

COLLECTORS CLUB PHILATELIST

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Vol. XXIII.

JULY, 1944

No. 3.

Mexico: The Wide Laid Paper Varieties of 1877-79

By CALVERT STIER

Since the publication in 1919 of Dr. J. B. Chittenden's "Issues of 1874-1883" nothing, so far as I can find, has appeared in the philatelic press about this most interesting series. That monograph was a very complete one but there were several phases that Dr. Chittenden touched on very lightly, the wide laid paper varieties being one of these. Three stamps come on this paper, the 5c. brown, 10c. black, and 25c. blue, being Scott's numbers 106a, 107a, 109b. Scott lists 108a and 109a as horizontally laid paper but they are entirely different varieties than the previous three which are on a thin, crisp, wide laid paper, manufactured in France by the firm of La Croix Freres, and which sometimes shows the watermark of the firm in large letters, "LA CROIX."

For a small printing of the 1872 issue this same firm supplied a water-marked paper but in this case it was a thin wove paper and the watermark is "LA X - F." Both watermarks when they do appear at all on the sheet are at the bottom and run vertically up the side sometimes covering as many as eight stamps but generally only two or four.

This supply of wide laid paper, which only appears as horizontally laid on the stamps, was first put into use in 1877 for the values 10c. and 25c. This was at the time when the overprinting was of number and date wide apart. At the same time it is very probable that the printings of the 5c. brown were made on this paper, but none of the 5c. stamps were sent out to any of the districts until late the next year, 1878, as no 5c. stamp is known with number and date wide apart dated 1877 on this paper, nor is any 5c. known with the number and date close together *at the bottom* for 1878, which was the first style of overprinting for that year.

Evidently a rather large printing of the 10c. and 25c. was made since these two stamps from this printing were distributed to practically all of the districts. With the help of Col. C. S. Hamilton I have compiled a list of the district numbers known for both the 10c. and 25c. dated 1877 and on this wide laid paper. The district numbers that neither of us has or has seen are as follows:

For the 10c. black: We need numbers 2, 4 to 7, 9, 13, 15, 16, 22, 24, 25, 28, 33, 38, 45, 47, 48, 52, 54, 55, 58 to 60.

For the 25c. blue: We need numbers 4, 6, 11, 13, 19, 24, 27, 33, 38, 39, 45, 47, 48, 49, 55, 58, 60.

If any reader has one of the above numbers on the wide laid paper I shall be very pleased to hear from him. From a perusal of these lists it will be noted that very few district numbers are now known yet for either of the two values. It is of course possible that all will some day be found but with the exceptions



(1)

(2)

(3)

(4)

Stamps of the issue 1877-79 which show the La Croix Freres Watermark on the Wide Laid Paper:

(1). 10c. black, dated 1877;
(2). 25c. blue, dated 1877;

(3). 5c. brown, dated 1878;
(4). 5c. brown, dated 1879.

of No. 33 Pachuca and No. 38 Tabasco, the others are all rare districts and it is likely that no supplies of either the 10c. or 25c. on wide laid paper were ever sent out to them. The missing districts are:

- 4 Apam
- 6 Chalco
- 13 Cuautitlan
- 24 Maravatio
- 33 Pachuca
- 38 Tabasco
- 45 Tlaxcala
- 47 Tula
- 48 Tulancingo
- 55 Tepic
- 58 Tuxpan
- 60 Zamora

LACROIX

The watermark as it appears in the sheet for this issue.

Normally all the districts so far noted should also come watermarked La Croix. However every sheet of the wide laid paper did not bear the watermark, in fact the paper was cut into quarters for the printing of the stamps so that only one sheet in four bore any portion of the watermark. Also it is

probable that many of the districts received such a meagre supply of the wide laid paper stamps that the few stamps which would show the watermark have become lost and not been handed down to collectors.

My list of the watermarked 10c. and 25c. stamps is a very short one. No doubt many more exist. The following have been noted: 1, 20, 26, 29, 31, 35, 36, 37, 50. Numbers 1 and 50 I have for both values and in more than one copy each.

Chittenden notes the 10c. black dated 1878, with number and date close together at bottom. He says this is district number 24 (Morelia) and that only one copy is known. I know of no one who has ever gotten a second so Dr. Chittenden's copy is still unique. Probably one sheet of the wide laid paper got mixed with the regular supplies of wove and when the first shipments of the 10c. black in 1878 were sent out this sheet went to Morelia with the number and date for that year.

At the same time as the printings of the 10c. and 25c. were made a supply of this paper was used for the 5c. brown stamps but as there were sufficient supplies of the 5c. stamps in the various districts no supplies were sent out in 1877. There must have been large quantities of the 5c. brown on the locally made thick vertically laid paper as this stamp on this paper is very common in 1877 and 1878.

About the middle of 1878 the 5c. on the wide laid paper began to appear but there were never many of them and it is always a scarce stamp. It is exceedingly doubtful if even half of the districts received supplies and the list so far known is a short one of only 7 different. These are numbers 2, 10, 18, 27, 34, 48, 52. All are dated 1878. There was still a small supply of 5c. wide laid stamps on hand in Mexico City at the end of the year and a few shipments were made in 1879 and are of course so dated. Districts so far noted for this year date are numbers 9, 19, 33, 38, 39, 53, 54. Possibly only a sheet or two were sent to some districts, viz. number 53, Acapulco, which is a scarce district for any of the normal stamps. Again, if anyone has any 5c. stamps from districts other than listed above I should welcome hearing from them. It is only in this way that complete lists can be compiled.

Coming now to the 5c. watermarked we begin the search for a very rare bird! I have but two, number 18 in 1878 and number 33 in 1879, and have seen no others. Outside of the unique 10c. that Chittenden mentions the watermarked La Croix 5c. is the scarcest stamp of this issue. Scott catalogs the 5c. on wide laid paper at \$20.00 unused and \$10.00 used (the normal stamp is .20 and .25c!) and figuring at the rate of



Pair of the 25c. blue from Guadalajara on the wide laid paper but without the watermark.

1 to 50 for the watermarked variety an idea of the relative value can be arrived at.

The stamps listed as close horizontally laid paper, Scott numbers 108a, 109a, are not on La Croix paper and do not come under the head of this article. Chittenden mentions both varieties and lists them in his classifications. Both are scarce items, the 10c. orange exceedingly so. I can only guess as to their origin, but I think it probable that they are on the locally made laid paper, but that instead of the sheets of paper being cut so that the lines appeared vertically on the printing a few sheets were cut up so that when used for stamp printing the laid lines appeared horizontally. The dates for the 25c. are 1876 or 1877, and for the 10c. only 1880.

The First Orange River Colony 1902 Peace Stamp

By STEPHEN G. RICH, PH.D.

In this JOURNAL (January 1944, p. 22) the last issue of any sort before the end of the Boer War in the occupied and annexed Orange River Colony, the 4d. on 6d., was treated, bringing the record of known information to as complete a standing as practicable. The three other 1902 stamps form a separate group, since they all were prepared and issued after the surrender at Vereeniging on May 30, 1902. Although the annexation of the Orange Free State as Orange River Colony had taken place on May 24, 1900, and a civil administration set up as early as (apparently April) 1901, fighting continued in parts of this country sporadically till the end of the war; and parts of the O. R. C. were included in the large-scale "sweeps" by Kitchener's armies as late as February and March 1902.

In June 1902, immediately after peace, a "nominated" or appointive legislative council was set up, working with the Crown governor. This arrangement lasted till responsible government was established in 1907.

Under the new government, the first stamp issued was a 1d. value, made by overprinting the Cape of Good Hope standing-figure 1d. carmine stamps then current. Its date of issue is given as July, 1902. The earliest cancellation date thus far seen by or reported to me, is July 28, 1902, at Bloemfontein. By September, it had come into regular use, and it was not replaced by the King's Head 1d. until March 1903. The latest date of cancellation known to me on the old stamp is March 23, 1903, at Bloemfontein; the earliest on the King's Head 1d. is March 2, 1903, same office and same postmark device. The exact dates of issue of either do not appear to be reported in any philatelic books or journals.

The 1d. on Cape was made by the use of the same set-up of overprinting stereotypes and furniture as had served for the $\frac{1}{2}$ d. and $2\frac{1}{2}$ d. stamps on Cape of Good Hope, made for the colony in July and August, 1900. This three-line overprint in 8-point Ionic heavy-serif type, ugly but effective, was done at Capetown in both 1900 and 1902. The form printed the full sheet of 240 stamps in 4 panes at one operation. According to Poole (South African War Provisionals, 1902, p. 22) type was set up for a row of 12 stamps, and from this 20 stereotypes were taken.

Variation in shades indicates that there were several printings; but dated material to show their sequence is not yet assembled or studied. That there were at least two printings is further indicated by an entire sheet in my possession, which fails to show any save one (low R on No. 4 of each row in two right panes) of the slight irregularities of type found on other copies of this stamp. The indication is that reserve stereotypes were substituted for damaged or defective ones.

Plate number 1 is the only one thus far seen or reported.

The varieties known are:

1. No period after "Colony." Row 2 stamp 6, right lower pane.
2. Letter "E" of "Orange" low.
3. Letter "V" of "River" low.
4. Letter "R" of "River" low. Stamp 4 of all rows, right panes.

Vertical distance between overprint rows is $13\frac{1}{3}$ mm. except between rows 2 and 3, left lower pane. Here it is 15 mm. This fact and the persistence of the low "R," indicate that the stereotypes were only 6 stamps long, not 12 as surmised by Poole.

England's College Stamps

A Correction

By MAJOR H. P. BURRELL

The COLLECTORS CLUB PHILATELIST of April 1944 carried a very interesting article on "England's College Stamps" by the late Henry Erdman Radasch, M.D.

The author included the regular British stamps surcharged "O. U. S." among the College Stamps of Oxford University, which is not correct as they can in no way be classed as College Stamps.

For hundreds of years before the introduction of postage stamps, the colleges which comprise the universities of Oxford and Cambridge had privileges and liberties granted to them, among which was the right to employ messengers to deliver local correspondence. These rights and privileges being expressly confirmed by the long Parliament in 1656.

The methods of collecting fees for these services varied from college to college, some charging for each piece of correspondence handled, others charging a flat fee to cover this and other expenses.

With the introduction of postage stamps, the colleges evidently appreciated that this was an easy way to collect the fees and they resorted to stamps of their



Oxford Union Society overprints. The four faced copies are of the 1857 issue and show the narrow spacing. The reversed copy shows the wide spacing on the back and under the gum.

own—possibly as an aid to their accountants. Thus it came about that the College Stamps were issued to frank letters carried by the college messengers. This was not considered as an infringement of the Crown's monopoly to carry mails, as The Postmaster General (Lord John Manners) agreed that "The College Messenger was not a servant of the writer of the letter but of the college who contracted to deliver the same."

The Oxford Union Society for whom the regular British stamps were surcharged by the printer was not one of Oxford's colleges, but as the name implies, was a society and as such would not have had college rights and privileges.

Dr. Radasch quotes the Oxford University Handbook as follows:

"It is needless to say that outside colleges there are general University societies of large memberships and elaborate organization. The most famous of these is the Union, which serves the double purpose of a club and a debating society," without however appreciating that the Union did not have "college rights."

The true story of these stamps is as follows: Before the introduction of Postal Orders in 1881, postage stamps could be cashed at any post-office and it was customary to settle small accounts in postage stamps.

The Oxford Union Society provided its members with free stationery like most clubs and also with postage stamps, free of charge in their writing rooms which franked the letters of members. This most likely led to some pilfering of

stamps and in order to protect themselves they obtained permission to print their initials O. U. S. between two wavy lines, and stamps so marked could not be cashed at the post-office.

O. U. S.

Some large business houses also had their stamps overprinted on the back. Those known to have adopted such a protection are:

T. & C. Boyd & Co., Feb. 1867.
 Smith & Son, April 1867.
 Capestake More & Co., Nov. 1867.
 Oxford Union Society, Jan. 1870 (on the back).
 Great Eastern Railway, 1873.

The printing was done by the printers of the stamps, Messrs. Perkins Bacon & Co., who charged £5-0-0 for making the 240 stereos, and 5/- per hundred sheets for the printing.

The privilege of overprinting was withdrawn in 1882 and from that time on the same protection has been given by punching the firm's name or initials on the stamps.

References:

- The Line Engraved Stamps of Great Britain, printed by Perkins, Bacon & Co. by Edward Denny Bacon, M. V. O.
- The Stamps of Great Britain, Vol. II, Royal Philatelic Society, London.
- The College Stamps of Oxford & Cambridge, by Rev. Hayman Cummings, who made the same mistake as Dr. Radasch.

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A Historical Catalog of U. S. Stamp Essays and Proofs

By CLARENCE W. BRAZER.

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(Continued from Vol. XXIII, Page 28.)

THE ENGRAVING COMPANIES AND THEIR DESIGNERS & ENGRAVERS.



Photo by Courtesy Thos. F. Morris.

Corner of A. B. N. Co. Model Designing Room About 1885.

(Rawson Packard, Lyman Fisk, Thos. F. Morris, Martha B. Morris, G. F. C. Smillie).

Add to Vol. XIX, No. 2, April, 1940, page 128 the following extract from the biography by Thos. F. Morris in the Essay-Proof Journal, 1944.

James Smillie, Pictorial Engraver, (1807-1885). He was the son of David Smillie, silversmith (1781-1827) and Elizabeth Cumming (b. 1782). In Edinburgh he studied engraving under Andrew Wilson, especially the engraving of George Cook whose views of London and vicinity had then been appearing in a new London publication, as well as trying a few portraits. After his return to Quebec in 1828 he made fifteen engravings for George Bourne's publication "A Picture of Quebec" from his own sketches, with which plates he visited New York to have them printed.

When he returned to New York in 1829 he at first had a desk in the studio of Stephen H. Gimber, an English engraver, where he completed the "Huron Chief," the commission for which he had brought with him from Canada. Here he met Robert W. Weir, the painter, to whose studio he moved to engrave on

copper Weir's painting which was completed in December, 1830. His first engraving on steel was a plate for A. B. Durand's "The American Landscape" which was executed in his attic room on Canal Street. In 1831 he formed a partnership with George W. Hatch under the firm name of Hatch & Smillie during which they engraved some small plates ($2\frac{1}{2} \times 3\frac{1}{2}$) of New York City views. Until 1840 he engraved mostly landscapes for such pictorial publications as the *New York Mirror* many of which were after paintings by Robert W. Weir, Thomas Cole, John G. Chapman, Huntington and other artists, but after 1836 he engraved some vignettes for bank notes. One of these vignettes is an allegorical design about a portrait of George Washington (probably by another engraver) with female figures on each side and including the State Arms of Virginia. After his bank-note engraving for Toppan, Carpenter & Co., he engraved for six months in 1840 for Rawdon, Wright & Hatch. In 1841 Smillie was invited to become a partner under the firm name of Rawdon, Wright, Hatch & Smillie and the three years agreement provided that Smillie would give all his time to superintend the production. The work of this firm was to be entirely separate from bank note engraving and devoted exclusively to picture engraving. Smillie made some of the drawings to be engraved by others.

Robert Hinshelwood, Scotch pictorial engraver, was engaged by this firm which produced plates for the "*Boston Token*," "*Georgia Illustrator*" and "*Graham's Magazine*." Hinshelwood married Smillie's older sister and in 1844 upon dissolution of the above firm he became a partner for two years in the firm of Smillie & Hinshelwood which firm continued to engrave plates for *Graham's Magazine*. In 1845 Smillie began engraving a series of plates for "The Rural Cemeteries of America" from his own drawings. He continued independent pictorial engraving for "*The Pocket Manual*," the "*American Art Union*," "*The Ladies Repository*," Archer B. Durand and various artists, until 1861.

Then he found bank note engraving more remunerative and accepted a position with the *National Bank Note Co.* In the latter part of 1868 James Smillie accepted a higher salary to engrave for the *American Bank Note Co.*, which salary was increased in 1872 to the highest ever paid to a bank note engraver, equaled by that paid his eldest son James David Smillie by the same company, both of whom engraved under James' second son William Main Smillie, then head of the engraving division. In 1874 he retired to live in Poughkeepsie where he continued to engrave bank note vignettes for the A. B. N. C. until his death in 1885.

James Smillie confined his line engraving to landscapes, seascapes, railroad scenes, animals, allegorical, historical and armorial subjects which were executed in marvelous minute detail, but the parts of these which included large human figures and portraits, as well as the wash etching of his engravings, was generally done by others.

Charles Wesley Dickinson, Siderographer and Geometric Lathe Operator, (1865-1937). From boyhood until about 1885 he was connected with the *American Bank Note Co.* as a transfer press and geometric lathe operator in which he had few equals in this country. He was regarded as a most skilful mechanic. His father founded the firm of C. W. Dickinson Jr., of Belleville, N. J., manufacturers of bank note machinery and they produced the intricate geometric lathes used to design and engrave the interlaced lines used on the backs of banknotes and on postage stamps. Among the companies using these lathes were the American Bank Note Co., the British American Bank Note Co., The Canada Bank Note Co., the Bureau of Engraving and Printing and other foreign governments and bank note companies—

Charles Wesley Dickinson joined his father's business about 1885 and became its head from 1900 until his death on October 5, 1937 in Belleville after an illness of more than two years.⁽²⁾

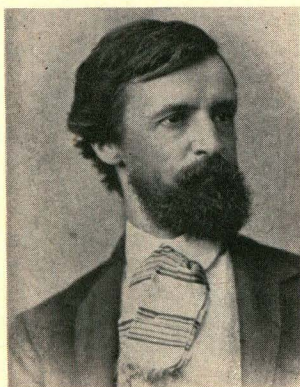


Photo by Courtesy of T. F. Morris.

James D Smillie

JAMES DAVID SMILLIE.

James David Smillie, vignette Engraver, Etcher and Painter (1833-1907?) the eldest son of James Smillie, Engraver, and his wife Katherine Van Valkenburgh, was born at No. 1 King Street, New York City, on January 16, 1833. James David took up bank note designing and produced some beautiful drawings for the National Bank Note Co. of pictorial vignettes and for bank notes of the American Bank Note Co. The first steel engraving by his father for the National Bank Note Company, in 1861, for a bond heading was from a drawing by his son James David. The drawing was of a snow-capped Rocky Mountain view with a railroad train speeding over the plains surrounding a growing city.

**THE DROVE.**

One of his signed vignettes engraved for Jocelyn, Draper, Welch & Co. (1854-58) is "THE DROVE."

In 1862 James David terminated three years work for the American Bank Note Co. to visit Europe and after his return in 1864 turned his attention to painting, and in that year he exhibited at the Academy of Design in New York.

By 1872 James David and his father James Smillie were receiving from the American Bank Note Co. the highest salaries ever then paid to any bank note engravers; they collaborated on many bank note vignettes. While with the American he engraved the vignette on the Costa Rica two reales postage stamp issued in 1863. He was living in 1906, but is now buried in Greenwood Cemetery, Brooklyn, N. Y.

He was an excellent etcher and founder of the New York Etching Club which he served as president. In 1865 he was made an Associate of the National Academy of Design and in 1876 was elected as a full Academician. He achieved a reputation in both oil and water color painting, and was one of the founders, and president (1873-79) of the American Water Color Society.



Photo by Courtesy of T. F. Morris.

WILLIAM MAIN SMILLIE.

William Main Smillie, Designer & Letter Engraver (1835-1888) the second son of James Smillie, Engraver, and his wife Katherine Van Valkenburgh was born November 23, 1835 in New York City. He was named after William Main an engraver friend of his father. William Main Smillie was an excellent letter engraver and bank note designer for Rawdon, Wright, Hatch & Edson, which firm in 1858 merged with the American Bank Note Co. and by 1859 he was Superintendent of the Engraving Department. Both William and his brother James David worked together and in 1868 their father James Smillie joined them. When the American Bank Note Co. moved to Trinity Place, in 1882, William was Vice President and General Manager of all the engraving Departments, which position he held until his death on January 21, 1888. He was said to know more about the technical and business details of bank note engraving than any one of his time. He designed, with Thos. F. Morris, the 1883 U. S. 2 cents postage stamp.

David J. Smillie, square letter engraver, (1850?- ?).

He was a nephew of James Smillie and was engraving for the Continental Bank Note Co. in 1873 when he engraved the lettering for the \$2.00, \$5.00, \$10.00 and \$20.00 U. S. State Department official stamps. A die proof of the \$2.00 stamp exists with his signature on the lower left corner and that of Chas. Skinner, who engraved the portrait, on the lower right corner.



JOSEPH BURKE

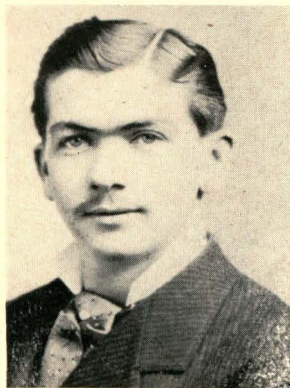
Joseph Burke, pictorial engraver, (?—?)

About 1887 he was engraving for the American Bank Note Co.

Vol. XXIII, No. 1, January 1944. Substitute this photo for that on page 27 which is the photo of Louis Schofield.



E. C. Steimle.



J. ROSS CORBIN, MAY 1879.

J. Ross Corbin, plate printer, (1850-1880?)

He was born about 1850, and in 1880 was foreman plate printer in the Philadelphia plant of the American Bank Note Co.



Photo by Courtesy of T. F. Morris.

Wm. F. Costenbader

WILLIAM F. COSTENBADER, NOV. 20, 1884.

William F. Costenbader, Engraver (1834?-1890?)

As early as 1860 he was foreman of the engraving department of the American Bank Note Co. and from 1882 was Superintendent of Engraving & Transferring for the same company. He held that position about 1887 when the group photographs were gathered as illustrated in this magazine in October, 1943.



VINCENT R. DELNOCE.

Vincent R. Delnoce, square letter engraver (1852?-1900?)

He was engraving for the American Bank Note Co. about 1887.

**PHILEMON DICKINSON**

Philemon Dickinson, siderographer (1835?-1890?)

In 1887 he was foreman of the transfer department of the American Bank Note Co.

**STEPHEN DOWNS.**

Stephen Downs, square letter engraver (1825?-1890?)

About 1887 he was engraving for the American Bank Note Co.

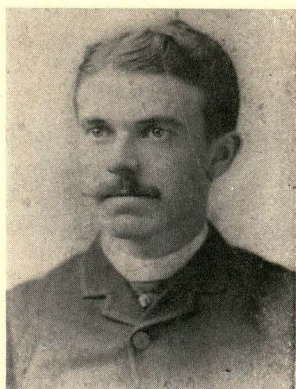
**GEORGE W. DOWNS.**

George W. Downs, square letter engraver, (1850?-1900?)

Was engraving for the American Bank Note Co. about 1887. He engraved the lettering on Die No. C 152 an essay for a letter sheet.

James Dunn, letter engraver (1870?-1900?)

In 1879 he was engraving for the American Bank Note Co., but was not in the group of pictures of 1887. He engraved the numerals on the U. S. Postage Due stamps of 1879 and proofs of the 10c and 30c die proofs exist with his signature in the lower left corner.



LYMAN FISK.

Lyman Fisk, model designer (1855-1920) was born on East Broadway, New York on January 25, 1855. In 1871 he entered the American Bank Note Co.

He was a model designer for the American Bank Note Co. until he retired in 1910. He died in New York on June 20, 1920. His designing was mostly for bonds, stock certificates, etc., and a few foreign stamps.



JAMES GORDON IN 1879.

James Gordon, engraver, (1820?-1885?)

He was Assistant Manager under Pichin of the Philadelphia plant of the American Bank Note Co. in 1879.



HARRY GORDON IN 1880.

Harry Gordon, plate printer, (1841?-1900?)

The son of James Gordon was a plate printer in the Philadelphia plant of the American Bank Note Co. in 1880.



WILLIAM GORDON, MAY 1879.

William Gordon, siderographer, (1845?-1900?)

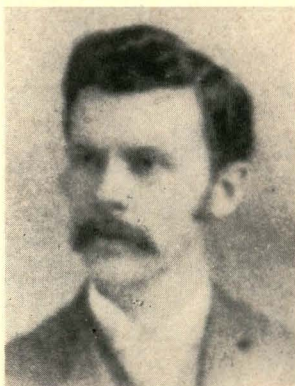
This son of James Gordon was also with the American Bank Note Co. Philadelphia plant in 1879 and he later was a siderographer for the Security Bank Note Co. of Philadelphia.



MILTON F. HARRISON.

Milton F. Harrison, burnisher (1840?-1895?)

In 1887 he was burnisher for the American Bank Note Co.



EDW. HYDE.

Edw. Hyde, Model Designer, (1850?- ?)

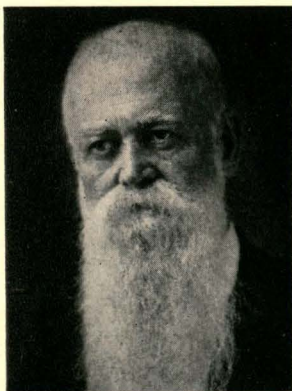
About 1887 he was a designer for the American Bank Note Co.

Leo C. Kauffmann, engraver, (1900?- ?)

He engraved for the American Bank Note Co. and for the Bureau of Engraving & Printing until December, 1942, when he returned to the A. B. N. Co. While at the B. E. & P. he engraved the U. S. 1942 China Commemorative 5c stamp.

Robert Keesey, letter engraver, (1859-1928)

Born in Philadelphia about 1859, he graduated from Girard College and then became an engraver in the Philadelphia plant of the American Bank Note Co. About 1916 when this plant was closed he was transferred to the New York plant in the Bronx where he became foreman of the letter engravers. He died about 1928.



E. C. Kittle
1901

E. C. KITTLE, NOVEMBER 22, 1901.

E. C. Kittle, siderographer, (1832?-1902)

A former siderographer for the Homer, Lee Bank Note Co. he was with the American Bank Note Co. in 1901 and later with the Bureau of Engraving & Printing.



WILLIAM KRITTER.

William Kritter, square letter engraver, (1862?- living 1944)

He first wanted to be a lawyer but Mr. des Poses, the attorney, saw a spark of his artistic ability. When about sixteen years old he started engraving in 1878 for the Continental Bank Note Co. under Homer Stuart, President. After the consolidation with the American Bank Note Co. in 1879, he was, through the solicitation of Mr. des Poses, the lawyer who worked out the consolidation details, transferred to the American Bank Note Co. and was engraving there until his retirement about 1928 at which time he was head of the letter engraving department.

A cursive signature that reads "George Lambert". The letters are fluid and connected, with a prominent "G" and "L".

George Lambert, picture engraver, (1854- living 1932)

Began engraving as a boy in the Philadelphia plant of the American Bank Note Co. and was transferred about 1916 to New York where he engraved until about 1930 when he retired to Magnolia, N. J. He was so good an engraver that he was privileged to work wherever he chose. He engraved the vignettes on some foreign stamps.

A cursive signature that reads "Atwood D. Porter". The signature is written in a bold, flowing cursive style.

Atwood D. Porter, designer and letter engraver,

George H. Stayner, Treasurer of the American Bank Note Co., brought Atwood Porter from the Continental Bank Note Co. into the A. B. N. C. at the consolidation in 1878. He was still there as a salesman as late as 1887. He died soon thereafter. While with the Continental, Porter engraved the frame and lettering on the 1875 U. S. Periodical \$60.00 stamp.



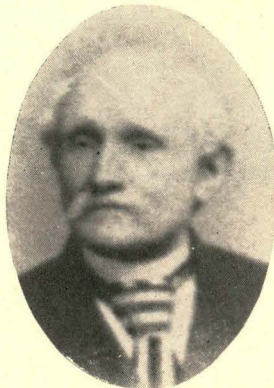
HARRY LINDSLEY.

Harry Lindsley, siderographer, (1853?-1900?)
He was a siderographer for the American Bank Note Co. in New York about 1887.



T. R. MARIS IN MAY 1879.

T. R. Maris, script engraver and designer, (1847?-1900?)
He was employed in 1879 in the Philadelphia plant of the American Bank Note Co.



"POP" McCOY.

"Pop" Mc Coy, small square letter engraver (1825?-1890?)

About 1875 he engraved for the Bureau of Engraving & Printing the lettering and frames for the reproductions of the U. S. 1847 5 cents and 10 cents postage stamps.

In 1887 he was engraving for the American Bank Note Co.



CHARLES MONTGOMERY IN MAY 1879.

Charles Montgomery, letter engraver, (1850?-1905?)

Was a fine engraver on bonds and certificates for most of his life in the Philadelphia plant of the American Bank Note Co. Later he became head of the Designing and Engraving Department of the Western Bank Note Co.



THEO. RICHARDS.

Theo. Richards, Model Designer (1855?-1900?)

About 1887 he was designing for the American Bank Note Co.

Walter Shirlaw, pictorial engraver and painter, (1833?-1905)

He was a well known allegorical painter of the nineteenth century and an engraver in the early days of the American Bank Note Co. In 1864 when the Western Bank Note Co. of Chicago was organized, they secured his service as a picture engraver. He later became famous for his allegorical paintings, one in particular the face of the U. S. \$5.00 silver certificate which was engraved by G. F. C. Smillie for the 1896 series. He painted many others, especially for the 1893 Columbian Exposition and mural paintings in the Library of Congress. His self painted portrait now hangs in Chicago Art Institute. He died in New York about 1905.

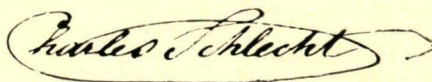
**THOMAS RICHARDSON, SEPT. 21, 1880.****JOHN STEVENSON, MAY 1879.**

Thomas Richardson, engraver (1802-1881?)

He was born on September 21, 1802 and in 1880 was engraving for the Philadelphia plant of the American Bank Note Co.

John Stevenson, designer, letter and ornamental engraver, (1850?-1890?)

Born in Snow Hill, Maryland about 1850 he began letter engraving as a boy with the Philadelphia plant of the American Bank Note Co. and became foreman of letter engravers. He remained there until 1886 when he was transferred to the New York office. He revolutionized the designing of bonds and certificates for the A. B. N. Co. and was later engraver for E. A. Wright, and Dreka, in Philadelphia. He died about 1890.



Charles Schlecht, vignette engraver, (1843-1932)

Born in Stuttgart, Germany in 1843, he was brought to New York by his parents in 1852, and was apprenticed to the American Bank Note Co. in 1859. He also received instruction in engraving from Charles Burt and Alfred Jones.⁽⁴⁾ About 1864 he was employed by the Western Bank Note Co. in Chicago which was organized that year. He also produced some admirable portrait and subject plates for magazine publishers. One plate 18 by 24 inches, was line engraved from "Eyes to the Blind" after A. F. Bellows and another, 16 by 27 inches, "The Wish" after the painting by Percy Moran. In 1893 he engraved the U. S. Government Diploma for the Columbian Exposition and, in 1896, the face of the U. S. \$1.00 silver certificate of "History Instructing Youth" after a painting by Will Low.

He engraved a small oval portrait of Lincoln which was used on an essay for a U. S. Revenue stamp. In 1882 he engraved the first Hawaiian postal card for the American Bank Note Co. and one of these cards signed by him was seen in 1941. For several years he engraved for the Bureau of Engraving & Printing in Washington but by 1900 was an independent engraver with an office in the Tribune Building on Nassau St. in New York. His engraved business card with that address contained a full face portrait of Lincoln, a Washington vignette (formerly used on a U. S. Revenue essay) and the top of a building. He died in 1932. He returned to the American Bank Note Co. and engraved many portraits for South American and other foreign postage stamps.

(To be continued.)

The Revenue Stamps of the Province of Quebec

By R. DEL. FRENCH

(Continued from Vol. XXIII, No. 2, Section I, Page 67.)

c—License Stamps

The first license stamps appeared on March 21, 1889, under the provisions of 52 Viet., Ch. 15, being an amendment to the Quebec License Law and referring to regulations governing the sale of alcoholic liquors. Section 3 reads:

“Paragraph 3 of the said Article 843 of the Revised Statutes is replaced by the following:

“Any person intending to ask for the confirmation of a certificate shall ‘procure the form from the office of the clerk and pay a tax of two dollars by ‘stamps affixed to the said form.

“For the transfer of a license the fee shall be twenty dollars, payable in ‘stamps affixed to form of the said transfer.’”

The stamps were prepared by the British American Bank Note Co., but whether its imprint reads “Montreal and Ottawa” or simply “Montreal” I cannot say. The stamps are 23 x 39 mm., inscribed “LICENSES—TWO—2—DOLLARS—QUEBEC” on a ground of engine-turning. The paper is a medium white wove and the perforation uniformly 12. There are no straight edges. The colour is seal-brown and there is only a single marked shade, a grey-brown. I have never seen an unpunched used copy; if they exist they must be scarce. Blocks are not uncommon; presumably they were used to pay the \$20 transfer fee.

Thus we have:

\$2 Seal-brown

\$2 Grey-brown

1 Edw. VII, Ch. 2, March 28, 1901, provided that the fee for the confirmation of a certificate should be \$2 in Montreal and \$7 in Quebec. The Quebec fee could not be made up by using the 1889 stamp alone. It is probable that the first of the \$5 provisional license stamps was available at this time, though I do not know just



License stamps; \$2 of 1889—the \$25 of 1907 is of the same design; \$7 of 1901 this was the first bilingual Quebec revenue stamp; one of the \$5 provisional stamps showing the type of overprint used on all three in 1901, 1907 and 1912.

when it was issued. These provisional stamps are described and listed at the end of this section.

The definite \$7 stamp was engraved and printed by the British American Bank Note Co., Ottawa, and is of a new design, 24 x 40 mm., with a background of engine-turning and the inscription "LICENCES—QUEBEC—\$7—LICENSES." The paper is a medium white wove, the perforation uniformly 12, the colour yellow-green practically without shades.

In spite of the fact that the population of the Province of Quebec is 80% French-speaking, this is the first of its revenue stamps to bear an inscription in the language of the majority. The precedent thus set was not universally adopted until 11 years later, when the first bilingual law stamps set an example followed since that time.

Cancellations on this stamp are in manuscript, hand stamp or by punching. The check list :

\$7 Yellow-green.

6 Edw. VII, Ch. 9, March 9, 1906, raised license fees to :

"A In every city,	\$50.00
"B In every town,	\$40.00
"C In every other municipality,	\$30.00"

To help in making up these fees, a new denomination, \$25, was prepared by the British American Bank Note Co., Ottawa, and issued early in 1907. The design is the same as that of the \$2 license stamp of 1889 with new figures of value. The paper is a medium white wove, the perforation uniformly 12, and the colour bright red, with practically no shades. The cancellation is usually a combination of a handstamp and punching.

It is probable that the second of the provisional license stamps appeared about this time.

The check list :

\$25 Bright red

There are three distinct provisional license stamps, made by overprinting the \$5 law stamps of 1893, 1906 and 1912, respectively. The overprint is the same on all stamps, "LICENSES" in Gothic capitals, 24 x 5 mm., reading up, down or horizontally, and in various colours. I do not know the exact dates of issue, but have suggested those which appear to me to be approximately correct in the check list below :

- 1901 ? On law stamp of 1893.
 - \$5 Green, red overprint
 - a Reading up
 - b Reading horizontally
 - c Reading down
 - d Reading up, double
 - \$5 Green, purple overprint
 - a Reading down
- 1907 ? On law stamp of 1906.
 - \$5 Carmine, red overprint
 - a Reading up
 - b Reading down
 - c Reading down double
 - \$5 Carmine, purple overprint
 - a Reading up
 - b Reading down
 - c Reading down double

\$5 Carmine, blue-black overprint

- a Reading up
- b Reading down
- c Reading up, double

1912 ? On law stamp of 1912.

\$5 Blue, red overprint

- a Reading up
- b Reading down

d—Prohibition Stamps

Passing the act of March 17, 1919 (9 Geo. V, Ch. 18), in effect May 1, 1919, was as near as Quebec ever got to prohibition. It provided that alcoholic liquors should be sold for "exclusively medicinal, industrial, mechanical, scientific or artistic purposes," through a system of licensed dealers. This act did not accomplish much. The thirsty customer always found on the vendor's counter a convenient pad of prescription forms. It was only the work of a minute to fill out one of these and to sign the name of some imaginary doctor. Then the "goods" were forthcoming without question, upon payment, of course, of the proper "fee." If it were objected that this was a form of forgery, the vendor's answer was that he could not be expected to know every licensed physician in the Province by name, and that his customers were assumed to be honest.

Naturally, such an hypocritical system could not long survive nor did it. It was soon succeeded by the Quebec Liquor Commission, a purely government



Prohibition stamps; cents values and dollars values; the center disk in the dollars values is shaded.

agency, which still handles the sale of all wines and liquors, except malt liquors, which are sold through licensed grocers. There are "taverns" where beer, ale, etc., are sold by the bottle, but no spirits are sold in this way, except in legitimate clubs.

Under the 1919 act, there was collected

"... a duty equivalent to five percent of the purchase price.

"In computing the amount of the duty, any fraction of a cent shall be considered as one cent.

"The duty shall be collected by the licensee selling such intoxicating liquors, "by means of adhesive stamps, equivalent to the amount thereof, affixed by him "on the receptacle of the intoxicating liquors and thereupon obliterated by him "at the time purchase is made, in accordance with the regulations made by the "Provincial Treasurer."

The necessary stamps were prepared by the British American Bank Note Co., Ltd., Ottawa, whose imprint appears in minute Gothic capitals in the bottom margin of each stamp. The stamps themselves are almost square, 42 x 46 mm., with the value on a central circular disk, unshaded in the cents and with a background of diagonal lines in the dollars. The rest of the design is a pattern of engine-turning, with labels bearing the inscription "LIQUOR—PROVINCE QUEBEC—LIQUEURS—PROHIBITION." The paper is the usual white wove, and the perforation of early printings is 12, of later ones 11. Not all denominations have yet been found perforated 11, though they probably exist. There are practically no shade varieties. Cancellations are of various sorts, usually handstamp according to the fancy of the vendor. Punched cancellations are not known to me.

The check list follows:

		Perforation	
		12	11
1c	Orange,	*	*
2c	Blue,	*	*
5c	Light brown,	*	*
5c	Red-brown,	*	
10c	Light brown,	*	
10c	Black,	*	*
20c	Vermilion,	*	*
50c	Dark brown,	*	*
\$1	Olive-green,	*	*
\$5	Blue-green,	*	
\$10	Violet,	*	

Originally, the 5c and the 10c were practically of the same shade, light brown, though they were officially described as "Mars yellow" and "Mars orange," respectively. To avoid confusion the 5c was early changed to red-brown and the 10c to black.

e—Registration Stamps

On January 18, 1871, the newly constituted Province of Quebec issued its first revenue stamps, a series to replace the Lower Canada registration stamps. The new stamps were authorized by 31 Vict., Ch. 3, February 24, 1868, but it was nearly three years before they finally appeared, and, with some colour changes, they were in use for the next 47 years.

The stamps are 21 x 29 mm. The design shows a beaver with a twig in his mouth, facing left in a circular panel. Behind him is the lake shore and in the dim distance across the water is what is presumably a beaver house. The British American Bank Note Co., Montreal, engraved and printed these stamps. They often show the guide lines and dots used in laying out the plate.

The perforation is normally 12, but there are many varieties. Paper ranges from very thin white or yellowish wove to heavy soft wove. The cents values vary in colour from pale to deep yellow-green, with a very occasional blue-green copy. The dollars values are supposed to be vermilion, but are as frequently a true orange, except in the case of the \$5 value, which I have never seen in orange.

Cancellations are in manuscript or by the stamps of the registry offices. Violet is probably the commonest colour, followed by black, blue and red. Punched cancellations are not common. Sometimes the manuscript cancellations are wrongly dated. I have one clearly dated "1869," two years before the stamps appeared. The explanation is simple. The document on which this stamp

was used was executed in 1869, but not registered until after January 18, 1871. The holder of the document, not the provincial registrar who would know better, cancelled the stamp with the date of the document, not that of registration.

A check list is fairly impressive:

		Perforation					
		11 ½	12	12 ½	11 ½x12	12x11 ½	12 ½x12
2c	Green,		★				
5c	Green,	★	★	★	★	★	★
15c	Green,		★		★	★	
30c	Green,		★		★		
50c	Green,		★		★		
\$1	Orange,		★				
\$1	Vermilion,		★				
\$2	Orange,		★				
\$2	Vermilion,		★				
\$5	Vermilion,		★				

Registration stamps (upper three); the "beaver" was used with colour changes from 1871 to 1918; other two are cents values and dollars values of the 1918 issue still current.



In 1906, some of the denominations of the 1871 issue were dropped and the rest were issued in changed colours. Makers and paper are the same as previously, but the perforation is now uniformly 12, and there are few shades. Punched cancellations are the commonest type.

The check list:

- 30c Blue
- 30c Ultramarine
- 50c Black
- a Laid paper:

\$1 Carmine
 \$1 Scarlet
 \$2 Brown

Continuing the trend to bilingualism, 1918 saw the appearance of a new series of registration stamps to replace those which had been in use since 1871, with the colour changes of 1906.

These new stamps are 24 x 31 mm.; the design is a figure on an engine-turned background. On the cents values the inscription reads "ENREGISTREMENT—QUEBEC—50—CENTS—REGISTRATION." On the dollars values the central part reads "PIASTRES—\$5—DOLLARS." The paper is the usual medium white wove, and the perforation is 12 in early printings and 11 in later ones.

The British American Bank Note Co., Ottawa, engraved and printed this series. Their imprint appears in the bottom margin of each stamp. There are two types. What I believe to be the earlier one reads "BRITISH AMERICAN BANK NOTE CO OTTAWA" in minute *Roman* capitals. What I take to be the later one reads "BRITISH AMERICAN BANK CO LTD OTTAWA" in minute *Gothic* capitals. So far I have seen only the \$2 value with the later imprint, which I presume indicates a new die and plate.

This issue includes \$20, \$50 and \$100 denominations, new values so far as registration stamps are concerned. They were required in cases like the following. A large power company executed a mortgage to a trust company on all its properties to secure a bond issue of some millions of dollars. This mortgage had to be registered in every division in the Province in which the power company owned so much as one pole, and the fee in each division was based on the total amount of the mortgage. No wonder some \$3800 in stamps was required. Now it is possible for such a mortgage to be registered only once, at a higher fee, but with considerable total saving.

Cancellations are usually the handstamps of the registrars, with an occasional punch. There are many shades.

The check list:

		Perforation	
		12	11
5c	Black,	★	★
10c	Orange,	★	★
15c	Deep green,	★	
20c	Yellow-green	★	★
30c	Blue,	★	★
50c	Brown,	★	★
\$1	Light green,	★	★
\$2	Light brown,	★	★
\$5	Violet-brown,	★	
\$5	Purple,	★	★
\$5	Mauve,	★	★
\$20	Yellow,		★
\$50	Orange-red,		★
\$100	Carmine,		★

The 15c perforated 11 should exist though I have never seen it. I doubt if the three high values can be found perforated 12; I do not believe they were added to the series until after that perforation had been abandoned.

f—Stock Transfer Tax Stamps

6 Edw. VII, Ch. 12, March 9, 1906, effective April 2, 1906, fixed a tax of two cents per \$100 par value on the transfer of "Shares, Bonds, Debentures and Debenture Bonds," to be collected by means of stamps affixed to the stubs of the stock certificates, etc.

These stamps were prepared by the British American Bank Note Co., Ottawa, and are said to have been issued "in 1907," though it seems to me more likely that they appeared in 1906, for the Province must have been anxious to get them as soon after April 2, 1906, as possible, and nine months is longer than their preparation should have taken.



Stock transfer tax stamps; at left the issue of 1906? in English only; at right the bilingual stamps of 1913. In both issues the panel with the value and the floriate work around it varies in different denominations.

The stamps are 16 x 25 mm., showing the Provincial arms on a circular disk and inscribed "QUEBEC—TRANSFERS," in English it will be noted. The paper is the standard medium white wove, the perforation uniformly 12 and there are few shades. Cancellations are usually by brokers' handstamps, though occasionally in manuscript. The two high values are scarce.

The check list is perfectly straightforward:

2c	Blue
10c	Carmine
20c	Black
50c	Yellow
\$1	Red
\$2	Brown
\$10	Purple
\$30	Green

In line with the Province's policy of making all its revenue stamps bilingual, the stock transfers of 1907 were superseded by a new issue in 1913. The new stamps are much like the old ones, but the inscription now reads "TRANSFERTS—TRANSFERS—QUEBEC." These stamps were engraved and printed by the British American Bank Note Co., Ottawa, on the usual paper and perforated 12 uniformly. Cancellations are usually brokers' stamps.

Pairs, strips, and large blocks are not uncommon, especially of the lower values, as might be expected. The large brokerage houses early found the use of stamps on stubs a nuisance, and finally persuaded the Government to allow them to make periodic sworn returns, carrying the necessary stamps, and to pay the tax by cheque. Since then the use of stamps on stubs has greatly decreased; only small private companies now use them that way. Not long ago I acquired half a pound, more or less, from the stubs of certificates issued in a complicated exchange of stocks accompanying the consolidation of a number of one-man undertaking concerns.

The check list follows :

2c	Blue
10c	Olive
20c	Slate
50c	Orange-buff
\$1	Red
\$2	Brown
\$10	Purple
\$30	Green

17 Geo. V, Ch. 18, April 1, 1927 ; 22 Geo. V, Ch. 24, February 19, 1932, and 26 Geo. V, Ch. 17, May 18, 1935, all amended the scales of taxation on stock and bond transfers. The second of these acts set up a schedule requiring a three-cent stamp, which was accordingly issued early in 1932. The 1935 act required also a one-cent stamp, which I am informed was issued with the three-cent stamp in 1932, though I cannot find that there was any great need of it then. Perhaps it was intended to be used with the two-cent stamp of 1913 to make up the new rate.

Both these new values were prepared by the British American Bank Note Co., Ottawa, to the 1913 specifications, paper and perforation included. There are some shades.

We may list then :

1c	Violet
3c	Carminé



Unemployment relief tax stamps (bottom); since the text was prepared, I have learned that rouletted copies of this denomination are known, but have never seen one.

g—Unemployment Relief Tax Stamps

Quebec was by no means immune to the effects of the "late depression." By 1932 the burden of unemployment relief, largely borne by the Province, had become very heavy, income had decreased and some additional sources of revenue had to be found. One was a direct tax on liquors. 22 Geo. V, Ch. 32, February 19, 1932, provided that :

"1 It is forbidden to sell alcohol or spirits in bottles, unless a special stamp "issued and cancelled in conformity with the Stamp Act (Chap. 24) be affixed "to each bottle.

"2 Such stamps shall be of the following denominations:

- "a Five cents if the capacity of the bottle is 13 ounces or less; or
- "b Ten cents if the capacity of the bottle is over 13 ounces but not over 27 ounces, or
- "c Fifteen cents if the capacity of the bottle is over 27 ounces. . . .

Although the act went into effect on being assented to, no stamps are known used earlier than 1934. In the interest of economy, the use of these stamps ceased on April 15, 1939, though the tax was continued in force, being merely added to the price of the liquor.

The stamps themselves are 44 x 27 mm., and were produced by the British American Bank Note Co., Ottawa, probably in sheets of 100, cut to 50's before being issued. Thus there are straight edges at the sides, one on each sheet as issued. The central feature of the design is the arms of the Province, with the colours represented by the conventional heraldic hachures, in which there is an error. According to the hachures of the stamps, the maple leaves in the lower part of the shield are yellow on a green ground. In the correct arms, the reverse is the case. The inscription reads "15—QUEBEC—15—QUINZE CENTS—FIFTEEN CENTS—CHOMAGE—UNEMPLOYMENT." The paper is the usual stock and the perforation is uniformly 12. There are no imprints.

The regular and official cancellation is a handstamp in various colours—black, blue, green, red or violet—indicating the Quebec Liquor Commission store where the stamp was used. I am told that these code cancellations were adopted to prevent the recurrence of an absurd legal situation.

Sometime about 1922 one of the QLC stores on the Lower St. Lawrence was broken into and a large quantity of liquor stolen. The thieves were apprehended and most of the booty recovered, but the Province failed to convict them because it could not prove to the satisfaction of the court that the liquor recovered was really that stolen. The defendants claimed that they had bought it legally at a number of stores.

During the time that these stamps were in use, the QLC was operating 106 spirit stores, the numbers of the code cancellations running from 1 to 116. Stores 48, 56 and 66 sold only wines and so did not use the stamps. Stores 34, 67, 74, 95, 97 and 110 were closed before the stamps were used. These ten numbers will therefore never be found in the cancellations.

This is the code used:

1	2	3	4	5	6	7	8	9	0	Repeat
7	Δ	Υ	Z	Σ	Π	Γ	C	V	h	t

And the check list is as follows:

5c	Orange
10c	Olive
15c	Violet

The 15c has been reported rouletted, but I have not seen it.

These liquor stamps are the latest Quebec revenues and also conclude my story. Looking over the check list accompanying this article, I find I have noted 450 varieties, of which about two-thirds would be called "majors." In this lot, there are stamps of all degrees of rarity, but none of them are entirely unobtainable; there is just enough difficulty in "chasing down" the elusive last copy to make the hunt enjoyable.

Quebec's revenue stamps have always been well-designed and well-made. Nothing but the best of steel engraving has ever been good enough for the descendants of the settlers of New France. They deserve more attention than they have received.

(The End.)

"Little America" Postmaster Dead

Charles F. Anderson who was "traveling mechanic" for the Post Office Department traveled more miles throughout the United States than any other Postal employee, died in Washington July 22, 1944. In his capacity as traveling mechanic and was the Department's expert on first day cover cancelations, Anderson traveled some 2,600,000 miles including a trip to the Antarctic before his retirement from the service on June 30, 1938.

Well known to the stamp and first day cover collectors, Anderson stated a few days before his retirement that he had been in every State of the Union many, many times and had visited practically every first, second and third class Post Office in the country as well as every county in every State in the Union.

On the second Byrd Antarctic expedition the Admiral took with him 153,000 covers to be canceled at a South Polar camp. The Post Office was set up there named "Little America." However, the Admiral's other duties when he reached the Antarctic on his second journey consumed too much of his time and he was not able to give his attention to the cancelation of the covers which he had brought with him into the snowy regions. As a result the Post Office Department was appealed to and Anderson was the man chosen to straighten out the tangled mess of mail assembled at "Little America."

In the fall of 1934 Anderson left Washington and proceeded to the Pacific coast where he set sail for New Zealand and thence to the camp of Admiral Byrd in the Antarctic.

"I was in the Antarctic about three months, canceling letters the whole time," Anderson declared. "The ink would freeze, so I had to heat the rollers by putting them in a par-boiler. Then we had to take care lest the heat melt our 'post office,' which was cut out of ice 20 feet below the surface. I had to learn to live on seal meat. And I wouldn't take that job again for all the money in the Treasury."

During his stay in the Antarctic, Anderson handled some 153,217 pieces of mail, some of which had accumulated on the first trip of Admiral Byrd.

Describing his activities at the 'Little America' post office, Anderson, in a report to the then Third Assistant Postmaster General Clinton B. Eilenberger, stated:

"I had 16 days on the ice, in which to set up my equipment and cancel all of the philatelic mail I took with me and to locate and handle all that had been taken by Admiral Byrd on his first trip to Antarctic and had not been canceled. This earlier mail I found in the open on boards, some of it exposed to weather and some frozen under ice and snow as much as 2 feet deep. After handling the mail I had brought with me, I worked that which I recovered from the ice.

"Due to my anxiety to cancel all the mail at Little America, I got only about 18 hours sleep during my 16 days on the ice. The work was completed about midnight February 3 and the mail was loaded on sledges. Just before leaving Little America we had a little ceremony. Into a box I put a copy of the Postal Laws and Regulations, a Postal Guide, photographs of the Postmaster General and the first, second, third and fourth assistants, Admiral Byrd and myself; three indelible lead pencils, a sponge cup and sponge, four blotters, a small can of ink and a letter stating these articles had been left by a United States postal employee. I dug a hole in the ice at the foot of one of the three radio towers, then Admiral Byrd took one end of the box, I the other, and we lowered it into the hole and buried it while the movie camera recorded the ceremony and the starting of the mail from Little America.

"We arrived in Dunedin February 18 and I took the mail back to Auckland, where I shipped on the S. S. Mariposa for San Francisco, arriving there March 25, 1935."

The Postmark Stamps and the Postal Cancellations of the Sardinian States

USED DURING THE PERIOD 1851-1863.

By ALBERTO BOLAFFI,

(Continued from Vol. XXIII, No. 2, Section I, Page 95.)

Translated by Dr. Dante S. Bolaffi.
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PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Adminis- trative Div.	Present Province
566a	S. GIORGIO	P	☒	10	21	4	VII	Pen cancellation known on the I issue. Double circle postmark known on the I issue. This Mandamental Distributory became a Second Class Post Office in 1857.	7	AO
566b			⊙	28			VII			
566c			⊙	7			VII			
566/I	S. GIORGIO '63 CANAVESE		-	-			-			
567a	S. GIORGIO DI LOMELL. A	P	☒	10	25	4	VI		9	PV
567b			⊙	7			VI			
568a	S. GIOVAN- NI LUSERNA	P	☒	10	18	6	IX		13	TO
568b			⊙	29			IX			
568/I	S. GIOANNI '63 PELLICE		⊙	7			X			

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Adminis- trative Div.	Present Province
569	S. GIULI- ANO-ALES- SANDRIA	'59	Ⓒ	29		7	XI	Blue in 1862.	1	AL
570	S. GIUSTO	'56	Ⓒ	29	23	6	XI		7	AO
571	S. LAZZARO	'52	Ⓒ	29	3	6	X		8	IM
572a	S. MARTINO D' ALBARO	P	⊠	10	36	4	V		6	GE
572b			Ⓒ	7			V			
573a	S. MARTINO SICCOM. O	P	⊠	10	13	4	VII	There are two types of double circle date postmark.	9	PV
573b			Ⓒ	7			VII			
574	S. MARTINO TICINO	'58	Ⓒ	28	9	9	XI		5	CN
575a	S. MAURO	P	⊠	10	20	7	XI		13	TO
575b			Ⓒ	29			XI			
575/I	S. MAURO TORINESE	'63	Ⓒ	29			-			
576a	S. MICHELE	P	⊠	10	19	6	IX		5	CN
576b			Ⓒ	29			IX			
577a	S. MORIZIO	P	⊠	10	35	7	IX	Pen cancel known on the II issue.	13	TO
577b			Ⓒ	29			IX	Blue in 1857-8.		
577/I	S. MAURI- ZIO CANA- VESE	'63	-	-			-			
578a	SANNAZ- ZARO	P	⊠	10	42	4	V	Ultramarine in 1860-61.	9	PV
578b			Ⓒ	7			V			
579a	S. PIER D'ARENA	P	L	61	134	3	XII	Straight capi- tals line post- mark known on the I and IV issue.	6	GE

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
579b			☒	10			I	Double circle postmark stamp used through July 1862.		
579c			☉	7			I	Black or blue in 1862.		
579d			☉	14			I	This postmark is known from July 1862 on.		
580	S. PIERRE	'60	☉	29	14	7	X		7	AO
580/I	S. PIETRO	'62	-	-			-			
	D'AOSTA									
581a	S. QUIRICO	P	☒	10	25	4	XI	This post office was closed in 1855.	6	GE
581b			☉	7			XI			
582a	S. REMO	P	☒	10	94	2	I	Double circle postmark known on the I issue; two types of double circle date postmarks are noticed after 1860; type II has thinner letters.	8	IM
582b			☉	7			I			
583a	S. SALVA-TORE	P	☒	10	65	4	VI	Two types of double circle postmarks. This postmark must not be confused with S. SALVA-TORE of the County of Nice which has the lower symbol "C"	1	AL
583b			☉	7			VI			

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
583/I	S. SALVATORE ALESSANDRINO	'63	-	-			-	and smaller letters.		
584a	S. SEBASTIANO	P	⊗	10	63	5	IV	Lower symbol "D" through April 1862, lower symbol "C" thereafter.	1	AL
584b			⊙	28			IV			
584c			⊙	29			X			
585a	S. SEBASTIANO DA PO	P	⊗	10	22	7	VIII	Red in 1854.	13	TO
585b			⊙	29			VIII			
586a	S. SECONDO	P	⊗	10	18	5	VII	Blue in 1862.	13	TO
586b			⊙	28			VII			
587a	S. ALBANO	P	⊗	10	5	6	IX			CN
587b			⊙	29			IX			
587/I	S. ALBANO STURA	'63	-	-			-			
588a	S. AMBROGIO	P	⊗	10	13	6	VII		13	TO
588b			⊙	7			VII			
588c			L	31			XII	Straight capitals line postmark known on the IV issue.		
588/I	S. AMBROGIO DI TORINO	'63	-	-			-			
589	S. ANGELO DI LOMELLINA	'61	⊙	7	33	4	XI	This post office became a Postal Distribution between September and October, '61.	9	PV

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
590a	S. ANTONINO	P	☒	10	14	4	VIII		13	TO
590b			©	29			VIII			
590/I	S. ANTONINO DI SUSA	'63	-	-			-			
591	S. CRISTINA E BISSONE	'63	-	-	27	3	-		5	PV
592a	S. GIULIETTA	P	☒	10	22	6	X		1	PV
592b			©	28			X			
593	S. MARGARITA (Rapallo)	'57	©	29	60	4	IV		6	GE
594a	S. MARIA MAGGIORE	P	☒	10	8	4	V	There are two types of double circle postmarks; type II is known from 1863 on.	9	NO
594b			©	7			V			
595a	SANTIA'	P	☒	10	50	4	V		14	VC
595b			©	7			V			
596a	S. STEFANO BELBO	P	☒	10	29	4	V	Pen cancellation known on the II and IV issues.	5	CN
596b			©	28			V			
597a	S. STEFANO D'AVETO	P	☒	10	52	4	VI		6	GE
597b			©	28			VI			
597c			Lc.	52			XII	Italics with capital initial line postmark known on the IV issue.		

PIEDMONT AND LIGURIA

No.	Post Office Name	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
598a	S. STEFANO MAR.	P		10	6	4	VI		8	IM
598b				7			VI			
599a	ST. VINCENT	P		10	22	4	VIII	Double circle postmark generally blurred.	7	AO
599b				29			VIII	Pen cancellation known on the I issue; reddish black in 1856-1857; ultramarine blue in 1859-1861.		
600a	SARTIRANA	P		10	35	4	V		9	PV
600b				7			V			
601a	SARZANA	P		10	89	2	0		6	SP
601b				7			0			
601c		'62		14			0			
602a	SASSELLO	P		10	40	4	VII		12	SV
602b				28			VII			
603a	SAVIGLIANO	P		11	169	3	VI	Pen stroke postmark known on the I issue.	5	CN
603b				10			0	Blue in 1860.		
603c				7			0			
603d		'54		14			0			
604a	SAVIGNONE	P		10	39	5	VII		6	GE
604b				28			VII			
605a	SAVONA	P		10	189	2	0		12	SV
605b				7			0			
605c		'55		14			0			
606a	SCALLENICHE	P		10	44	6	VIII		13	TO
606b				29			VIII			
607a	SCARNAFIGGI	P		10	32	7	X		5	CN
607b				29			X			

PIEDMONT AND LIGURIA

No.	Post Office Name	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
608a	SCIOLZE	P	⊞	10	12	5	VIII		13	TO
608b			⊙	28			VIII			
609a	SCOPA	P	⊞	10	7	4	V		9	VC
609b			⊙	28			V			
610a	SERRAVALLE	P	⊞	10	29	4	IV		6	AL
610b			⊙	7			IV			
610/I	SERRAVALLE '63 SCRIVIA	-	-	-			-			
611	SERRAVALLE '61 DELLE LANGHE	-	-	6	4	-			5	CN
611/I	SERRAVALLE '63 D'ALBA	-	-							
612a	SESTRI LEVANTE	P	⊞	10	85	4	IV	Double circle postmark known on the I issue.	6	GE
612b			⊙	7			IV			
613a	SESTRI PONENTE	P	⊞	10	60	4	V		6	GE
613b			⊙	7			V			
614	SETTIMO ROTTARO	'60	⊙	29	8	7	XI		7	AO
615a	SETTIMO TOR.E	P	⊞	10	36	7	VIII		13	TO
615b			⊙	29			VIII			
616a	SETTIMO VITTONI	P	⊞	10	17	4	VIII		7	AO
616b			⊙	7			VIII			
617a	SEZZE'	P	⊞	10	30	4	VI		1	AL
617b			⊙	28			VI			
618a	SILVANO	P	⊞	10	21	6	VIII	Pen cancellation on the I issue.	1	AL
618b			⊙	29			VIII			
619a	SIZZANO	P	⊞	10	14	7	IX		9	NO
619b			⊙	29			IX			
620a	SOLERO	P	⊞	10	36	4	VII		1	AL

PIEDMONT AND LIGURIA

No.	Post Office Name	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
620b			Ⓢ	29			VII			
621a	SOMMARIVA	P	⊞	10	51	4	V		5	CN
621b			Ⓢ	7			V			
621c			L	62			XII	Straight capitals line postmark known on the IV issue.		
622	SOMMARIVA PERNO	'60	Ⓢ	7	22	6	X		5	CN
623	SOMMO	'57	Ⓢ	29	15	6	X		9	PV
624	SORDEVOLO	'63	-	-	21	4	IX	This post office became a Postal Distribution on January 1, 1863.	14	VC
625a	SORI	'56	Ⓢ	29	19	4	VII		6	GE
625b			L	31			-			
626a	SORIASCO	P	⊞	10	18	5	VIII		1	PV
626b			Ⓢ	28			VIII			
627	SPARONE	'60	Ⓢ	30	23	7	XI		7	AO
628a	SPEZIA	P	⊞	10	110	2	0	Diamond postmark known on the III issue.	6	SP
628b			Ⓢ	7			0	Double circle postmark stamp used through 1862; single circle postmark stamp with indication of the hour used from 1863 on.		
628c		'63	Ⓢ	14			0	Red in 1853.		
628/I	SPEZIA VIA DI MARE		L	31			VI			
629a	SPIGNO	P	⊞	10	28	4	XI		12	AL
629b			Ⓢ	7			XI			

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
629/I	SPIGNO MONFERRATO	'63	-	-			-			
630	SPINETTA	'60	⊙	28	6	7	XI		1	AL
631a	SPOTORNO	P	⊗	10	11	6	VIII		12	SV
631b			⊙	29			VIII			
632a	STAGLIENO	P	⊗	10	26	6	IX	Red in 1857.	5	GE
632b			⊙	28			IX			
633a	STELLA	P	⊗	10	35	6	XI		12	SV
633b			⊙	29			XI			
634a	STRADELLA	P	⊗	10	69	4	V	A new double circle postmark with thinner letters is known from 1860 on.	1	PV
634b			⊙	7			V			
635a	STRAMBINO	P	⊗	10	44	4	VI	Two types of double circle date postmarks.	7	AO
635b			⊙	7			VI			
636a	STRESA	P	⊗	10	9	4	IV	Seldom blue.	9	NO
636b			⊙	29			IV			
636c			⊙	7			IV			
637a	STREVI	P	⊗	10	22	6	VIII		12	AL
637b			⊙	29			VIII			
638a	STROPPIANA	P	⊗	10	27	4	VI		14	CN
638b			⊙	7			VI			
639a	STROPPO	'52	⊗	10	14	6	X		5	CN
639b			⊙	29			X			
640a	STUPINIGI	P	⊙	30		7	XI		13	TO
640b			Lc.	52			XII	Italics with capital initial line postmark known on the IV issue.		
641	SUARDI		-	-	10		XI		9	PV

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
642a	SUSA	P		10	36	3	III		13	TO
642b				7			III	A stamp of the Empire issue of France is known tied to a cover (from French troops in Italy)		
643a	TAGGIA	P		10	41	4	V	by a double circle postmark SUSA May 3, 1859.		
643b				7			V	The lower symbol "D" is omitted from this postmark through 1862.	8	IM
643c				29			VI	This post office was changed in class in 1863.		
644	TARANTASCA	'56		29	20	6	XI		5	CN
645a	TENDA	P		10	14	4	VI		8	CN
645b				7			VI			
646	TERNENGO	'60		30	5	7	XI		14	CN
647	TESORIERA (La)	'57		29	7	13	XI		13	TO
648	TICINETTO	'56		28	14	5	VIII		14	AL
649a	TONCO	P		10	18	5	VIII		14	AL
649b				28			VIII			
650a	TORINO	P		13	18-00	1	V	Two types of postmark with lower asterisk; type I has the date in straight	13	TO
650b				10			0	capitals; type II has the date in italic let-		

PIEDMONT AND LIGURIA

No.	Post Office Name	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
650c			☉	7			0	ters, diameter of 21 mm. In May 1857, two types of single circle postmarks are noticed: type I with date in straight capital letters; type II with italic capital letters.		
650d			☉	14			0	Two other similar postmarks of different diameter (22 mm) were put in use in 1860. Single circle postmark with indication of the hour known on the I issue. Diamond postmark known on the IV issue.		
650/I	TORINO- CONSEGNE						VI	Double circle postmark with lower inscription ""CONSEGNE"" between two asterisks. Blue between 1857 and 1862. Double circle		

PIEDMONT AND LIGURIA

No.	Post Office Names	Year	Symbol	Type	Population	Class	Rating	Remarks	Old Administrative Div.	Present Province
650/ III	TORINO SUCCURSALE (1) or: TORINO SUCCURSALE N.1	'61					II	on the stamps of the IV issue; frequently used in black or red, on the 1c. and 2c. Newspaper stamps of 1862. Double or single postmark with lower figure "1" or "N.1" in the inscription between the two circles. Type I has a diameter of 22 mm.; type II has a diameter of 23 mm.		
650/ IV	TORINO SUCCURSALE(2)	'61					II	Postmark similar to No. 650/III with lower "(2)" diameter of 22 mm.		
650/V	TORINO SUCCURSALE(3)						III	Double circle postmark with lower indication "(3)"; diameter of 22 mm.		
650/ VI	STAZIONE DI TORINO						VI	Double circle postmark; diameter of 23 mm.		
650/ VII	STAZIONE DI TORINO- Vitt. Eman.						VI	Double circle postmark; diameter of 21-22 mm.		

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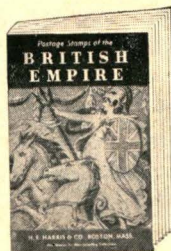
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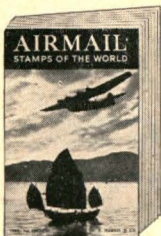
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367-369	2c-2c, 1909	15.50	72.00
397-400	1c-10c, 1912	10.50	55.00
400a	10c, 1913	8.50	52.00
405-407	1c-7c, 1912	4.00	19.50
414-421	8c-50c, 1912	45.00	
422-423	50c-1.00, 1912	40.00	160.00
479-480	2.00-5.00, 1916	27.00	110.00
498-515	1c-1.00, 1917	17.50	77.50
523-524	2.00-5.00, 1918	51.00	
551-573	½c-5.00, 1922	25.00	110.00
581-591	1c-10c, 1922	6.50	27.50
611-613	2c-2c, 1922	2.00	8.50
614-616	1c-5c, 1924	2.50	11.50
620-621	2c-5c, 1925	2.25	9.50
630	2c Sheet	14.50	
632-701	½c-50c, 1929	7.00	28.50
647-648	2c-5c, 1928	.85	4.00
658-668	1c-10c, Kansas	12.50	52.00
669-679	1c-10c, Nebraska	14.00	57.50
704-715	½c-10c, Bi-centennial	1.45	6.00
C1-6	6c-24c, Air	17.50	80.00
C13-15	65c-2.60, Zeppelin	65.00	265.00
C19	50c, Zeppelin	3.50	15.00

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344	2c Set 4 Arrows	22.50
368	2c Block of 4	9.50
371	2c Set 4 Arrows	58.00
371	2c Center Line Block	27.50
373	2c Left Arrow Block	14.00
373	2c Block of 4	10.50
408	1c Center Line Block	4.00
408	1c Set 4 Arrows	4.00
409	2c Center Line Block	5.50
459	2c Coil Pair	85.00
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483	3c Set 4 Plate Blocks of 6	19.50
531	1c Set 4 Plate Blocks of 6	44.00
535	3c Center Line Block	21.00
535	3c Right Arrow Block	7.50
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108	2F Brown 1900	1.25	7.00
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126	2F Violet 1900	17.50	120.00
128	3F Violet 1925	.80	4.00
129	3F Violet 1927	1.25	6.00
130	5F Blue 1900	1.25	6.00
131	10F Green 1926	6.00	25.00
132	20F Magenta 1926	7.50	32.50
163a	10c Green 1927	1.50	6.00
183	1.40 Cerise 1926	2.00	10.00
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247	3F Gray 1930	7.00	30.00
248	3F Gray 1932	7.00	30.00
249	5F Brown 1930	5.50	22.50
250	5F Brown 1931	3.00	12.50
251	10F Ultramarine 1929	8.00	35.00
252	10F Blue 1931	5.00	22.50
252A	10F L. Blue 1930	20.00	90.00
253	20F Brown 1929	12.50	55.00
254	20F Perf. 11 1933	90.00	500.00
254A	20F Orange 1931	9.00	40.00
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