaced as another wider spaced (9.5 mm) V.R.I. to value, Var. k, shows up on No. 49 and Var. m, break in stem d moves from No. 32 to No. 26. Oddly, Var. q, damaged top serif l, which had been on No. 27 in the 1d 4<sup>th</sup> print, reappears also on No. 26. No 60 now shows Var. c, large stop l.

The strip below, Nos. 49-60, shows the new Var. k, wider space between V.R.I. and value on No. 49 and the new Var. c, somewhat larger stop on No. 60. In addition, the other expected varieties in these two rows.



It is perhaps possible that the 2½d panes/blocks had been printed between the ½d 4<sup>th</sup> Printing and this 1d 5<sup>th</sup> printing, which could explain why the d's were reset.

## Two Pence Halfpenny

The literature is in agreement that some of the 2½d and 6d carmine were printed in this Setting, and that none were printed in the 5<sup>th</sup> Setting. Proof is available that some were



printed in the 4<sup>th</sup> Setting, but it is only a supposition that none were done in the 5<sup>th</sup>.

A block of 6 of the 2½d<sup>1</sup> is shown above with the base variety ‘Roman 1, Antique 2’ which is on No. 46, as well as 2 thick Vs and one Var. D, top serif R clipped to point, diagrammed in Table 22.2.

Table 22.2, 2½d of Fig. 22.1

	Pane Column 3	Pane Column 4	Pane Column 5
Row 7	No. 39, Impression dropped 2 mm	No. 40, Var. A, Thick <u>V</u>	No. 41. Var. D, Top serif <u>R</u> clipped to point.
Row 8	No. 45, Impression dropped 2 mm	No. 46, Var. A, thick <u>V</u> + Roman <u>l</u> , antique 2	No. 47.

First, this block cannot come from the 5<sup>th</sup> Setting. For the above arrangement in the 5<sup>th</sup> Setting, it would have to be a 30 unit forme from the left half, but this would necessarily make stamp No. 39 show Var. G, which it does not.

Second, it cannot come from the 3<sup>rd</sup> Setting, as in the 3<sup>rd</sup> Setting Var. D is to the left of Var. A, not to the right.

Third, it cannot come from the 1<sup>st</sup> or 2<sup>nd</sup> Setting, as it has thick V's. Nor from the 6<sup>th</sup> Setting, as it has raised stops.

So it must be from the 4<sup>th</sup> Setting.

The first column of the block has its impression dropped about 0.5 mm, but the vertical repeat is perfect. If this had been a 30-unit forme, the stamp No. 39 should show Var.

<sup>1</sup> Hisey Collection, 1999.

G, bottom left side of V clipped to a point. This block does not show that, so it must be a full size forme. On the other hand, it does not show Var. c, large stop I on either stamp No. 41 or No. 45. This would seem to make it before the 1d 2<sup>nd</sup> Print, which agrees with B&M's surmise, but it also might have been before any of the other printings of the 4<sup>th</sup> Setting.

This block has an aligned offset on the back that is very light. This would indicate that this was probably the first item printed with the 2½d forme. They would have set up the forme, and then made an impression on the tympan, or backing sheet, from which they could then set the pins to align the pane to print correctly. This would cause a light impression to be transferred to the back of the stamps.

A mint single showing Var. J<sup>1</sup> shows the same light, aligned offset on the back, along with the same general location of the overprint, but the 2½ is quite a bit lower than in the block. A used copy of Var. J<sup>2</sup> shows the overprint quite a bit lower than the above.



A block of 4 is known<sup>3</sup> with a large stop at the bottom right position. The top left position shows a clipped bottom to the V, similar to, but not actually, Var. G. The block is consistent with positions Rows 3,4/5,6 of the 4<sup>th</sup> Setting, if the hurt V is casual. The right hand stamps have the overprint dropped about 0.8mm, but the horizontal repeat is perfect. No offset on back, so it must come from another pane/block.

Thus the forme must have been a bit sloppily done, with column 3 dropped about 0.5 mm with respect to columns 4 & 5, and column 6 also dropped some 0.8 mm with respect to column 5. A rather similar pattern was seen in the 3<sup>rd</sup> Setting 30-unit formes for the 2½d. Apparently when faced with just a few panes/blocks, a quick and dirty replacement of the value pieces with blanks was considered good enough.

An example of the 2½d with Var. K, level stop V is reported to be in the British National Postal Museum where “the V is unbroken”<sup>4,5</sup>. This would prove that it was printed in the 4<sup>th</sup> Setting, before the 1d 4<sup>th</sup> Print. Possibly done in the hiatus after the 1<sup>st</sup> Print of the ½d and the start of the 2<sup>nd</sup> Print of the 1d, which would explain the resetting of the d's at that time.

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<sup>1</sup> Hisey Collection, 1999.

<sup>2</sup> Bartshe Exhibit, 2000.

<sup>3</sup> Hisey Collection, 1999.

<sup>4</sup> B&M, Part II, p119.

<sup>5</sup> B&M, Part III, p240.

## Sixpence Carmine

Some blocks of the 6d Carmine have been shown to be from the 4<sup>th</sup> Setting.<sup>1</sup> A used single is shown<sup>2</sup> here with Vars. K, N, z. This must be No. 60 of the 4<sup>th</sup> Setting. Since it does not show Var. c (large stop I) it should be placed before the 1d 5<sup>th</sup> Print, but after the 1d 3<sup>rd</sup> Print. No examples of Var. L or Var. g have been reported, which tends to indicate that it came after the ½d 4<sup>th</sup> Print. Thus it seems likely that it was printed directly before the last printing of this Setting, the 1d 5<sup>th</sup> Print. But it might itself be the last printing, since Var. C (large stop I) is probably not completely definitive, especially as this bottom right area of the forme is known for looseness and variability.



A cover with the thick V is shown below. A late usage, but the correct 6½d rate for registered to Holland. A number of varieties on cover are known with the same address.



<sup>1</sup> Daun, C.J., L.P. 17, 45, 1908; by B&M Part II, p119.

<sup>2</sup> Bartshe, Exhibit, 2000.





2½d Rate to Ceylon, 5 x ½d stamps, middle show Var C, no top serif R.  
 Heilbron to Diyatalawa POW Camp, Ceylon  
 Canceled with the mail bag seal. No S.A. censor, two camp censor marks.  
 Apparently 3rd Print.



2½d Rate to UK, 5 x ½d stamps, left stamp Var y, R9/1 4th Print.  
 Field Post Office to U.K.

## Chapter 17, Setting Varieties

	1	2	3	4	5	6
1		A			J	
2						
3		A	C			
4		A				
5						
6						F
7				A	D	G
8	A			A		
9						
10	E					K

**Table 17.3, 'Constant' Varieties  
4th Postage Setting**

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4
C	No top serif <u>R</u> .	15	18.18
D	Top serif <u>R</u> clipped to point.	41	18.19
E	Broken comma after <u>R</u> , TL serif <u>I</u> shaved.	55	18.20
F	Right arm <u>V</u> damaged.	36	18.11
G	Base of <u>V</u> hurt. BL side clipped to point.	42	18.10
J	Tops <u>V</u> and <u>R</u> damaged.	5	18.42
K	Level stop <u>V</u> , sl break right arm <u>V</u> .	60	18.36
L	No stop <u>V</u> .	31	
M	Top of <u>R</u> shaved.	13	18.23
N	Break rt arm <u>V</u> .	60	18.13

Order of Print.

The 1d 3rd Print was done TR, BR, BL and TL.

The ½d, 4th Print was TL, BL, BR, TR

**Table 17.4, Specific Varieties  
4th Postage Setting**

Var.	Description	No.	Fig.
a	Small l.	5	18.59
b	Top of d damaged.	12	18.52
c	Large stop after l.	var	
d	Weak ½..	20	
e	No serif to l of ½.	41	18.56
f	Heavy spacer between R and I.	11	18.40
g	Top of I damaged.	var	18.29
h	Top of left arm of V broken off.	13,49	18.12
i	Left arm of V weak.	var	18.15
j	Rt side I weak and stop weak.	var	18.26
k	Wider spacing (9.5 mm) between VRI and value.	37,43	
m	Break in stem of d.	48	18.53
n	V.R.I. moved 1.5 mm left or spaced, looseness.	42	
o	Small ½..	60	18.57
p	CASLON between R and I.	6	
q	Top serif of l damaged.	var	18.60
r	Notch in I.	48	18.27
s	Wide space between R and I.	42	
t	Wide space between V and R.	42	
u	Wide space between l and d, variable, loose.	59	
v	No stop after I.	24,42	
w	l for I.	36	18.28
x	No tail to d.	42	18.54
y	Slight break rt arm V.	49	18.14
z	Slightly wider spacing of V.R.I.	60	
a'	Short flag d.	31	18.51
b'	Crack bottom of V.	28	
c'	Heavy lead V-R, see 4f.	42	
d'	ld moved left 1 mm.	59	
e'	Two stops V..R.	60	18.36
f'	Different font 2 in ½., Type 2.	var	18.71

## Chapter 17, Setting Varieties

### Constant Varieties

**V**

Var. A, Thick V, Early

**R**

Var. C

**R**

Var. D

**R. I V**

Var. E

**V**

Var. F

**V**

Var. G

**V. R**

Var. J

**V. R. I.**

Var. K, level stop V,  
very slight brk rt arm V

**R**

Var. M

**V**

Var. N

### Specific Varieties

**1d**

Var. a, short 1

**d**

Var. b

$\frac{1}{2}$

Var. e

**V. R. !I.**

Var. f

**1**

Var. g

**V**

Var. h

**V**

Var. i

**I.**

Var. j

**I**

Var. r

**1**

Var. w

**V**

Var. y

**d**

Var. m

$\frac{1}{2}$ d

Var. o, Small 2

**1d**

Var. q, Short  
serif 1

**d**

Var. x

**d**

Var. a'

**V. R. I.**

Var. e'

$\frac{1}{2}$

Normal  $\frac{1}{2}$

$\frac{1}{2}$

Var. f'  
Type 2 of the  $\frac{1}{2}$



## Chapter 17, Setting Diagrams

Group A →

	1	2	3	4	5	6
1		A			J	
2						
3		A	C			
4		A				
5						
6						F
7				A	D	G
8	A			A		
9						
10	E					K

Constant 4th

	1	2	3	4	5	6
1		A			Ja	
2						b
3		A	C			
4		A				c
5						
6						F
7				A	D	G
8	A			A		
9						
10	E					K

1d First Print

	1	2	3	4	5	6
1	f'	Af'		f'	J	
2						b
3		A	C			
4		A				b
5						
6						F
7				A	D	Gf'
8	A			A		
9	f'	f'			f'	
10	E					K

1/2d First Print

	1	2	3	4	5	6
1		A			J	
2						
3		A	C			
4		A				c
5						
6				b'		F
7	a'			A	D	G
8	A		c	A		
9						
10	E					Kz

1d 2nd Print, b' & z variable

	1	2	3	4	5	6
1	i	A			J	
2	i		f'		f	
3	if'	Af'	C			
4		Ad				c
5	i					
6	L					F
7				A	Dce	G
8	A			A		
9				f'		
10	E					Kf'

1/2d 2nd Print  
L=late, c, i, f

Group B →

	1	2	3	4	5	6
1	i	A	f'		J	
2	i					
3	i	A	C			
4	i	A				c
5						
6	L	f'				F
7	k	ef'		A	Dc	Gnc'
8	Ak			A	f'	mf
9	i	df'		f'		g
10	E					Ko

1/2d 3rd Print, Initial State  
left panes  
c', g, i, m, p, q, variable

	1	2	3	4	5	6
1	i	A			J	p
2	i					
3	h	Ai	C			
4	i	A				c
5	i					
6	Li					F
7	ki	e		A	Dc	Gn
8	Aki			A		m
9	h	d			g	g
10	Ei					Ko

1/2d, 3rd Print, Final State  
rt panes, Var. i variable

## Chapter 17, Setting Diagrams

Group B, cont'd  $\longrightarrow$

	1	2	3	4	5	6
1	i	A			J	
2						
3		Ai	C			
4	i	A				c
5	i		q			
6	Li					F
7	ki			A	Dc	Gns
8	Aki		qc	A		m
9	y	g			g	g
10	Ei		q			K

1d 3rd Print Initial State

	1	2	3	4	5	6
1	i	A			J	
2						
3		Ai	C			
4	i	A				c
5	i		q			j
6	Lir					Fw
7	ki			A	Dc	Gjtx
8	Aki		qc	A		jnr
9	y			g	g	g
10	Ei		q		ud'	Kz

1d, 3rd Print, Final State

	1	2	3	4	5	6
1	i	A			J	
2						
3	M	Ai	C			
4	i	A				c
5	i		q			j
6	Lir					Fw
7	ki			A	Dc	Gjx
8	Ai		qc	A		jnr
9	y			g	g	g
10	Ei		q			KNze'

1d, 4th Print, Initial State  
e' variable

	1	2	3	4	5	6
1	i	A			J	
2						
3	M	Ai	C			
4	i	A				c
5	i		q			j
6	Lir					Fww
7	ki			A	Dc	Gjvx
8	Ai		qc	A		jnr
9	y			g	g	g
10	Ei		q			KNz

1d, 4th Print, Final State

	1	2	3	4	5	6
1	i	A			Ji	
2						
3	M	Ai	C	f		
4	i	Aef'	df'		f'	jv
5	i					j
6	i	m				Fwv
7	ki		o	A	Dc	Gjns
8	Ai		c	A		jr'
9	y			g	g	gr'
10	Ei					KNz

1/2d, 4th Print, Initial State  
s, n, t, and v are variable.  
Looseness

	1	2	3	4	5	6
1	i	A			J	
2						
3	M	A	C	f		
4	i	Aef'	df'		f'	
5	i					
6	i	m				F
7	ki		o	A	Dc	G
8	Ai		c	A		f
9	y			g	g	gr'
10	Ei					KNz

1/2d, 4th Print, final State  
Variably, BR cnr all have V.R.I.  
moved left, Var n. Looseness

	1	2	3	4	5	6
1	i	A			J	c
2						c
3	M	Ai	C			c
4	i	A	c			c
5	i	m	c			c
6	i					Fc
7	ki			A	Dc	Gc
8	Ai		c	A		
9	ky					
10	Ei					KNz

1d, 5th Print  
l, y, variable

## Notes

## Notes

## Chapter 18, The 5<sup>th</sup> V.R.I. Postage Setting.

After the 4<sup>th</sup> Postage Setting, the left half of the forme was spread out for the 4<sup>th</sup> Revenue Setting, and then modified to print the 2<sup>nd</sup> 6d Revenue Setting. During this latter maneuver, the forme was somewhat scrambled and picked up some of the material from the bottom of the right half of the 4<sup>th</sup> Postage Setting, including Var. KN from No. 60. This forme was then carefully swung 90 degrees and mirrored to become the right side of the forme for the 5<sup>th</sup> Postage Setting. This was then joined to the right half of the 4<sup>th</sup> Postage that now became the left half of the 5<sup>th</sup> Postage.

The 5<sup>th</sup> Setting was apparently part of a clean-up effort, as, in combination with the 1/- 3<sup>rd</sup> Setting of the Army Telegraph and the 2½d and 6d Carmine of the 6<sup>th</sup> Postage Setting, it covered all the values of the postage stamps except the ½d, 4d and 5/- which were presumably exhausted.

There were 5 printings of the 1d, followed by single printings of each of the higher values. It appears that the 1d printing was spread out over time as stocks came in, and then the forme was used for a clean-up of the last of the 1d and then, in sequence, some arbitrary amount of the plentiful 6d blue, the remaining 3d and then the 2d. This may have been in preparation for the Army's move north.

### One Penny – 1st Printing

There was general looseness in the top right corner of this printing. On No. 6, Var. KN, the alignment of the V.R.I. and the 1d, can vary as much as 2mm.<sup>1</sup> In addition, the 1d on No. 18 can be found shifted left. Another looseness variety, O, 'wide space between l and d', is also variable, not appearing at all on some sheets.

During the printing of the top right panes, the damage to the V, Var. P, and to the I, Var. R, appeared and persisted to the end of the Setting.



One pane of this 1d 1<sup>st</sup> printing was overprinted twice, with the initial overprint weak and to the left.<sup>2</sup> So identified by the doubled Var. a on No. 28 shown here left.



<sup>1</sup> Hisey, Bull 157, p2300, Dec 1994.

<sup>2</sup> Bartshe, Exhibit, 2000.

The shown block of 6, Nos. 5,6/11,12/17,18 (from a sheet) shows two characteristic varieties of the 1st Print.

- On No. 6, Var. z, V.R.I. moved left (or right) in conjunction with Vars. K, level stop V and N, broken right arm V.
- On No. 18, the Var. d', 1d moved left.

In addition, it shows:

- Var. Ai, thick V, weak left side V on No. 12.
- Var. M, top of R shaved on No. 11.

This block of nine, Nos. 34-6/40-42/46-48, shows two more characteristic varieties of this print.

- Var. O, wide spaced V.—R. on No. 41 and
  - Var. r, Caslon between R. and I on No. 35. The Caslon shows on all four panes, but Var. O is variable.
- In addition, it shows the non-specific varieties:

- Var. c, large stop I on Nos. 34 and 42.
- Var. C, No top serif R on No. 40.
- Var. P, Notch right arm of V on No. 48



## One Penny – 2<sup>nd</sup> Printing

Before the 2<sup>nd</sup> printing of the 1d, the stops were cleaned up, eliminating the stop varieties from the 1<sup>st</sup> printing such as the level stop on No. 6, the comma on No. 28 and the broken comma on No. 58. Stops are generally small and weak. However, in the process, new, somewhat variable, stop varieties were introduced.



Var Jd, No.2 right stamp  
Hurt tops V & R



Var f, No. 14, right stamp  
Level stop I



Var t,e, No. 49 Hallmark  
No stop V and I

- Var. d, No stop R Nos. 2 and 16. In conjunction with Var. J on No. 2, a hallmark of this printing.
- Var. e, No stop I, No. 5 and No. 49.
- Var. f, Level stop I, No. 14, a hallmark of this printing.
- Var. t, No stop V, No. 49.



This printing shows a variable weakness in the crossbar of the R in some 8 locations, ranging from nicks, Var. e', to a complete break, Var. g (Fig. 23.44). The source is unknown, but this kind of damage is common when a printer takes a shortcut and uses tweezers to manipulate type in the forme instead of opening the forme and using the composing stick.

### One Penny – 3<sup>rd</sup> Printing

This is an extremely complex printing, with many variable varieties. Attempts have been made in the past to construct an orderly series of 'states' but with very limited success. In fact, almost every pane seems to be slightly different, with varieties appearing and disappearing in no discernible pattern. All however have had the Var. K, level stop V on No. 6 corrected.

Doubles are known from one top left pane,<sup>1</sup> with both prints very close, showing only a slight displacement. The left stamp of the pair shown here is a double thin V and the right a double thick V. One pane was left unprinted, as shown in this gutter block below left.



The variety diagrams for this printing are to be handled carefully. There are three shown: a somewhat arbitrary initial state, a diagram of the highly variable varieties, and a somewhat arbitrary final state.

In addition, an “aberrant” state is diagrammed that has been stated to exist and to be from this printing, but does not show Var. N, broken right arm of the V, on No. 6.<sup>2,3</sup> No possible explanation has been advanced. No photos of this are in the literature.

The order of printing was left panes, then bottom right panes, then top right panes. One top right pane did not receive the overprint. Examples known include a vertical and

<sup>1</sup> Bartshe, Exhibit 2000.

<sup>2</sup> B&M, Part II, p129.

<sup>3</sup> Allison, Personal Communication, 1996.

The most characteristic block of this Setting is the top right corner of the left panes including Nos. 5, 6 & 7 when they show the following varieties, as in the example illustrated:

- Var. e, no stop I on No. 4 .
- Var. h, tops of R & I broken off, No. 5 .
- No. 6, Var. N, break in right arm of V.
- And Var. d, no stop R, but no Var. K, level stop V.



1d 3rd, vars e, h, Nd on Nos. 4,5,6.

### One Penny – 4<sup>th</sup> Printing



The forme for the 4<sup>th</sup> printing was not much changed from the end of the 3<sup>rd</sup>. The broken letters on Nos. 5 (see above) and 37 were replaced and the whole forme tightened up, as shown by the fact that little or no difference can be found between panes.

The damaged letters on No. 39 were not replaced, and now the I at this location incurred damage, so that all three letters in this position are now damaged, Var. Go (Fig. 23.72). This persists in further prints.

No doubles or misplaced prints are known.

## One Penny – 5<sup>th</sup> Printing

The 5<sup>th</sup> printing of the 1d value is a more complicated printing than the 4<sup>th</sup>, and is not yet fully understood. Part of this difficulty may be that it could actually be two printings, with an intervening 3<sup>rd</sup> Army Telegraph printing of the remaining 1/- postage stamps. This could cause some changes or damage from the insertion and removal of the AT.

The initial state is quite like the 4<sup>th</sup> printing, except for Var. p, no tail serif d on No. 27, and Var. k, ‘inverted l’ for l on No. 37, which is actually an l with the bottom right serif gone.

No. 58, a thick V stamp, shows many varieties, but they do not develop in any specific sequence.<sup>1,2</sup>

- Var. p            No tail to the d.
- Var. d            No stop R.
- Var. e            No stop l.
- Var. b’          Broken stop l.



Left stamp No. 58  
 Var A, thick V  
 Var p, no tail serif d  
 Var d, no stop R  
 Var b’, broken stop l



No. 58  
 Var A, thick V  
 Var p, no tail serif d  
 Var d, no stop R  
 Var e, no stop l

At the end of this printing, looseness developed in the top right corner causing the R on Nos. 6 and 12 to intermittently print very poorly, and also the stop after R to fail intermittently as seen below.



<sup>1</sup> Hisey, Bull 162, p2444, March 1996.

<sup>2</sup> Allison, Bull 162, p2444, March 1996.



When the print was extremely light or missing, the situation was corrected by the hand insertion of an R, but never a stop. This variety, hand inserted R, on No. 6 in conjunction with Var. N, broken right arm V, is quite rare, and on No. 12 in conjunction with the thick V is very rare. Three examples are known with these varieties se-tenant, one a vertical pair, one a block of four and one a full pane. The vertical pair shown here also has the stop after R missing, Var d, on No. 6 and also tipped d's on both.



This looseness extended to the d on No. 12 and one example is known in the Bartshe collection where both the R and the d were hand inserted, shown here.

Late in this print the left side of the V on stamp No. 2 began to show damage, as well as the right side and the left of the R. This is now Var J\*, which persists throughout the Setting. Illustrated at right.



Inverted overprints are known from one pane. One pane was overprinted twice, with one strike centered normally and the other some 2 mm higher. Apparently an accidental double, with the pane left in the press for two cycles.



This 1901 mourning cover to the Ceylon POW camp carries a 1d of the 5<sup>th</sup> Setting, 5<sup>th</sup> Print, with Var A, thick V, Var p, no tail to d, and Var d, no stop R, on No. 58. One cannot determine the state of the stop after the I. Because it contained cash, it was compulsorily registered for 4d. Apparently double rate of the 1d POW concession rate, adding another 1d short payment. For a total due of 10d postage due after doubling.

One bottom right pane/block was misplaced horizontally, with the V printed on the perforations on two known examples from the bottom two rows.

### *Set-off Double*

The cover below illustrates an odd sort of double. The 1d pair shows Var J, hurt tops of V and R on the left stamp. Since the left serif of the V is mostly intact, it could be from any of the 5 printings.

One strike is normal, and the other is inverted, mirror image and albino, as can be seen in the inverted magnified scan below the cover. Albino strikes occur when the type is not re-inked before striking, so the only ink that is transferred is that carried by the dried ink and dirt around the edges of the type.

The strike is too clean to be an offset from another pane, so is most likely a set-off from the backing sheet or tympan. Another peculiarity of this pair is that there is a ghost image, apparently of the 1d, in the center of the stamp, while it should show in the margins.





## Other 1d Varieties

On the 5<sup>th</sup> printing, the 1d is known inverted, as on the postal card below.



In addition, a rather mysterious condition arose with letters doubling for no apparent reason. The vertical pair below shows the effect of a crease on the printing of the bottom stamp, but the crease does not explain the extra V and 1d on the top stamp.

The stamp on the right shows a vagrant I in the bottom left corner.





## Sixpenny Blue

It appears that, immediately after the last of the 1d stamp printings of the 5<sup>th</sup> Setting, an arbitrary amount of the plentiful 6d blue was overprinted. Theoretically, none of these were released without the further 1902 overprint of 4d, but examples are known. However, since examples are known, the layout of this overprint will be reported here as well as later in conjunction with the added 4d overprint.

The forme is very similar to the last of the 5<sup>th</sup> printing of the 1d. Apparently No. 58 had been firmed up, although it still had no tail serif on the d. The whole forme was probably cleaned and tightened up, and somehow the tailless d moved from No. 27 to No. 33. The movement may be an illusion caused by the tightening, which may have straightened up one d and tilted another.

A top left pane shows a missing right serif I on Nos. 24, 30 and 36. This seems, however, to be not constant.

## Threepenny

The next item printed was the 3d, with the same basic forme, slightly corrected. Looseness must have still persisted in the top right corner, as one example of No. 6 with the variety ‘hand inserted R’ is reported<sup>1</sup> on a stamp with a B.D. overprint (which was done on the 3d stamps of this printing).

Var. d, no stop R on 29 is, like most other missing stops, actually a case of a damaged low lying stop that prints intermittently dependent upon conditions. Usually a faint tiny spot of ink can be found, as in the block of 4 shown. This is Nos. 28,29/34,35, with Var. d on No. 29 along with a very weak tail d, which can be considered Var. p. This variety is present on a top left pane, but not on a top right pane.

Five varieties specific to the 3d type pieces are indicated on the diagram and the four variants of the 3 illustrated in Fig 18.73-6.

The thick V on No. 53 shows a nick in the bottom right on both of these panes, but this does not show on the subsequent 2d. Either it is variable, or the accepted printing sequence is wrong.



<sup>1</sup> Christies Auction Catalog, June 1966.

Doubles, one diagonal, are claimed to have occurred in this Setting,<sup>1</sup> which was later further overprinted for Telegraph. However, the authors have seen no evidence to support this.

Other doubles are known from this Setting where both prints are normal, one higher than the other by about 2 mm, shown in a block of 32 in Illus. 18.1.<sup>2</sup> This is a classic example of an accidental double. The press used was a hand fed, treadle press with flywheel, so it was constantly moving. The operator had to remove the printed sheet with one hand and insert the new sheet with the other. This press was not equipped with a ‘throw off lever’ that would allow almost immediate stopping of the platen movement. So if the operator’s attention were diverted for a moment, he would have to let the sheet stay in the press for a second full impression, or risk loosing fingers.

### Twopence



Nos. 5,6/11,12

- No. 5, Var w, Caslon V.-R
- No. 6, Var N, Break right arm V
- No. 6, Var d, no stop R (ghost)
- No. 12, Var Ai, Thick V, no left serif



Nos 31-34/37-40

- No. 32, Var e', nick crossbar R plus hurt crotch V
- No. 33, Vars Tp, Break center of R, no tail d
- No. 34, Var e', nick crossbar R
- No. 37, Vars Ak, thick V, upside down l for I
- No. 39, Vars Go, bottoms of all letters hurt

It is generally accepted that the last value printed in the 5<sup>th</sup> Postage Setting was the 2d. However, certain evidence indicates otherwise.

There are two quite distinct states, implying forme work during the print. The 1<sup>st</sup> state is very similar to the previous 3d forme.

<sup>1</sup> B&M, Part II, p143

<sup>2</sup> Argyll Etkin Catalog, 1 December 1999.

Var. S, right arm of V hurt on No. 14, is replaced. Some time later, Var. C, no top serif R on No. 18, was fixed.

In the final state, No. 39 deteriorates further, with the bottom of the V almost disappearing, Var. Ggo (or Go) (Fig. 18.72).

The well-known inverted 2d is from this Setting, and an example is known with a plateable variety.<sup>1</sup>



Var. A, R9/5,6  
Printed on position  
R2/1,2

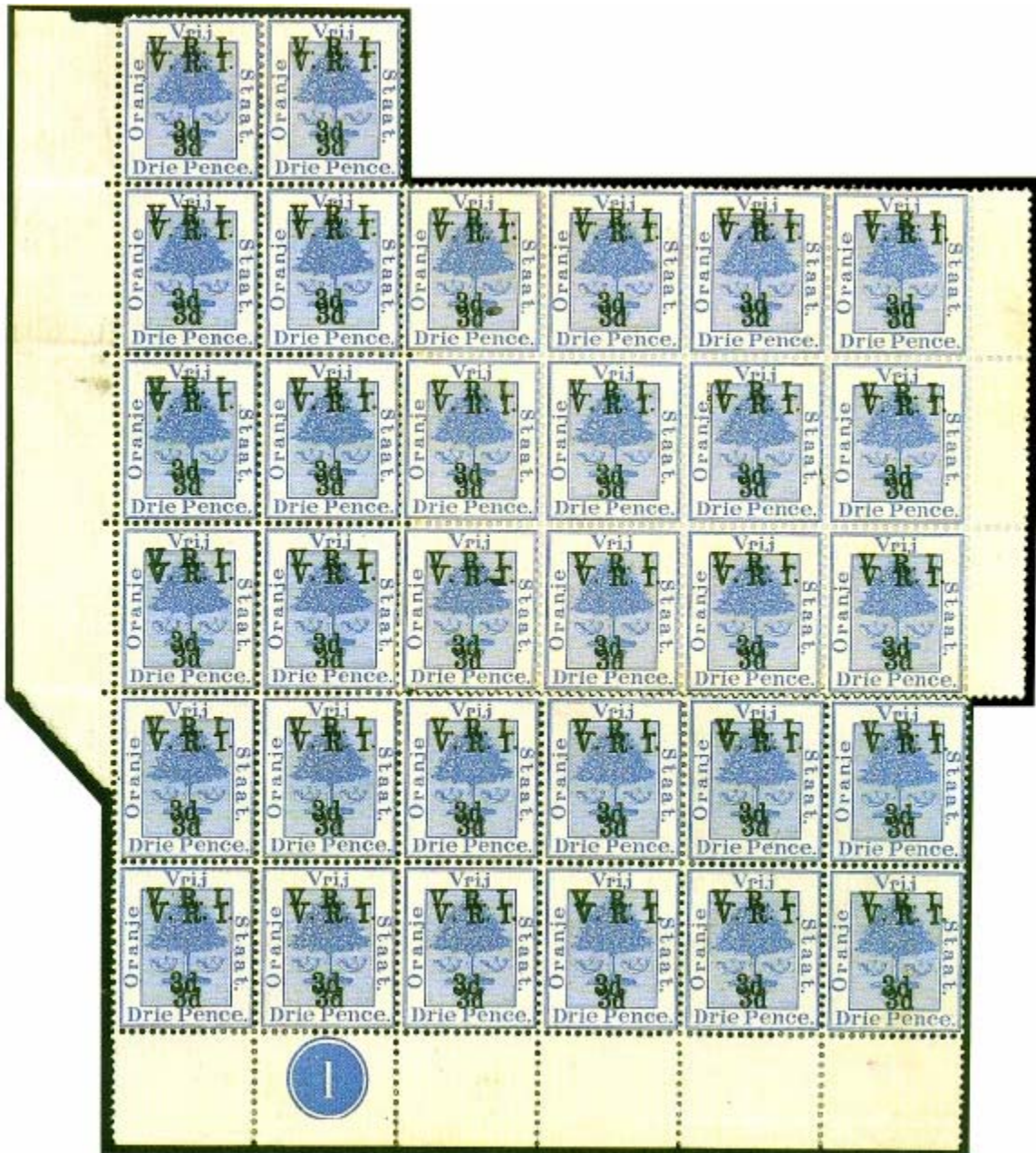
Also known is Var. e, no Stop I on No. 10, see below.



---

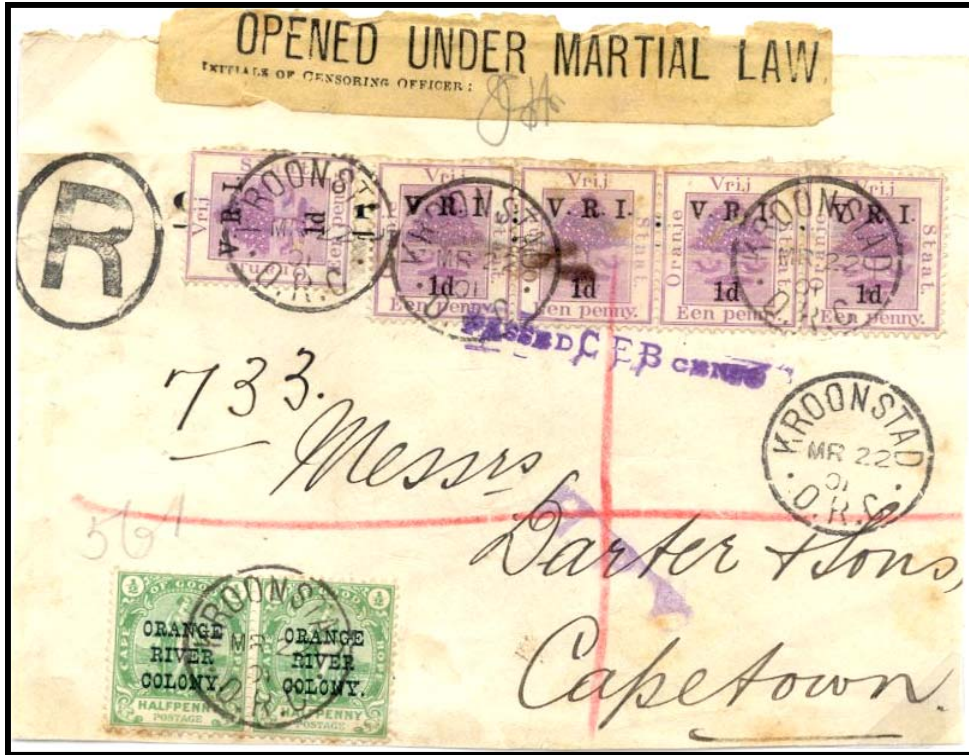
<sup>1</sup> Bartshe, Personal Communication, 2001.





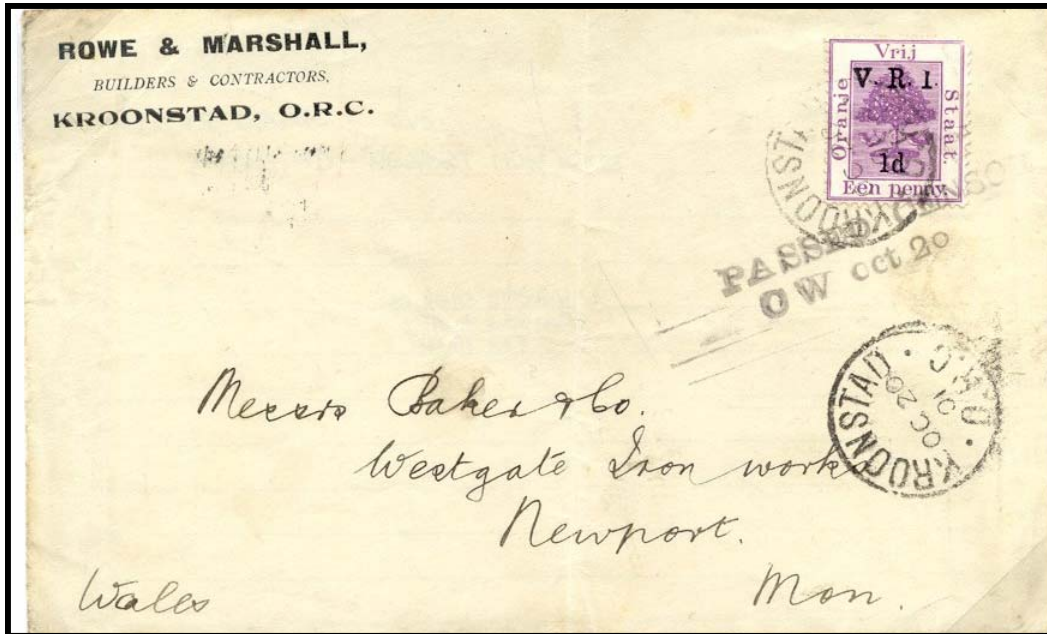
Illus. 18.1  
3d double

The sheet was in the press for two cycles.



6d Postage double letter rate plus 4d Registration.  
 1d 4th Print, Vars A, Go and c, R 7/1-4  
 Kroonstad 22 Mar 01, Single line censor plus Bloemfontein censor tape.





1d 5th Print, 1st state, Var Aji, R7/1, 1d S.A. rate.  
 Kroonstad 20 Oct 01 to Wales  
 Double-lined dated Kroonstad censor mark.



5th Setting, 2d, Nos. 5,6, No. 6, Var. N, Broken right arm V  
 No. 6, Var. d, no stop R, just a ghost showing.  
 Registered, 4d for Registration, 2½d for Empire seamaile. Total 6½d.  
 Mailed 12 Dec, 1900, arrival in London 5 Jan. 1901. A very fast trip.



## Chapter 18, Setting Varieties

	1	2	3	4	5	6
1		J				KN
2						A
3		S			M	
4						
5						A
6			T			
7	A	D	G	C	O	
8	A					P
9					A	
10				A		R

**Table 18.1 'Constant' Varieties  
5th Postage Setting**

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4
C	No top serif <u>R</u> .	40	18.18
D	Top serif <u>R</u> clipped to point.	38	18.19
G	Base of <u>V</u> hurt. BL side clipped to point.	39	18.10
J	Tops <u>V</u> & <u>R</u> damaged.	5	18.42
J*	Left top of <u>V</u> also hurt	5	
K	Level stop <u>V</u> .	6	18.36
M	Top of <u>R</u> shaved.	17	18.23
N	Break right arm <u>V</u> .	60	18.13
O	Wide space between <u>V</u> and <u>R</u> .	41	
P	Notch in right arm of <u>V</u> .	48	18.16
R	Notch in left side of <u>I</u> .	60	18.30
S	Right arm of <u>V</u> hurt	14	
T	Break in centre of <u>R</u>	33	18.24

**Table 18.3, 5th Setting,  
Value Varieties**

Var.	Description	No.	Fig.
1	Top ball of <u>z</u> damaged.	42	18.73
2	Bottom loop <u>z</u> shaved.	23	18.74
3	Lead between <u>z</u> and <u>d</u>	2	
4	Notch BR loop <u>z</u> .	44	18.75
5	TR loop <u>z</u> shaved.	17	18.76
6	Notch TR <u>z</u> .	15	
7	Shaved top <u>z</u> .	17	

**Table 18.2, Specific Varieties  
5th Postage Setting**

Var.	Description	No.	Fig.
a	Large thick comma after <u>I</u> , 1d 1st.	34	18.31
b	Comma after <u>I</u> .	21	18.32
c	Large stop <u>I</u> .	various	
d	No stop <u>R</u> .	6, 16, 58	
e	No stop <u>I</u> .	5, 10, 49	
f	Level stop after <u>I</u> .	14	18.38
g	Base of <u>R</u> hurt.	39	18.43
h	Tops of <u>R</u> & <u>I</u> broken off.	5	18.41
i	No left serif <u>V</u> .	various	18.17
j	Top of <u>I</u> broken off.	37	18.33
k	Inverted <u>I</u> for <u>I</u> .	37	18.45
m	Weak <u>V</u> .	55	18.7
n	Large stop <u>V</u> .	various	
o	Bases of <u>R</u> & <u>I</u> hurt.	39	18.44
p	No tail to <u>d</u> .	27	18.54
q	Small thin comma after <u>I</u> .	52	18.34
r	CASLON between <u>R</u> & <u>I</u> , 1d, 5th.	33	
s	CASLON before <u>V</u> .	41	
t	No stop <u>V</u> .	49	
u	Top of <u>I</u> weak .	53/4	
v	Short flat topped <u>I</u> .	37	
w	CASLON between <u>V</u> & <u>R</u> .	5	
x	Comma after <u>R</u> .	57	
y	Large nick BR of thick <u>V</u> , 53.	53	
z	<u>VRI</u> movement, L or R, variable.	6	
a'	Hand inserted <u>R</u> , thin <u>V</u> .	6	18.46
a''	Hand inserted <u>R</u> , thick <u>V</u> .	12	18.47
b'	Broken stop <u>I</u> .	58	
c'	Large sharp break left arm thick <u>V</u> .	30	
d'	<u>Id</u> moved left.	18	
e'	Notch cross bar <u>R</u> .		

## Chapter 18, Setting Diagrams

	1	2	3	4	5	6
1		J		c		KNz
2				c		Ai
3					M	d'
4			c	c		
5				a		A
6			c	c	r	
7	A	D	G	Cc	O	
8	A					P
9					A	
10			x	A		R

1d, 1st Print  
Vars O, d', r and z variable  
Vars P and R appeared during the  
TR pane print.

	1	2	3	4	5	6
1		Jd	e'		e	KN
2						Ai
3		f		d	M	
4						
5						Ac
6		e'	e'	e'		
7	A	D	Gg	C		
8	A			e'		P
9	te		e'	e'	A	
10			e'	A		R

1d, 2nd Print  
vars d, t, e & e' variable

	1	2	3	4	5	6
1		J				N
2						Aic
3					M	Cc
4			b			c
5						Ac
6						
7	A	D	Gg	C		
8	A				nc	P
9					A	
10	i			A		R

1d, 3rd Print,  
B&M "Initial" State

	1	2	3	4	5	6
1			e'	e	h	d
2						
3				d		
4			b			c
5			e'			c
6		e'	e'	e'		
7	j		g			d
8						
9			e'	e'	u	u
10			e'			

1d, 3rd Print  
The variable Varieties

	1	2	3	4	5	6
1	i	J			h	N
2	i					Ai
3	i	S			M	C
4	i		b			c
5	i					Ac
6	i		T			
7	Ajvi	D	Gg			
8	Ai				n	P
9	i				A	
10	m			A		R

1d, 3rd Print  
"Final" state

	5	6
1		c
2		Aic
3	M	Cc
4		c

1d, 3rd Print, Aberrant State  
No explanation or illustration in  
the literature

	1	2	3	4	5	6
1		J	e'			N
2						Ai
3		S			M	C
4						c
5			e'			Ac
6		e'	T	e'		
7	A		Go	C		
8	A				n	P
9			e'	e'	A	
10	i		e'	A	i	R

1d, 4th Print  
e' somewhat variable

## Chapter 18, Setting Diagrams

	1	2	3	4	5	6
1		J				N
2						Ai
3		S			M	C
4						
5			p		d	Ac
6			T			
7	Ak		Go	C		
8	A					P
9					A	
10	i			A		R

1d, 5th Print, 1st State  
Var. d not on TR pane

	1	2	3	4	5	6
1		J*				Nda'
2						Aia''
3		S			M	
4						
5					d	A
6			Tp			
7	Aki		Go	C		
8	A					P
9				q	A	
10	i			Apdeb'	i	R

1d, 5th Print, Final state  
Vars. d, p, e, b', a' and a'' variable

	1	2	3	4	5	6
1		J*	e'	c		N
2			c			Ai
3		S			M	C
4			c			
5					d	A
6		e'	Tp	e'		
7	Ak		Go	C		
8	A			e'		P
9			e'	ce'	A	
10	i		e'	Ap		R

6d Blue  
Var. d variable

	1	2	3	4	5	6
1		J*3	te'	c		Na'
2			c			Ai
3		S			M5	C
4			c		2	
5					dp	A
6		e'	Tp	e'		
7	Ak		Go	Ce'	s	1
8	A	4		e'		P
9			e'	ce'	Ay	
10	i		e'	A		Rc

3d  
Vars. d & a' variable

	1	2	3	4	5	6
1		J*	e'		we'	Nd
2				e		Aie
3		S			M	C
4			c			
5						A
6		e'	Tp	e'		
7	Ak		Go	Ce'		
8	A			e'		P
9			e'	ce'	Ay	
10	i		e'	A		R

2d, 1st State  
Vars. w, d, e, p & y variable

	1	2	3	4	5	6
1		J*		e'		N
2						Ai
3					M	
4			c,6		7	
5						Ac'
6		e'	T	e'		
7	Ak		Go	Ce'		
8	A			e'		P
9			e'	ce'	A	
10	i		e'	A		R

2d, Final State  
Var. c' variable, late

## Notes

## Chapter 18, Key to Varieties of Postage Settings 3-5, Telegraph & Revenue Stamps (Postage type face)

Key: Var. G-3,4,5=Var. G, 3rd, 4th, 5th Postage Settings.  
Other types AT=Army Telegraph, 3rd Rev=3rd Revenue, BD=Bank Draft

V . R . I .

Fig. 18.1. Clean sharp type,  
Thin V, Early Print

V . R . I .

Fig. 18.2. Worn type, thick V  
Late printing

V

Fig. 18.4. Var. A,  
Thick V, Early

V

Fig. 18.5.  
Var. A\*-3

V

Fig. 18.6.  
Var. A\*\*-3

V

Fig. 18.7. Var. a-3,  
m-5, 3rd Rev, 3/-

V

Fig. 18.8. Var. B-3,  
AT, 3rd Rev

V

Fig. 18.9.  
Var. H-3

V

Fig. 18.10. Var. G-3,  
4, 5, 2AT, 3 Rev, BD

V

Fig. 18.11. Var. F-3, 4,  
AT, 3rd Rev, 2AT

V

Fig. 18.12.  
Var. h-4

V

Fig. 18.13. Var. N-3,  
4, 3AT, BD

V

Fig. 18.14. Var. y-4,  
4 Rev, 2nd 6 Rev

V

Fig. 18.15. Var. i-4,  
4 Rev, 2nd 6d Rev

V

Fig. 18.16. Var. P-5,  
BD

V

Fig. 18.17. Var. i-5,  
BD, Thick V.

R

Fig. 18.18. Var. C-3, 4,  
5, 6, AT, 4th Rev, BD

R

Fig. 18.19. Var. D-3, 4,  
5, AT, 3rd Rev

R . I

Fig. 18.20. Var. E-3, 4, AT,  
3rd & 4th Rev

R

Fig. 18.21.  
Var. t-3

R

Fig. 18.22.  
Var. ?-3, Casual

R

Fig. 18.23. Var. M-4,  
5, 6, 4th Rev, BD

R

Fig. 18.24.  
Var. T-5 & BD



Chapter 18, Varieties Key, Postage Settings 3-5, Telegraph & Revenue

**I**

Fig. 18.25. Var. s  
3rd, 6d, Nos. 6,12

**I.**

Fig. 18.26.  
Var.j-4

**I**

Fig. 18.27.  
Var. r-4

**I**

Fig. 18.28.  
Var. w-4

**I**

Fig. 18.29.  
Var. g-4

**I**

Fig. 18.30.  
Var. R-5, BD

**I,**

Fig. 18.31.  
Var. a-5

**I,**

Fig. 18.32.  
Var. b-5

**I**

Fig. 18.33.  
Var. j-5

**I**

Fig. 18.34.  
Var. q-5

**I**

Fig. 18.35.  
3rd Setting?

**V. R. I. V. R. I. V. R. I.**

Fig. 18.36. Var. K-4, 2nd AT.  
level stop V, very slight brk rt arm V

Fig.18.37. Var. KN-5  
Level stop V, full break rt arm V

Fig. 18.38. Var. f-5  
Level stop I

**V.·R. I.**

Fig. 18.39. 4th Set, 4th Print, 1d, No. 60

**V. R.·!I.**

Fig. 18.40.  
Var. f-4

**K. I**

Fig. 18.41.  
Var. h-5

**V. R**

Fig. 18.42.  
Var. J -4, 5, AT, TF & BD

**V. R. I.**

Fig. 18.43. Vars. 5G + 5 g, d -5th Setting, 2nd  
Print, #39Var.G, hurt point V, now + damaged R  
(var g)

**V. R. I.**

Fig. 18.44. Var. 5 G +5g+5o, AT 3rd Sett,  
BD, Bases V, R and I hurt

**V. R. I.**

Fig. 18.45.  
Var. k-5, BD

**V. R I. V. R. I. V. R. I.**

Fig. 18.46. Var. Nda'- 5th 1d No. 6, 5, BD  
Inserted R, no stop R

Fig. 18.47. Var. Aia- 5th 1d No.12,  
Thick V, Inserted R

Fig. 18.48. Close V, R, smudged I  
6d, 3rd or 5th Setting

Chapter 18, Varieties Key, Postage Settings 3-5, Telegraph & Revenue

d

Fig. 18.49. Var. l- ,3 Rev, AT

d

Fig. 18.50. Var. f-3

d

Fig. 18.51. Var. a'-4

d

Fig. 18.52. Var. b-4

d

Fig. 18.53. Var. m-4

d

Fig. 18.54. Var. x-4, p-5, BD

s

Fig. 18.55. Var. k-3

$\frac{1}{2}$

Fig. 18.56. Var. b-3, e-4

$\frac{1}{2}$ d

Fig. 18.57. Var. o-4, Small  $\frac{1}{2}$

1

Fig. 18.58. Var. d-3

1d

Fig. 18.59. Var. a-4, short  $\frac{1}{2}$

1d

Fig. 18.60. Var. q-4, Short serif  $\frac{1}{2}$

oJ

Fig. 18.61. Var. d-2,5, No.60

3

Fig. 18.62. Var. p-3

3

Fig. 18.63. Var. d-3,

6

Fig. 18.64. Var. n-3

5

Fig. 18.65. Var. m-3

5s

Fig. 18.66. Var. q-3 Thin loop  $\frac{1}{2}$ , nick  $\frac{1}{2}$

6d

Fig. 18.67. Var. g-3,

6d

Fig. 18.68. Var. l-3, Sl raised 6

SPECIMEN

Fig. 18.69. 5/- specimen

$\frac{1}{2}$

Fig. 18.70. Normal  $\frac{1}{2}$

$\frac{1}{2}$

Fig. 18.71. Type 2 of the  $\frac{1}{2}$

V. R. I.

Fig. 18.72. Var Ggo- 5th, 2d, , late

3

Fig. 18. 73. Var. 1-5

3

Fig. 18. 74. Var. 2-5

3

Fig. 18. 75. Var. 4-5

3

Fig. 18. 76. Var. 5-5

2

Fig. 18. 77. Var. 6-5

2

Fig. 18. 78. Var. 7-5

## Notes

## Chapter 19, Raised Stop Unplaced Varieties

A number of varieties have been reported over the years that have not yet been definitely placed in a particular Setting/Printing.

### Halfpenny

- Missing V. A vertical strip of 3, with the bottom stamp missing the V is known, with a largish stop after the R, with a fairly plateable variety.<sup>1</sup> Some other singles are known and also a block of four<sup>2</sup> that also contains two thick V's. Probably #24 of the 3<sup>rd</sup> Setting, and illustrated there.
- Wide spaced V R. Reported to be on No. 31 of the 4<sup>th</sup> Setting.<sup>3,4</sup>
- No stop V, chiseled bottom point of V, see below. This V looks like Var G, but the bottom tip is not pushed right. This V has shown up elsewhere, but has not been placed.



### Penny

- Pair, one without overprint. One example is from the 5<sup>th</sup> Setting, 3<sup>rd</sup> Print. Also known is a left margin vertical pair from a left pane, with the top stamp missing the overprint.<sup>5</sup> No identifiable varieties.
- Inverted Overprint. Well known and genuine. This copy shows the type in pretty good shape, but more worn than usual for the 3<sup>rd</sup> Setting so might be early 4<sup>th</sup> Setting or a clean example of the 5<sup>th</sup> Postage Setting.



- Hand inserted V. The only reported example of this variety is a right margin horizontal pair with a hand inserted V on the marginal stamp.<sup>1</sup> The first strike

<sup>1</sup> Bartshe Collection, 2000.

<sup>2</sup> L.P. No. 10, p264, 1901; by B&M Part II, p136.

<sup>3</sup> Africa III, p296.

<sup>4</sup> Daun, L.P. No. 17, p145, 1908 by B&M Part II, p137.

<sup>5</sup> Bartshe, Bull 156, p2288, Sept 1994.

- of the V is only partially printed and the second strike applied alongside. The first V seems to be displaced upwards. Appears to be a paper fold or paper in the press freak. Now placed in 5<sup>th</sup> Setting, see p210
- No stop R. The pair below shows the Var ‘No stop R’ on the left stamp. The only identified positions of this variety are in the 5<sup>th</sup> Setting, but since neither stamp has a thick V, nor does the right hand stamp show Var M, top of R shaved, it does not fit any of these positions. It is undoubtedly genuine, even showing kiss doubling on the center of each stamp.



### Two Pence

- Diagonal Overprint and Overprint omitted. One pair is known with the left hand stamp having a diagonal upward slanting overprint and the right stamp with no overprint.<sup>2</sup> No other diagonal prints have been reported. Dubious parentage.

### Three Pence

- Dropped d. One example of a significantly dropped d’ is reported to be in the Durell Collection.<sup>3</sup>

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<sup>1</sup> Bartshe, Bull 166, p2537, March 1997.

<sup>2</sup> Mosely Collection; per B&M, Part II, p140.

<sup>3</sup> B&M, Part II, p141.

## Sixpence Blue

- No Stop V. One mint example known.
- No stop R. Two examples known.<sup>1,2</sup> Examination of one shows a faint smudge, so it is probably a transient variety.
- V.R.I. close together. A block is shown below where the R and stop are 1 mm closer to the V and the I and stop are smudged (Fig 18.48). Apparently, a spacer fell out, but must have been replaced quickly or more would be known. Tentatively placed in the 3<sup>rd</sup> Setting, see p177.



## Sixpence Carmine

- V.R.I. omitted. Two examples known, one of which is paired to a raised stop transposed overprint.<sup>3</sup> On the other example the d of the lone 6d is slightly dropped. Apparently a block printed in the 2nd or 3rd Setting

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<sup>1</sup> Royal Collection; per B&M Part II, p144.

<sup>2</sup> Hisey Collection, 1998.

<sup>3</sup> Laurence, Bull, p223, 1958.



## Notes

## Chapter 20, The 6<sup>th</sup> V.R.I. Postage Setting

After the 5<sup>th</sup> Postage Setting was finished, the forme, or, more properly, the right half of the forme, had the raised stops replaced with level stops, and possibly had some other changes. This gave rise to a Setting with level stops and thick V's. Some 2½ds and 6d carmines were printed with this forme. Both are quite rare.

The first mention of this Setting was by Col. W.D.C. Williams in the previously cited contemporaneous eyewitness speech and paper where he described the V.R.I. postage overprinting as being done in four stages, the fourth stage being with level stops, low down, and much heavier than the level stops of the 1<sup>st</sup> printing.

In spite of this quite authoritative statement from one present at the time, all examples of this Setting were deemed forgeries as they were unlike the 1<sup>st</sup> level stops Setting both in the heaviness of the printing and the presence of thick Vs.

Even a reported block of fifteen and its survivor, a block of nine 2½ds were not enough to overcome the accusations of forgery until it was pointed out in the 60's that varieties of the V, the R, and the I on the block of nine exactly matched the 5<sup>th</sup> Postage Setting, positions rows 2 through 4, columns 4 through 6. Even the thick V on No. 12 matched in the two Settings. Even after this, all the 6d carmines of this setting were still condemned as forgeries in spite of their resemblance to the 2½ds.

There was one singular variety on No. 12. The level stop after the thick V was square, Var. SS. In the 1<sup>st</sup> Setting there had also been a square stop, but after the R. When this



No. 12, 2d, 5th Setting



No. 12, 2½d, 6th Setting



No. 12, 6d carmine, 6th Setting

variety was found on the 6d Carmine,<sup>1</sup> it finally proved beyond denial that blocks of the 6d carmine were also printed in the 6<sup>th</sup> Setting. This variety on the 2½d is shown in Fig. 20.1 and on the 6d in Fig. 20.2. For comparison, #12 of the 2d of the last printing of the 5<sup>th</sup> Setting is shown in Fig. 20.3. Illustrations are shown above. Note that the shape of the thick V is identical in the 5<sup>th</sup> Setting 2d, the 6<sup>th</sup> Setting 2½d and the 6<sup>th</sup> Setting 6d Carmine.

The general characteristics of the 6<sup>th</sup> Setting are heavy, level and often-irregular stops, protruding slightly below the level of the letters. The inking is heavy, with very stiff ink, causing a very dirty print. The V.R.I. is slightly wider than the raised stop settings at 9.25-9.35 mm versus 9.1 mm, but is actually the same as the 1<sup>st</sup> Setting, which ranges from 9.0 to 9.35 mm. Superficially, the type appears to be much more worn than the 5<sup>th</sup> Setting, but careful examination shows that the type itself is in moderately good condition, comparable to the 5<sup>th</sup> Setting, but badly blurred by the halo from the stiff ink and/or dirty type. See the illustrations of position 12, R2/6, in Figs. 20.1-3.

No full panes have been reported. A block of 15 of the 2½d was reported, but not described, and the largest remaining piece is a block of 9 from this block of 15. A pair of the 2½d of Nos. 5 & 6 is reported, as well as a left marginal pair with thick V of the 2½d. These blocks are shown outlined on the forme diagram. A second strip of 3 (Nos. 10-12) corresponding to the top row of the block of 9 has also been reported<sup>2</sup> and is illustrated in Fig. 20.8 and shown below.



Various other varieties are known, but not plated. Many of the 2½d's show Var. e', nick on middle bar of the R, a variety which arose and became widespread in the 5<sup>th</sup> Setting. The 6d's are more heavily inked, and only one example of this variety has been reported, Fig. 20.6.

The combination of stiff ink, poor inking and probably inadequate packing on the 6d gave rise to other varieties, of which probably none are constant. A copy is known where the 6 printed albino, with only the dirt around the type transferring any ink and the d did not print at all, Fig. 20.7.<sup>3</sup>

<sup>1</sup> Hisey, Bull 167, p2547, June 1997.

<sup>2</sup> Hisey Collection, 1999.

<sup>3</sup> Hisey Collection.

In at least two cases, the whole bottom of the V.R.I. fails to print properly resulting in a “short” V and an I with no bottom serifs, Fig. 20.6.<sup>1</sup> Measurement shows that the “short” V is just a regular V where the bottom point failed to print. It is hard to believe that this was earlier condemned out of hand as having a short V from another font!

These two varieties are shown below.



Another cause for condemnation of the 6d carmine was the baseless assumption that the forme was a full 60 units. Thus a block of four with the imprints misaligned vertically was taken as proof of forgery. Actually examining this closely, it is from columns 3 and 4 of a pane. That is, it lies across the join between two impressions of a 30-unit forme. This block, not surprisingly, would not fit into the 5<sup>th</sup> Setting forme, as it was actually overprints corresponding to positions 30,28/36,34 of the right hand half of the 5<sup>th</sup> Setting forme. The thick V at the top left of this block is consistent with the thick V at position 30 of the 5<sup>th</sup> Setting.

On the next page are shown scans of the four thick V's that occur in the 6th Setting and the corresponding V's from the 5<sup>th</sup> Setting.

These scans give an idea of the characteristics of the four thick Vs in this Setting and their variability. It may be of help in positioning blocks, along with the listed varieties.

Alignment is of course totally erratic across the boundary of two impressions. Alignment within the 30-unit forme seems better than in an earlier 30-unit 2½d forme, but not as good as on the 60-unit 5<sup>th</sup> Setting forme.

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<sup>1</sup> Hisey Collection.



No. 12  
5th Setting 3d  
Ai



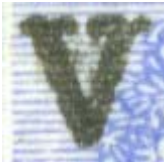
No. 12  
5th Setting 2d  
Ai



No. 12  
6th Setting  
2½d AiSS



No. 12  
5th Setting 6d  
AiSS



No. 30  
5th Setting 3d  
Left Pane



No. 30  
5th Setting 3d  
Right Pane



No. 30  
5th Setting 2d  
Perf scrap



Top left corner 6d  
6th Setting



No.53  
5th Setting 2.5d  
Left Pane



No.53  
5th Setting 2.5d  
Right Pane



No.53  
5th Setting 2 d



No.53  
6th Setting 2½d



No. 53?  
6th Setting 6d



No.58  
5th Setting 2.5d  
Left Pane



No.58  
5th Setting 2.5d  
Right Pane



No.58  
5th Setting 2d



No.58  
6th Setting 2½d

## Chapter 20, Setting Varieties

	1	2	3	4	5	6
1		J		e'		N
2						Ai
3					M	
4			c,l		2	
5						A
6		e'	T	e'		
7	Ak		Go	Ce'		
8	A			e'		P
9			e'	ce'	A	
10	i		e'	A		R

5th Setting  
2d Final State

	4	5	6
1	e'		N
2			AiSS
3		M	
4			
5			A
6	e'		
7	Ce'		
8	e'		P
9	ce'	A	
10	A		R

6th Postage  
1/2 pane forme  
Var SS=square stop

	1	2	3	4	5	6
1	e'		N	e'		N
2			AiSS			AiSS
3		M			M	
4						
5			A			A
6	e'			e'		
7	Ce'			Ce'		
8	e'		P	e'		P
9	ce'	A		ce'	A	
10	A		R	A		R

6th Postage  
Full stamp pane with two half pane  
forme impressions shown  
superimposed.

The outlined shaded areas on the diagrams show the plated areas

### Table 20.1, Varieties 6th Postage Setting,

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4
C	No top serif <u>R</u> .	40	18.18
M	Top of <u>R</u> shaved.	17	18.23
N	Break right arm <u>V</u> .	6	
P	Notch in right arm of <u>V</u> .	48	18.16
R	Notch in left side of <u>I</u> .	60	18.30
SS	Square stop <u>V</u> .	12	20.1
c	Large stop <u>I</u> .		
e'	Nick in horizontal bar of <u>R</u> .		



Chapter 20, Varieties



Fig. 20.1 2 1/2d, No.12  
Var SS, square stop V

Fig 20.2 6d No.12  
Var SS, square stop V



Fig 20.3 No. 12, 5th Setting 2d



Fig 20.4 2 1/2d, No. 30

Fig 20.5 6d No. 58  
Thick V, type 2



Fig 20.6 6d, 'Short V'  
Also notch in bar of R, Var e'



Fig 20.7 6d Albino 6  
Missing d



Fig 20.8 2 1/2d, Nos. 10, 11, 12

Chapter 20, Varieties



Fig 20.9 2 1/2d,  
Nos. 10- 12, Nos. 16-18, and 22-24  
#12 Vars. A & SS  
No. 17, Var. M, shaved top R

## Notes

## Chapter 21, 'Orange River Colony' on Cape Provisionals

As the V.R.I. overprinted stamps began to run short prior to the receipt of the Edwardian definitives, Cape stamps were overprinted to supply the needed ½d, 1d and 2½d stamps.

The official correspondence concerning the production of these three values (and the post cards) is described by Chilton<sup>1</sup> based on his studies of File 65448/00 from the Cape PMG in the Pretoria Archives. This provides most of the basis for the chronology below.

### *Chronology*

#### *1<sup>st</sup> Printing*

Early June 1900. The last of the V.R.I. stamp overprinting was finished in Bloemfontein.

June 23, 1900. The Military Governor in Bloemfontein telegraphed the Imperial Secretary in Cape Town, stating that stamp supplies were already very low, and asking for stamps in the values ½d, 1d, 2d, 2½d, 3d, 4d, 6d and 1/-. That is, for all values except the 5/-. Apparently not much thought went into this, as they had a lot of 6d blue on hand, and the 4d served no direct purpose. He did ask for these to be in the new colors of the postal convention, so apparently he was asking for a complete new design set.

June 27, 1900. The Imperial Secretary replied, "Consideration of design of new stamps had better be deferred. It will probably be best to meet difficulty by overprinting English or Cape stamps."

June 29, 1900. Bloemfontein replied that they actually had plenty of stamps except for 3 denominations and asked for 6,000 sheets of the ½d, 2,000 sheets of the 2½d, and 1,000 sheets of the 4d, all to be supplied by overprinting Cape stamps. Just why he wanted 4d stamps is unclear. The ½d had many uses and the 2½d was in great demand (and short supply) as it covered the civilian rate to Europe.

July 4, 1900. The Cape PMG wrote to the Imperial Secretary that there were plenty of the low values, but none of the 4d available, suggesting that the 2d Cape be overprinted with 'Orange River Colony 4d'.

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<sup>1</sup> Chilton, Bull 115, p 1393ff, Dec 1983.

July 5, 1900. The Imperial Secretary telegraphed this offer to Bloemfontein asking, “Will this do?”

July 9, 1900. ORC PMG replied, “Please cause ½d and 2½d stamps to be overprinted as suggested and sent up as soon as possible. The 4d stamps can wait until more Cape 4d’s are available.”

Mid July 1900. Bids for this work were solicited by the CGH for delivery by July 21, 1900. Four bids were received:

- Townsend, Taylor and Snashall, 74 Loop St £7/0/0
- The Cape Times, 56 St. Georges St. £16/10/0
- The Argus £8/0/0
- Richards & Sons, Castle St. £4/4/0

July 18, 1900. The bid of Richards & Sons, who held the Cape government printing contract, was chosen, as shown by the notation “accepted by the PMG, H.K. 18/7/00” (H.K. = H. Kay, the Cape PMG). The price works out to just over 1 shilling per 100 sheets.

Late July 1900. 6,000 sheets of the ½d and 2,000 sheets of the 2½d were sent to the printer (apparently in a series of deliveries, see later). 5,899 sheets of the ½d and 1,900 sheets of the 2½d were returned overprinted, but of these, 15 sheets of the ½d and 29 sheets of the 2½d were rejected for printing errors.

August 2, 1900. The accepted sheets were sent to Bloemfontein; 5,884 sheets of the ½d and 1,871 sheets of the 2½d. The spoilage was some 2% of the ½d and 6.5% of the 2½d. The PMG apparently complained of this.

## ***2<sup>nd</sup> Printing***

August 7, 1900. Richards & Sons responded:

“Sir, we beg to acknowledge receipt of your letter of the 6<sup>th</sup> inst., informing us that 44 sheets of the stamps overprinted for use in the Orange River Colony have been spoiled. This is a very small proportion of the 8,000 received by us, as the Contract contemplates and provides for (see Clause 17) 38 spoiled sheets in every 1000, or in this case 304 spoiled sheets out of the total. We shall be pleased to make good the spoils at a nominal charge.”

Richards then overprinted 101 plus 15 sheets of the ½d and 100 plus 29 sheets of the 2½d. It is unclear whether the make up sheets for both the ‘shortage’ and the ‘rejects’ were printed at the same time.

It is clear that if the 244 sheets of printers waste had been accepted and sold the amount of errors of placement, etc would be similar to, if not higher than, the work in Bloemfontein that has been so much criticized.

August 28, 1900. The above 115 plus 129 sheets sent to the O.R.C.

### ***3<sup>rd</sup> Printing***

January 22, 1901. Queen Victoria dies. This stops the work that had been going at De La Rue for the design of a new issue for the Orange River Colony, and starts a mad rush in all parts of the Empire for a new stamp design(s). It is likely that the ORC got a very low priority.

February 13, 1902. Bloemfontein ran short of 1d stamps, and the 'Financial Advisor' in Bloemfontein wrote to the Cape PMG:

“As the new issue of stamps for this Colony will not be received for some months, this Government would be much obliged if you would cause 5,000 sheets of the Cape Colony 1d stamp to be overprinted ‘Orange River Colony’ as was done in the case of the present ½d stamps. I should also be obliged if a further 10,000 1d postcards could be overprinted and supplied as before.”

February 27, 1902. The Cape stamps, and cards, were said to be delivered to the printer, Richards & Sons.

March 12, 1902. The Secretary at the GPO wrote to Richards & Sons:

“Although the stamps were delivered to you at your works nearly a fortnight ago, and representations have been made on several occasions recently, a proof on plain paper of the setting for the overprinting of the stamps has not yet been received.”

March 12, 1902. Richards replies:

“Will you please supply us with a full sheet of stamps to enable us to make the proof and exact position of printing, we do not wish to use one of the sheets sent to us in case we spoil same.”

March 13, 1902. The Secretary replies:

“I beg leave to state that it will meet the requirements of this Dept if a proof on ordinary plain paper is struck, in the same way as was done on previous similar occasions.”



March 21, 1902. The files state that Richards finally supplied the proof, but the proof is not in the files. In all, it took Richards almost a month to produce a satisfactory plate and submit a proof. Obviously the printer was having some problems.

April 15 & 16, 1902. The overprinting is finally carried out.

April 17, 1902. The stamps are sent to the ORC.

### ***The “Mystery” Overprinting of the ½d.***

September 3, 1902. A rather mysterious letter in the archives from the Colonial Secretary of the ORC to the PMG of the Cape Colony states: “I have the honour to acknowledge the receipt of your letter of 28<sup>th</sup> ultimo advising the despatch of 500 sheets of the ½d stamps on 7 August and 9,600 postcards (1d) on the 20<sup>th</sup> August, which have been received.” There is no other record concerning this lot of 500 sheets of the ½d.

### ***4<sup>th</sup> Printing.***

Mid-August 1902. The Colonial Treasurer at Bloemfontein now requested 500 sheets of the ½d and 1,000 sheets of the 1d. At least the ½d may be the stamps referred to above.

September 2, 1902. The Colonial Treasurer telegraphed for 2,000 sheets each of the ½d and 1d values to be sent immediately and “a further supply of 5,000 sheets of each to be forwarded when completed.”

These orders were cumulative, making a total of 15,500 sheets. Chilton states that this lot was printed 1,000 sheets per day, with the 1,000 sheets being delivered each morning, the total printing taking 13 days between September 4 and September 24. Presumably the overprinted sheets were also returned daily. Richards & Sons again did the work, this time for £23.10.0d or approximately 3/- per 100 sheets, three times his charge for the first printing. This is another indication that he had unexpected troubles during the previous printings.

September 29, 1902. The last batch of this printing sent to Bloemfontein.

Until this information came to light, it had been assumed that only the 1d value was printed with this 3<sup>rd</sup> Setting.

**Summary**

The above information on deliveries can be summarized as below.

Table 21.1 ORC on Cape Provisionals-Deliveries							
	½d		1d		2½d		
Date	Print	Sheets	Print	Sheets	Print	Sheets	Notes
2.8.00	1	5884			1	1971	Ordered 9 July, 3½ weeks
28.8.00	1a	116			1a	129	Ordered 7 August. 3 weeks with forms in hand!
17.4.02			1	5000			Ordered 2.2.02, took 10 weeks. Trouble
7.8.02	2	500					“Mystery lot”, no record of order.
5?.9.02 29.9.02	2a	7000	2	8000			Ordered 2 September.

## The Stamps and Settings

While all three values were all overprinted with the same general overprint, 'Orange/River/Colony' in three lines, there were actually three formes used. A more complete discussion, on which the following is based, has been published.<sup>1</sup>

Prior literature stated, with no reference given, that the overprints were done by means of a forme consisting of four stereotypes of 60 units each locked together. The stereo mould has been said to have been produced by making 10 impressions of a 6 unit typeset slug. Examination of what is here called Setting 2 shows that the formes were not produced in that manner. Rather, one typeset slug of 12 units or two slugs of 6 were produced and from these a matrix was made. From this matrix enough lead castings or clichés (20 or 40 respectively) were cast to make up the forme to overprint the 240-unit stamp sheets in one pass. The exact procedure varied slightly from Setting to Setting.

### *1<sup>st</sup> Setting.*

For the 1<sup>st</sup> Setting forme, two type units of 6 units each (or possibly one slug of 12 units plus gutter) were set up, a matrix made and 20 clichés of each cast, one set for the left panes and the other for the right panes. As a result, variations in the original type units show up in all the stamps in a given column. The setting is shown in Table 21.2 and below.



The first value to be printed was the 2½d, many sheets of which show at least a trace of the stop on R1/1 of the bottom left pane. Immediately followed by the ½d value. The resulting sheets were shipped on August 2, 1900.

As noted earlier, this printing was quickly followed by a second very small printing done to make up the numbers of sheets to the original order. The forme apparently had been

<sup>1</sup> Hisey, Bull 154, p2234 ff., March 1994.

stored, and was used to first overprint the 129 sheets of the 2½d stamps and the 116 sheets of the ½d. The same forme was later used for the 5,000 sheets of the 1d of April 1902 and the 500 sheets of the ½d mystery lot of August 1902, if indeed this lot existed.

In September 1902 the 7000 sheets of the ½d were started and nearly completed with this 1<sup>st</sup> Setting. Near the end of this run, the top part of the forme was severely damaged, leading to the establishment of the 2<sup>nd</sup> Setting.

### *2<sup>nd</sup> Setting.*

In the 2<sup>nd</sup> Setting forme, the bottom half of the forme is the same as in the 1st Setting. Six of the ten left pane clichés and four of the right pane clichés from the top half of the 1<sup>st</sup> Setting forme were salvaged and reappear in this 2<sup>nd</sup> Setting. To make up for the missing clichés, new units had to be made. This time the typeset unit was a block of 12, two units of 6, here called 2<sup>nd</sup> Setting Odd and 2<sup>nd</sup> Setting Even as shown in Table 21.3 and below



The surviving clichés from the 1<sup>st</sup> Setting and these new clichés were used to make up the full 2<sup>nd</sup> Setting forme, the top half of which is shown in Table 21.4 and Table 21.5.

In addition to the major repeating cliché varieties, 6 minor varieties are noted, but not enough copies have been seen to determine whether they are constant.

The ½d run was finished with this 2<sup>nd</sup> Setting, and the 1d run of 8,000 sheets commenced. After only a few sheets were overprinted, the forme again collapsed. These 1d stamps are relatively easy to identify, as about 20% of them will show major varieties of the first (½d) setting. However, as is to be expected, they are quite scarce.

A bottom left corner block of four<sup>1</sup> shows the variety A, dropped ‘O’ of the 1<sup>st</sup> Setting, proving that the bottom half of the 2<sup>nd</sup> Setting retained the 1<sup>st</sup> Setting characteristics.

<sup>1</sup> Hisey Collection, 1995.

Only 3 upper panes of the 2<sup>nd</sup> Setting are reported to have survived; one top left pane (Block of 58) of the ½d<sup>1</sup> and two top right panes of the 1d (one Block of 58,<sup>2</sup> one Block of 60). See later illustrations for the near panes.

### ***3rd Setting***

After the final collapse of the 2<sup>nd</sup> Setting, a new forme was made up. One or more of the 12 unit, 2 row clichés of the 2<sup>nd</sup> Setting, as shown in Table 21.3, were used to make up enough clichés to make a full sheet forme, i.e. 20 clichés.

None of the 3 specific varieties of the 2<sup>nd</sup> Setting have been reported in the 3<sup>rd</sup> Setting, indicating that most, and probably all, of the 20 clichés were new castings.

In addition, 6 specific flaws have been identified and are listed and placed in Table 21.6 and Table 21.7. Some or all of these, particularly Vars. i and j on No.12 of the bottom right pane, are developmental flaws. Var. m looks more like scrap in the press than type damage.

This Setting was used for the bulk of the 8,000-sheet 1d print run according to the records, but individual examples are very much scarcer mint or used than the 1<sup>st</sup> Setting. No ½d stamps have been identified printed from this 3<sup>rd</sup> Setting.

### ***Misplaced Overprints***

Due to the allowance for printer's waste, most of the badly printed sheets were destroyed. No inverts have been reported.

At least one sheet each of the ½d and 2½d had the overprint badly misplaced horizontally, splitting the overprint over the vertical perforations.

### ***Doubles***

Two different sorts of doubles are found on the ½d.

Type 1. The first type, shown in Fig 21.19,<sup>3</sup> is from the 1<sup>st</sup> Setting and has two well-centered prints, one light and one at full strength. Close examination shows that the two prints slant apart slightly, so the exact alignment will vary from very close, as exemplified by the example shown, to being spread so that the lines of type alternate as illustrated in B&M.<sup>4</sup>



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<sup>1</sup> Hisey Collection 1998

<sup>2</sup> ibid

<sup>3</sup> Hisey Collection.

<sup>4</sup> B&M, Part III, p43, fig 6.

It is this pair that B&M identified as being from Columns 9 and 10 of a cliché of the 1<sup>st</sup> Setting. The single shown here shows full albino impressions on the back of both overprints showing that the light print was caused by running out of ink, not light pressure. In that case, many of the stamps may show little or no trace of the first impression.

Type 2. The second type is illustrated in Fig. 21.20.<sup>1</sup> There is one very faulty print and one good print. Again, one is slightly slanted versus the other, causing the flawed print to move in respect to the good print so that it varies from almost overlapping to considerably separated, as in this illustration. Both impressions on this example show the Var. K, ‘1<sup>st</sup> R’s of Orange and River aligned directly over one another’, which places it in the Odd Row No. 6 or 12 of a cliché from the 2<sup>nd</sup> Setting (or theoretically, the 3<sup>rd</sup> Setting, although there is no evidence in the record of ½d’s from the 3<sup>rd</sup>). This proves it is not a forgery. Neither impression shows on the back.



This is also clearly not a ‘kiss’ print caused by flapping in the press. Note that the ‘E’ of Orange in both impressions is clearly and darkly printed with full inking. This cannot occur in a kiss print. The faulty print was due to very poor inking, and it is possible that much of the sheet had no inking at all accounting for the rarity. It is also just possible that both sorts actually came from one sheet of the 2<sup>nd</sup> Setting, badly inked. The rarity of these doubles implies that much of the sheet was not inked at all or that the bad inking was confined to a small area. Both of these doubles have been inaccurately accused of being either ‘kiss’ prints or forgeries, but oddly enough, seeing that original type was used, there have been no accusations of clandestine behavior by the printer. Perhaps because such behavior would be unthinkable in British Cape Town.

### *Forgeries*

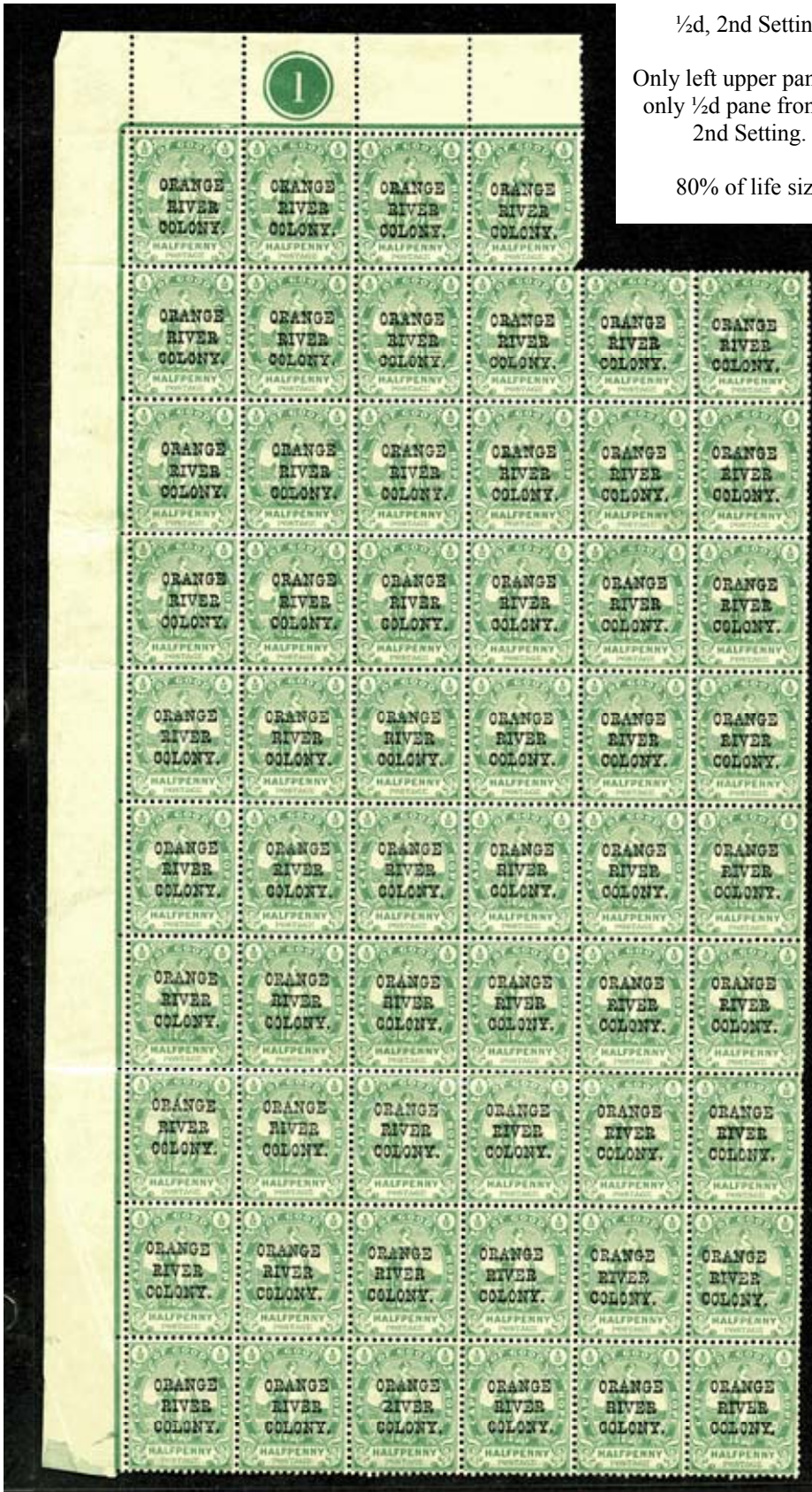
In one of the Fournier forgery books there is an imprint of a forged ‘ORANGE RIVER COLONY’ overprint with no stop, as shown below. The graininess of the image is an artifact of the copying method. By comparison with the genuine overprint below right, the ‘L’ is very different, the ‘C’ has no top serif, and especially the word ‘COLONY’ is irregularly set.

**ORANGE  
RIVER  
COLONY**

**ORANGE  
RIVER  
COLONY.**

<sup>1</sup> Hisey Collection.





½d, 2nd Setting

Only left upper pane and  
only ½d pane from the  
2nd Setting.

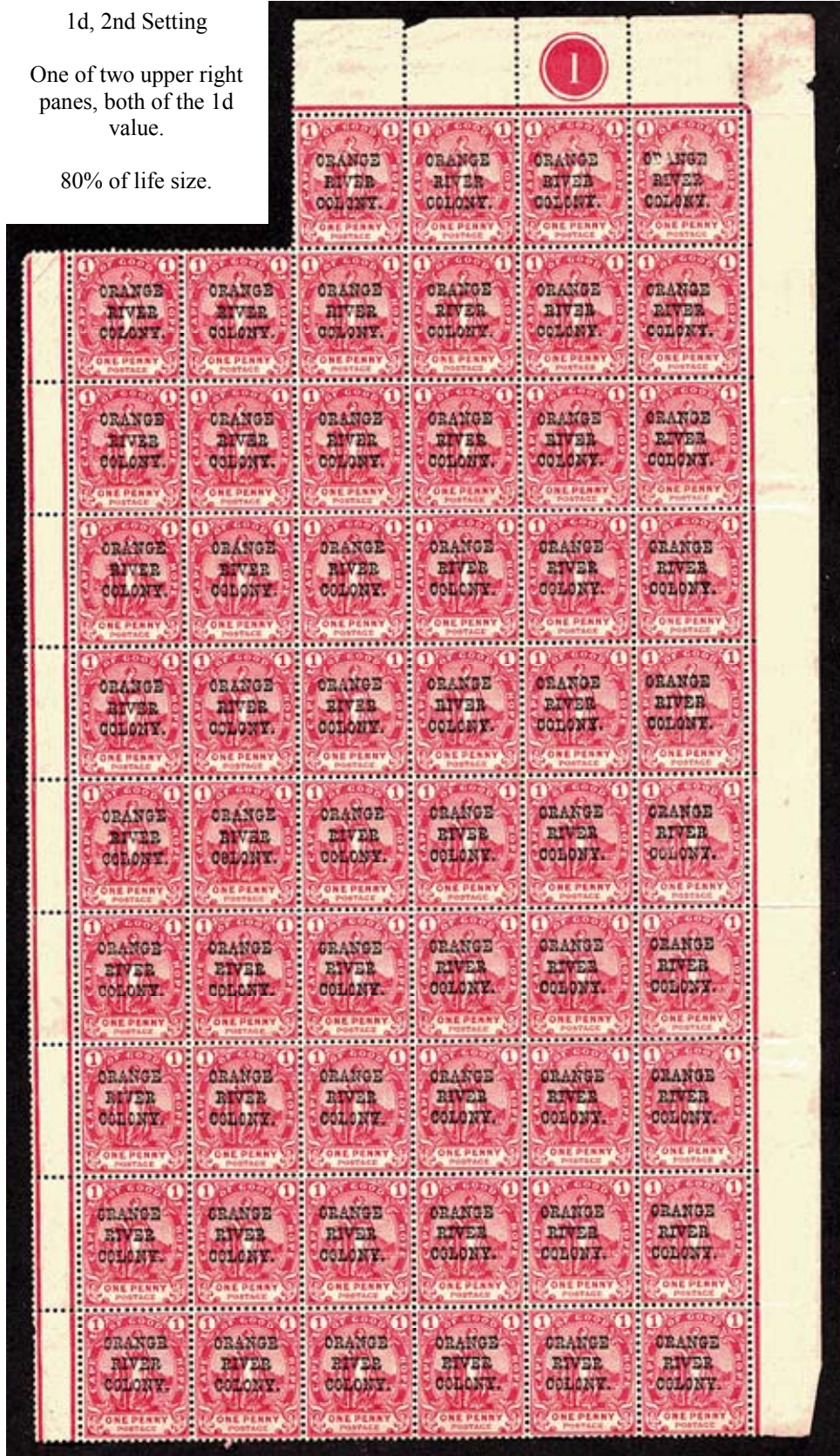
80% of life size



1d, 2nd Setting

One of two upper right panes, both of the 1d value.

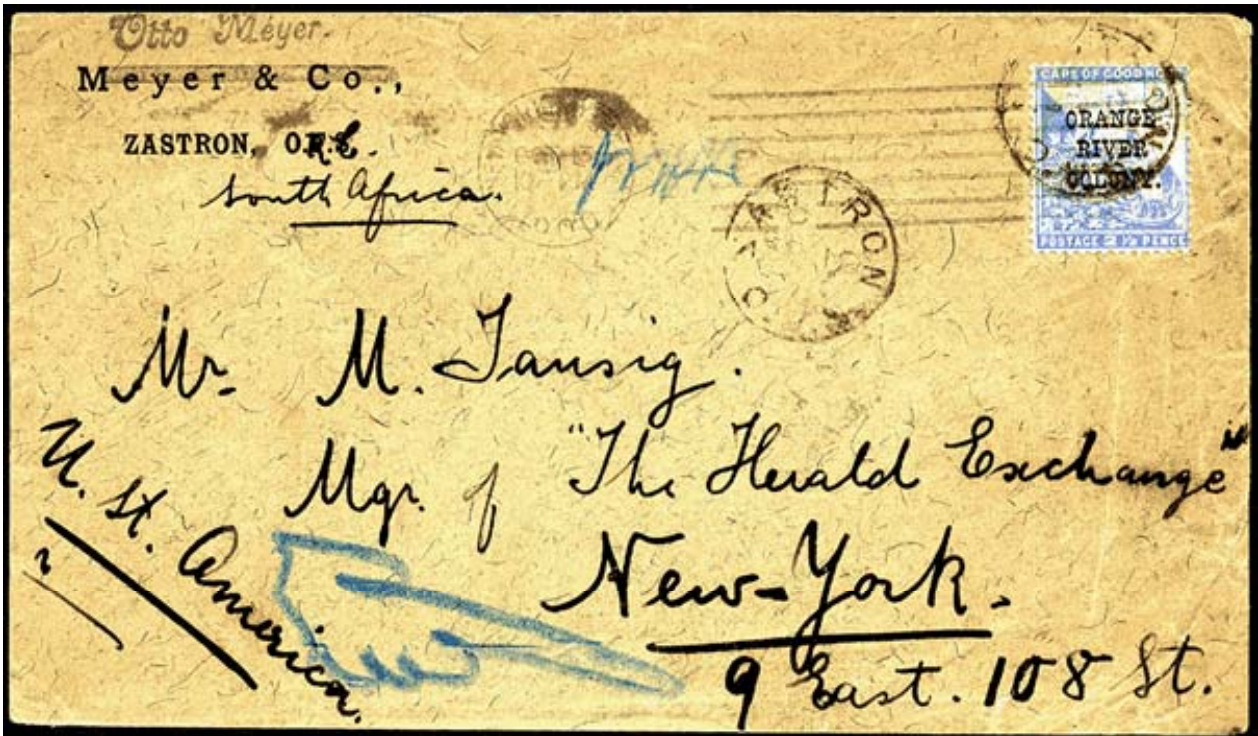
80% of life size.



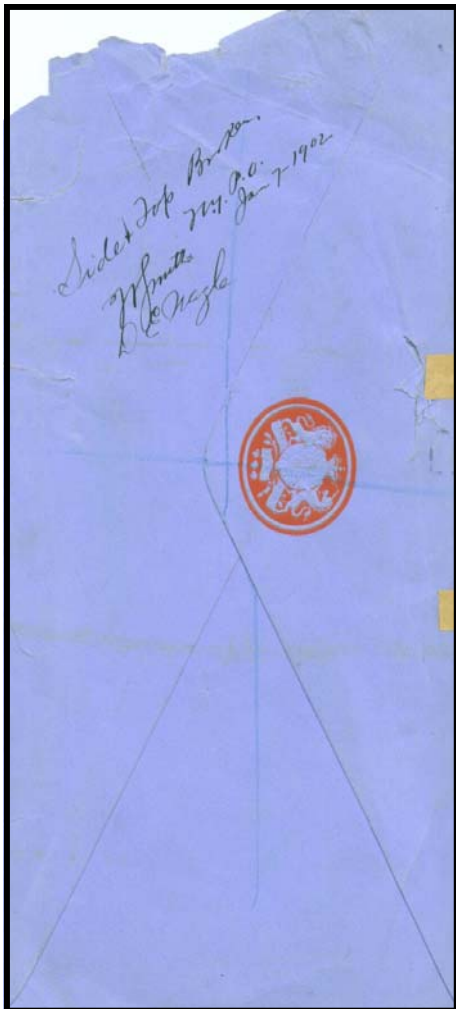
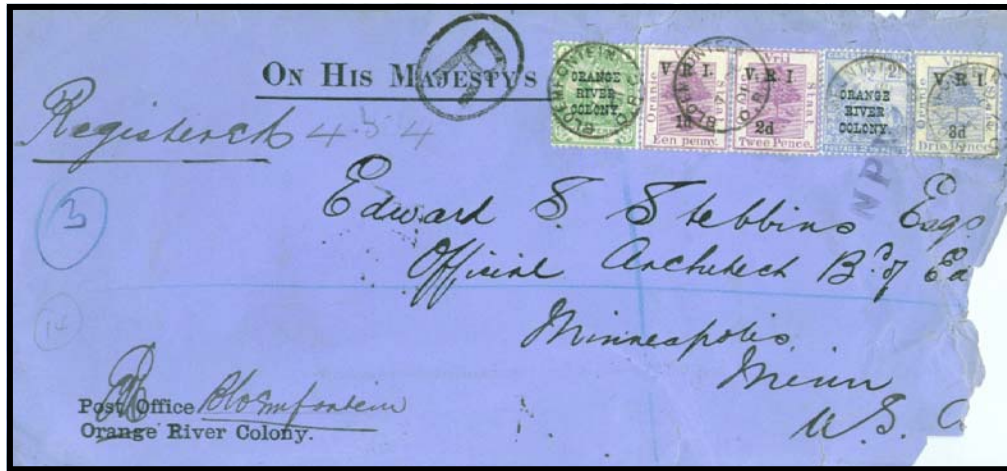




2½ UPU letter rate  
 B'fntein Dec 6-00  
 NYC Jan 7-00  
 Stockton CA Jan 12-00  
 Straight line censor



2½d UPU rate US, Zastron Sep 19-00  
 Crayon censor, NYC Oct 13-00



An Official OHMS envelope of the Orange River Colony, with the embossed Imperial crest in orange on the back. 9d total franking for double weight registered mail to the USA. Censored at Bloemfontein NPY.

The 3d stamp on the right is the 2d 5th Setting, Var k, Inverted 1 for I, No. 37 with Var A, thick V.

Initialed on the front by the Postmaster at Bloemfontein. On the reverse it has the notation:

“Side & Top Broken  
N.Y.P.O.  
Jan 7-1902  
J? Smith  
D E Nagle”

It was mailed December 7, 1900 and signed in New York only 28 days later. A fast trip.

The illustrations are at 60% of life size which is 9.125” by 4.31”.

# Chapter 21

## 1st Setting

Table 21.1 1st Setting Constant Cliché Varieties, by Column											
Left Pane '1st Left'						Right Pane '1st Right'					
1	2	3	4	5	6	7	8	9	10	11	12
A	A			B	C	D	E				F

Table 21.2 1st Setting  
Varieties

Var.	Description	Pane/Column	Fig.
A	Slightly dropped <u>O</u> of ORANGE .	LP/1,2	21.1
B	Slightly raised <u>Y</u> and stop of COLONY	LP/5	21.2
C	Slightly raised <u>ER</u> of RIVER	LP/6	21.2
D	Slightly dropped <u>E</u> of ORANGE	RP/7	21.3
E	Slightly dropped <u>V</u> of RIVER	RP/8	21.3
F	Large <u>V</u> , looks raised.	RP/12	21.4
a	No Stop. Somewhat variable, from slight trace to none	BL Pane, Row 1/1	
b	Hurt left arm <u>V</u> of RIVER. Again variable, from perfect to very noticeable damage.	BL Pane, Row 1/2	21.9

## Chapter 26

### 2nd Setting Using 1st Setting Clichés plus new 2nd Setting Clichés

Table 21.3 2nd Setting, New Cliché Constant Cliché Varieties by Column/Row						
	1	2	3	4	5	6
OddRows		G	HI	J		K
EvenRows	L	M			N	O

Table 21.4, Setting Diagram 2nd Setting, Top Panes Only															
		Left Pane						Right Pane							
	Cliché	1	2	3	4	5	6		Cliché	7	8	9	10	11	12
1	2nd Odd		G	HI	J		K		2nd Odd		G	HI	J		K
2	2nd Even	L	M			N	O		2nd Even	L	M			N	O
3	2nd Odd		G	HI	J		K		2nd Odd		G	HI	J		K
4	2nd Even	L	M			N	O		2nd Even	L	M			N	O
5	1st Left	A	A			B	C		2nd Odd		G	HI	J		K
6	1st Left	A	A			B	C		2nd Even	L	M			N	O
7	1st Right	D	E				F		1st Right	D	E				F
8	1st Right	D	E				F		1st Left	A	A			B	C
9	1st Right	D	E				F		1st Left	A	A			B	C
10	1st Left	A	A			B	C		1st Left	A	A			B	C

### Table 21.5, Varieties 2nd Setting

Var.	Description	Cliché	Col.	Fig.	Var.	Description	Cliché	Col/ position	Fig.
A	Slightly dropped <u>Q</u> of ORANGE.	1st left	1, 2	21.1	K	1st <u>R</u> RIVER directly under <u>R</u> Orange.	2nd odd	6, 12	21.6
B	Slightly raised <u>Y</u> of COLONY and stop.	1st left	5	21.2	L	Small <u>Q</u> , small beard.	2nd even	1, 7	21.7
C	Slightly raised <u>ER</u> of RIVER.	1st left	6	21.2	M	Slightly raised <u>E</u> , ORANGE.	2nd even	2, 8	21.7
D	Slightly dropped <u>E</u> of ORANGE.	1st right	7	21.3	N	Nick bottom <u>Q</u> , ORANGE.	2nd even	5, 11	21.8
D*	Heavy dropped <u>E</u> of ORANGE, large stop.	1st right	1, 7		O	Very large stop.	2nd even	6, 12	21.8
E	Slightly dropped <u>V</u> of RIVER.	1st right	2, 8	21.3	c	Broken right top serif <u>Y</u> .	1st left	R6/6	21.10
F	Large <u>V</u> , looks raised.	1st right	6, 12	21.4	d	Large, dropped stop.	1st left	R10/6	
G	2nd <u>R</u> RIVER narrow, blunt serifs.	2nd odd	2, 8	21.5	e	Curved top serif <u>Q</u> .	1st left	R8/9	21.11
H	No beard to <u>G</u> .	2nd odd	3, 9	21.5	f	Nick bottom L, weak left serif <u>V</u> .	2nd odd	R3/9	21.12
I	Weak left side <u>V</u> .	2nd odd	3, 9	21.5	g	Broken stop.	2nd odd	R5/10	
J	Narrow <u>R</u> , ORANGE.	2nd odd	4, 10	21.6	h	Rounded top serif <u>E</u> , ORANGE.	2nd odd	R1/11	21.13



## Chapter 26 3rd Setting

Table 21.6, Setting Diagram 3rd Setting, Top Panes													
Left Pane						Right Pane							
	1	2	3	4	5	6		7	8	9	10	11	12
1		G	HI	J		K			G	HI	J		K
2	L	M			N	O		L	M			N	O
3		G	HI	J		K			Gm	HI	J		K
4	L	M			N	O		L	M			N	O
5		G	HI	J		K			G	HI	J		K
6	L	M			N	Ok		L	M			N	O
7		G	HI	J		K			G	HI	J		K
8	L	M			N	O		L	M			N	O
9		G	HI	J		K			G	HI	J		K
10	L	M			N	O		L	M			N	O
11		G	HI	J		K			G	HI	J		K
12	L	M			N	O		L	M	n		N	O

Bottom Panes													
Left Pane						Right Pane							
	1	2	3	4	5	6		7	8	9	10	11	12
1		G	HI	J		K			G	HI	J		K
2	L	M			N	O		L	M			N	Oij
3		G	HI	J		K			Gm	HI	J		K
4	L	M			N	O		L	M			N	O
5		G	HI	J		K			G	HI	J		K
6	L	M			N	Ok		L	M			N	O
7		G	HI	J		K			G	HI	J		K
8	L	M			N	O		L	M			N	O
9		G	HI	J		K			G	HI	J		K
10	L	M			N	O		L	M			N	O
11		G	HI	J		K			G	HI	J		K
12	L	M			N	O		L	M	n		N	O

### Table 21.7, Varieties 3rd Setting

Var.	Description	Col.	Fig.	Var.	Description	Col./position	Fig.
G	2nd <u>R</u> RIVER narrow, blunt serifs.			O	Very large stop.	6, 12	21.8
H	No beard to <u>G</u> .			i	No stop, except a few initially	R 12/12	
I	Weak left side <u>V</u> .			j	Hole base <u>O</u> , ORANGE	R 12/12	21.14
J	Narrow <u>R</u> , ORANGE			k	Nick in base <u>L</u> .	R 6/6	21.15
K	1st <u>R</u> RIVER directly under <u>R</u> Orange.	6, 12	21.6	l	Damaged left serif <u>Y</u> .	R 1/10	21.16
L	Small <u>G</u> , small beard	1, 7	21.7	m	Damaged bottom bar <u>E</u> , ORANGE	R 3/8	21.17
M	Slightly raised <u>E</u> , ORANGE.	2, 8	21.7	n	Break in top of <u>G</u> .	R 10/9	21.18
N	Nick bottom <u>O</u> , ORANGE.	5, 11	21.8				

## Chapter 21, Cliché Illustrations

1st Setting

1st Setting, Left pane cliché



Fig. 21.1 Columns 1-3



Fig. 21.2 Columns 4-6

1st Setting Right pane cliché



Fig. 21.3 Columns 7-9

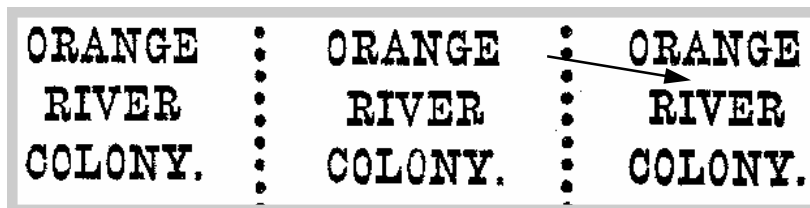


Fig. 21.4 Columns 10-12

## Chapter 21, Cliché Illustrations

### 2nd Setting

#### 2nd Setting, Odd Row Cliché



Fig. 21.5, Odd Rows, Columns 1-3 or 7-9

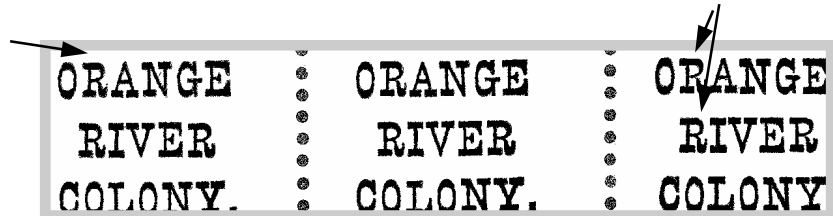


Fig. 21.6, Odd Rows, Columns 4-6 or 10-12

#### 2nd Setting, Even Row Cliché



Fig. 21.7, Even Rows, Columns 1-3 or 7-9



Fig. 21.8, Even Rows, Columns 4-6 or 10-12

## Chapter 21, Varieties

1st Setting, Specific variety



Fig. 21.9  
Var. b

2nd Setting, Specific varieties



Fig. 21.10  
Var. c



Fig. 21.11  
Var. e



Fig. 21.12  
Var. f



Fig. 21.13  
Var. h

3rd Setting, Specific varieties



Fig. 21.14  
Var. j



Fig. 21.15  
Var. k



Fig. 21.16  
Var. l



Fig. 21.17  
Var. m



Fig. 21.18  
Var. n

Doubles



Fig. 21.19  
Double, Type 1  
1st Setting

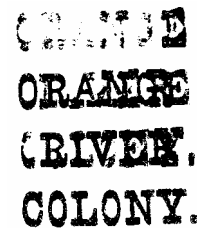


Fig. 21.20  
Double Type 2  
2nd Setting  
Var. K, 'R's directly aligned  
Odd Row, Col 6 or 12

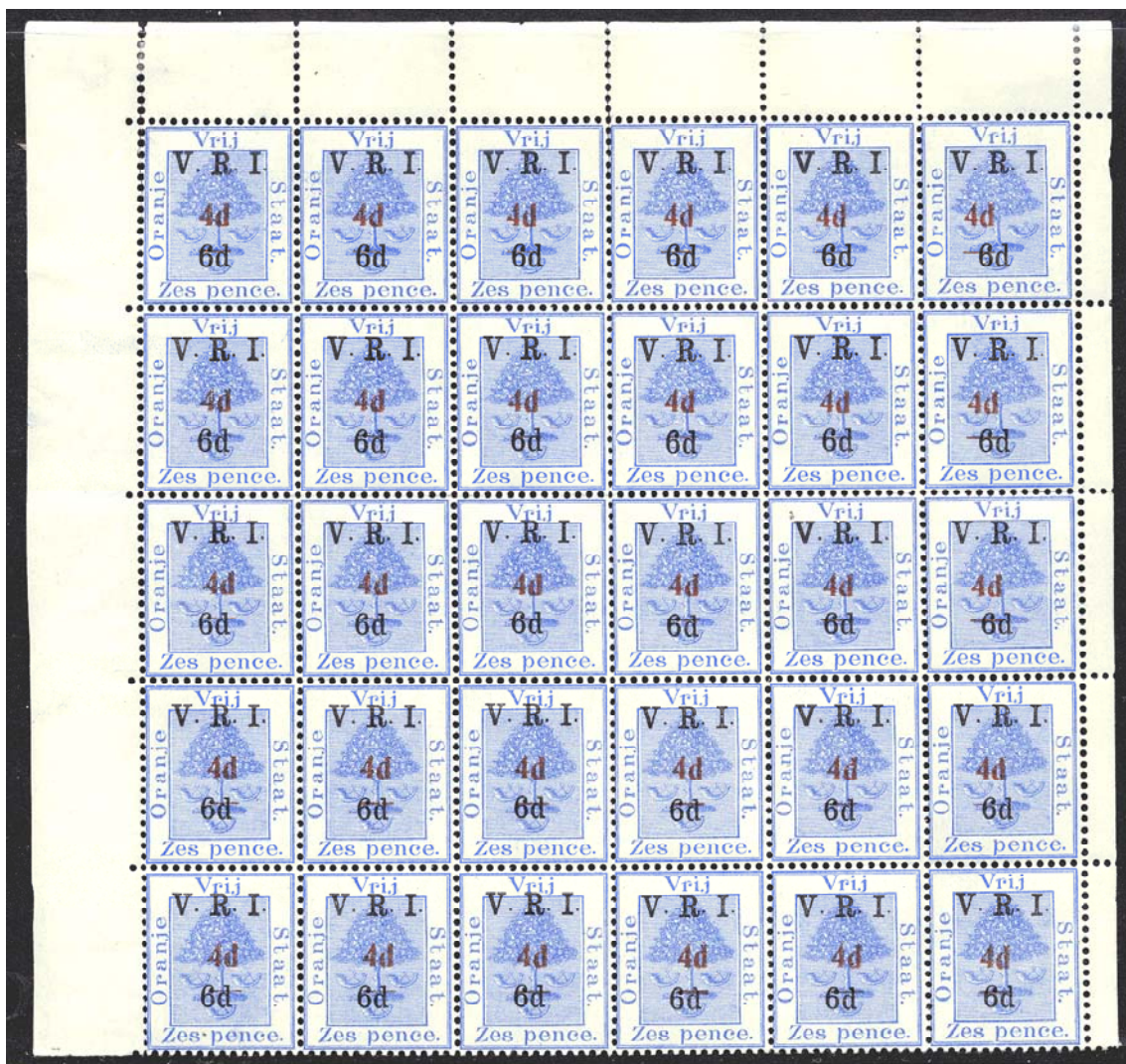
## Notes

## Chapter 22, The 1902 Provisionals

### 4d on 6d, February 14, 1902

Towards the end of 1901, the small stock of the 4d V.R.I. overprints had been depleted and it was decided to overprint some of the plentiful 6d blues (Fig. 22.1) to fill the need for the registration rate of 4d.

The supply of 6d blues was basically from the 5<sup>th</sup> Setting, but a few sheets from the 3<sup>rd</sup> Setting were included (perhaps in the first printing?). Thus all of the varieties of both these Settings are to be found in this provisional, but the 3<sup>rd</sup> Setting varieties are quite scarce. One full pane on the 3<sup>rd</sup> Setting is reported to be in the Royal Collection and one top half pane is also known<sup>1</sup> and shown below.





According to one source,<sup>2</sup> Borckenhagen, erstwhile publisher of the Bloemfontein Express, did the work. However, Borckenhagen had been dead for some three years, so it was his successor to the print shop who would have done it. This clearly seems to have been Curling, who had done all the V.R.I. work.



8d paid for Double weight and Registration  
 Since overseas, the Official Free was inapplicable  
 Official O.R.C. Post Office envelope,  
 printed in Cape Town by W. A. Roberts & Sons, the C.G.H. Government Printer  
 Bloemfontein 12 APR-02, UK Arrival 3 May-02, only 21 days  
 Censor P.B.C.

The literature<sup>3</sup> states that there were two printings, but gives no indication of what differences there were between them, if any.

Reportedly, the first print was quite small, with two sources agreeing on the unlikely figure of 49¼ sheets. Other reports improbably range from 40 sheets to 83 sheets. The second printing, seemingly in June, was apparently much larger, giving a probable total of perhaps 1,500 sheets.

<sup>1</sup> Hisey Collection.

<sup>2</sup> Armstrong, G.S.W. 1910, 12, p157 in B&M Part III, p56.

<sup>3</sup> B&M Part III, p46.

It would seem that printer's waste was allowed, explaining the paucity of printing varieties in this issue

Again, the printing was done with a 60-unit forme. The only characteristic variety is a 'split bar' on No. 20 of each pane (Table 22.1), shown on the left stamp below and in the magnified image. It is often obscured by the 6d.



Illustrations of the underlying varieties diagrammed in Tables 22.2 and 22.3 can be found following Chapter 18. In addition, a Caslon to the left of the 6 has been reported<sup>1</sup> on No. 20 of a top right pane.

---

<sup>1</sup> Farrell, Bull 153, p2210, Dec 1993.

## 6d E.R.I. August, 1902



By August 1902, the 6d V.R.I. supplies were running low. B&M<sup>1</sup> state that the 6d Telegraph Stamp supplies were especially low, but more likely it was the 1/- TF that was running low.

To solve both problems, it was decided to overprint the balance of the 6d blue stock held in the Treasury, approximately 700 sheets. Since Victoria had died on January 22, 1901 and had been succeeded by Edward the overprint was E.R.I. / 6d. (Fig. 22.2) The E.R.I. stands for Edward Rex Imperator or Edward, King and Emperor.

The overprint was very similar to the earlier V.R.I. overprints, and used the same font as had been used previously. This would indicate that Curling did this work also.

As before, it was a 60-unit forme, quite well set, but the alignment of the units is not precise. The stops are level, somewhat irregular, and seem similar to the stops of the 6<sup>th</sup> setting.

There are 6 specific varieties that are diagrammed and described in Diagram/Table 22.4 and 4 are illustrated in Figs. 22.3-6. The right stamp above illustrates the 'slightly wide 6-d' variety.

In addition, a very few copies are known with two impressions, one inverted. It seems perfectly valid, but the extreme rarity is puzzling. If legitimate, there should have been 60 copies, and if a forgery, the forger would have made more than one or two. Perhaps the pane was caught after only 1 or 2 copies sold. The Colonial authorities were perhaps not as committed to selling every stamp as the Republicans had been.

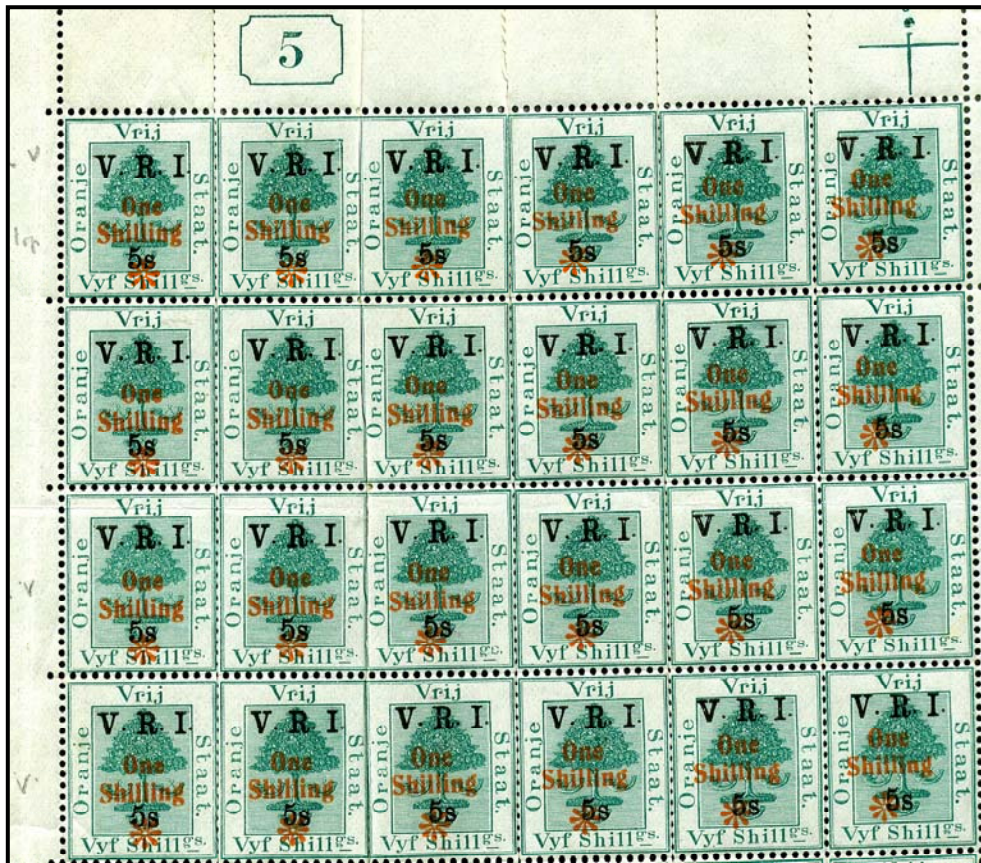
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<sup>1</sup> B&M Part III, p51.

## One Shilling on Five Shilling V.R.I.

By September 1902, a need was felt for more 1/- stamps, probably mainly for telegraph purposes. Stocks of the slow-moving 5/- V.R.I. stamps of the 3<sup>rd</sup> Postage Setting were chosen to be overprinted for this purpose. The overprint was One/Shilling plus an asterisk canceling the 5/- value of the V.R.I. 3<sup>rd</sup> Setting overprint, Fig. 22.7. It was issued in late September 1902, with the 24<sup>th</sup> named as the day.

The portion of a full pane shown below shows the characteristic varieties of the 3<sup>rd</sup> Postage Setting.





It was again a 60-unit Setting, with three specific varieties that only appear during the latter part of the printing. These are shown below and are listed and diagrammed along with the basic varieties of the 3<sup>rd</sup> Setting 5/- in Tables 22.5 and 22.6.



Var x, R3/2  
G of Shilling broken



Var y, R5/6  
Bottom rays asterisk gone and wide  
n-e. Top right stamp

### Doubles

Only one example of a double of the overprint has been recorded.<sup>1</sup> This example is a mint pair, apparently Nos. 55 and 56. Both stamps show a normal overprint. The left hand stamp also shows most of One/Shilli sloping down to the right on the bottom of the stamp. The stamps are creased, and if refolded on the crease, the One/Shilli becomes level. Exactly how this occurred is unclear, but it is clearly a legitimate double, though freakish. One example is reported of a double of the base V.R.I./5s overprint.<sup>2</sup> The print is a very light strike, but since the entire overprint is present, it is possibly not a just a kiss print, but it is peculiar that only one copy has been reported.

The usage at right overpays the registered letter rate, probably to produce a neat cover for the prince.



<sup>1</sup> Allison, Bull 140, p1840ff, Sept 1990.

<sup>2</sup> Allison, *ibid.*

Chapter 22, 4d on 6d Setting, Varieties

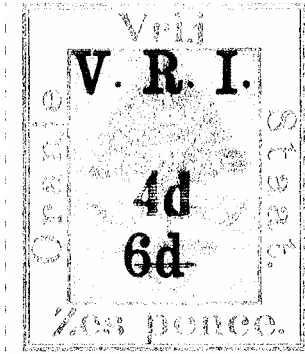


Fig. 22.1  
Normal

Table 22.1  
Overprint Varieties

Var.	Description	No.
XX	Split in bar.	No. 20

	1	2	3	4	5	6
1		B			A	
2		H				
3	a			C	A	
4		XX			A	
5				I		
6	F				b	
7	G	D	A			c
8			A			A
9			b			
10				b		E

	1	2	3	4	5	6
1		J*	e'	c		N
2			c			Ai
3		S			M	C
4		XX	c			
5					d	A
6		e'	TP	e'		
7	Ak		Go	C		
8	A			e'		P
9			e'	œ'	A	
10	i		e'	Ap		R

Table 22.2, 3rd Setting  
Base Stamp OP Varieties

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4
B	Both serifs <u>V</u> damaged to various degrees.	2	18.8
C	No top serif <u>R</u> .	16	18.18
D	Top serif <u>R</u> clipped to point.	38	18.19
E	Broken comma after <u>R</u> . TL serif <u>I</u> shaved.	60	18.20
F	Right arm <u>V</u> damaged.	31	18.11
G	Base of <u>V</u> hurt. BL side clipped to point.	37	18.10
H	Top of rt arm <u>V</u> broken off.	8	18.9
I	Top of <u>d</u> damaged.	28	18.49
a	Base of <u>g</u> thinned.	13	
b	Slightly dropped <u>d</u> .		
c	Dropped <u>d</u> .	42	

Table 22.3, 5th Setting  
Base Stamp OP Varieties

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4
C	No top serif <u>R</u> .	40	18.18
D	Top serif <u>R</u> clipped to point.	38	18.19
G	Base of <u>V</u> hurt. BL side clipped to point.	39	18.10
J*	Tops <u>V</u> & <u>R</u> damaged.	5	18.42
M	Top of <u>R</u> shaved.	17	18.23
N	Break rt Arm <u>V</u> .	60	18.13
O	Wide space between <u>V</u> & <u>R</u> .	41	
P	Notch in right arm of <u>V</u> .	48	18.16
R	Notch in left side of <u>I</u> .	60	18.30
S	Right arm of <u>V</u> hurt.	14	
T	Break in center of <u>R</u> .	33	18.24
c	Large stop <u>I</u> .	4	
d	No stop <u>R</u> , variable.	29	
e'	Notch cross bar <u>R</u> .		
i	Weak left side <u>V</u> .		18.17
k	Inverted <u>I</u> for <u>I</u> .	37	18.45
o	Bases of <u>R</u> and <u>I</u> hurt.	39	18.44
p	No tail to <u>d</u> .	27	18.54



Chapter 22, E.R.I. 6d, Setting, Varieties



Fig. 22.2  
Normal

	1	2	3	4	5	6
1						
2						
3	E					
4		A		D		
5		D		D		
6		C		D		
7		D		D		
8		D		D		
9		D		D		
10	B					F

Table 22.4, 6d E.R.I. Varieties

Var.	Description	No.	Fig.
A	Wide Spaced <u>6d</u> .	20	22.3
B	Stem of <u>d</u> damaged.	55	22.4
C	9.5 mm spacing <u>E.R.I.</u> to value, not 9.0 mm.	32	
D	Whole overprint slightly dropped.		
E	Vertical line 1 mm left of <u>E</u> .	13	22.5
F	Broken comma <u>R</u> .	60	22.6

**6 d**

Fig. 22.3  
Var. A  
Wide spaced 6d

**d**

Fig. 22.4  
Var. B  
Hurt stem d

**| E**

Fig. 22.5  
Var. E  
Vertical line before E

**R.**

Fig. 22.6  
Var. F,  
Broken stop R

Chapter 22, 1s on 5s VRI Setting, Varieties

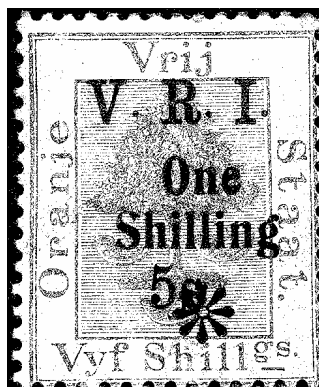


Fig. 22.7  
Normal

	1	2	3	4	5	6
1		Bmw			A	
2		H				
3		x		C	A	
4			k		A	
5				I		y
6	F					
7	G	D	A			
8			A			A
9						
10				h		Eq

Table 22.6  
1/- on 5/- VRI 3rd Setting  
Overprint Varieties

Var.	Description	No.
w	Weak 1st <u>i</u> of shilling, later panes.	2
x	Broken bottom of <u>g</u> , shilling, later panes. + spaced <u>n-e</u>	14
y	Asterisk has 3 bottom rays broken, later panes.	30

Table 22.5,  
1/- on 5/- VRI 3rd Setting  
Base Stamp OP Varieties

Var.	Description	No.	Fig.
A	Thick <u>V</u> .		18.4.
B	Both Serifs <u>V</u> damaged to various degrees.	2	18.8
C	No top Serif <u>R</u> .	16	18.18
D	Top serif <u>R</u> clipped to point.	38	18.19
E	Broken comma after <u>R</u> , TL serif <u>I</u> shaved.	60	18.20
F	Right Arm <u>V</u> damaged.	31	18.11
G	Base of <u>V</u> hurt. L side bot clipped to point.	37	18.10
H	Top of Rt arm <u>V</u> broken off.	8	18.9
I	Top of <u>d</u> damaged.	28	18.49
h	Wider space <u>z</u> and <u>s</u> , loose, so varies.	58	
k	Top serif <u>s</u> broken off.	21	18.55
m	Short top to <u>z</u> .	2	18.65
q	Loop of <u>z</u> nicked, s thinned.	60	18.66

## Notes

## Appendix A, A Printing Primer/Glossary

### De La Rue Surface Printing

De La Rue were very coy about how they produced their Surface Printed Stamps, but reading between the lines, the outline of their method is fairly clear. In a quite simplified manner, the sequence as used for the O.V.S. revenue stamps was probably more or less as follows for the 1 shilling:

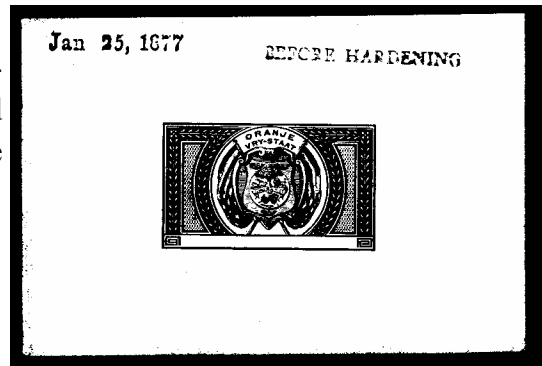
#### *Arms Master Die*

1. Take a bar of softened steel, shrink on a hard steel hoop and then grind flat.
2. Engrave the Coat of Arms on the end of the bar as a 'relief' engraving, that is, cut away the area that should not print. See right.
3. Harden this by heat treatment.
4. Make a soft steel roller approximately the width of the Arms.
5. Under great pressure, repeatedly roll back and forth across the hardened master arms die. This produces an intaglio image, with raised parts now in the white areas.
6. Harden the Coat of Arms roller.



#### *Design Master Die*

1. Repeat the above steps to make the shilling master. Engrave the frame, and then press in the Coat of Arms from the Roller. See illustration at right.
2. Harden



#### *Duty Dies*

1. Make the various duty dies from this master die. Probably cast or press a metal intaglio copy, which would have the value box raised.
2. Then engrave the value notation and harden.

## *Making Leads and the Printing Plate*

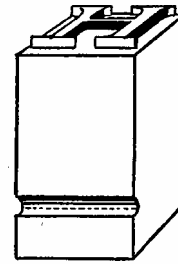
1. Enclose the value duty die in a special holder, and cast the required number of leads (not to be confused with the leads used for line spacing in letterpress), which are now relief. A lower melting point metal to be used.
2. Assemble the forme, and make an electroplate, which is now intaglio.
3. Fill the back of the electroplate with type metal and plane smooth.
4. Mount on a stiff plate, put in their flat bed press and print.

## Letterpress Printing

### *Type*

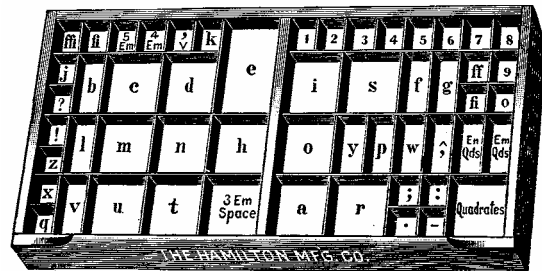
A 'type', or a 'bit' of type as it is referred to in this book, is a single letter or symbol, etc.

Its size is measured from the nick side to the opposite, and is expressed in points. A point is 1/72 of an inch or about 3 to the millimeter.



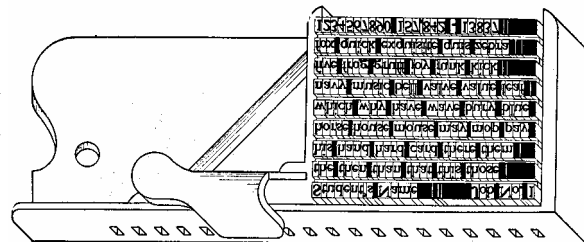
### *Case*

The type of a given style and size is kept in two cases and together is called a 'font'. The case shown is the 'lower' case and contains the normal letters and an assortment of spacers. A similar 'upper' case will hold the capitals and special bits of type



### *Composing Stick*

The type bits are picked from the case and inserted into the composing stick, which is held in the left hand. The type is inserted from left to right, but upside down. A standard space is set between each word. The stick has an adjustable stop which is set to the composition width desired. When the type does not come out fully to the stop, spacers are inserted to ensure a tight, secure fit. Spacing between lines is set with 'leads'.



## *Spacers*

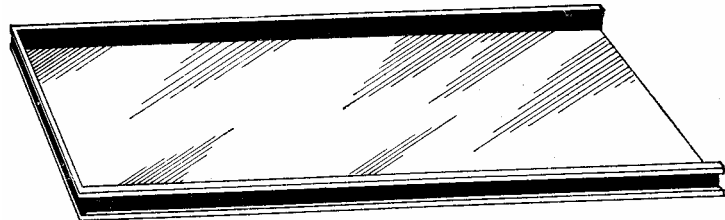
Spaces are in essence blank pieces of type which will not print. They are of the same point size as the type. Often, but technically incorrectly, called slugs. They come in sizes from thin spacers of 0.5 point which are used between letters, to “3-em quad” spacers, three times as wide as a “M-quad”. A square spacer is a “M-quad” and one half the width of an M-quad is called a N-quad. A “3-em” space is one third of an “M-quad” and is the normal space between words.

## *Leads and Slugs*

Leads and slugs are long strips of type metal of various widths. From 1 point to 5 point they are called leads, and from 6 point up, slugs.

## *Galley*

Shown is a brass Galley, a tray with only three lips. After the Composing Stick is full, the block of type is transferred to the Galley. Successive lots of type are added



until the complete composition or page has been constructed. This block is now called a ‘Forme’ or ‘Form’.

## *Composing Stone*

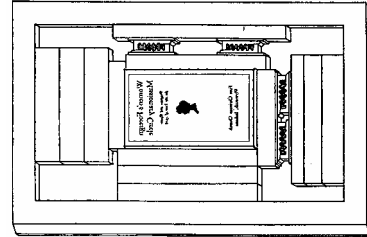
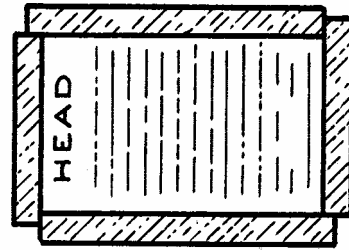
The Forme is now tightly tied up with string and slid onto the Composing Stone, a very flat surface. A Proof may be ‘pulled’ at this stage by applying ink with a rubber roller and then pressing a piece of paper on to transfer the impression. Errors should be corrected by transferring the forme back to the galley and composing stick, but in a hurry, tweezers may be used at the risk of damaging type.



## *Chase*

A Chase is a rectangular steel frame that is made to neatly lock into the press. The chase is laid over the forme, with the forme centered. The forme is then framed in Furniture of wood or metal, which is slightly less than type height.

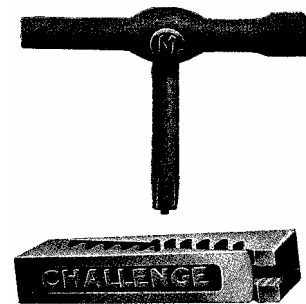
After the forme is framed, added furniture as shown. The final Locking of the forme is done with Quoins, a wedging mechanism. Four can be seen here, two at the upper and two at the right side of the chase. Note the metal quoins do not touch the metal chase, but are separated by wood reglets.



## *Quoins*

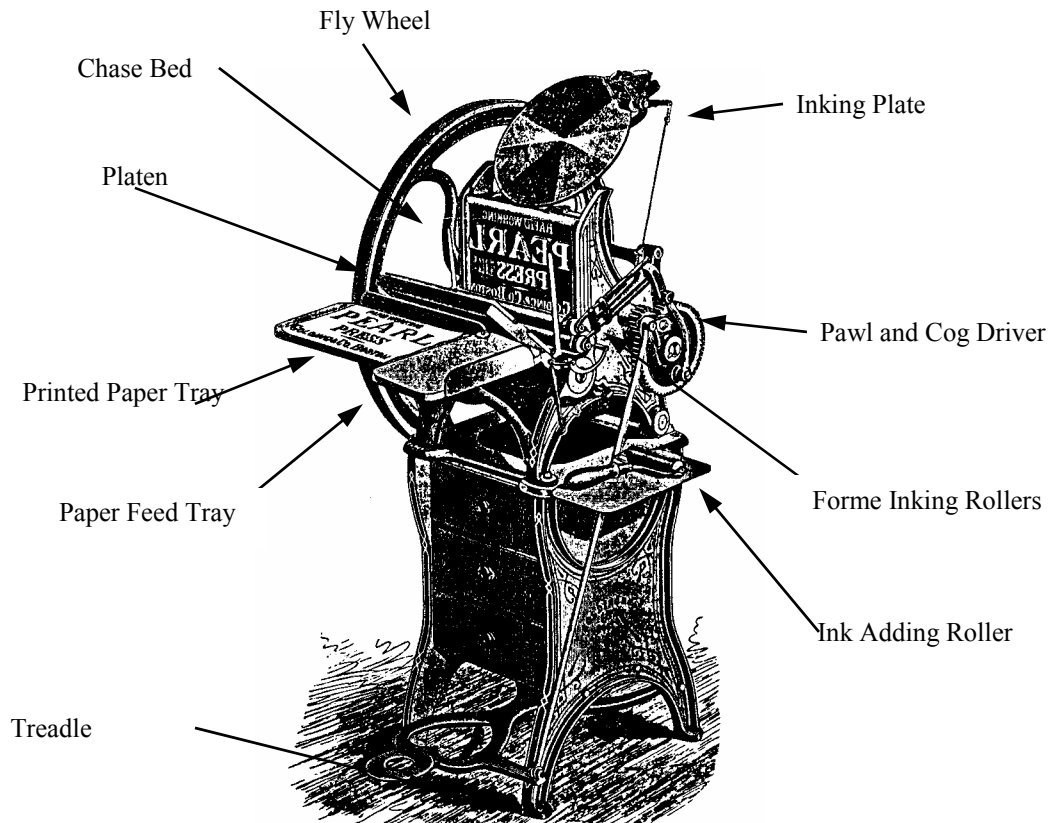
A Quoin is a wedging device to firmly lock up the forme and chase. Originally the same effect was obtained by using wooden wedges. In the some type, a key is used to apply the pressure.

However, before the forme is fully locked in the chase, the quoins are loosely tightened and the entire forme is tapped level. The full pressure is then applied with the key, and the chase is ready to be mounted in the press.



References and illustration sources: Polk, Ralph W. "The Practice of Printing" Chas. A Bennet Co. Peoria, 1952 and Hague, C. W. "Printing for the Schools", Bruce Publishing Co. Milwaukee 1943.

### *Pearl #3 Clamshell Platen Press*



The press is driven by the treadle, pawl and cog arrangement which turns the flywheel. This press made one complete cycle four each four strokes of the treadle.

The chase mounts on the chase bed. This illustration is wrong, as the forme should be rotated to read left to right and upside down.

The ink plate is manually supplied with ink by the manual roller. The plate rotates as the press runs. The inking rollers pass over the forme twice each cycle and have their ink refreshed by passing over the inking plate each cycle.

The platen is covered with tympan paper packing to regulate impression pressure. In the tympan are two pins at the bottom (top of the printed sheet) and one on the left to align the paper.

Sheets of paper are picked up from the feed tray with the right hand and fed to the platen while the printed sheet is lifted from the platen by the left hand. The platen is in continuous movement, and closes on the forme once per cycle. This action lead to the name 'clamshell'.

This press does not have a 'throw-off' lever to disconnect the platen from the flywheel, so the pressman had to be careful of his fingers. Any fumble or distraction would force him to leave a sheet in for two impressions or let the press close without paper. This last would leave wet ink on the top sheet of the tympan packing, the draw sheet, which would print on the back on the next sheet.

## Notes

## Appendix B, Citation Abbreviations

B&M	The Stamps of the Orange Free State, Parts I-III, Reigate, 196?-1974
Bull	Bulletin of the Orange Free State Study Circle
The De La Rue History	Easton, John; The de la Rue History of British and Foreign Postage Stamps, 1855-1901. D. Nostrand Company (for the RSPL), Princeton, N.J., 1958.
Forerunners	Forerunners, Journal of the Philatelic Society for Greater Southern Africa
G.S.M.	Gibbons Stamp Monthly
Hiscock	Telephone and Telegraph Stamps of the World, 1982
Lowe	Robson Lowe, Encyclopaedia of British Empire Postage Stamps, Vol. II, The Empire in Africa. Robson Lowe, Ltd, London
L.P.	The London Philatelist
Moreley's P. J.	Walter Moreley's Philatelic Journal
Phil. Rec.	The Philatelic Record, London
Quik & Jonkers	W.J. Quik & G.H. Jonkers, The Postal Stationery of South Africa, Blue Printing, Daalhuisen, Schiedam NL, 1998.
S.A.P.	The South African Philatelist
Setempe	Setempe, South African Post Publication.
S.C.	Stamp Collecting
S.C.F.	The Stamp Collectors Fortnightly
Wereldpost	Wêreldpos, Amsterdam

## Notes

# **The PSGSA Story**

## ***Brief History***

It all began in the early spring of 1987. Two members of a local southern California stamp club were discussing how "lonely" it was being the only two members who collected the pre-Union states of South Africa (Cape of Good Hope, Natal, Orange Free State and Transvaal). These collectors then decided that they wanted to locate others in the U.S. who had the same collecting interests. They then placed notices about the formation of a pre-Union study group in *Linn's, Stamp Collector* and *The American Philatelist*. Shortly after the appearance of these notices, the Pre-Union South Africa Study Group came into being with 16 founding members and the subsequent publication of the first issue of a 4-page newsletter in the Fall.

Over the next 3-4 years, growth was very rapid. The newsletter evolved into the award-winning journal, *Forerunners*. Membership expanded to include over 100 collecting enthusiasts world-wide. With this growth in membership and collecting interests, the group's scope naturally expanded thus resulting in group's name being changed to The Philatelic Society for Greater Southern Africa (PSGSA).

Why has the Society become the success that it has? Simply put, the Society's area of collecting focus is as fascinating and challenging as one may find anywhere in the philatelic universe, containing as yet "uncharted waters", as well as some of philately's significant rarities.

## ***Society Scope***

PSGSA focuses upon all philatelic areas related to the following past and present stamp-issuing entities and eras: Anglo-Boer War, the Bechuanalands, Botswana, British Central Africa, Cape of Good Hope, Griqualand East/West, the Homelands, the Interprovisional Period, Lesotho, Local Posts, Malawi, Namibia, Natal, New Republic, the Nyasalands, Orange Free State/Colony, the Pre-Adhesive Period, the Rhodesias, South West Africa (German & British Periods), Stellaland, Swaziland, Transvaal, Union/Republic of South Africa, Zambia, Zimbabwe and Zululand.

## ***Society Purpose***

To promote appreciation, understanding, increased knowledge and camaraderie through the mutual sharing of information and materials on the philately of greater southern Africa.



## ***Society Affiliations***

PSGSA is affiliated with the American Philatelic Society and the Philatelic Federation of Southern Africa.

## ***World- Wide Society Membership***

PSGSA has over 100 members located in the following countries: Australia, Botswana, Canada, Germany, Namibia, the Netherlands, New Zealand, Norway, Switzerland, South Africa, United Kingdom and the United States.

## ***Organization***

The elected Society Board consists of the following positions: President, Vice President, Treasurer, Secretary, Director/Library & Archives, Director/International Affairs, Director/Publications and Director/Programs.

Ex-officio members on the Board are the Society's International Representatives (IR's). The present complement of IR's reside in Canada, Germany, the Netherlands, the UK, Switzerland, South Africa, and the U.S. IR's are responsible for responding to inquiries about the Society, setting-up regional meetings and acting as a point of contact for members visiting their areas.

## ***Publication***

The Society's journal, *Forerunners*, is published three times per year, averaging 48 pages per issue. Over the years, *Forerunners* has won numerous competitive literature awards at the regional, national and international levels. Journal content includes feature articles, a question and answer department, plus 12 specialty columns covering a variety of topics ranging from "Aerophilately" to "Back of YOUR Book". Ads for buying/selling/trading are free to non-dealer members. Additional information is available from the Editor, Bill Brooks, P.O. Box 4158, Cucamonga, CA 91730 or e-mail at [bbrooks@hss.co.sbcounty.gov](mailto:bbrooks@hss.co.sbcounty.gov).

The Society also has a program to encourage publication of pamphlets and books in its area of interest. While it does not itself have resources to subsidize these, it can provide advice as to where support can be found and in many cases can arrange low cost short run printing and provide technical and editorial advice. For further information, contact Dr. Peter Thy at [thy@geology.ucdavis.edu](mailto:thy@geology.ucdavis.edu).

### ***Translation Service***

Membership in the Society provides access to volunteers who are willing to translate materials, especially Afrikaans, Dutch and German, into English. A listing of volunteers and languages presently covered appear in the "Society Affairs" journal feature.

### ***Question and Answer Panel of Experts***

Among the Society membership are well-respected scholars in a number of collecting areas. The 20+ Panel members are ready, willing and able to respond to questions covering a wide range of topics such as forgeries, postal history, rates/routes, country-specific issues, back-of-the book and so on. A list of the Panel members and individual areas of expertise is to be found in Forerunners.

### ***Library & Archives Services***

Society members have access to a continually growing selection of books, multi-volume works, generalist and specialized monographs, occasional papers, significant articles and publications of a number of other British Africa specialty groups. In addition, the library archives contain photocopies of significant, award-winning exhibits of greater southern Africa material. Recent library acquisitions are briefly reviewed in the journal feature "From the Archives". Further information is available from the Director/Library & Archives, Tim Bartshe, 13955 W. 30th, Golden, CO 80401 USA or email [timbartshe@aol.com](mailto:timbartshe@aol.com).

### ***Annual Membership Fee/Application***

The present (2002) annual dues are \$25 in the US and \$30 airmail to Canada, Europe and South Africa. The rest of the world is now \$45 due to the recent exorbitant mailing rate increases. Please contact the Treasurer regarding payment method options. He is Robert W. Hisey, 7227 Sparta Road, Sebring, FL 33875 USA, or e-mail [bobhisey@strato.net](mailto:bobhisey@strato.net).

### ***Internet***

The Society maintains a web site at [www.homestead.com/psgsa](http://www.homestead.com/psgsa). Up-to-date addresses and officer lists will be found there as well as other information and a membership form.





