



Figure 4 Christmas card and advertisement from Australia Post product catalogue.

### QUEENSLAND WRAPPER WITH PRIVATE PRINTING

Dave Elsmore

I have illustrated below a Queensland wrapper with private printing added for the North Queensland Mining Annual used to London. Can any PSC readers provide me with more information on this wrapper? Has it been recorded previously?

I also note that it has the rare layout where the right side of the stamp aligns with the right side of the instructional text.



August 2006

**A CONTRIBUTION TO THE CLASSIFICATION OF THE QUEENSLAND POST OFFICE  
NEWSPAPER WRAPPERS ISSUED IN THE PERIOD 1891-1912  
PART 1**

Sybrand J. Bakker

## **1. Introduction**

Several authors have published general or more specialised classifications.

**Collas** [1] describes the Queensland Post Office Newspaper Wrappers, issued in the period 1891-1912. Useful background information, with date or year of issue of several wrapper types, is included in his overview. Not all wrapper types are described and the wrapper layout is not given in all cases but both the ½d and 1d wrappers issued in 1910 are mentioned. The measurements of the distance between the stamp impression and the text block of several printings are given. The wording of three different text blocks are spelled out. Some typesetting errors are mentioned. Some data are presented regarding the quantities of wrappers delivered by the Government Printing Office and distributed by the General Post Office. There is no catalogue listing.

**Courtis** [2] introduces a starting guide for the identification and classification of Queensland Post Office Newspaper Wrappers, based in part on the exhibition collection of Beston. In this publication the layout of the wrapper has a prominent part. The classification is based on the chronological order of issue per denomination. The ½d and 1d wrappers printed or issued in the same period are not connected or grouped. Another disadvantage of the Courtis classification is the closed numbering of the several types. It is not possible to add 'new finds' without disturbing the numbering. In his classification some sub-types are classified as main-types and the other way round.

**Ascher** [3] pays attention to the differences in paper quality used for the first issues. He misinterprets, however, the paper quality of the first issue: buff versus yellow-green. The three different ½d wrappers with an indicium similar to the adhesive design SG 15 (Scott A 9) are mentioned. The wrapper variety with the enlarged text block, issued 1910-1912, is only catalogued for the ½d.

**Higgins & Gage** [4] gives a general listing of the Queensland Post Office Newspaper Wrappers. Not every existing wrapper is catalogued.

**Robson Lowe** [5] catalogues the Queensland Post Office Newspaper Wrappers and mentions some of the existing varieties, but not all wrappers are listed.

**Stieg** [6] compares the catalogue numbering of Ascher, Higgins & Gage and Robson Lowe. His listing mentions the different types of paper used in the printing of the newspaper wrappers, which are neglected by other authors, with the exception of Ascher.

The difficulty in making a classification is, of course, the lack of sufficient material available of the items to be classified. Courtis mentions: 'more varieties than listed may come to light'. This will lead to an extension of his classification. In this article the proposed classification is an open system based on groups of Newspaper Wrappers with one or more common characteristic(s). Varieties can be included on sub-group level. Stamp impression and denomination, Text block and Position of the stamp impression in relation to the text block are the three layout criteria used in this classification. The presence of these layout criteria in the different Queensland Post Office Newspaper Wrappers is analysed to find a pattern in the printing and issue sequence of groups of newspaper wrappers with the same characteristics in the period 1891-1912.

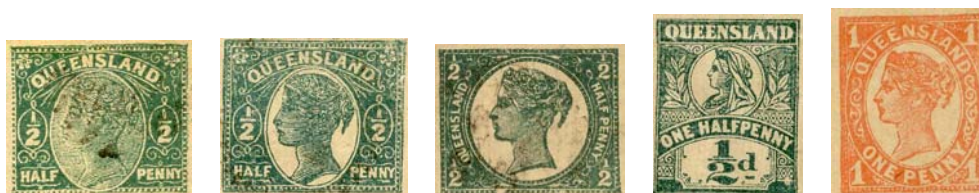
## 2. Classification characteristics

The proposed classification is based on the following wrapper characteristics:

- Primary characteristics:**
- 2.1. Stamp impression and denomination
  - 2.2. Text block
  - 2.3. Position of stamp impression in relation to text block.
- Secondary characteristics:**
- 2.4. Stamp sub-types
  - 2.5. Text varieties
  - 2.6. Guillotine marks
  - 2.7. Paper, gumming and measurements.

The primary characteristics determine the layout of the wrapper (main-types) and the secondary characteristics the paper and printing type varieties (sub-types and varieties).

### 2.1. Stamp impression and denomination



SG 13

SG 15

SG 20

SG 26

SG 21

The stamp impressions are made by a surface printing process. The quality of the printing is also influenced by the surface condition of the paper used. The following stamp values are used for the impression on the Queensland Post Office Newspaper Wrappers:

- 1/2d: **SG 13** (Scott A 7), **SG 15** (Scott A 9), **SG 20** (Scott A 14), **SG 26** (Scott A 20)
- 1d: **SG 21** (Scott A 15).

The electrotypes used for the wrappers, in a printing plate of 2 x 4 impressions, show the same 4 sub-types as in the original stamps for which the 'four-block technique' was used. The 1/2d impression SG 26 is found in 2 dies: Die IIIB and IV (2.4 Stamp sub-types). The colour of the 1/2d stamps varies from emerald green to dark green, sometimes bluish green. The colour of the 1d stamp varies from dull rose red to bright vermilion, sometimes orange-red. In both values shade variations occur, caused by low pressure or dry ink during printing. Not only does the ink formula determine the colour, the quality and colour of the paper also affect the visual appearance of the stamp impression. Various positions of the stamp impression in relation to the text block can be found in the newspaper wrappers (2.3 Position of the stamp impression in relation to the text block).

### 2.2. Text block

In the period when the Newspaper Wrappers were issued (1891-1912), 4 different types of text blocks were used, in 2 different wordings. Collas gives full details of the wording of Text blocks **a**, **b** and **c** and the changes made in the period 1891-1912. A fourth text block, Text block **d**, is added for a more complete description of the occurring changes. For the sake of completeness and for later comparison of the text varieties, the text blocks are typed out, in more or less the same settings as used in the printing of the wrappers in Table 1 *Layout of the Queensland Post Office Newspaper Wrappers*.

- Text block a: 1891-1896, the first text block applied to the Newspaper Wrappers, at least 2 different settings exist
- Text block b: introduced in 1897, change in wording. Queensland followed the UPU regulations in their own time frame, such as the double deficiency rate, which made a text change inevitable.
- Text block c: 1899, in fact a total resetting of Text block b in the same wording. Due to the change in text layout, Text block c is considered a different text block for reasons of classification.
- Text block d: 1910-1912, Text block c reset in a different font, resulting in a larger text block 80-82 mm wide, compared to 75-77 mm of Text block c.

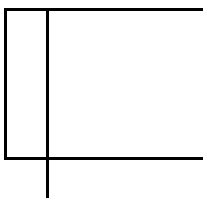
**Table 1 Layout of the Queensland Post Office Newspaper Wrappers**

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed, the packet will be charged as a letter.



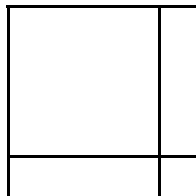
**1891-1896 Group 1 Layout av,**  
 $\frac{1}{2}$ d,  
 2 different stamp impressions  
 Text block a

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed, the packet will be charged as a letter.



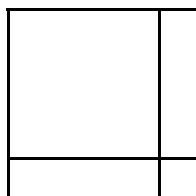
**1896-1897 Group 2 Layout aw,**  
 $\frac{1}{2}$ d and 1d  
 reset Text block a

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed the statutory penalty will be enforced.



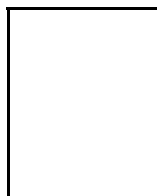
**1897-1898 Group 3 Layout bx,**  
 $\frac{1}{2}$ d and 1d,  
 $\frac{1}{2}$ d 2 different stamp impressions  
 Text block b

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed the statutory penalty will be enforced.



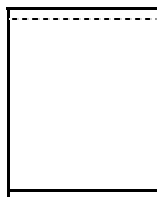
**1899 Group 4 Layout cx,**  
 $\frac{1}{2}$ d,  
 2 different stamp impressions  
 Text block c

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed the statutory penalty will be enforced.



**1899-1910 Group 5 Layout cy,**  
 $\frac{1}{2}$ d and 1d  
 Text block c  
 75-77 mm wide

This Wrapper may only be used for Newspapers, or for such documents as are allowed to be sent at the Book-rate of postage, and must not enclose any letter or communication of the nature of a letter (whether separate or otherwise). If this rule be infringed the statutory penalty will be enforced.



**1910-1912 Group 6 Layout dy/dz,**  
 $\frac{1}{2}$ d and 1d,  
 Text block d  
 (Text block c in different font  
 80-82 mm wide)

In all text blocks small variations in the spacing between the wording (and characters?) exist due to the hand setting of the text. These small variations in setting (and font?) may be related to the several printings of a particular wrapper type or to the position of the wrapper in the Post Office sheet of 4 or 8 wrappers (2.5 Text Varieties).

This is not a ground for the classification of a new type of wrapper, as Courtis does with Type 6-A9, issued in 1895-1896. This wrapper shows Text block a, with the variety: '*d*' of '*document*' left of '*W*' of '*Wrapper*' of the previous line. Possibly due to wear a new setting was made. This is a (major) variety of the ½d wrapper with the SG 15 (Scott A 9) impression, but it is not a new type, according to this classification. The wrapper should be classified as a sub-type.

The reset Text block a was also used for the wrapper types of Group 2, issued in 1896-1897. These wrappers are classified as main-types because of the change in layout of the wrappers by introducing another position of the stamp impression. (3. Overview of the Queensland Post Office Newspaper Wrappers).

Collas (and Courtis) describe the reset text varieties by the dimensions of the text block, which is confusing. The width of the text block only varies between c. 75 and 77 mm. One important exception, regarding the width of the text block, occurred in the printings of the ½d and 1d wrappers of 1910-1912. Text block c was changed from 75-77 mm wide to 80-82 mm, due to the use of a different font for the text. In the Higgins & Gage and Ascher catalogues only the ½d wrapper is listed in both types (sub-type E 9a and 9b respectively).

It is better to describe text varieties by showing the reset text details (2.5 Text Varieties).

### **2.3. Position of the stamp impression in relation to the text block**

Five different positions can be found in the Newspaper Wrappers of Queensland, four of which are described by Courtis. The different positions do not occur in all the issued wrappers. The difference in position can be related to the time of printing and issuing. This characteristic can be used for classification purposes. I agree with Stieg's comment: 'The Ascher listing showing the major variance of the relative positions of the text and stamp design should be adopted by Higgins & Gage'. In this classification the positions of the stamp impressions are called **v**, **w**, **x**, **y** and **z**:

- **Position v:** Under text block to the right out of alignment with the text
- **Position w:** Under text block in alignment with the text at right
- **Position x:** Right of the text block in alignment with the top of the text
- **Position y:** Right of the text block out of alignment with the top/bottom of the text
- **Position z:** Right of text block in alignment with the bottom of the text.

Other authors, with the exception of Courtis, do not mention Position y of the stamp impression. Position z is only mentioned as a wider text block of 81 mm, due to the use of a different font. Details of the text blocks and the relative positions of the stamp impressions are given in Table 1.

It is not clear why the Government Printing Office decided to change the position of the stamp impression. Maybe this was a matter of style. For the Positions x, y and z the logical explanation is the creation of more space for the receiver's address (Courtis).

The differences in distance between stamp impressions and text blocks vary considerably. This may be related to the several printings of the particular wrapper type or to the position of the wrapper in the Post Office sheet of 4 or 8 wrappers (2.5 Text Varieties). For details of these differences the reader is referred to Collas and Courtis.

The differences are unimportant for classification, unless the distance between the text block and stamp impression identifies the position of the wrapper in the full printed sheet of 4 or 8.

## 2.4. Stamp sub-types

Collas and Courtis refer to Robson Lowe for the 4 sub-types of the stamp impressions of the ½d value: SG 13, 15 and 20 (Scott A 7, A 9 and A 14). The moulds used for the printing of the stamps were made by taking 4 transfers of the original dies (four-block technique). This resulted in 4 sub-types in the secondary state of the original dies. These sub-types can be found in the ½d wrappers and they possibly identify the position of the wrapper in the printed sheet of 4 or 8. The 4 sub-types cannot always be identified on the printed wrapper, due to the surface condition of the paper and the printing process used.

The ½d impressions of SG 26 (Scott A 20) are found in 2 different dies as described by Scudder [7] and Beston [8]. Die IIIb was used for the wrapper issued mid September 1899, before the new ½d stamp was issued. In this die the Queen's face shows horizontal lines of shading. Die IV was used for the second wrapper issued late 1899, after the new ½d stamp became available. Now the Queen's face is without prominent lines of shading. Stamp design Die IIIb was not approved and was replaced by Die IV, the final approved design for the ½d stamp, issued late September 1899, after the first wrapper was issued. Later that year a Die IV wrapper was issued to replace the wrapper with the Die IIIb impression (Scudder). The sub-types of the 1d stamp SG 21 can also be found (Collas).

## 2.5. Text varieties

Minor changes in the text due to resetting are mentioned under 4.2 Minor Varieties. Exceptions are made for the resetting of Text block a and c. The reset Text block a was also used for two other main-types of Group 2. The wrappers with Text block d, the reset Text block c 80-82 mm instead of 75-77 mm, are classified as main-types in Group 6, because the position of the stamp impression was changed for the issues of 1910-1912.

It is possible, but cannot be proven by the examples in my collection, that the small differences in the appearance of the text block, caused by differences in the hand setting, are related to the position of the single wrappers in a Post Office sheet of 4 or 8. In that case not only the stamp impression has 4 different electrotypes, but also the Text blocks a, b, c and d then have 4 different appearances in setting. Proof can possibly be found by examining full Post Office sheets of 4, if these exist, or by studying the wrappers with the 4 different electrotypes of the stamp impression and the accompanying text blocks. Ground for this thought can be found in a variety in Text block c which occurs in all the four different wrapper types issued in 1899.

Text variety: 'h' of 'such' and 'a' of 'as' under 'W' of 'Wrapper' and 'o' of 'only', and  
'h' of 'such' and 'a' of 'as' left of 'W' of 'Wrapper' and 'o' of 'only'.

The text in all text blocks shows some wear of the types. This resulted in the replacement of the worn types by new types, sometimes in another font, or to a reset of the text block. Examples of missing types: 'no stop' after '(.....otherwise)' in Text block a and 'no stop' after 'enforced' of Text block c. Examples of replacements: 'y' in 'statutory' and the first 'o' in 'communication' in Text block b (4.2 Minor Varieties).

## 2.6. Guillotine marks

Sometimes, at the top of the wrapper, a line composed of more or less square dots of the same colour as the stamp impression and the text block can be found. The length of this mark varies from 8-12 up to 20 dots. One mark shows an interrupted line of c. 40 mm. Collas supposes this mark to be a guillotine guide. He reports a cross of 7 horizontal and vertical dots. Gory [11] found a vertical mark of 25 mm. A vertical mark of 10-12 mm exists. The mark may only have been printed on one of the wrappers in the full printed sheet of 4 or 8, so on 25 or 12.5 per cent of the wrappers such a mark could be found. However, in some cases the mark may have been cut off. Due to lack of a sufficient number of guillotine marks, it was not

possible to attribute the different marks found to a group of wrappers or to a special wrapper type.

## **2.7. Paper, gumming and measurements**

All Queensland Post Office Newspaper Wrappers are printed on unwatermarked paper. In the period 1891-1912 a range of different paper qualities was used for the printing of newspaper wrappers, even for the same type of wrapper.

All papers, except those used for the first two issues, can be described as light to dark buff, horizontally or vertically laid or wove papers with a somewhat mottled structure, glazed (smooth) on the printed side and rough on the inside. The thickness of these paper grades varies between 0.09-0.10 mm.

It is difficult to attribute these different papers to a special group or type of wrapper. However, it seems that the dark buff shades were only used in the period 1893-1895.

For the First and the Second Issue a special quality of (manila) paper was used, which differs from all the other papers used in the printing of the Newspaper Wrappers. This wove paper has a yellowish-green appearance, is rather densely structured and glazed (smooth) on both sides. The paper thickness is c. 0.10-0.11 mm.

The wrappers of the first issue were supplied without gum. Later issues were supplied with and without gum, and from late 1899 all issues were supplied with gum (?). The gummed areas were initially c. 10-12 mm deep. The first 1d wrapper, February 1897, initially had a gummed area of 10-12 mm deep and in later printings 20-22 mm, as was the case for wrapper types later issued. Other dimensions of the gummed area may exist.

The Newspaper Wrappers were printed in sheets of 2 x 4 (or in strips of 4).

Stieg [9] describes the layouts of a full sheet of 8 for the Newspaper Wrappers of Victoria. Such layouts may also have been used for the printing of the Newspaper Wrappers of Queensland. After printing, the multiple sheets of 4 or 8 were eventually gummed on the top and bottom of the sheet, or in the centre of the sheet and then cut into Post Office sheets of 4, or in single wrappers.

Further research has to be carried out to clarify the printing, gumming and cutting process of the Queensland Newspaper Wrappers.

The overall sizes of the wrappers are c. 120-140 mm wide and c. 275-305 mm long, but individual wrappers may have other dimensions.

It was not possible, by lack of evidence and sufficient material available, to ascertain a specific range of measurements for the different wrapper types, if such a range exists.

The measurements of the wrappers depend on the original size of the paper sheets used for the printing of the newspaper wrappers and the settings in the guillotine process.

## **3. Overview of the Queensland Post Office Newspaper Wrappers**

It is interesting to learn that Collas gives somewhat different data regarding the date or year of issue compared to Courtis, Higgins & Gage and Robson Lowe. This is still a case for further research. Since it is not possible to ascertain the exact date of issue for all wrappers, the year of printing or issue is related to the change in layout. Where Collas mentions the date of issue, this is recorded in the proposed classification. According to Collas it was not possible to ascertain the quantities printed and issued for all individual wrapper types. However, some distribution data are given by Collas. In Table 2 *Overview of the Queensland Post Office Newspaper Wrappers*, the various wrappers have been brought together in 6 Groups. The groups are distinguished by a change in layout, either a new text block (a, b, c or d) or

another stamp impression position (v, w, x, y or z) was introduced or both characteristics were changed simultaneously.

**Table 2 Overview of the Queensland Post Office Newspaper Wrappers**

| Group | Year of printing<br>(or year of issue) | Layout *  | Denomination   | SG             | Scott               |
|-------|--|-----------|----------------|----------------|---------------------|
| 1     | Nov. 1891-1896                         | av        | ½d<br>½d       | 13<br>15       | A 7<br>A 9          |
| 2     | 1896-1897                              | aw        | ½d<br>1d       | 15<br>21       | A 9<br>A 15         |
| 3     | 1897-1898                              | bx        | ½d<br>½d<br>1d | 15<br>20<br>21 | A 9<br>A 14<br>A 15 |
| 4     | Jan.-Sept. 1899                        | cx        | ½d<br>½d       | 20<br>26       | A 14<br>A 20        |
| 5     | Late 1899-1910                         | cy        | ½d<br>1d       | 26<br>21       | A 20<br>A 15        |
| 6     | 1910-1912                              | dy/<br>dz | ½d<br>1d       | 26<br>21       | A 20<br>A 15        |

\* First lower case: type of text block (according to 2.2)

Second lower case: position of the stamp impression (according to 2.3)

The layout of the wrappers of the 6 Groups is presented diagrammatically in Table 1. The basis for the classification of the Queensland Post Office Newspaper Wrappers is the layout of the wrapper, based on the primary characteristics. This is in line with the classification followed in: Postal Stationery of the Australian Colonies/States Part One Western Australia, Groom, compiled by Pope [10].

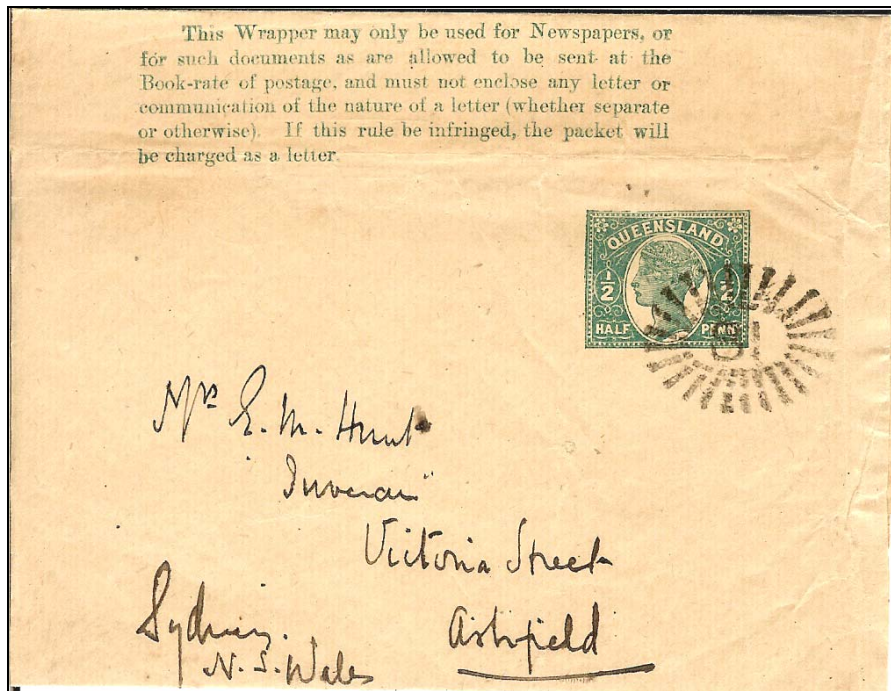
The main classification basis for the Western Australia Newspaper Wrappers is the wrapper borders, a common characteristic for a group of Western Australia wrappers.

Within the 6 groups of wrappers one can distinguish 14 wrapper types, 2 sub-types and in total 16 different issues. For reasons of convenience the following exceptions are made regarding the different issues.

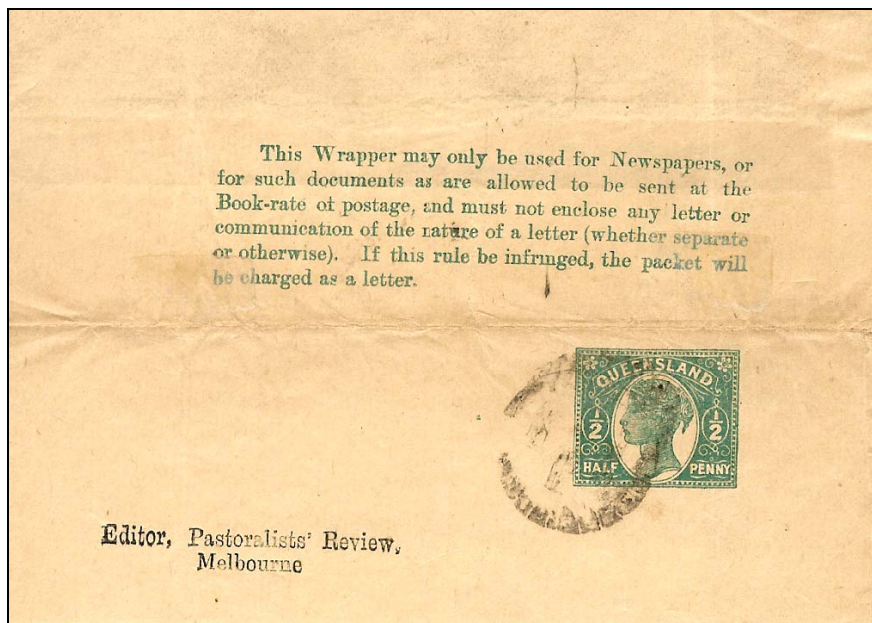
In the First Group a Second Issue is introduced, because of the change in paper size. The wrappers of the Second Issue have diagonally cut top corners and were issued about 1 year later than the First Issue. The wrapper is classified as a sub-type. The Third Issue is printed on totally different types of paper compared to both the First and the Second Issue. This is important as the paper types, used in the printing of the Third Issue, were also used for the later printed wrapper types. The wrappers of the Third Issue are classified as main-types. Group 6 is added with two main-types instead of sub-types in other classifications, because the change in layout compared to Group 5 causes a completely different appearance.



*Postal Stationery Collector*



*Figure 1 Group 1: WR 1.3a Medium buff vertical laid paper with Layout av reset Text block a ('d' of 'document' left of 'W' of 'Wrapper') and position stamp impression Position v*



*Figure 2 Group 2: WR 2.1 Medium buff vertical laid paper with Layout aw reset Text block a ('d' of 'document' left of 'W' of 'Wrapper') and position stamp impression Position w*

*to be continued*

November 2006

**A CONTRIBUTION TO THE CLASSIFICATION OF THE QUEENSLAND POST OFFICE  
NEWSPAPER WRAPPERS ISSUED IN THE PERIOD 1891-1912**

Sybrand J. Bakker

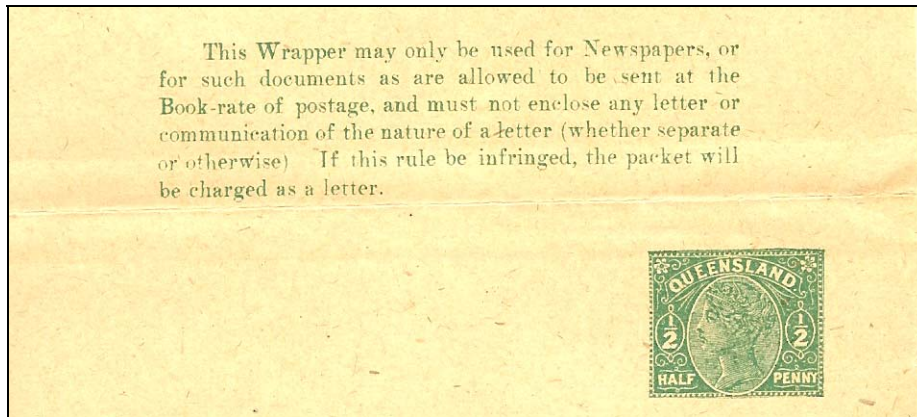
(continued from PSC August 2006)

**4. Classification of the Queensland Post Office Newspaper Wrappers**

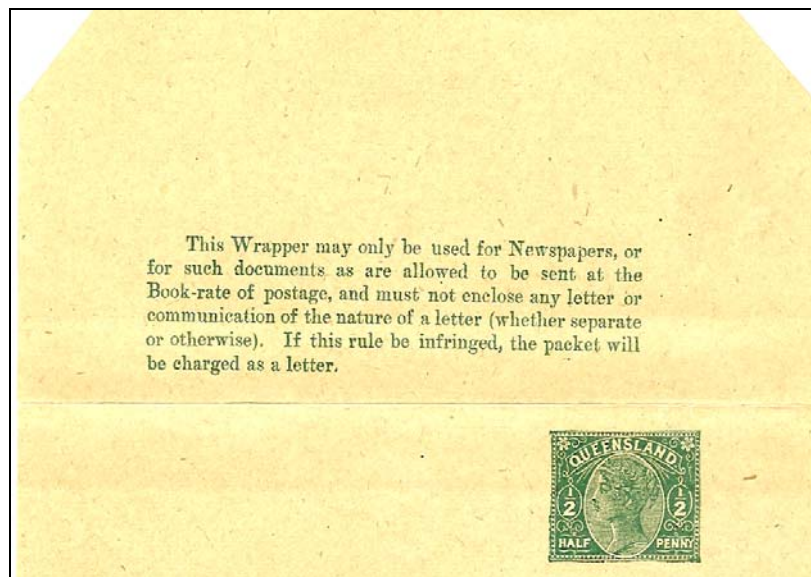
**4.1. Groups of main Types and major Varieties**

**Group 1 (1891-1896) Wrapper Layout: av**

|               |                    |                       |   |
|---------------|--------------------|-----------------------|---|
| <b>WR 1.1</b> | <b>25 Nov.1891</b> | <b>Issue of 1891:</b> | <b>The first ½d Post Office Newspaper Wrapper</b>                         |
|               |                    | Stamp impression      | ½d emerald-dark green SG 13 (Scott A 7)                                   |
|               |                    |                       | 4 sub-types of the stamp impression as by Robson-Lowe                     |
|               |                    | Layout                | <b>av</b>   |
|               |                    | Paper                 | Dense yellowish-green wove (manila?) paper, glazed (smooth) on both sides |
|               |                    | Gum                   | No gum  |

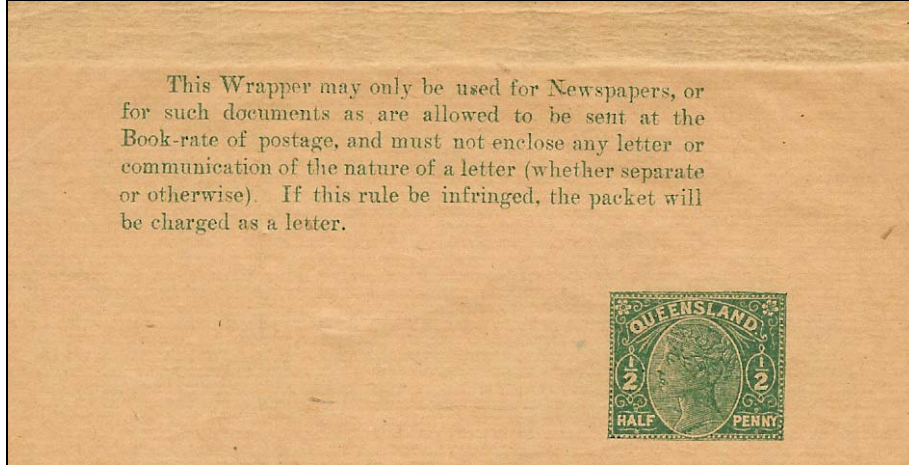


|                |                   |                       |  |
|----------------|-------------------|-----------------------|--|
| <b>WR 1.1a</b> | <b>5 Dec.1892</b> | <b>Issue of 1892:</b> | <b>Change of Newspaper Wrapper cut</b>     |
|                |                   | Variety Paper size    | As WR 1.1, with diagonally cut top corners |
|                |                   | Gum                   | Supplied with and without gum              |

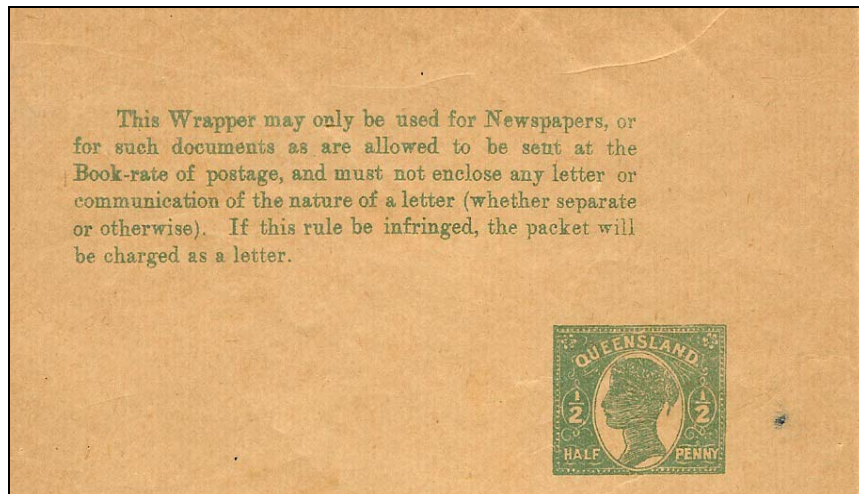


*Postal Stationery Collector*

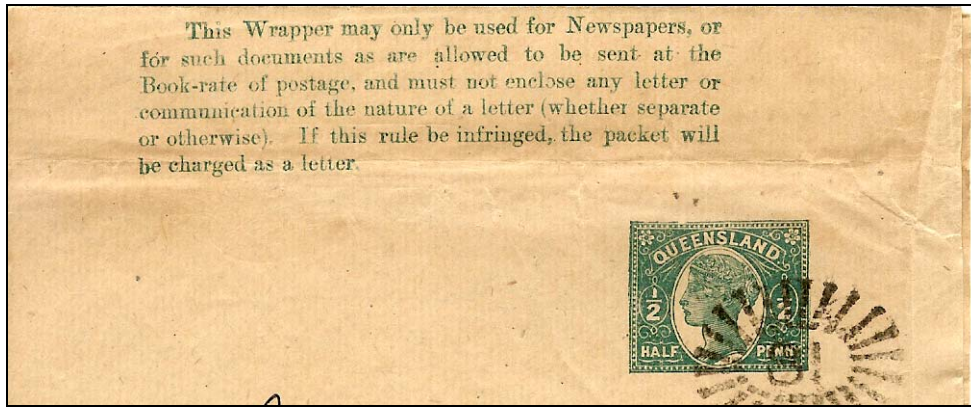
|        |         |   |   |
|--------|---------|---|---|
| WR 1.2 | 1893-94 | Issue of 1893-94:<br>Stamp impression<br>Layout<br>Paper<br><br>Gum | Change of paper quality ½d wrapper<br>As Type WR 1.1<br><b>av</b> , as Type WR 1.1<br>Light to dark buff, horizontal or vertical laid<br>or wove paper, glazed (smooth) on the<br>printed side and rough on the inside<br>Supplied with and without gum |
|--------|---------|---|---|



|        |          |   |   |
|--------|----------|---|---|
| WR 1.3 | Feb.1895 | <b>Issue of 1895:</b><br>Stamp impression<br><br><br>Layout<br>Paper<br><br>Gum | <b>Change of stamp impression ½d wrapper</b><br>Changed from SG 13 to SG 15<br>½d emerald-dark green SG 15 (Scott A 9),<br>4 sub-types of the stamp impression as by<br>Robson Lowe<br><b>av</b><br>As Type WR 1.2<br>Light to dark buff, horizontal or vertical laid<br>or wove paper, glazed (smooth) on the<br>printed side and rough on the inside<br>Supplied with and without gum |
|--------|----------|---|---|



|         |      |  |  |
|---------|------|--|--|
| WR 1.3a | 1896 | <b>Issue of 1896-1:</b><br>Variety Text block<br><br><br>Layout<br>Paper/Gum | <b>Reset Text block a ½d wrapper</b><br>As Type WR 1.3 with a reset Text block a<br>'d' of document left of 'W' of 'Wrapper' of<br>the previous line<br><b>av</b> , with the reset Text block a:<br>As Type WR 1.3 |
|---------|------|--|--|

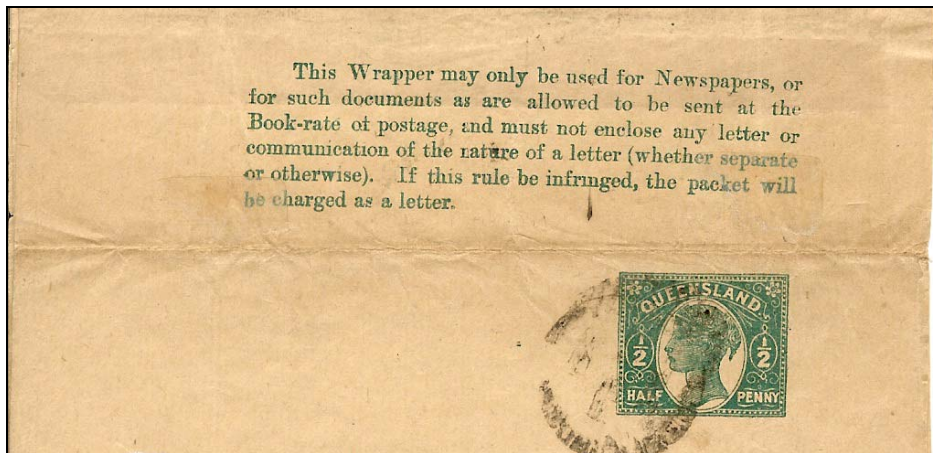


Notes:

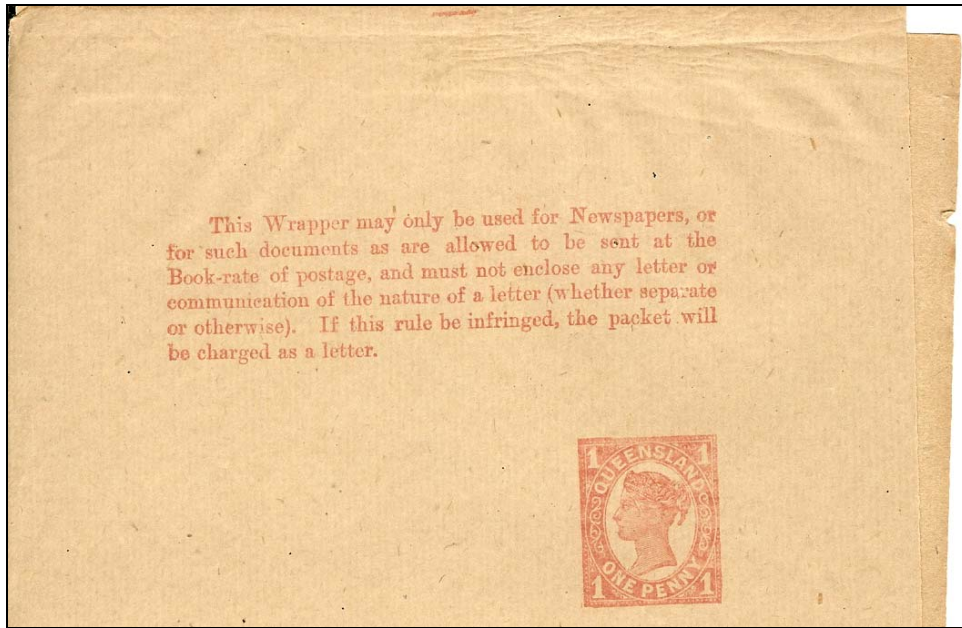
1. Wrappers Type WR 1.1 (WR 1.1a) are less common than Type WR 1.2 and Type WR 1.3, which were supplied and used in rather large quantities over a period of 4 years
2. All wrappers of the groups 2-6 were printed on papers as for Type WR 1.2: buff, laid or wove, glazed (smooth) on the printed side and rough on the inside. It seems, based on available examples, that the dark buff shade of paper and the horizontal laid paper was only used for the wrappers Type WR 1.2 and WR 1.3
3. All wrappers of Group 2, were printed with the reset Text block a as for Type WR 1.3a
4. All wrappers of Group 2, 3 and 4 were supplied with and without gum (from about 1899 with gum?).

**Group 2 (1896-1897) Wrapper Layout: aw**

|               |      |   |  |
|---------------|------|---|--|
| <b>WR 2.1</b> | 1896 | <b>Issue of 1896-2:</b><br>Stamp impression | <b>Change of layout 1/2d wrapper</b><br>1/2d emerald-dark green SG 15 (Scott A 9),<br>4 sub-types of the stamp impression as by<br>Robson Lowe |
|               |      | Layout                                      | Changed from av to <b>aw</b> , text block in the<br>reset version as for WR 1.3a   |



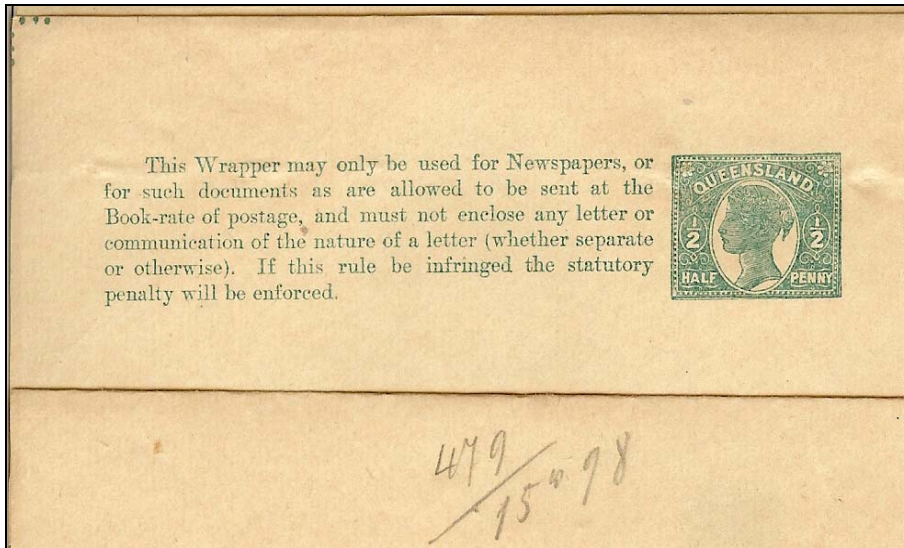
|               |           |   |  |
|---------------|-----------|---|--|
| <b>WR 2.2</b> | Feb. 1897 | <b>Issue of 1897-1:</b><br>Stamp impression<br>Lay -out | <b>Introduction of 1d wrapper</b><br>1d dull rose -rose red SG 21 (Scott A 15)<br><b>aw</b> , text block in the reset version as WR 1.3a |
|---------------|-----------|---|--|



Note: By January 1897 the inter-colonial newspaper rate had changed from ½d per 10 oz to the UPU-rate of ½d per 2 oz. The 1d wrapper was printed and issued before the 1d stamp SG 21 became available.

**Group 3 (1897-1988) Wrapper Layout: bx**

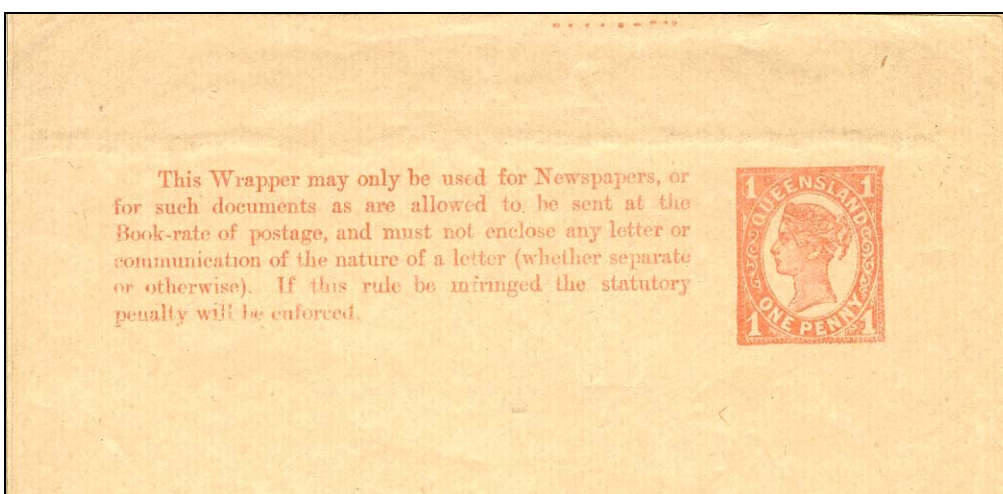
|               |      |  |  |
|---------------|------|--|--|
| <b>WR 3.1</b> | 1897 | <b>Issue 1897-2:</b><br>Stamp impression | <b>Change of layout ½d wrapper</b><br>½d emerald-dark green SG 15 (Scott A 9),<br>4 sub-types of the stamp impression as by<br>Robson Lowe |
|               |      | Layout                                   | Changed from aw to <b>bx</b>   |



|               |           |  |  |
|---------------|-----------|--|--|
| <b>WR 3.2</b> | Oct. 1898 | <b>Issue 1898-1:</b><br>Stamp impression | <b>Change of stamp impression ½d wrapper</b><br>Changed from SG 15 to SG 20<br>½d emerald-dark green SG 20 (Scott A 14),<br>4 sub-types of the stamp impression as by<br>Robson Lowe |
|               |           | Layout<br>Paper                          | <b>bx</b><br>Light to medium buff, vertical laid or wove paper, glazed (smooth)<br>on the printed side   |



|               |           |   |  |
|---------------|-----------|---|--|
| <b>WR 3.3</b> | Late 1898 | <b>Issue 1898-2:</b><br>Stamp impression<br>Layout<br>Paper | <b>Change of Layout 1d wrapper</b><br>1d dull-bright vermilion SG 21 (Scott A 15)<br><b>bx</b><br>Light to medium buff, vertical laid or wove paper, glazed (smooth) on the printed side |
|---------------|-----------|---|--|



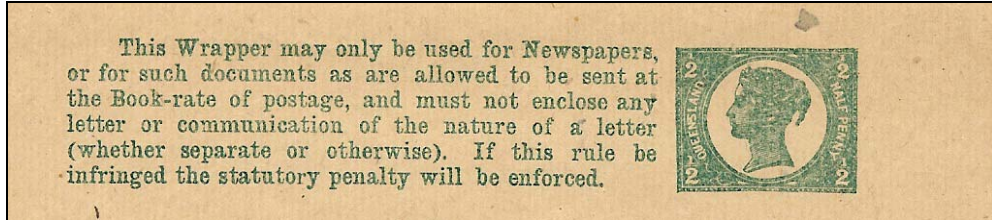
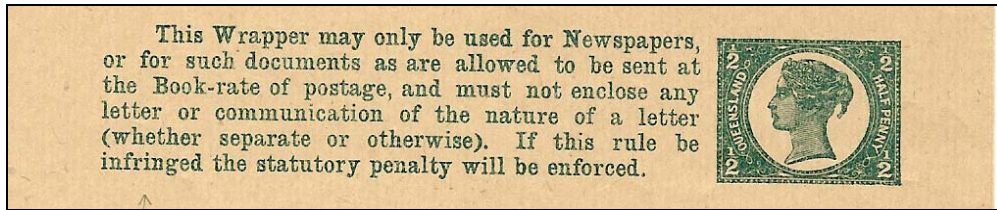
Notes:

1. The wrappers of Group 2 and 3 are rather common, but less common than WR 1.2 and WR 1.3
2. In 1897 the UPU-regulation regarding the double deficiency was adopted and Text block b was introduced

**Group 4 (1899) Wrapper Layout: cx**

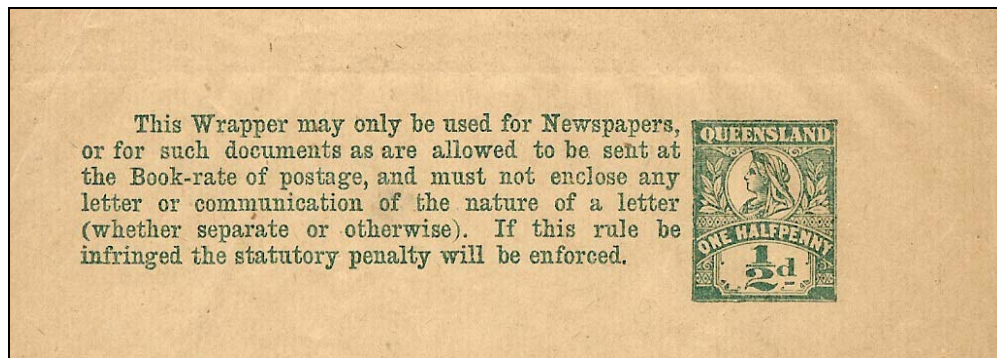
|               |            |   |  |
|---------------|------------|---|--|
| <b>WR 4.1</b> | Early 1899 | <b>Issue 1899-1:</b><br>Stamp impression<br>Layout<br>Gum | <b>Change of Layout ½d wrapper</b><br>½d emerald-dark green SG 20 (Scott A 14)<br>Changed from bx to <b>cx</b><br>Exists without gum |
|---------------|------------|---|--|

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Two settings of Text block c

|        |            |                      |  |
|--------|------------|----------------------|--|
| WR 4.2 | Sept. 1899 | <b>Issue 1899-2:</b> | <b>Change of stamp impression 1/2d wrapper</b>   |
|        |            | Stamp impression     | Changed from SG 20 to SG 26<br>1/2d emerald-dark green SG 26 (Scott A 20),<br>Die IIIb, Queen's face with lines of shading |
|        |            | Layout               | cx   |



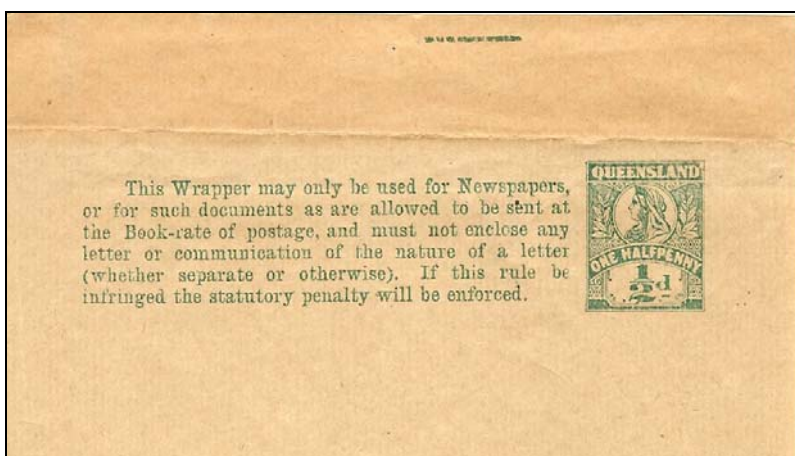
Die IIIb Sep 1899  
Initial design for the Halfpenny wrapper.  
Coarse shading lines  
Queen's face;  
Coloured flaw on leaf at right;  
Outer border thick and less defined  
Scudder [7] **WR 4.2**



Die IV Sep 1899  
Final design 1/2d adhesive and for the later issued wrapper.  
Intermediate degree of shading Queen's face;  
No coloured flaw on leaf at right;  
Outer border thin  
Scudder [7] **WR 5.1**

**Group 5 (1899-1910) Wrapper Layout: cy**

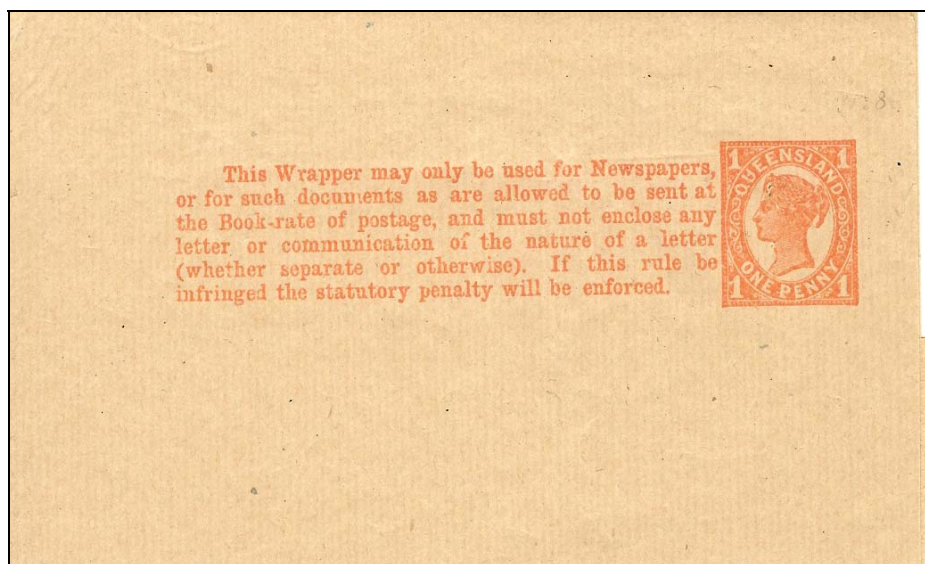
|        |           |                      |  |
|--------|-----------|----------------------|--|
| WR 5.1 | Late 1899 | <b>Issue 1899-3:</b> | <b>Change of Layout 1/2d wrapper</b>   |
|        |           | Stamp impression     | 1/2d emerald-dark green SG 26 (Scott A 20),<br>Die IV, Queen's face without lines of shading                     |
|        |           | Layout               | Changed from cx to cy  |
|        |           | Paper                | Light to medium buff, vertical laid (or wove) paper, glazed (smooth) on the printed side and rough on the inside |



WR 5.2 Late 1899

**Issue 1899-4:**  
Stamp impression  
Layout  
Paper

**Change of Layout 1d wrapper**  
1d bright vermilion SG 21 (Scott A 15)  
**cy**  
Light to medium buff, vertical laid (or wove) paper, glazed (smooth)  
on the printed side and rough on the inside



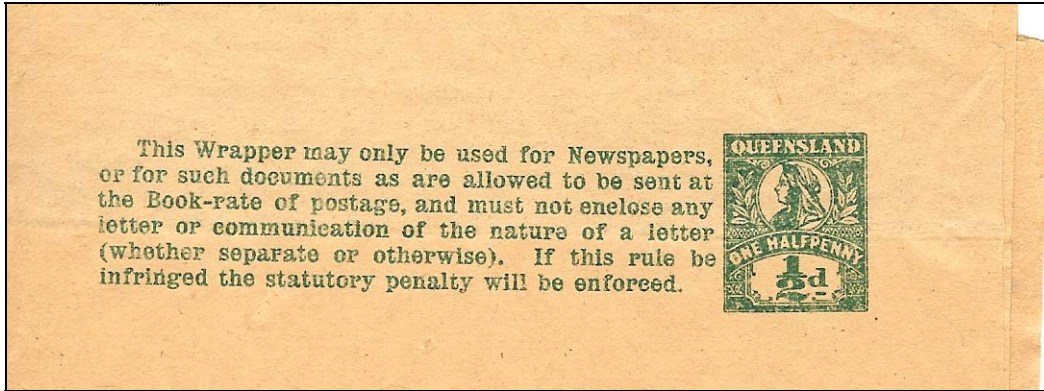
**Group 6 (1910-1912) Wrapper Layout: dz**

WR 6.1. 1910-1912

**Issue 1910-12:**  
Stamp impression  
  
Layout

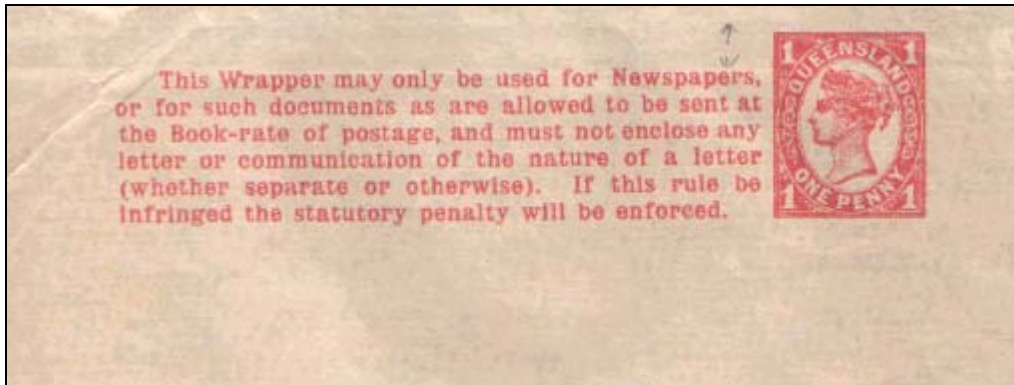
**Change of Layout ½d wrapper**  
½d emerald-dark green SG 26 (Scott A 20)  
Die IV, Queen's face without lines of shading  
Changed from cy to **dz**, 80-82 mm text block WR 6.1 is also known with Layout **dy**





**WR 6.2**    1910-1912    **Issue 1910-12:**  
Stamp impression  
Layout

**Change of Layout 1d wrapper**  
1d bright vermilion SG 21 (Scott A 15)  
**dz**, 80-82 mm text block  
WR 6.2 is also known with Layout **dy**



Collection Allan Gory

**Notes:**

1. The wrappers of Group 4 (Type WR 4.1 and WR 4.2) are the scarcest Queensland Post Office Newspaper Wrappers, only a few months available during 1899 (see Collas)
2. The wrappers of Group 5 (Type WR 5.1 and WR 5.2) are more or less the final form of the Post Office Newspaper Wrappers of Queensland. During the period 1899-1910 (1912) several printings were made in a range of shades and with different types of buff paper. The text block was reset in 1904 (see Collas and Courtis) and in 1910 (see Note 3) The wrappers of Group 5 are very common; these were supplied and used over more than 10 years
3. The wrappers of Group 6 (Type WR 6.1 and WR 6.2) were issued in 1910 with the reset Text block c in a different font, resulting in Text block d, with a width of 80-82 mm. The wrappers of Group 6 are scarce (see Collas for the quantities distributed to the Post Offices)
4. In his research, Collas was not able to ascertain the quantities printed and issued for all individual wrapper types. He gave some distribution data for the wrappers per year

**to be continued**

**A CONTRIBUTION TO THE CLASSIFICATION OF THE QUEENSLAND POST OFFICE  
NEWSPAPER WRAPPERS ISSUED IN THE PERIOD 1891-1912 PART 3**

Sybrand J. Bakker

(continued from PSC November 2006)

## **4.2. Minor Varieties**

### **Stamp sub-types**

Robson Lowe describes the 4 stamp sub-types of SG 13,15 (and 20) (Scott A 7, A 9 (and A 14)) used in the printing of the ½d wrappers, calling these stamp types I, II, III and IV. The moulds used for the printing of the stamps were made by taking 4 transfers of the original dies. This resulted in 4 sub-types in the secondary state of the original dies. To identify the stamp impression sub-type, the type numbering by Robson Lowe can be added to the proposed catalogue numbering WR 1.1 - WR 2.1, WR 3.1 and WR 3.2, for example: WR 1.1 Type I. The same applies also for the 1d wrappers WR 2.2, WR 3.3 (and WR 5.2 and WR 6.2).

### **Text block varieties**

The minor varieties listed hereafter are varieties in Text blocks a, b, c and d. These varieties may be related to the several printings made of a certain type of wrapper. In some varieties part of the type is missing, perhaps due to wear of the setting or by an unevenness of the paper used. These varieties cannot be considered as constant varieties. In some cases new types of a different font replaced the worn types, or another setting was made. These varieties are, at least in a certain printing, more or less constant varieties. Small changes of the spacing of the wording resulted in text blocks of other measurements. According to Collas and Courtis, a small change in the setting occurred in 1904. The most prominent change in the setting of Text block c was made in the 1910-1912 printings. Due to wear, the text block was reset and for the resetting a different font was used. The width of the text block changed from 75-77 mm to 80-82 mm, resulting in Text block d. Other varieties will certainly show up.

### **Guillotine marks.**

All printed wrapper sheets of 8 have such a mark in one way or another. By cutting the sheets to Post Office sheets of 4 or to single wrappers the mark exists on one wrapper out of 8 only. The differences of the mark are not listed, as these cannot be attributed to a certain type of wrapper. Research has to be carried out to record the differences in marks applied to the different wrapper types.

### **Paper quality, gumming and measurements**

Apart from the paper quality used for the First and Second Issues, other paper qualities are not listed as varieties. Wrappers printed on different paper qualities, such as light and dark buff papers, horizontally or vertically laid or wove papers, are collectable items. These differences, however, cannot be attributed to a special printing by lack of evidence, as it seems that the different paper qualities were used randomly even for the same type of wrapper (in later printings).

The same can be said for wrappers with and without gum. Most of the wrappers were supplied in both ways, especially those of groups 2-4. And, of course, the specialised collector can make a collection more complete by showing unused wrappers with and without gum, as these were officially supplied by the Post Office.

The measurements are described in general. Differences in measurements are caused by the original measurements of the printing sheets of 8, the guillotine process or by somebody else who just cut off a damaged part of a wrapper (quality by 'fraud').

Not listed are minor varieties caused by paper quality and gumming, guillotine marks and measurements; neither are listed varieties due to a bad or incomplete printing of the stamp impression, as these varieties can occasionally occur in all wrappers. These varieties are a nice addition to a collection, but unimportant for classification.

**Summary of the Minor Varieties**

|    |            |             |   |
|----|------------|-------------|---|
| ½d | WR 1.1/1.3 | 1-A 7/5-A 9 | No stop after '.....otherwise)', due to wear  |
| ½d | WR 1.1a    | 2-A 7       | Broken 't' in 'packet' in part of the printings, not a constant variety, Gory                               |
| ½d | WR 1.3a    | 5-A 9       | Dropped 'b' in 'If this rule be infringed', a constant variety in a part of the printings, Stieg            |
| ½d | WR 2.1     | (3-A 7?)    | Dropped 'b' in 'If this rule be infringed', a constant variety in a part of the printings, Stieg            |
| 1d | WR 2.2     | 11-A 15     | Dropped 'b' in 'If this rule be infringed', a constant variety in a part of the printings, Stieg            |
| ½d | WR 3.1     | 7-A 9       | Hand-drawn 'y' in statutory, Courtis This variety can be described as 'y' in wrong font                     |
| ½d | WR 3.2     | 8-A 14      | First 'o' of 'communication' in wrong font, Collas and Courtis  |
| ½d | WR 3.3     | 12-A15      | Missing dot on 'i' in first i of 'infringed'  |
| ½d | WR 4.1     | 9-A 14      | Hand drawn 'y' in 'statutory'. ('y' in wrong font). Weak closing bracket after 'otherwise', Courtis         |
| ½d | WR 4.1     | 9-A 14      | Reset text block: 'h' of 'such' and 'a' of 'as' left of 'W' of 'Wrapper' and 'o' of 'only' of previous line |
| ½d | WR 4.2     | 10a-A 20    | Hand drawn 'y' in 'statutory' ('y' in wrong font), Courtis  |
| ½d | WR 4.2     | 10a-A 20    | Reset text block: 'h' of 'such' and 'a' of 'as' left of 'W' of 'Wrapper' and 'o' of 'only' of previous line |
| ½d | WR 5.1     | 10-A 20     | No stop after 'enforced', Collas and Courtis  |
| ½d | WR 5.1     | 10-A 20     | Reset text block: 'h' of 'such' and 'a' of 'as' left of 'W' of 'Wrapper' and 'o' of 'only' of previous line |
| 1d | WR 5.2     | 13-A 15     | Reset text block: 'h' of 'such' and 'a' of 'as' left of 'W' of 'Wrapper' and 'o' of 'only' of previous line |
| 1d | WR 5.2     | 13-A15      | No stop after 'enforced'? This variety is not mentioned by Collas and Courtis for the 1d wrapper            |

**Note:**

1. For the ½d and 1d wrappers in which the 4 stamp sub-types are present, the sub-type numbering of Robson Lowe can be added after the catalogue number to identify the stamp sub-type

**4.3 Cross-references**

In **Table 3 Classification cross-reference**, a concordance of Newspaper Wrapper types by the classifications of Ascher, Robson Lowe, Courtis and this proposed classification is provided. For those who are used to referring to Higgins & Gage, these catalogue numbers are included as well.

Most authors, except Ascher and Courtis, give a chronological listing of the wrappers regardless the differences in the position of the stamp impression in relation to the text block. Once again, as also mentioned by Stieg, the layout is the major characteristic for the classification of the Queensland Post Office Newspaper Wrappers. In the identification and the classification of the Queensland Post Office Newspaper Wrappers more attention should be paid to the layout characteristics.

**5. Bibliography**

1. Collas, P. Queensland Postal Stationery, The Backgrounds and the Issues The Hawthorn Press Monographs No. 29, 1979
2. Courtis, J. K. Classifying Queensland Post Office Newspaper Wrappers Philately from Australia Vol. LVI, No. 3, September 2004
3. Ascher Grosser Ganzsachen Katalog
4. Higgins & Gage World Postal Stationery Catalogue
5. Robson Lowe The Encyclopaedia of British Empire Postage Stamps 1788-1912 Vol. 4. Robson Lowe Ltd. London, 1962

### *Postal Stationery Collector*

6. Stieg, C. L.      The Postal Stationery of Queensland – Wrappers Australian Chit Chat, Vol. 8, No. 11, February 1974
7. Scudder, K.      Queensland: The ½d of 1899 and the dies leading to its use Philately from Australia Vol. LIII, No. 4, December 2001
8. Beston, B        Presentation Pacific Explorer Exhibition, Sydney March 2005
9. Stieg, C. L       Victoria Postal Stationery 1869-1917 Triad Publication, Weston, USA, 2001
10. Groom, M.      Postal Stationery of the Australian Colonies/States Part One Western Australia, compiled by Pope, B. The Postal Stationery Society of Australia, May 2002
11. Gory, A.        Private correspondence

#### **Note 1**

After writing the first draft of this article, the findings of Dave Elsmore, published in PSC February 2005, came available to me. The author's personal feeling is the following:

1. In 1895-1896, before the final decision was made to replace SG 13 (Scott A 7) by SG 15 (Scott A 9), a printing was made, with SG 13 in Layout aw of Group 2. The general public, however, criticised the SG 13 impression and consequently the wrappers (Collas). The wrappers were withdrawn and not put on sale at Post Offices in Queensland. Then new wrappers were printed with SG 15. The wrappers with SG 13 were used for private overprinting only.

2. In 1896 a separate order was placed for private wrappers and the Government printer inadvertently used the earlier stamp die SG 13 for printing this order. Real evidence for these hypotheses is not available. The author is looking forward to suggestions of PSC-readers. In case a ½d wrapper with SG 13 (Scott A 7) in the Layout aw of Group 2 shows up, I conclude that both stamp dies SG 13 and SG 15 were used in the same period for a short time. However, I am not aware of such a Post Office Newspaper Wrapper at the present time. If it exists, such a wrapper should be added to Group 2 of the classification. Reference Elsmore, D. Queensland Wrapper with Private Printing, *PSC*, Vol. 10 No 4: Issue No. 40, February 2005.

#### **Note 2**

After the identification and description of all the Queensland Post Office Newspaper Wrappers is concluded a consecutive numbering of the types could be considered to make a definitive classification. Possibly not all Queensland Post Office Newspaper Wrappers are classified in this article. PSC-readers are requested to give comments by e-mail, eventually with scans of newspaper wrappers not listed in this study. Also scans of wrappers with guillotine marks are highly welcomed. The author is also interested in receiving information regarding private printed wrappers (see articles by Elsmore, *PSC*, February. 2005 and by Beston, *PSC*, February 2006).

#### **Acknowledgements**

The reason for this publication is the article written by John Courtis for the September issue of *Philately from Australia*. He described the layout of the Queensland Post Office Newspaper Wrappers as a primary identification and classification tool. However, Courtis did not list all known wrappers, and his article also raised some questions regarding the identification and classification of the 1893-1895 and 1899 wrappers.

It would not have been possible to finish this study without the help of fellow collectors. My sincerest thanks go to Allan Gory, Australia, for his support, and for reading, commenting and discussing the draft of this article and for supplying scans and information based on his own collection. Thanks also to David Collyer, Australia, for supplying general information regarding newspaper wrappers and catalogue listings. Furthermore I would like to thank the members of ZWP (South West Pacific Study Circle), The Netherlands, for their assistance. Special thanks to Wim Tukker for showing me his collection and discussing the proposed classification and to Han Dijkstra for reading the final draft, correcting my English and giving advice on the final editing of this article.

Table 3 Classification Cross-reference

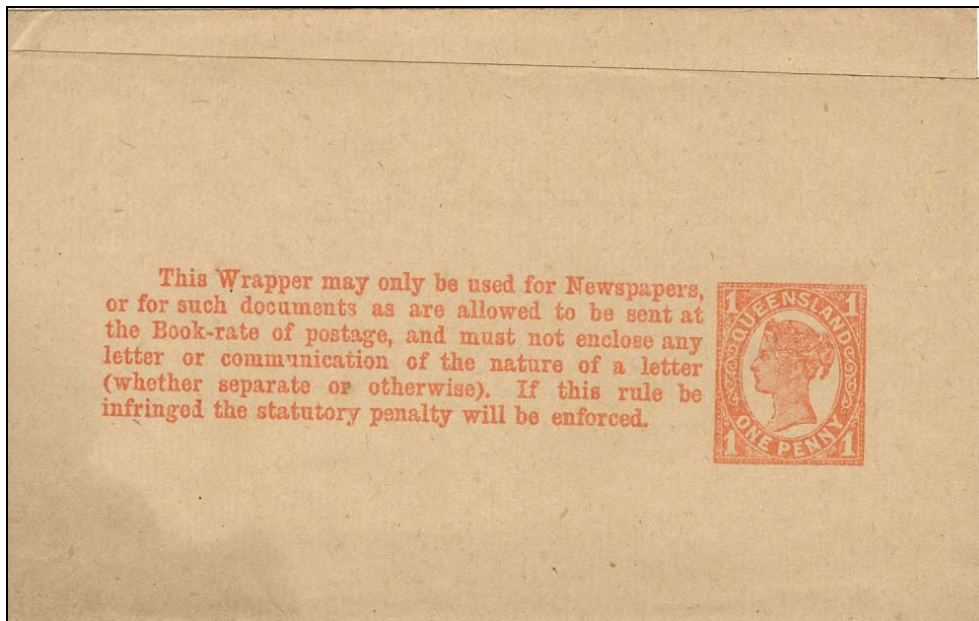
| De-nomination | Date or year of Issue | Wrapper Type Robson Lowe | Wrapper Type Ascher | Wrapper Type H&G | Wrapper Type Courtis | Wrapper Type Bakker | Remarks   |
|---------------|-----------------------|--------------------------|---------------------|------------------|----------------------|---------------------|---|
| ½d            | Nov. 1891             | WP 1                     | 1 a                 | E 1              | 1-A 7                | <b>WR 1.1</b>       | First Issue of the ½d Post Office Newspaper Wrapper in Queensland with SG 13 (Scott A 7) impression   |
| ½d            | Dec. 1892             | -                        | 1 c                 | -                | 2-A 7                | WR 1.1a             | A sub-type (variety). Diagonally cut top corners. Not mentioned by H&G and R L  |
| (½d)          | -                     | -                        | -                   | -                | (3-A 7)              | -                   | Courtis is possibly mistaken? See Type WR 2.1   |
| ½d            | 1893/94               | WP 1                     | 1 b                 | E 1              | 4-A 7                | <b>WR 1.2</b>       | Change of paper. H&G Type E 1 and R&L Type WP 1 are printed on a range of (different) paper qualities   |
| ½d            | Feb. 1895             | WP 2                     | 2 a                 | E 2              | 5-A 9                | <b>WR 1.3</b>       | Change of SG 13 (Scott A 7) to SG 15 (Scott A 9) impression   |
| ½d            | 1896                  | -                        | -                   | -                | 6-A 9                | WR 1.3a             | A sub-type with a reset text block Not mentioned by H & G, R L, A   |
| ½d            | 1896                  | WP 2                     | 2 b                 | -                | (3-A 7?)             | <b>WR 2.1</b>       | Change of layout. Erroneously called Type 3-A 7 by Courtis? Not mentioned by H&G  |
| 1d            | 1897                  | WP 3                     | 3                   | E 3              | 11-A 15              | <b>WR 2.2</b>       | First Issue 1d Newspaper Wrapper with SG 21 (Scott A 15) impression   |
| ½d            | 1897                  | WP 4                     | 4                   | E 4              | 7-A 9                | <b>WR 3.1</b>       | Change of layout, text block  |
| ½d            | Oct. 1898             | WP 5                     | 5                   | E 5              | 8-A 14               | <b>WR 3.2</b>       | Change of SG 15 (Scott A 9) to SG 20 (Scott A 14) impression  |
| 1d            | Late 1898             | WP 6                     | 6                   | E 6              | 12-A 15              | <b>WR 3.3</b>       | Second Issue 1d Newspaper. Change of layout   |
| ½d            | Early 1899            | WP 7                     | 7                   | E 7              | 9-A 14               | <b>WR 4.1</b>       | Change of layout, text block  |
| ½d            | Sept. 1899            | -                        | -                   | -                | 10a-A 20?            | <b>WR 4.2</b>       | Not a sub-type, but the first issue of the Newspaper Wrapper with SG 26 (Scott A 20) Die IIIb, Queen's face with lines of shading   |
| ½d            | Late 1899             | WP 9                     | 9 a                 | E 9              | 10-A 20              | <b>WR 5.1</b>       | Change of layout, ½d SG 26 Die III to SG 26 Die IV (Scott A 20), Queen's face without lines of shading. Final ½d Newspaper Wrapper 1899-1910. H&G, RL and A mention only one wrapper with SG 26 |
| 1d            | Late 1899             | WP 8                     | 8                   | E 8              | 13-A 15              | <b>WR 5.2</b>       | Change of layout. Final 1d Newspaper Wrapper 1899-1910  |
| ½d            | 1910                  | WP 9                     | 9 b                 | E 9a             | 10-A 20              | <b>WR 6.1</b>       | Change in layout, length of text block 80-82 mm   |
| 1d            | 1910                  | -                        | -                   | -                | 13-A 15              | <b>WR 6.2</b>       | Change in layout, length of text block 80-82 mm. Not mentioned by H&G, R L and A  |

**Addenda**

An additional Queensland Newspaper Wrapper has come to light. The wrapper should be classified as: WR 4.3. Issued in 1899 (between January and September). John Courtis has also sent me a scan of this wrapper, but his is used, so at least two copies of WR 4.3 exist.

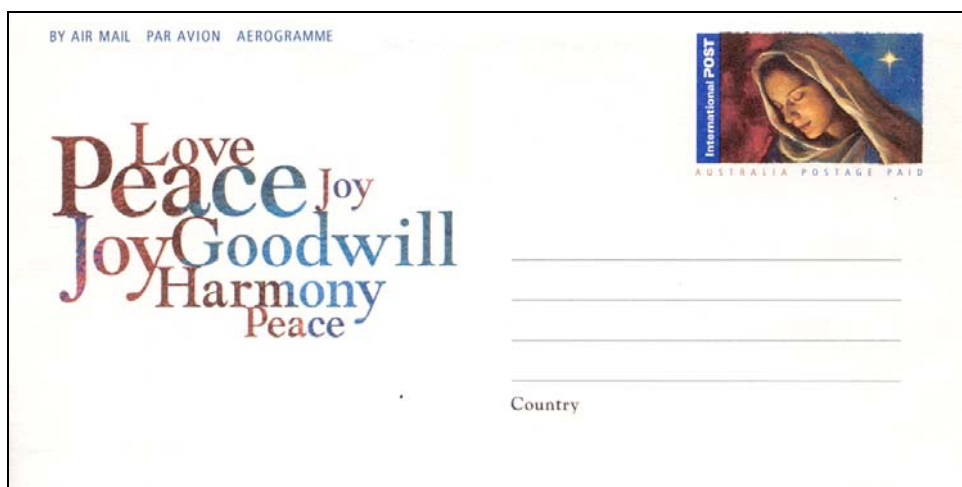
**WR 4.3 Mid 1899 Issue 1899-3 Change of layout 1d wrapper**

|                  |  |
|------------------|--|
| Stamp impression | 1d dull-bright vermilion SG 21 (Scott A 15)  |
| Layout           | cx   |
| Paper            | Light to medium buff, vertical laid (or wove) paper, glazed (smooth) on the printed side |



**AUSTRALIA CHRISTMAS AEROGRAMME 2006**

Australia Post issued the traditional Christmas aerogramme on 1 November 2006. The aerogramme depicts the Virgin Mary and was designed by Anne Spudvilas.



***JUXTAPOSITIONAL AND TEXTUAL VARIETIES OF 1899 1D CARMINE/VERMILION  
QUEENSLAND WRAPPERS***

Professor John K. Courtis  
[acapajc@cityu.edu.hk](mailto:acapajc@cityu.edu.hk)

An extremely useful and comprehensive classification of Queensland wrappers was compiled by Sybrand J. Bakker and published in *PSC* in three parts (August & Nov. 2006, Feb. 2007). Both Sybrand Bakker and Mark Diserio in private communication (see acknowledgement at end) draw attention to the fact that it is not known how Queensland wrappers were printed.

Mark Diserio writes “(either) the text block is created and then reproduced to match the number of stamp clichés being used, or the printer is using individual blocks of type for each admonition required. From what I know of the printing methods used by J. B. Cooke, he had 12 clichés in two rows tête bêche in the chase. Later when text was added it was locked into the chase. The wrappers were thus printed, the sheet initially guillotined in half, then collated into piles for guillotining into single sheets. This process involved six “cuts” to produce 12 wrappers. (While) I have no idea about Queensland production methods I cannot imagine wrapper production would vary greatly between printers. Also juxtapositional and textual varieties will occur if the printer reuses the type and does not keep the text from print run to print run. It is unlikely that the Queensland printer produced a printing plate as such to print the wrappers”.

Bakker is more of the belief that the wrappers were printed in either sheets of 4 or 8 and that we first need to examine a full Post Office sheet to see if textual varieties appear, if such a sheet exists. He believes two printing hypotheses can be posited: (1) the text and indicium of all wrappers were printed in one operation, or (2) the wrappers are printed in two separate printings. The same colour of the text and indicium support the first hypothesis. The various juxtapositional positions of text-indicium support the second hypothesis. It is possible that 4 or 8 different settings could exist in one full sheet thereby resulting in small textual or juxtapositional changes.

Allan Gory has a more straight-forward explanation for the occurrence of varieties. “(my) theory is that a forme of eight wrappers was made utilizing eight indicia (note four dies are known for most types) and eight blocks of text. Variations could theoretically occur: (1) blocks of text could vary slightly when admonition type was set up, and (2) indicium/text positioning could vary when clamping the forme together for printing. These are two distinct types of varieties. Plating of sheets of eight should be easy!” “(Moreover) the text and indicium printing (was) in one operation and a forme of eight (maybe six) wrappers printed in one action. The various text/indicium positionings (may) vary within the forme of eight wrappers. For example, seven out of the eight may have identical settings and the eighth may be discernable with a different setting”.

**Type WR4.3 (1899)**

Somewhat accidentally and simultaneously Sybrand and I “discovered” another type of Queensland 1d carmine wrapper not previously included in the original classification. After collaboration, Sybrand designated the new find as WR4.3 and added it as an Addendum (Issue No. 48, page 104). His find is a mint copy, mine is a used copy (see Figure 1). The textual layout shows the final period after “enforced” beneath “I” of “rule” above (i.e., text block c). A key determinant of this type is that a vertical line drawn through the center of W (Wrapper – line 1) passes to the right of ‘h’ of ‘such’ beneath. This observation is important to the exposition that follows. The top of the indicium is for all intents and purposes on the same plane as the top of the first line of text. Hence, it is a cx layout as per the classification of Sybrand’s Table 1 (Issue No. 46, page 37).

Vertical line through W passes to the right of 'h' beneath

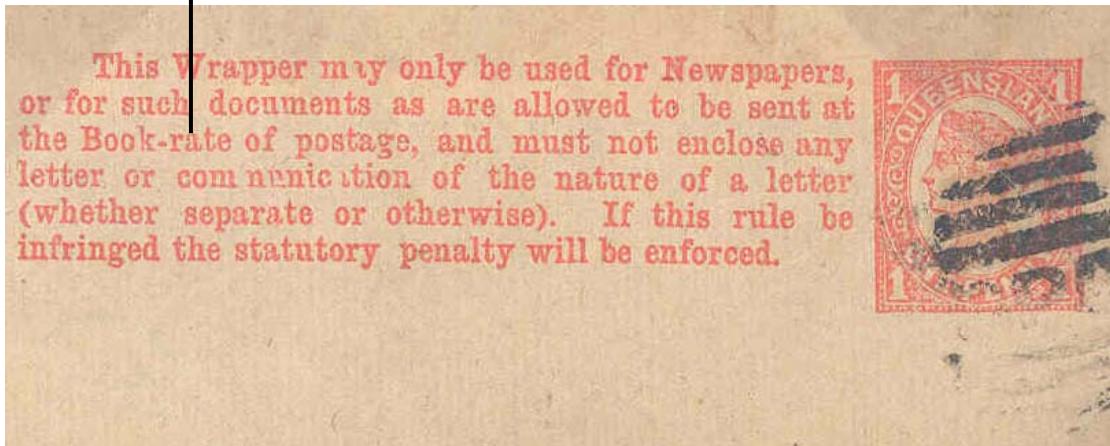


Figure 1: text & indicium on same horizontal plane

In order to focus on any potential text-indicium juxtaposition varieties, figure 2 sets out the horizontal and vertical planes to determine gaps and indicium height. The lines drawn in Figure 2 are based on Figure 1. The horizontal line cuts the indicium at the inner frame line, but note that the setting of the indicium is not perfectly aligned with the text box. The horizontal 'a' line cuts the indicium lower at the right than at the left. Vertical lines 'b' and 'c' indicate the 2mm gap between text and indicium.

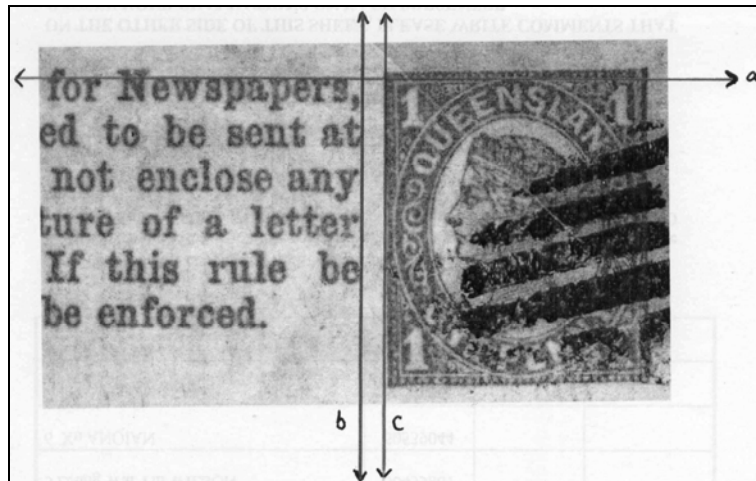


Figure 2: Horizontal & vertical planes for juxtapositional analysis

The author's library of worldwide scans comprises 8500 wrappers at the time of writing this paper. Only one additional copy of WR4.3 was identified and this is illustrated as Figure 3. The text and indicium colour is dull carmine. Close inspection of the wrapper might indicate the horizontal plane touches the top of the indicium. Otherwise it is text block c and shows no apparent differences to either Figure 1 or the mint copy shown by Sybrand (Issue 48, page 104). The gap between text and indicium is likely to be 2mm. Sybrand adds: "(we are) aware of only three copies of this wrapper type and all three copies are more or less identical. It is difficult to state the possible varieties, if any. This wrapper may be very scarce because it was available for only a few months at the Post Office counter".

### Type WR5.2 (1899-1910)

Type WR5.2 replaced type WR4.3 in the second half of 1899 and was available at the Post Office counters for about 12 years. During this period several printings were made in different shades (due to a somewhat different ink formula) and the possibility exists that there were different settings due to wear of the printing plate. Collas (1979) mentions a new setting dated in 1904.



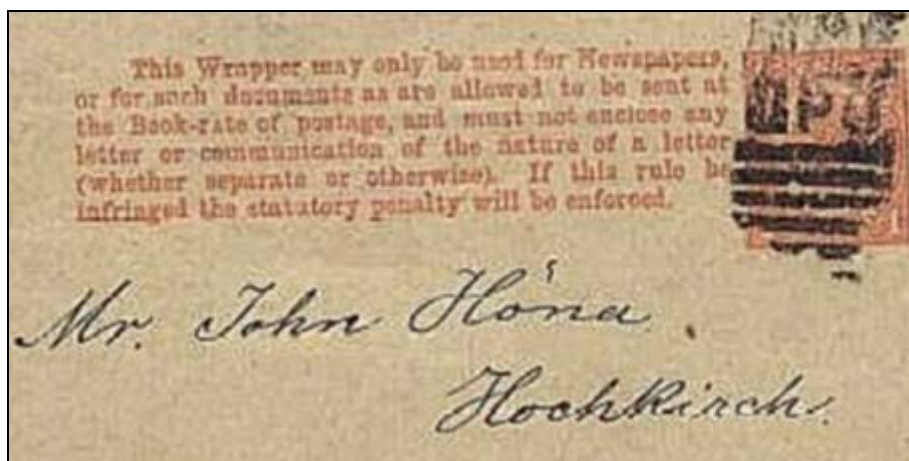


Figure 3: a second extant used copy of WR4.3

When we refer to Sybrand’s Group 5 layout, however, we can identify text and juxtapositional varieties from a much wider group of extant wrappers – about 13 appear in the database, and for the record those that are not illustrated in the paper itself are shown in the Appendix. The basic difference between layouts cx and cy is the location of the indicium, i.e., whether it is on the text plane (cx) or lays above the text plane (cy). There are other differences in the textual layout between cx and cy, both designated text block c. Sybrand’s illustrations on page 37 (Aug 2006) show that for group 4 text c a vertical line cutting the W falling to the right of h in ‘such’ below. In the cy layout the text is also referred to as c but here a vertical line cutting the W falls to the left of ‘such’. In other words, what is puzzling us both is that the cx and cy layouts may have experienced different settings.

Using the guide lines shown in Figure 2, there appears to be several identifiable varieties regarding the size of the gap between the text and the indicium, and the top of the indicium vis-à-vis the horizontal plane. The first analyses differentiate WR5.2 on the basis of the vertical line through W passing to the right of ‘h’ below. This is the same as the text block of WR4.3.

The first variety to consider is illustrated in Figure 4. The line through W clearly passes to the right of ‘h’. A horizontal plane drawn across the top of the text cuts the figure “1” about 60% from the top. Vertical lines appear parallel with the left line touching ‘e’ of ‘be’ in the penultimate line. The printing colour is a dull orange-vermilion.

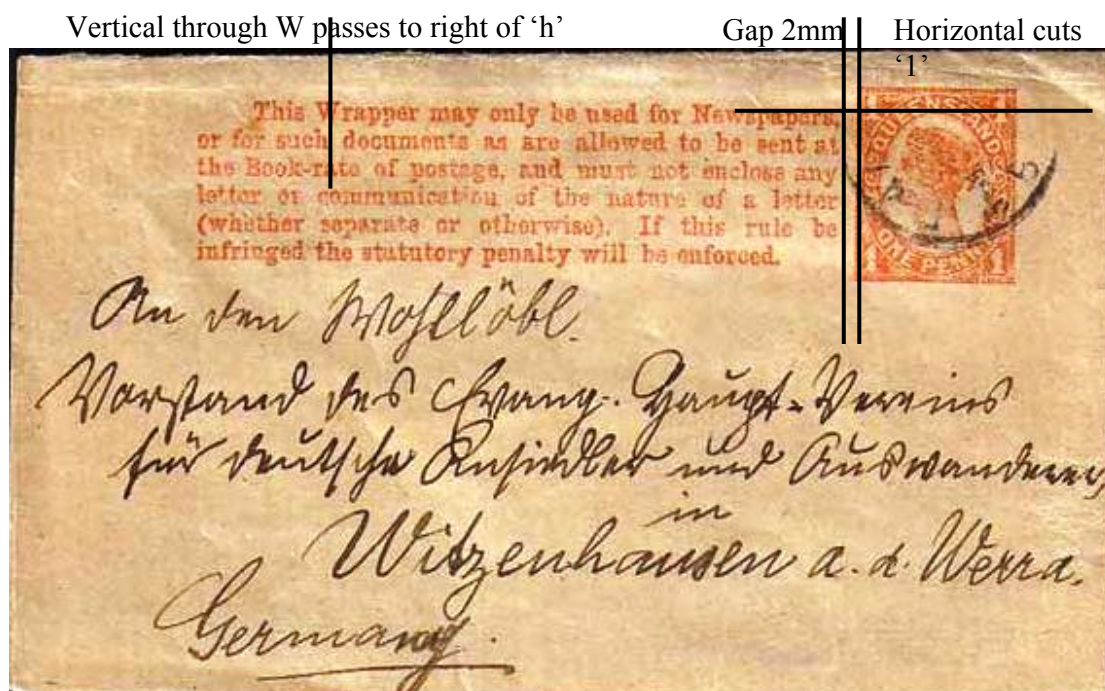


Figure 4: 2mm gap, horizontal plane cuts “1” slightly below half way

Another variety is shown in Figure 5. Albeit a poor quality scan, it shows that the text is (or is almost) touching the indicium. Under magnification, the scan shows a gap of half the thickness of the comma after newspapers. Although difficult to see in Figure 5, magnification shows the vertical line cuts the bottom left corner of the indicium. A horizontal plane drawn across the top of the text in Figure 5 cuts the figure “1” at about one-third from the top.



Figure 5: text almost touching the indicium

The next example is differentiated on the basis of the line through W passing to the left of ‘h’. In Figure 6, for example, the gap appears to be between 3-4mm, whereas the mint copy illustrated by Sybrand (Issue 47, page 77) shows a trivial gap of about 0.5mm. A horizontal plane drawn across the top of the text cuts the figure “1” at about midway. It is also likely that the text and indicium were not perfectly aligned when the amended text was set because the left vertical line that touches the comma cuts the ‘e’ of ‘be’ in the penultimate line. The colour here is bright carmine. The open cancel is Charters Towers and the date appears to be June 5 1911. It is possible that this is a wrapper type WR6.2 (see page 78, Nov 2006). To be sure, it would be necessary to measure the length of the text line. If the text block is 80-82mm then it is probably WR6.2. However, if its length is 75-77mm it is probably a new setting of the group 5 wrappers. Unfortunately scans taken from the internet do not permit accurate measurements.

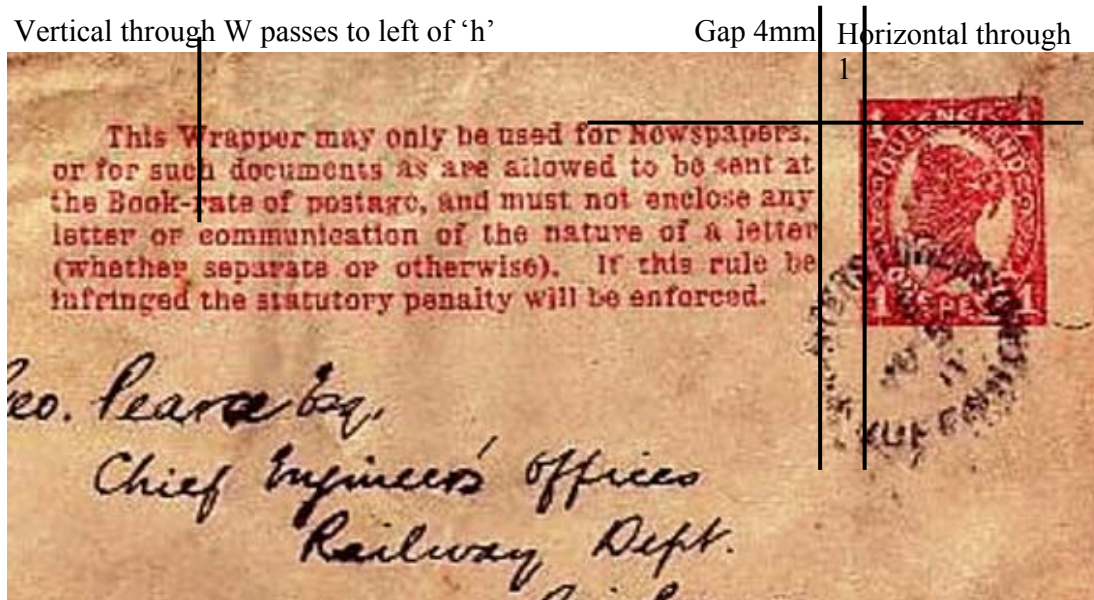


Figure 6: “T” of This over “o”; wide gap

Another three examples of this text format appear on page three of the Appendix. Although the quality of the middle scan is woeful, nevertheless, there does not appear to be any obvious variation in juxtapositions between these three examples.

#### Future Research

Sybrand is of the impression that the solution to text-indicium juxtapositional varieties might lay in an analysis of the ½d green type WR5.1. He believes that it is not likely that another plate was used for this printing and therefore any varieties identified with respect to that type are identical to those of the 1d wrapper. Moreover, there is more material available on the ½d green to facilitate research.

To make matters more intriguing, Sybrand sent me the scan of another 1d variety with the vertical line through W directly over the downstroke of 'h' (shown in Figure 7). (When using PowerPoint software to design a page layout it is not always possible to draw a vertical line exactly through the W). If this additional variety is accepted, then we might have four small textual varieties that represent the four different settings in the plate used for printing the group 5 wrappers. This needs to be confirmed by research of the ½d green. If any collector is aware of the existence of conjoint examples of these ½d or 1d wrappers it would benefit future analysis if scans or clear photocopies of the text-indicium juxtapositions could be made available.

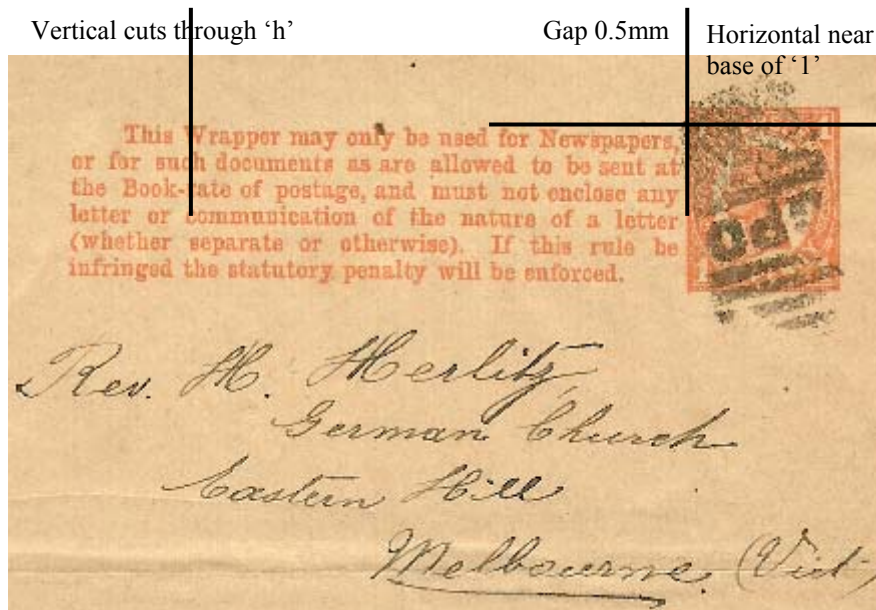


Figure 7: possible 4<sup>th</sup> variety of WR5.2

### Conclusion

From the available evidence there does not seem to be any varieties of Sybrand's WR4.3. However, WR5.2 could have four textual-indicium juxtapositional varieties. The important initial differentiating characteristic is whether the vertical line drawn through W passes to the left or right of 'h' beneath. For those that pass to the right, two juxtapositional varieties are possible. The gap between text and indicium seems to be either 2mm or 0.5mm, while a horizontal plane seems to cut the numeral "1" at various heights. For those that pass to the left, only one type is evident. The fourth variety is revealed by the vertical passing through the downstroke of 'h'.

The final word on Queensland wrappers has not yet been written. More research is needed of those copies that are held by other collectors, as well as independent corroboration of the findings reported in this paper.

### Bibliography

Bakker, Sybrand J. (2006, 2007). A Contribution to the Classification of the Queensland Post Office Newspaper Wrappers Issued in the Period 1891-1912, *Postal Stationery Collector*, Part 1, Volume 12 No. 2, Issue No. 46, August, pp. 35-42; Part 2, Volume 12 No. 3, Issue 47, November, pp71-78; Part 3, Volume 12 No. 4, Issue No. 48, pp. 100-104.

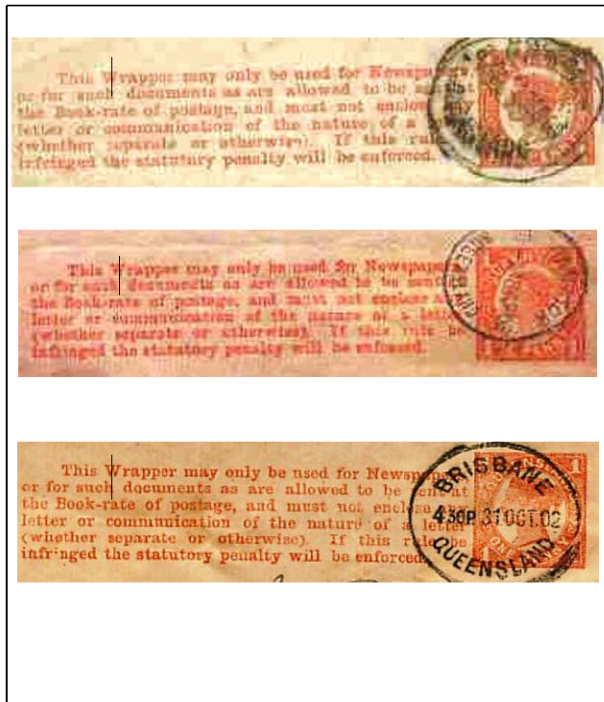
Collas P. (1979). *Queensland Postal Stationery: The Backgrounds and the Issues*, The Hawthorn Press, Melbourne, pp. 51.

Sybrand J. Bakker and Mark Diserio both read and commented on the first draft. Most of their suggestions have been incorporated into the paper and I thank them sincerely for the time, thought and constructive feedback. Allan Gory read the "corrected" draft and made additional insightful comments, and I thank him for persevering with a "technical" paper of this nature.

Examples of WR5.2 with vertical passing through 'W' to the Right of 'h'



Examples of WR5.2 with vertical passing through 'W' to the Right of 'h'



Examples of WR5.2 with vertical passing through 'W' to the Left of 'h'



**VARIETIES OF QUEENSLAND 1899 ½D GREEN QUEEN VICTORIA NEWSPAPER WRAPPER**

Professor John K. Courtis, [acapjajc@cityu.edu.hk](mailto:acapjajc@cityu.edu.hk)

Bakker (2006, 2007) and Courtis (2007) set up a running dialogue with regard to juxtapositional varieties of text and indicium of Queensland's 1899 1d vermilion E8. We found several varieties that were not referenced in the Higgins & Gage (H&G) Priced Catalogue of Postal Stationery of the World. In studying the scans of several copies of that issue there were indications that the September 1899 ½d E9 issue might also have juxtapositional and other varieties.

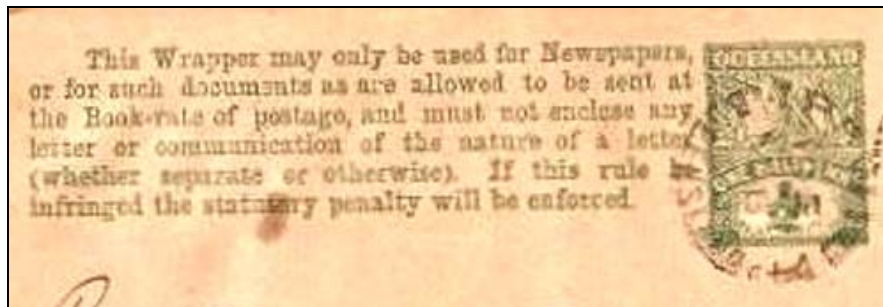
Bakker's classification of Queensland wrappers is comprehensive and contains the essence of what appears in this article. However, it is easy to miss some of the salient points in his classification with regard to specific issues. The purpose of this paper is to examine and report on the 17 copies of Queensland E9 that appear in the author's data base of 11,000 world wide scans of postally used wrappers collected from the Internet. In short, the potential exists for many varieties of this wrapper, and if each could be found they would make a stunningly researched one frame exhibit. For the purpose of the following discussion, the basic types are considered under the four headings: text-indicium planes level; text plane below indicium plane; guillotine guide line; 81mm text length.

H&G refer to two lengths of text line for this E9 issue, 77mm and 81mm. Collas refers to three text lengths: 77mm used between 1899 and 1904, 76mm between circa 1904 and circa 1910, and 81mm from 1910 or 1911. Neither of these sources refers specifically to the height juxtaposition of the text and indicium planes, although Collas refers to the gap between text and indicium as being found in varieties between 0.5 mm and 3.0 mm. The age old question is whether each of these settings can be found within a forme of eight (or four?) wrappers?

**Text-Indicium on same plane**

This type is referred to by Bakker as a group 4 cx layout where the top of the text and indicium are on the same plane. This wrapper was issued in 1899. Bakker shows an example in the Nov. 2006 issue of *PSC* (p. 76) with added discussion about the die used for this issue. With regard to Die I, the Queen's face shows nine coarse more or less horizontal shading lines from eye to chin and another seven lines on the neck. The outer frame line of the indicium is thicker than is the case in Die II used for the following issue. The data base shows two examples of this wrapper type which is shown in Illustration 1. (Note that Internet scans deteriorate the original quality).

Although not especially clear from Illustration 1, under high magnification there does not appear to be a period after 'enforced'. This 'no period' variety is mentioned in Collas (1979, p. 28). There are two examples of this variety of E9 in the data base set of 17 but without recourse to the actual wrappers it is not possible to be certain. Bakker's illustration, and one example in my collection, both show the normal type with period. Hence, the text-indicium same plane type has been issued with and without period after 'enforced'.



*Illustration 1: Text-Indicium on same plane*

### Text Plane below Indicium Plane

This type is referred to by Bakker as a group 5 cy layout and is illustrated in *PSC* (Nov. 2006, p. 77) and in Illustration 2. A horizontal line drawn across the top of the text cuts the indicium exactly 3mm beneath the top of the QUEENSLAND tablet. There may be varieties in the height setting between text and indicium. Die II is used on this wrapper where the Queen's face and neck show 24 smaller less-defined shading lines closer together (versus 16 coarse lines for Die I). It is easier to identify die II through its thinner outer frame line.

What has not been stressed by Bakker with regard to this cy layout issue is the size of the gap between the text and indicium. My copy has a gap of 2.5mm. Casual observation of the relevant scans suggests that the gap can be found in both larger and smaller versions, which suggests juxtapositional gaps might exist of 1mm, 2mm, 2.5mm and 3mm. Research on actual copies is needed to determine if these gap varieties actually exist. If they do, then these varieties may be coupled to different varieties in the height setting between text and indicium planes. The potential exists therefore for a combination of varieties of this plane/gap difference.

Both examples shown in Illustration 2 appear to cut with a 3mm plane height difference. Research on the possibility of other height varieties requires access to many copies of the wrapper, for scans alone do not normally allow measurement of such minutiae.

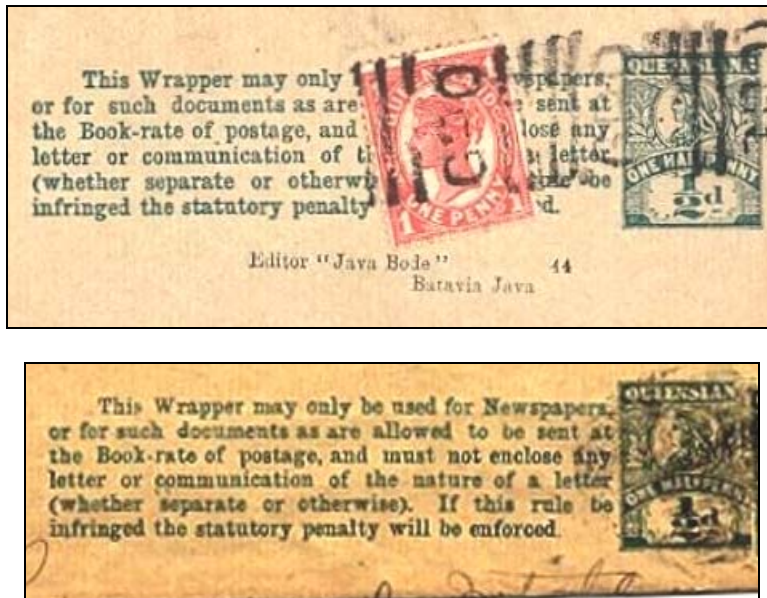


Illustration 2: Text-Indicium on Different Planes (two varieties of gap)

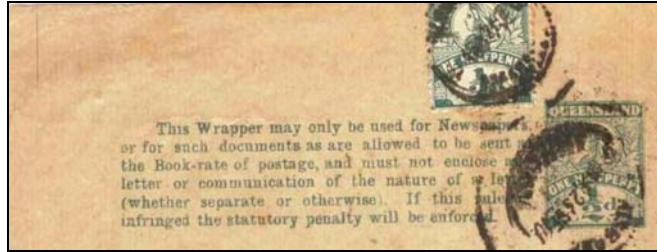
### Guillotine "Line"

Collas, Bakker, Gory and Courtis all report the presence of an occasional marker line that appears at the top left of this variety. There is no evidence that the line is actually a guillotine guide mark, although all four authors have referred to it as such and it is a reasonable hypothesis. One has to wonder, however, that if it was a guillotine guideline why the cut was not made on the line.

The colour of the line is printed in dark green, and under high magnification is not a line per se, but rather a series of small dots inked together. My copy as shown in Illustration 3 has a faint line (at the top left) of

13.75mm and is located 16mm to the left of the text block. It comprises a series of dots almost joined together by a series of slashes. Bakker mentions that this line is recorded at lengths varying 8-12 dots and up to 20 linked dots. A copy is known of about 40mm as well as one of 10-12mm. Gory has a copy with a vertical mark of 25mm.

Research is needed on actual copies that show these lines to determine the range of line lengths that have appeared and their position relative to the text block. Given the four lengths recorded to date: 10-12mm, 13.75mm, 25mm and 40mm, it may be possible to couple these with gap and indicium height varieties to add additional combination varieties.

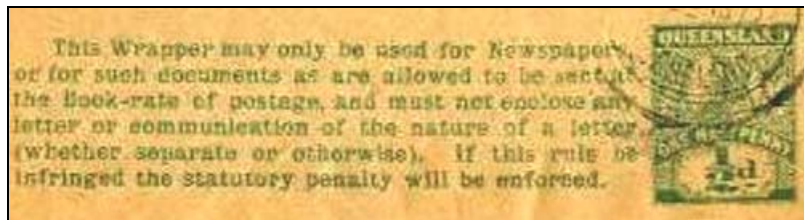


*Illustration 3: Guillotine Line top left*

### **Text Length Line 81mm**

Issued in 1910-1912, this type with 81mm text line length is referred to by Bakker as a group 6 dy/dz layout. It is a very easy wrapper to identify because the period ending the last line after 'enforced' ends directly beneath the gap between 'rule be' on the penultimate line. A new die has been used for this issue without any lines of shading on the Queen's face. An example is shown in Illustration 4, and the juxtaposition of 'enforced' and 'rule be' is easy to identify from the scan.

This wrapper type appears to be quite scarce vis-à-vis the 74mm length type and only two copies have appeared in the data base. Both copies appear to have a 3mm gap between text and indicium, and the question of interest is whether gap varieties can be found? Perhaps multiple combinations of plane height/text-indicium gap varieties exist. More research is needed into this particular 81mm issue which continued to be used until it was replaced by the uniform 1913 Federation of Australia ½d green kangaroo.



*Illustration 4: Text line length 81mm*

### **Census of E9 Wrappers**

In the belief that it might assist other researchers of Queensland wrappers, Table 1 is a census of the basic details that could be read from the 17 scans in the data base. These E9 scans comprise two of the cx level plane variety, 13 of the cy text plane below indicium plane variety, and two of the dy/dz 81mm text line length variety. Relative to the entire data base, the relative frequency of these 17 E9s is 1.5 per 1,000. Expressed another way, the E9 wrapper has appeared on the Internet site eBay on average about once every three-four months.

**Table 1: Census of 17 E9 Wrappers**

| Addressee Details  | Bakker's Layout | Probable gap   |
|--|-----------------|----------------|
| Spam (?) Bros, Hanna Street, Brisbane  | cx              | 1mm            |
| Reuters Advertising Agency, 110 Pitt Street, Sydney  | cx              | 2mm            |
| Prov. Grand Master, Manchester Unity, Wigan, England   | cy              | 1mm            |
| Dr Hirschfeld, p Adr Prof Hirschfeld, Von Der Heydt Strasse, 18 Berlin, Germany                      | cy              | 1mm            |
| Wrapper folded such that address cannot be read  | cy              | 1mm            |
| J. A. Fairlie, c/o James Fairlie & Co., Maryborough  | cy              | 2mm            |
| Mr C. P. Christoo, Elm St., Maryborough. TOO LATE handstamp across left of text.                     | cy              | 2mm            |
| Herr Friederichs Esq., Box 1442 G.P.O. Sydney, N.S.W. (uprated ½d green)                             | cy              | 2.5mm (actual) |
| B. Cripps Esq., Artist Cottage, Pulborough, Islington, Sussex, England, 30/A/1900 (uprated ½d green) | cy              | 3mm            |
| Mr. J. D. Macdonald, The Wilton Gardens, Helsenide, Glasgow (uprated ½d green)                       | cy              | 3mm            |
| W. H. Sagar, Esq., Mitchell St., Bendigo   | cy              | 3mm            |
| Re. Höfner, Rheinthal, PO Rhine Villa, S. Austr.   | cy              | 3mm            |
| Editor, Java Bode, Batavia, Java (uprated 1d red)  | cy              | 3mm            |
| Gordon & Gotch, Melbourne  | cy              | 3mm            |
| Editor, Java Bode 44, Batavia, Java (uprated 1d red)   | cy              | 3mm            |
| c/o Mr. Cartwright, 236 Halifax St., Adelaide, S.A.  | dy/dz           | 3mm            |
| Mr Theo Gapling, Unley, South Australia  | dy/dz           | 3mm            |

### Conclusion

It is remarkable what fresh insights can be gleaned from an examination of a postal stationery area that might seem dull and lifeless. The more that Sybrand and I explore Queensland wrappers the more the possibility that combination varieties exist, making it a rich and fertile field for the experienced specialist. Differences in the juxtaposition of text and indicium both with regard to their relative plane heights and gaps between, as well as guillotine marker line and text line length suggest a richness of varieties not previously known. Perhaps clear scans of each of the varieties could be collated in the first instance, especially those with guide marks. However, we need information about the printing techniques and number per sheet as plating may be possible for some of these wrappers. Research into Queensland wrappers is still ripe for study.

### References

- Bakker, Sybrand J. (2006, 2007). A Contribution to the Classification of the Queensland Post Office Newspaper Wrappers Issued in the Period 1891-1912, *Postal Stationery Collector*, Part 1, Volume 12 No. 2, Issue No. 46, August, pp. 35-42; Part 2, Volume 12 No. 3, Issue 47, November, pp. 71-78; Part 3, Volume 12 No. 4, Issue No. 48, February, pp. 100-104.
- Collas P. (1979). *Queensland Postal Stationery: The Backgrounds and the Issues*, The Hawthorn Press, Melbourne, pp. 51.
- Courtis, John K. (2007), Juxtapositional and Textual Varieties of 1899 1d carmine/vermillion Queensland Wrappers, *Postal Stationery Collector*, Vol. 13 No. 2, Issue 50, August, pp. 46-51.

My sincere thanks to Allan Gory for his making a number of useful suggestions on an earlier draft.



***QUEENSLAND WRAPPER WITH INVERTED CLICHE***

Mark Diserio

Following on from John Courtis' articles on Queensland ½d Queen Victoria Wrappers in previous issues of the *PSC*, I made John Courtis aware of the wrapper illustrated below and he suggested it warranted inclusion in *PSC*.

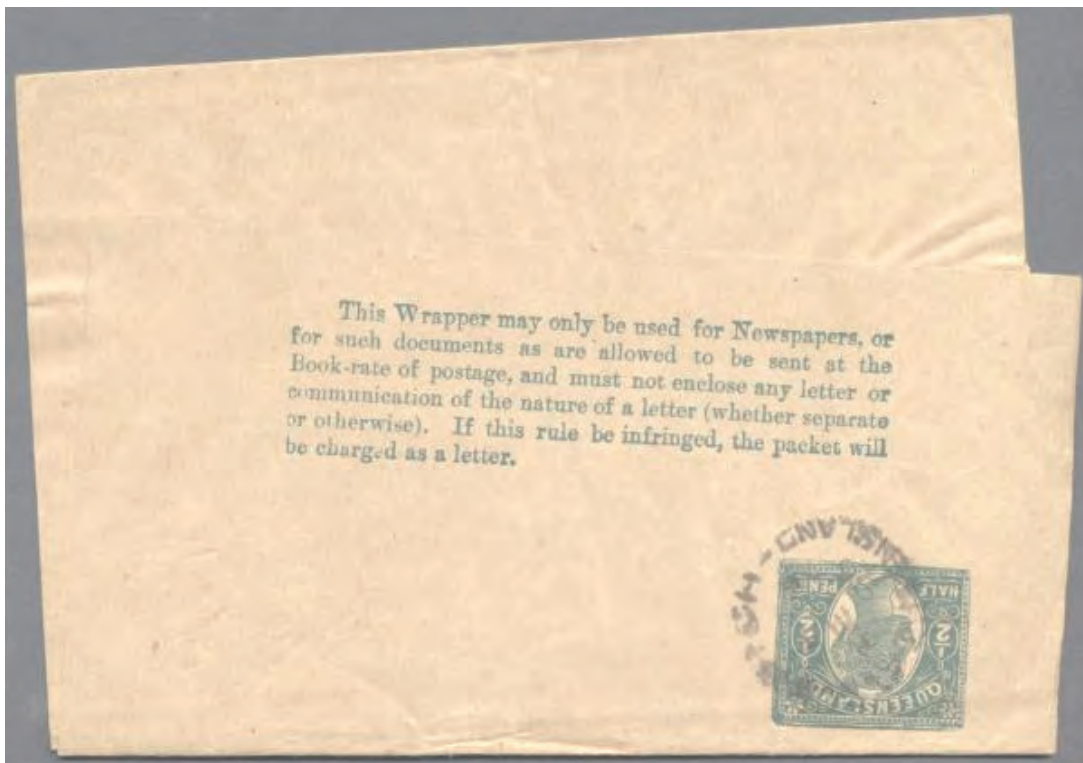
The ½d wrapper (with clear background) has the indicium inverted with respect to the text.

John commented "It is the first case of an invert I have ever heard about from anywhere in the world and is probably unique". It's certainly the first one I've ever seen although it has always been a possibility given the way I believe the wrappers were printed.

Assuming the wrapper is cut in the normal manner, I suggest it is the stamp cliché which has been inserted upside down.

This suggests that no "plate" existed, but that wrappers were printed on an "as needs basis" by (most likely) locking the text and the clichés into the chase on the bed of the printing press. The number of impressions may have correlated to the size of the paper available to the printer. This may also explain the textual varieties that John has been researching and writing about.

The fact that it was used to Gordon & Gotch in Melbourne probably explains its existence today.



## THE 1891 QUEENSLAND ½D GREEN NEWSPAPER WRAPPER

Jan Kosniowski

This study is based on the author's collection of 457 copies of the Queensland 1891 ½d green newspaper wrapper (H&G E1) and scans of 67 copies of the wrapper kindly provided by Alan Griffiths from his collection.

Two different printing processes are noted, four different text settings and eight different images for the indicium, giving rise to a total of twenty different settings of this newspaper wrapper, known at the present time.

### **Date of Issue**

Moschkau (1885), Moen (1893), Gibbons (1897), (1900), Bright (1914), Ascher (1928) and H&G (1966) all give the date of issue as 1892. Collas (1979) and Bakker (2006) give the date of issue as 25 November 1891. Griffiths (2011) states that the wrappers were placed on sale on 25 November 1891 and were valid for postal use from 1 January 1892.

### **Printing Processes**

None of the publications prior to 1979 mention any method of printing. Collas and Bakker state that the wrappers were produced in a surface-printed operation. (The term "surface-printed", commonly used in philately, is ambiguous as it means either letterpress or lithography, that are two very different printing processes.) Examination of the wrappers shows that, in fact, two different printing processes were used to produce these newspaper wrappers. Most of the wrappers were found to have been printed by lithography. A small number of these wrappers were found which were printed by letterpress.

### **Size of Wrapper**

Moschkau state two sizes for the wrapper 130mm x 285mm and 122mm x 297mm

Moen gives the size as 128mm x 229mm (229mm is most probably a printing error for 292mm).

Ascher gives the size as 125mm - 140mm x 290mm - 300mm.

Higgins & Gage gives the same size as Ascher.

Collas mentions that he has a wrapper which is 120½mm wide in addition to the range stated by H&G.

There are no records to indicate how many wrappers were actually printed on a sheet. No multiple copies of the wrapper are known. The most common sheet size for printing at the time was the Imperial "Royal" size, 20 inches x 25 inches (508mm x 635mm). The observed size of the wrappers suggests that they were printed eight copies on a sheet of Royal size paper. There is wide variation in sizes suggesting that the printers did not make any effort to keep the size consistent.

### **Chamfered / Square Corners**

These wrappers were issued with both chamfered and square corners. Wrappers with chamfered top corners are recorded as being first issued on 5 December 1892, both wrappers were then issued concurrently. The majority of the wrapper in this study were cut square corner. As the number of wrappers with chamfered corners was so small no check was made to see if the same settings occur on both types.

### **Paper**

The following papers have been recorded in previous literature

- Moschkau - yellowish
- Moen - manila.
- Gibbons - manila laid (1897); or manila (1900).
- Bright - lemon; buff laid; buff (thick); or deep buff (thick).
- Ascher - buff smooth inside; buff rough inside; or yellow green.
- H&G - various types and shades of buff paper

The wrappers in this study were found to be more or less buff in colour, no copies have been seen that could be described as lemon or yellow green (the passage of time has no doubt affected the colour of

the paper). The following distinct types of paper were noted:

- Vertically or Horizontally Laid
- Wove smooth front and rough inside
- Wove smooth front and smooth inside
- Thin wove

### **Specimen**

Collas records that a Specimen handstamp is known to exist on this wrapper. No copies have been seen by the author to date.

### **Colour of Printing**

Collas states that the colours which have been recorded are emerald green, dark green and yellow green. No attempt was made to classify the colours in this study. These stated colours are consistent with those in this study.

### **Printing Quantities**

No details are available as to quantities printed. Collas states that during the period 1898 to 1903 about 2 million ½d wrappers were used annually. In all probability the usage around 1892 to 1895 was more or less the same. Therefore it is considered safe to assume that at least 6 million of these wrappers were probably printed in the three year period that these wrappers were in production.

### **Width, depth and position of text block**

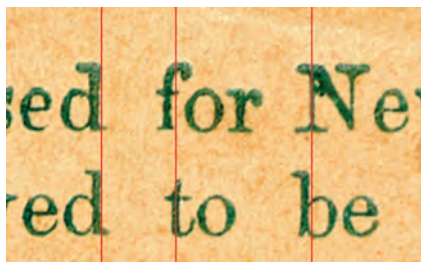
Collas states that the initial issue was 77mm wide and later settings were 76mm and 76½mm wide. Copies in this study had widths ranging from 75½mm to 77½mm. Clear postmarks are scarce on these wrappers making it very difficult to check this.

Collas gives 2 sizes for text depth 19½mm and 20½mm - it is not stated if this measure includes the descender (it is presumed not). Excluding descenders, copies were found with 19¼mm, 19½mm, 19¾mm, 20¼mm and 20½mm text depth.

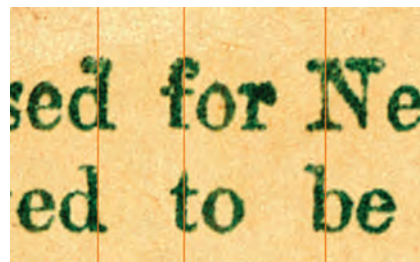
Colas gives 4 different distances of text to indicium - 10½mm, 11mm, 11½mm, and 13½mm. Copies were found at 8 different distances ranging from 9mm to 27mm.

### **Text Settings**

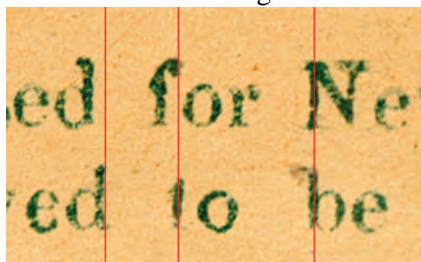
Bakker mentions that “at least 2 different settings exist” of the text block; no more details are given. This study has identified 4 different settings of the text block (illustrated here at 400%). The first guide line is on the right edge of the lower “d”; the second guide line is through the point of the “t”; and the third guide line is through the vertical line in the “N”.



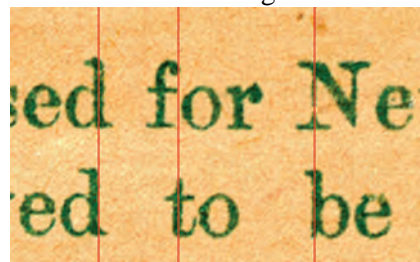
Text Setting s1



Text Setting s2



Text Setting s3



Text Setting s4

They are best differentiated by examining the central portion of the first two lines of text and noting the alignment between the letters. Vertical red guide lines have been added, in the illustrations, to aid identification of the different text settings. Other differences also exist in addition to those shown.

**Indicium**

The electrotype used for the indicium on the wrappers was the same as that used for the printing of the ½d stamp. Colas states that “Four sub-types are equally evident here..”, referring to the four types described by Robson Lowe for the Queensland 1890 ½d stamp. Robson Lowe described the four types thus:

- Type I. The top left petal of the left rosette without dot or each petal has a single dot.
- Type II. A white ring over the first “E” of “QUEENSLAND” - a similar ring to right of the left hand “1” of the fraction “½”.
- Type III. Three dots in the lower left petal of the left rosette.
- Type IV. This same petal has usually only two dots; the second “N” of “QUEENSLAND” has a break in the right limb, the portion above this being much narrower than the normal lettering.

Apart from Type II, with the white ring above E, it has not been possible to identify the other Robson Lowe types in any of the wrappers in this study.

This study has identified eight different stamp images that were used. Indicia e1 and e2 are known on letterpress printings and lithographic printings, the other five indicia on lithographic printings only. Indicia e2 and e4 both have the ring over the “E” of QUEENSLAND, however the top left corner is distinctly different and there are also other minor differences. Indicia e3, e5 and e6 are very similar. In both case it could be the same electro at different stages in its life, suggesting that there were perhaps only four electros to start. Or it could be that the different electros were produced from the same master copper engraving. The eight different indicia are illustrated here at 300% of original size:



e1 - top left corner cut at angle



e2 - top left and right corner cut at an angle, circle above E



e3 - top left corner with a “hook”, break in white oval surround of the right ½ (some copies only)



e4 - circle above E; top corners less pronounced angles that in e2



e5 - top left and bottom right corners jutting out



e6 - left border widens at lower half



e7 - very wide left border, pronounced kink in border at top



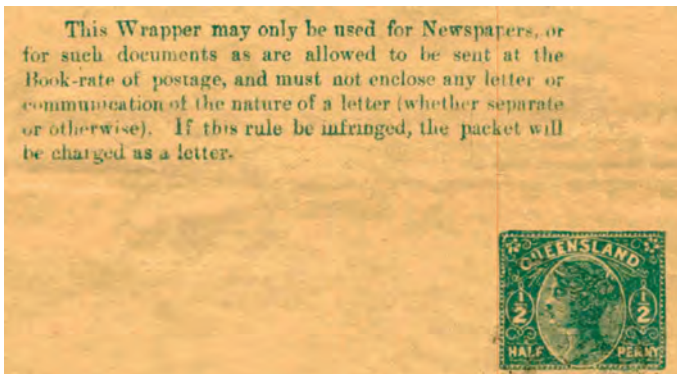
e8 - slight angle top left, bottom right border wider

The four text settings combined with eight different indicia in different positions and stretching of the transfer paper has resulted in at least twenty settings for the wrapper (including the letterpress printing) which are now described below.

### The Different Settings

For ease of identification these are listed in ascending order of the distance from the left edge of the indicium to the right side of the text. The indicium can be found in eight different positions relative to the text, illustrated below with red guide lines. It is very much easier to note where the vertical goes through which character then to measure the offset. Using a straight edge of something simple, like a business card, has been found to be adequate to identify the different settings (even on poor quality scans). In the majority of cases identification of the indicium is not necessary, only the text setting and position need to be identified. Only settings Q10 and Q19 are the same apart from the indicia.

#### 1. Vertical through the right side of “k” (position k\_r)

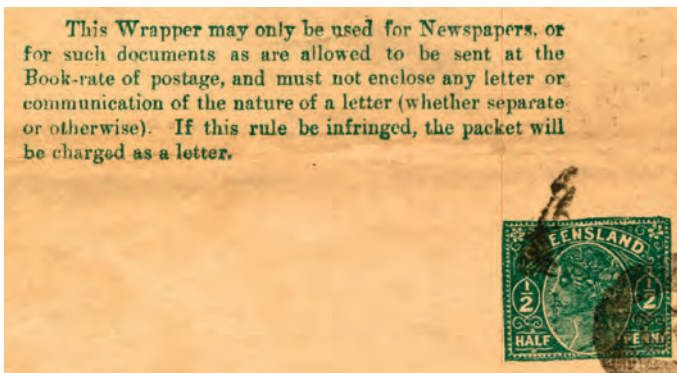


ged, the packet

#### Setting Q15

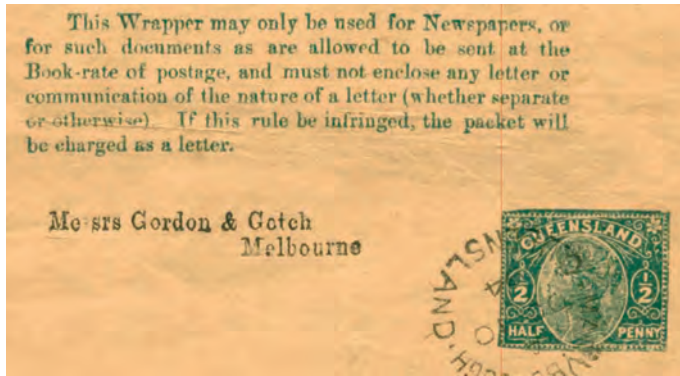
Printed Lithograph; text setting s1; indicium e1; 5th line of text to indicium = 13½mm; end of text to left of indicium = 9mm; width of text = 75½mm; depth of text = 19¼mm

The missing dot over the “i” in first word “This” has been touched up on the litho stone.



#### Setting Q17

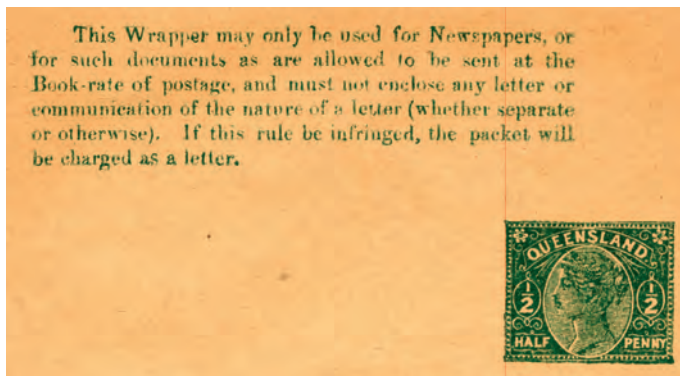
Printed Lithograph; text setting s2; indicium e7; 5th line of text to indicium = 12mm; end of text to left of indicium = 9mm; width of text = 75¼mm; depth of text = 19½mm



Setting Q14

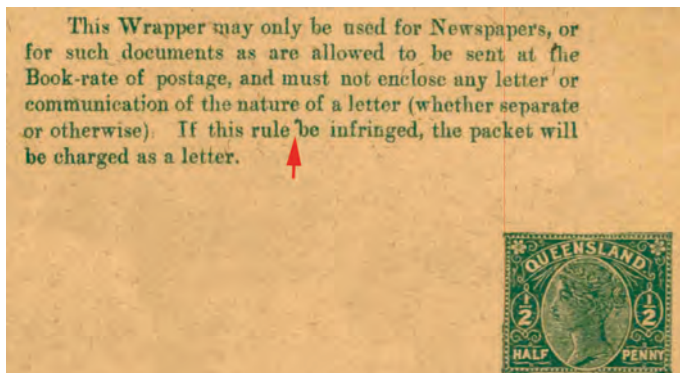
Printed Lithograph; text setting s3; indicium e2; 5th line of text to indicium = 11¼mm; end of text to left of indicium = 9mm; width of text = 76mm; depth of text = 19¼mm

2. Vertical through the left side of “k” (position k\_1)



Setting Q3

Printed Lithograph; text setting s3; indicium e5; 5th line of text to indicium = 11¼mm; end of text to left of indicium = 9½mm; width of text = 75½mm; depth of text = 19½mm

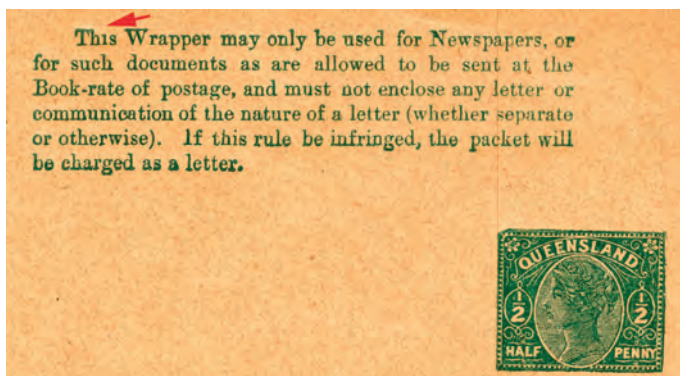


Settings Q12

Printed Lithograph; text setting s4; indicium e4; 5th line of text to indicium = 13½mm; end of text to left of indicium = 10¼mm; width of text = 77½mm; depth of text = 20½mm

Four copies of this setting have been seen with a dot before “be” in 5th line, two other copies seen without a dot

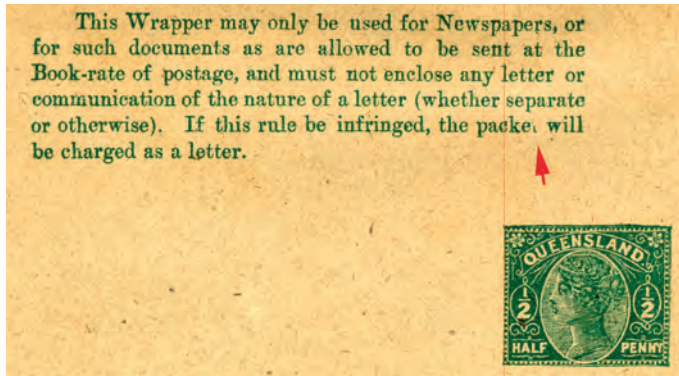
3. Vertical through “c” (position c)



Setting Q1

Printed Letterpress; text setting s1; indicium e1; 5th line of text to indicium = 11½mm; end of text to left of indicium = 10½mm; width of text = 75½mm; depth of text = 19¾mm

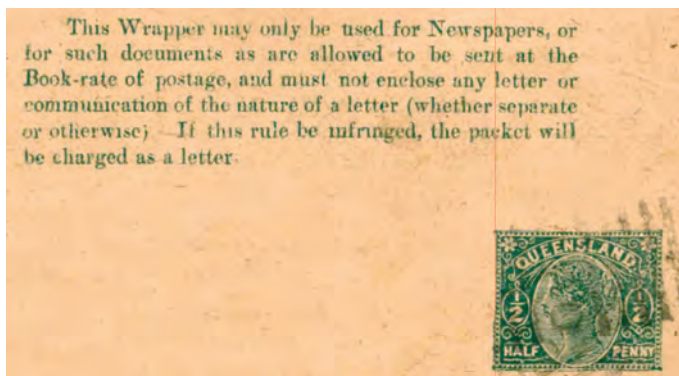
Missing dot over “i” in first word “This”



Setting Q2

Printed Lithograph; text setting s4; indicium e4; 5th line of text to indicium = 13mm; end of text to left of indicium = 11¼mm; width of text = 77mm; depth of text = 20¼mm

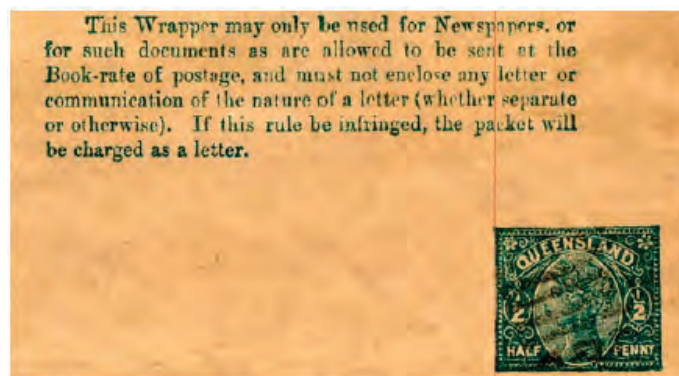
All examples seen of this setting have a truncated “t” in “packet”.



Settings Q16

Printed Lithograph; text setting s4; indicium e3; 5th line of text to indicium = 13mm; end of text to left of indicium = 11¼mm; width of text = 77mm; depth of text = 20¼mm

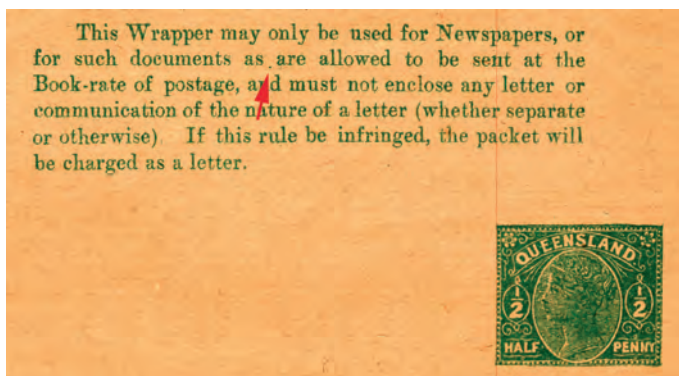
4. Vertical between the “a” & the “c” (position ac)



ged, the packet

Setting Q13

Printed Lithograph; text setting s3; indicium e6; 5th line of text to indicium = 13¾mm; end of text to left of indicium = 11¾mm; width of text = 76mm; depth of text = 19½mm



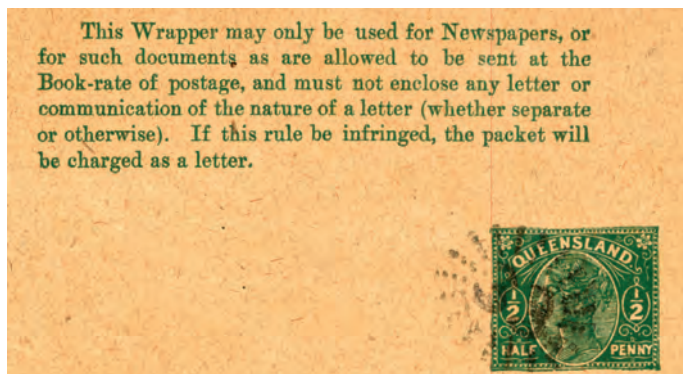
Settings Q4 / Q5 / Q6 / Q7

Printed Lithograph; text setting s4; indicium e4; 5th line of text to indicium = 11¼mm; end of text to left of indicium = 12¼mm; width of text = 76mm / 76½mm / 77mm / 77½mm; depth of text = 20½mm

On all of these settings the right hand of the text is always exactly the same in relation to the indicium. Comparing the text on these 4 settings one can only conclude that stretching has occurred - as described elsewhere. All wrappers of these four settings have a dot below “as are”. In late printings

this dot is barely visible and eventually disappears, presumably due to wear and tear. This variety was previously noted by Louis E Bradbury (1864-1950) in his collection now with The Royal Philatelic Society, London.

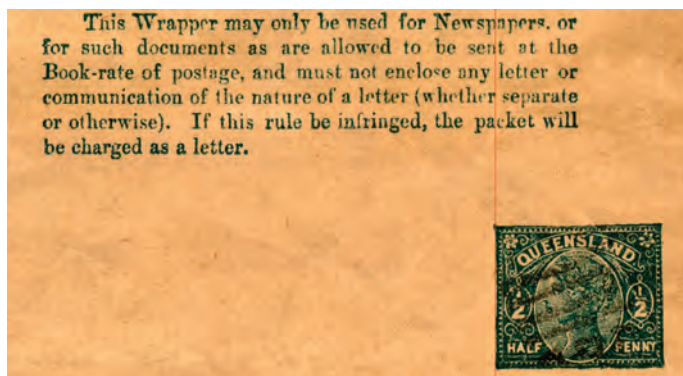
### 5. Vertical between the “p” & the “a” (position pa)



ged, the packet

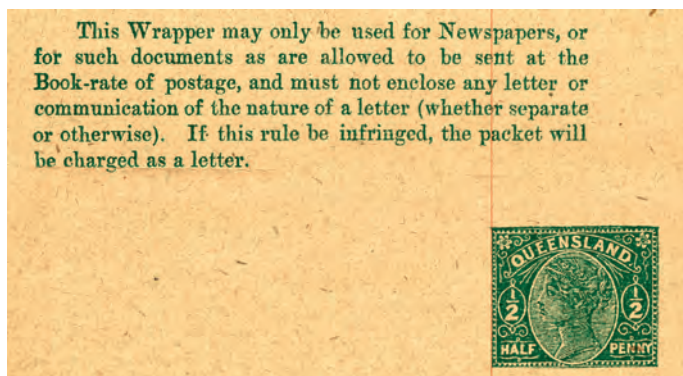
#### Setting Q10

Printed Lithograph; text setting s4; indicium e3; 5th line of text to indicium = 12mm; end of text to left of indicium = 13½mm; width of text = 77mm; depth of text = 20¼mm



#### Setting Q18

Printed Lithograph; text setting s2; indicium e7; 5th line of text to indicium = 13½mm; end of text to left of indicium = 13mm; width of text = 75¼mm; depth of text = 19¾mm

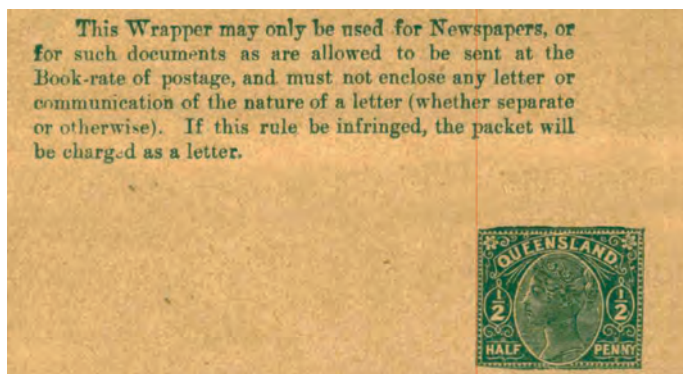


#### Setting Q19

Printed Lithograph; text setting s4; indicium e4; 5th line of text to indicium = 12mm; end of text to left of indicium = 13½mm; width of text = 77¼mm; depth of text = 20¼mm

This setting is very similar to Q10, the only difference being the indicium which is e4 (with circle above E)

### 6. Vertical through the left side of “p” (position p)



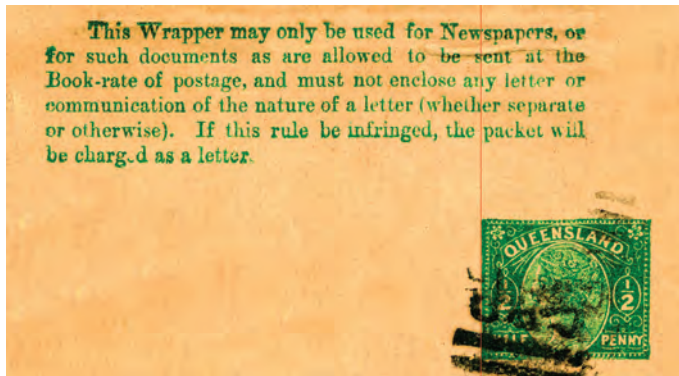
ged, the packet

#### Setting Q11

Printed Letterpress; text setting s2; indicium e2; 5th line of text to indicium = 13mm; end of text to left of indicium = 12½mm; width of text = 75½mm; depth of text = 19¼mm



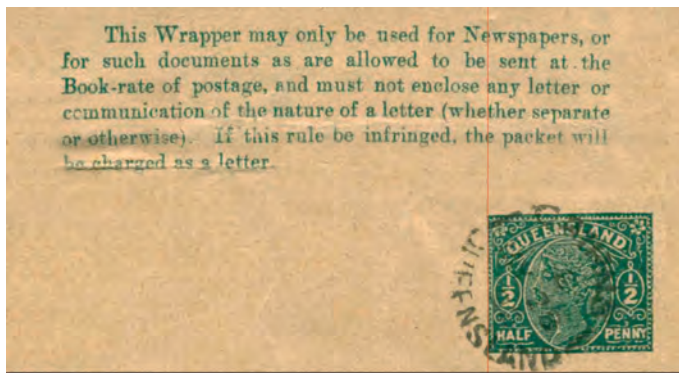
### 7. Vertical between “e” and “p” (position ep)



ged, the packet

Setting Q20  
Printed Lithograph; text setting s2;  
indiciu e8; 5th line of text to indicium  
= 11½mm; end of text to left of  
indiciu = 14½mm; width of text =  
75¼mm; depth of text = 19½mm

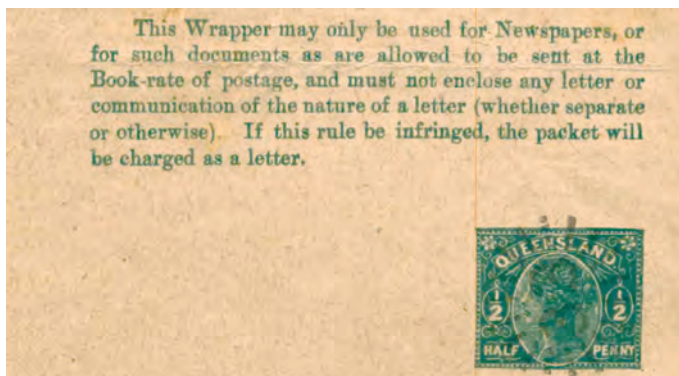
### 8. Vertical through “e” (position e)



ged, the packet

Setting Q9  
Printed Lithograph; text setting s4;  
indiciu e4; 5th line of text to indicium  
= 10mm; end of text to left of indicium  
= 17mm; width of text = 77mm; depth  
of text = 20¼mm

### 9. Vertical through the left side of “d” (position d)



ged, the packet

Setting Q8  
Printed Lithograph; text setting s4;  
indiciu e4; 5th line of text to indicium  
= 12½mm; end of text to left of  
indiciu = 27mm; width of text =  
77¼mm; depth of text = 20½mm

John Curtis and Alan Griffiths both record a setting where the right hand edge of the text is in line with the right hand edge of the indicium. Curtis (2004) records one item as being in the collection of Bernie Beston. Two copies are in Alan Griffiths' collection, one of which is shown above.

**Table 1 - Quantities**

A summary of the quantities found of each setting for each type of paper in the authors collection, JK, are shown below. Only the totals of each setting from Alan Griffiths' collection, AG, are shown.

**Table 1 Quantities of Each Type**

|     | <b>Rough<br/>Inside</b> | <b>Smooth<br/>Inside</b> | <b>Thin</b> | <b>Horz<br/>Laid</b> | <b>Vert<br/>Laid</b> | <b>JK</b> | <b>AG</b> | <b>Total</b> |
|-----|-------------------------|--------------------------|-------------|----------------------|----------------------|-----------|-----------|--------------|
| Q1  |                         | 7                        |             |                      |                      | 7         | 2         | 9            |
| Q2  | 2                       |                          |             |                      |                      | 2         | 1         | 3            |
| Q3  | 1                       |                          |             |                      |                      | 1         | 2         | 3            |
| Q4  | 5                       |                          |             | 1                    |                      | 6         | 3         | 9            |
| Q5  | 84                      | 10                       | 1           | 25                   | 1                    | 121       | 18        | 139          |
| Q6  | 46                      | 6                        | 1           | 251                  |                      | 304       | 21        | 325          |
| Q7  |                         |                          |             | 7                    |                      | 7         | 3         | 10           |
| Q8  |                         |                          |             |                      |                      | 0         | 2         | 2            |
| Q9  |                         |                          |             |                      |                      | 0         | 1         | 1            |
| Q10 | 1                       |                          | 2           |                      |                      | 3         | 1         | 4            |
| Q11 | 1                       |                          |             |                      |                      | 1         | 1         | 2            |
| Q12 |                         |                          |             |                      |                      | 0         | 6         | 6            |
| Q13 | 1                       |                          |             |                      |                      | 1         | 2         | 3            |
| Q14 |                         |                          |             |                      |                      | 0         | 1         | 1            |
| Q15 |                         |                          |             |                      |                      | 0         | 1         | 1            |
| Q16 |                         |                          |             |                      |                      | 0         | 1         | 1            |
| Q17 | 1                       |                          |             |                      |                      | 1         | 0         | 1            |
| Q18 | 1                       |                          |             |                      |                      | 1         | 0         | 1            |
| Q19 | 1                       |                          |             |                      |                      | 1         | 1         | 2            |
| Q20 | 1                       |                          |             |                      |                      | 1         | 0         | 1            |
|     | 146                     | 23                       | 3           | 284                  | 1                    | 457       | 67        | 524          |

**Table 2 - Characteristics of the different settings (dimensions in mm)**

| <b>position</b> | <b>setting</b> | <b>text</b> | <b>indicium</b> | <b>5th line</b> | <b>line end</b> | <b>width</b> | <b>Depth</b> | <b>notes</b>                      |
|-----------------|----------------|-------------|-----------------|-----------------|-----------------|--------------|--------------|-----------------------------------|
| k_r             | Q15            | s1          | e1              | 13½             | 9               | 75½          | 19¼          | dot over "i" touched up           |
| k_r             | Q17            | s2          | e7              | 12              | 9               | 75¼          | 19½          |                                   |
| k_r             | Q14            | s3          | e2              | 11¼             | 9               | 76           | 19¼          |                                   |
| k_l             | Q3             | s3          | e5              | 11¼             | 9½              | 75½          | 19½          |                                   |
| k_l             | Q12            | s4          | e4              | 13½             | 10¼             | 77½          | 20½          | dot before "be" on some copies    |
| c               | Q1             | s1          | e1              | 11½             | 10½             | 75½          | 19¾          | letterpress, missing dot over "i" |
| c               | Q2             | s4          | e4              | 13              | 11½             | 77           | 20¼          | truncated "t"                     |
| c               | Q16            | s4          | e3              | 13              | 11¼             | 77           | 20¼          |                                   |
| ac              | Q13            | s3          | e6              | 13¾             | 11½             | 76           | 19½          |                                   |
| ac              | Q4             | s4          | e4              | 11¼             | 12¼             | 76           | 20½          | dot below "as are" on most copies |
| ac              | Q5             | s4          | e4              | 11¼             | 12¼             | 76½          | 20½          | dot below "as are" on most copies |
| ac              | Q6             | s4          | e4              | 11¼             | 12¼             | 77           | 20½          | dot below "as are" on most copies |
| ac              | Q7             | s4          | e4              | 11¼             | 12¼             | 77½          | 20½          | dot below "as are" on most copies |
| pa              | Q10            | s4          | e3              | 12              | 13½             | 77           | 20¼          |                                   |
| pa              | Q18            | s2          | e7              | 13½             | 13              | 75¼          | 19¾          |                                   |
| pa              | Q19            | s4          | e4              | 12              | 13½             | 77¼          | 20¼          |                                   |
| p               | Q11            | s2          | e2              | 13              | 12½             | 75½          | 19¼          | letterpress                       |
| pe              | Q20            | s2          | e8              | 11½             | 14½             | 75¼          | 19½          |                                   |
| e               | Q9             | s4          | e4              | 10              | 17              | 77           | 20¼          |                                   |
| d               | Q8             | s4          | e4              | 12½             | 27              | 77¼          | 20½          |                                   |

(position = position of vertical guide line to text, k\_r = right side of k, k\_l = left side of k, c = through c, ac = between a and c, etc; 5th line = distance between 5th line and indicium; line end = distance from line end to left side of indicium; width = width of text; Depth = height of text excluding descenders)

### **Observations / Conclusions**

The usual method to produce a lithographic stone was by transferring the image to the stone using a transfer paper. The lithographic stone has to be at least the same size as the paper being printed on. A lithographic stone was good for about 30,000 impressions. With eight wrappers to a sheet this would have given a maximum printing of about 240,000 wrappers from a stone.

The image, in this cases the text and the indicium, would have been printed onto transfer paper using a letterpress machine. With only eight copies being required for one stone the letterpress machine could have been set up, with the type and electros, to print one, two or four copies onto transfer paper (as there are only four text settings known). From the fact that text setting s1 has been found only used once, text setting s2 twice, text setting s3 three times and text setting s4 nine times suggests that all three possible modes were used. (The two letterpress settings and settings Q5 and Q6 are excluded from this count.)

The normal way of transferring multiple images to a stone was to create a "patch up" by pasting in position all the transfer sheets onto a single sheet of paper. This "patch up" was then carefully laid on the stone in position. The simplest way was to patch up the eight images head to head, in tête-bêche formation, but it is also possible they could also have done it in a different way.

To make the transfer onto the stone the transfer paper had to be dampened with water so that the transfer ink, on the transfer paper, transferred to the lithographic stone. This process sometimes resulted in the image, which was being transferred, being stretched; resulting in different "settings" on a stone, such as appear to be the case in the group Q4 to Q7.

Once an image has been transferred to a stone and prepared for printing it is no longer possible to replace it. To remove an image, or part of it, requires grinding off up to 1mm of the stone and polishing it. Any image placed in the "hollow area" would not print. So any major error could only be corrected by re-grinding the whole stone, polishing and starting again. The only editing that is possible is to touch up any minor errors as, for example, on setting Q15 where a missing dot over the i has been added. Erasing any unwanted marks in what should be a blank area is also possible.

The observed total of the two most common settings, Q5 and Q6, is 91% of the total which could not have been printed from one stone. Enough copies must have been printed on transfer paper of these setting to produce perhaps as many as 20 or more lithographic stones. All the other settings would appear to come from single lithographic stones. The fact that there are nine different settings with text setting s4 suggests that at least 9 other stones were prepared and used to print wrappers with the less common settings.

In most printing works the normal procedure with type used for the text was for it to be redistributed after a job was printed. In this instance four different settings of the text were produced and reused several times. Furthermore setting s4 is also known used with the second Queensland wrapper, (H&G E2), issued in 1895.

In all probability other settings of this wrapper exist, still to be found. Like many of the examples identified by this study they are very scarce and I am looking forward to hearing from anyone who may find any.

The numbering used in this paper is purely arbitrary, numbers were allocated as this work progressed and items identified. Differences in the colours of the illustrated wrappers are due more to the fact that different scanners were used than to any difference in reality.

### **Appreciation**

I wish to especially thank Alan Griffiths for his help, support and willingness to share his collection to make this project possible.

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**2012 SANTA POSTCARD**

Ian McMahon

This year's postcard from Santa is illustrated below. It was used by Australia Post to respond to children who had deposited letters to Santa in the box located at Australia Post outlets.



Illustrated below is a used example of an international express post envelope.



**QUEENSLAND POST OFFICE POSTAL STATIONERY WRAPPERS: A TETRALOGY ABOUT ADVERTISING CONNECTIONS**

Dr John K. Courtis FRPSL [acapjajc@friends.cityu.edu.hk](mailto:acapjajc@friends.cityu.edu.hk)

This is the fourth analysis of Australian Colonies post office postal stationery wrappers regarding their availability, demand and connection with advertising. To date the analyses of wrappers of the Colonies have examined Victoria, South Australia and New South Wales. This study adds to that trilogy by examining the demographics of the wrappers of Queensland and then by comparing the findings about advertising connections between the four colonies. It is important to understand the significance of advertising in country and city newspapers in early colonial life and how these wrappers were an essential component of the documentation verifying the appearance of advertising according to client instructions. As will be shown later, one-third of the extant wrappers of the Australian Colonies are a consequence of the systematic retention of wrappers addressed to advertising agencies which in turn required proof that advertising had been printed as per client instructions.

**Extant Wrappers**

Queensland wrappers have been the subject of several studies with regard to indicium-text juxtaposition and text wording and width (Kosniowski 2013, Bakker 2006-7, Courtis 2007, 2004). Because these prior studies have examined layout and text wording and settings in depth the author refers the interested reader to these earlier articles for background. This paper concentrates on the ten Higgins & Gage “E” post office types comprising five different indicia and five wording and layout changes. The indicia have been copied from Kosniowski’s forthcoming catalogue with due thanks. Whereas the text in E2 shows the “W” of Wrapper immediately above the “d” of documents in line two, in E2a the “d” has shifted left of “W”. Other basic text variations are noted with “statutory” or “rule be” at the end of the penultimate line.

|   |  |  |  |   |
|---|--|--|--|---|
|  |                     |             |  |  |
| <p><b>E1: 1891</b></p>  | <p><b>E2: 1895 (W above d)</b><br/> <b>E2a: 1895 (d left of W)</b><br/> <b>E4: 1896 (enforced)</b></p> | <p><b>E3: 1897 (letter)</b><br/> <b>E6: 1897 (enforced)</b><br/> <b>E8: 1898 (rule be)</b></p> | <p><b>E5: 1897 (statutory)</b><br/> <b>E7: 1898 (rule be)</b></p>                    | <p><b>E9: 1899</b></p>  |

*Figure 1: Indicia used on Queensland Wrappers*

The author’s database of used worldwide postal stationery post office wrappers collected daily over a little more than a decade now stands at 32,000. Of these, there are 387 wrappers of Queensland and an analysis of this sub-population is the basic focus of the present study. The number of listings of each of the ten types can be seen in Table 1. The data is presented as a summary of intra-state and inter-state and overseas destinations. Each Queensland wrapper was examined to identify the addressee destination. One-quarter or 98 of the readable addresses were in Victoria, and as shown later in Table 3, 81 or 83% of these have advertising connections, especially Gordon & Gotch. Another 62 showed Queensland addresses. There were 49 unreadable addresses; many of these wrappers having been folded whereby the address section was beneath the fold and not shown as part of the image on the eBay listing. Without recourse to these actual wrappers it is impossible to identify their destinations.

The overseas destinations accounted for one-third of the wrappers from Queensland comprising 131 wrappers. Wrappers mailed overseas were sent to 17 different countries. Germany was the most popular destination with 49 wrappers, closely followed by Great Britain with 48. These two countries account for 74% or almost three-quarters of all overseas addresses. Next most popular in order were USA and German East Africa with five each, New Zealand, France, Switzerland and Holland (three each), Ireland, Egypt, Java (two each), and New Guinea, Argentina, British North Borneo, Finland, Belgium and India (one each). This is a rich mixture of countries and of interest to collectors seeking different overseas destinations. This information enables interested collectors to more readily identify uncommon and new destinations.

**Table 1: Wrapper Destinations of Queensland Wrappers per H&G ‘E’ Post Office Types**

| <b>Destination</b> | <b>1</b>   | <b>2</b>  | <b>2a</b> | <b>3</b>  | <b>4</b> | <b>5</b> | <b>6</b>  | <b>7</b> | <b>8</b>  | <b>9</b>  | <b>Total</b> |
|--------------------|------------|-----------|-----------|-----------|----------|----------|-----------|----------|-----------|-----------|--------------|
| Queensland         | 20         | 13        | 4         | 2         | 1        | 1        | 2         | 0        | 5         | 14        | <b>62</b>    |
| Victoria           | 50         | 26        | 4         | 3         | 2        | 3        | 5         | 0        | 3         | 2         | <b>98</b>    |
| South Aust.        | 2          | 1         | 0         | 0         | 0        | 0        | 0         | 0        | 0         | 3         | <b>6</b>     |
| NSW                | 11         | 6         | 0         | 4         | 0        | 0        | 0         | 2        | 4         | 8         | <b>35</b>    |
| Tasmania           | 1          | 0         | 0         | 0         | 0        | 0        | 1         | 0        | 1         | 0         | <b>3</b>     |
| West Aust.         | 0          | 1         | 0         | 0         | 1        | 0        | 0         | 0        | 1         | 0         | <b>3</b>     |
| Overseas           | 24         | 29        | 6         | 14        | 4        | 1        | 13        | 2        | 28        | 10        | <b>131</b>   |
| Unreadable         | 14         | 6         | 2         | 4         | 1        | 2        | 3         | 0        | 9         | 8         | <b>49</b>    |
| <b>Total</b>       | <b>122</b> | <b>82</b> | <b>16</b> | <b>27</b> | <b>9</b> | <b>7</b> | <b>24</b> | <b>4</b> | <b>51</b> | <b>45</b> | <b>387</b>   |

Victoria as the main destination illustrates Melbourne’s key role as the commercial core of the Australian colonies at the time. “Marvellous Melbourne” was one of the major cities of the world in the 1880s, with a commercial base and standard of living built upon a long era of mineral and pastoral wealth in its hinterland. Gordon and Gotch (see table 3) was a very successful agent for advertising in newspapers and is a cogent demonstration of the well-developed set of links between Melbourne and the rest of the world.

From Table 1 it is possible to identify the number of extant wrappers in the database for each of the post office issues. For example, there are 122 E1 wrappers and 82 E2 wrappers. These two wrapper issues account for 53% of the total. The last two issues E8 (51) and E9 (45) account for another 25%. These four issues account for exactly 300 wrappers or 78%. The remainder – especially E4, E5 and E7 – have appeared with a listing rate of less than one per year over the past decade, making them elusive. The E7 issue has appeared only four times, which is a listing rate of one per 2½ years.

A collector interested in obtaining an example of each post office issue for each Australian Colony destination would be seeking  $10 \times 6 = 60$  wrappers. How attainable is this goal from the eBay source? There are 25 cells showing zero numbers so 58% of the goal could be achieved from eBay in the past decade.

### Sales Realizations

Another database consisting of eBay wrapper sales contains 12,200 observations, also hand-collected daily since March 2006, a period of 96 months to the present. There were 165 sales of Queensland used wrappers during this period and these sales are summarized in Table 2 together with the number of bidders involved in each transaction. For example, E1 had 54 recorded sales in the collection period from a low of 50c with a single bidder to a high of \$154.03 with three bidders. The average realized price is \$10.18 with an average of 2.2 bidders. Note that the number of bidders is not the same as the number of bids, which can often be considerably higher depending on the amount and extent of interest in the item during the time it is listed (and perhaps inexperience in bidding). A rule of thumb for number of bidders is 2.5. The interpretation is that a score above that number implies strong bidder interest and below that figure a lower level of interest. Note that there was not one issue type that attracted particularly strong bidder interest on the basis of this norm.

A frequency distribution of the number of bidders per transaction shows that there were five transactions where five bidders participated. There were 15 transactions where there were four bidders, 21 transactions for three bidders, 57 transactions for two bidders, and 67 transactions for one bidder. This means that 75% of transactions had only two or a sole bidder. The overall average number of bidders for all transactions is 1.62. If 2.5 is the norm then this level of bidder participation is quite low overall.

There were very few exceptional sales. An E2 wrapper bearing an Easter Island postmark sold for \$92.78 with only two bidders. The highest sale price of \$154.01 was for the only recorded copy of an E1 Goldsmith square collar (surrounding an uprating). At the other end of the scale, however, there were 153 sales below \$20, or expressed another way only 12 sales (7%) exceeded \$20.00.

**Table 2: eBay Sales Transactions of Queensland (2006-2014)**

| <b>H&amp;G</b> | <b>Sales Details (Arrayed Low to High in USD) &amp; Number of Bidders per Sale</b>   | <b># of Sales</b> | <b>Mean Sale Price</b> | <b>Mean # of Bidders</b> |
|----------------|--|-------------------|------------------------|--------------------------|
| 1              | 0.50 (1); 0.82 (1); 0.99 (1); 1.00 (1); 1.04 (2); 1.25 (2); 1.25 (2); 1.35 (2); 1.65 (1); 1.80 (2); 1.86 (2); 1.99 (1); 2.13 (2); 2.25 (5); 2.25 (2); 2.44 (2); 2.75 (4); 3.18 (2); 2.91 (2); 2.99 (1); 3.25 (2); 3.25 (2); 3.95 (2); 3.99 (1); 4.25 (3); 4.25 (2); 4.34 (2); 4.75 (2); 4.84 (4); 5.00 (1); 5.00 (1); 5.24 (2); 5.75 (3); 5.76 (2); 6.50 (2); 6.99 (1); 7.30 (4); 7.39 (5); 9.05 (3); 9.49 (3); 9.50 (2); 9.99 (1); 9.99 (1); 11.50 (2); 11.50 (4); 12.50 (1); 12.84 (3); 13.00 (2); 13.00 (4); 17.41 (3); 23.50 (3); 45.00 (2); 59.42 (3); 154.01 (3) | 54                | 10.18                  | 2.20                     |
| 2              | 0.99 (1); 0.99 (1); 1.00 (1); 1.65 (1); 2.10 (2); 2.47 (2); 2.50 (1); 2.58 (3); 2.75 (2); 3.00 (1); 3.00 (1); 3.16 (4); 3.50 (1); 4.04 (3); 4.40 (2); 4.50 (1); 5.00 (1); 5.24 (2); 5.24 (3); 5.49 (2); 5.50 (2); 7.49 (2); 10.00 (1); 11.50 (2); 12.00 (1); 14.50 (2); 15.50 (2); 16.50 (3); 18.00 (1); 19.99 (2); 26.00 (3); 92.78 (2)   | 32                | 9.79                   | 1.81                     |
| 2a             | 0.99 (1); 2.03 (2); 2.36 (2); 3.50 (1); 5.00 (1); 7.00 (2); 9.99 (1); 12.50 (4); 14.99 (1)   | 9                 | 6.22                   | 1.67                     |
| 3              | 2.36 (4); 2.95 (1); 2.95 (1); 3.00 (1); 3.00 (1); 3.00 (1); 3.03 (4); 5.50 (1); 6.99 (1); 8.22 (2); 9.00 (1); 9.27 (4); 9.99 (1); 9.99 (1); 14.84 (2); 20.50 (5)   | 16                | 7.16                   | 1.94                     |
| 4              | 24.50 (2)  | 1                 | 24.50                  | 2.00                     |
| 5              | 0.99 (1); 1.83 (1); 4.30 (3); 4.99 (1); 7.99 (1); 8.00 (1); 11.00 (4)  | 7                 | 5.58                   | 1.71                     |
| 6              | 0.99 (1); 0.99 (1); 1.36 (2); 2.99 (1); 3.50 (1); 6.00 (1); 11.22 (5); 13.50 (2)   | 8                 | 5.07                   | 1.75                     |
| 7              | No sales recorded  | 0                 | 0.00                   | 0.00                     |
| 8              | 1.00 (1); 2.35 (3); 3.26 (3); 3.25 (2); 3.25 (4); 4.21 (2); 4.86 (1); 4.99 (1); 6.50 (2); 6.93 (3); 7.50 (1); 7.50 (2); 7.99 (1); 8.46 (2); 10.50 (2); 10.50 (2); 17.28 (3); 18.50 (2); 22.00 (1); 23.95 (3)   | 20                | 8.74                   | 2.05                     |
| 9              | 0.99 (1); 1.50 (1); 2.00 (1); 2.50 (1); 2.72 (1); 3.09 (1); 5.85 (2); 5.99 (1); 7.16 (3); 7.50 (4); 7.57 (2); 7.59 (2); 8.00 (1); 8.05 (4); 9.99 (1); 15.50 (2); 23.95 (4); 26.78 (5)  | 18                | 8.15                   | 2.05                     |
|                | <b>Total</b>   | 165               |                        | 1.62                     |

**Contextualizing the Advertising Connection**

A recent study of 650 wrappers of Victoria revealed there are 17 business names associated with advertising on 266 wrappers; 173 of these show country town names bearing some advertising agency connection (Courtis 2013). A study of 489 wrappers of South Australia revealed there are 108 wrappers connected to eight of these same advertising agencies (Courtis 2013). A study of 133 wrappers of New South Wales revealed 30 wrappers connected to four of these advertising agencies (Courtis 2014). This present study of 387 Queensland wrappers revealed there are 33 wrappers connected to ten of these advertising agencies. A summary of the frequency of wrappers bearing different advertising agency names is shown on a per Colony basis in Table 3.

Victoria's advertising connection is 41% based on a sample of 650. Queensland has the second highest proportion with 33% based on a sample of 387. South Australia and New South Wales have 22% and 21% respectively from sample sizes of 489 and 133. Hence, from a study of 1,659 Australian Colonies wrappers it has been shown that there are 533 wrappers with advertising connections.

Readers may be interested in a potted version of the line of reasoning behind the advertising connection. In short, newspapers were an especially important part of early colonial life in shaping political opinion, providing news items, reporting on sporting events, and advertising merchandise. London and local clients saw lucrative markets for their wares in city and country areas and engaged advertising agencies to place advertisements in newspapers about their products. Clients were not naïve, however, in that they would certainly not pay unless there was some proof that the advertisement actually appeared in these newspapers, especially country newspapers. A simple solution was for these country or city newspapers to send a copy of the newspaper (or relevant part thereof) containing the advertisement to the client's representative. The wrapper, addressed and dated became part of the documentary proof and was subsequently filed by the agency or the client. These wrappers are now more than 100 years old. Somewhere along the way at least some of these archival files have been dissipated and wrappers so identified have been salvaged from destruction. These wrappers have subsequently found their way onto the philatelic market via a diverse range of dealers.

A number of intermediaries and local companies purchased advertising space in newspapers. Prominent among these was *Gordon and Gotch* (G&G), newspaper and magazine distributors, who established their head office at Temple Court, Collins Street, Melbourne in 1856. G&G were employed by clients to receive newspapers from country and city areas on their behalf bearing paid advertising. Wrappers addressed to *Gordon and Gotch*, Melbourne clearly dominate advertising connections with 51.5% of the total. Moreover, every Colony shows that the largest number of its wrappers is addressed to Gordon & Gotch. The connection between the four Colonies and G&G are demonstrated in the Figure.

The two major London-based advertising agencies are *Bates, Hendy & Co.* and *Clarke, Son & Platt* and together these account for 109 wrappers or 20% of the total. *Bates, Hendy, and Co.* was a firm of publishers, advertising agents, and foreign and colonial agents located at 81 Cannon Street, London. They were also agents for colonial newspapers and "publishing and advertising contractors" can be found on their address details. *Clarke, Son & Platt*, 85 Gracechurch St., London also showed "Advertising Agency" as part of their address on some wrappers. *Holloway* is not Professor, the title "Professor" is neither real nor honorary but is more of the nature of a title ascribed to the inventor of Holloway's pills and ointments in London (Courtis 2013). The patent medicinal remedies of his firm were advertised in country newspapers throughout the Australian colonies as well as other parts of the world. That a total of 67 extant wrappers bear the Holloway moniker bears testimony to the aggressive marketing in country newspapers undertaken by this medicinal company.

Figure 2: Wrappers from Four Colonies Addressed to Gordon & Gotch Melbourne







The 32% share of wrappers of these four colonies associated with advertising agencies is likely to actually understate the real connection. A more rigorous examination of each of these 1,659 wrappers would likely reveal a stronger relationship. Such an analysis would require the use of company directories for the period 1880-1900 or thereabouts to check the nature of each of the business addresses written on the wrappers. Some reference to actual country newspapers might reveal clues to other advertising connections.

The list in Table 3 shows only the obvious names – it may be that there German and other European companies are involved also in placing advertising in Australian colonies newspapers. Notwithstanding, it is less of a concern to know the actual percentage of the connection than to realize the important influence of advertising and its role in explaining the presence of so many extant wrappers of the Australian colonies. The linkage is non-trivial and the connection signals the probable presence of other wrappers yet to be discovered in archival holdings that have not been sorted and dissipated or are already in dealers’ stocks waiting to be made known.

**Table 3: Advertising Agencies Addresses on Wrappers of Victoria (Circa 1885-95)**

| Name of Agency              | Location  | Victoria   | S. Aust    | NSW       | Q'land     | Totals     |
|-----------------------------|-----------|------------|------------|-----------|------------|------------|
| Advertising Agency          | Sydney    | 2          | 5          |           |            | 7          |
| Australian Advertising Bur. | Sydney    | 3          |            |           | 3          | 6          |
| Bates, Hendy & Co.          | London    | 9          | 18         |           | 7          | 34         |
| Browns Advertising Agency   | Melbourne | 1          |            |           | 2          | 3          |
| Clarke, Son & Platt         | London    | 42         | 11         |           | 22         | 75         |
| Country Press Association   | Melbourne | 9          | 2          |           |            | 11         |
| Exchange Advertising Agcy   | Melbourne | 1          |            |           |            | 1          |
| F. Algar                    | London    | 3          | 9          |           | 4          | 16         |
| General Press Agents        | Melbourne | 2          |            |           |            | 2          |
| Gordon & Gotch              | Melbourne | 143        | 43         | 16        | 73         | 275        |
| Gordon & Gotch              | Sydney    | 2          | 2          |           | 4          | 8          |
| Haydock & Co.               | USA       | 1          |            |           |            | 1          |
| Holloway                    | London    | 35         | 18         | 11        | 3          | 67         |
| Ju Cooper & Sons            | Melbourne | 1          |            |           |            | 1          |
| Reuter's Telegram Co.       | Melbourne | 9          |            |           |            | 9          |
| Reuter's Press              | Sydney    | 1          |            | 1         | 8          | 10         |
| The Effective Advertiser    | Melbourne | 1          |            | 2         |            | 3          |
| Wimbles Advertising Agcy    | Melbourne | 1          |            |           | 3          | 4          |
| <b>Totals</b>               |           | <b>266</b> | <b>108</b> | <b>30</b> | <b>129</b> | <b>533</b> |
| <b>% of total sample</b>    |           | 41         | 22         | 21        | 33         | 32         |

## Conclusion

The author's extensive database of images of used worldwide post office postal stationery wrappers revealed 387 copies of Queensland wrappers. All ten post office issues have been listed for sale on eBay over the past decade. Four post office types: E1, E2, E8 and E9 account for 78% of the total. The remainder – especially E4, E5 and E7 – have appeared with a listing rate of less than one per year over the past decade, making them elusive.

The demographic analysis reveals that one-quarter of the readable addresses were to Victoria, with another 16% to Queensland. There were 17 overseas destinations which accounted for one-third of the wrappers. Germany and Great Britain account for 74% or almost three-quarters of these. Other overseas destinations were to the USA, German East Africa, New Zealand, France, Switzerland, Holland, Ireland, Egypt, Java, New Guinea, Argentina, British North Borneo, Finland, Belgium and India.

There were 165 sales recorded. Of these only a handful was memorable: an Easter Island postmark and a square collar around an uprated adhesive. By-and-large realized prices were modest with 153 sales or 93% below \$20. The overall average number of bidders involved in these sales was 1.62 which suggests either a weak bidder interest or a small collector base for the wrappers of Queensland.

Contextualizing these Queensland results with those of Victoria, South Australia and New South Wales revealed that a total population of 1,659 wrappers of the Australian colonies has now been analyzed for their connection with advertising agencies of one kind or another. This sample size is large, perhaps the largest image database available for analysis. The collective results showed that 32% of the extant wrappers of the Australian colonies have some connection with advertising agencies thereby explaining why a significant proportion of the extant wrappers have survived.

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**GUIDE MARKS ON QUEENSLAND NEWSPAPER WRAPPERS (PART 1)**

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This study is of the guide marks or guillotine cut marks on the first and second Queensland issues of newspaper wrappers. Mention of these cut marks has been previously made by Collas (1979), Bakker (2006) and Griffiths (2015a).

All the wrappers in this study were printed using lithographic stones. Some wrappers of the first issue are known printed by letterpress but none of these are known to occur with cut marks and are not part of the study.

The wrappers are 5 inches x 11½ inches. If one looks at a list of paper sizes available at the time the only sizes of paper which could have been used to produce this size of wrapper economically are Royal (20 inches x 25 inches) or Double Royal (40 inches x 25 inches). Royal would have given 8 copies and Double Royal would have given 16 copies. Other sizes would not have been economical and would not have produced any different combination of number of wrappers from a sheet. Printing on the type of paper used for these wrappers would not have been suitable on Double Royal size; it would have given the printer too many problems and slowed down the process of printing. Producing 8 copies from a sheet of Royal would have required trimming 1 inch from the top and 1 inch from the bottom; this was essential as these areas invariably attracted ink near the edges. The remainder then neatly cuts into 8 wrappers exactly without any further waste.

The usual method to produce a lithographic stone was by transferring the image to the stone using transfer paper. The image, in this case the text and the indicium, would have been printed onto transfer paper using a letterpress machine. Multiple images were transferred to a stone by pasting in position all the transfer sheets onto a single sheet of paper, thus creating a "patch up". This "patch up" was then carefully laid on the stone in position. The logical and simplest way was to patch up the images head to head, in tête-bêche formation. To make the transfer onto the stone the transfer paper had to be dampened with water so that the transfer ink, on the transfer paper, transferred to the lithographic stone. The cut marks were most probably added to the "patch up" prior to being transferred to the stone but it was also possible for the marks to be added directly onto the stone. The more primitive marks were most probably done manually on the stone and the more regular lines and dots were most probably done on the paste up.

A freshly prepared lithographic stone was normally good for about 30,000 impressions. With eight wrappers to a sheet this would have given a printing of some 240,000 wrappers from a stone; after which the stone was reground, polished and a new image added to start the process again.

The small incidence of wrappers with cut marks, from the first issue, strongly suggests that only one cut mark was added to a lithographic stone and that not all the stones had the cut marks added. The incidence of wrappers with cut marks from the second issue was much higher; but still suggests that only one cut mark was added to a lithographic stone and that most if not all stone had the mark added. The primary purpose of the mark would have been to help the printer to position the printing centrally on the sheet of paper. It would also have given the guillotine operator a visual guide, but this was not so critical, as the guillotine operator was cutting to sizes he had specified. Each one of the cut marks represents a new setting on a lithographic stone.

Illustrations that follow of wrappers and wrapper composites are at 100%. Illustrations for the cut marks are at 400% with the exception of cm23 which is at 200%. The illustrations of the cut marks are shown relative to the text being upwards and exactly horizontal. Most of the cut marks are horizontal relative to the text, but some have a tilt. The illustrations have been numbered in no specific order, other than those for which pairs are known, are numbered first. The numbering is cm1, cm1a, cm1b and so on. Item cm1 is the composite, cm1a is the wrapper shown at the bottom of the composite and cm1b is the one which has been rotated 180° and is shown at the top of the composite.

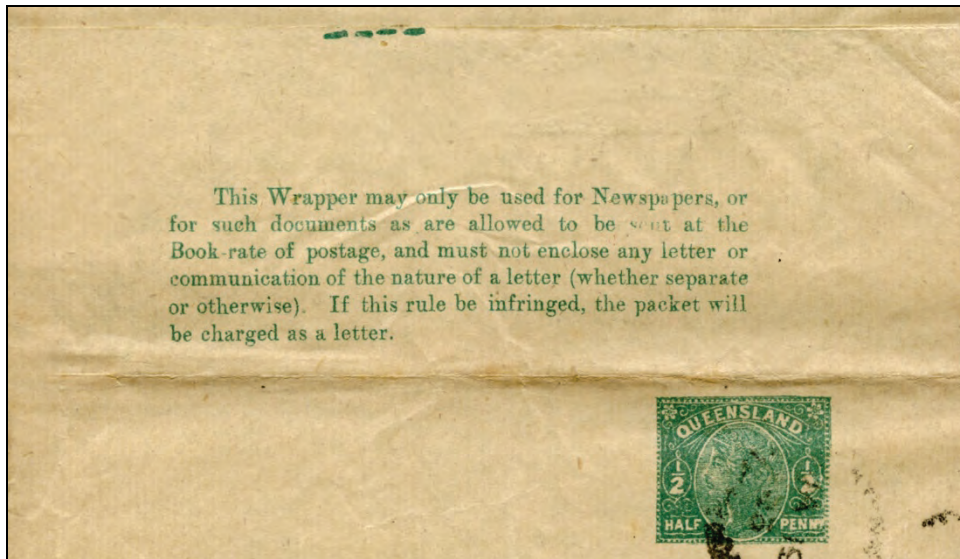
**Guide marks on the 1891 issue**

In a total population of some 900 wrappers in the authors' collection, 30 wrappers were found with cut marks at the top of the wrapper. This is a ratio of 1 in 30 which can only be explained by the fact that many stones did not have a mark added. If this had been a completely random selection and all

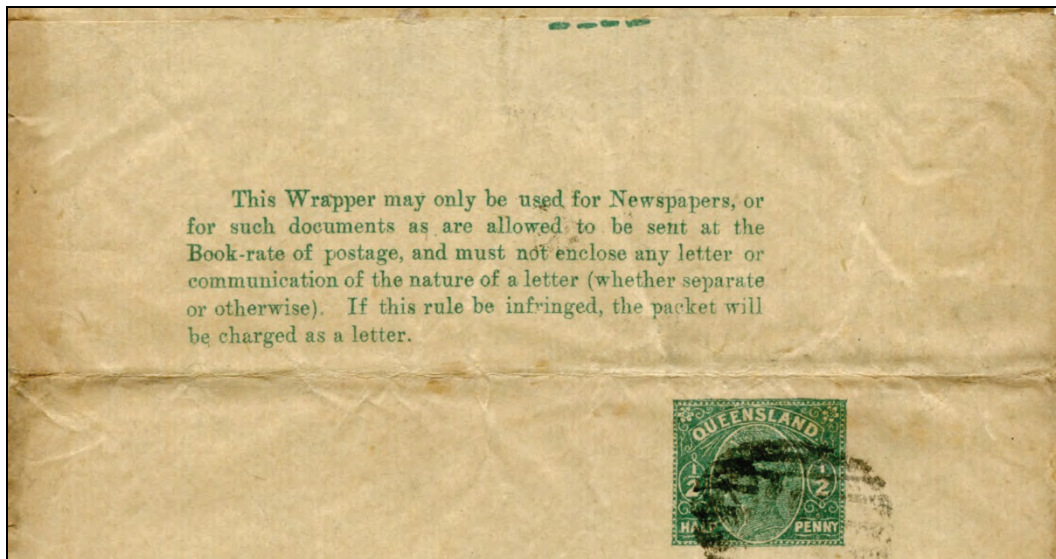
the lithographic stones had just one cut mark then one would have expected some 110 wrappers with cut marks ( $900 \div 8$ ). This clearly shows that many of the stones did not have any mark added. It is believed that initial printings, possibly as many as 24 stones (see below – 9 found, calculated maximum used is 33, difference 24), the stones did not have any guide marks added. One can find many wrappers with a very narrow or a very wide space above the text which was most likely caused by the fact that the printer did not position his printing centrally on the sheet of paper, hence the introduction of a guide mark. The next stage would have been the primitive marks of single dots or few dashes applied by hand. Eventually they would have drawn marks which are longer and parallel to the printing. Where the mark was added on the stone is impossible to say; the logical place would have been on one side.

A total of 9 different cut marks were found. Using figures above, 30 found and 110 expected, this give a calculated maximum of 33 stones used ( $110 \div 30 \times 9$ ). A total of over 6 million wrappers of this issue are believed to have been produced. With a lithographic stone having a life of about 30,000 impressions this would have required at least 25 stones. This now gives us a minimum of 25 (from the calculated minimum stones required for 6 million wrapper) and a maximum of 33 (from the observed number of wrappers found) lithographic stones that were used to produce this issue.

The two wrappers illustrated below have an identical cut mark, if you rotate one wrapper 180°.

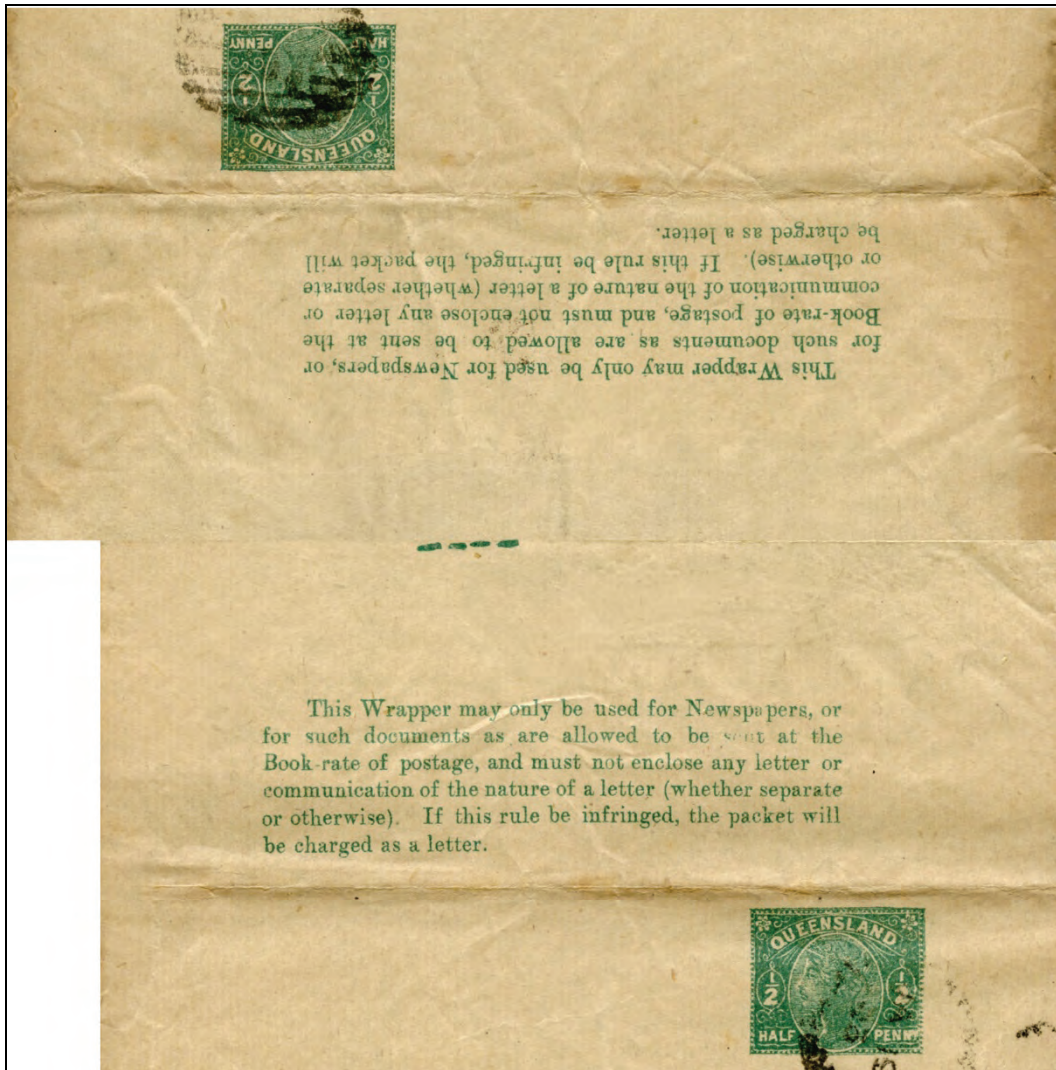


*cm01a – all wrappers seen with this cut mark have a poorly printed word “sent” on the second line, as in the above example*



*cm01b*

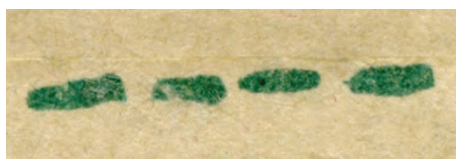
Rotating one wrapper and combining the two wrappers to produce a composite, using the cut mark as the constant for positioning, produces the following result. In this and all the subsequent composites it has been assumed that the text is exactly parallel for the two wrappers. The cut marks are too small, in many instances, to be able to determine this precisely.



*Composite of wrappers with cm01 cut marks*

The nine different cut marks are listed below and shown enlarged to help identification. The first five having been found with a corresponding pair it has been possible to create a composite. A composite of the first type, cm01, is shown above and composites of the remaining three types are shown below. The relative position of the text on each of the pairs of wrappers is broadly similar on all the four sets of wrappers for which pairs have been found. Only single copies of the remaining four have been found to date.

**CUT MARKS, PAIRS**



cm01a

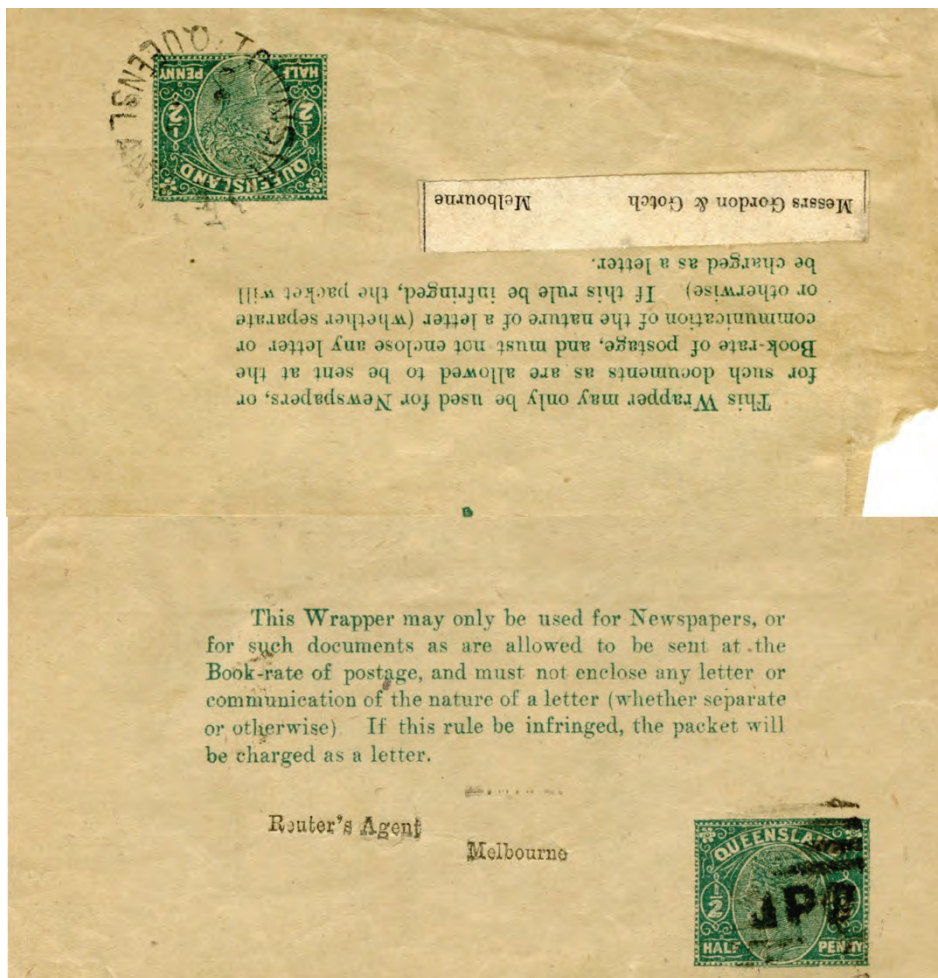


cm01b –

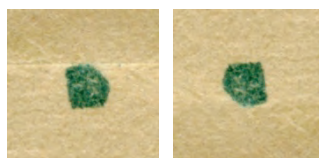
four dashes overall 13½mm wide and 1mm thick

a – left side of cut mark to left side of T = 14½mm, bottom of cut mark to top of text = 19½mm

b – left side of cut mark to left side of T = 41¾mm, bottom of cut mark to top of text = 21¼mm



Composite of wrappers with cm2 cut mark



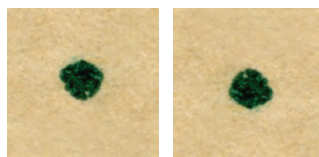
cm02a cm02b

quarter circle shape 1½mm wide and 1½mm high.

This mark as well as cut marks cm03, cm08 and cm09 look like screw marks which are occasionally to be found on other wrappers. These wrappers were printed using a lithographic stone so they cannot be screw marks.

a – left side of cut mark to left side of T = 28mm, bottom of cut mark to top of text = 12mm

b – left side of cut mark to left side of T = 39¼mm, bottom of cut mark to top of text = 12½mm



cm03a cm03b

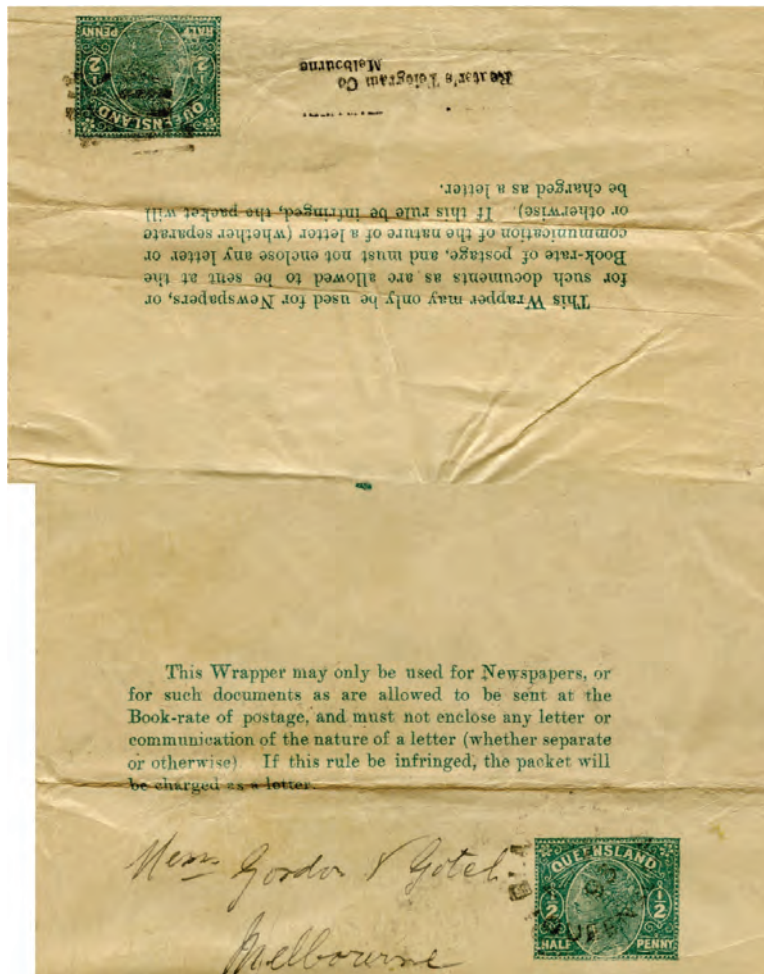
Spinning top shape 1½mm wide and 1¼mm high

a – left side of cut mark to left side of T = 28½mm, bottom of cut mark to top of text = 13mm

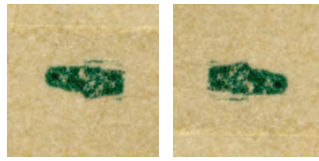
b – left side of cut mark to left side of T = 38¼mm, bottom of cut mark to top of text = 12mm



Composite of wrappers with cm3 cut mark



Composite of wrappers with cm4 cut mark



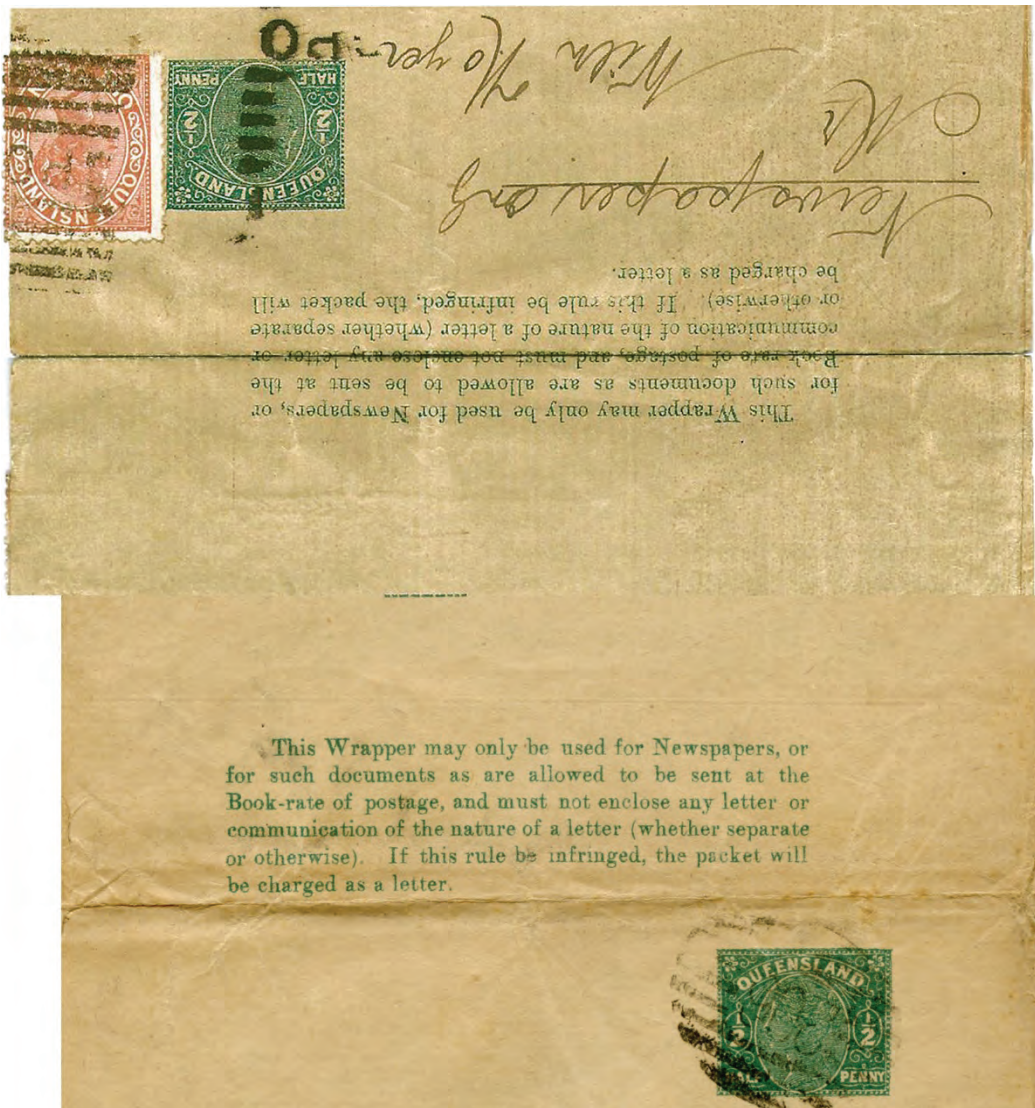
cm04a

cm04b –

Short thick uneven line  $2\frac{1}{2}$ mm wide and  $1\frac{1}{4}$ mm thick

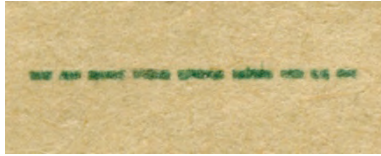
a – left side of cut mark to left side of T = 30mm, bottom of cut mark to top of text =  $27\frac{3}{4}$ mm

b – left side of cut mark to left side of T =  $34\frac{1}{2}$ mm, bottom of cut mark to top of text =  $27\frac{3}{4}$ mm

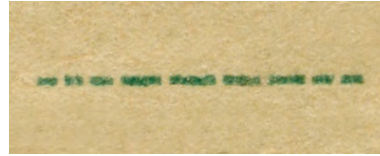


Composite of wrappers with cm6 cut mark (top wrapper, cm06b, is a scan from Sybrand Bakker's collection)





cm06a



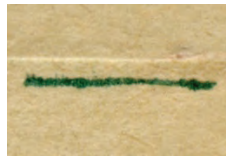
cm06b

Nine dashes of unequal length overall 10<sup>3</sup>/<sub>4</sub>mm wide

a - left side of cut mark to left side of T = 15mm, bottom of cut mark to top of text = 18<sup>1</sup>/<sub>2</sub>mm

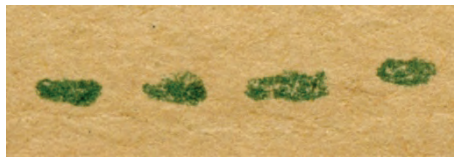
b - left side of cut mark to left side of T = 43mm, bottom of cut mark to top of text = 22<sup>1</sup>/<sub>2</sub>mm

### CUT MARKS, SINGLES (ORPHANS)



cm05a – uneven line 6<sup>1</sup>/<sub>2</sub>mm wide

Left side of cut mark to left side of T = 18<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 17<sup>1</sup>/<sub>2</sub>mm



cm07a – four dashes of unequal length overall 13mm wide

Left side of cut mark to left side of T = 14<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 16<sup>1</sup>/<sub>2</sub>mm



cm08a – irregular circular shape about 1<sup>3</sup>/<sub>4</sub>mm wide and 1<sup>1</sup>/<sub>2</sub>mm high

Left side of cut mark to left side of T = 26<sup>3</sup>/<sub>4</sub>mm, bottom of cut mark to top of text = 11mm



cm09a – open lock shape about 1<sup>1</sup>/<sub>2</sub>mm wide and 1<sup>1</sup>/<sub>2</sub>mm high

Left side of cut mark to left side of T = 15<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 25mm

*(to be continued)*

**GUIDE MARKS ON QUEENSLAND NEWSPAPER WRAPPERS (PART 2)**

Jan Kosniowski - jpkos@aol.com

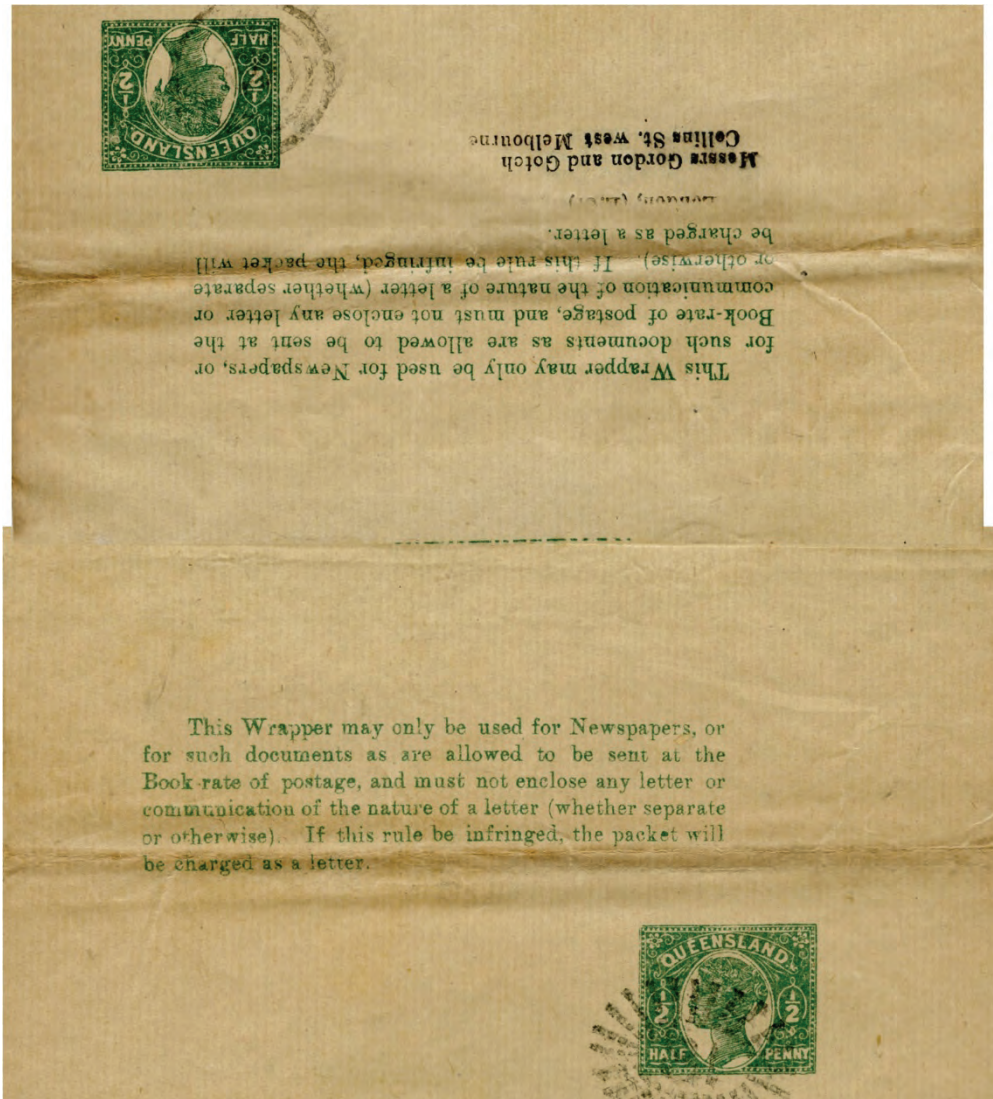
*(continued from PSC November 1915 page 117)*

**Cut marks on the 1895 issue**

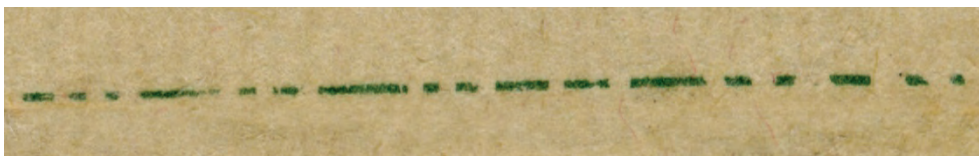
In a population of some 540 wrappers from the second issue a total of 44 were found with cut marks. This is a proportion of 1 in 12. The proportion is almost certainly lower now than when these wrappers were first printed because items with cut marks would most likely have been more attractive to collectors. This figure clearly shows that the wrappers could not have been printed 16 on a sheet. This figure also suggests that most if not all the lithographic stones, used for printing this issue, had a cut mark added.

A total of about four million copies of this wrapper are believed to have been printed. Four million copies would have required 17 lithographic stones. A total of 16 different cut marks were discovered. This proves that the wrappers must have been printed 8 on a sheet with only one mark per sheet.

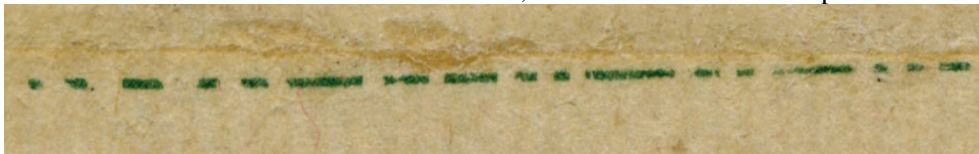
**CUT MARKS, PAIRS**



Composite of wrappers with cm21 cut marks

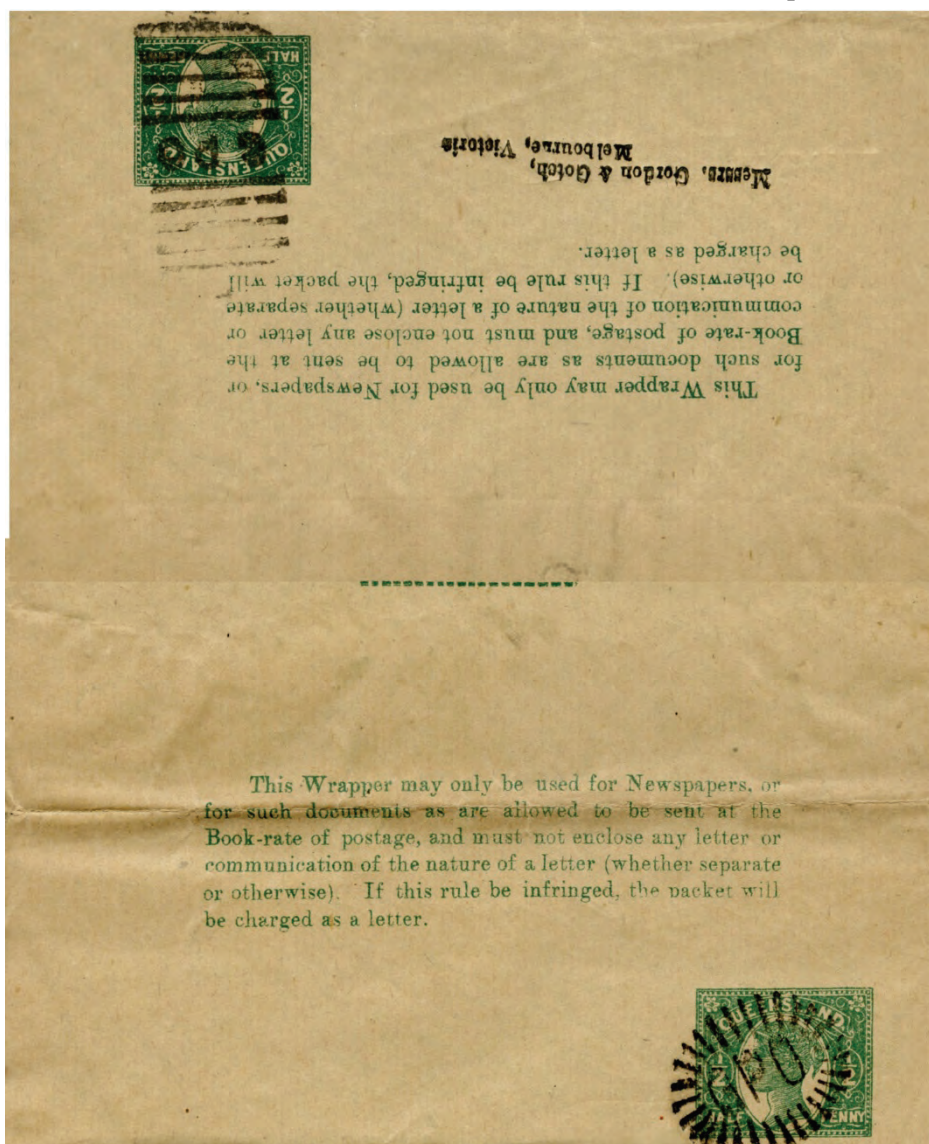


cm21a – 17 dashes of unequal length, overall length 31¼mm  
left side of cut mark to left side of T = 27¼mm, bottom of cut mark to top of text = 23mm

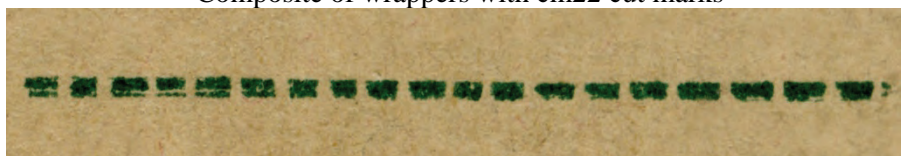


cm21b

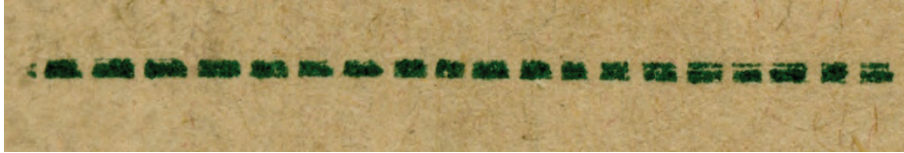
left side of cut mark to left side of T = 13mm, bottom of cut mark to top of text = 21mm



Composite of wrappers with cm22 cut marks



cm22a – 19 almost equal thick dashes, overall length 28½mm  
left side of cut mark to left side of T = 14½mm, bottom of cut mark to top of text = 25mm

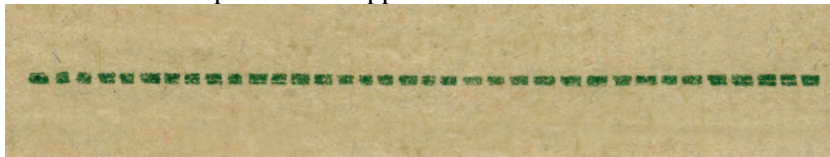


cm22b

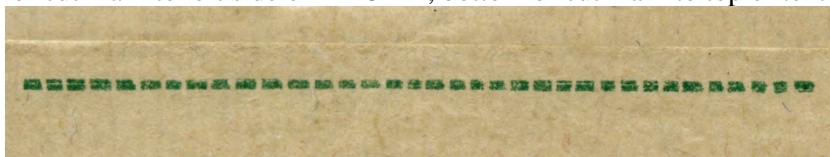
left side of cut mark to left side of T =  $26\frac{3}{4}$ mm, bottom of cut mark to top of text =  $24\frac{1}{2}$ mm



Composite of wrappers with cm23 cut marks

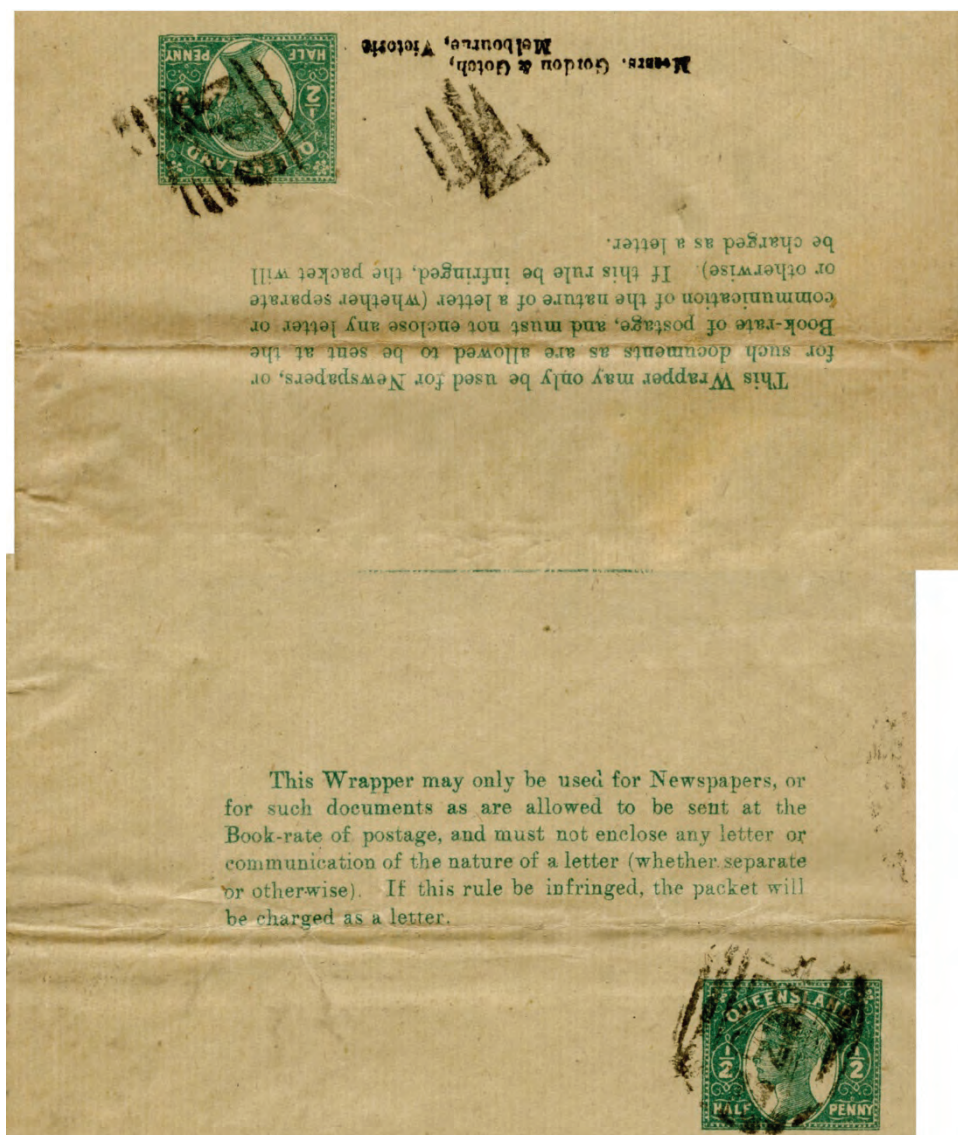


cm23a (at 200%) – 35 dashes more or less equal size  $\frac{3}{4}$ mm thick, overall length  $52\frac{1}{4}$ mm  
left side of cut mark to left side of T = 3mm, bottom of cut mark to top of text = 25mm

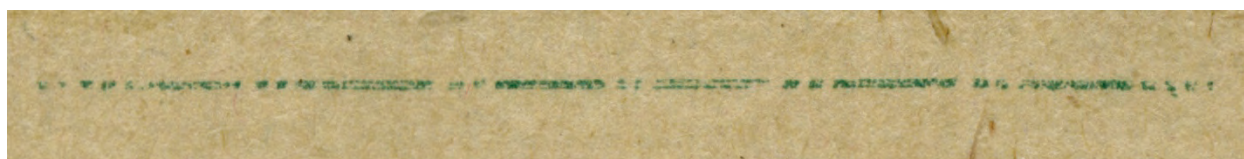


cm23b (at 200%)

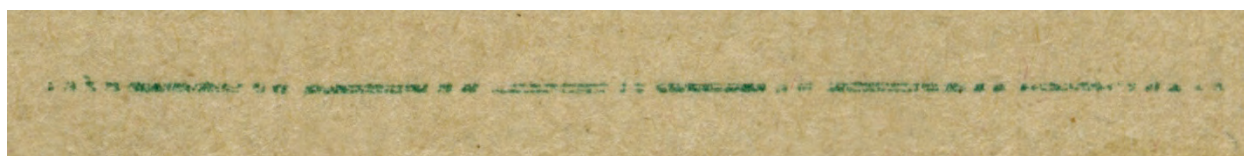
left side of cut mark to left side of T =  $12\frac{1}{2}$ mm, bottom of cut mark to top of text =  $24\frac{1}{4}$ mm



Composite of wrappers with cm24 cut marks



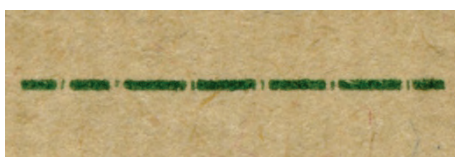
cm24a – broken line of dots and dashes, overall length 39mm  
left side of cut mark to left side of T =  $11\frac{3}{4}$ mm, bottom of cut mark to top of text =  $26\frac{1}{4}$ mm



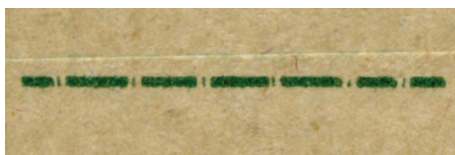
cm24b  
left side of cut mark to left side of T =  $17\frac{3}{4}$ mm, bottom of cut mark to top of text =  $23\frac{3}{4}$ mm



Composite of wrappers with cm25 cut marks



cm25a – 7 unequal dashes, overall length 14mm  
 left side of cut mark to left side of T = 21mm, bottom of cut mark to top of text = 25½mm



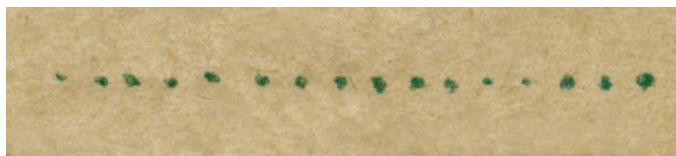
cm25b  
 left side of cut mark to left side of T = 42mm, bottom of cut mark to top of text = 25½mm



Composite of wrappers with cm26 cut marks (top wrapper, cm26b, is a scan from Alan Griffiths' collection)

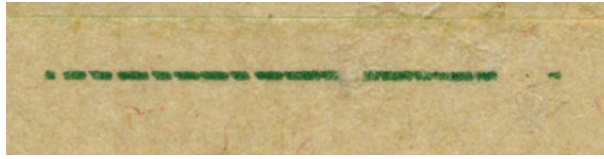


cm26a – 16 dots of different size, overall size 20mm  
left side of cut mark to left side of T = 27¼mm, bottom of cut mark to top of text = 22mm

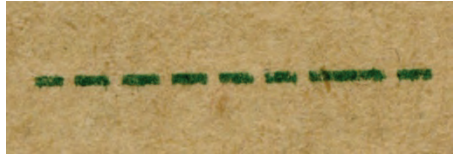


cm26b  
left side of cut mark to left side of T = 24½mm, bottom of cut mark to top of text = 21½mm

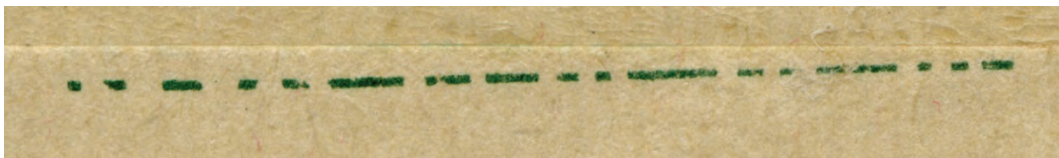
**CUT MARKS, SINGLES (ORPHANS)**



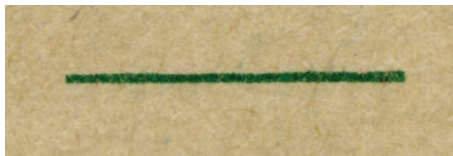
cm27a – dashes of unequal length, overall length 17mm. (There is surface damage on the wrapper between the long lines on the right which may have damaged some of the printing.)  
left side of cut mark to left side of T =  $16\frac{1}{2}$ mm, bottom of cut mark to top of text =  $25\frac{1}{4}$ mm



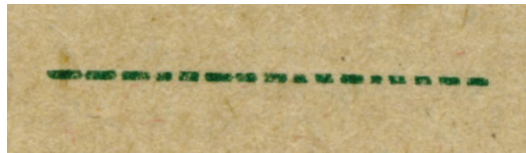
cm28a - 8 unequal dashes, overall length 13mm  
left side of cut mark to left side of T =  $8\frac{1}{2}$ mm, bottom of cut mark to top of text =  $23\frac{1}{2}$ mm



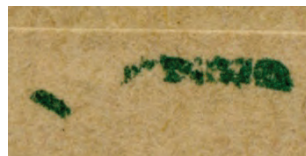
cm29a – dots and dashes, overall size  $31\frac{1}{4}$ , pronounced slant  
left side of cut mark to left side of T = 13mm, bottom of cut mark to top of text = 21mm



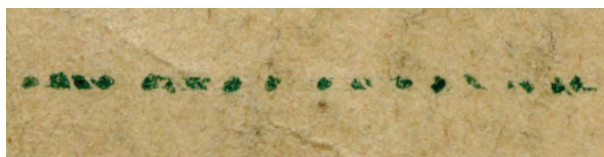
cm30a – horizontal line  $11\frac{1}{4}$ mm in length  
left side of cut mark to left side of T =  $16\frac{3}{4}$ mm, bottom of cut mark to top of text =  $25\frac{1}{4}$ mm



cm31a – 16 unequal dashes, overall length  $14\frac{1}{2}$ mm  
left side of cut mark to left side of T =  $3\frac{1}{2}$ mm (cut mark starts before the T, bottom of cut mark to top of text =  $26\frac{3}{4}$ mm



cm32a – oblique stroke and curved line, overall  $8\frac{1}{2}$ mm in length  
left side of cut mark to left side of T =  $28\frac{1}{2}$ mm, bottom of cut mark to top of text = 24mm

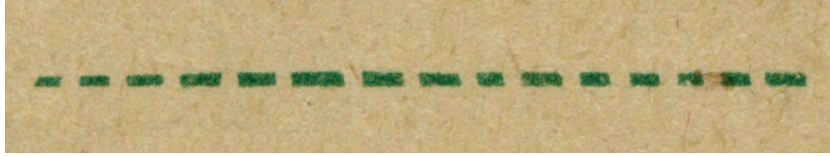


cm33a – unequally spaced dots, overall length 19mm  
left side of cut mark to left side of T =  $49\frac{3}{4}$ mm, bottom of cut mark to top of text = 25mm

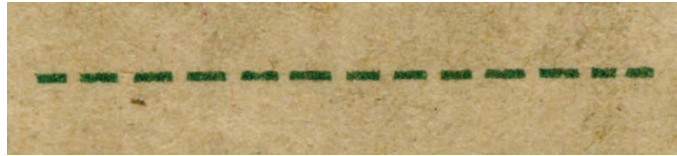




cm34a – four groups of dots and dashes, overall length 37¾mm  
left side of cut mark to left side of T = 17½mm, bottom of cut mark to top of text = 26½mm



cm35a – 15 dashes, overall length 25½mm  
left side of cut mark to left side of T = 19¼mm, bottom of cut mark to top of text = 25¾mm



cm36a – 13 dashes, overall length 20½mm  
left side of cut mark to left side of T = 39mm, bottom of cut mark to top of text = 26½mm

## ACKNOWLEDGEMENTS

Wrapper cm26b is a scan from Alan Griffiths' collection (2015b). (At the time of writing Alan Griffiths had one pair, cm26, and had noted the fact in his collection that they matched when inverted.)

Wrapper cm06b is a scan from Sybrand Bakker's collection (2015)

All remaining wrappers are from the authors' collection.

## REFERENCES

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Bakker (2006) - A Contribution to the Classification of the Queensland Post Office Newspaper Wrappers issued in the Period 1891 – 1912, by Sybrand J Bakker. In *Postal Stationery Collector*, August 2006 pp 35-42; November 2006 pp 71-78; February 2007 pp 100-104  
Griffiths (2015a) - unpublished work, Queensland Newspaper Wrappers, by Alan J Griffiths FRPSL FBSAP  
Griffiths (2015b) – private correspondence, Alan J Griffiths FRPSL FBSAP  
Bakker (2015) – private correspondence

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- The Printers' Handbook, by Charles Thomas Jacobi, 1891  
Handbook of Lithography, by David Cumming, 1904  
(These books can be downloaded as pdf files from [www.archive.org](http://www.archive.org))