

# The Philatelic Record.

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RESUMING our attacks upon that *pièce de résistance*, the Catalogue of M. Moens, from which we have made two small meals already, we come to Great Britain, where the first stamp we find is the celebrated 1d., black, "v. R."

This, if not placed among the *essais* on page 385, would come more appropriately under the head of *Timbres Officiels*. But whilst including the 1d., "v. R.," M. Moens omits two other stamps which are certainly equally worthy of notice, and indeed come under precisely the same category. We allude to the 1½d., *lilac-rose*, prepared in 1860; and the 3d., rose, with netted background, prepared in 1861. Both of these, like the "v. R.," were prepared but not issued; and collectors who admit the one should certainly admit the others also.

Caricatures of the Mulready envelope are, we know, collected by some omnivorous philatelists, but we should have thought them hardly worthy of mention in a catalogue.

The Essays of Great Britain are reduced to a solitary item—the 2d., blue, without letters in the lower corners! This is not an *essay* at all in our sense of the word, but rather a *proof*, which, however, the word *essai*, we believe, includes. But we are surprised at finding no mention of the numbers of really interesting essays submitted when cheap postage was first introduced. Illustrations are given of two of them, but no description.

Under India, we are informed, "Il n'y a jamais eu de ½ anna, rouge." What! *never*? Those who have seen and handled specimens of this label, and waded through a good deal of what has been written about it, will find this rather a hard statement to swallow. That the ½ anna, red, was never *issued* we are quite willing to believe; but it exists for all that. It may certainly rank

of the face; but when the issue of those bearing the **R** in an oval commenced, the position of the inscriptions was reversed, and the closing flap was consequently to the right of the face.

In the month of March following, size **F** was also issued with the letter **R** in an oval, and with the instructions printed in a similar way and in type of the same size as size **G**. The instructions in two lines measure 81 and 64 mm. respectively, and there is a full stop at the end of the second line, but no stop after REGISTERED, nor is there any stop at the end of the legend in the stamp frame.

It should be here noted, that between the date of the issue of size **G** in January, 1883, and that of size **F** in March following, the colour of the impression was altered. Up to that period the colour had been Prussian blue, varying from dark to a washy light blue, but the colour was then altered to French blue. This blue had been partially employed in the previous year, but after February, 1883, it was uniformly adopted. About the same period also the stamping of the envelopes with the embossed registration stamp of twopence ceased to be done at Somerset House. They are now stamped by the contractors in French blue, whereas those stamped at Somerset House were in blue and pale blue.

When the issue of size **G** with the letter **R** in an oval was made in January, 1883, a hand-stamp with a similar design was supplied to many of the principal Post-offices for stamping registered letters, intended for countries within the Postal Union, which were not enclosed in registration envelopes already bearing a large **R** on the face. This stamp was applied at the left upper corner in black.

In December, 1883, size **H** was issued, constructed similarly to sizes **F** and **G**, and with a large **R** in an oval in the left upper corner. The instructions are in two lines of Roman capitals of  $2\frac{1}{2}$  mm., the one measuring 109 mm., and the other 88 mm. There is a comma after REGISTERED, and a full stop at the end of the second line. The type of the legend in the stamp frame is similar to that in sizes **F** and **G**, and there is no stop after **HERE**.

Up to the present time (September, 1884) the old stock of sizes **I** and **K** does not appear to have become exhausted, as no fresh issue has been seen.

*(To be continued).*

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## THE POST CARDS OF VENEZUELA.

BY "A POST CARD COLLECTOR."

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AUGUST (?), 1880.

(See *Philatelic Record*, October, 1880.)

Medium-sized card, 130 × 94 mm. Inscription at top in three lines.

1. (UNION POSTALE UNIVERSELLE).
2. ESTADOS UNIDOS DE VENEZUELA.
3. TARJETA POSTAL (in block letters).

A piece of ornamental chainwork separates this upper from the lower portion of the card, which has two long and one short lines for the address, with the word "Señor" printed above them. The whole is enframed with a chain border 122 × 84 mm. except the place for the stamp, which has plain lines. Coloured impression on white; no value expressed.

Black on white.  
 Carmine on white.  
 Blue on white.  
 Greyish-green on white.

*Var. A.*—Flaw in the sixth link of the centre chainwork, beginning from right. Flaw in the eighth link at bottom, beginning from left. First line of inscription 52½ mm., second line 68 mm.

Black on white.  
Blue on white.  
Greenish-grey on white.  
Carmine on white.

*Var. B.*—Flaw in the sixth link (centre chainwork), beginning from left. First line of inscription 52 mm., second line 70 mm.

Black on white.  
Carmine on white.  
Blue on white.  
Black on bluish-white.

*Var. C.*—Same as *A*, but no flaw in chainwork.

Black on white.  
Carmine on white.  
Blue on white.  
Black on bluish-white.

*Var. D.*—First line 53½ mm., second line 72½ mm.; no flaw.

Black on white.  
Blue on white.

AUGUST (?), 1883.

Same design as Issue 1880. Black impression on coloured card.

|                    |              |
|--------------------|--------------|
| White              | Whitish-blue |
| Cream              | Pale rose    |
| Straw              | Lilac-rose   |
| Light yellow       | Pale lilac   |
| Light bottle-green | Brick        |
| Light green        | Deep brown   |
| Blue-green         | Yellow ochre |
| Deep blue          | Slate        |
| Light blue         |              |

**TYPE I.** UNIVESELLE (R missing). Break between the twelfth and thirteenth link at bottom. Double linear frame to left of centre chainwork.

|              |                    |
|--------------|--------------------|
| Light blue   | Light green        |
| Deep blue    | Light bottle-green |
| Slate        | Deep brown         |
| Bluish-green | Brick              |

**TYPE II.** Same as Type I., but only a part of double linear frame to left remaining.

|            |              |
|------------|--------------|
| Pale lilac | Light yellow |
| Pale rose  | Straw        |
| Light blue | White        |

**TYPE III.** Comma after UNIVERSELLE. Break between the twelfth and thirteenth link at bottom. Break between the sixth and seventh link to left.

|             |            |
|-------------|------------|
| Pale rose   | Straw      |
| Pale lilac  | Light blue |
| Pale yellow | Pale blue  |
| Cream       | White      |

*Variety.*—Upper left link does not join corner ornament, but is to left of it.

|              |                    |
|--------------|--------------------|
| Deep blue    | Light green        |
| Brick        | Light bottle-green |
| Yellow ochre | Pale rose          |
| Deep brown   | Cream              |
| Light blue   | Slate              |

TYPE IV. Period after UNIVERSELLE. The inner linear frame to left broken just above second line for address, the upper part pointing inwards.

|               |              |
|---------------|--------------|
| Cream         | Lilac-rose   |
| Straw         | Whitish-blue |
| Pale rose     | Pale blue    |
| Pinkish-lilac |              |

TYPE V. Period after UNIVERSELLE. Period at end of second line inverted, thus—VENEZUELA' 3 mm. between POSTALE and UNIVERSELLE. The inner linear frame at bottom nearly always missing. Break between the twelfth and thirteenth link at bottom.

Light blue.  
Pale rose.  
Lilac-rose.  
Straw.  
White.

TYPE VI. Period after VENEZUELA inverted, but nearly always missing.  $4\frac{1}{2}$  mm. between POSTALE and UNIVERSELLE. Break between the twelfth and thirteenth link at bottom.

Straw.  
Pale rose.  
Whitish-blue.  
Lilac-rose.

TYPE VII. Same as Type VI., but inner linear frame to left has slipped and cuts the lower chainwork.

|              |             |
|--------------|-------------|
| Brick        | Blue-green  |
| Deep brown   | Light green |
| Deep blue    | Slate       |
| Bottle-green |             |

TYPE VIII. Period after UNIVERSELLE. Two small varieties.

*First Variety.*—The two horizontal lines of frame for stamp pass beneath the vertical ones.

|                    |              |
|--------------------|--------------|
| Slate              | Light blue   |
| Deep brown         | Whitish-blue |
| Deep blue          | Cream        |
| Brick              | Straw        |
| Light bottle-green | White        |
| Blue-green         | Lilac-rose   |
| Light green        |              |

*Second Variety.*—Only the lower line of frame for stamp passes beneath the vertical ones.

Pale rose.  
Pale lilac.  
Light blue.  
Straw.  
Cream.

1884.

Same design as last. Black impression on various coloured card.

|                    |                   |
|--------------------|-------------------|
| White              | Whitish-blue      |
| Cream              | Deep rose         |
| Yellow-buff        | Lilac-rose        |
| Salmon             | Bright lilac-rose |
| Brownish-gray      | Violet            |
| Deep brownish-gray | Deep orange       |
| Bluish-gray        | Bright yellow     |
| Whitish-green      | Iron-gray         |
| Emerald-green      | Light pink        |

TYPE I. UNIVESELLE. Very similar to Types I. and II. of previous issue, but inner linear frame corrected. Space between twelfth and thirteenth link at bottom (from right), and at top between second and third (from right).

|               |                   |
|---------------|-------------------|
| Whitish-blue  | Bluish-gray       |
| Whitish-green | Violet            |
| Emerald-green | Lilac-rose        |
| Yellow-buff   | Bright lilac-rose |
| White         | Iron-gray         |
| Deep orange   |                   |

TYPE II. Period after UNIVERSELLE. *Rosace* between the tenth and eleventh link at bottom from right.

|                   |               |
|-------------------|---------------|
| Whitish-blue      | Deep rose     |
| Bright lilac-rose | Iron-gray     |
| Violet            | Bright yellow |
| White             | Bluish-gray   |
| Yellow-buff       | Salmon        |
| Emerald-green     |               |

TYPE III. Period after UNIVERSELLE. Period after VENEZUELA inverted. Space between the sixth and seventh and fifteenth and sixteenth links at bottom from right.

|                    |                   |
|--------------------|-------------------|
| Deep brownish-gray | Bright lilac-rose |
| Yellow-buff        | Emerald-green     |
| Cream              | Light pink        |

TYPE IV. Comma after UNIVERSELLE. Space between thirteenth and fourteenth link at bottom (from right), and between sixth and seventh to left (from bottom).

|                   |                    |
|-------------------|--------------------|
| Yellow-buff       | Brownish-gray      |
| Bright yellow     | Deep brownish-gray |
| Deep orange       | Cream              |
| Bright lilac-rose | Emerald-green      |
| Whitish-blue      | Iron-gray          |

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## Notes and Queries.

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T. H. B.—Many thanks for information about the envelopes, which we have used elsewhere. The hand-stamp you enclosed seems to be only a Post Office *date* stamp; it bears no indication of postage paid or to be paid. We think it can hardly be considered of any Philatelic value.

W. A.—Many thanks for your notes, of which you will see that we have made use.

W. B. T.—We refer to your letter elsewhere. It is conclusive as to certain Cyprus fiscals, and we shall be very glad to receive any proofs you may obtain of the illegitimacy of other curios of that kind; but this is not quite a case of *ex uno disce omnes*.

S. DE W.—Very many thanks for your list; we shall be grateful for any news you can send us.