THE COLLECTORS CLUB

PHILATELIST

Volume 40, No. 4

July, 1961

CONTENTS

EDITORIALS 155

FRENCH MOROCCO (Charles Neidorf) 158
15c Engraved of 1917-23 (Part I)

UNCOMMON USE OF COMMON STAMPS 175
Chinese Treaty Port-U. S. Combination

DE LA RUE (Nathan Hals) 177
'Masterplate' Method of Stamp Production

BOLIVIA (Derek Palmer) 179
The Handstruck Postmarks (Conclusion)

UNITED STATES (Winthrop S. Boggs) 183
Wells, Fargo's Pony Express Stamps (Chapter 3)

THE CLUBHOUSE 194
Meeting Reports and New Members

BOOK REVIEWS and LIBRARY 204

The Collectors Club Philatelist is published bi-monthly (Jan., Mar., May, July, Sept., Nov.) by the Collectors Club, Inc. 22 East 35 Street, New York 16, N. Y. Second-class mail privileges authorized at New York, N. Y.

Annual Subscription Rates: — $10.00; $7.50 for non-profit institutions. Free to all members. Individual copies — $2.00 each.

© The Collectors Club Inc., 1961



St. Christopher #22a unused (cat. $600 used);
Dominica #14 ($2,000); Turks Islands #24 ($1,100).

A second part of the

T. CHARLTON HENRY

British West Indies

will be sold in the autumn

It includes two more Lady McLeods on cover, and many other rarities and exquisite pieces from:

Antigua — Bahamas — Cayman Islands — Dominica — Grenada — Jamaica — Montserrat — Nevis — St. Christopher — St. Lucia — St. Vincent — Tobago — Trinidad — Turks Islands — Virgin Islands.

Reserve your copy of the sale catalog now. Cost is $1.50 (refunded to buyers), including list of prices realized.

HARMER, ROOKE & CO., Inc.

560 Fifth Avenue (at 46th St.), New York 36, N. Y.

International Auctioneers of Fine Stamps


Discover In
New Orleans
one of the
Leading Buyers
of
Stamp Collections
Leading Buyers for MANY Years
RAYMOND H.
WEILL COMPANY.
ROGER G. WEILL • RAYMOND H. WEILL
407 Royal St
New Orleans 16, La.
JAckson 5-0022

NEW! SECOND 1961 EDITION

HARRIS
U.S.A. CATALOG

★ ★ ★

HUNDREDS OF VERY LATEST PRICE CHANGES!



160 PAGES · NEARLY 2000 ILLUSTRATIONS

New U. S. & B.N.A. Catalog — containing hundreds of important price changes — is a must for every collector. Compiled by experts of the world's largest stamp firm, this new Harris SECOND 1961 Edition contains 160 large pages with nearly 2000 clear illustrations. You'll find all major U. S. Postage and Air Mail issues fully illustrated and priced . . . plus Special Delivery, Parcel Post, Envelope Squares, Postal Cards, Telegraphs, Savings Stamps, Officials, Revenues, Postage Dues . . . AND a big specialty section featuring plate number blocks, first day covers, Americana, and others. Also illustrates and prices United Nations, British North America, and U. S. Possessions. EXTRA . . . Complete U. S. Stamp Identifier — a valuable section that quickly indicates the difference between rare and common look-alike stamps. ALL this and more in one BIG catalog for only 35c! Mail handy order coupon below for your copy of the famous HARRIS U. S. Catalog — SECOND 1961 Edition. It's your best reference book, and most reliable source of supply for desirable issues at money-saving prices!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

HARRIS SECOND 1961 EDITION — U. S. & B.N.A. Catalog contains hundreds of price changes and includes:

- All major U. S. Postage and Airmail issues . . . PLUS Special Delivery, Parcel Post, Envelope Squares, Postal Cards, Telegraphs, Savings Stamps, Officials, Revenues, Postage Dues.
- Popular specialties such as mint position blocks, plate number blocks, mint sheets, perforated coils, booklet panes, first day covers, and other items.
- Complete illustrated listings of U. S. Possessions, Confederate States, United Nations and British North America.
- Big "Americana" section — postal tributes to the United States, on foreign stamps.
- U. S. Stamp Identifier — fully illustrated booklet. Use it to check your own collection for valuable hidden stamp treasures!

AMERICA'S MOST WIDELY-USED U. S. CATALOG

SECOND 1961 EDITION . . . 35¢

MAIL THIS COUPON NOW!

H. E. HARRIS & CO.
Catalog Dept. Boston 17, Mass.

Please RUSH me, postfree, the all-new SECOND 1961 Edition of your 160 page catalog, UNITED STATES STAMPS, U. S. POSSESSIONS & BRITISH NORTH AMERICA, including the U. S. Stamp Identifier, etc. I am enclosing 35¢.

Name _____

Address _____

City & State _____

GOOD NEWS FOR PHILATELISTS !

AMERICA'S MOST CREATIVE PHILATELIC PUBLISHER

MINKUS PUBLICATIONS

INTRODUCES WITH PRIDE

4 NEW "WORLD-SERIES" ALBUMS

★ **Spain and Colonies**

★ **Liechtenstein**

★ **United Arab Republic (including Egypt, Syria, Yemen)**

★ **Iraq, Jordan, Lebanon, Saudi Arabia and Hejaz**



★ Expertly designed — complete, up-to-date

★ Annual supplements available

★ Handsome, gold-stamped, two-post binders

★ Introductions presenting the history and heritage of each nation and its people. A unique feature of Minkus Publications



Spain and Colonies	**$10.95**	**Pages only**	**$7.95**
Liechtenstein (3-ring)	**6.00**	**Pages only**	**4.00**
United Arab Republic (including Egypt, Syria, Yemen)	**8.95**	**Pages only**	**5.95**
Iraq, Jordan, Lebanon, Saudi Arabia and Hejaz	**8.95**	**Pages only**	**5.95**

Be Sure to Send for your Copy of "STAMP NEWS", Featuring all other Country Albums and World Wide Albums Available. IT'S FREE !

AVAILABLE AT THE COLLECTOR'S STAMP & COIN DEPARTMENTS OF THE FOLLOWING FAMOUS STORES, OR AT DEALERS.

AKRON, OHIO—M. O'Neil Co.
ATLANTA, GA.—Rich's
BALTIMORE, MD.—Hutzler's
BEVERLY HILLS, CAL.—J. W. Robinson
BOSTON, MASS.—Jordan Marsh
CHEVY CHASE, MD.—Woodward & Lothrop
CLEVELAND, OHIO—Halle Brothers
COLUMBUS, OHIO—Lazarus
DENVER, COLO.—May - D & F Co.
DETROIT, MICH.—J. L. Hudson
HARTFORD, CONN.—G. Fox
HOUSTON, TEX.—Foley's
LOS ANGELES, CAL.—J. W. Robinson
LOUISVILLE, KY.—Stewart's
MILWAUKEE, WISC.—Gimbels
NEW ORLEANS, LA.—Maison Blanche
NEW YORK, N. Y.—Gimbels
PANORAMA CITY, CAL.—J. W. Robinson
PARAMUS, N. J.—Gimbels
PHILADELPHIA, PA.—Gimbels
PITTSBURGH, PA.—Kaufmann's
PORTLAND, ORE.—Maier & Frank
PROVIDENCE, R. I.—The Outlet Co.
RICHMOND, VA.—Thalhimer's
SAN ANTONIO, TEX.—Joske's of Texas
SAN FRANCISCO, CALIF.—The Emporium
SEATTLE, WASH.—The Bon Marche
ST. LOUIS, MO.—Famous Barr
WASHINGTON, D. C.—Woodward & Lothrop
WESTCHESTER, N. Y.—Gimbels
VALLEY STREAM, N. Y.—Gimbels

THE AMERICAN STAMP DEALERS' ASSOCIATION, INC.

Considers one of its most important functions the improvement of relations between Collectors and Dealers . . . Our more than 1,100 Members are pledged to serve you well.



We urge you to purchase your stamps from dealers displaying the A. S. D. A. Symbol.



We firmly believe that the Members of the Collectors Club and The American Stamp Dealers' Association are engaged in a joint enterprise — the Improvement of Philately.

THE AMERICAN STAMP DEALERS' ASSOCIATION, INC.

116 Nassau Street  **New York 38, N. Y.**



WANTED

IMPORTANT GENERAL COLLECTIONS

SINGLE RARITIES

as well as

BIG SPECIALIZED COLLECTIONS

either for cash purchase

or to be broken up for our next international auction sale for which we are going to prepare again our famous 27,000 catalogues

Please get in touch with

CORINPHILA **ZURICH**

(Bahnhofstrasse 102)
Switzerland

$140,000 **$150,000** **$170,000**

These are the Average Turnovers of Our Auctions

Our auctions are being held four times a year in Hamburg & Dusseldorf

HAMBURG is one of the most famous ports in the world
Dusseldorf is the centre of the Rhine-Ruhr area and one of the central points of the European Industry

Ours are among the best attended stamp auctions in the world with sometimes more than 400 floor bidders in the salesroom.

* * * *

STAMPS OF EUROPE ARE SOLD BEST IN EUROPE

We have one of the largest auction catalogue circulations in the world and our catalogues are distributed to most important philatelists in all countries.

For 30 years I have travelled regularly to the United States and I am planning another trip soon to the North American continent. I'll be looking to acquire

RARITIES AND COLLECTIONS OF THE WHOLE WORLD

for my auctions. Interested parties are invited to write me so that I can arrange my trip accordingly.

* * * *

AUCTION COMMISSION 15%

A reserve price is fixed by mutual agreement. No difficulties with regard to import or foreign exchange. Free payment to all countries in every requested currency.

43 YEARS IN THE
INTERNATIONAL STAMP TRADE

First class U. S. References and Bank References

Reference: Commerzbank A. G., Hamburg 1 Germany

EDGAR MOHRMANN

Licensed Auctioneer

SPEERSORT 6, HAMBURG 1 / GERMANY Cables: EDMORO

THE COLLECTORS CLUB
PHILATELIST

HENRY M. GOODKIND, Editor
Editorial Committee
HARRISON D. S. HAVERBECK
EDWIN MUELLER
FRANC RITTER, Art Director

Editorials

New Issues — Moderation, Moratorium Or More Of Them?

One of the most perplexing problems facing philately at the present time is the accelerated increase of new stamps. The foreign stamp papers, especially the British, have been devoting much space to this problem. Concrete action was taken in England last March when the two largest British trade associations held a joint council to discuss the matter and determine if any action could be taken. Many British stamp weeklies reported that stamp collectors and dealers are becoming genuinely concerned about the continual increase of new stamps. Statistics were given to show that the annual output of new issues has almost doubled in the last twenty years. In 1940 approximately 1,600 new stamps were issued; in 1960 the amount exceeded 3,000.

On the other hand, little about this problem has been aired in America. However, when the popular magazines such as "Life," "Time," "Look," or "The Saturday Evening Post" write about philately, the American stamp press proudly publicizes this as a great boost to stamp collecting. But when "Newsweek" of April 3, 1961 critically commented on the growing increases and abuses with new issues under the title, "Stamp of Disapproval," to our knowledge not one American stamp weekly mentioned or quoted this. Why all this silence?

Years ago new issues were considered the life blood of philately. As proof of this, one can reread what the famous John N. Luff wrote in Vol. 1, No. 1 (1922) of THE COLLECTORS CLUB PHILATELIST:

> "It is a satisfaction to say that the prospect is favorable for a decrease in the output of new issues. We appear to have passed the height of the flood . . . . Years ago, when there were only a few new stamps to chronicle each month, they were welcome, for they helped to keep up the interest of collectors.
>
> "But there can be too much of a good thing. When collectors begin to feel that there is an excess of new stamps, or that they do not represent postal needs but are for the purpose of making money, they are apt to indicate their dissatisfaction by refusing to buy the stamps of the offending countries."

Now, forty years later, this problem has vastly intensified. The flood in 1920 and 1921, as Mr. Luff phrased it, could be regarded as a trickle today. A lone voice occasionally has been raised against the rising flood of new issues,

but this has been totally ineffective. The problem of the new issue flood was well explained in the British periodical, "The Philatelic Trader" of March 17, 1961. It said:

"Dealers in this country find that collectors tire of any country which issues too many stamps, whether it be Iron Curtain countries, which issue too many sets, or the United States which issues too many cheap stamps . . . . . Collectors here, in fact, lost patience with the United States commemoratives . . . . ."

At this point, it has been shown that many responsible philatelists are deeply concerned about new issues, and because of it see the existence of a threat to the welfare of philately. Obviously, one may rightly ask — is there a solution?

As far as the communist countries are concerned, they are an entity unto themselves and will continue to issue stamps as they wish. Incidentally, the Iron Curtain countries have their own ideas of philately, entirely different from the democratic countries. First of all, stamps are for propaganda purposes and must never be collected for speculation. How an acquisitive hobby as stamp collecting can flourish under such a new idea is a question that we cannot answer. But conditions must be accepted as they are.

The stamp papers in the non-communistic countries, however, can use better judgment in reporting new issues. In both the weekly stamp news columns in American newspapers and the stamp weeklies, one is surprised to see both the amount as well as the prominent space given to new stamps from communist countries. This need not be. No boycott nor censorship is herein advocated. But it is known that all the stamp news editors are limited for space. Faced with this, they should feature more stamp news from the American and international scene, and not have Iron Curtain countries' new issues crowd out news about our own and our allies' stamps, and philatelic activities.

It is said that the leader sets the example for others to follow. The United States, therefore, must exert its leadership in all fields — philately included. If collectors around the world lose patience with a country that issues one stamp a month, regardless of its low face value, then this country must act accordingly. The present administration in Washington, D. C. has publicly stated that the 1960 high-water flood will not be repeated. But even this new, more moderate program of fifteen new stamps annually seems to be going against the wishes of collectors and dealers all over the world.

The saddest consequence of Postmaster General Summerfield's 1960 flood was the bad faith involved. President Eisenhower's postal head had promised to handle new U. S. stamps as the public wished. He set up a Citizens Advisory Committee for this purpose. Shortly thereafter, a printed booklet was issued by the U. S. Post Office Department stating the conditions under which new stamps were to be issued. It clearly said that the best policy would be to have about twelve new stamps a year. The philatelic public believed him. We think that those philatelists appointed as advisors also did. But this is not the first time that the words of politicians proved to be empty ones.

As we see it, if the United States will continue with twelve, fifteen or twenty-five new issues annually, then the pattern will be set for small African and Caribbean republics. A sane and sensible start on new issues must come from the leading country in the world, our own.

But governments are not philatelists. Thus, there are things that collectors and dealers can do to stem the tide of an overabundance of new issues. The American stamp press should emulate their foreign counter-parts. The best collectors are those informed. If every week the novices and the less advanced collectors read a stamp paper or the stamp column in the Sunday paper, where

all the news is about recent stamps, then it is obvious what will be collected.

On this desk, as this is being written, are six American stamp weeklies. Five out of them headline and have their front papes devoted almost exclusively to new stamps—the United States, of course, grabbing the headlines. Is this the only front-page stamp news? Not in our opinion.

At the very time when five out of the six American stamp papers gave most of their attention to new issues, we knew of six important international stamp events that, in our opinion, were far more newsworthy, than the fact that a new African republic is issuing a set of ten new stamps. A famous error of a valuable stamp was found in a mission mixture by a young collector, and in turn sold for a substantial sum to an American stamp dealer. This story has yet to be publicized. But if, and when it does make news, it will probably take second place in the stamp papers to a new United States commemorative stamp.

Of course, if others sincerely believe that the future welfare of philately mostly depends upon new issues, then they are correct in asking for more stamps, not less. Some purists think that philately would be better served if all governments declared a new issue moratorium for a year or two. But the great majority seem to agree that moderation with new issues is needed.

This latter course seems to be the preferable and sensible one. But it should be accompanied with a move by the American stamp press to place less prominence upon the reporting of new stamps. A new find of many United States 1869 covers, in our opinion, is headline news—certainly much more so than a coming U. S. commemorative honoring an industry or a political figure only nationally known.

New stamps should not make all the news. But if this is what the majority are reading, then most will want to collect new issues. If other stamp news gets more and better mention, then philately will be more than collecting only the new issues.

Our New Art Director

Franc Ritter's name now appears on the masthead of this magazine. Many members no doubt know of him. By profession he is outstanding in his field and has been the Art Director of the Eastman Kodak Company for many years. He also has taught art classes in New York City colleges.

In past years he has frequently given of his great talent and services to philately. To mention but a few, he was one of the designers of our 1947 International Centenary Exhibition (CIPEX), and the Art Director of FIPEX in 1956. The editor first met Franc Ritter in 1946, when the specialty group, Aero Philatelists, was being organized. His work and advice for this organization soon brought many favorable comments from philatelists all over the world. Due to the pressure of his personal affairs, Mr. Ritter had little time for philately during the past few years. Now that he is back as enthusiastic as ever, great expectations can be anticipated for this club, its magazine and handbooks. We are indeed fortunate to have these great services again available to us.

PHILATELIC LITERATURE

Over the years, THE COLLECTORS CLUB has published numerous Handbooks relating to almost every field of philately. Some have been sold out long ago, now only being obtainable at an auction sale at prices far above their original selling price.

See Inside Back Cover for the recently published books.

They say that fly-speck philately is a big bore. But one philatelist shows what fun it can be.

FRENCH MOROCCO

The 15 Centimes Of The First Engraved Issue 1917-23
The Retouched and Unretouched Plates

By CHARLES NEIDORF*

Introduction

This study is dedicated to Raoul Lesgor, the well-known dealer-specialist, author of several works devoted to various aspects of French philately, and friend and mentor of practically every serious collector of French and French Colonial stamps in this country over the past thirty years.



Fig. 1. Entire stamp

On numerous occasions Raoul Lesgor has stated his conviction that twentieth century French and French Colonial philately is a vast, largely unexplored field offering fully as many (if not, indeed, many more) opportunities for rewarding research as does the study of France's earlier classic issues. With this thesis the writer is fully in accord. The report which follows, showing the results of an intensive investigation of a single French Moroccan stamp, should be regarded as only a sample of what can be accomplished in this field. Unquestionably there are many other issues equally worthy of attention and just as likely to yield surprising new information upon closer acquaintance. Owing to the regrettably low state of specialized interest in these stamps, however, the opportunities for productive research that exist are almost totally unappreciated. It is the writer's earnest hope that publication of these notes, by showing what can be done and thereby hinting at the great amount of work that yet remains to be done, will in some measure serve to stimulate interest in these relatively neglected branches of philately.

*A contribution of the France & Colonies Group by the 1954 winner of *the Collectors Club Philatelist Award.*

A second reason for dedicating this study to Mr. Lesgor is that it was he who supplied the one item which set this study in motion, almost a decade ago, when he sold the writer an imperforate vertical pair of the 15 centimes stamp. Quite by accident, while examining this item some time later, a discrepancy was noted in the spelling of the engraver's name (located immediately underneath the design, in the lower righthand corner). On the bottom stamp of the pair the spelling is normal (A MIGNON SC); on the upper stamp it appears, so distinctly that there can be no question of misinterpretation, as A NIGNON. Later acquisition of several other copies showing the identical incorrect spelling indicated that a genuine error was involved.

Once attention had been drawn to the lettering, study of all available material quickly brought to light the existence of numerous other discrepancies (differences in the shape, size, spacing and depth of engraving of individual letters) which could be explained only on the basis of extensive retouching of the plate.

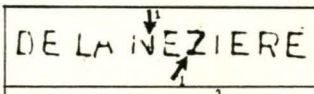
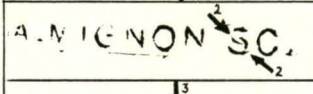
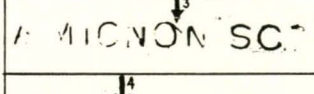
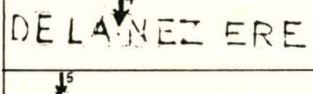
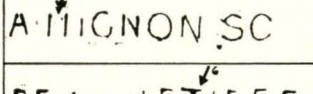
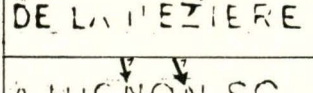
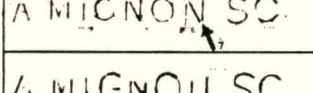
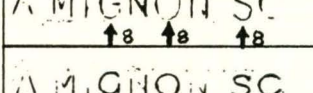
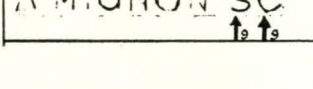
As more and more material was studied an increasingly complex situation came to light. The copies with retouched lettering could be segregated into two groups, one having the designer's name (located underneath the design, in the lower lefthand corner) complete (J DE LA NEZIERE), the other having the initial letter "J" omitted (DE LA NEZIERE). Eventually a point was reached when more than fifty different positions with retouched lettering (including three additional errors in spelling) were found. Since it was known from the 1939 edition of "the Yvert & Tellier Specialized Catalogue for France & Colonies" that 50-subject plates had been used to print all denominations of the 1917 engraved issue, this indicated that there must have been at least two retouched plates: plate "A," having the designer's name complete (J DE LA NEZIERE), and plate "B," having the designer's name shortened to DE LA NEZIERE.

Furthermore, a group of copies could be segregated, which had the lettering untouched and defective but had various details in the vignettes worked over, indicating the existence of a *third* retouched plate (plate "C"). And finally there was a relatively large group of completely unretouched copies, apparently from a *fourth* plate.

The number of retouched positions thus far identified is as follows: plate "B," all 50 positions; plate "A," 42 positions, with eight more, no doubt, still to be located; plate "C," 33 positions, with definite indications that retouches of several others must exist. In other words, there must be upwards of 150 different retouched positions, *not a single one of which, so far as is known, has previously been reported.* But even this is not the complete picture. Other denominations of the 1917 issue were retouched as well, notably the 10 centimes, with every one of the 50 plate positions having the lettering in the designer's and engraver's names retouched, and the 40 centimes, with many of the positions having the outer vertical framelines redrawn. None of these have previously been reported either.

Surely this is a reflection of the low state of specialized interest in French Colonial issues. To be sure, the retouched lettering is quite minute and the retouching of the vignettes is often far from conspicuous. But can one imagine a comparable situation affecting a U. S., Candian, British or German stamp remaining undetected for thirty years?

One other aspect of the situation merits comment: the crucial importance to any specialized study of the initial "break-through" (in this case the discovery of the error in spelling) and the tremendous range of variation, previously quite unsuspected, detectable thereafter. It is remarkable how much more the eye can see once it has been properly alerted, and conversely how blind one can be otherwise. Of course, it by no means follows that all of the manifold

	1. Traces of original lettering visible
	2. Partial strokes used in redrawing letter
	3. Slip of retouching tool
	4. Plate flaw
	5. Only portion of letter redrawn
	6. Stroke prolonged beyond normal junction point
	7. Strokes not joined
	8. Oversize letter
	9. Undersize letter

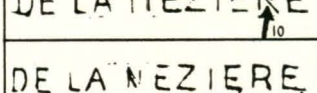
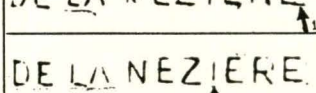
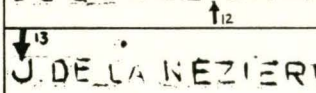
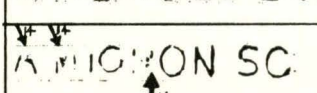
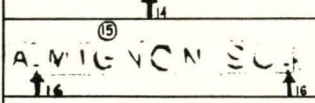
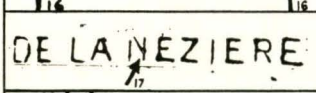
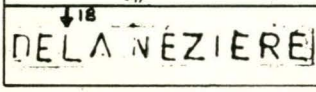
	10. Shape of letter distinctive
	11. Longer-than-normal stroke
	12. Shorter-than-normal stroke
	13. Heavily retouched letter
	14. Doubling of unretouched strokes resulting from partial double transfer of complete impression
	15. All lettering crudely redrawn 16. Periods added
	17. Junction of diagonal and vertical strokes shifted from normal location
	18. Letter completely redrawn in a new location, abnormally close to letter on left, abnormally distant from letter on right

Fig. 2. Characteristics of the retouched lettering

ramifications of a complicated situation become immediately apparent once the initial discovery has been made. Years of effort, apparently terminating in a dead end, when no further progress can be made, may, and in fact frequently do, intervene between successive stages, each in turn sparked by a new discovery, usually quite accidental. Not many collectors, perhaps, are ever privileged to experience the satisfaction of making a worthwhile find, which after all is one of the major rewards that philately, or any other type of collecting, for that matter, has to offer. But the point is that the possibility and the challenge are ever present, and this is true no matter what stamps one collects nor how many other collectors have searched the field previously.

After nearly a decade of searching for material this study is still far from completion. Publication of these notes will, it is hoped, alert collectors to the opportunities that still exist for adding to the information needed to complete the plating of the retouches. But perhaps it would be more realistic to rephrase this by stating that any attempt to complete the study of this stamp would present far more of a challenge than might be anticipated.

For a comparatively modern stamp, issued in fairly large quantity (7,635,000 copies) and cataloguing only a few pennies mint or used, copies of this 15 centimes stamp has proved to be surprisingly elusive. In an intensive search, over a period of about a year and a half, the writer contacted more than 200 dealers here and abroad, with results that can be described as meager. Most dealers had none in stock (and just could not be bothered about getting more material), some were able to supply a very few copies and only a handful turned out to be good sources of supply. In very few instances, moreover, was re-ordering possible; only what was actually on hand could be supplied.

The difficulty of obtaining material is mentioned not with the intention of claiming that this particular stamp is exceptionally scarce, but rather to convey the impression that it is no easy matter to locate material in quantity of practically *any* stamp issued by a small foreign country which one might select for study, no matter how inexpensive it might be, if it is not of very recent vintage.

1. Origin and Method of Manufacture of the 1917 Issue

In the order of appearance of French Colonial *engraved* issues French Morocco's 1917 issue is extremely early, having been preceded only by the 1902 Somali Coast and the 1903 Madagascar issues. The specialized catalogues all report that these first two engraved issues were privately printed, Somali Coast's by the firm of Chassepot, in Paris, and Madagascar's by the firm of Wittman, also in Paris.

For some reason, though, it is not generally known that French Morocco's 1917 issue was also privately printed. Even that generally reliable and inexhaustable source of information, the "Yvert & Tellier Specialized Catalogue for France and Colonies," does not report this. Instead it incorrectly states that the denominations from 1 centime to 45 centimes were typographed and that those from 50 centimes to 10 francs were engraved by the French Government Stamp Printing Works in Paris (Atelier de Fabrication des Timbres-Poste).

The fact of the matter is that while all of the values *were* perforated and issued by the Atelier, the printing was actually done by two private concerns. The denominations from 1 centime to 45 centimes were printed by the Maison Bernard, while those from 50 centimes to 10 francs were printed by the Maison Braun, both presumably in Paris.

This information appears in that excellent handbook on the stamps of French Morocco, "Maroc, Postes Francaises," by Exelmans and de Pomyers (Editions Yvert & Tellier, Amiens, France, 1948), the only source of basic

information about the 1917 issue known to the writer.

The reason why the Atelier was unable to print the 1917 issue was that at that early period it had no facilities for printing engraved stamps; in fact, it was not until 1928 that it produced France's first engraved stamp. And the reason why it was forced to resort to printing by private concerns was that General Lyautey, the first Resident-General of French Morocco, who ordered the stamps, insisted that they must be engraved.

As far back as 1914 General Lyautey had asked his friend, the artist J. de la Neziere, to prepare the designs for a series of postage stamps depicting outstanding examples of native Moroccan architecture. M. de la Neziere was at that time fully occupied in preparing the issues for a number of other French colonies, specifically in engraving the dies for the issues of Ivory Coast and Upper Senegal and Niger, so that it was not until some time in 1915 that he was able to turn his attention to the designs for French Morocco. Proofs dating from that period, taken from dies prepared by four different engravers, are in existence. The exigencies of war intervened, however, so that the appearance of the stamps was delayed until September 1, 1917 (according to the Yvert & Tellier catalogue).

Exelmans and de Pomyers state (p. 86) that the printing methods used by the Maison Bernard firm (to produce, among others, the 15 centimes) were quite unusual in that semi-cylindrical plates were used. These evidently had to be rocked over the sheets of paper in order to produce the impressions. The Maison Braun firm, on the other hand, used orthodox flat plate printing methods. The difference in techniques is reflected in the pronounced difference in appearance of the two sets of denominations, the five higher ones being far superior in quality to the lower denominations.

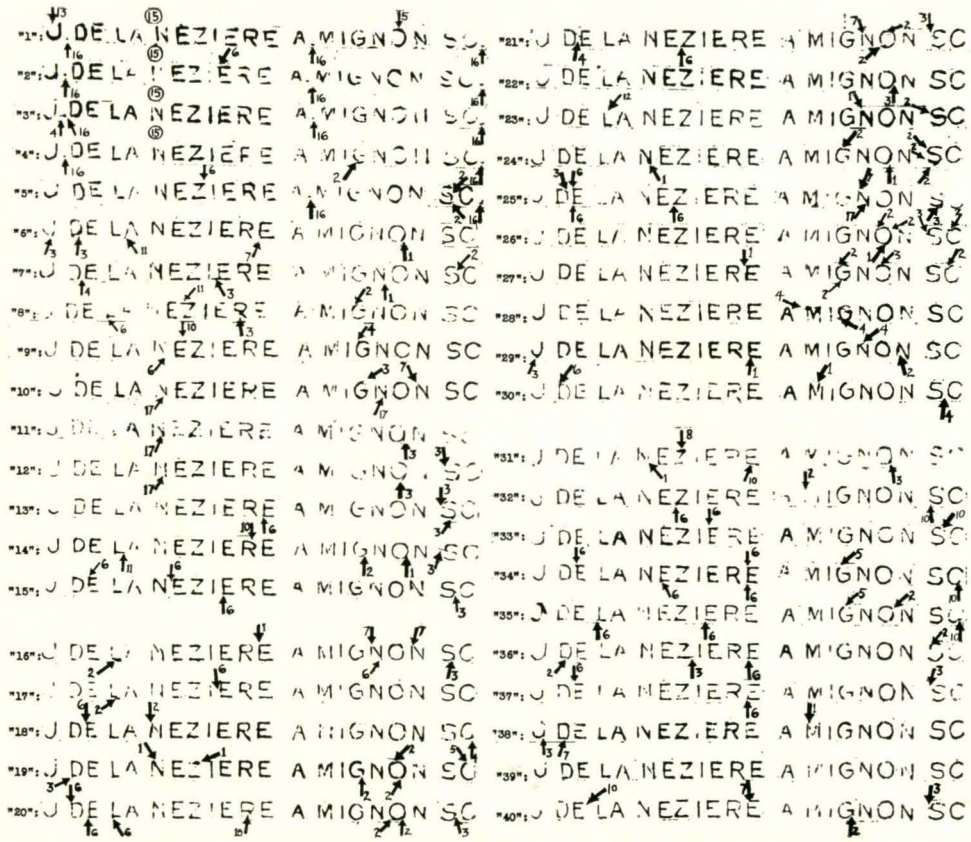
The Maison Bernard plates consisted of 50 subjects (5x10 for those denominations having a horizontal format, 10x5 for those having a vertical format). The Maison Braun plates also consisted of 50 subjects, but were arranged in two panes of 25 (5x5), one below the other, with an interval the height of a stamp between panes.

After they were printed, the imperforate sheets were turned over to the Atelier, which inserted on them the only sheet markings that occur: perforation guide dots or crosses in the sheet margins, plus the usual punched-out arc between two lozenges that appears on all sheets emanating from the Atelier.

A complete tabulation of the quantities issued appears on page 86 of the work cited, the only ones pertinent to this study being those for the 15 centimes: 2,065,000 in 1917 and 5,570,000 in 1918; total, 7,635,000. The source of this information is stated to be the official records of the Atelier.

As far as this study is concerned, the most significant statement in Exelmans and de Pomyers remarks about the 1917 issue appears on page 211 of their handbook: "During the course of a visit with M. Delzers, president of the Society of Engraving Artists, the latter told us that he had been given the job of retouching several final printing plates ('plusieurs planches d'impression definitive') of this series and that these plates were prepared for printing those values having the largest circulation ('des grosses valeurs')."

In view of the above statement it comes as a distinct surprise to find the authors declaring (p. 82) that "we know of no constant printing variety" of any value in this issue. Considering the lavishly detailed attention devoted by them to many other French Moroccan issues, it is difficult to understand why the plain statement that retouching of several plates of the 1917 issue took place was never followed up, either by them or, so far as is known, by any other student. As for the writer, his study of the 15 centimes was undertaken quite independently, years before he ever saw a copy of "Maroc, Postes Francaises."



Figs. 3-4-5. Plate "A" - retouched lettering

2. PLATE "A": Designer's Name Complete (J DE LA NEZIERE)

A. Chronological Sequence of Retouched Plates

There can scarcely be any doubt that plate "A" actually was the first one retouched. The earliest legible dated postmark thus far found on *any* specimen of this stamp, October 27, 1917 (less than two months after the stamp was issued), appears on a plate "A" copy.

For plates "B" and "C" the earliest dates of usage thus far seen are May 12, 1919, and December 23, 1918, respectively. If the information furnished by Exelmans and de Pomyers to the effect that there were only two major printings, one in 1917 and one in 1918, can be relied upon, it appears likely that both plates "B" and "C" are to be assigned to the 1918 printings.

B. Why Was Plate "A" Retouched?

One possible explanation, which can be discarded immediately, is *excessive plate wear,* notwithstanding the fact that probably a large proportion of all other instances of plate retouching known to philately are attributable to this cause and despite the misleading circumstance that many copies of this stamp, particularly many unretouched copies, definitely show signs of such excessive date wear. The very early dates of usage of plate "A" stamps, before any great amount of wear could possibly have taken place, and the fact that these stamps actully never do show signs of wear in any part of the design, quite definitely mean that the reason for the retouching must be sought elsewhere.

What appears to be the most plausible explanation revolves around the fact that not a single copy of an *unretouched* stamp has been found, amongst some 300 copies examined (indeed, none exists, most likely) which has the lettering in the designer's and engraver's names complete and comparable in appearance to that on the 5 centimes and 10 centimes values with the same design. Inasmuch as the same master die undoubtedly was used for all three stamps, one would normally expect this to be the case.

At best, however, even on those unretouched copies with the earliest dated postmarks (December 31, 1917, is the earliest thus far seen), copies on which practically every single other line in the design registers sharply distinct and unbroken, hardly more than half of the letters in the designer's and engraver's names show up at all and, of those that do, many register only faintly and partially.

What this means, undoubtedly, is that *the lettering must have been defective from the very beginning,* probably as the result of damage to the raised impression on the transfer roll used to enter each of the 50 subjects on the plate. Careless handling, such as dropping the transfer roll, would account for the defective condition of the lettering. On this basis it would be necessary to assume that the damage to the transfer roll went unnoticed (or else was simply ignored). It was not until the completed plate was examined (or else sheets printed therefrom) that the defective lettering was detected, whereupon it was decided to resort to retouching of the plate (as an economy measure, no doubt) rather than to discard it and prepare a new plate, using a new transfer roll. As a matter of fact, this one defective transfer roll was apparently used to prepare all of the plates, since the lettering certainly was defective on plate "B," necessitating retouching, and is manifestly defective on plate "C" and on the unretouched plate.

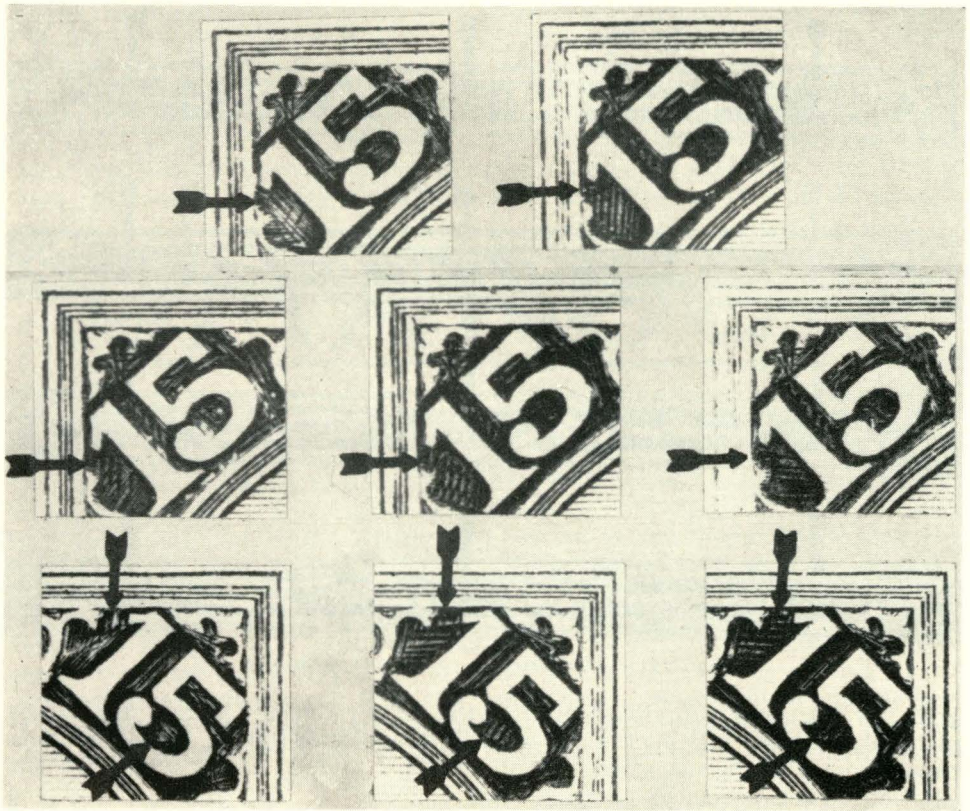
C. Characteristics of the Retouched Lettering

Thus far 42* of the 50 plate "A" positions have been identified (see figs. 3-5). Where these belong on the plate, however, is still unknown, since multiple pieces and sheet margin copies, needed for plating studies, have proved to be extremely hard to secure. A strip of five, a block of four and one horizontal pair, none of which has a sheet margin, comprise the sum total of the multiples in the writer's collection. Under the circumstances, the number assigned to each recognizably different position is *purely arbitrary,* hence the quotation marks.

Readers of this magazine, who have any material of this stamp in their collections can perform a great service to the writer in his efforts to complete the plating, not only of plate "A" but also of plate "C" and of the unretouched plate (or plates). Outright sale of material would be preferable, of course, but the writer would be grateful for material sent on loan, which could be photographed (if this seemed warranted) and returned to the owners. Even a single odd copy might very well help to fill a gap in the complete picture.

Freehand redrawing of some or all of the 21 letters in the designer's and engraver's names on each of 50 different positions obviously would be bound to result in slight differences in the shape, size, spacing or depth of engraving of individual letters, making characteristics far from difficult. Sometimes a distinctive feature is of such a nature that it cannot readily be described in a few words, but generally speaking the most useful ones (from the standpoint of plating) can be assigned without any difficulty to one of the eighteen categories (which are not listed in the order of usefulness or in the order of frequency

*Photographs of the lettering on positions No. "41" and "42" are not included because the specimens are unsatisfactory (lettering partially obliterated by heavy cancellation or by off-center perforations).



Figs. 6 to 13. Plate "A" - additional retouching

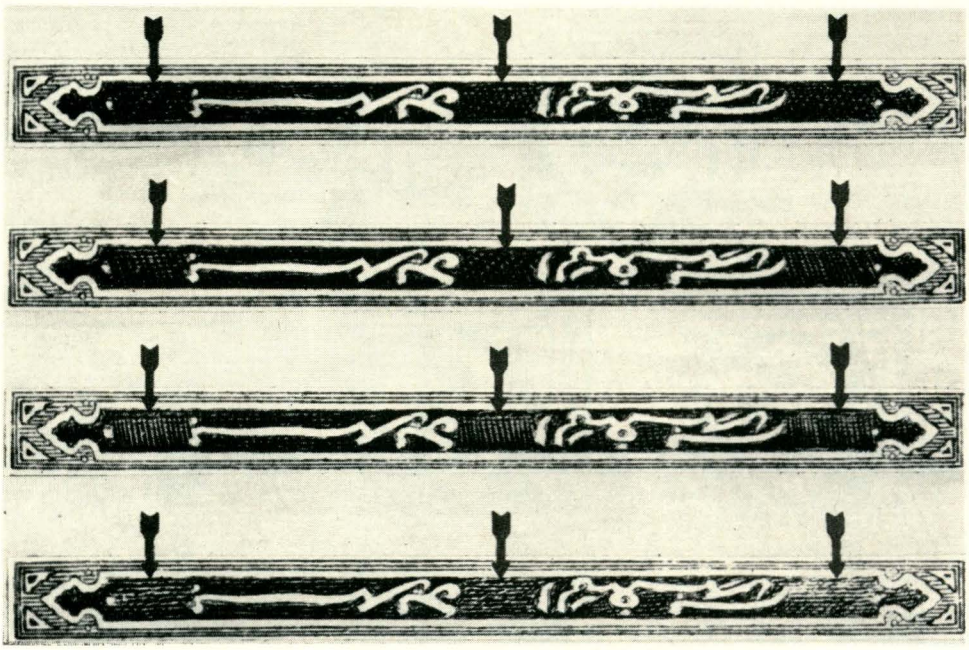
of occurrence) illustrated in Fig. 2. The numbers assigned to these categories match those which appear next to the arrows pointing to the distinguishing features on the photographs* of the retouched lettering. As it happens, most of the examples selected as illustrations are derived from plate "B" rather than from plate "A," simply because these characteristics appear in a more exaggerated form on plate "B."

In most instances retouching of the lettering on plate "A" was done quite carefully, without errors or major changes in shape, size or spacing of letters. In contrast with this general regularity, however, positions No. "1" to "5" have all of the lettering quite crudely redrawn and with periods added after "J," "A," and/or "SC." No explanation can be offered for the rather striking disparity in technique. It almost looks as if another engraver did the retouching of just these positions, except that one gathers from the statement made by A. Delzers to Exelmans and de Pomyers that he alone was responsible for the retouching.

D. Characteristics Other Than Retouched Lettering

(1) *Additional Retouching.* Insofar as plating of all 50 positions is concerned, reference solely to the characteristics of the retouched lettering is certainly more than adequate for all practical purposes. It is of interest to note, however, that other characteristics are present which prove conclusively that

*All photographs in this study were made by the writer.



Figs. 14 to 17. Plate "A" additional retouching

plate "A" is completely different from the other retouched plates, particularly plate 'B," which, inasmuch as it too has retouched lettering, might by some remote possibility be suspected of representing a second, later stage of retouching, undertaken to remedy excessive wear of plate "A," subsequent to the first attempt at retouching. What makes plate "A" altogether distinctive is the fact that it alone has not only the lettering retouched but also the background lines immediately adjacent to the figures of value and the background lines enclosed in the narrow horizontal panel around the arabic lettering, near the bottom of the design.

Fig. 6 shows the normal, unretouched condition of the upper *left* corner of the design, as it appears on stamps from all plates *other* than plate "A." Note the thin diagonal shading lines to the left of, and for the most part roughly parallel to, the outer edge of the numeral "1." Different plate "A" positions have this area retouched in different ways, showing clearly that each position on the plate was separately retouched. A few typical examples of the variation in appearance are shown here.

In Fig. 7 the retouching consists of long, heavy vertical strokes superimposed upon these thin lines. In Fig. 8 the retouched lines are a combination of short vertical and diagonal strokes (the latter opposite in direction to the original shading lines). Fig. 9 shows heavy criss-crossed vertical and diagonal lines, and Fig. 10 shows heavy horizontal lines.

In Fig. 11 the normal, unretouched condition of the upper *right* corner is indicated. Note that the fine shading lines to the left of the numeral "1" are roughly parallel to the outer edge of the numeral "1" (i. e., run in a diagonal direction). All positions seen have the retouching in this area consisting of heavy horizontal strokes, as indicated in Figs. 12 and 13. Note too that on the unretouched stamps the fine diagonal shading lines enclosed in the curved portion of the numeral "5" run from NW to SE (Fig. 11). On many positions the retouching in this area consists of distinctly separate heavy diagonal strokes

at right angles to the direction of the original fine shading lines, as indicated on Fig. 12. On many other positions the retouching is so dense as to form a continuous heavy mass, as shown in Fig. 13.

Fig. 14 shows the normal, unretouched condition of the panel containing the arabic lettering with the background shading lines predominantly horizontal. In Fig. 16 heavy vertical strokes have been superimposed. Fig 17 has heavy vertical strokes at either end and criss-crossed strokes in the center. In Fig. 18 there are criss-crossed lines in all three areas (at either end and in the center).



Fig. 18. Plate "A" - flaws under "O" of "MAROC"

(2) *Flaws Adjacent to "O" of "MAROC."* Attention is called in Fig. 18 to two minute flaws underneath the letter "O" of "MAROC." These have been found on plate "A" copies *only*, on *all* positions thus far identified. Evidently they were present on the transfer roll used to enter the plate "A" positions.

In his book, "Printing Postage Stamps by Line Engraving" (A. P. S. handbook, 1938, p. 74), James H. Baxter has described what must have happened: "Occasionally fragments of metal which drop to the surface of the plate when they break away from the transfer roll, are carried to another part of the design. When the hardened roll passes over these fragments they are pressed into the soft plate, causing a slight effacement. Likewise, should foreign matter of any sort come between the transfer roll and the surface of the plate, an abnormal depression, which will appear in color in the printed sheet, will result. *If a hard foreign substance should adhere to a relief roll as the transferring process continues in progression, every intaglio impression will be defaced in identically the same way until the extraneous particle becomes separated from the roll."*

The *absence* of these flaws from stamps coming from all other plates indicates that:

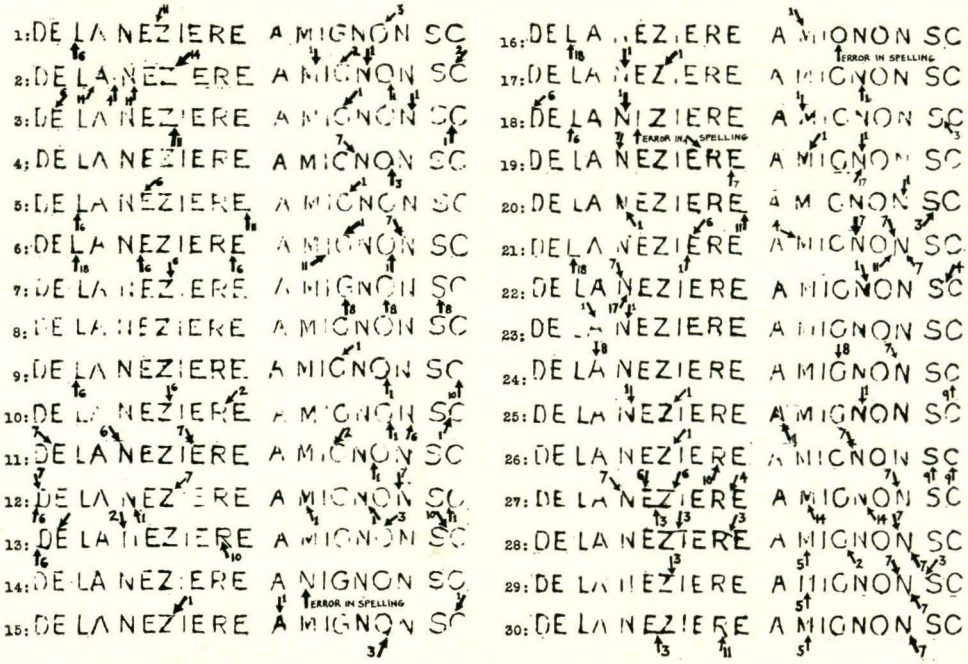
(a) The transfer roll used to enter the plate "A" positions was different from the one used to prepare the other plates; or, that
(b) After being used to prepare plate "A" the transfer roll was cleaned, in the process of which these particular flaws were removed. On this basis only a single transfer roll would be needed to prepare all of the plates.

The fact that the flaws in question have not been found on any *unretouched* stamps is particularly significant in relation to the problem of when plate "A" was retouched. Was this done before it was ever used to print stamps (in which case the retouching of the lettering is to be regarded as a kind of platefinishing operation), or was this done after a small quantity of unretouched stamps had been printed and placed in use, at which point the defective lettering was noticed and corrected? If the latter alternative were the correct one, it would seem likely that at least *some* unretouched copies having the flaws characteristic of plate "A" would turn up, but so far this has not happened. This is not to say that such stamps do not exist. If so, however, they are apparently excessively scarce. Personally the writer is inclined to the belief that plate "A" was retouched *before* it was ever used to print any stamps.

3. PLATE "B": Designer's Name Shortened (DE LA NEZIERE)

A. Characteristics of the Retouched Lettering

(See Fig. 19-22)



Figs. 19-20-21. Plate "B" - retouched lettering

The location of all 50 positions is known. The writer has in his collection no less than four upper half sheets and three lower half sheets of plate "B." Actually these are blocks of twenty-five without sheet margins, so that there might be some question as to which half of the sheet each represented, were it not for the existence of two blocks of four from positions overlapping both halves of the sheet, plus a vertical strip of three with a lower sheet margin (the only sheet margin copy thus far seen).

Outstanding features of the retouching of the lettering on plate "B" are *no less than four errors in spelling* (see Fig. 23). It is easy enough to figure out how these must have originated. Retouching the lettering meant painstakingly going over literally hundreds of tiny letters with an engraving tool—an exacting, tedious job at best. Obviously the engraver must have allowed his attention to wander, not once but four times, so that he failed to notice the substituion of an "N" for an "M" on position No. 14, an "O" for a "G" on position No. 16, and "I" for an "E" on position No. 18, or the insertion of an extra "I" on position No. 46. No one else at the Atelier caught the errors, which is understandable enough in view of the minuteness of the lettering. What is not so readily explicable is the apparent failure of collectors to detect these errors for some 35 years.

The other outstanding feature of plate "B" is the omission of the initial "J" from the designer's name on each of the 50 positions, the direct result, no doubt, of the failure of any trace of even a single one of these letters to register

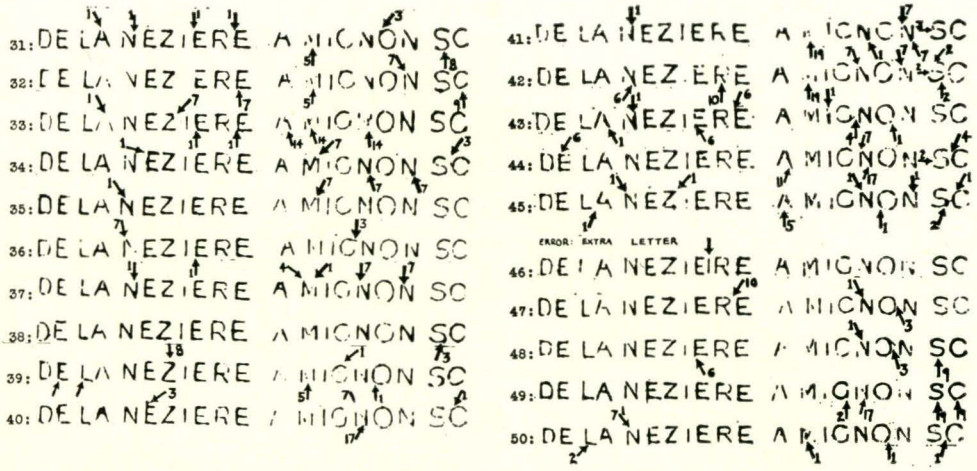


Fig. 22. Plate "B" - retouched lettering

and thus to serve as a guide for the retouched. Even though he undoubtedly was aware of the proper spelling, since he had previously done the retouching correctly on plate "A," he evidently decided against drawing in the letter "J" freehand on each position.

A third feature of this plate is the retouching of the word "FEZ," not on all positions but still on a large percentage of them, whereas on plate "A" this word is never retouched. The characteristic of the retouched lettering in the

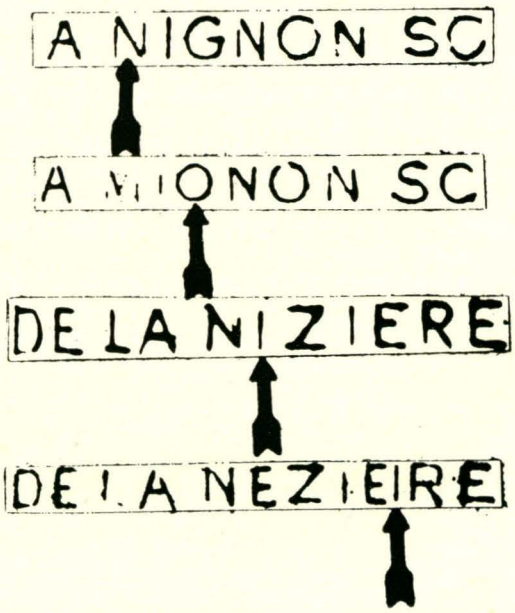


Fig. 23. Plate "B" - errors in spelling

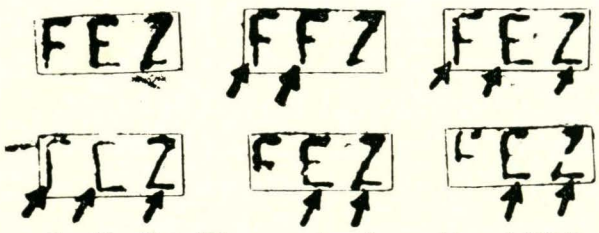


Fig. 24. Plate "B" - examples of retouching of "FEZ"

designer's and engraver's names are more than adequate for identification of each position, hence only a few examples of the retouching of the word "FEZ" are illustrated in Fig. 24.

Comparing the retouched lettering on plates "A" and "B," one notes that on plate "B" there are many more instances where traces of the original lettering are visible (i. e., where the retouching was not accurately superimposed upon the original), instances where partial strokes were used to redraw letters, and instances of conspicuously oversize and undersize letters. The poor condition of the original lettering, resulting from the use of a defective transfer roll, must have made the retouching job a difficult one and the rather shallow transfer of plate "B" positions, as compared with plate "A," must have been a contributing factor. Indications of shallow transfer are noticeable particularly in the sky area immediately above the massive wall in the design, where the very fine horizontal shading lines register so faintly, if at all, that the sky usually appears to be "bald."

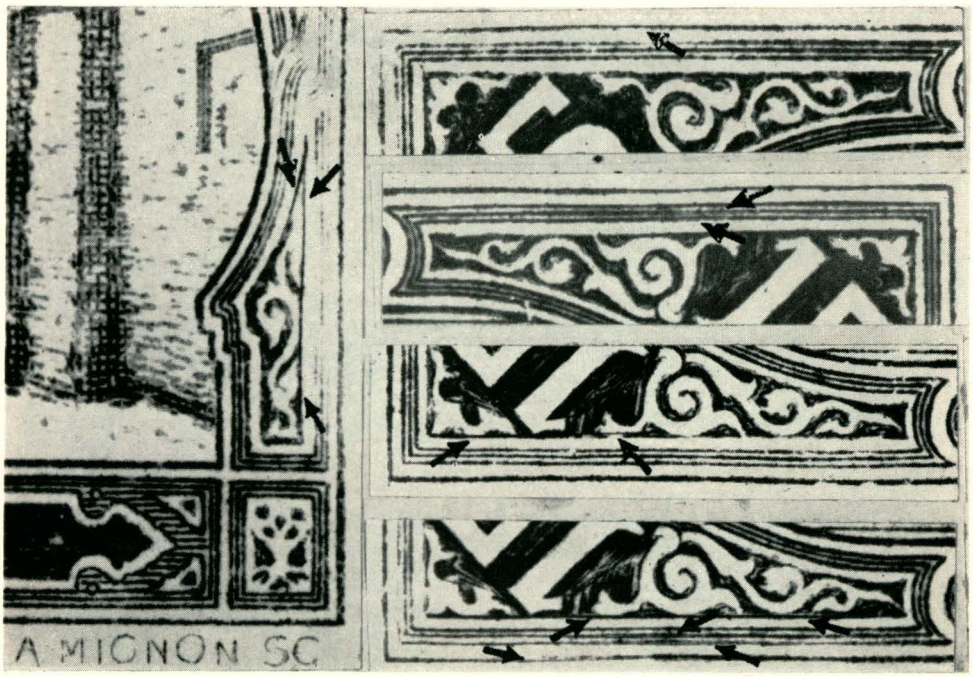
B. Characteristics Other Than Retouched Lettering

(1) *Additional retouching.* Further evidence of shallow transfer appears on four positions, where various framelines, which originally registered very faintly, were redrawn. The most conspicuous instance of such additional retouching appears on position No. 44 (Fig. 25). Note that two lines forming an acute angle have been strengthened. But note too that the thin vertical lines immediately to the right of this area are very faint but have not been redrawn. Evidently the additional retouching was done in a random manner, on a very very few positions where the need for strengthening of lines was particularly conspicuous, without systematically searching out all other positions where the need was equally great. For example, the position directly below this one on the plate (No. 49) likewise has the thin vertical lines in the same area registering faintly, but there is no retouching.

Figs. 26-27 retouching of both upper left and upper right frame lines is indicated (position No. 19). In Fig. 28 only the upper right framelines are affected (position No. 25). Fig. 29 shows retouching a trifle lower down in the upper right corner (position No. 46).

(2) *Double Transfers Caused by Re-entering.* Doubling of portions of the designs (at or near the margins) can be seen readily, with the help of a good magnifier, on positions No. 2, 26, 27, and 33, and less conspicuously on positions No. 1, 4, 5, 11, 45, 48, 49 and 50. The impression of all plate "B" positions is so much fuzzier than that of plate "A" positions that in many instances it is not possible to rule out the possibility of additional minute double transfers being present.

Several of these double transfers are unlike those found on the rotary press stamps produced at a much later date by the Atelier, where the doubling is always rigidly in one direction only: exactly at right angles to the long axis of



Figs. 25-29. Plate "B" - additional retouching

the design. In the 1917 issue (not only on the 15 centimes but on other denominations as well) the doubling is frequently found to be twisted slightly askew, indicating that in such instances the transfer roll was not held in place sufficiently rigidly when it was put over the impression a second time in order to strengthen the original transfer.

Except on position No. 27, where the lines in the upper and lower righthand corners are conspicuously doubled and, incidently, malformed (see Fig. 30), the amount of doubling on plate "B" positions is of such a minor nature as to seem hardly worth noting, were it not for the fact that instances of any degree of doubling whatsoever on stamps from *all other plates* are conspicuous by their absence.

The absence of double transfers caused by re-entering on *unretouched* stamps seems particularly significant in relation to the question as to whether plate "B" was ever used in an early (i. e., unretouched) state to print stamps. If this were the case, one would expect to find unretouched stamps with double transfers identical with those found on the late (retouched) state. Conceivably such copies may yet turn up at some future date, but as of the present time all

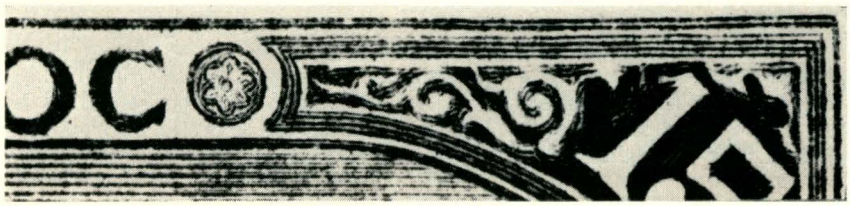
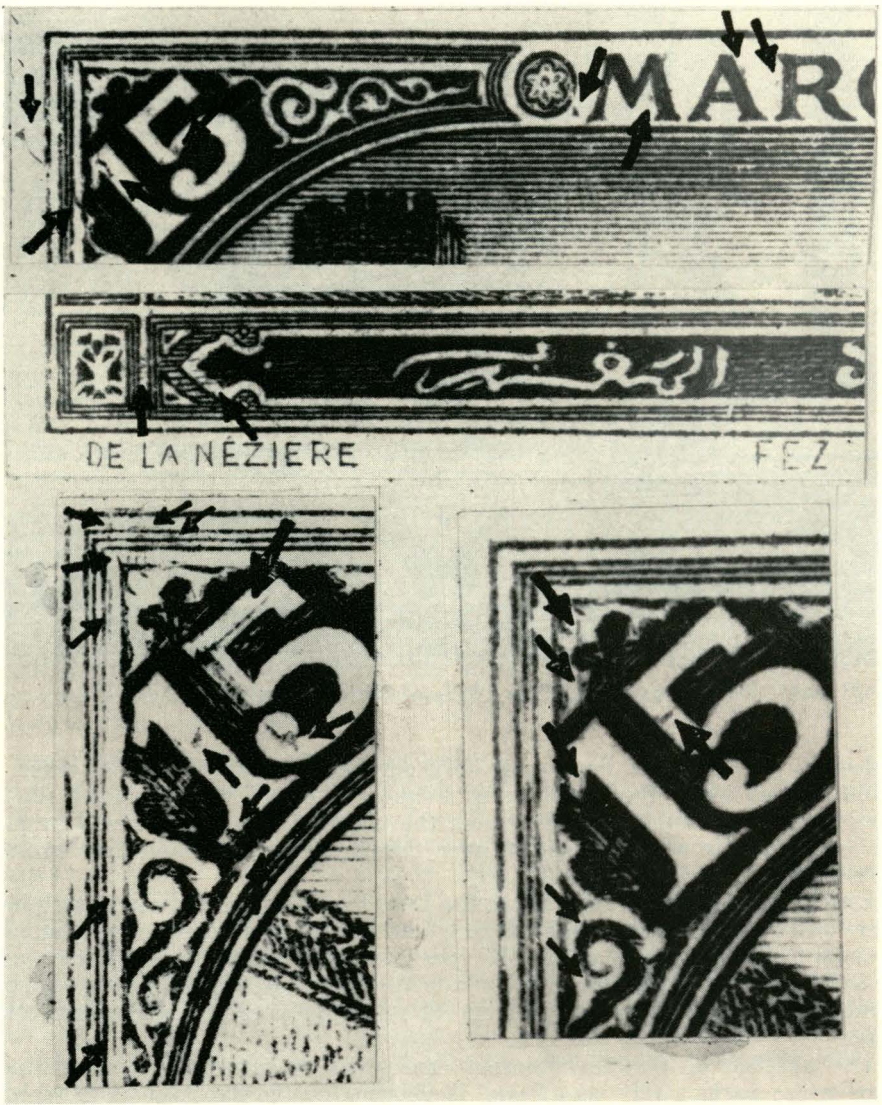


Fig. 30. Plate "B" - double transfer caused by re-entry

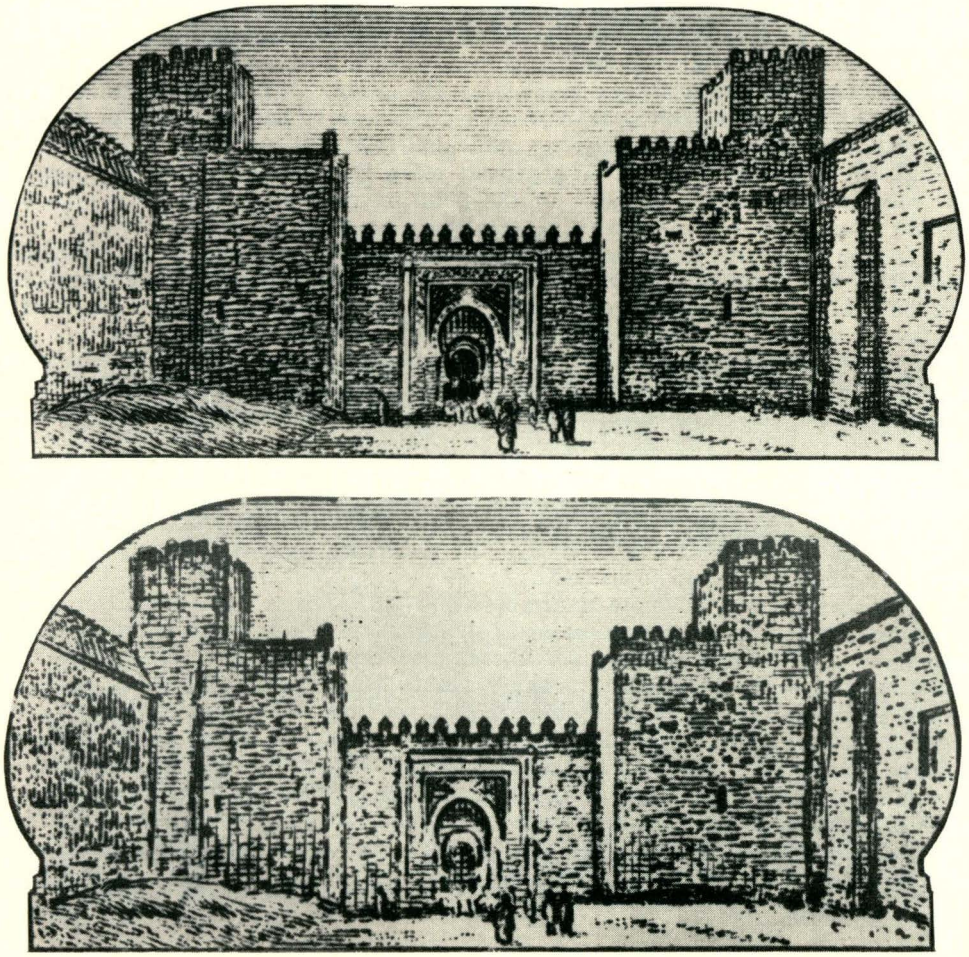


Figs. 31-33. Plate "B" - double transfers caused by fresh entries

of the evidence, negative though it may be, indicates that plate "B" was retouched *before* it was used to print any stamps.

(3) *Double Transfers Caused by Fresh Entries.* This unusual type of plate variety is described by Baxter*. Speaking of the procedure of preparing an engraved plate by means of a transfer roll, he says, "it frequently happens that the design is misplaced or has a defect that cannot be remedied by re-entering. To correct such defects the position on the intaglio impression must be inscribed, my means of calipers, on the reverse side of the plate and the

*Op. cit., p. 69



Figs. 34-35. Plate "C" - enlarged views, unretouched and retouched vignettes

transfer must be effaced from the plate by scraping, stoning and tapping-up from the back (by the hammering process illustrated in Fig. 84 and discussed under altering and correcting dies) or by placing the plate face downward under the bed of the transfer press and rocking a narrow blank transfer roll over the reverse side, directly behind the position being effaced, until the intaglio lines become flush with the face of the plate. Extreme care must be exercised in effacing an intaglio design or the edges of the entries surrounding the impression being leveled will be weakened or obliteratd. A new smooth surface, upon which a fresh entry is subsequently entered, is secured by burnishing and polishing.

"From this it can readily be seen that a fresh entry differs from a re-entry in that the fresh entry is a new impression upon a smooth surface made by erasing a previous entry, while a re-entry is a subsequent impression made over a previous entry which has not been effaced.

"A fresh entry can be detected only when the lines of the previous impression have not been entirely effaced, or when marks, made by tools used in

effacing the design, have not been entirely burnished from the plate. There is a possibility, however, that a perfectly smooth surface may be prepared for a fresh entry but there may be hidden cavities formed by the lines of the previous transfer merely closing on the surface of the plate. When this happens the pressure applied to the roll in transferring a fresh entry may cause these defects to break through and to appear as additional lines in the same design. Although these defects may not be apparent when the transferring is completed, the constant wiping and pressure of the printing press may cause this type of double transfer to become discernable as the plate becomes worn."

One gathers from the opening sentence in the passage quoted that conditions calling for fresh entries are not unusual. *Reported* instances of double transfers attributable to this procedure, however, must surely be considered quite exceptional, especially in modern issues. If any other example of this type of plate variety affecting a French or French colonial engraved stamp has heretofore been reported, it has escaped this writer's attention.

On plate "B" unmistakable traces of double transfers caused by fresh entries can be found on position No. 3 (Fig. 31), No. 36 (Fig. 32), and No. 46 (Fig. 32). Note that position No. 46 is remarkable in three different respects: the double transfer in the upper lefthand corner, the additional retouching in the upper righthand corner, and the error in spelling of the designer's name (NEZIEIRE instead of NEZIERE). In addition, there are less prominent traces of a fresh entry of position No. 2.

Baxter remarks, in a note at the bottom of p. 71* that "some small engraving houses still make a practice of resurfacing old plates by precision grinding" and then making fresh entries upon the new surfaces. In view of the fact that the 1917 issue was printed by a small printing firm, this suggestion seemed worth investigating. But it is obvious that the degree of separation between each fresh entry and the traces of the old entry varies considerably in each instance, whereas if the plate had been resurfaced by grinding down one would expect all of the traces of the old entries to show a relatively fixed relationship to the fresh entries. It appears logical to assume that the reason for resorting to fresh entry in preparing plate "B" was the first one suggested by Baxter: misplacement of the original entry.

*Op. cit.

(To be continued)

MEETINGS FOR SEPTEMBER, OCTOBER, 1961

July-August	**— Summer Recess**
September 20th	— *Collectors Club Study Groups*—Herbert P. Woodward
October 4th	— *Dealers Program*—Bernard D. Harmer, Moderator
October 18th	— *Louis Stich Memorial*

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York 16, N. Y.

Uncommon Uses Of Common Stamps

What our readers wish to see is a properly used cover having a common stamp that catalogs for $10 or less. But on cover this item's value is many times the standard catalog price for the stamp off cover, either unused or used.

You may own such material. Then it is hoped that you will send it to The Editor, Collectors Club Philatelist, 22 East 35 Street, New York 16, N. Y.

Chinese Treaty Port and United States Stamps Used In Combination On A Cover

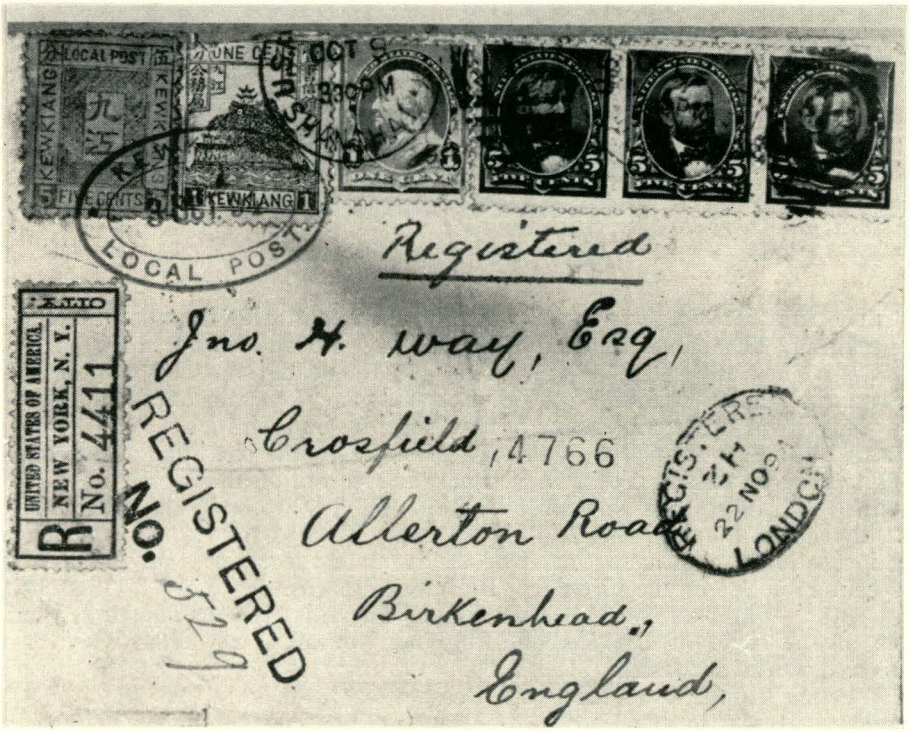


Fig. 1. The front of the cover. (Photos by Boutrelle)

The front of the illustrated cover shows that it went from Kewkiang, one of the Chinese Treaty Ports, to Birkenhead, England. This may be an official mailing shown by the inscription on the back of the envelope: "Municipal Council, Kiukiang."

The cover was mailed in Kewkiang October 3, 1894 as the oval cancellation shows. The 1c stamp paid the letter rate to Shanghai, and the 5c covered the registry fee. These stamps were first issued by Kewkiang in June 1894. The straight-line "Registered" marking in the lower lefthand corner on the front of this corner was the registry handstamp in use in Kewkiang in 1894. But six months later no regular registration handstamp was in use, although in the following year between March and the middle of May some twenty-five letters had been sent registered, according to the labels' numbers.

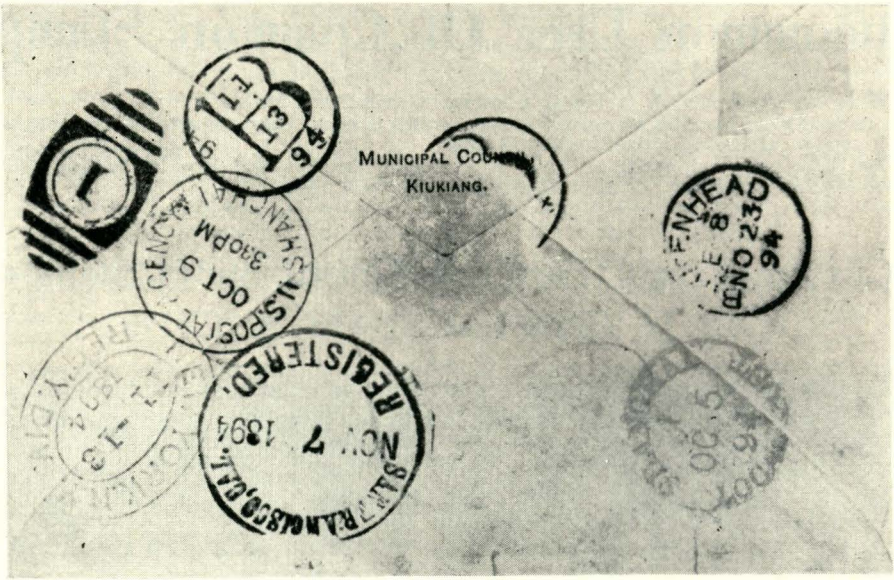


Fig. 2. The back of the cover.

The four U.S. stamps were probably affixed in Kewkiang at the time of the mailing. The cover reached Shanghai on October 5th, but apparently was not despatched until October 9th. This dated cancellation is hit on the 1c blue "Franklin" stamp reading: "U.S. Postal Agency/ October 9/8:30 PM."

This cover went via Trans-pacific ship to San Francisco, Calif., as one sees with the San Francisco Registered marking on the back dated November 7, 1894. Then on to New York, N. Y. where it received on the back the N. Y. oval Registry marking dated November 13, 1894, six days to cross the continent.

It reached London, England on November 22nd as shown by the oval marking in the lower righthand corner of the front of the cover. On the back near the center on top is the circular "B" marking with the dates "11/13/94" in the center. This is a New York marking. The final receipt marking is on the back of the cover of Birkenhead, England November 23, 1894, when it was delivered to the addressee.

The six stamps, both the two Chinese Treaty Ports and the four U. S. are common. But used together in this combination marks this as "uncommon usage of common stamps."

(H. Sutherland, Toronto, Canada.)

Collectors Club Library

WANT LIST

The London Philatelist, London, England. Vol. XXVII, No. 314, February 1918.
The Sarawak Journal, Great Britain. Vol. 1, Nos. 1-4, 1947-1948.
The Australian Stamp Journal, Sydney, Australia. Vol. VII, No. 8, June 11, 1917.
Deutsch Zeitung fur Briefmarkenkunde (DBZ), Bad Ems, Germany. Vol. 30, No. 12, 1955.

THE DE LA RUE "MASTERPLATE" METHOD OF STAMP PRODUCTION

By NATHAN HALS

The writer's experience with stamps recess-printed from copperplates in the "masterplate" process is limited almost wholly to those of New Hebrides, but, as shown by J. R. W. Purves[1,2,3,4], this is not a limitation on the observations and conclusions to be drawn for all the colonial printings by this method.

The frequent presence of lines of fortuitous color, especially on the most frequently used values — the 1d., 2d., 10c., and 20c. — of the 1911, 1913, and 1921 printings of the first New Hebrides definitives, was explained as being "ink pulls." As these are not ordinarily found on recess-printed stamps, it led to a study of the "masterplate" method of stamp production and a review of all copies of stamps with threads of ink that could be found.

The most important reference herein cited is that in which De La Rue[3] outlined the process of making the "masterplates" and thus settled any controversy or conjecture on the method. The process, as outlined below, fully negates any statements that the process used steel master plates, (as Luddington, in his work on the Bermuda ship types — written before Purves literally forced De La Rue to disclose the process).

In brief, the masterplate system involved exactly the same process as that for electroplates for typographic work, except that no denomination was expressed, or holes left in the die for the insertion of the numerals of value, and except that these plates were used for recess printing. Upon preparation of the electroplate the values were pantographed directly into the copper. De La Rue used lead clichés impressed in a coin press direct from the master die as the source of the electros, and not, as in many French cases, gutta-percha.

The masterplate system allowed the economy of having only one die made when a series of denominations were to have the same design, as in the eleven French and nine British values of New Hebrides. In the case of the Condominium there was more than one die due to the necessity of preparing two different language series, but they both had the same skeleton master die.

De La Rue assisted the wearing quality of their copperplates by "steel surfacing" — an expression glibly used but not previously explained in the literature. As steel is an alloy it cannot be electrically or chemically deposited out of solution, and it may not be deposited by sputtering through an electric arc, as with gold in making a phonograph master record, because it burns or bubbles. The term actually stood for the chemical deposition of crystalline iron out of soultion which produced the hardest surface obtainable up to chrome plating. The iron deposit is what gives the stamps printed from such plates the glittering points of reflection, — the crystalline appearance, — and there are other features to this deposit which affect our chances of plating.

The fine results of recess printing from steel plates arises from the character of the steel and the smoothness of the plate surface. Steel may be cut into, leaving a smooth edge, while the level surface may be wiped perfectly of the ink overlay so that only the recesses contain ink. Only corrosive or thin inks will cause any variance in appearance.

Copperplates, on the other hand, are virtually imposible to smooth, (whence the necessity for decoupage or makeready in typographic printings). It is quite difficult to take a number of blocks of lead, subject them to individual pressure in a press, "face" them, bind them together, coat them with an un-

varying thickness of conductive coating, deposit a layer of crystalline copper on them which is then peeled off and backed with a hot mass of type metal, and have a surface that is not granular. The addition of the "steel facing" complicates the problem of getting fine prints. In the light of the foregoing, the ink pull explantion seemed reasonable.

It was observed, however, that the ink threads did not seem to originate in the recessed part of the printing, and examination of a large sampling disclosed duplicates and triplicates with identical ink threads, thus proving their origin as being from plate scratches. Some duplicates were on stamps with differently watermarked papers, proving use of the same plate from 1911 though to 1921 in the English language series, while other examples in the French series showed the same scratches from the 1911 multiple CA paper to the 1913 sideways RF watermark and the 1916 upright RF watermark.

When we consider the softness of copper and the multiple processess involved in making a copperplate, plus the many maneuvers in handling and storage of plates, the scratches are not surprising. The iron crystals would not have protected the surface from sideways injuries, and when we note the number of scratches on well-used steel plate productions we realize that hardness is no protection against marring.

Ink pulls *do* exist, but only to the minute extent afforded by the coarse (comparatively) edges of the recesses, which allowed some blotting out of ink beyond their margins. It is this feature, which makes plating difficult to impossible, especially on the stamps printed with thin inks, e. g., 5c., 20c., 25c., ½d., 2d., and the 2½d.

The problem of getting fine prints from these plates were complicated by the paper supplied for the issues. This writer would venture that finish of the paper was not as fine as for the general run of colonial printings, and the watermarking did not help. In the case of the multiple CA watermarked paper, the impressions of the dandy roll was often so deep as to make many copies of the stamps to look pebbled. In the case of the French series on paper with the RF watermark in the sheet it is infrequent to find copies with portions of the watermark in good condition; the deep lines actually appear as if the surface of the stamp is scorched. Where the RF watermark does not obtrude so flagrantly, the stamp folds easily along the lines. Both the French and English series make the early Austrian stamps look easy to handle, for they curl up in soaking in water into a tight cylinder and the gum must be literally scraped off. In a dry atmosphere the stamps will curl almost as badly.

Such a paper, used in a wet-process of recess printing, and using copperplates cannot be expected to show printings that are very clear. The number of smudged and doubled stamps to be found show that De La Rue had their difficulties in producing the New Hebrides stamps, but in those denominations where a thick ink was used, the results are mostly very fine in appearance.

In conclusion, the scratches often offer the best clue in plating these stamps, although they are not at all common on the higher denomination stamps. The importance of the plating arises from the increasing catalogue values of some of the surcharged issues of 1920 and 1921, and the 50c. on 25c. on MCA paper of 1924, as well as the popularity of the inverted surcharges, although these were printer's waste and got into the market unofficially.

References:

1. De La Rue's Abandonment of the "Master-plate" Process for Recess Printed Stamps. J. R. W. Purves, Philatelic Journal of Great Britain, 1936, pp. 28.

(Continued on Page 182)

BOLIVIA

The Handstruck Postmarks

By DEREK PALMER

(Continued from Vol. 40, No. 1, Page 42)



SAMIAPATA. (no illustration)	Santa Cruz Dept., oval, 33x26mm., black, 1867. This handstamp, with colourless letters on black background, is unsuitable for reproduction.
SANTA CRUZ (Fig S-1)	Santa Cruz Dept., straight line, 44x7mm., red, 1855. In combination with FRANCA (Fig. F-17).
(Fig. S-2)	Oval, Condor design, 35x26mm., red, green, black, blue, 1857-1868.
SORATA. (Fig. S-3)	La Paz Dept., lemon shape, 32x19mm., black, date?
SUCRE. (Fig. S-4)	Chuquisaca Dept., straight line, 25x7mm., black, 1849.
(Fig. S-5)	Fancy oval, 33x24mm., black, 1864.
(Fig. S-6)	Oval, 25x21mm., black, 1865.
(Fig. S-7)	Lemon shape, 34x20mm., black, 1875.
TARIJA. (Fig. T-1)	Tarija Dept., straight line, 34x6mm., blue, 1850. In combination with FRANCA (Fig. F-18).
(Fig. T-2)	Oval, 32x25mm., coat of arms design, black, blue, 1863-64.
(Fig. T-3)	Lemon shape, 31x19mm., black, blue, 1877-85.
TINGUIPAYA. (Fig. T-4)	Potosi Dept., lemon shape, 36x21mm., black, 1895.
TOCOPILLA. (Fig. T-5)	Litoral Dept., oval, 39x21mm., blue, February 1877. In combination with FRANCA (size? shape?).
(Fig. T-6)	Circular, 28mm., red, July-November 1877.
TUPIZA. (Fig. T-7)	Tupiza Dept., straight line, 38x9mm., red, black, 1855-58. In combination with FRANCA (Fig. F-19).
(Fig. T-8)	Straight line, 32x7mm., blue, 1887. In combination with FRANCA (Fig. F-19).
VENI. (Fig. V-1)	Beni Dept., (Riberalta), boxed straight line, 23x11mm., red, 1869. In combination with FRANCA (Fig. F-20).

GOVERNMENT SERVICE

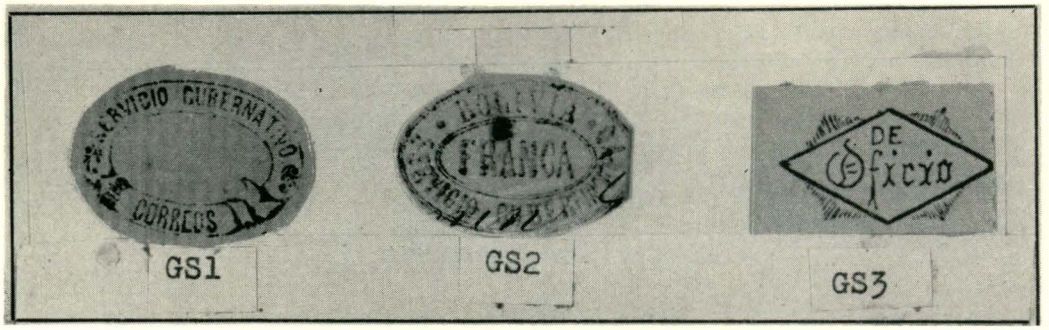


Fig. GS-1. Oval, 33x22mm., blue, date ?

Fig. GS-2. Oval, 33x23mm., black, date ?

Fig. GS-3. Diamond shape, 29x16mm., color? date?



FRANCA (Postage paid)

Fig. F-1	Antofagasta.	Diamond shape, 30x16mm., blue, violet, 1876-79.
Fig. F-2	Calama.	Straight line, 37x7mm., blue, 1850.
Fig. F-3	Caracoles.	Boxed straight line, 33x9mm., black, February 1879.
Fig. F-4	Cinti.	Straight line, 31x8mm., blue, 1854.
Fig. F-5	Cochabamba.	Straight line, 32x19mm., black, date?
Fig. F-6	Corocoro.	Lemon shape, 32x19mm., black, date?
Fig. F-7	Cotagaita.	Straight line, 35x6mm., green, 1872.
Fig. F-8	La Chimba.	Boxed straight line, 28x7mm., blue, black 1875-76.
Fig. F-9	La Chimba.	Straight line, 30x5mm., blue, June 1877.
Fig. F-10	La Chimba.	Straight line, 30x4mm., blue, 1876.
Fig. F-11	Lamar.	Straight line, 34x7mm., red, 1844-50.
Fig. F-12	Mejillones.	Boxed straight line, 29x6mm., blue, black, 1871-72.
Fig. F-13	Oruro.	Fancy boxed straight line, 35x6mm., black, 1865.
Fig. F-14	Padilla.	Straight line, 30x8mm., black, 1864.
Fig. F-15	Potosi.	Straight line, 30x6mm., red, 1845.
Fig. F-16	Potosi.	Straight line, 30x5mm., blue, 1866.
Fig. F-17	Santa Cruz	Straight line, 38x7mm., red, 1855.
Fig. F-18	Tarija.	Straight line, 40x6mm., blue, 1850.
Fig. F-19	Tupiza.	Straight line, 38x9mm., red, black, 1855-58.
Fig. F-20	Veni.	Fancy boxed straight line, 34x11mm., red, 1869.
Fig. F-21 (not illustrated)	Place of origin	unknown. Straight line, 41x4mm., blue, with O5 in m/s and signature.
Fig. F-22 (not illustrated)	Place of origin	unknown. Straight line, 34x7mm., black, with 10 in m/s and signature.

DE LA RUE (From Page 178)

2. De La Rue's Recess Printed Issues. J. R. W. Purves; Gibbons Stamp Monthly, April, 1953.
3. De La Rue's Recess Printed Issues. Editor; Gibbons Stamp Monthly, May, 1953.
4. De La Rue's Recess Printed Issues. J. R. W. Purves; Gibbons Stamp Monthly, June, 1953.

UNITED STATES

Wells, Fargo & Co.'s Pony Express Stamps 1861-64

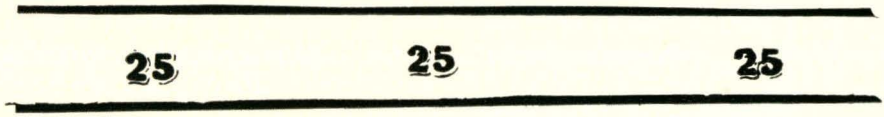
By WINTHROP S. BOGGS

(Continued from Vol. 40, No. 3, Page 145)

CHAPTER 3

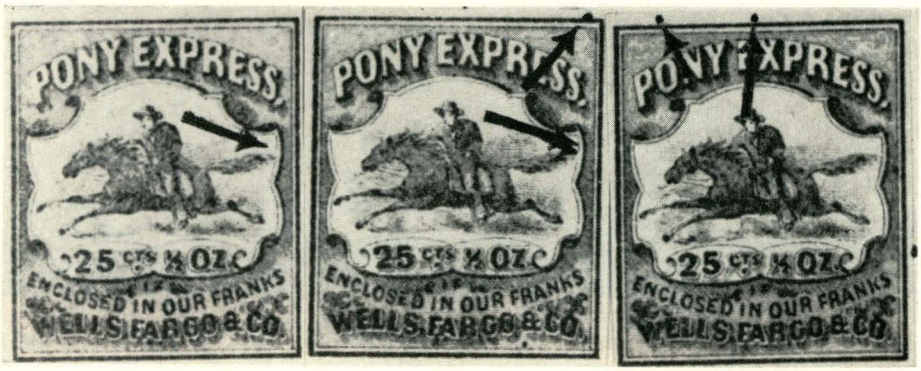
The Twenty Types of the 25c

In addition to the twenty report types, each stamp on the sheet had the "25" separately entered. There were three types of "25" as illustrated herewith:



Type A Type B Type C

In describing the types, we also note the type of the numerals and the position on the sheet.



Type 1. The inner frameline of the medallion is broken just above the end of the horse's tail. Numerals, Type A, sheet position 1; Type B, sheet position 5.

Type 2. The inner frame of the medallion is broken as in Type 1, but slightly lower, and there is a dot on the top frame almost at the right corner. Numerals, Type C, sheet position 2; Type A, sheet position 6.

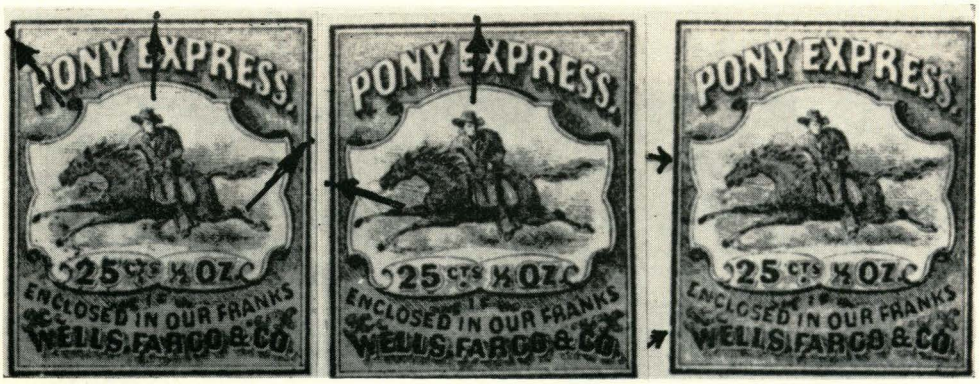
Type 3. There are two dots on the top frame, one over the "O" of "Pony" and the other over the "EX" of "Express." Numerals, Type A, sheet position 3; Type C sheet position 7.



Type 4. Dot in background above "RE" of "Express." Dot at elbow of pony rider. Dot on top frame over "EX" of "Express." Numerals, Type B, sheet position 4; Type C, sheet position 8.

Type 5. Two small dots on inside of right frame opposite upper and lower corners of the medallion. Numerals, Type B, sheet position 9; Type C, sheet position 13.

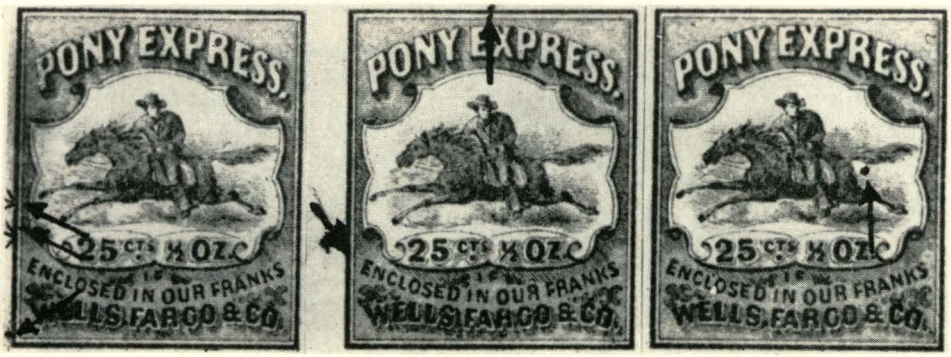
Type 6. Dot on inside of upper right corner. Dot on top frame above "EX" of "Express." Dot on "P" of "Pony." Numerals, Type A, sheet position 10; Type C, sheet position 14.



Type 7. Dot on outside of left frame almost at top. Dot on top frame above "EX" of "Express." Dot on outside of right frame opposite upper corner of medallion. Numerals, Type A, sheet position 11; Type B, sheet position 15.

Type 8. There is a small dot in the left margin between Type 7 & 8 not quqite halfway down from the top. Dot on top frame above "EX" of "Express." Numerals, Type B position 12; Type C, position 16.

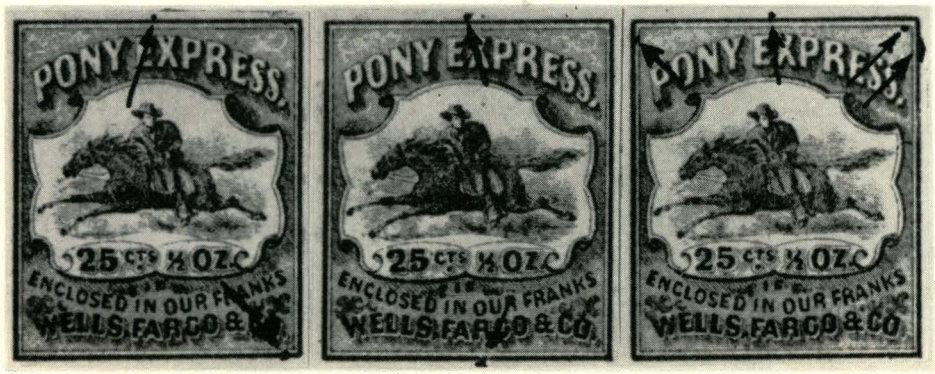
Type 9. Nick on the left frame opposite "W" of "Wells." Tiny flaw in background opposite horse's head. Numerals, Type A, position 17; Type B, position 21.



Type 10. There is a faint nick in the left frame opposite the horse's hoof, and another one opposite the "25." There is also a faint dot just outside the left frame almost at the bottom. Numerals, Type C, position 18; Type A, position 22.

Type 11. There is a sizeable dent on the outside of the left frame opposite the "25." There is also a dot above the top frame over "EX" of "Express." Numerals, Type A, positions 19 and 23.

Type 12. Large dot just below the horse's tail. Numerals, Type B, position 20; Type A, position 24.



Type 13. Dot on the bottom frame just below the "CO." Dot on top frame above "EX" of "Express." Numerals, Type C, sheet positions 25, and 29.

Type 14. Bottom frameline has two breaks close together below "R" of "Fargo." Dot on top frame above "EX" of "Express." Numerals, Type C, sheet position 26; Type A, sheet position 30.

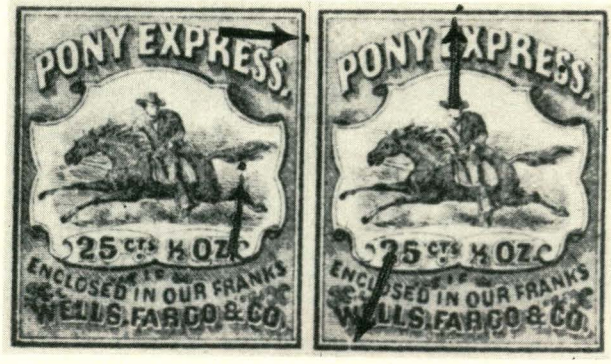
Type 15. Small bulge on right frame near top. Tiny dot on inner frame almost at right corner. Dot on left inner frame near top corner. Dot above "EX" of "Express." Numerals, Type B, sheet position 27; Type C, sheet position 31.



Type 16. Small break in left inner frame opposite "W" of "Wells." Dot above "EX" of "Express." Numerals, Type A, sheet position 28; Type C, sheet position 32.

Type 17. A semicircular nick at the extreme left of the bottom frame. Numerals Type A, sheet position 33; Type B, sheet position 37.

Type 18. Bulge on the right frame opposite the horse's rear hoof. Numerals, Type B, sheet position 34; Type A, sheet position 38.



Type 19. Spot under horse's tail somewhat further to right than that on Type 12. Dot on right outer frame near top corner. Numerals, Type B, sheet positions 35 and 39.

Type 20. Break in bottom frame below "W" of "Wells." Dot on top frame between "EX" of "Express." Numerals, Type C, sheet position 36; Type B, sheet position 40.

The Twenty Types of the 10c Brown, Stone "A"



Type 1. Spot between "Y" of "Pony" and "E" of "Express." Inner frameline of medallion broken just above forefoot of horse. Tiny spot in upper right corner of background.

Type 2. Two tiny spots in head of "P," and another on the upper right of "O" of "Pony." Diagonal dash over second "E" of "Express."

Type 3. Spot on white inner frame below "O" of "Co." Slight dent in outer frame opposite "E" of "Enclosed."



Type 4. Faint dots between right forefoot of horse and inner frame of medallion. Dot in upper right corner of inner frame. Lower right corner rounded.

Type 5. Left inner frame of medallion broken just below junction with top inner frame. Dot on outside of left frame near top. Upper right corner slightly rounded, and flecks of color outside of right frame near top.

Type 6. Faint hairline between rear hoof of horse and inner frameline of medallion. Two tiny lines crossing the inner line of the medallion just above the horse's head. Two tiny spots just outside the left frameline opposite the "E" of "Enclosed." Tiny dot on outside of left frameline near top. Dot on "P" of "Pony."



Type 7. Spot on medallion frame under "NY" of "Pony." Nick in left frameline opposite "W" of "Wells." Break in medallion frame in front of horse's hoof.

Type 8. Blur of color on inner frame to left of "W" of "Wells." Dot on left frameline opposite "E" of "Enclosed."

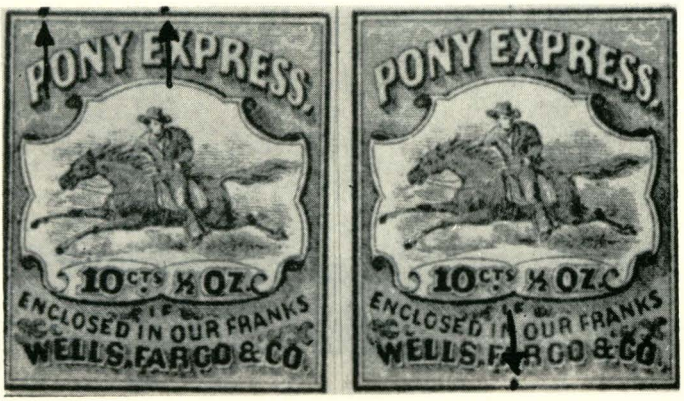
Type 9. Nick in frame at upper left. Faint slurs of color in "P" and "O" of "Pony."



Type 10. Faint spot outside left frame opposite "E" of "Enclosed."

Type 11. Spot on top frame near right end, and a similar spot on the lower frame near right end.

Type 12. Faint dash from top frame to "EX" of "Express."



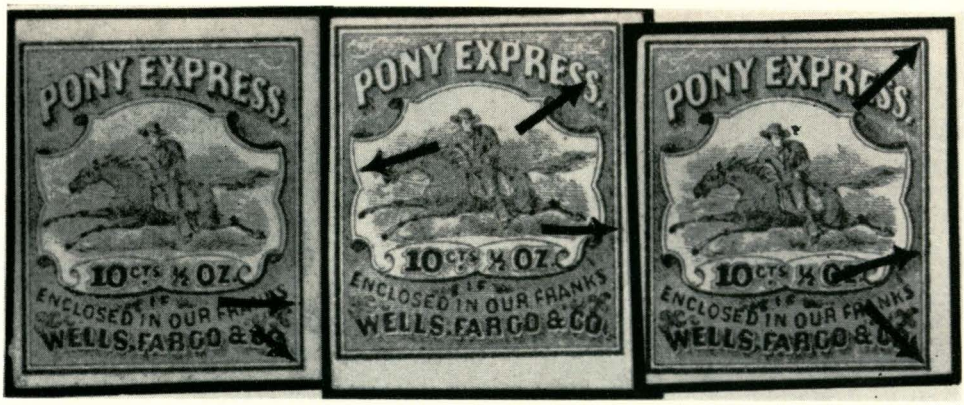
Type 13. Faint dot on top outer frame over "P" of "Pony." Similar dot above "EX" of "Express."

Type 14. Bottom frameline thicker at either end than in the middle. Dot on inner frame below "A" of "Fargo."



Type 15. Curved nick in bottom frameline at left corner. Dash on left inner frame line almost at top.

Type 16. Spot in front of "W" of "Wells." Spot on outside of left frame opposite "W" of "Wells." Trace of diagonal line on right frame opposite rear hoof of horse.



The last row of Stone A has not been fully identified. We have, however, found three of the four types that do come from the bottom row, and describe them herewith.

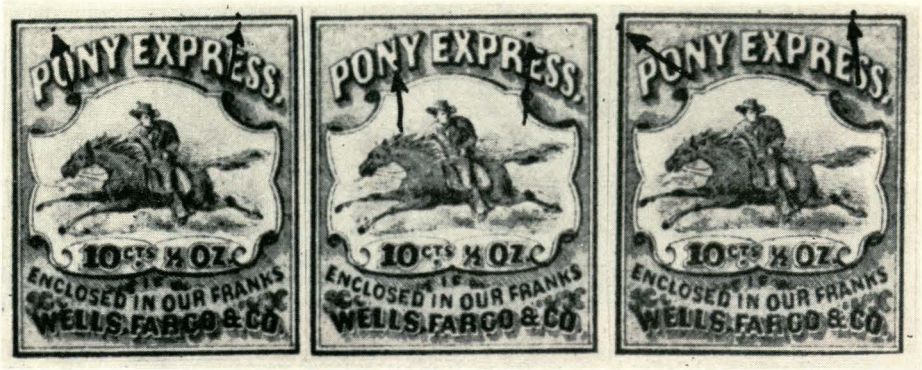
Type A. Position 17 or 19, of the "report." The lower right corner is pointed as though the framelines had been slightly extended at their junction. Tiny dot on the inside of the right outer frame opposite the "S" of "Franks."

Type B. Position 18 or 20 of the "report." Dot on the last "S" of "Express." Tiny stroke across the inner frame of the medallion opposite the horse's eye. Dot on right frame opposite horse's rear hoof.

Type C. Position 17, or 19, of the "report." Upper right corner slightly rounded. Stroke across right frame opposite the rear hoof of horse. Lower right corner pointed as in Type A.

Type D. This type still remains to be identified and placed.

The Twenty Types of the 10c Brown, Stone B



Type 1. Dot on top frame above second "E" of "Express." Tiny dot in background at upper left just below top frame and over "O" of "Pony."

Type 2. Dot on lower right of "N" of "Pony." Spot in background above "RE" of "Express."

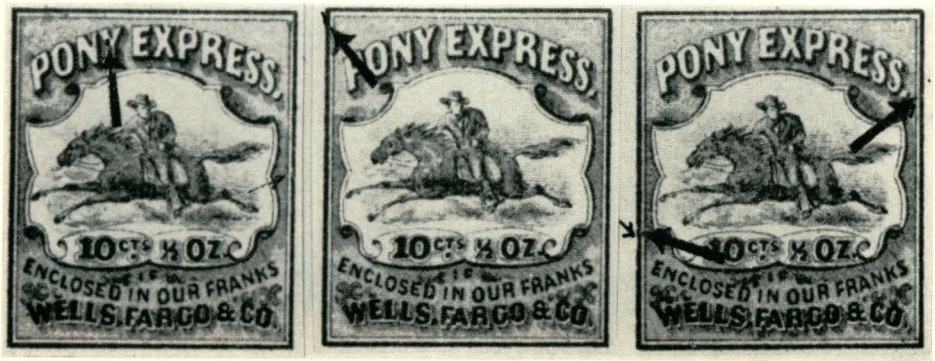
Type 3. Dot on left frame near top corner. Dot on top frame above second "E" of "Express."



Type 4. Tiny dot outside right frame near top. Tiny nick in left frame opposite horse's head.

Type 5. Dot on left frame near top corner. Dot on top frame near right corner, over first "S" of "Express." Dot on bottom frame below "O" of "Co."

Type 6. Dot between "N" of "In," and "FA" of "Fargo."



Type 7. Dot on "Y" of "Pony." Diagonal white cut in right frame about midway between top and bottom.

Type 8. Small spur on left frame almost at top.

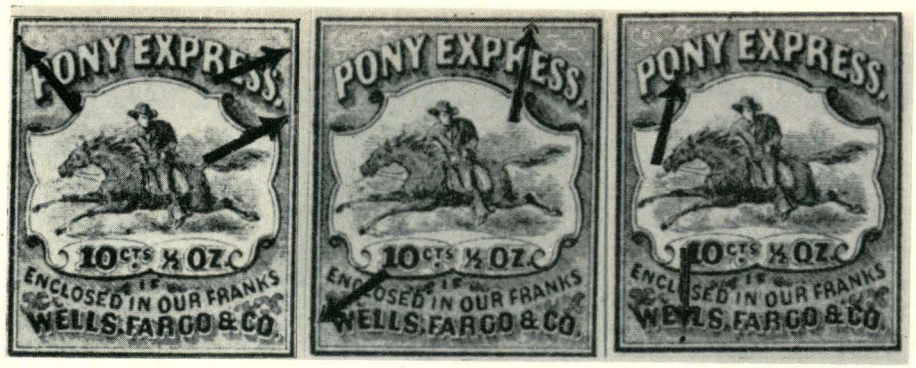
Type 9. Left frame irregular opposite "E" of "Enclosed." Right frame irregular opposite "S" of "Express."



Type 10. Two dots just above "S" of "Cts" and "½" of "½ oz."

Type 11. Spot on top frame near left end and a similar spot near the right end.

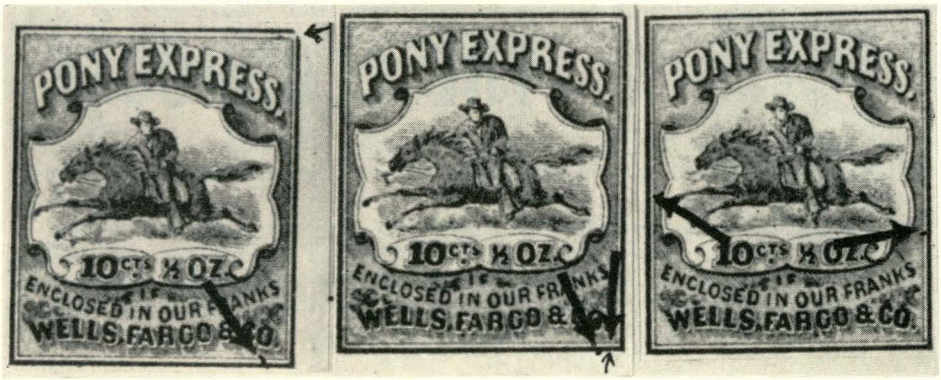
Type 12. Faint line between horse's rear hoof and frameline of medallion. Line joins horse's forefoot to frame of medallion. Upper right corner rounded and a slight protuberance at that point.



Type 13. Dot on right frame near top. Right frame weak near "S" of "Express." Dot on inner left frame near top.

Type 14. Top frameline thinner at left than at right, and there is a break in top frame over "RE" of "Express." Slight nick in left frame opposite "W" of "Wells."

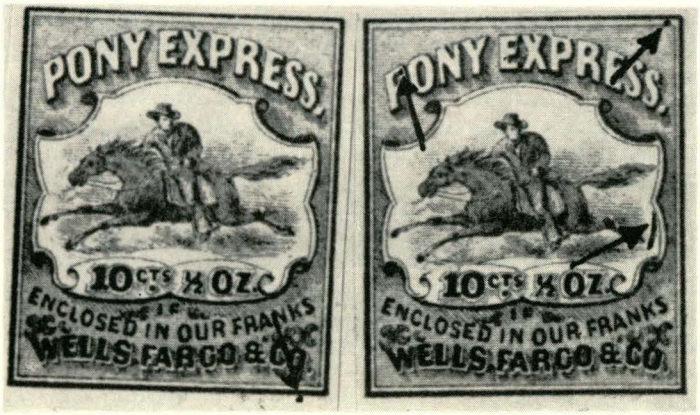
Type 15. Dot on "O" of "Pony." Spot on background below first "L" of "Wells."



Type 16. Large break in upper right corner. Stroke of color across bottom frame below "O" of "Co."

Type 17. Nick in bottom frame and dot below bottom frame near right end.

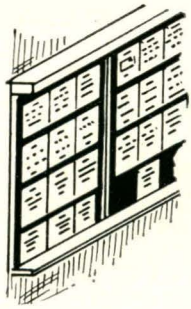
Type 18. Stroke of color across right inner frame opposite "Z" of "Oz." Tiny nick in left frame opposite front hoof of horse.



Type 19. Tiny dot below bottom frame under "O" of "Co."

Type 20. Dot on head of "P" of "Pony." Dot on top inner frame at extreme right. Faint line of color between horse's rear hoof and inner frame-line of medallion.

(To Be Continued)



THE CLUBHOUSE

Meeting of February 1, 1961

Asia

Lyons F. Livingston of Baltimore, Md. was the moderator for Asia night at the club on February 1, 1961. He brought with him a fine panel of speakers, each a specialist in his own field. The countries covered were *China, Japan, Korea, Shanghai and Siam.*

Mr. Livingston is a good publicist for the stamps of Asia. By his own admission, the stamps of Asia are today among the most popular group with collectors. This, because the change, instability and struggle for power on that continent have made collectors deeply aware of the Far East. There is a wide range of choice from the classic issues to modern pretty pictures and, while there are many really rare stamps from Asian Countries, many of these are in the modest price range.

The first speaker was *Dr. Warren Kauder* of Newark, New Jersey. Dr. Kauder showed China's Empress Dowager issue, so named because the set of nine stamps was issued to commemorate the 60th birthday of the Empress Dowager Tsz'e Hsi. These stamps, printed in Shanghai and not in Japan as previously believed, were designed by Mr. R. A. de Villard, an official of the Customs office in China. The first printing, issued November 17, 1894 in candarin currency was in use from 1894 to 1896. These stamps are known as the First Print. On March 10, 1896, the Customs Post was changed to a National Post and the dollar was adopted as the unit of currency. However, the effective date of the changeover was January 1, 1897. The Customs Post continued in operation until that date, but stocks of the Candarin Stamps were surcharged with new values in dollars and cents. It became apparent, early in 1897 that stocks of stamps, including the surcharged ones, would be exhausted before the new Imperial Post issue was available. The stones from which the First Print, Empress Dowager stamps had been lithographed no longer were in existence. Therefore, new stones were made from the original transfers, and a printing from these new stones was made early in 1897. This is known as the Second Print. The stamps were prepared solely for surcharging. However, they are known unsurcharged but only in mint condition. The only way to differentiate between the two prints is by shade. The colors of the 1897 print are pale or dull by comparison with the 1894 print.

These stamps were printed in panes of twenty-five. There are twelve panes to a sheet in the lower values (4x3), and eight panes to the sheet in the higher ones (4x2).

Surcharging in dollars and cents on the Empress Dowager issue was first performed on the stock of stamps in the Shanghai office and the reserve stock held at the printer's. However, other post offices throughout China were instructed to return their stocks of unsurcharged stamps as new surcharged

stamps were received. The 1888 issue consisting of three denominations was also surcharged. The surcharged stamps make up a complete study group in themselves. There are small numeral surcharges and large numeral surcharges; the latter, with both 2½mm. and 1½mm. spacing constitute a rich field for the specialist.

Dr. Kauder also showed some of the giant proofs of this issue. Proofs are found on unwatermarked paper; the stamps themselves are all on watermarked paper.

The next speaker was Mr. *Frederick H. Gloeckner* of Philadelphia whose showing was confined to the first four stamps of Japan. This first issue of Japanese stamps consisting of the 48 mon brown, 100 mon blue, 200 mon vermilion and 500 mon green was isued on April 20, 1871. The stamps, designed by Suizan Vmemura and Atsutomo Matsuda, were on sale at the post offices until February, 1872; their use for postage was prohibited after November 30, 1889.

Mr. Gloeckner showed full sheets of each of the four denominations. These were engraved in sheets of forty (8x5), each stamp being separately engraved. Thus, there are no plate positions duplicated, each sheet consists of forty different stamps. The stamps were both imperforate and ungummed. Two plates are known to have been engraved and printed for each denomination. Wove, laid and quadrille native handmade papers were used varying in thickness from .0016 to .0032 of an inch. Mihon or specimen overprints are found on these stamps; however, available records indicate that these were never officially issued.

Mr. Gloeckner also illustrated the various types of papers. Collectors and cataloguers frequently classify these stamps as being printed on thick or thin paper, using as a criterion the transparency of the paper. Mr. Gloeckner feels that opaque, semi-opaque, transparent and semi-transparent are more reasonable classifications.

The speaker also clarified the reason for the holes found in the upper right corner of positions 3-8 and 20, and in the lower left corner of positions 33-37 and 38. It is believed these holes were used to hold the thin sheet of paper in position for printing — first for the black value plate, then for the color plate. These holes, which make plate position indentification simple, are not thin spots as some dealers state.

Mr. Gloeckner showed a single, block and full sheet with what he believes is the discovery of the only cracked plate in the engraved stamps of Japan. This occurs in the black value plate of position 27, plate 1 of the 48 mon. On the 100 mon, he showed retouches in positions 22-26 and 30. An interesting variety exists on position 31 of the 100 mon. The plate was engraved and a few sheets were printed and issued before it was noticed that the engraver had neglected to insert the left foreleg of the west dragon which projects from the northeast of the head of the dragon.

The speaker also showed the 48 mon, perf. 12½; the 100 mon, perf. 12½; the 100 mon and 500 mon rouletted. He stated, however, that he believes these and the 100 mon, perf. 11 listed by Gibbons to be of private origin.

No exhibit is complete without a showing of covers. These are quite scarce since envelopes were almost always thrown away. Nevertheless, Mr. Gloeckner just happened to have a dozen or so to add a touch of spice to his showing.

Mrs. Helen Zirkle of Secane, Pennsylvania was the next exhibitor. Her specialty is the stamps of Korea. Mrs. Zirkle collects the issues from 1884 to 1905. On June 1, 1905, the Korean postal service was amalgamated with that of Japan; separate stamps were discontinued until after the collapse of Japan in 1945 at the end of World War II.

Mrs. Zirkle related an interesting story about the first issue of 1884. Natives burned this issue together with the post office. Only two bags which

were sent to Seoul were undamaged, accounting for the stamps which exist in used condition. However, most of the cancelled items were favor cancelled for philatelists. They are rare, nevertheless.

In 1885, a set of three stamps consisting of a 25 mon orange, a 50 mon green and a 100 mon blue and pink was prepared. However, these are known in mint condition only; they were never placed in use. The 100 mon is supposed to exist with an alleged Shanghai crossroads cancellation; however, Mrs. Zirkle has doubts about it and the cancellations on three covers which she showed.

There are two printings of the second issue of 1895. The speaker stated these were extremely difficult to distinguish. This second issue was later overprinted with a Tai Han overprint in Korean and Chinese characters. The words Tai Han stand for Empire. The Won Chu overprint was used for mailing newspapers.

The typographed issues of 1900-1905 were shown by Mrs. Zirkle. Also shown was the Falcon issue of 1903 which was designed and recess engraved in France by the Government Printing Works, Paris.

During this period from 1884-1905, in addition to the four sets noted above, a commemorative stamp was issued in 1902. This stamp commemorates the fortieth year of the reign of Emperor Kwang My. Mrs. Zirkle showed this issue both mint and on cover.

Henry B. Madden of Baltimore next showed the stamps of Siam. The first issue was printed by Waterlow and Sons, Ltd. of London. Little thought was given to requirements in the various denominations; as a result, much surcharging for changing values was required.

As related by Mr. Madden, many such lapses occurred in the stamp program of Siam. Thus, when the Leipzig issue was ordered from Griesecke and Devrient, someone forgot to order 1 att stamps. All the 2 att stamps were then surcharged 1 att. Later when 2 att stamps were needed, there were none available. To meet the need the 1 att surcharge was erased, a rather unorthodox procedure.

In the U. P. U. period, 4 att stamps were required. Handstamps of both metal and wood were made for surcharging the 24 att stamp of 1887. This surcharge is in both English and Siamese characters.

An interesting sidelight on the practice of surcharging Siamese stamps was noted by the speaker. In 1902, the postmaster at Battanbang needed 2 att and 10 att stamps. He took the 3 att and 12 att stamps of the 1897 issue and surcharged them by typewriter with a violet ribbon in Siamese characters.

The last speaker of the evening was the moderator, Mr. Livingston. He spoke about and displayed the collection of Shanghai stamps formed by Mr. J. King Horner, who unfortunately was unable to be present. Shanghai stamps were issued by the Shanghai Municipal Council which consisted of elected representatives from the foreign settlement in Shanghai. In addition to the postal system, this council had its own Police Force, Bureau of Water Supply and other municipal services.

The speaker showed the large dragon stamps which he stated were among the most interesting issues in philately. These large dragon stamps were printed one at a time. The center cliche is the same for all denominations, surrounded by printers rule for frame lines, with Chinese and English characters and letters set from type. As each denomination was printed, the form was unlocked; numerals and characters were changed and the next denomination then printed. The speaker displayed a chart which shows the order of printing. It is possible with these stamps to exactly allocate the printing of each stamp and to set up a chronological order of printing.

An interesting error occurs on these stamps. Since the 1 candarin stamp was printed first, the *S* of *candarins* was removed. However, in printing the additional denominations, the *S* was not replaced. For example the 2 candarins

stamp exists without the *S*.

Mr. Livingston pointed out that a great deal of misinformation has been written about the stamps of Shanghai, particularly regarding used stamps of the large dragons. These were not valid for international mail but they did pay postage between various cities in China as well as for local delivery in Shanghai. The large dragon stamps can be found used in Niangpo and, while no great rarities, they are much sought after. They are also found with Shanghai date and with belt buckle cancellations.

A panel showing of this kind must be in the nature of a "whetting the appetite" display. With time limitations for five speakers, no great probing or emphasis upon minutiae is possible. The best that can be hoped for is an arousing of interest among the listeners. It will be interesting to see how many new *challengees* and *awarees* for stamps of the Far East were made. (*Philip Silver*).

Meeting of February 15, 1961

Postally Used Valentines, One Hundred Or More Years Old

Which of us, at one time or other, has not sent a Valentine to a secret love? Which of us, at one time or other, hasn't mused on the origin of Valentine's Day or the custom of sending Valentine cards on that day? So, the romantic among us should have enjoyed the evening of February 15, 1961 when *Mr. Van Dyk MacBride* showed his postally used Valentines, one hundred or more years old. First, there was the nostalgia of a romantic, by-gone era when Valentines were tender, sentimental and practically amounted to proposals of marriage. But, there were comic Valentines in those days, too, just as nowadays, and many satirical, political sentiments were expressed in them. Second, Mr. MacBride turned historian and gave us some background material on the origin of St. Valentine's Day, some of which, he admitted, was purely legendary. To quote him, "In Pagan Rome, the festival of Lupercus, the she-wolf who suckled Romulus and Remus, the founders of Rome, was held on the 15th day of the last month of the Roman year. Our February was named from this festival, called Februare, (Latin — to purify). Spiritually cleansed, the Gods were invoked for prosperity and especially for large and prosperous families. Among the customs was a lottery; maiden's names were put on slips of parchment and were placed in a sacred urn. Youths drew from them, promising affections and gifts for the coming year to the girl whose name was drawn and marriage often ensued. After the Christian era began, many pagan customs continued, including this one. The Clergy tactfully substituted in 494 AD, and thereafter, the name of a Saint to be served for that year. Thus, Pope Galasius tried to turn Lupercalia into a church feast of purification. This was not popular and many secretly continued the old custom.

"Here, St. Valentine enters. There were at least two saints of that name. One died 200 years before, on the 14th of February, 270 AD. This being the nearest anniversary to DIES FEBRUARTA of February 15th, the Church substituted him for the pagan Lupercus and changed the date to that of his death, February 14th. Legends have it that St. Valentine was a benign and happy character. His actual name was Valentine Valentia; he served as a scribe, wrote messages for people which were sometimes gaily decorated. Imprisoned, his final message to his jailor's blind daughter was signed, 'From your Valentine.'

"In the time of Emperor Claudius II, the Cruel, another priest named Valentine was popular, and his church was always crowded. Wars arose and the Emperor called the citizens to arms, which continued for several years.

Married men didn't want to go and unmarried men had to leave their sweethearts. The Emperor became angry and decreed no more marriages or engagements. Valentine sympathized and began to perform secret weddings. The Emperor heard of this and put him in prison where he was beaten and finally beheaded. Each February 14th, people met to honor him and thus originated our own St. Valentine's Day. Much of this is true; Valentine did die during the Claudian persecution of Christians in Rome, and is entombed in the Church of St. Praxcedes in Rome. This may well be the true story of the origin of St. Valentine's Day.

"The custom of observing it spread to France, England and Scotland. 15th Century poems refer to it; there is a Duke of Orleans Valentine in the British Museum, Sir Walter Raleigh wrote of it in 1596 and Shakespeare speaks of St. Valentine's Day in his play, Ophelia. William Pepys, on February 14, 1661, says in his famous Diary that he sent his wife stockings and garters and, of course, Dickens' Sam Weller talked often of Valentines. And so, the custom of exchanging messages and gifts on February 14th grew and they came to be called Valentines after the name of the patron saint."

Most early Valentines were made of pierced lace paper, the beautiful work of such makers as Kershaw, Mansell, Burke, Addinbrooke, Meek and Dobbs in England. The early Valentines were veritable works of art with appliqued decorations, red ribbons, gold hearts, and other fancy ornamentation. Because they were made of the finest rag papers and other materials, and were properly treasured by their respective recipients, many of the specimens displayed by Mr. MacBride still are in pristine condition. Mr. MacBride has collected Valentines for many years. As a matter of fact, it was just twelve years ago, in February of 1949, that he last exhibited this collection at the Collectors Club and he has used the intervening years to put together perhaps the most outstanding collection of these historical items.

Even in a collection such as this, the owner will always show a preference for certain items. The ones chosen by the exhibitor were, by coincidence, those with the greatest philatelic appeal. In the course of his discussion of the items on display, Mr. MacBride remarked that for him the postal marking was incidental. He would rather have a beautiful enclosure mailed in a plain envelope with the commonest of postmarks and postage stamps. Nevertheless, and this perhaps because he showed before a philatelic group not merely interested in beautiful antiques, his "greats," as he termed them, were, those bearing adhesive postage stamps or with rare postal markings.

Number one in this category of "greats" is a most unusual item. It is the first Valentine to be mailed with the first adhesive postage stamp in the world, the Great Britain Penny Black. Issued on May 1, 1840, this stamp was here used on the first St. Valentine's Day after its issue. The stamp, showing part of the plate imprint, is cancelled in red and the Valentine, printed on a double letter-sheet, was folded, sealed and mailed from Edinborough, Scotland. Postmarked, also in red on February 13, 1841, it is addressed in a feminine hand to a Mr. Watt in Dunfermline, Scotland.

The second in this "great" triumvirate is a Valentine enclosed in an envelope which bears the excessively rare Annapolis, Maryland Postmasters Provisional handstamp in blue, reading POST OFFICE-ANNAPOLIS with an eagle in its center. Mailed as a drop letter, it bears the "PAID 2," also in blue, and it is addressed to Miss Rachel Tuck of Annapolis, Maryland. The enclosed Valentine is a beautiful lace paper production of Mansell of London, England. Near the top, in a diamond-shaped panel, has been written Feb 14th '48, establishing its date of use.

The last of Mr. MacBride's "greats" is one used with two copies of the United States 5c 1847's. The envelope bears the imprint of its makers, Ker-

shaw of London, the two stamps are cancelled with red grids and the postmark, also in red, reads: "N. York & N. Haven R. R. FEB. 13." It is addressed to Miss Sarah Ingram at North Amherst, Mass. The rate since July 1, 1845 for a half ounce letter for distances up to 300 miles had been set at 5c; additional half ounces paid pro-rata rates. Thus, the 10c rate indicates that the letter and enclosed Valentine weighed more than a half ounce and not more than one ounce.

Mr. MacBride's personal preferences cannot obscure the fact that many of the other items displayed could not help but gladden the hearts of those interested in the early postal history of our country. There were folded Valentines with pre-stamp markings, Valentines in envelopes with pre-stamp postmarks, those delivered by the private express companies, one of the New York Penny Post dated February 15, 1841, another stamped City Despatch Post, February 15, 1842, supposed to be the earliest known marking of that post, and examples of Valentines delivered by Boyd's City Express Post, Dupuy and Schenck Penny Post, Stones City Post, and many others. One item bears the rare 2c Brooklyn City Express Post red adhesive stamp and also the oval handstamp of the company and PAID, in red, of the early 1850's.

The 1c blues and the 3c reds of 1851 were not neglected, either. The writer recalls one lovely example with a strip of three of the 3c red to pay a 9c rate. Also, not neglected were Valentines of the Civil War period. Mr. MacBride showed a nice group of Valentines of that period; of course the Confederate items are much scarcer. The South was short of men and material, so that its energies during the four war-torn years were devoted to more important things than Valentines.

One admonition left with us by the exhibitor was to be sure that a given Valentine is the one which originally was in the cover now accompanying it. Usually this can be detected by a knowing eye; there are certain definite characteristics of printing and manufacture which prove which Valentines and envelopes do or do not go together. The best way is, of course, to have some proof such as matching handwriting on both envelope and Valentine or the creases caused by folding to fit the envelope or some other bit of tell-tale evidence. Then there is the matter of dates. While it was not customary a hundred or so years ago to mail Valentines so as to receive a February 14th dated postmark, such dates should be reasonably near, or at least within the month of February.

Mr. MacBride brought along his own cheering section consisting of his daughter, his granddaughter and Mr. Carroll Means, an outstanding authority on old Valentines. He need not have been apprehensive as to the audience's acceptance of his material. The members and guests—we noted Mr. Mark Finch of the Hallmark Card Co., Mr. Thomas Parks and Mr. Abe Schoenfeld—were outspoken, almost to a man, in praise of another wonderful evening at this Club. (*Philip Silver*)

Meeting of March 1, 1961

19th Century Liberia

The meeting of March 1st saw the fourth of General C. W. Wickersham's continuing lectures on the stamps of Liberia. Covering the issues appearing from 1860 to 1898, the General's exhibit included many rarities, unusual sheets, blocks, strips, die proofs, errors and varieties not often seen.

Beginning his lecture with a short description and history of the African republic, the General explained that the country had been founded to provide

a home for manumitted slaves from the United States. It was interesting, he noted, that only 26,000 of the present population are descended from those early slave settlers. He also pointed out that almost all of the larger settlements are along the coast with the interior poorly developed and sparsely settled. American enterprise has been behind the development of most of Liberia's abundant natural resources.

Turning to the frames, General Wickersham began the philatelic part of his talk with the first printings of the 1860 issue prepared by Todhunter and Smith. Among these he showed the very scarce 6 cent red, two full sheets of 64 each of the 12c blue and large blocks of the 24c green.

Moving on, the General next showed the printing of 1864, pointing out the paper differences, lighter colors and difference of setting from that of the 1860 printings.

These were followed by the 1867 printings with the stamps set close together, a frameline and pale colors. Then he concluded the first printings with the change of colors released in 1880. With this grouping of the first four printings of Liberia first stamps, General Wickersham showed two sets of defaced dies produced by Feldwick. It is interesting to note that until now the Gibbons catalog only listed two printings of this initial issue, but in the future will list all four.

Next came the new designs of 1881 with die proofs showing the Feldwick imprint, some correspondence showing the use of a pair of these stamps with others on covers.

The next groupings were the numeral issues of 1882, the issue of 1885 and the re-issues of 1892. Here again, the General showed many large pieces, many errors and rarities, some of them unlisted, shades, engravers proofs and other pieces of diverse interest. He explained their use, their production and the differences between the originals and the re-issues. Most interesting were the 8c with centers sideways and inverted in used condition.

1896 was next on the agenda in full sheets, a full set of specimens and unfinished die proofs and 1897 pictorials with full sheets of the 1c and 2c. Very interesting was the 1897 3c red and green showing some of the errors and some correspondence.

Closing the 19th century, the General exhibited pages of the inverted surcharges on the 3c 1892, perforated die proofs of the 1893 2c, 4c, 8c and 10c and full sheets of the 4c, 20c and 40c.

The final frames comprised a display of the Registration stamps of 1893 and included unused Greenvilles and a block of four of the Monrovia. A Buchanan on cover was also shown.

General Wickersham concluded with a showing of the Officials of 1892, 94 and 98 with their various overprints, changed denominations and varieties. He then turned the floor over to Winthrop S. Boggs for a brief discussion of the overprints of 1901, a compounding of confusion, comedy and error. Mr. Boggs will explain this wild mixup in an article in this magazine to appear in the near future.

After a short question period, General Wickersham was presented with the club's certificate of appreciation for an exhibit and talk that brought much illumination to the early issues of Liberia. (*Ira Zweifach*)

Meeting of March 15, 1961

United States 1847 Issue

Specialized collections of 1847's are not uncommon. Which of us cannot think back to many such collections shown at the several international philatelic

exhibitions held here in New York. This should occasion no surprise; a first issue in almost any field is a fit subject for specialization. Since the 5c and 10c stamps, issued July 1, 1847, were the first officially issued postage stamps of the United States, it follows that many collectors would seek to build up collections of these two stamps, the 5c brown and the 10c black. It is doubtful, however, if many collectors have essayed the approach used by Mr. *Creighton C. Hart* of Kansas City, Mo. Mr. Hart has attempted — it must be acknowledged with a great measure of success — to obtain a cover used with a 5c or 10c 1847 from each of the states and territories, which officially received a supply of these stamps from the government. This is his general collecting field; however, the subject of his talk on the night of March 15, 1961 was "The Degree of Rarity of 1847 Covers As Used From The States And Territories."

Mr. Hart, as a preliminary to his main theme, listed the four students of United States stamps responsible for the dissemination of most of the known information on the 1847 issue. They are Dr. Carroll Chase, Stanley B. Ashbrook, Elliott Perry and Lester Brookman. Dr. Chase is, perhaps best known for his chronological color chart of the 5c stamp, tying color and year of use together, Mr. Ashbrook for the progress made toward plating of the 5c, Perry for his actual plating of the 10c and proving that the plate consisted of two panes of 100 impressions each, Mr. Brookman for his deductions on the cleaning of the 5c plate in 1850. In the process of their work on this issue, this foursome also published much information about 1847 covers. Mr. Hart paid adequate homage to them for much of his knowledge about these covers. Thus, in 1916, Dr. Chase wrote that he knew of five territorial covers with 1847 stamps. Today we know of ten territorial covers. Also, Mr. Perry in his house organ, "Pat Paragraphs," discussed the relative scarcity of 1847 covers. Mr. Brookman reported for the first time on an 1847 cover from Minnesota Territory.

Mr. Hart classifies each cover, whether with 5c or 10c 1847, by his own scarcity table. Briefly, these classifications are as follows:

Common — 25 or more covers known
Scarce — 11 to 24 covers known
Rare — 2 to 10 covers known
Unique — 1 cover known

It should be pointed out that these classifications are applied separately to each state or territory where the 1847 stamps were officially received. Otherwise, there would be no meaning to the scarcity table. Obviously, since hundreds of covers from all parts of the country are known, unless separated into states and territories, all would fall into the "common" classification.

It was pointed out that in his study and classifiication work, Mr. Hart has set up well-defined limits for analysis. Thus, since these 1847 stamps had an official life of only four years—this issue was declared invalid as of July 1, 1851 —he limits his study to only those states and territories that officially received a supply of these stamps. By July 1, 1851 there were thirty-one states in the union, and all of them officially received a supply of the 1847's, with the exception of California. There are, however, several covers known from California; Mr. Hart feels the 1847 stamps used from California were probably carried there by travelers. There were, in addition, six territories, three of which officially received stamps. These are The Indian, Minnesota and Wisconsin Territories. Expanding slightly on his project, Mr. Hart adds the District of Columbia and Panama. The latter is included because the United States had a postal agent there. However, Panama received no 5c stamps because the postage rate across the Isthmus was 30c, and this, apparently, was more easily made up with three 10c stamps.

Thus, Mr. Hart has limited himself in his project to search for a maximum of 69 covers as follows:

30	States
3	Territories
1	District of Columbia
1	Panama
Total 35	

A cover with a 5c and 10c stamp from each subdivision would give a total of 70; however, as noted previously, Panama only received 10c stamps, none of the 5c denomination.

Mr. Hart has succeeded in personally accumulating 61 out of the maximum of 69 covers in his project. He is missing four 5c covers and four 10c covers. Of the eight missing, Mr. Hart owns color slides of two covers in other collections. One has been located in another collection, but a slide has not, as yet, been made. Another is the missing 5c 1847 from St. Paul in Minnesota Territory, which has not been seen or heard of since 1933, while the remaining four have so far eluded Mr. Hart's intensive and extensive search over about twenty-five years. But that is not to say that these remaining four covers do not exist. To quote Mr. Hart, "Collectors will be interested to know that at least one '47 cover (either a 5c cover or a 10c) is known from every state that officially received a supply."

Before proceeding with the showing of his color slides, Mr. Hart made one additional interesting point. Since the 1847 issue was demonitized effective as of July 1, 1851, use of these stamps after that date was illegal. However, such usage is not unknown. Ashbook listed eighteen 1847 covers used after July 1, 1851. Today, twenty-nine such covers are known, the latest recorded use being November 20, 1863.

The slides were shown in alphabetical order by states. Mr. Hart accompanied the showing with statistics relative to the total number of 5c and 10c 1847's sent officially to each state and territory and his own compilation of known covers to justify his "degree of scarcity" table. There are several reasons why some 1847 covers are scarcer than others. First, of course, would be the number of stamps received. Delaware received only 350 10c stamps; thus, it is not surprising that only one such cover has been found. This unique item is in the Barrett G. Hindes collection in San Francisco, Calif. However, Arkansas received 1,100 5c stamps and 1,600 10c stamps. Yet, there are no known 5c covers from that state and only three 10c covers, which puts them in the "rare" classification. The reason for the relative scarcity of Arkansas covers is that this state did not receive its supply of stamps until 1849, two years after they were issued.

Covers from Southern States are fairly scarce. Georgia for example, received 30,300 5c stamps and 10,500 10c stamps. One would expect, therefore, unless prolific letter writing was not the vogue, that 1847 covers from that state would be common. Yet, Mr. Hart stated that 5c covers are scarce—the one shown on his slide is dated January 8, 1862, used during the Confederacy—and 10c covers are rare, there being only six known. What is even more surprising is that 10c covers from Indiana are in the rarity class. Indiana received 7,200 10c stamps, yet only five covers are known. Indianapolis alone received over 1,000 10c stamps; today no known example has been found of a 10c cover from that city.

This reporter regrets that lack of space keeps him from mentioning each of the covers displayed by Mr. Hart. But some of more than passing interest are noted. Thus, Missouri received 47,700 5c 1847's. Yet, covers with this stamp

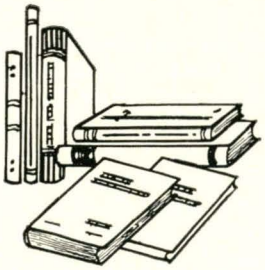
are scarce and the 5c used singly is quite rare. This is because most 5c stamps were used in pairs to pay the 10c rate to the East. Mr. Hart also showed a unique 10c New Hampshire cover from his collection. Although about ten of the 10c stamps are known on cover, these were all used as bisects to pay the 5c rate. One would expect that 1847 covers from New York would be common and they are. New York received the first supply of 1847's which were sent to New York City. The state also received more of these stamps than any other state, 1,400,00 5c's and 366,800 10c's. So, the interest in New York State covers is in cancellations and dates of use. Mr. Hart showed us covers with the earliest recorded dates of usage, a 5c cover dated July 7, 1847 and the 10c dated July 9, 1847. A 10c cover was noted from Providence, Rhode Island. This is in the rarity class since only two 10c covers are known from that state.

Territorial covers, as one would expect, are not common. There are only two 5c 1847 covers and three 10c 1847 covers from Indian Territory; thus, they all fall into the rarity class. All Indian Territory covers bear the abbreviation "Ark." for Arkansas, the reason being that, for adminstrative purposes, the postal service in Indian Territory was attached to Arkansas. St. Paul was the only post office in Minnesota Territory to receive a supply of the 1847 stamps. The only known example from this territory is a 5c cover seen in 1933 by Mr. Jefferson Jones; it has not been heard of since. Mr. Jones reported that he had traced the cover and found that the stamp used on it had been brought to St. Paul by a missionary. No 10c covers are known from this territory, although it received a supply of 1,200 stamps. From Wisconsin Territory, the story is quite the same. There are no known 5c covers and only one 10c cover is known.

Your reporter reluctantly ends this story of the 1847 covers. Mr. Hart's method of collecting and his extremely interesting statistics, gathered over a period of twenty-five years, made for a fascinating evening for the members. One noted Mr. & Mrs. George W. Carl, Mr. H. S. Day and Dr. Lubitz in the large and appreciative audience. (*Philip Silver*)

At the Board of Governors Meetings held in April and May, 1961 the following new members were elected:

4790 William W. Wylie, Albany, Ore. Collects United States, France, Philatelic Literature.
4791 L. M. Horechny, Stockholm, N. J. Collects Czechoslovakia, United States.
4792 Harley C. Hyde, Swampscott, Mass. Collects General.
4793 Morris Zinneman, New York, N. Y. Collects United States 19th Century.
4794 Wallace W. Knox, Oakland, Calif. Collects Great Britain.
4795 John Henry Ogden, St. Matthews, Ky. Collects United States, Philippines, Vatican.
4796 H. Dummerfield Day, Champaign, Ill. Collects Guatemala.
4797 Max Uehlinger, London, England. Collects Classics.
4798 Mel Shapiro, Brooklyn, N. Y. Collects General.
4799 Albert S. Kelley, Midland, Tex. Collects United States 19th Century.
4800 Dr. Robert N. Margrave, Washington, D. C. Collects United States, Foreign Classics, Presentation Albums.
4801 Dhirubhai Mehta, Ghatkopar, India. Collects India, Indian Native States, British Empire, United States.
4802 Earl Antrim, Nampa, Idaho. Collects Confederates.



BOOK REVIEWS

The Postal Markings of Barbados by Basil B. Benwell and L. E. Britnor. Published by The British West Indies Study Circle. 29 pages, paper cover, plastic ring binder. Price, 12/6d.

The title of this excellent publication indicates its contents precisely. Beginning with the Packet Office handstamp of the middle of the eighteenth century, the authors describe briefly the postal markings, obliterators, date-stamps, registration and numerous miscellaneous marks used by the Packet Agent, the G. P. O. and the Parish and town post offices on the island of Barbados up to the present day. Each marking is illustrated by a reproduction of a tracing from an original, and for each is given the earliest and latest known date of use. A map showing the division of Barbados into parishes and a brief bibliography also are included.

This monograph is outstanding for clearness and conciseness. Though there may be additions and emendations to fill the supplements envisioned by the authors, the degree of completion and accuracy in its present form will prove to be, I am sure, exceptionally high. The twenty-four pages of text packed with facts will provide priceless aid to the postal history student. All philatelists interested in Barbados postal markings owe thanks to Messrs. Benwell and Britnor. *(Pamela Taylor)*

Las Bela 1897-1901. By Hans von Rudolphi. Pamphlet of 16 pages, of which the first 8 pages are introductory, and the remaining 8 pages text. Published by the Working Group for the New Handbook of Philately in association with the Association of German Philatelists. Language, German. Price 2 Marks.

Las Bela was a Native Feudatory State located in Baluchistan, which in 1947, became a part of the new country, Pakistan. It issued but two stamps, valid for internal postage only, namely: a ½ Anna and a 1 Anna value. The ½ Anna apeared in 1897 and the 1 Anna in 1901. Both were superceded in 1907 by the regular stamps of British India. The stamps were produced by lithography by the firm of Thacker & Co. of Bombay.

The ½ Anna stamp was issued first printed in black on white paper in sheets of 20 stamps (4x5). Subsequent printings were also in black, but on various colored papers and in different sheet arangements such as 16, 24, 25 and 30 stamps per sheet. All these changes were evidently at the discretion of the printer, because there seems to have been no official authorization for them.

The 1 Anna stamp appeared in 1901, and was also printed in black but on an orange paper. The sheet arrangement was 16 stamps to the sheet (4x4). There was but one printing of this value.

Our Past President, H. D. S. Haverbeck, an authority on the stamps of the Indian Native States, in his study of this work prior to its publication, stated:

"In my studies I have found nothing that conflicts with what is written." This indicates that we can accept this booklet as a source of accurate information.

This booklet is the first in a new series of handbooks that this group proposes to put out. Actually, as stated in the foreword, it serves as an example of the format in which further publications will appear. Technically there can be no criticism. The text is printed on a smooth paper and bound in a firm paper cover. The size of type chosen perhaps should have been a larger one, but this would have called for a bigger booklet and have added to the cost of production, which probably had to be considered.

For adherents of the old "Kohl Handbook" as published by Dr. Munk, there is a disturbing note in the foreword namely that the alphabetical sequence of countries to be covered in the newer handbooks is to be abandoned. This is to be regretted, as it does away with the original concept of Dr. Munk to compile a philatelic encyclopedia. Perhaps this is too great an undertaking for the new group. This decision will have to be accepted with profound regret.

(Hans A. Zervas)

A Specialised Priced Catalogue of Indian Stamps. Compiled by Jal Cooper F.R.G.S. Published by Jal Cooper for India's Stamp Journal, Standard Building, Hornby Rd., Fort, Bombay, India. 72 pages. Illustrated. Price 10 rupees ($2.00)

This is a priced catalogue of the stamps issued by the Empire of India, the Dominion of India and the Republic of India. It contains a section on the handstruck stamps, Scinde District Dawk, essays, proofs, specimens, and the general issues, as well as Official and the Expeditionary Forces stamps. There are also special sections devoted to the overprinted Indian stamps used for accounting purposes, postal meters, telegraph stamps and the issues prepared for the Azad Hind occupation forces.

This catalogue is quite complete and rather highly specialised. The prices are based upon the London auction market and Mr. Cooper's personal experience of thirty-five years of stamp dealing in Bombay, India.

The stamps overprinted for use in the Convention States are not listed in this catalogue, neither are the issues of the Feudatory States. It makes no attempt to discuss or to price Indian stamps used abroad. *(H. D. S. H.)*

Ce qu'est la Philatelie, by Roger North, Maison Aurthur Maury, Paris. Undated. pp. 59. Unpriced.

"What is Philately" appeared in 1950 written by the head of the House of Maury. Skimming of its pages makes one regret that it was not published in English, for here is one of the few compositions devoted to the attractions of philately, as opposed to collecting.

Where the average book attempts to popularize stamp collecting and immediately falls into a pit because it approaches people who are already collecting stamps. This booklet goes on from there with a pleasing demonstration of the things to be found through some effort to study and the attractions of the various fields which open on such a wide horizon when one's view is broadened.

No real criticism attends the fact that there is a slight emphasis on the French aspects of philately, because this was written in French for Frenchman. Just as the great majority of youngsters here start with U.S., so an author would emphasize U.S. philately if he were capable of presenting such a work.

For the reader with a reading knowledge of French, then, this quick excursion might disclose some new way of looking at his French stamps. But for the rest, a careful reading of the general information pages at the beginning of the Scott catalogue will suffice, and show again that these pages are that publication's crowning glory. *(Nathan Hals.)*

The Harris Catalogue, Second 1961 Edition; 160 pages, nearly 2000 illustrations. Also a special "Americana" section, United Nations issues complete, and the U. S. Stamp Identifier. Price 35c post-free. Published by H. E. Harris & Co., Catalog Department, Boston 17, Mass.

The catalog features virtually all U. S. issues—postage, air mail, special delivery, revenue, envelope, telegraph, postal cards, and stationery, United Nations issues and U. S. revenue stamp designs are illustrated in their entirety. Also included is a special "Americana" section of foreign sets from all over the world, honoring the United States. In addition, this comprehensive market guide contains listings for all U. S. Possessions, Confederate States, Canada, Newfoundland and the Provinces of British Columbia, New Brunswick, Nova Scotia and Prince Edward Island.

Among the catalog's other specialties are plate blocks, mint sheets and first day covers. A valuable feature is the informative U. S. Stamp Identifier Section, which enables collectors to distinguish immediately between rare and common "look-alike" varieties.

Bolaffi's Italy Postage Stamp Specialized Catalogue. 122 pages (7½"x 10"), Plastic board ring-binder cover, 800 illustrations. U. S. A. & Canada Agent, Louis K. Robbins, P.O. Box 672, New York 8, N. Y. Price $1.75 postfree.

This is the first specialized Catalogue of Italy ever published in English. It is fully specialized and written in English. There are more than thousands of net prices in U.S. currency, of the Italian market, relating to single stamps, blocks, covers, F.D.C.'s, flown covers, essays and proofs, ornamental corner blocks, varieties, and others.

Besides its own numbers the catalogue also has, whenever possible, the corresponding numbers of the Stanley Gibbons and Scott Catalogues.

The Library Reports The Following Acquisitions:

U. S. Mail: The Story of the United States Postal Service by Arthur E. Summerfield as told to Charles Hurd. Publisher, Holt, Rinehart and Winston, New York, N. Y. Autographed copy gift of Mr. Charles S. Lasky.

France and Colonies Philatelic Society Newsletter (Great Britain) Vol. IV, No. 4, Vol. IX, No. 3, 13 issues. Gift of Mr. Nathan Hals.

The Rishon Le Zion Local Stamp, Apr. 5 - May 6, 1948 by Leslie L. Blake. Publisher, The Society of Israel Philatelists. Gift of the author.

Mexico, Postal Issue of 1874-1883 (Hidalgo Heads) edited and published by R. R. Billings, New York, N. Y. Gift of the author.

Postage Stamps by L. N. and M. Williams. Publisher, Penguin Books, Ltd., Harmondsworth, Middlesex, England. Gift of Mr. James Crompton.

British Playing Card Stamp Duties and Their Authorized Stamps. The Laws Relating to United States Playing Card Revenue Stamps 1862-1883 and 1894-1960 by John Boynton Kaiser, edited by David Lidman. The American Philatelic Society, State College, Penna. Gift of the publisher.

The Philatelic Press in Greece by Moses C. Constantinis. Reprint from "The Philatelic Literature Review." Gift of the author.

Handbook of Austria and Lombardy-Venetia Cancellations 1850 to 1864 Issues. Section 12 by Edwin Mueller. Publisher, Mercury Stamp Company, New York, N. Y. Gift of the author.

The American Air Mail Catalogue of Air Letter Sheets. 1951 Edition. 1953 Edition. Publisher, The American Air Mail Society, Albion, Penna. Gift of Mr. Sol Whitman.

The History Behind the Wisconsin Tercentenary Stamp, Manuscript by Herman Kerst, Jr. Gift of the author.

Selected Bibliography of Gazetteers and Place Name Materials and Post Offices published by Army Map Service, Washington, D. C. Gift of Mr. Robert G. Stone.

A History of G. B. Ship Letters, Supplement 2 by Alan W. Robertson. Publisher, the author, Pinner, Middlesex, England.

Afghanistan, Postal History of the Second Afghan War, 1878-1881, together with The Boundary Commission, 1885, and General Notes by Major Adrian E. Hopkins. Published by The Postal History Society, Bath, Somerset, U.K. Gift of the Society.

The Philatelic and Postal History of Hong Kong and the Treaty Ports of China and Japan by F. W. Webb, O.B.E., F.R.P.S.L. Published by The Royal Philatelic Society, London in conjunction with The Hong Kong Study Circle and The Postal History Society. Courtesy of The Royal Philatelic Society, London.

We are philatelic auctioneers
and specialize
in providing
a competitive market
for stamp collections
and other philatelic properties

Over 30 years experience
assures the maximum
in results

Your inquiry is welcome

IRWIN HEIMAN
INC.
Serving American Philately Since 1926
2 WEST 46th STREET NEW YORK 36, N.Y.
ROOM 708 Tel.: JU 2-2393

WANTED

UNITED STATES FOREIGN

Stamps and Covers

JOHN A. FOX
110 West 42 Street, New York 16, N. Y.

SPACE SHIPS — NO

SEALING WAX — NO

STAMPS — YES

EZRA D. COLE
NYACK, N. Y.
Telephone EL 8-0964

For
Covers,
Cancellations
and
Specialist Material
of
Any Country In The World

●

G. S. MANNERS
46 Iverna Court
London, W. 8 England

AIRMAILS

ERRORS

TOPICALS

VARIETIES

For 35 years we have been specialising in all unusual items, Errors, Varieties, etc., regardless if the are listed or not.

We have now on hand a very large selection of AIRMAILS (Whole World) and TOPICALS, U.N., I.G.Y., U.P.U., F.D.R., CENTENARY, ROTARY, INVERTED CENTRES, SPORTS, OLYMPIC, SOUVENIR AND ARTISTS' D.P. SHEETS, PROOFS.

We have oddities and unusual items from many different countries, as: Abyssinia, Albania, Belgium, Bolivia, Brazil, Canary Isl., Colombia, Congo, Croatia, Egypt, Danzig, Ecuador, Far East, France and Col., Greece, Georgia, Honduras, Iceland, Iran, Jugoslavia, Laos, Latvia, Lebanon, Liberia, Lithuania, Monaco, Montenegro, Nepal, Nicaragua, Panama, Paraguay, Peru, Poland, Russia, Scadta, Spain and Col., Tanna Touva, Venezuela.

Are you a specialist, looking for unusual items to complete your collection? (not necessarily expensive ones). Please write us — we will gladly mail you a selection or offers — no obligation.

AUCTION CATALOGUE FREE ON REQUEST.

We are buyers of similar material.

CAMBODIA — 1955 - Printer's color Die proofs (18, 23, 26, 28) 4 diff cpt, scarce	18.75
CONGO — 1942 - 5c to 20f cpt imperf in pairs, mint (187/206)	78.50
FR. ANTARCTICA — Birds (12/15, C13) imperf pair	26.00
do trial colors 4v. cpt. (12/14, C15)	9.50
LAOS — 1953 - 100P (C12) Specimen (Sana 35.00)	6.00
1958 - Unesco - imperf trial (48/51) cpt 4v. ea diff color	18.75
POLYNESIA — Famous Gauguin Paintings (C24/27) 4v on 2 collective imperf De Luxe sheets (original colors)	60.00

We accept U. S. postage in payment

S. SEREBRAKIAN

Inc.,

P. O. BOX 448, MONROE, N. Y.

U. S. A.

ARE YOU

SELLING ?

YOUR COLLECTION

WE CAN HELP YOU

TO SELL IN THE

RIGHT MARKET

AND GET THE

BEST

NET

RESULTS

Write today for our new Review which gives full details of our international organisation.

ROBSON LOWE LTD.

Specialists in the Sale of Quality Collections

50 PALL MALL

LONDON, S.W. 1

Cables: "*Stamps, London*"

When replying to this advertisement please mention that you saw it in "The Collector's Philatelist".

AUCTION SALES

of Rare and Valuable

British North America

and other Postage Stamps held regularly.

Illustrated catalogs available a month before sale date

Estate Properties solicited for sale at auction or outright purchase.

J. N. SISSONS LTD.

59 Wellington W, Toronto, Canada

Ph. Empire 4-6003. Cables: Sistamp, Toronto

FOR

Classic Issues

WRITE TO:

DOUGLAS ROTH

Fairways, Mona Crescent,
Newlands,
Cape Province, South Africa

SPECIALIZING IN

AUCTION SALES

of choice

UNITED STATES

Stamps and Covers

Auction sales held regularly

Catalogues on request

Bruce G. Daniels

7 Water Street Boston 9, Mass.

AIRMAIL NEW ISSUES

For years we have specialized in supplying airmail new issues. Our service is tailored to suit the needs of each individual customer. Whether the airmail stamps of the whole world or of only a few countries are required we can supply them. Each monthly new issue distribution is accompanied by a copy of our "Topical Notes" (samples sent free on request). See for yourself how much you will save. No postage values.

APPROVALS FOR THE SPECIALIST

We carry a comprehensive stock of Air Posts of the World and welcome want lists for sets and individual items. Many errors and varieties are always available.

NICOLAS SANABRIA CO., Inc.

Georges A. Medawar, Pres.

521 Fifth Ave. New York 17, N. Y.

Scott's new

SPECIALTY ALBUM SUPPLEMENTS

Great Britain, British Europe & Oceania, #17	$3.00
British Africa, #17	3.50
British America, #17	3.00
British North America, #17	1.00
British Asia, #17	3.50
Latin West Indies, #15	3.50
Mexico, #17	1.25
Belgium, Netherlands & Cols. & Luxembourg, #16	5.00
Germany & Colonies, #16	5.00
Italy & Colonies, #16	5.00
Northern Europe & Poland, #14	2.75
Scandinavia & Finland, #16	3.00
Guam, Hawaii & Philippines, #13	1.50

SCOTT PUBLICATIONS, Inc.
461 Eighth Ave., New York 1

The Philatelic Estate of

ARTHUR LINZ

will be sold by orded of the Executrix, Mrs. Dorothy Linz, in a

SPECIAL AUCTION SALE
in October 1961,

featuring the extensive and valuable Collections of **Austria** and **Lombardy-Venetia.**

The specially prepared, richly illustrated catalog will be available late in September and will be mailed upon request.

MERCURY STAMP CO.
10 East 40th Street
New York 16, N. Y.
Tel.: MUrray Hill 3-6745
Cable Address: Mercstamp Newyork

BETTER
GRADE
STAMPS
UP TO
1925

1889-
1961

A name
associated with
integrity,
competency
and service.

ALEX S. JULIARD
BRYN MAWR, PENNA.
(Est. by Louis Juliard 72 years ago)

SUPERB STAMPS of the WORLD ON APPROVAL

To collectors interested in fine stamps we are able to offer an approval service second to none. We invite enquiries for ALL COUNTRIES within the following periods:
British Commonwealth — 1840/1951
All other countries — Mainly 19th Century, particularly imperforates.
Below we list some of the countries in which we are particularly strong at the moment. REFERENCES ESSENTIAL.

Afghanistan	Italian Sts.	U. S. A.
Austria	Japan	Uruguay
Austr. Italy	Luxembourg	Venezuela
Argentine	Mexico	Great Britain
Belgium	Mongolia	Great Britain
Brazil	Mongolia Used	used Abroad
Bolivia	in China	Br. Guiana
Chile	Norway	Canada
China	Netherlands	Ceylon
Colombia	Netherlands	Heligoland
Colombia Sts.	Indies	Hong Kong
Denmark	Peru	India & I.E.F.
Finland	Poland	New Zealand
France	Portugal	New South
France Used	Portug. Cols.	Wales
Abroad	Roumania	Palestine
French Cols.	Russia	St. Helena
Greece	Spain	South Africa
Germany	Sweden	So. Australia
German Sts.	Tibet	South-West
Hungary	Turkey	Africa
Italy		Victoria

J. A. L. FRANKS LTD.
180 FLEET STREET, LONDON, E.C.4
ENGLAND

. . POSTAL HISTORY . .

Our Postal History auctions, held at regular intervals, contain just about everything other than adhesives as listed by regular catalogues.

Individual scarce covers, specialized collections of historical material, Revenues, scarce postal stationery, and usually a nice lot of philatelic literature.

If you are interested in adding unusual pieces to your collection, be sure to drop us a line for a copy of the next POSTAL HISTORY AUCTION catalogue. You will be intrigued by the variety of material offered.

You will also find our stock of POSTAL STATIONERY extensive, and we will be glad to quote on individual items or extensive collections of most countries.

HIGGINS & GAGE, Inc.

23 North Santa Anita, Pasadena, Calif.

PS: We also hold regular auctions of adhesives, too!

ROMANIAN POST OFFICE
in the Turkish Empire — 1919

(There was only one Romanian Post Office in Constantinople. It remained open a short time only.)

During a visit in Constantinople (today's ISTAMBUL) in March 1920, I secured the cancellation of a few scarce errors, in the Romanian P. O., and am offering same after 40 years, together with some mint errors never offered before:

	Mint	⊞'s of 4	Used
#7 5b green	2.00	10.00	3.00
8 10b rose	2.00	10.00	3.00
9 15b brown	2.00	10.00	3.00
11 40b gray br.	10.00	——	8.00
RA1 5b green	2.00	10.00	3.00
7(a) 5b green (few known)	5.00	——	7.00
8(a) 10b carmine (few known)	6.00	——	10.00

#7(a) and #8(a) are on the initial print of Romania #219 and 220. (The used stamps are on pieces.)

Penny Black Stamp Co.
116 Nassau St., N. Y. 38, N. Y.

PHILATELIC LITERATURE

Latest 1960 price list, 72 pages with over 5000 offers. A gold mine of information for every Philatelist only 50c (and deductible from first order)

CZECHOSLOVAKIA
Hradcany issue
A new specialized catalogue just out. 60 pages illustrated by John Velek (Czechosl. Philatelic Society) 3.00

ROCKET CATALOGUE
2nd Edition plus supplement, ill. by Smith-Kronstein, 2 vol. 92pp. 4.75

CANADA PLATE VARIETIES
by H. Reiche, 48pp plus supplement illustrated 2.35

CANADA WAR TAX STAMPS
by War Tax Study Group, 1959 36pp. illustrated 2.00

LOMBARDY-VENETIA
Specialized catalogue of stamps and cancellations by F. Billig, 1960 (2nd edit.) 48pp ill. 3.50

U.S. NAVAL POSTMARKS
Illustr. Handbook Part I, 192pp ill. bound 5.00

STAMPS:
WE BUY FOR CASH
Large collections, accumulations, also dealers stocks, and would appreciate if you would get in touch with us, before selling your holdings.

FRITZ BILLIG
168-39 Highland Ave.
Jamaica 32, N. Y., U. S. A.

COVERS

POSTAL STATIONERY

Specialist Material

●

WHAT ARE YOUR NEEDS?

●

New England Stamp Co.
45-X Bromfield Street
Boston 8, Massachusetts

PHILATELIC HANDBOOKS

PUBLISHED UNDER THE AUSPICES OF THE
THEODORE E. STEINWAY MEMORIAL PUBLICATION FUND

No. 1 UNITED STATES. 24c AIR MAIL INVERTED CENTER OF 1918
By Henry M. Goodkind — 32 pages . . . 9 Illus. . . . $1.00

●

No. 2 CORRIENTES. THE ISSUES FROM 1856–80
By Louis Stich — 84 pages . . . 20 Illus. . . . $2.00

●

No. 3 VENEZUELA, THE EARLY STAMPS
By C. W. Wickersham — 168 pages . . . 225 Illus. . . . $3.95

●

No. 4 TIBET, THE POSTAGE STAMPS AND POSTAL HISTORY
By Harrison D. S. Haverbeck — 80 pages . . . 100 Illus. . . . $2.00

●

No. 5 UNITED STATES. R. F. OVERPRINTS ON AIR MAIL
By Henry M. Goodkind — 64 pages . . . 75 Illus. . . . $2.00

●

No. 6 AUSTRIA. HANDBOOK OF PRE-STAMP POSTMARKS
By Edwin Mueller — 200 pages . . . 800 Illus. . . . $12.50

●

No. 7 UNITED STATES. THE TEN CENTS STAMPS OF 1855–59
By Mortimer L. Neinken — 252 pages . . . 530 Illus. . . . $10.00
$7.50 to C. C. members

●

No. 8 ROBERT MORRIS, POSTMASTER OF NEW YORK
By Winthrop S. Boggs — 206 pages . . . 24 Plates . . . $25.00

●

No. 9 CUMULATIVE INDEX, COLLECTORS CLUB PHILATELIST
VOLS. 1–39 Incl. (1922–60) $2.00. VOLS. 30–39 ONLY (1951–60) $1.00

●

No. 10 CONFEDERATE STATES OF AMERICA. SPECIAL POSTAL ROUTES
By Lawrence L. Shenfield — 112 pages . . . 88 Illus. . . . $10.00
$7.50 to C. C. members

Pre-1956 Publications

EARLY AMERICAN PERFORATING MACHINES & PERFORATIONS 1857–67
By Winthrop S. Boggs — 32 pages . . . 20 Illus. . . . $1.00

●

FRENCH MOROCCO. 1943–44 TOUR HASSAN ISSUES
By Charles Neidorf — 64 pages . . . 62 Illus. . . . $1.50

THE COLLECTORS CLUB

22 East 35th Street, New York 16, N. Y.

GRACIAS!

ALVARO BONILLA LARA
CASILLA 2393
SANTIAGO DE CHILE
—
CABLES "BONILLA"

Santiago, Mayo 16 de 1961.

Señor Bernard D. Harmer,
c/o H.R.Harmer, Inc.,
6 West 48th Street,
NEW YORK 16, N.Y.

Mi estimado señor Harmer,

He recibido ya todos los detalles relacionados con el remate de mi colección de sellos de Costa Rica, realizado en su casa los días 1° y 2 del mes en curso.

Quiero expresarle mi satisfacción más sincera por los resultados obtenidos y mis agradecimientos por la labor realizada por su firma. La formación de los lotes, su descripción, la impresión e ilustración del catálogo; todos los detalles relacionados con esta venta han sido cuidadosamente destinados a producir un resultado en extremo satisfactorio.

Sírvase aceptar mis agradecimientos y hacerlos extensivos a sus gentiles colaboradores.

Lo saluda muy atentamente su afmo.s.s.y amigo,