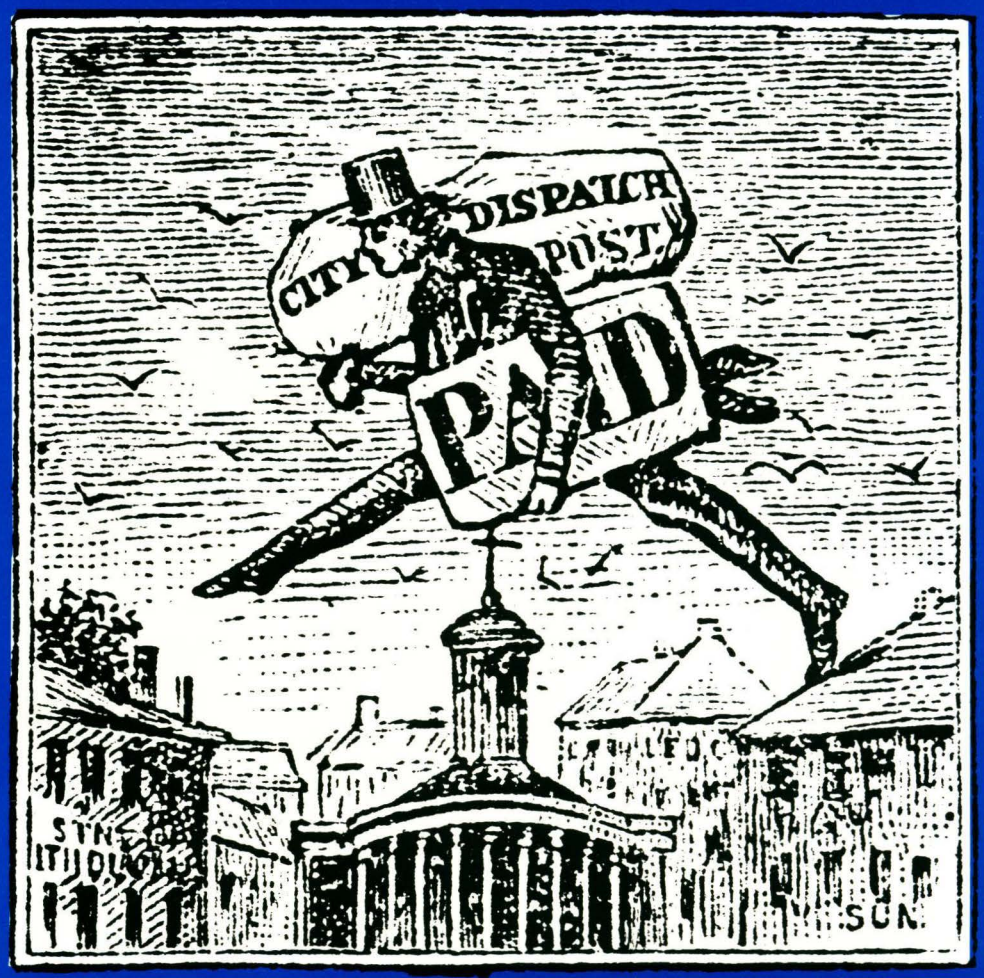
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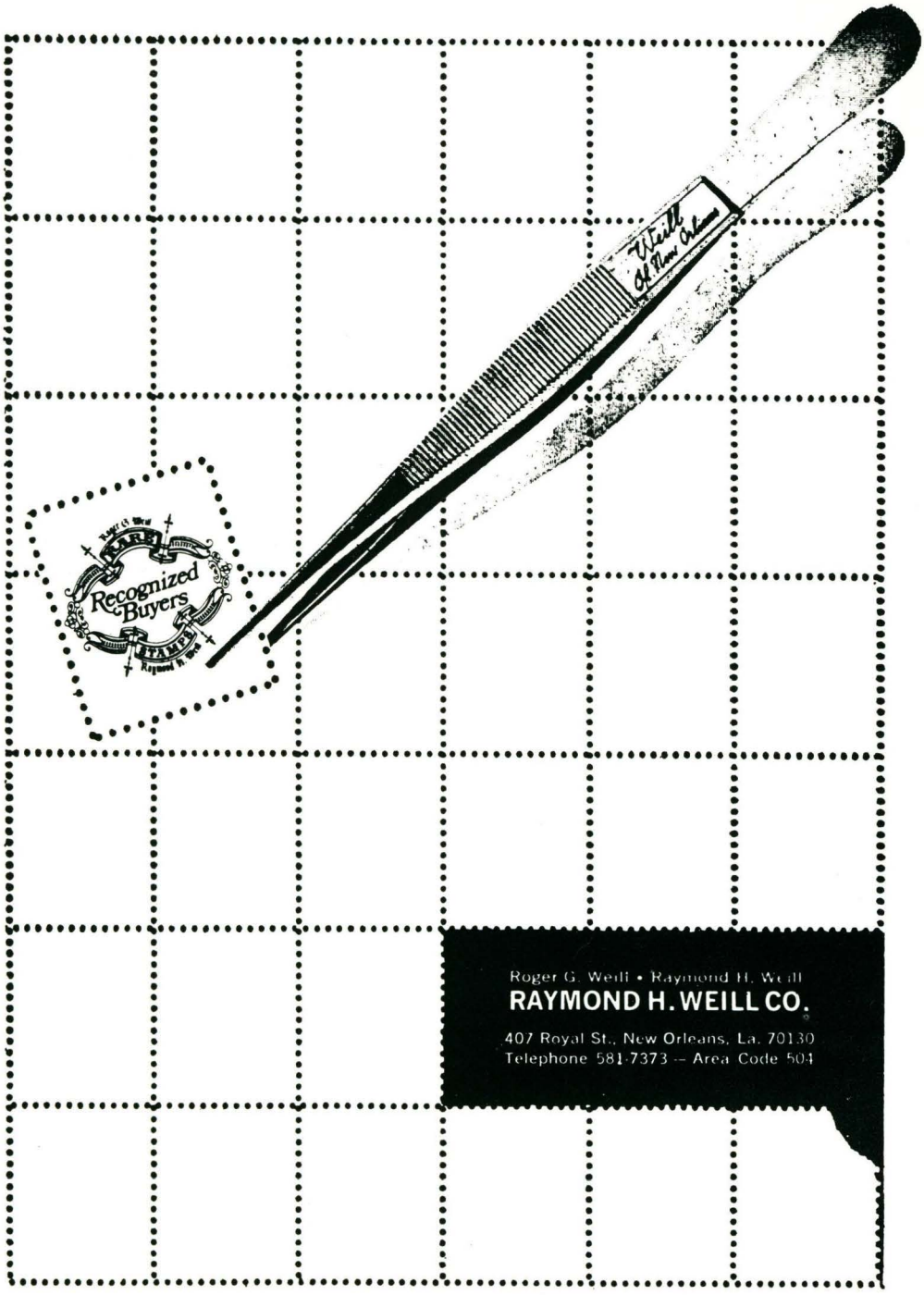
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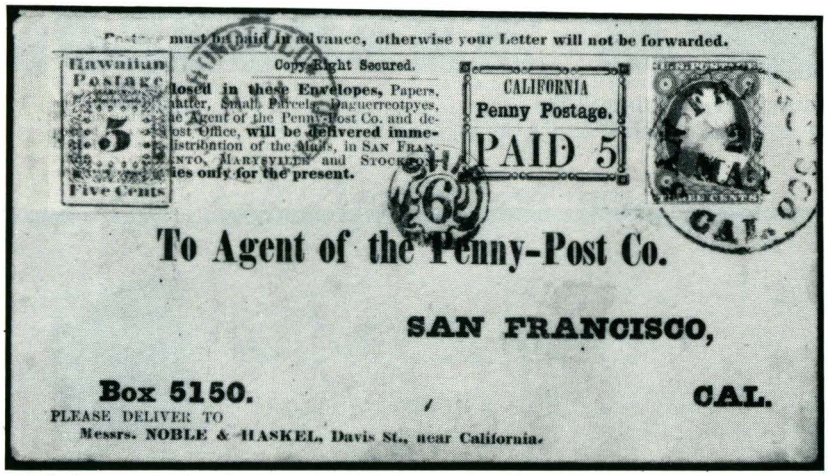
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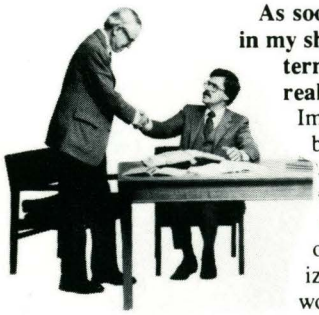
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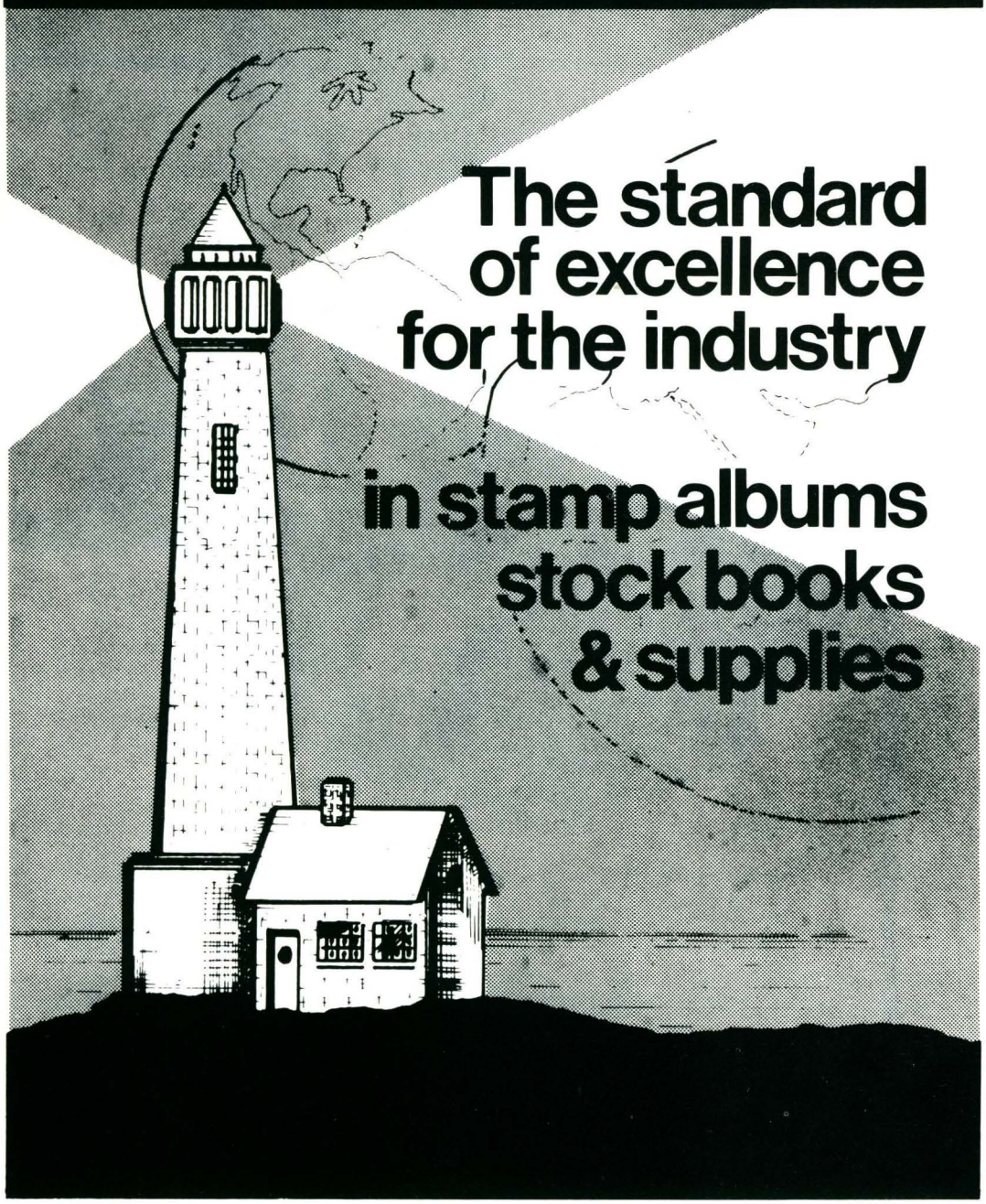
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The Collectors Club Philatelist

Volume 61, Number 4 **July-August 1982**

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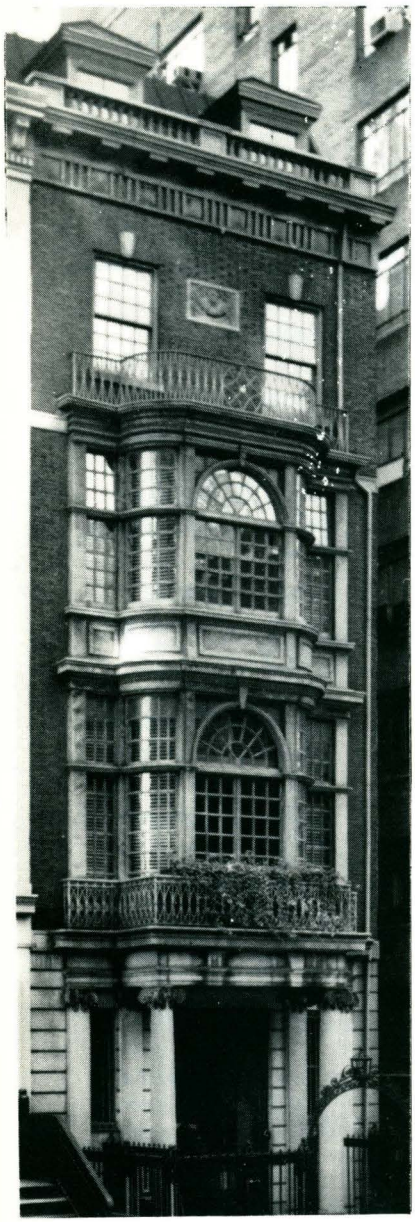
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The "75 Cts. 75" Airmail Surcharge of Ecuador

Leo J. Harris

There has been a certain amount of controversy concerning the status of the stamp surcharged "75 Cts. 75" which, until recent times, was listed by Scott as C7 for Ecuador. This stamp is the 15 centavo carmine of the Colombia 1923 SCADTA issue (Scott C40 for Colombia), with the black surcharge "ECUADOR / PROVISIONAL / 75 Cts. 75" in three lines. For purposes of convenience, we will hereafter refer to this surcharged stamp merely as *The Stamp.*

Presently, Scott carries the following notation where "The Stamp" used to be listed: "A 75c on 15c carmine with 'Cts.' between the surcharged numerals exists. There is no evidence it was regularly issued or used."[1] A recent reference to Scott's editorial assessment of *The Stamp* was contained in the description of Lot 1063 of a 1980 Sotheby Parke Bernet Stamp Auction Co. Inc. catalogue. There, a pair of *The Stamp* was illustrated, and beneath was the following commentary:

> *(formerly) #C7, Sanabria #8, "75 Cts. 75" on 15c Carmine,* horizontal pair, "SERVICIO DE TRANSPORTES AERO GUAYAQUIL 12 Mar. 1929 pmks. (thus refuting the notation in the Scott catalogue), left stamp small corner crease, otherwise VERY FINE, very rare, probably unique, signed Bloch, with Friedl Certificate 1972 Sanabria . . 8,000-10,000.[2]

The parenthetical criticism is of course understandable if not pardonable, in view of the level of expertization noted and the fairly high prices consistently obtained at auction for *The Stamp.* All present owners, as well as dealers and auctioneers who have *The Stamp* in stock, have an understandable interest in preserving its value, as do the experts and expert committees who in the past have attested to its status. It will be the purpose of this short examination to set forth some conflicting facts, insofar as research can at this late date bring forth such facts, and assist the reader to draw his or her own conclusions.

Once the SCADTA and the government of Ecuador had contractually established the SCADTA franchise for Ecuador[3], it was necessary on a priority basis to procure the required adhesive airmail stamps. First, an obviously unsatisfactory lithographed set was prepared and promptly rejected (Fig. 1).[4] Thereupon, the

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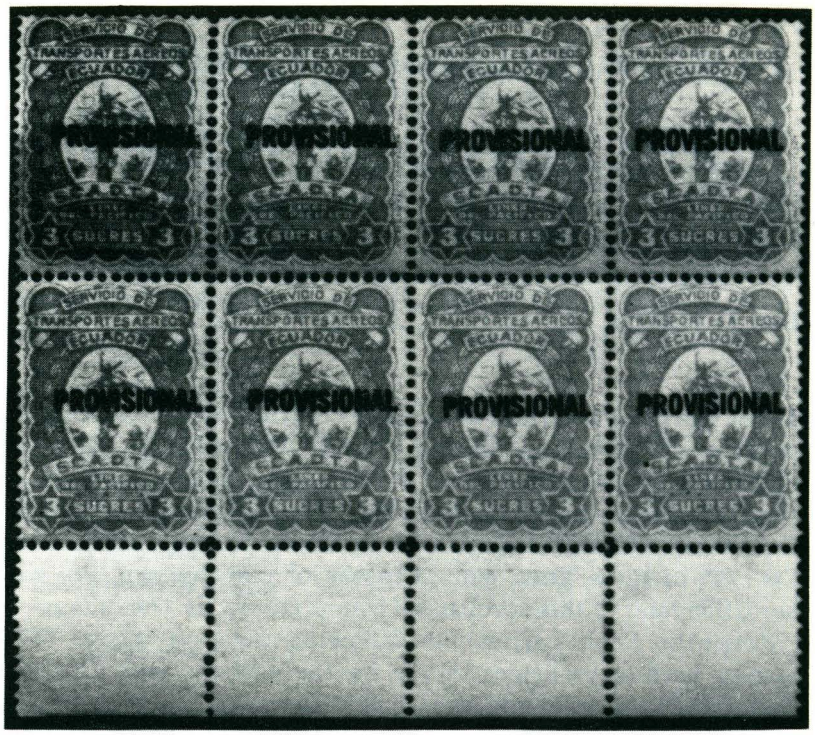


Fig. 1. Pane of 8 stamps of the 3 Sucre denomination with the "PROVISIONAL" surcharge, lithographed for SCADTA use in Ecuador, but rejected for esthetic reasons.

printing firm "Artes Graficas Senefelder" of Guayaquil, Ecuador, was orally requested to surcharge, in sheets of 25 stamps, various denominations of the Colombian 1923 SCADTA issue (Scott 39-42 and 45) for provisional use in Ecuador. The following quantities were prepared[5]:

Underlying denomination:	*Surcharge:*	*Number of Stamps:*
10 centavos	50 centavos	2500
15 centavos	75 centavos	2500
20 centavos	1 sucre	5000
20 centavos	1 sucre (with "R" for registration)	1000
30 centavos	1½ sucres	10,000
60 centavos	3 sucres	5000

For purposes of convenience we will hereafter refer to this as the *Provisional Issue.*

It is beyond dispute that a small quantity of the underlying 10 centavo stamp, said to be approximately 250, were overprinted on the bottom line "50 Cts. 50." As explained by the proprietor of the Guayaquil printing firm concerned, Wilfredo A. Moreno:

> The printing of the surcharge was done in my print shop with the current means of typography; that is to say, setting the surcharge with common types. There were not therefore any plates or cliches and when the work was finished the type was broken up and distributed as is usually done in our work. I could not state if there was a reprinting of any of the values, although that may seem to you very unbusiness like. The work was ordered verbally, the order having been given to me by the general representative of the company

Count Koenig, who was at that time in Guayaquil; therefore there is no record in my accounts.

I can, however, tell you something about the surcharging of the 50¢ and the 10¢ Colombian stamp. The S.C.A.D.T.A. ordered the first overprint of their stamps with the characters "Cts." between the two figures of value and we surcharged a very small quantity in this form. A few hours later I was ordered to suppress the letters "Cts." leaving only the two figures of value, because the original Colombian stamp already bore the word "Centavos."

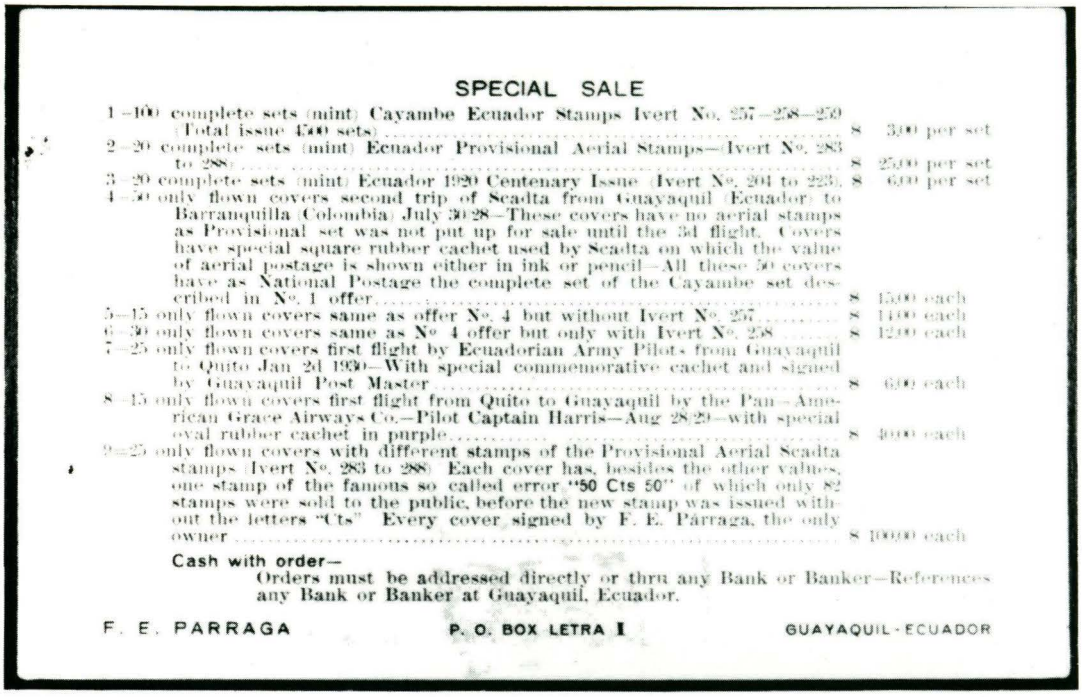
Subsequently you will see that the stamp surcharged "50 Cts. 50" were from the very first printing and were a part or rather all of the first issue. I am giving you this data because I think it will be valuable to you as a dealer in postage stamps. . . .[6]

It is clear, further, that a small quantity of these "50 Cts. 50" stamps (said to be approximately 82) were actually sold by SCADTA to a patron who, recognizing their incongruity, subsequently refused to return them. This patron, F. E. Parraga, placed them all on covers which were carried by the August 28, 1928 SCADTA flight from Guayaquil to Barranquilla, Colombia. Fig. 2 is an example of one of these first day of use covers. A few other examples



Fig. 2. Cover to Barranquilla, Colombia, postmarked at Guayaquil on August 28, 1928, with the "50 Cts. 50" error at bottom right corner. One of the F. E. Parraga covers.

of the "50 Cts. 50" error may also have been purchased and used that day on other letters and periodicals, but the sale of these stamps was promptly suspended by the SCADTA. Another philatelist, later in the same day, was unable to purchase them.[7] The majority of the Parraga covers were eventually sold to collectors. Fig. 3 is a postal card advertisement of F. E. Parraga, who offered them for sale during the year 1936. Parraga was the manager of the Guayaquil office of the Pan American Life Insurance Company. The secretary-treasurer of this Company was Justo P. Campaña Zuniga, a long-time Guayaquil stamp collector and dealer. Campaña was also "on the spot", and he has written a number of accounts of this matter.[8] From a review of these very explicit and clear descriptions of the events surrounding the printing and sale



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7—25 only flown covers first flight by Ecuadorian Army Pilots from Guayaquil to Quito Jan 2d 1930—With special commemorative cachet and signed by Guayaquil Post Master ..... $ 6.00 each

8—15 only flown covers first flight from Quito to Guayaquil by the Pan-American Grace Airways Co.—Pilot Captain Harris—Aug 28/29—with special oval rubber cachet in purple ..... $ 4.00 each

9—25 only flown covers with different stamps of the Provisional Aerial Scadta stamps (Ivert No. 283 to 288) Each cover has, besides the other values, one stamp of the famous so called error "50 Cts 50" of which only 82 stamps were sold to the public, before the new stamp was issued without the letters "Cts" Every cover signed by F. E. Parraga, the only owner ..... $ 10.00 each

Cash with order—
Orders must be addressed directly or thru any Bank or Banker—References any Bank or Banker at Guayaquil, Ecuador.

F. E. PARRAGA P. O. BOX LETRA I GUAYAQUIL - ECUADOR

Fig. 3. Postal card advertisement of F. E. Parraga, *circa* 1936, offering for sale the "50 Cts. 50" error, as used on August 28, 1928, the first day of issue.

of the "50 Cts. 50" overprinted stamp on the first day of sale (August 28, 1928) and thereafter during the period of validity of the "Provisional Issue," no sale or use of *The Stamp* has been noted.

The eighth clause of the contract between the SCADTA and the Government of Ecuador authorized the SCADTA to recover the cost of airmail service by the issuance and sale of postage stamps. The second paragraph of this clause required the SCADTA to report to the Government concerning the stamps which it had issued.[9] Eugenio Gebauer alludes to the existence of such a report, dated August 27, 1928, which is stated to make no reference at all to *The Stamp*.[10] Another Ecuadorean philatelic writer, albeit of uncertain authority, also mentions this report, and agrees that no mention of a "75 Cts. 75" overprint existed.[11]

It is also significant that, in his June 12, 1930 letter to Mr. King, the printer of the *Provisional Issue*, Mr. Moreno makes no mention of *The Stamp*. It is further instructive to note what early articles or catalogues, published reasonably contemporaneously, have to say (or don't say, as the case may be) about *The Stamp*. Field's definitive catalogue, published in 1932, lists the "50 Cts. 50" error, but no mention is made of *The Stamp*. [12] The 1933 edition of *The Standard Airpost Catalog* published by the Berkshire Exchange does not list *The Stamp*.[13] Kessler, in his comprehensive catalogue whose preface boasts ". . .the Complete History of the Colombian Air Post Service; the Specialized Catalogue of Air Post Stamps and Covers, and SCADTA Stamps of Colombia and Ecuador", published in 1936, makes no mention of *The Stamp*. [14] The

catalogue of the principal Ecuadorean stamp society, published in Quito in 1937, makes no mention of *The Stamp*.[15] Finally, the official history of the airmail services of Ecuador, published in the *Boletin Postal* in Guayaquil in 1937, carries (as translated) the following preface: "Summary of articles and notes published with regard to the National Airpost, in different foreign periodicals, which serve as the basis for the preparation of the Ecuador section of the Berkshire Catalogue, standard for air mail." No mention is made here of *The Stamp*.[16]

Has *The Stamp* ever seen use on cover? Not to the knowledge of the author or of any other person who has addressed the matter.

Turning back to the Sotheby Parke Bernet auction lot referred to previously, what weight should properly be given to the March 12, 1929 SCADTA Guayaquil postmark as a hallmark of authentication? To be sure, this postmark style had been in use in Guayaquil since February, 1929. It is also true that this postmark device has been forged and/or fraudulently used. A possible example of this is the cover illustrated as lot 5688 of the Corinphila March 10-15, 1969 auction sale.[17] There, this same style postmark, dated November 23, 1928, at Quito, is illustrated as being applied to stamps of the *Provisional Issue* on a cover addressed to New York City. However, this dating is at least three months before the postmark device was introduced into Ecuador.[18]

What has been stated in print as to the likely origin and pedigree of *The Stamp*? Gebauer writes: ". . . Later on a few stamps of the 15 cvs. value also appeared with the additional surcharge Cts. between the bottom figures at each corner. It is very likely that these were delivered to the SCADTA office and found their way to the public through some top employees."[19] And Campaña states (in translation) in this same regard: "Some time later on there appeared at a sale in Los Angeles the '75 Cts. 75' stamp; but this must be treated as a proof of the 75 centavos from a sheet of 25 examples retained by Count von Koenig [the SCADTA manager], whom it seems manipulated them and created much later on aerograms [*sic*] to satisfy the demands of collectors."[20]

There are, to be sure, other approaches to determine the authenticity of *The Stamp*. It is generally acknowledged that the overprint was applied in two operations.[21] A fellow collector, Gerald Marque, has been studying the implications of this, as a device to separate (among other things) the genuine from the forged.[22] His thesis, based upon the fact that sheets of 25 (5 by 5) were surcharged in two operations, and assuming that each word "PROVISIONAL" in the type sheet was correctly aligned to each other within meaningful tolerances to approximately 45 degrees from the horizontal, is that the variation between the horizon and the 45 degree line, if correctly aligned, should be the same in each sheet. However, if (for example) the diagonal surcharge line were rotated from the top as much as 1 degree, the resulting placement of the word "PROVISIONAL" from stamp 1 in line 1 to stamp 25 in

line 5 will vary significantly. Accordingly, since such shifts are sometimes clearly apparent in stamps of the *Provisional Issue*, it would be possible to plate each sheet of 25. Applying this concept to *The Stamp*, it could be fairly simple through plating to determine if, in fact, each of the 25 stamps in the sheet is related to the others. The author would be pleased to put owners of *The Stamp* in touch with Mr. Marque for such an examination.

Still another possibility would be to compare under black light specimens of the surcharge on *The Stamp* with the surcharges on other stamps of the *Provisional Issue*. The genuine surcharge ink has a clearly defined character, and this would be a device to eliminate all or some examples of *The Stamp* if the surcharges of the latter had markedly different characteristics. The author would be pleased to assist in such an endeavor.

In sum, it is a matter of taste what one collects, and one collector should not dictate taste to another. It is also a matter for editorial policy for a catalogue to list, or not to list, a particular stamp. But it is also fair game to comment, in print, as to the interpretation which the facts suggest be given to a particular stamp. Having said that, and absent further, compelling, evidence which the author solicits hereby, it is reasonable at this time to conclude:

1. There is no available evidence that *The Stamp* was on sale in Ecuador during the period of postal validity of the *Provisional Issue*; and
2. There is as yet no evidence *The Stamp* was ever postally used on cover during the period of postal validity of the *Provisional Issue*.

Based strictly upon these two conclusions, we must logically ask how to characterize *The Stamp*. Three possibilities present themselves:

1. During February and March of 1929, the *Provisional Issue* became exhausted in Guayaquil, in Esmeraldas, and possibly in other Ecuadorean cities, and stamps of the 1923 Colombian issue were used without further validation for Ecuador. At best, *The Stamp*, as witness the Sotheby Parke Bernet auction lot referred to above, was rescued from the SCADTA archives and postally used at that time.
2. More probably, *The Stamp* could be considered as a printer's proof prepared for the SCADTA, of a design which was not subsequently approved, and was leaked to friendly collectors at a later date by SCADTA officials.
3. At worst, and subject to further research not yet concluded, *The Stamp* may be considered merely as a bogus production of a surcharge design which was never authorized.

The author would venture to suggest that the second possibility is the most likely. Gebauer notes in correspondence[23] that Mr. A. Tietjen, one-time general manager of the SCADTA, sold to him, in

1945, copies of Scott C2 for Ecuador, with the word "PROVISIONAL" missing from the surcharge. Other printer's proofs are also known. For example, there is a cover postmarked at Guayaquil on August 14, 1928 and franked with the 20 centavo Colombian registration stamp (Scott CF1 for Colombia).[24] The stamp has "ECUADOR / UN SUCRE" overprinted at the top in a different type. However, it can be fairly clearly demonstrated that this cover and similar printer's proofs, even if legitimately prepared, were still the subject of philatelic manipulation at a later date.

Comments of other collectors are sought on this matter.

[1]*Scott Standard Postage Stamp Catalogue*, 1982, Volume II, p. 797. New York: Scott Publishing Company (1981).

[2]*The Weston Collection of Worldwide Airpost and Specialized Mexico*, November 14, 17-18, 1980. Danbury, Ct.: Sotheby Parke Bernet Stamp Auction Co. Inc., p. 12.

[3]The text of the contract is reported by Miguel Tobon Hohmann, "La SCADTA En El Ecuador", *El Coleccionista Ecuatoriano*, May, 1979, pp. 2 and 5.

[4]These stamps are illustrated in Roberto Levi-Castillo, "Ecuador—The First SCADTA Issue of 1928", *The Aero Philatelist Annals*, April, 1967, p. 91.

[5]This information is contained in a letter from the SCADTA to Arthur King Clark, February 15, 1929, a copy of which is on file in the library of The Collectors Club.

[6]Quoted from a typed copy of a translation of a letter from Mr. Wilfredo Moreno to Mr. Arthur King, dated June 12, 1930, a copy of which is on file in the library of The Collectors Club.

[7]Jose L. Massidda, "The S.C.A.D.T.A. Airmail Service in Ecuador", *Stamps Magazine*, June 11, 1960, p. 406. According to Eugenio Gebauer, in a July 11, 1981 letter to the editor of the *Collectors Club Philatelist*, the remaining six panes of 25 stamps, being 150 stamps in all, were found among the effects of Dr. Peter Paul van Bauer, managing director of the SCADTA, following his death. Presumably this cache is the source of the "50 Cts. 50" surcharged stamps so frequently sold at auction in recent years.

[8]Campaña has written the following accounts: "La 'SCADTA' en el Ecuador: Algunas Rectificaciones", *Chile Filatelico*, June, 1969, p. 266; "Comentarios Sobre Los Sellos Aereos Del Ecuador de 1928", *Ecuador Filatelico*, October, 1972, p. 17; "EL MITO DEL SCADTA 'CTS 75 CTS' AL DESCUBIERTO", *Ecuador Filatelico*, November, 1973, p. 5; and "Interesante Labor de un Periodista Colombiano a Favor de las Emisiones Ecuatorianas", *El Coleccionista Ecuatoriano*, December, 1978, p. 21. See also Miguel Tobon Hohmann, *op. cit. supra*, at p. 9, 10.

[9]See Hohmann, *op. cit. supra*, note 3.

[10]Eugenio Gebauer and Jairo Londono Tomayo, *Los Primeros 50 Anos de Correo Aereo en Colombia*. Bogota: Italgraf S. A., 1975, at pp. 306 - 308.

[11]Roberto Levi-Castillo, "'SCADTA' Airmails of Ecuador—History of the First Commercial Airline that Transported International Mail in Ecuador," *Postal History Journal*, June, 1960, p. 35.

[12]*Field's Priced Catalogue of Air Mail Stamps and Airposts of the World*. London: D. Field (1932), p. 103.

[13]*The Standard Airpost Catalog*, 1933 Edition. Edited by Donald Dickason. Wooster, Ohio: 1933. p. 402.

[14]F. W. Kessler, *The Airposts of Colombia*. Brooklyn: 1936. p. 112.

[15]*Catalogo y Precios Corrientes de Los Sellos de Correo, Correo Aereo, Timbres Fiscales y de Telegrafos del Ecuador*. Quito: Asociacion Filatelica Ecuatoriana (1937), p. 72.

[16]Justo P. Campaña Z., "Catalogo Historico Descriptive de los Correos Aereos del Ecuador," *Boletin Postal*, January 9, 1937, No. 54, and in subsequent issues.

[17]53rd Sale, Corinphila Zurich, 10 - 15 March, 1969. Plate 90.

[18]Jose L. Massidda, *op. cit. supra*, p. 407.

[19]Eugenio Gebauer, *The Airposts of Colombia*. Caracas: Editorial Sucre: 1963. p. 112.

[20]Justo P. Campaña Z., "La 'SCADTA' en el Ecuador: Algunas Rectificaciones", *op. cit. Supra*, p. 267.

[21]Kessler, *op. cit. supra.*, p. 112.

[22]Letters to the author from Mr. Gerald Marque of Novi, Michigan.

[23]Letter to E. E. Fricks, editor of the *Collectors Club Philatelist*, July 11, 1981.

[24]Lot No. 1307 of the June 24, 1969 auction of J & H Stolow; also illustrated in Roberto Levi-Castillo, "La SCADTA En El Ecuador", *Chile Filatelico*, September 1968, p. 113.

George Hussey, Stamp Dealer

Carl E. Kane with Lee L. Kane

The dusty old papers were actually a pile of 19th century stamp dealer price lists collected by Hiram Deats in the late 1800s. Carefully turning each tattered sheet, there were few recognizable names. Suddenly there was a startlingly familiar stamp. It headed a price list—with "Hussey's S.M. Post" printed at the top (Fig. 1). This advertising circular offered a wide selection of U.S. Locals for sale, not just the stamps of Hussey's own post.



Fig. 2. Portrait of George A. Hussey. Courtesy *American Philatelist*, 62 346 (1949), by permission.

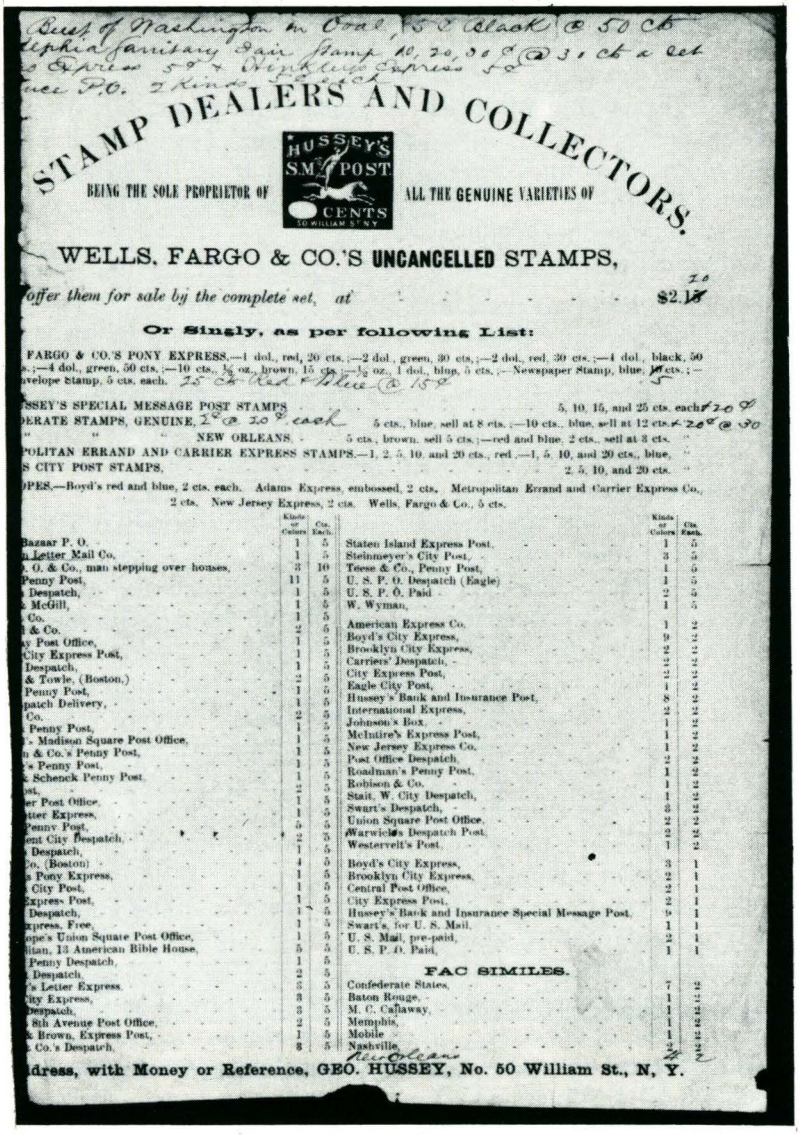
While George Hussey (Fig. 2) is familiar to collectors as the proprietor of an independent local post in New York City, the postal history evidence of his career is scant. The Hussey's Post stamps are rarely found on letters which passed through the United States mails. His delivery business actually consisted of handling bank and insurance notices, bills and circulars, few of which required stamps.[1] That did not inhibit him from issuing stamps just the same, like the regular local post operators.

He was aware of the demand for stamps from collectors and under the name "Hussey's Post" he met that demand—with no less than twenty-six types of stamps in the period from 1854 to 1889.[2] Stamps were in fact his main business. All his activities, both local post and stamp dealing, were run at the Hussey's Post location, 50 William Street, from 1857 to 1873. Though Hussey's Post was originally the principal source of his philatelic activity, by 1862 he was reprinting stamps of other local posts, increasing his emphasis on stamp dealing.

Many local posts were short lived; when they folded, their stamp remainders were offered to the stamp trade. Hussey was frequently the successful buyer, perhaps because he had an extra incentive. He not only sold the remainders, he reprinted the various issues[3]—and offered these reproductions (forgeries) to collectors.

His printer Thomas Wood was experienced in photolithography. Wood did an excellent job of copying any other local post stamps Hussey brought to him. Between the actual remainders and the reprints of them, Hussey built such a stock of local post stamps that as early as 1864 he issued this printed advertising cir-

Collectors Club Philatelist, Vol. 61, No. 4, July 1982. The Collectors Club, Inc.
0010-0838/82/4/228-232 $3.00 + $0.25



Bust of Washington in Oval, 15 c black @ 50 cts
Telphia Sanitary Fair Stamp 10, 20, 30 ¢ @ 30 cts a set
Express 5¢ & Brooklyn Express 5¢
nce P.O. 2 kinds 5 cents each

STAMP DEALERS AND COLLECTORS.

BEING THE SOLE PROPRIETOR OF HUSSEY'S S.M. POST CENTS 50 WILLIAM ST. N.Y. ALL THE GENUINE VARIETIES OF

WELLS, FARGO & CO.'S **UNCANCELLED** STAMPS,

offer them for sale by the complete set, at $2.10

Or Singly, as per following List:

FARGO & CO.'S PONY EXPRESS.—1 dol., red, 20 cts.;—2 dol., green, 30 cts.;—2 dol., red, 30 cts.;—4 dol., black, 50 s.;—4 dol., green, 50 cts.;—10 cts., ½ oz., brown, 15 cts.;—½ oz., 1 dol., blue, 5 cts.;—Newspaper Stamp, blue, 10 cts.;—nvelope stamp, 5 cts. each. 25 ct Red & Blue @ 15¢ 5

SSEY'S SPECIAL MESSAGE POST STAMPS . . . . . 5, 10, 15, and 25 cts. each 20¢

ERATE STAMPS, GENUINE, 2¢ @ 20¢ each . . . . . 5 cts., blue, sell at 8 cts.;—10 cts., blue, sell at 12 cts. 20¢ @ 30

" " " NEW ORLEANS . . . . . 5 cts., brown, sell 5 cts.;—red and blue, 2 cts., sell at 3 cts. "

POLITAN ERRAND AND CARRIER EXPRESS STAMPS.—1, 2, 5, 10, and 20 cts., red,—1, 5, 10, and 20 cts., blue, "

S CITY POST STAMPS, ... 2, 5, 10, and 20 cts. "

PES.—Boyd's red and blue, 2 cts. each. Adams Express, embossed, 2 cts. Metropolitan Errand and Carrier Express Co., 2 cts. New Jersey Express, 2 cts. Wells, Fargo & Co., 5 cts.

	Kinds of Colors	Cts. Each.
Bazaar P. O.	1	5
n Letter Mail Co.	1	5
. O. & Co., man stepping over houses,	3	10
Penny Post,	11	5
Despatch,	1	5
McGill,	1	5
Co.	1	5
& Co.	2	5
y Post Office,	1	5
City Express Post,	1	5
Despatch,	1	5
& Towle, (Boston,)	2	5
Penny Post,	1	5
patch Delivery,	1	5
Co.	2	5
Penny Post,	1	5
Madison Square Post Office,	1	5
n & Co.'s Penny Post,	1	5
's Penny Post,	1	5
Schenck Penny Post,	1	5
st,	2	5
er Post Office,	1	5
tter Express,	1	5
Penny Post,	5	5
ent City Despatch,	2	5
Despatch,	1	5
Co. (Boston)	4	5
s Pony Express,	1	5
City Post,	1	5
Express Post,	1	5
Despatch,	1	5
xpress, Free,	1	5
ope's Union Squate Post Office,	1	5
lian, 13 American Bible House,	5	5
Penny Despatch,	1	5
Despatch,	2	5
's Letter Express,	5	5
ity Express,	3	5
Despatch,	3	5
8th Avenue Post Office,	2	5
k Brown, Express Post,	1	5
Co.'s Despatch,	3	5

	Kinds of Colors	Cts. Each.
Staten Island Express Post,	1	5
Steinmeyer's City Post,	3	5
Teese & Co., Penny Post,	1	5
U. S. P. O. Despatch (Eagle)	1	5
U. S. P. O. Paid	2	5
W. Wyman,	1	5
American Express Co.	1	12
Boyd's City Express,	9	12
Brooklyn City Express,	12	12
Carriers' Despatch,	12	12
City Express Post,	12	12
Eagle City Post,	1	12
Hussey's Bank and Insurance Post,	8	12
International Express,	12	12
Johnson's Box,	1	12
McIntire's Express Post,	1	12
New Jersey Express Co.	1	12
Post Office Despatch,	12	12
Roadman's Penny Post,	1	12
Robison & Co.	1	12
Stait, W. City Despatch,	1	12
Swart's Despatch,	8	12
Union Square Post Office,	12	12
Warwick's Despatch Post,	12	12
Westervelt's Post,	1	12
Boyd's City Express,	3	1
Brooklyn City Express,	12	1
Central Post Office,	12	1
City Express Post,	12	1
Hussey's Bank and Insurance Special Message Post,	9	1
Swart's, for U. S. Mail,	1	1
U. S. Mail, pre-paid,	12	1
U. S. P. O. Paid,	1	1

FAC SIMILES.

Confederate States,	7	12
Baton Rouge,	1	12
M. C. Callaway,	1	12
Memphis,	1	12
Mobile	1	12
Nashville	3	12
New Orleans	2	12

dress, with Money or Reference, GEO. HUSSEY, No. 50 William St., N, Y.

Fig. 1. Hussey's S. M. Post price list.

cular offering 200 different U.S. Locals and 13 Confederate States facsimiles.

There are additional offerings written at the top of the price list in blue ink, perhaps in Hussey's own hand. The fourth line reads ". . . nce P.O. 2 kinds, 5 cents each"—which I speculate was "Providence P.O." I placed the date of this price list by examining the Thomas Wood journal[4] in which he recorded the stamps he delivered to Hussey from 1854 to 1865. Wood delivered the forgeries of the Providence Postmaster Provisionals (Fig. 3) to Hussey in February, 1865.

Since the printed portion of the list also includes Boyd's 1864 red and blue envelope stamps, the list must have been printed between 1864 and the Providence issue date, February, 1865. This placed the offering during the Civil War.

Fig. 3. Forgeries of Providence Postmaster Provisionals.



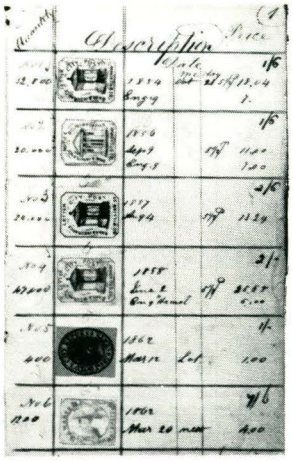


Fig. 4. A page of Wood's record book.

Thus the fragment of Hussey's price list makes a perfect companion to the Thomas Wood journal. Surely this addition to the record belongs in the body of philatelic literature.

Such discoveries are based on research—and luck. In this instance, the luck was owning not only Hussey's circular, but also a photocopy of Wood's record book, made from the original for Donald Patton (Fig. 4). Thus, the Hussey and Wood pieces of the puzzle could be put together (Fig. 5).

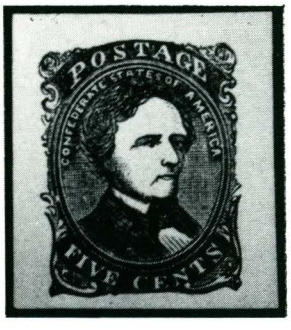
To return to the list itself: in the price list heading, Hussey printed "Being the Sole Proprietor of All the Genuine Varieties of Wells Fargo & Co.'s Uncancelled Stamps." If Hussey followed his customary pattern of "Salesmanship," it is reasonable to assume that when he exhausted his stock of genuine uncanceled Wells Fargo & Co. stamps, he reprinted them. There are indeed forgeries of all those issues. Until now George Hussey was never connected with those forgeries.

In addition, the hand-written section indicates that Hussey added other lines of stamps to expand his business. The first line of script—"Bust of Washington in oval, 5 cent Black" refers to the New York Postmaster's provisional stamp which Hussey persuaded the American Bank Note Co. to print for him.[5]

Hussey's offerings on this circular conclude with Confederate States' stamps listed here under "Fac Similes." During the Civil War, Samuel C. Upham was selling his Confederate facsimiles in Philadelphia. It is known that Upham issued only a limited number of Confederate States stamps and Confederate Postmaster Provisionals, and Hussey's list is limited to the same selection. Not only is there no indication in Wood's journal that he reprinted the Upham material for Hussey, but also there is no evidence that other printers offered the Upham group. Thus it is likely that Hussey was actually selling the S. C. Upham forgeries (Fig. 6).

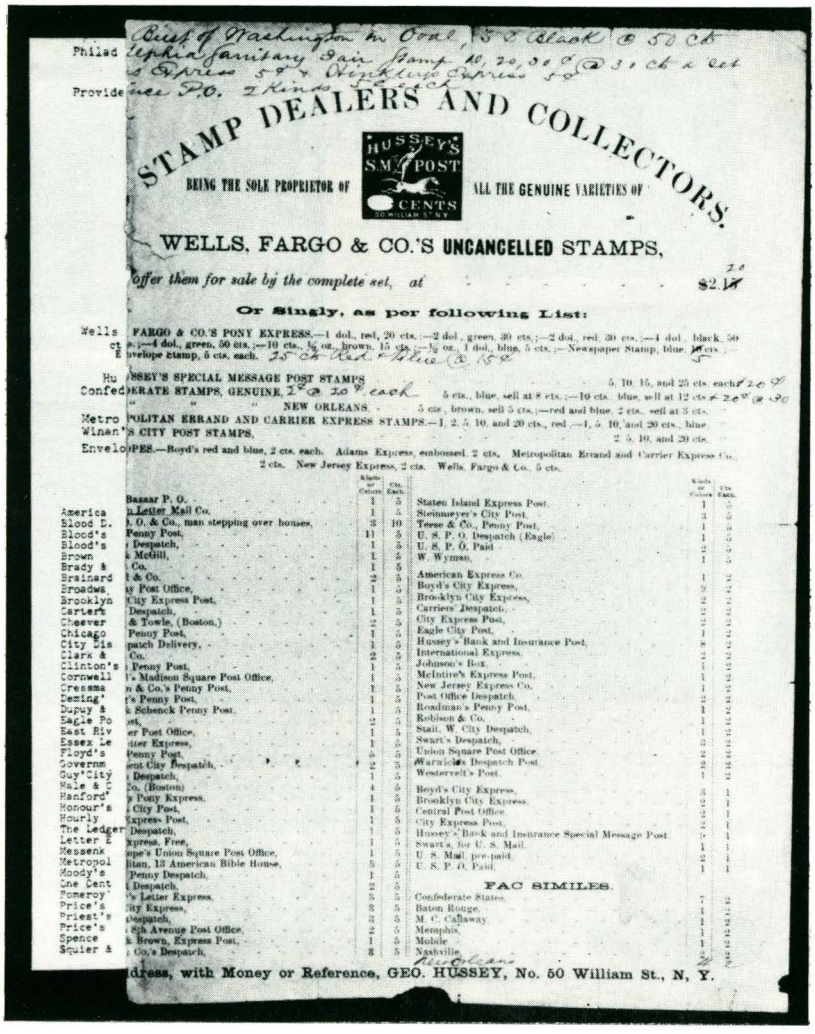
Fig. 6. S. C. Upham forgeries.





The contemporary stamp dealers were well aware of Hussey as a wholesaler of forgeries, since he advertised in the philatelic publications of the period. Hussey also had a substantial European export business. On June 1, 1865, the *Stamp Collector's Magazine* of London wrote: "New specimens of Mr. Hussey's ingenuity have just reached us. This gentleman's name is well known to the timbrophilic world and he may perhaps be designated the postal Barnum."[7] In a handwritten letter from Montreal, dated March 3, 1865, J. A. Nutter, a dealer in foreign postage stamps (Fig. 7), says "my locals are just as genuine as those from New York, for there never was more than 20 private posts in the whole city and Hussey has for sale fully 200 different kinds, the balance (180) must have been manufactured to sell."

By the time the Boston Gang, S. Allan Taylor, James M. Chute, Charles A. Lyford, William E. Skinner, and C. M. Seltz came on the scene in 1865, Hussey was firmly established as the pioneer producer of philatelic forgeries in this country—though nowhere does he identify his own products as facsimiles. Nevertheless he



STAMP DEALERS AND COLLECTORS.

HUSSEY'S S.M. POST CENTS 50 WILLIAM ST N.Y.

BEING THE SOLE PROPRIETOR OF ALL THE GENUINE VARIETIES OF

WELLS, FARGO & CO.'S UNCANCELLED STAMPS,

offer them for sale by the complete set, at $2.

Or Singly, as per following List:

Wells FARGO & CO.'S PONY EXPRESS.—1 dol., red, 20 cts.;—2 dol., green, 30 cts.;—2 dol., red, 30 cts.;—4 dol., black, 50 cts.;—4 dol., green, 50 cts.;—10 cts., ½ oz., brown, 15 cts.;—½ oz., 1 dol., blue, 5 cts.;—Newspaper Stamp, blue, 10 cts.;—Envelope stamp, 6 cts. each.

Hu SSEY'S SPECIAL MESSAGE POST STAMPS 5, 10, 15, and 25 cts. each

Confed ERATE STAMPS, GENUINE 2 cts. each 5 cts., blue, sell at 8 cts.;—10 cts., blue, sell at 12 cts.

" " " NEW ORLEANS. 5 cts., brown, sell 5 cts.;—red and blue, 2 cts., sell at 3 cts.

Metro POLITAN ERRAND AND CARRIER EXPRESS STAMPS.—1, 2, 5, 10, and 20 cts., red.—1, 5, 10, and 20 cts., blue.

Winan'S CITY POST STAMPS, 2, 5, 10, and 20 cts.

Envelo PES.—Boyd's red and blue, 2 cts. each. Adams Express, embossed, 2 cts. Metropolitan Errand and Carrier Express Co., 2 cts. New Jersey Express, 2 cts. Wells, Fargo & Co., 5 cts.

	Kinds of Colors	Cts. Each.
Bazaar P. O.,	1	5
n Letter Mail Co.,	1	5
). O. & Co., man stepping over houses,	3	10
Penny Post,	11	5
Despatch,	1	5
& McGill,	1	5
Co.	1	5
& Co.	2	5
y Post Office,	1	5
City Express Post,	1	5
Despatch,	1	5
& Towle, (Boston,)	2	5
Penny Post,	1	5
patch Delivery,	1	5
Co.	2	5
Penny Post,	1	5
's Madison Square Post Office,	1	5
n & Co.'s Penny Post,	1	5
's Penny Post,	1	5
& Schenck Penny Post.	1	5
ost,	2	5
er Post Office,	1	5
tter Express,	1	5
Penny Post,	1	5
ent City Despatch,	2	5
Despatch,	1	5
Co. (Boston)	4	5
's Pony Express,	1	5
City Post,	1	5
Express Post,	1	5
Despatch,	1	5
xpress, Free,	1	5
ope's Union Square Post Office,	1	5
tian, 13 American Bible House,	5	5
Penny Despatch,	1	5
Despatch,	2	5
's Letter Express,	5	5
ity Express,	3	5
Despatch,	3	5
5th Avenue Post Office,	2	5
& Brown, Express Post,	1	5
Co.'s Despatch,	3	5

	Kinds of Colors	Cts. Each.
Staten Island Express Post,	1	5
Steinmeyer's City Post,	3	5
Towse & Co., Penny Post,	1	5
U. S. P. O. Despatch (Eagle)	1	5
U. S. P. O. Paid	2	5
W. Wyman,	1	5
American Express Co.	1	5
Boyd's City Express,	3	5
Brooklyn City Express,	2	5
Carriers' Despatch,	2	5
City Express Post,	2	5
Eagle City Post,	1	5
Hussey's Bank and Insurance Post,	8	5
International Express,	2	5
Johnson's Box,	1	5
McIntire's Express Post,	1	5
New Jersey Express Co.	1	5
Post Office Despatch,	2	5
Roadman's Penny Post,	1	5
Robison & Co.	1	5
Stait. W. City Despatch,	1	5
Swart's Despatch,	3	5
Union Square Post Office	2	5
Warwick's Despatch Post	2	5
Westervelt's Post,	1	5
Boyd's City Express,	3	1
Brooklyn City Express,	3	1
Central Post Office	2	1
City Express Post,	2	1
Hussey's Bank and Insurance Special Message Post	5	1
Swarts, for U. S. Mail,	1	1
U. S. Mail, pre-paid	1	1
U. S. P. O. Paid,	1	1
FAC SIMILES.		
Confederate States,	7	2
Baton Rouge,	1	2
M. C. Callaway	1	2
Memphis,	1	2
Mobile	1	2
Nashville,	2	2
New Orleans	2	2

Address, with Money or Reference, GEO. HUSSEY, No. 50 William St., N, Y.

Fig. 5. The Hussey list with the missing parts provided.

set standards of printing, production, and distribution that were not challenged until the 1870s.

Eventually, such a brisk business was bound to draw competition. John Walter Scott used woodcuts of U.S. Locals to illustrate his albums and catalogue. He then used those cliches to print colored forgeries which he offered at $1.50 per hundred.[6] The many stamp dealers who carried a stock of Hussey's material (which had been selling well) raised a storm of protest. They threatened to stop selling his stamp albums unless Scott discontinued the sale of his U.S. Local facsimiles. Not wanting to disturb the already strong sales of his stamp albums and the encouraging growth of his catalogue sales, Scott stopped printing the forgeries—though he seems to have continued selling what he had already printed. In any case, his crude stamps (Fig. 8) are now much scarcer than Hussey's.



Fig. 7. J. A. Nutter on his advertising label.

As an entrepreneur on the philatelic scene, forging and selling



Fig. 8. J. W. Scott forgeries.

U.S. Locals long before S. Allan Taylor arrived in Boston, George Hussey appears to be the first American to pollute the wells of philately in a major way. Contrasting the postal evidence of his activities as an operator of an independent post with the philatelic evidence of his many forgeries, it is clear that he should be better known as an important American dealer—perhaps the first native wholesaler.

Footnotes

[1]Perry, E., "Pat Paragraphs" 55, p. 1841-1844, 1951.

[2]Patton, D. S., *The Private Local Posts of the United States*, Robson Lowe, Ltd., London 1967, pp. 202-203.

[3]Abt, H. E., "A Tale of One City, Private Posts of Chicago" in *The American Philatelist* 71, p. 29.

[4]Wood, T., *Record Book of Stamps Printed for G. Hussey* (private photocopy).

[5]Tyler, V. E., *Philatelic Forgers, Their Lives and Works*, Robson Lowe Ltd., London, 1976, p. 21.

[6]*Ibid.*, p. 41.

[7]Hale, Warren, K, "Canadian Locals," *Collectors Club Philatelist*, July, 1935, p. 139.

A Note About the U.S. Official Stamps of 1873-1879

Serge A. Korff

In a previous article in *Collectors Club Philatelist*[1], I called attention to the 500 "missing" stamps of the Official 1873-1879 issue, for which the issued numbers were known, i.e., about two thirds of the issue. Admiral Combs, who has published much on this issue and is clearly one of the leading authorities, has called my attention to a note from the Post Office Department[2], which largely clears up the "mystery," and perhaps raises still another question. This note reveals that 500 stamps of each denomination were turned over to the Third Assistant Postmaster General to be kept as specimens or to be given to foreign governments.

This statement would appear to dispose of the matter. The interesting point raised is that there were not, in 1875 or thereabouts, anything like 500 such governments. Even with today's proliferation of mini-states, one has trouble naming many over 150. One supposes therefore that the Post Office Department still has quite a few in its vaults. I have not written the Postal Service to inquire, since the matter is academic except for the high denomination State Department stamps (the $2, $5, $10, and $20 items). For all issues except these, the numbers issued and circulated ran at least into the tens of thousands and in some cases into the millions. But for the dollar value State Department stamps, the potential supply can be more than doubled by the 500 that might suddenly turn up.

A further interesting point mentioned both by Luff[3] *and* by Combs pertains to the rare 1 cent Agriculture and to the 30 cent and 90 cent "soft paper" issues. For the 1 cent Agriculture Department issue, the Continental Bank Note Company printed 93,500 in 1873 and 152,000 in 1874. None were printed in 1875 or 1876. Luff lists 149,585 destroyed, 95,415 delivered by the Stamp Agent to the Department. These latter two numbers, plus the "reserved" 500, balance the number printed from the Continental thin, hard paper

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printings. However, after the takeover of the printing contract by the American Bank Note Co. (in 1877), another 5000 were printed, and then 200 in 1882, 65 in 1884, and 150 in 1885. Thus we have an additional 5415 stamps printed, this time by the American Bank Note Co. on their soft porous paper. If we assume that some of these were used by the Department for postage, the soft paper supply is certainly small.

For the Interior Department stamps, the numbers for the 30 cent are 187,000 printed and 48,700 destroyed, 138,800 delivered to the Department, and 500 reserved, for the 30 cent. For the 90 cent, 85,400 were printed, 20,523 destroyed, and 64,877 issued to the Department, plus 500 reserved. Again the numbers balance, for the hard paper issues. But for the years of 1878 and later, when the printing had been transferred to the American Bank Note Co., Luff lists the printings as follows:

	1878	1879	1880	1881	1882	1883	1884	Total
30 cent	3200	3800	500	–	2000	–	250	9750
90 cent	4700	3782	1000	–	1000	–	250	10,732

These totals, printed after the takeover, were the Interior Department soft paper issues, presumably on their soft porous paper.

Scott's older catalogues list these as O 104 and O 105, but recent catalogues carry a line saying that some authorities maintain they don't exist.

I have one or more of each, acquired many years ago, and under a microscope they look like the American Bank Note paper. Further, the thickness is readily measured with a standard mechanic's micrometer and the soft and hard papers are easily found to be different. I would hope that more knowledgeable persons might comment.

As for the 24 cent Interior, Luff lists 60,000 printed in 1874-1875 and 265 in 1882-1884. The latter are presumably the soft paper varieties and obviously scarce.

Checking the numbers printed on hard paper, we find the stamp agent lists more delivered to the Department than the company lists having printed. This is the familiar situation for 30 of the 92 Official issues, indicating that the totals printed have been only partially reported. Of these we know less, and can merely presume the available numbers are minimal, as Luff recognized.

Footnotes

[1]Serge A. Korff, *Collectors Club Philatelist,* 1980, pp. 158-162.

[2]W. V. Combs, *Collectors Club Philatelist,* 1964, pp. 344-360.

[3]John N. Luff, *The Postage Stamps of the United States* (New York: Scott Stamp and Coin Co.), 1902.

"From The Clubhouse"

Account of the January 20, 1982 Meeting
Ethel Harper: The Stamps of The Gambia

The program this evening is the seventh in the series that it has been my pleasure and privilege to present to The Collectors Club for the Anne Boyd Lichtenstein Foundation, from the "Dale-Lichtenstein" collections with which the Foundation is entrusted.

The display includes an 1859 cover and 40 years of postage stamp issues from 1869 to 1909, with examples of artists' drawings, proofs, "specimens", the actual stamps—unused and used, in mint sheets, used multiples, with varieties and on covers—and, we hope something of interest to everyone. Quality is consistently excellent and above average.

Also a number of color slides are projected, to demonstrate shades, varieties, overprints, cancellations, and pieces of more than usual interest, together with a map of the Gambia, which comprises a territory about ten miles wide on both sides of the Gambia River, extending some 300 miles west to east from the Atlantic Ocean on the West Coast of Africa.

After 300 years of competition for trade among Portuguese, French, and British merchants, British rights were recognized under the Treaty of Versailles (1783), and the Gambia was entrusted to the care of the African Company. The Company was dissolved in 1821 and the territory came under the jurisdiction of Sierra Leone. In 1843 the Gambia became a Crown Colony and held that status until 1866 when it amalgamated with Sierra Leone again. In 1888 it became a separate colony once more. It obtained self government in 1963 and independence in 1965.

The Gambia's postal history before 1855 is sketchy and covers from the early period are few. There is one on display dated 1859 from Bathurst to Nassau, the Bahamas, via London.

Around 1867, the administrator requested special stamps for the Colony and a lively correspondence ensued between him, the Duke of Buckingham, and the Crown Agents in London. The Colony voted £100 for the cost of dies and plates for a 4d and 6d value; De La Rue estimated £270 for the job. The Duke searched for a less expensive method and explored the possibility of the Gambia shar-

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ing the cost of a basic design with another country. During the discussions he remarked that Heligoland, whose postal arrangements came under the General Post Office in London, had started a set of dies the previous year and asked the cost. When he learned what Heligoland had paid, his reaction was put on record: "The Duke of Buckingham is of the opinion that if English Engravers will not supply for less than £270 articles which it appears can be furnished at Berlin for £36, the proper course will be to procure such articles for the Colonies in Berlin." This did not go down at all well with De La Rue or the Crown Agents. In fact De La Rue protested: "the four specimen printed papers used as Postage Stamps in Heligoland could not be considered Stamps . . . for they offer none of the securities indispensable for protection of the Revenue . . ." and went into a lengthy discussion on security paper, printing methods, postmarks, and fugitive inks as a guard against forgery.

De La Rue received the contract (and in fact produced all Gambia stamps until the 1922 issue) and, in the interests of economy, the plates were to be small, the sheets imperforate, and the paper unwatermarked. Thus what had been referred to as "the gaudy adhesives of Heligoland" inspired a design of great beauty—the Gambia "Cameo." The die for the Queen's head has been attributed to William Wyon, but it is more likely that it was prepared by one of De La Rue's artists from samples of Heligoland stamps that the Duke of Buckingham had sent to the company.

The design that was adopted for the 1869 issue, incorporating the uncolored embossed Queen's head surrounded by a simple printed frame with the name tablet at the top and the value tablet at the bottom, was used for the second, third, and fourth issues (1874, 1880, and 1886). Particular attention is drawn to the proof sheets before embossing, and the die proofs in black and in the issued color.

The flat printing was done before the embossing. Occasionally the latter did not register perfectly, giving an impression of double embossing. There is no variety as such in the first three issues, but the varieties doubly embossed, doubly embossed with one inverted, and trebly embossed are known in the fourth issue (1886). Each of the first four issues were printed in sheets of 15 (5 × 3) from paper intended for sheets of 120 or 240 stamps.

The 1869 issue comprises two values, the 4d brown and 6d blue, in varying shades, on unwatermarked paper, imperforate. Figs. 1 and 2 show the flat print, before the embossing, and are overprinted "cancelled." Also of unusual interest are these examples of officially pencancelled specimen stamps. A comprehensive display of both values is in the frames.

The very pale blue shade of the 6d is demonstrated here in comparison with a normal blue shade at the bottom of the page. The very pale blue is the scarcest, although the darker shades displayed in the frames are desirable.

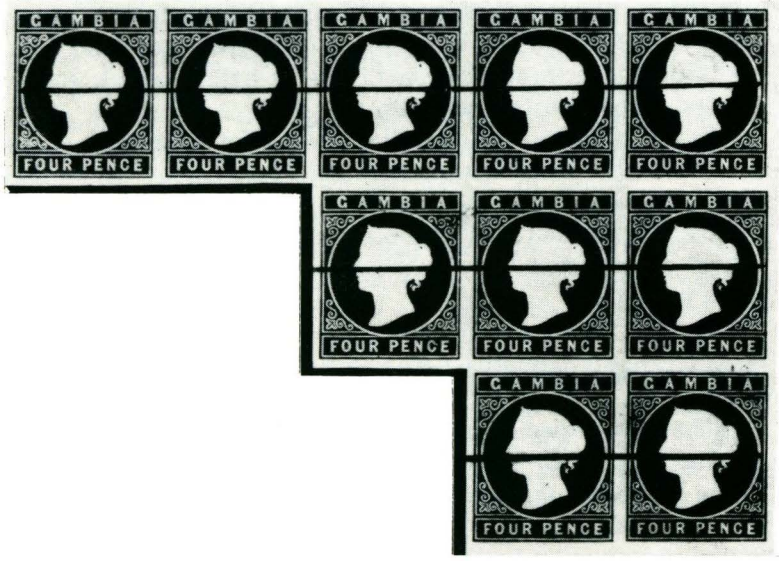




Fig. 1 (left). 1869 Print of complete sheet of 4d before embossing, overprinted CANCELLED.

Fig., 2 (right). 1869 print of complete sheet of 6d before embossing, overprinted CANCELLED.

There were probably no more than half-a-dozen cancellations in regular use but they make an appealing study, and Fig. 3 shows examples in red and black on the 6d. Covers are scarce. There is a 6d on part cover in the frames.



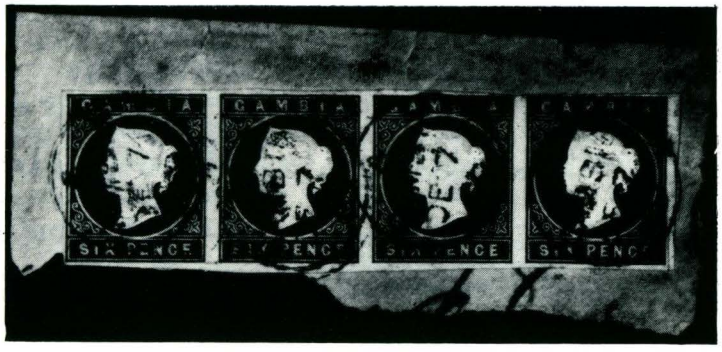


Fig. 3. Top: 1869 4d officially pencanceled. *Bottom:* 1869 6d used strip of 4 on piece.

The second issue of 1874, of the 4d and 6d, is also imperforate but is on paper watermarked Crown and CC, that was meant for larger sheets of 240 stamps divided into panes of 60, with margins between. Consequently, as the plates for printing the small sheets were laid down on the paper as economically as possible, stamps are found with inverted and reversed watermarks and with portions of the words "Crown Colonies" from the watermark in the margins. A nice representation of mint, used sheets and blocks is on display.

The beginning of the variety "Sloping name tablet" on the 6d value begins to become apparent in the first issue, on the first and fifth stamps in the sheet. The first slopes to the left while the fifth slopes to the right.

In 1880, five new values were added: ½d, 1d, 2d, 3d, and 1/-. These, with the 4d and 6d, make a complete set of seven. There are variations in the shades of all values, and many are displayed in the frames. The design is the same as before (the colorless embossed Queen's head, with printed framework), but the stamps are printed on paper watermarked "Crown CC" upright or sideways, according to how the large sheets of paper were fed into the machine for printing the small sheets of 15, which were perforated 14 to facilitate separation.

A rewarding study of cancellations can be developed, as the examples of the 3d value used illustrate. Also shown is a complete sheet of the 1/- value, followed by a most attractive page of canceled examples, in red. The complete sheets of 15 of the first issues are all scarce, especially in the extraordinarily fine condition of those exhibited.

The 1886-1887 issue is the fourth in the original design, and there is a hand painted artist's proof for the 2½d value, some rare color trials, and imperforate varieties on display. Also examples handstamped "specimen" are shown. This set is on paper watermarked "Crown CA" sideways.

The "Sloping name tablet" variety on the 6d value persisted through all four issues and became more marked on the last one. Stamps on covers of all issues of the Gambia are difficult to find, and the two covers exhibited are of more than average interest, one bearing 6 values, and the other with 4.

Before leaving the embossed issues, let me offer a word about their preservation. As already mentioned, the Gambia became a separate Crown Colony for the second time in 1888, but it was not until 1898 that it adopted the regular key type designs of the Colonies, with "postage" in the vertical side panels with the Queen's head, printed on paper watermarked "Crown CA," in sheets of 120 stamps, perforated 14.

These proofs of stamps made for another Colony have the name tablet and value tablet for the Gambia hand painted in water colors; this is very delicate and extremely beautiful work. The entire issue comprises 8 values to the 1/- which are displayed in the

frames, overprinted "specimen," also some imperf. varieties.

The accession of King Edward VII resulted in the 1902 set of 12 values, from the ½d to 3/- in the same key plate design, with the change of the Monarch's head, also watermarked "Crown CA" and perforated 14. An exceptional exhibit of the complete set overpainted "specimen," in mint singles and blocks of 4, also 5 covers is in the frames.

In 1904 the second Edwardian set appeared, in the same design, and basically the same colors but on paper watermarked "Multiple Crown CA," also perforated 14. A slide illustrated some fine examples of registered cancellations.

The first provisionals were issued in 1906; the 1902 2/6 and 3/- values were surcharged "Halfpenny" and "One Penny" respectively, and were in use from April 10 to 24, when the Colony supposedly ran out of halfpenny and one penny stamps and used the provisionals until new supplies arrived from the Crown Agents. As with almost any emergency issue made by the local printer, there are numerous varieties in the type of both surcharges. However those constant on the halfpenny appear to be the following: the spacing between the bottom of the word "penny" and the top obliterating line is 5mm. on rows 1, 2, and 5 and 4 mm. on rows 3 and 4—the wide and narrow setting is easily detected. There is the broken (no. 7 on the sheet of 30) letter "E", and the dropped (no. 25, bottom lower corner) "Y" in "Penny."

In the complete setting of 30 (6 × 5) which was applied four times to a sheet of 120 stamps, there are some broken letters and bars. Closer inspection of the pane can be made from the original in the wall frame, and the used blocks which include the major and minor varieties.

In the case of the one penny surcharge, it was done on a pane of 60 stamps so that only two operations were necessary to completely surcharge the sheet. As with the halfpenny, numerous minor varieties occur, but the major one is the double surcharge, which is extremely rare and is shown in the display mint and in a used strip.

The third Edwardian set came in 1909. It conformed to the previous key type design, comprised 14 values from ½d. to 3/-, and was printed on "Multiple Crown CA" paper, perforated 14. However the colors were changed to comply with the revised scheme agreed to by members of the Universal Postal Union (which the Gambia had joined January 1, 1879). A slide showed the set overprinted "Specimen"; mint blocks and covers are on display.

Obviously we have touched only the surface of the study that can be made of the stamps of the Gambia. For example attempts have been made to plate the "Cameo" issues by the identification of single copies and placing them in their correct position on the sheet by means of flaws, strokes, and dots, many of which are constant in every value in each of the first four issues. Naturally, one

would have to acquire small quantities to be able to set about such a study, which would be possible for the low values of the fourth set—the 1886-1893 set—and perhaps tonight's exhibition will give the spur to someone to contemplate such a project. The book by R. E. R. Dalwick and the African Volume of Lowe's *Encyclopeadea*, both of which I believe can be found in the Club Library, form a most informative source of information for the student, among other publications.

"From The Clubhouse"

Account of the Meeting February 17, 1982
Ernest A. Kehr: Paper, Papermaking, and Printing

Many collectors dismiss as "too unnecessarily complicated" the technical aspects of postage stamp production, so they never develop an appreciation of at least the various printing procedures. Even an elementary comprehension of the subject—on which scores of books have been written—is imperative if one is to know more fully what treasures in a collection can mean. Indeed, such knowledge can and often does enable an expert to determine a more accurate opinion when a philatelic item is submitted for examination.

This is the premise on which Ernest A. Kehr based his talk in his program presented to members of the Collectors Club's meeting on February 17.

The talk (supplemented with illustrations and a "workshop demonstration of tools used by engravers") served to explain how varieties listed in catalogues and price guides came into being. Mr. Kehr brought with him not only personal experience gained during years of study and work at the now-defunct Hamilton Bank Note company in his pre-college days, but also intimate friendship with such engraving masters as Karl Bickel, the Nicastro brothers, Sven Ewert, Edward Grove, and others, plus numerous inspections and visits to government and commercial security printing plants all over the world.

As an introduction, the speaker explained the differences be-

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tween engraving a die for typographical printing and intaglio printing. Because a stamp produced by the former process is reproduced from the *surfaces* that are inked, much less engraving skill and care is required. The craftsman is not at all bothered by the *depth* to which he need cut metal from those parts of the design that will not transfer color to the paper as it passes through the press. All he is concerned about is that such parts of the design that will accept color are carefully and accurately left on the metal's surface.

It is the creation of an *intaglio* die that demands the training and skill of a master engraver, because the breadth and depth of each microscopic line and dot determines whether the finished miniature masterpiece has the three-dimensional effect for which this graphic arts form—the most perfect ever invented—is known.

No philatelist, unless he has witnessed a steel engraver at work, realizes that the incised lines are not straight down, but rather V-shaped incisions. "For absolute perfection, an engraver utilizes his manual skill with the patience and delicacy of a neurosurgeon, because the variance of even a small fraction of a millimeter can make the difference between a truly beautiful and a mediocre stamp. Until relatively recently, yesteryear's engravers (such as James Smillie, Douglas Ronalson, Wilhelm Dachauer, Alfred Burkhard, Frederick Heath, and their contemporary peers) had only normal hand-held magnifiers to aid in the use of their burins. Today we have advanced optical instruments like high-powered, binocular microscopes to help minimize ocular drudgery," Mr. Kehr said.

Just knowing and appreciating this will help the collector regard his intaglio specimens with greater esteem. But it also has a significant role in determining whether a particular stamp is normal or one of the several kinds of doctored or misidentified minor varieties.

Mr. Kehr went into details of engraving and printing that have been ignored, overlooked, or less than completely explained in philatelic writing about the intaglio art. Virtually every author (who usually has only a superficial knowledge of intaglio) repeats that "ink is lifted from engraved lines and transferred to paper pressed upon the plate." While this is properly true as far as it goes, it omits mention of a most important fact. Completely absent is any mention of the need to heat the plate before printing begins and to maintain specific warmth throughout the printing time!

Ink used for line engraving is of necessity comparatively heavy rather than fluid (as is the case with typography, lithography, or rotogravure). Were it not heated (via an adequately warm plate or cylinder), the ink would not leave the incisions for a clear, sharp impression on the paper. The temperature, incidentally, must be precisely controlled throughout printing time; too low and the ink will not be drawn from the engraved lines; too high, and the ink becomes sufficiently thin to smear the impression.

This is important since any number of stamps have been mistakenly identified as coming from a "worn" or "dry" plate. Such items actually are the consequence of carelessness or sloppiness at the printing plant, where workmen are remiss in their duties. At the end of a press run, plates (and cylinders) are supposed to be meticulously cleaned before being placed in the storage vault. Too often, this is done only superficially, with ink remaining in some of the finer incised lines or at the bottoms of the deeper ones. In the hours—and sometimes days, weeks, and months—before the surface is again used, this residual ink hardens. Depending upon the length of time involved, it can take half an hour or more before heating of the plate will sufficiently melt this congealed ink and allow it to be lifted from the engraved design. Until then, impressions will not transfer all ink, so finished stamps will have the appearance of having been printed from a "worn" plate.

When this detail is not realized by an examiner, a questionable stamp might well be regarded in the same light as, for example, the early, intermediate, or worn impressions of the Mauritius "Post Paid" issues. In those days, copper and even steel plates actually did wear down; today, with the introduction of chrome plating, that is almost impossible!

Another widely misunderstood and misdescribed technicality of intaglio involves the "erasing" of all or a part of a stamp's design to enable corrective re-engraving. The speaker recalled a discussion among Clarence Brazer, Stanley Ashbrook, and Lester Brookman in May, 1941, about one of the highlights in the Knapp collection auction. Until then, their opinions of its genuineness were based on an incomplete knowledge of how one transferred design on a plate was "erased" and re-entered. All three erroneously thought "the improperly transferred subject was removed by punch-hammering the back of the metal plate until a single line was removed to allow for a correction."

It is impossible to remove one, two, or three lines from the surface of a die or plate by such punching! The corrective process is much more complex and time-consuming. First, a craftsman must scrape, with a special tool, the faultily engraved lines (and/or dots)—and some adjacent ones—until the die's or plate's surface has a concave and saucer-like hollow. Only then is the back placed upon an anvil and punch-hammered until the metal is level with the remainder of the face. It then is "stoned" and burnished to its original smoothness so the re-engraving or transferred incisions can be re-cut.

First-hand knowledge of more modern printing processes, too, can help determine whether items are genuine "errors" or items accidently or deliberately made to deceive the uninformed.

In 1960, when the so-called "pinkless" two-anna of Pakistan's Revolution Day set appeared on the market, our fellow member Jeanne B. Pogue questioned its authenticity and queried the

speaker, whom she knew had inspected the de la Rue plant at which it had been produced. With personal knowledge of the printing equipment, he stated it could not be a genuine "missing color" variety.

To verify his first impression, Mr. Kehr sent the item to England and with the cooperation of the late Leslie Newman, the firm's archivist, received that confirmation. Instead of having been printed on a press whose pink color fount had run dry, the "error" resulted from accidental or deliberate exposure to light. Subjected to highly scientific examination, normal stamps, when exposed to sun or artificial light of specific lumens, could lose the pink color without affecting the basic brown. This proved that there was no failure of the printing press.

With the ever-increasing use of rotogravure in the production of modern stamps, the collector must view with suspicion any "errors" made by this process. Some printers that care little about true philatelic aspect of their adhesives (as long as they are accepted by postal administrations, commercial merchandisers, and topicalists) do not always worry about quality.

The very nature of high-speed rotogravure printing demands the use of very quick-drying inks. As paper webs pass rapidly through the press, an impression in one color must be absolutely dry before the next one is added. This means that pigments must be suspended in chemicals that will dry in a matter of seconds. Some chemicals accomplish this, but they do not always provide color permanency. Courvoisier-Helio, of Switzerland, was the first—and for years, the only—security printer that considered this aspect of production. From its beginnings, the late Guido Essig-Courvoisier, the firm's founder, engaged chemists to experiment with and test inks to be certain that, while they dried rapidly enough, they would also have permanency and be impervious to fading or to doctoring.

Other printers—Harrison & Sons, de la Rue, and Enschede, to mention but the leaders—since have become aware of this necessity and have improved their approaches. But there still are less-than-concerned printers that use inks which lend themselves to manipulation. Consequently it behooves the serious collector to acquaint himself with ways and means that tints can be removed from a stamp's design to alter colors.

As a supplement to his talk, Mr. Kehr described the part paper plays in stamp manufacture, including a dicussion of how fakers like Jean de Sperati deceived experts with his "art reproductions" before he was exposed early in the 1940s by our member Ernst Muller in his house publication *Die Basler Taube.*

In conclusion, Mr. Kehr stressed how valuable any true philatelist will find an intimate knowledge of stamp production technicalities. He urged that our members read technical literature as well as the purely philatelic.

What Happened to the Duty Plate? Lagos 1874 One Shilling

J. F. Ince

A mystery exists regarding the differing duty plates which occur on the first one shilling value of the British African colony, Lagos. The duty (or value indication) plate of one variety (Stanley Gibbons no. 8) measures 15½mm with the "G" of the "SHILLING" lacking a serif capping the upward stroke (Fig. 1). The second variety (S.G. 9) measures 16½mm and the serif is present (Fig. 2).



Fig. 1. The value lacking the serif on the "G", 15½mm.



Fig. 2. The value with the serif, 16½mm.

The order for this value (together with that for the 3d value) was placed with the De la Rue & Co. on 15 October 1874. The dies of the duty plates for both the 3d and 1/ values have, in the De la Rue Striking Book, the notation: "Oct 31st 60 Leads Each plate." Written in manuscript, diagonally, is the date "Nov. 18. 74".

This was the date of the invoice rendered by De la Rue, not only for the cost of these two duty plates, but also for a despatch of 1d, 4d, 6d values, and the first consignments of the 3d and 1/ values. Actual despatches of the 1/ value for the 1874 issue were made as follows:

3120 stps on 18th Nov. 1874
3120 stps on 14th Dec. 1874
3000 stps on 3rd Feb. 1875
6360 stps on 12th May 1875

The die for the 1/ duty plate is clearly that for S.G. 9, the 16½mm variety. No die for a 15½mm duty plate has been seen nor is there any other invoice in the De la Rue records.

The earliest recorded usage for the 1/ is 3 March 1875 for the 15½mm (S.G. 8) and 22 January 1876 for the 16½mm (S.G. 9). Samuel[1] records that both varieties occur with "Cancelled" or "Specimen":

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15½mm Type D6 (Cancelled) & D11 (Specimen)
16½mm Type D4 (Cancelled) & D8 (Specimen)

In view of the period of usage by De la Rue of all these "overprints" (approximately the period 1862 to 1882, except for D11, 1870 to 1884), no reliable conclusion can be drawn. It is, however, notable that the 16½mm variety had an apparently earlier overprint for both "Cancelled" and "Specimen."

In marked contrast to the date of the die (and any inference from the overprints), the following facts are known:

- First usage is for the 15½mm variety[2]
- All later Queen Victoria issues of the 1/ value show the 16½mm duty plate
- In practice, S.G. 8 is scarcer than S.G. 9 and this is, to some extent, reflected in valuations

The possible deductions are:

- A 15½mm duty plate must have been used for at least one or more early printings of the 1874 issue based upon the earliest date of usage.
- The 16½mm duty die of 31 October/18 November 1874 must, therefore, have been damaged before the first printings with the 15½mm variety (Robson Lowe seems to lean to this conclusion[3]).
- It seems inconceivable that any other printings were made prior to the 18 November 1874 despatch or more particularly, that a 15½mm die was first prepared, some printings made, and then the die replaced between 31 October/18 November 1874 with the 16½mm varies, and more printings made by that date (De la Rue were not, at this date, printing in advance of requirements and holding stocks of stamps for Lagos).

Whatever deduction is favored, neither is wholly satisfactory even allowing for the fact that De la Rue made no reference to the change or the reasons therefor in their files, and no complaint appears to have been received from the Crown Agents or Lagos that the first issues of the 15½mm did not conform to the die proof, such as would have caused De la Rue to revert to 16½mm.

Two other possibilities exist. First, could the 16½mm duty plate have been damaged, perhaps after printing had commenced, necessiating replacement, and to meet the despatch date of 18 November, the duty plate of another client was borrowed to meet the emergency? Damage to plates in these early days did occur. However strange a possibility seems (and the damaged plate seems the most feasible), De la Rue was using an identical duty plate for the first issue (1874) of Dominica. The stamps of this colony have a remarkably similar design to those of Lagos. The duty plate is 15½mm and lacks the serif on the "G" (Fig. 3).



Fig. 3. The Dominica 1/ lacking the serif, 15½mm.

It would not be unreasonable to assume the already existing duty plate for Dominica could have been substituted for the first

printing of the Lagos 1/ value, and when the 16½mm duty plate had been repaired or remade, subsequent printings continued with the 16½mm plate.

Secondly, there is always the possibility that the De la Rue workmen may have picked up the Dominica duty plate in error and used it on the press. This would imply a slip in De la Rue's quality control which is uncharacteristic of that firm but there would have been no plate identification numbers; sometimes the least complicated explanation turns out to be the most likely.

I am indebted to Messrs. E. E. Fricks and L. Leon, members of the British West Africa Study Circle, for their cooperation in the preparation of this article.

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[2]J. F. Ince, *The Postage Stamps and Postal Stationery of the Colony and Protectorate of Lagos, 1874-1906,* British West Africa Study Circle, 1979.

[3]Robson Lowe, *The Encyclopaedia of British Empire Postage Stamps, 1806-1948, The Empire in Africa,* Robson Lowe, Ltd, London.

Correction

In Brian Hudson's *Mols Belgian Congo* In the March issue, at Fig. 4, the bottom illustration is that of the 10fr rather than the correct 10c stamp.

The Assisi Controversey

Ernest A. Kehr

Not since "In God We Trust" was added to the 1954 definitives has a stamp stirred such controversy as that which the Postal Service will issue on October 7, to mark the 800th birth anniversary of St. Francis of Assisi.

While protestations come from mainly politically motivated circles, they do have a place—however indirectly—in our postal-philatelic history, so I feel no discomfort in commenting on them here in our journal of record.

All of the objections have come from small but very vocal groups which consistently demand that "religion" be given no postal recognition.

How irrationally tragic is it, that our government's Separation of Church and State policy should be invoked to justify or condemn stamp designs and the purposes for which they are produced, sold, and used on mail!

As I recall history, our Founding Fathers in oral utterances and written declarations invoked God's blessings when framing the Constitution and the Bill of Rights. Since then and to now, Presidents and other high officials have concluded public oaths with "So Help Me God!" They obviously realized the distinction between "Freedom *of* Religion" and "Freedom *from* Religion." Also, they knew that the word's original Latin meaning refers to "Man's relation to God," whether He be worshipped as Yahweh by Hebrews, the Holy Trinity by Christians, Allah of Islam, or a kindred name to other believers in an Almighty.

Much is made of the fact that Francis is identified as a Catholic saint. His canonization by Pope Gregory IX was merely the Vatican's endorsement of tributes to him and his humanitarian works by those who witnessed and were inspired by them—from the Umbrian needy to kings, sultans, and provincial governors.

So dedicated and devoted was *Poverello* (the little poor man) that his true charitable toil has been remembered through nearly eight centuries since he died and still shows no signs of being forgotten.

Never having been ordained a priest, Francis left religious

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ministry to those who were. He ministered to the material and medical needs of his poor, starving, afflicted, and disturbed brethren. He toiled *like*, but not *as*, a saint to alleviate the sufferings of all he encountered. What makes him all the more remarkable is that he was born to the affluent Bernardone family but, after schooling and a stint in the military, he renounced wealth, comfort, and mundane amusements. For the last 18 years of his life, Francis clad himself with sackcloth and a rope cincture and only on rare occasions put his bare feet into rough sandals.

Francis never heard of "ecology" or "conservation," yet he involved himself in both fields in very practical ways, never realizing that both would become worldwide causes in the 20th century.

Had dynamite been invented in the twelfth century, Giovanni Francesco Bernardone unquestionably would have been the first Nobel Peace Prize recipient!

Many educators, sociologists, psychologists, and others attribute the world's increasing crime, drug, and alcohol abuse rates at least in part to the "lack of modern heroes" and the "idolization of notorious felons and entertainment stars that peddle sensuality." If this is the case—and I think that it is—why could modern society not revert to the Franciscan principles so eloquently summarized his "Prayer"?

But to return to the stamp. How incongruous and erroneous are the objectors' postal history arguments.

They say that by honoring Francis, the Postal Service would set an undesirable precedent (which is contradicted by facts). Dr. Martin Luther King has been honored because of his fight for human rights, rather than as a Southern Baptist minister, although he is portrayed in the clerical robe of that faith. Jacques (Pere) Marquette has been twice honored for his explorations, not because he was a Jesuit missionary. Brigham Young is shown on a stamp commemorating the settlement of Utah, not because he was head of the Church of Jesus Christ of Latter-day Saints.

They add that Francis had nothing to do with the United States and its progress. That may well be true. He died 394 years before the Pilgrims landed at Plymouth (to find religious freedom in a new land). But some of the thousands of those who followed in his footsteps certainly did make enormous contributions to our nation's settlement and growth. Without them, St. Augustine, California, and other pioneer areas might never have survived. Early Californians so revered him that they honored the humble humanitarian by naming their Golden Gate city, San Francisco.

Many later Franciscans established colleges, schools, clinics, and hospitals all over our gigantic land to serve the needs of Americans without regard to their race, color or creed.

Impossible is even a ball-park estimate of how many down-and-outers have been fed and clothed by Franciscans when government agencies turned them away. In more modern times they initiated "Under 21" centers to rescue teenage runaways from drug

addiction and prostitution.

When one reflects on the hundreds of stamps issued by the Postal Service during the last few decades, the outcry against one for Francis seems particularly incongruous and inconsistent. We have had scores to honor American and foreign figures for having led military campaigns; industrialists who were as much (or more) interested in amassing personal fortunes as benefiting society; individuals who are as well remembered for their profanity as for their other accomplishments; and persons who were virtually unknown until portrayed on postal paper.

We have even had two stamps for "Love."

And yet, a man who practiced and exemplified genuine love for Mankind and labored so devotedly to help all whom he encountered is being questioned as a subject for a postage stamp because he happened to have been a foreign Catholic!

To the Editor

I should like to comment on Mr. Leo J. Harris's article (*CCP* September-October 1981, page 293) where he writes: "It is interesting to note that this sheet of paper has a portion of the papermaker's mark CRANE & CO. DALTON, MASS. which is the same mark found on the 2 and 10 peso stamps of this issue (Scott Nos. 62 and 64)."

As far as I know this watermark is found only on the 10-peso stamp of the Honduras "Bogran" issue. A few of the 2-peso "Bogran" stamps have the watermark RAILROAD BOND. According to Irving I. Green ("That Man Seebeck," published in the 12th. American Philatelic Congress Book, page 148), "Professor Dard Hunter, an eminent paper authority, finds no record of this RAILROAD BOND paper until 1899, when it was sold by the Moser Burgess Paper Co. of Chicago." This would indicate, then, that this 2-peso value may be the only Honduras Seebeck that was ever reprinted.

If anyone has any information on this subject that would add to the above I would appreciate hearing from them.

Richard A. Washburn
Quepos, Costa Rica

Ernst Muller of Basel

Ernest A. Kehr

One of the Collectors Club's greatest sources of pride is that so many of its members have been with us for more than 25 years, to confirm our aims of offering beneficial services to the promotion of serious philately.

Having joined us on June 26, 1927, Ernest Muller now holds the record for longest continuous membership. This distinguished Swiss professional recently sent us a copy of a quarterly financial statement which his firm published in January, 1922, which also makes him one of the extremely few dealers in uninterrupted business so long—60 years!

Although associated with many important philatelic activities (such as having been the first to expose the nefarious operations of Jean de Sperati through his house organ, *Die Basler Taube*), Muller probably is best remembered here for his acquisition, in 1937, of the fabulous Alfred F. Lichtenstein collection of Swiss rarities for a seven-figure amount.

One of his monumental contributions to philatelic literature was the publication of his original study (with faithful color reproductions) on the Swiss "Rayon II" classics.

We wish to Mr. Muller many more long years of enthusiastic philatelic enjoyment!

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Additional Donations

Periodicals and pamphlets from Ernest Kehr, Paul van Reyen and Herbert Trenchard.

Book Reviews

The World of Stamps and Stamp Collecting, by David Lidman and John D. Apfelbaum. Charles Scribner's Sons, New York. 228 pp, bibl., index. 1981. $19.95.

Endorsed by the American Philatelic Society, this work is designed to introduce non-collectors or new collectors to philately. As such it is an outreach book and must be judged by different standards than books prepared for collectors. For those who have been collecting for some years, its primary interest will be in the large number of illustrations of rarities as well as a rare glimpse of the professional side of philately incorporated by John Apfelbaum based upon his family's experiences as one of the major philatelic firms.

The scope of the published work is U.S., Canadian, and British collecting, although it was originally designed to be far broader, as indicated by the section on France (not in this work) originally scheduled for inclusion and therefore abstracted in the November 1979 *Scott Monthly Journal*. Presumably sections on other major collecting areas were also intended. However, with Mr. Lidman's illness, the original plans had to be curtailed.

Had the original plan been implemented and had the factual content matched the excellent photographic selection, this work would have been of significance to most collectors rather than just new ones as it now is. Unfortunately, time pressure prevented double checking all the factual data and also limited the depth of research. Consequently, the work is reliable only on a primary level.

An example of this problem occurs in the early postal history section (which had been sent me for checking, but where corrections did not make it back in time to be incorporated). Thus, the work is inferior to A. D. Smith's *Development of Rates of Postage* in its discussion of the Thurn and Taxis system. Smith shows that students had determined that "almost from the beginning" this post was open to the public and that the system was first set up around 1489. Therefore, rather than the sudden emergence of the system in about 1550 (as indicated on page 5 of Lidman and Apfelbaum), the Thurn and Taxis post was in existence by "the end of the 15th or early 16th century" as reported on their page 9. There are a number of dogmatic statements that also reduce the utility of this work from a

scholarly view—such as the one on page 2 that before 1550 the transport of messages was an individual, contractual affair.

This work is not a replacement for, and does not come up to the high standards of excellence incorporated in, the earlier APS sponsored *Fundamentals of Philately* by L. N. and M. Williams. Thus, while it makes the point of knowing the difference between laid and wove papers as in the 1850 Lombardy-Venetia 3-Kr value or Canada's No. 24 vs No. 32, it does not illustrate that difference. Too, explanations are not always completely accurate. Only a few stitch watermarks result from repairs as indicated in this book; most come from the join in the "endless metal cloth" used in several early printing devices.

On the other hand, this work offers a good discussion from an insider's point of view. The discussion of grading as viewed through the eyes of a major auction firm, together with the analysis of faults and their detection, is worth reading even for relatively advanced collectors.

The discussion of relative quality in the U.S. issues together with notes on problem areas (such as the substitution of trimmed No. 18s passing for No. 5s) is useful to have in an introductory book that will likely fall into the hands of potential "stamp investors." Also useful are the cautioning comments scattered throughout the work such as that on page 99 comparing prices of the $5 Columbian and No. 39 and their relative philatelic rarity, and the one on page 107 explaining the rarity of the 5 cent buff and the need for handling it carefully.

Exception must be taken with several items. On page 176, a 12d Canadian cover is illustrated and the caption suggests it would sell at $100,000. This is a controversial cover with a Greene certificate but with a bad Royal certificate; hence, it would be difficult to sell at even a quarter the estimate in this book. Too, it is incorrect to state that "only 85" of the C3a airmail inverts can be accounted for (page 195) when photos of more exist and there is no evidence that any have actually been lost.

Ten percent of the book is devoted to the investment chapter. There, Fred Small is held out as a model philatelic investor. However, it is wrong to report as on page 216 that he sold the British Guinea 1 cent for $280,000 at public auction in 1970 and then to use that figure for analysis. Small actually sold it privately in 1969 for a figure that has been reported variously as $90,000 to $175,000. Even at the higher figure he would have done better investing at 6.9 percent. The real winner was the stamp professional who bought the piece from Small and resold it within the year at a profit of over $100,000.

But even advanced collectors will find the investment chapter of interest. There are intriguing items tucked like plums in a pudding throughout the book. For example, on page 119 there is a reference to a block of 11 of the 30 cent 1869 U.S. that has been virtually unknown for over a generation. I understand it may come to market in 1982. Further, it is not a typographic error on page 114 that refers to *three* 1 cent Z grills. Mr. Apfelbaum assured me that a third example has surfaced and that it is not a product of the gang of forgers who have pumped out rare grills in recent years. (J. B. note you don't have the only example outside the Miller collection!)

In sum, this work is one with its greatest appeal focused on new collectors and potential investors. Nevertheless, serious collectors will find a few points of interest. *Calvet M. Hahn*

The Shanghai Postal System: The Stamps and Postal History, by Charles W. Dougan. 1981. 214 pp., extensive illustrations. $27.50 from American Philatelic Society, P.O. Box 800, State College, Penna. 16801.

Appearing in a format that now seems standard for recent publications from the APS, *Shanghai* is a compilation of articles about the local posts which centered about that

coastal Chinese city. Necessary updates from those articles were accomplished by the editor, so in some respects this is a new and worthwhile work. It will serve as a point of departure for future publications about this segment of Chinese postal affairs.

The introduction provides a thumbnail sketch of postal developments in the region to give the reader a historical and geographic perspective. It would have been helpful, however, to have at the outset had an outline map to relate the cities that are covered. The characterization of the Nin-Chu private postal companies as "very reliable firms" may be questioned, but perhaps that is a matter of opinion. They are not the subject of this book so perhaps the author may be allowed some license.

The discussion of the Shanghai Branch Agency and the use of Shanghai Local Post issues in Amoy ia abbreviated. Perhaps one should look elsewhere for a discussion of the characteristics of the stamps of the Local Post. It should be noted that the characters at the bottom of the stamps (see Fig. 1-2 in the book), in circles to either side of the value indicia, translate as "Ministry of Construction/Engineering."

One should observe, too, that Chefoo is an old name: the Chinese name during the period of the stamps was "Yantai." The Chinese characters (see Fig. 2-23, for example) give the proper name; it is surprising that this was not mentioned.

The description of the varities and printing idiosyncracies of many of the stamps is most valuable and we are fortunate to have them gathered together in one place. An index would have made the book somewhat easier to use. *Lu H. S. Nieh*

Pat Paragraphs by Elliott Perry, compiled and arranged by George T. Turner and Thomas E. Stanton. 648 pages, clothbound. Available at $55 ($40 for BIA members) from the Bureau Issues Association, 7215 13th Ave., Takoma Park, Maryland 20012.

Elliott Perry (1884-1972) was one of the major figures in American philately during the first two-thirds of the twentieth century. He began collecting at age 9 and first published at age 30 in 1914. Although he was involved in a number of philatelic endeavors, his philatelic reputation rests on three major works. First was his series of articles on revenue stamps in *Mekeel's* done under the pen name Christopher West. Second was his plating of the 10-cent 1847, which most students said could not be done, which was published between 1924 and 1926 in *Collectors Club Philatelist*. Finally, there was *Pat Paragraphs*, his famous house organ which was published in 58 issues between 1931 and 1958.

Many of the original *Pats* are rare and complete runs are expensive so that this reprint finally gives Perry's work the audience it deserves. Even after this reprint a set of the 58 originals brought $385 at auction, down only slightly from previous figures. What is it that made this philatelic house organ so important that scholars seek it out and collectors are willing to pay large sums for a run?

First, Perry was the first to publish much data in detail including a good deal of the material now found in Wenke's *Official Record Book Transcription 1847-1851*. His work on locals and carriers is detailed and extensive, as was his pioneer study of the express mails of 1842. Of the 648 pages in this reprint, 198 are devoted to classic stamps ranging from the provisionals through the banknotes with a touch of later issues. The bulk of this focused on the 1847 issue, the 1861 issue, and the banknotes. An additional 39 pages are devoted to carriers, 38 to the express mails, 144 to locals, 34 to revenues, and 25 to other back-of-the-book material. The remainder of the work covers the field of philately ranging from 9 pages devoted to corrections that should have been incorporated in the Luff reprint to comments on grills, investment, postal markings, and forgeries.

Perry's writing was argumentative as well

as forceful and incisive. He pulled few punches in his discussions of other philatelists as can be seen in his analysis of Ashbrook's copper plate theory of production of the 1847 issue or in the discussion of prepaid carrier covers. Nevertheless, there are areas where the arguments are elliptic and it is necessary to know what was going on in philately at the time to follow them. For this reason, the failure to date each of the selections in this reprint is a major fault. Perry's thinking changed and it is very important to know what he thought at a particular date. While the present arrangement by subject is far superior to the original *Pats* (which ranged widely), this lack of dating almost makes it necessary to have both the original and the reprint.

A major theme of *Pat Paragraphs* is Henry C. Needham and his accuracy and honesty. Because Perry was a leading student of locals and Needham was both the author of the *Concise History* (the leading work on the subject) and the advisor on this section of the *Scott Specialized*, it is important to understand this theme.

On page 354 of the reprint, Perry charges that Needham is "a cheat who had been fairly tried and convicted of practices involving a particularly contemptible kind of fraud." He sought in many ways to force Needham (a lawyer) to sue him, but was unsuccessful. He was successful, however, in discrediting Needham as an authority on locals. He also offered sufficient evidence to challenge Needham's integrity on the faked Bissel covers, a faked 12-cent 1851 cover from the Needham family correspondence, and the sale of locals which Needham should have known were bad. The refusal of the APS (cited on p. 354) and The Collectors Club (cited on p. 216) to face the evidence put together by Perry on the subject of Needham is among the darker chapters in the history of both organizations.

This work is strongest in its discussions of carriers, locals, and private proprietary issues. It is weakest, and needs to be used with caution, in the discussions of foreign mails and exchange markings, neither of which had been adequately studied at the period when Perry was writing.

As Barbara Mueller, in her Foreword, stated, Elliott Perry's "devotion to establishing truth and exposing error . . . has given us a peerless body of literature on the production and use of 19th century U.S. stamps." This reprint, even with its shortcoming of dating, makes that knowledge available to a much wider audience than was reached by the original. Every serious collector's reference library of U.S. classics, locals, carriers, or revenues needs this work. *Calvet M. Hahn*

Catalogue Specialise des Timbres Anciens d'Europe, by Petre Macoveanu. 240 pp, illustrated. 150 FFr ($6,) from the author, 92320 Chatillon, France.

The late Alfred Lichtenstein used to say that "no stamp issued after 1870 could be called 'classic' and be worthy of genuine postal or philatelic consideration." In this catalogue (handbook would be more accurate,) Mr. Macoveanu seems to agree, although he does extend it a bit; the last stamps listed are the Greek Hermes Heads of 1880-1886.

While the author was the one to pull all of this material together, he had (and acknowledges) the unstinting help of an imposing number (29) of today's foremost European experts. Each of the covered issues is given superlative treatment to make the book indispensible for all interested in the standard classics.

The fact that it covers only nineteen postal administrations earliest issues and that there is a "1" on the flyleaf suggests that additional volumes will follow. The present volume deals only with stamps of the German Empire through Greece. Because it is in his language, French names are used: "Allemagne Empire" for Germany, "Eglise" for Roman States, "Espagne" for Spain, etc.

In addition to detailed descriptions of technical aspects, Mr. Macoveanu supplies

prices he considered valid at the time he prepared the manuscript. Because this makes quotations obsolete as soon as they are put in print, it might have been wiser to have used a rarity coding system (such as "R," "RR," "RRR," etc.).

Clearly demonstrating that the author knows classics is the pricing of strips, a fact often overlooked by ordinary dealers. Vertical strips of the early issues are considerably scarcer (and more valuable) than horizontal ones, and sometimes even blocks of four.

The text and prices are in French, but that shouldn't bother readers: a conversion chart shows comparable values in marks, dollars, sterling, other francs, pesetas, and kroner. A glossary translates terms into English, German, Italian, and Spanish. *E.A.K.*

Postal Stationery Associated with Railways. Part 1 East Europe, by Hans Eriksson. Sveriges Filatelist-Förbund, Vasavägen 76, 18141 Lidingö, Sweden. 317 pp. 111. 1981 (softcover).

This book is directed primarily at the topical collector, but is also of interest to any collector of East European postal stationery. In addition to stamp designs connected with railways, this catalogue includes any illustrated card or envelope whose picture is railway-related. Since the general postal stationery catalogues rarely even describe these pictures, much less illustrate them, there is much here which cannot be found elsewhere. Every item listed is illustrated.

Because of the scarcity of much of the material listed, and the lack of previously published illustrations, there will surely be many additional varieties found for listing in a supplement or second edition. I have compared the Bulgarian listing with material in my collection. In the past 30 years Bulgaria has issued many varieties of illustrated stamped envelopes which are inadequately listed by any catalogue. I found six new varieties in addition to the 24 listed; a similar quantity of the listed varieties was missing from my collection. Such omissions will not matter much to the railway topicalist, for whom this volume will still serve as an inspiration, suggesting new directions for collecting. The book should also be of interest to postal stationery collectors, particularly because of its copious illustrations. *Richard M. Stevens*

Zumstein Catalogues: Western Europe (1056 pp), 49 Swiss francs; Eastern Europe (768 pp), 46 Sfr. 34,500 Ill., 164,000 prices. Zumstein & Cie, Berne. Switzerland.

Though confined to European stamps, the Zumstein catalogues are widely used as accurate market indicators. 1981 saw decreases in the speculative trends among the stamps of Britain, Spain, Belgium, Germany, and Greece while smaller lands with conservative issuing policies have achieved merited price raises.

Because of the steadily increasing interest in Swiss and Liechtenstein stamps, collectors around the world eagerly look to Zumstein's annual "specialized" catalogue, not only for market movements but also for philatelic assistance its detailed listings provide. The new edition is no exception and it has added "Stamp Day" covers since 1931 to the standard specialties (railroad, telegraph, se-tenant, gutter-pair stamps, etc.). Text is in German and French; prices, in Swiss francs, but this should pose no handicap, for, with full-color illustrations and a cross reference giving Michel, SG, Scott, and Yvert equivalents of Zumstein numbers, use of the handbook is easy. It costs 10 Sfr.

For those who prefer English text and dollar quotations, Auf der Maur, of Westminster, Calif., has adapted the Zumstein and calls it "Helvetia Catalgue." *EAK*

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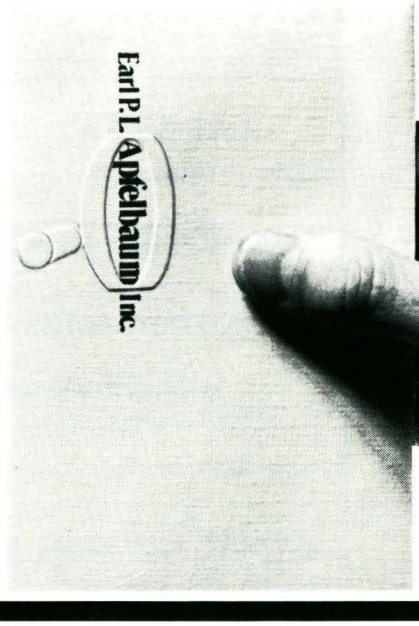
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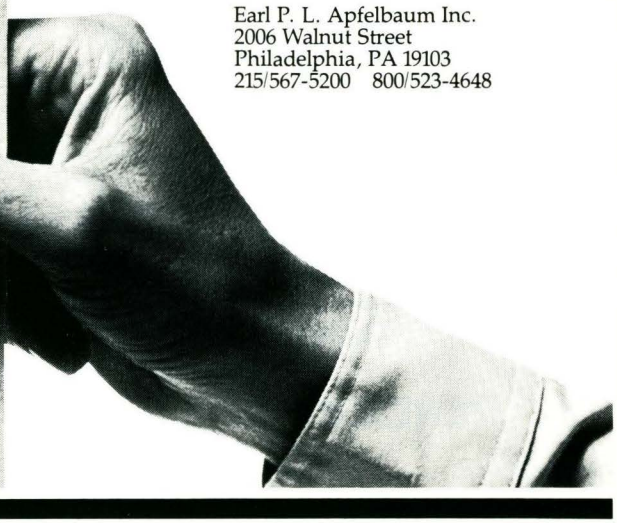
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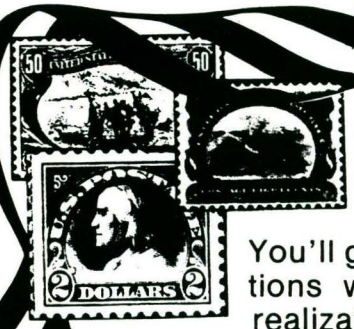
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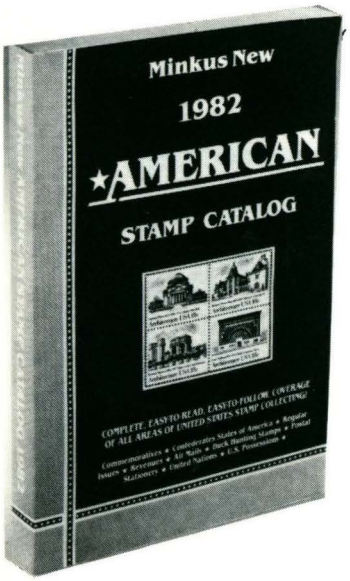
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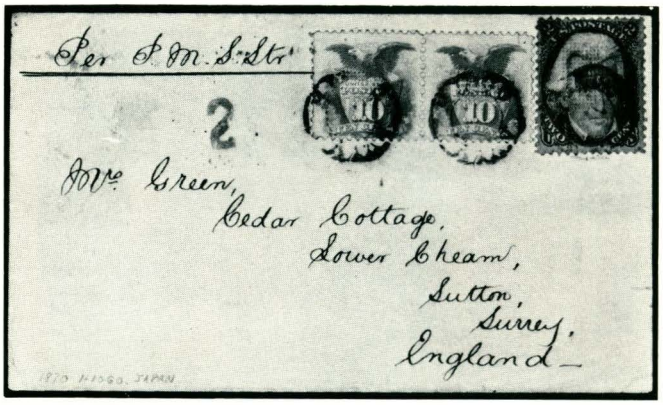
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