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November 1978

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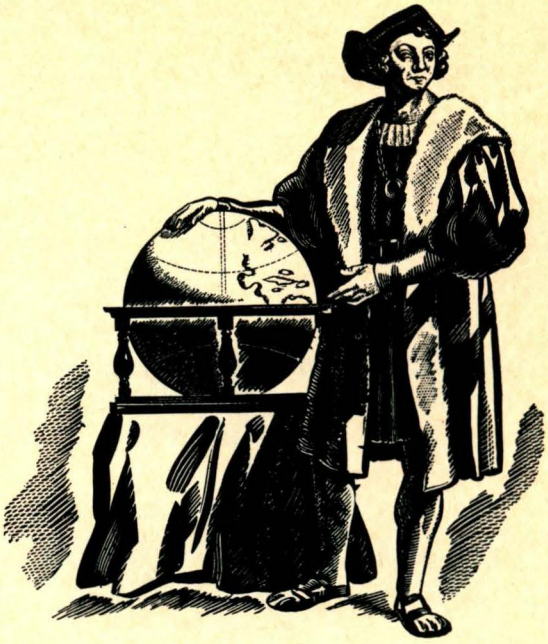
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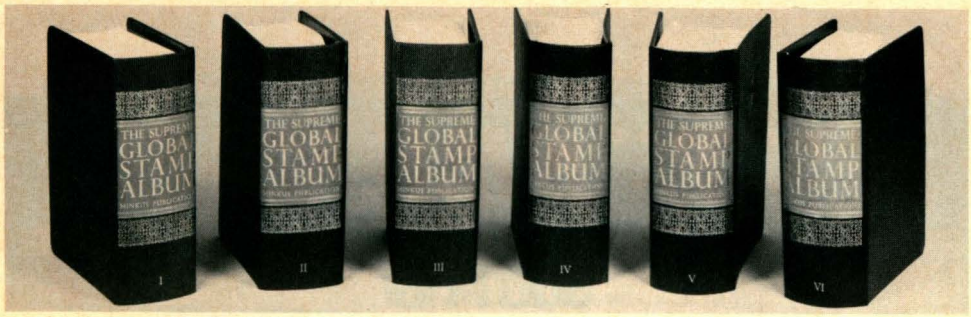
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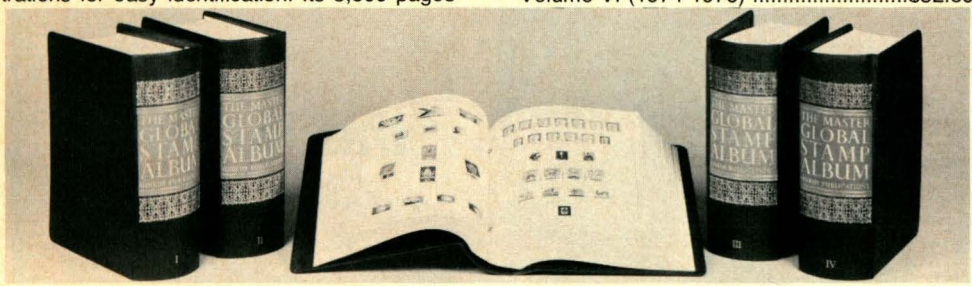
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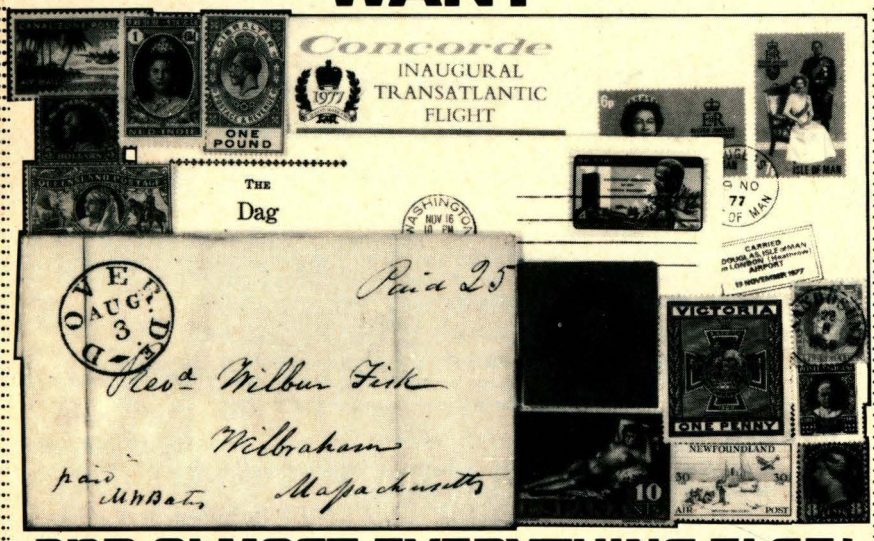
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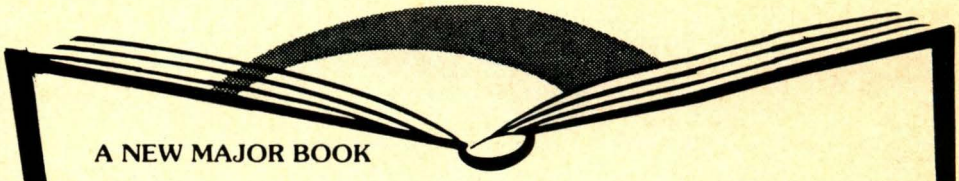
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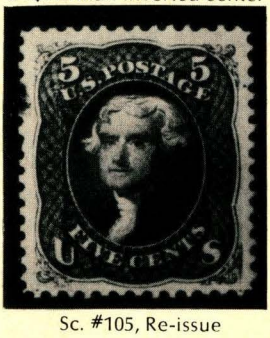
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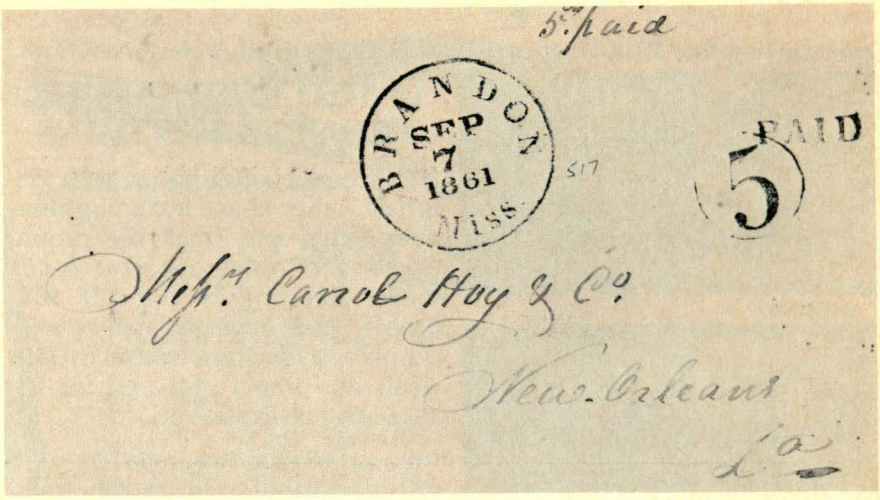
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The Collectors Club PHILATELIST

Volume 57, Number 6 **November 1978**

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Editorial

A LAST WORD ON PHILATELIC EXHIBITIONS

Observations and experiences at, and reports of the last thronged international philatelic exhibitions lead us to contemplate whether traditional concepts of such extravaganzas could do with some drastic modifications or complete overhauling.

While they attracted legions of people who endured uncomfortable inconveniences to pay admission fees, the one major question remains: exactly just what did they accomplish as media for the promotion of *philately*?

The most recent shows all had vast acreages of frames in which the world's greatest and most important collections were displayed. And yet, with the exception of the jury that was responsible for award decisions; dealers who sought new properties for disposal on their auction blocks, and an infinitesimal number of genuine stamp lovers, these treasures went unseen and generally unappreciated. The emptiness of the ESPANA, INTERPHIL and CAPEX halls was more than enough to break the connoisseur's heart.

Until very recently, the major international stamp shows were planned and staged for a few specific purposes:

1. To provide an annual occasion at which philatelists might have their accomplishments and acquisitions judged for that pride that comes with besting competitive entries and the satisfaction of taking medals.

2. To offer other collectors the opportunity of seeing pages designed by experts as a lesson in philatelic approaches. By viewing entries that won major awards, and studying both the material and mounting methods, one is taught what should be included in a specialized (or other type) collection and how it may be displayed and annotated most effectively.

3. To give the general hobbyist a chance to enjoy actual stamps and covers that are so scarce or rare that he otherwise knows them only as illustrations in a catalogue or printed album.

4. To publicize and propagandize stamp collecting to attract newcomers to our fraternity by showing the public what it's all about.

The participation of the trade was only a necessary adjunct to these exhibitions and served as a superlative opportunity for dealers to meet those who had been merely names in clients' files or for making new professional contacts for future business. The presence of the postal administration of the host country was merely a courtesy extended in appreciation for special issues that advertised the exhibition.

Today those noble purposes are but dreams of the past and all but non-existent. With few—extremely few—exceptions, the wealth of philatelic treasures in thousands of frames is avoided and ignored by all but owners, friends or jury members. (And when organizng committees pressure the judges to hurry final prize lists, not even all of them can properly examine entries for completely honest, deserved appraisals.) Even when visitors must wait on lines that extend beyond post office counters and snake into

exhibition aisles, do they use the time to look at what is in the frames on both sides of them.

Instead, the vast majority of those who traveled from afar to get to Madrid, Philadelphia and Toronto, chiefly came to purchase sheetlets, cachets, limited-edition souvenir cards and kindred made-for-the-gullible gimmickry as fast as postal administrations, commercial agencies, organizers and dealers could accept payments to cram already over-stuffed tills.

Additional hours were used to get the "special" markings applied not only to unaddressed, over-franked covers, but to such nonsensical things as handkerchiefs, ties, suspenders, currency, newspapers and admission ticket stubs; we even witnessed a visitor asking for a marking on a beer-glass coaster. (She was accommodated, but only after a 14-cent stamp had been pasted to it!)

With this situation representing an indisputable fact of stampdom's life, it would seem reasonable that sponsors of future internationals get down to basics in designing such shows to accommodate what appears to be wanted. It doesn't matter whether these exhibitions are financed by governments (or, more accurately, by collectors who stampede them to buy the premium-priced souvenir stamps that provide the money) or by private initiative such as was the case at all internationals in America since 1913. In either case the energies of volunteers and extremely high staging costs will be wasted on features and attractions that have little if any appeal to visitors.

May we suggest that organizers concentrate on delivering that for which the public seeks—however philatelically unwise or idiotic it may seem. Put together vast bourses at which postal administrations, commercial agencies, promoters of gadgets and gimmicks, and dealers can vend their wares. Eliminate competitive entries and even the hors concours sections and thereby eliminate the need of expensive catalogues (which rarely ever are sold out unless they contain "black proofs.") Think of what savings could be realized! Entirely unnecessary would be preliminary prospectus brochures to lure entries; the construction (or renting) of frames; exorbitant installation salaries; adequate insurance coverage and hiring of security guards; the rental of sufficiently large space in high-priced exposition facilities.

If any postage stamps are to be shown, let the organizers concentrate on a relatively small exhibition section that will generate publicity. The idea of a display of the most precious gems of the postage stamp world was conceived on a number of occasions over the span of decades. It was the concept so dramatically and successfully executed at the Waldorf Astoria Hotel when The Collectors Club observed the 75th anniversary of its founding. Known as the "Aristocrats of Philately," this assemblage of rarities attracted the news media with resulting columns of newspaper publicity, radio wordage and segments on the major TV news programs.

Again, at both INTERPHIL 76 and CAPEX 78, the only feature sold to and bought by the communications media were the courts of honor with virtually all of the ANPHILEX "aristocrats." The fact that they had price tags (real or wished for) that ran into the millions was the only description the reporters and newsmen considered. All other displays—however valuable and important as philatelic stars—were ignored.

As those who attended these three shows observed, such few persons who did look at STAMPS, lined up for the aristocrats, not because they represented the choicest philatelic items in stampdom's domain, but because they could tell friends they actually had seen a bit of printed paper worth $250,000 or more! This was obvious from the comments made as they were seen gawking at the Post Office Mauritius, Alexandria, British Guiana, 1869 inverts and all the others.

If so drastic a modification be made at future shows, what about the philatelists who build collections with a view of garnering gold medals to improve their price realizations when they are later offered at

public auction? Or the lesser ones that are entered by what the late Steve Rich often called, "mug hunters?"

Competitions are essential for the health and growth of our avocation. But they need not become a useless adjunct to events that really are a stupendous bourse.

We would suggest that contests be organized once a year or more often when demand occasions them. The material submitted would be shipped to an adequately secure location for examination and appraisal by judges. Instead of the normal six to 10 days, the jury could have two or more weeks to do its job leisurely, conveniently—and accurately. There would be no frames, but rather a "bin room" such as was customary in past shows when exhibitors sent albums to supplement what was put under glass.

Let us go a step further. Instead of accepting all comers, such "internationals" would accept only collections potentially able to win a gold medal or higher award. Others would compete in smaller contests staged around the country which might be restricted to such specific specialties as air-mails, U.S., BNA, Europe, Asia, Africa, topicals, youth collections and all the rest.

Think of what that would do for show organizers who are always faced with the task of finding adequately qualified judges!

They would need to find but relatively few specialists who really know particular areas of stampdom's philatelic sections. With such an arrangement no competitor ever could say that his Pakistani treasures were under-rated because the international jury knew only German colonies or Latin America.

This all may sound revolutionary. It should, because it was intended as such. But from a realistic point of view it is not quite so outlandish. The features that attracted yesteryear's attendance at the big shows just don't hold the same appeal for today's exhibition visitors. The sports world, the entertainment producers and book publishers haven't hesitated to modify and alter their products to meet popularity demands. What's stopping stampdom?

(*E.A.K.*)

Letters to the Editor

I thoroughly enjoyed Ernest Kehr's views on "Philatelic Entombment in the July *CCP*. It is a shame when philatelic material is put in the hands of institutions with no philatelic expertise and no lasting interest in the material.

You mention three repositories that you believe do have the necessary qualified staff to handle philatelic material. I know the activities of the Smithsonian staff and support their choice. While I'm not intimately familiar with the Spellman Museum, I've read and heard about their activities for many years.

However, I do not see on what basis you have put the Wineburgh Library in the same category as the Smithsonain and Spellman. What I have been told and have read about this new facility would lead me to believe they would be more like Brown or Princeton. That is, when the current principal supporter is gone, the university will push the philatelic material in the corner of the cellar!

I think you would be doing a great service to philately, and also to the members of CCNY and the readers of the *CCP*, if you would elaborate on your choices, particularly the Wineburgh library, which is no doubt the least known of the three.

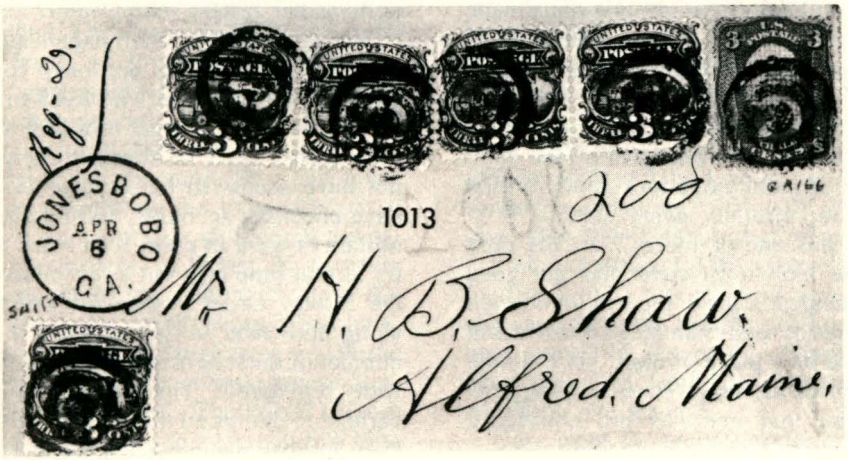
Herbert A. Trenchard
Hyattsville, Md.

Mr. Kehr replies:

Herbert Trenchard's query is reasonable as the Wineburgh library is only a couple of years old. However, while I was in Dallas recently, I was assured by both he and University of Texas officials that it had been so funded that it would continue to serve philatelists (and others) on a permanent and useful basis.

THE GREAT SHAW FIND

Fisherman talk of the big one that got away. Bridge players talk of the grand slam they almost made. Golfers recall the time they missed the hole in one by inches. And stamp collectors talk of the great finds made long before their time.



Typical cover from the Shaw find franked with six 1869 3c ult. and a 3c 1861 with grill. Note Miss Shaw's penciled notation of remittance contained therein—her method of filing.

By Herman Herst, Jr.

Tremendously valuable finds were not unusual in the philatelic past. Most of these great stamp finds involved covers, for non-collecting folk are much more likely to file away hoards of old letters, than sheets of mint stamps. Nevertheless, great stamp finds have been made. A writing desk in Buccleuch Castle in Britain for more than a century hid a bottom block of 48 stamps, comprising the last four rows of a sheet of the twopence blue

of 1840, worth a veritable King's ransom. The Bible of an Irish immigrant housemaid carefully preserved the only multiple known in mint form of the very rare 1c Perf. 11 Franklin (#594, Scott $6,000 each.)

In New Orleans, the correspondence of Carroll, Hoy & Co., and Buchanan, Carroll & Co. when found, changed hands for but a few hundred dollars, but were one able to add up each item today in a collection, it would reach well into the millions.

The Payen find of covers came from Bordeaux, France, and included some of the most magnificent 19th century covers known. The August Heard correspondence in Boston, the Seth Low covers in New York, and many others will be remembered as long as there are collectors. Every auction sale of rarities contains at least some of these, it would seem.

Towards the close of the last century, the collecting of our early covers was not engaged in to any extent, and finds made up to that time were lost as far as identifying them was concerned, for the stamps were immediately soaked off and sold. The extent to which this was done can be estimated by just one stamp, the 90c, 1869. It is really not a rare stamp in used condition; virtually every sale of U.S. stamps has one or more. Yet, the only example known on cover has not gone unchallenged. Each of the hundreds, even thousands of used examples known was at one time on a piece of mail, yet only the single piece has survived and, as suggested, even that one has not convinced everyone that it is authentic.

One great find of which details were recently unearthed took place over a half century ago, in Maine. Covers addressed to H. B. Shaw are frequently encountered, which is really not surprising when one learns that the find comprised 150,000 covers. This is a terrific number, and it is even more incredible that the holding should have remained intact a half century or more. And who was H. B. Shaw?

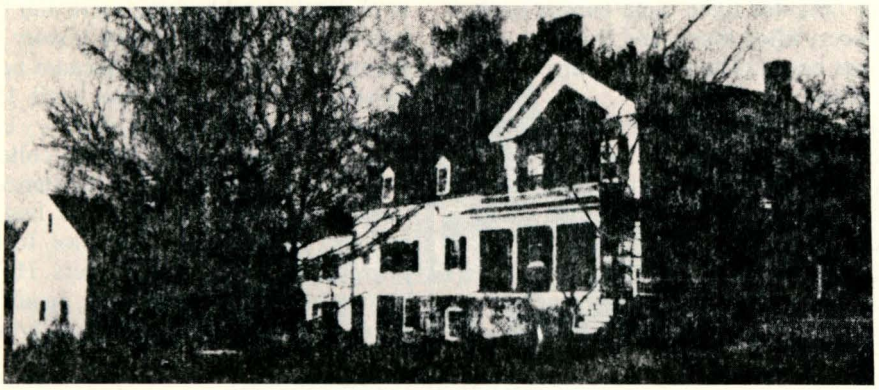
When the United States Post Office honored the mail order business in 1972 with a commemorative stamp, supposedly honoring its centenary (Scott #1472), it chose the birthday of the of the business established in Chicago in 1872 by Aaron Montgomery Ward. Philatelists could have told the Post Office that Montgomery Ward was not the first mail order business. Harriet—yes, Harriet—B. Shaw was selling articles by mail from Alfred, Maine long before. To the fair sex goes the credit for establishing the first mail order business of consequence.

The fact that Harriet Shaw was a bit on the dishonest side should not detract a century and more later from her ideas. She sold a sewing machine for a dollar; it was a little rack to hold a needle, a thimble, and thread. She was one of the first to offer a magnicent steel engraving of George Washington, done by the finest engravers in the country, for two dollars. (Each person ordering received a dollar bill!) She also sold wigs . . . this was perhaps her fastest selling item.

She advertised in small papers all over the country, looking not only for the gullible, but for those who lived in rural areas who could not get to a city to buy their needs. Since most of her clients did not have access to banks, nor did they have checking accounts, most of her remittances were in cash. And since registry at that time cost but a few cents (and the Money Order system did not come along until later in the century), a large number of the letters reaching Miss Shaw were registered. This assured a good variety of stamps on the covers; the small Post Offices which accepted the mail destined for her had a larger supply of low valued stamps than high values.

It is surprising how many covers with bisected stamps were included in the Shaw find, but this can no doubt be attributed to the same fact: the tiny post offices from which so many of her orders emanted did not have a large stock of stamps, and often found themselves short of certain values.

Since Miss Shaw was at the peak of her



Harriet Shaw's home in Alfred, Maine, headquarters for her lucrative mail order business.

career in the late 1860s and early 1870s, the 1869 stamps were well represented among her covers.

We are indebted to the "1869 Times," the quarterly newsletter of the United States 1869 Pictorial Research Associates, for much of the information on the Shaw find. The Associates' interest in the 1869 issue, so greatly enriched by the Shaw correspondence, has resulted in some digging into the past. J. David Baker, in his historic study on the Postal History of Indiana credits the Shaw holding for permitting the existence of so many covers from small Indiana towns. R. H. Lounsbery, of Ithaca, N.Y. while traveling in Maine happened upon Alfred, and being curious about Miss Shaw, he found the actual home from which she had conducted her business, where Sterling Dow (author of "The Postal History of Maine") had made this great find long before.

But even better, the preservation of a story in "Stamps" magazine, undated, but written many years ago, has given us the story of the find itself, in the very words of Mr. Dow who had the great stroke of luck. Oddly, in his lengthy account, he neglects to give us the year that good fortune struck him.

In his narrative, Dow tells of meeting an old gentleman who was a restorer of antique furniture. Did the restorer ever come upon old letters in old desks or cabinets, he asked. The repairmen did recall a quantity of old letters in a job he had done years before. The location was Alfred, Maine.

Dow had a friend from Alfred. He was smart enough to know that were he to visit the home as a stranger he might not get anywhere. He was elated to find, however that his friend was well acquainted with the residents of the Shaw house. The two of them went to Alfred where they had no trouble establishing a friendly relationship. Dow bided his time before mentioning the real reason for the visit. He found the family only too happy to have someone save them the trouble of moving the huge cache of letters that happily had been protected from the elements, but which no one wanted.

Dow went to a local grocer and purchased several barrels which he loaded with covers. He then had the Express Company pick up the barrels for delivery to his home. (In later years, Mr. Dow resided in Waldoboro, Maine, but it is not known if at the time of the find, he was a resident of that place.)

Sad to say, the shipment went astray. Dow waited in vain for its arrival, but it was definitely lost. Disappointed, he decided that another trip to Alfred was in

order; he had by no means cleaned out the lot. He obtained three more barrels from the grocer, filled them, and this time his luck was better. The shipment arrived in good shape.

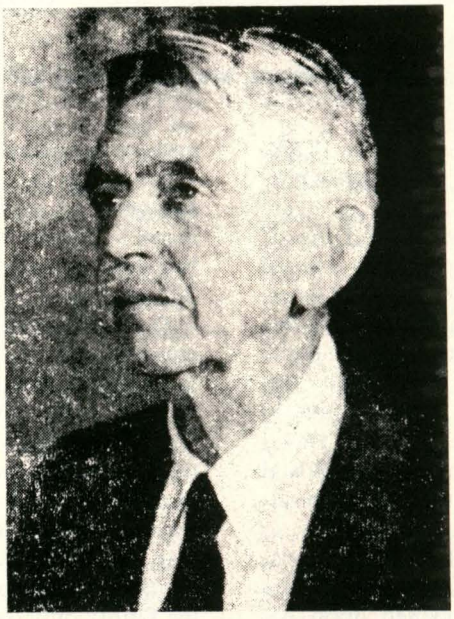
Dow, like most of his friends, had little interest in covers, and he worked arduously with the basin, soaking the stamps off them. Fortunately, he kept the more interesting covers intact, including bisects, multiples, and items unusual in one respect or another.

In his recollections, Dow gives the years of Miss Shaw's activities as between 1865 and 1880, which more or less fits the issues of stamps on her covers. They came from, "every nook and cranny of the United States, lots of them from Canada, and even from Brazil and Germany." The covers had been tied with string in bundles of 100. On each, Miss Shaw had written in pencil the remittance that the cover had contained. It was a simple filing system. Months later, in the event of a dispute, she could find the original cover, and learn how much money there had been inside of it.

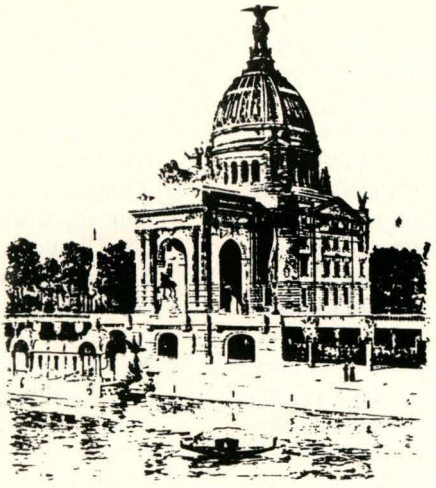
Dow had his fun, and as he progressed in philately, and became more and more interested in Maine postal history, the events of the two finds of decades before passed from his mind. Not until 1926, according to his memoirs, did they come back to haunt him. A non-collector gained knowledge of the existence of some 30,000 covers that Dow had left behind, and purchased the lot for the proverbial song from the owners. Having no one to whom to sell them, inquiry of friends as to a possible purchaser, brought the new owner to Dow. Dow must have been in a state of shock to note the name on each cover, "H. B. Shaw." He bought the entire lot, and it is undoubtedly from this final purchase that most of the Shaw covers around today came. By this time, covers were beginning to be greatly sought, and Dow did not repeat his earlier mistake.

He recalled in later years when he wrote his memoirs, that each barrel held 250 bundles of 100 covers each, giving him the total of 150,000 covers which he

Continued on page 393



Sterling Dow, discoverer of the "Great Shaw Find."



THE UNITED STATES POSTAL STATION at the 1900 PARIS EXPOSITION

A Postscript

By Martin F. Stempien, Jr.

In their article on the United States Postal Station at the 1900 Paris Exposition (C. C. P. 57(3), 162), Messrs. Langford and Hayhurst report that only 179 pieces of mail were registered at the station. This led me to search out a cover acquired some years ago bearing the more common American Postal Machines Company canceller (their Fig. 1) which had also been registered. The cover turned out to be interesting from a number of points, and I thought to share it with readers of "The Philatelist."

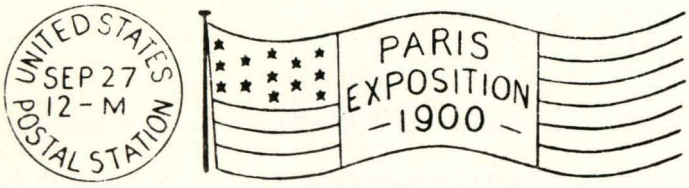
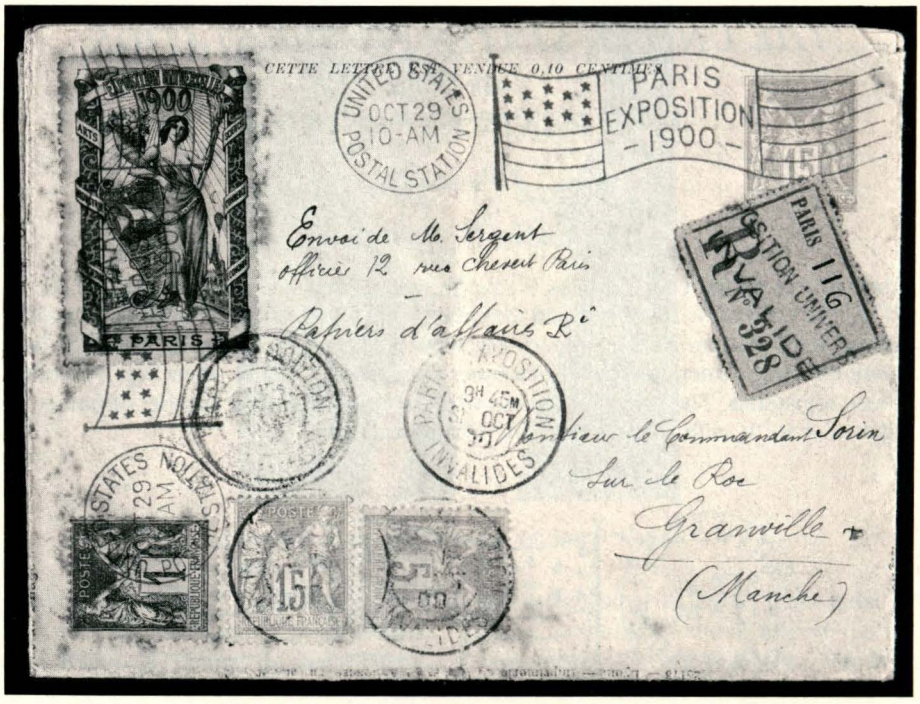


Fig. 1

1) It is a letter sheet with an imprinted 15-centime blue Sage stamp. In addition, it carries two sides of printed advertising which allowed the private issuer to sell it for less than the face value of the stamp (10-centimes). (Fig. 2)
2) Both a 1-centime Sage (Sc. 86) and a brown seal commemorating the exposition were fixed to the front of the piece.
3) All three were cancelled and tied by two strikes of the American Postal Machines Company canceller dated OCT 29, 10 AM.
4) At a later time, by person or persons

unknown, a 15-centime (Sc. 92) and a 5-centime (Sc. 105) Sage were added, cancelled and tied by several very poor strikes of the circular date stamp of the Invalides Postal Station of the French Postal Stations at the exposition. A clearer strike of the canceller was placed along side the stamps. Still, it is not absolutely clear whether the date of this stamp is 30 or 31 October. A very careful examination of the poor strikes tying the 5-centime and 10-centime Sages to the cover indicate that they were probably applied in the afternoon. It is just possible to make out, after the smudged hour block, the letter S (SOIR) on two of the strikes. This seems to suggest that the progression of date stamps is 1) American Station, 10 AM, OCT 29; 2) Invalides Station registration, — PM, OCT 29; 3) restamped at Invalides Station, 9:45 AM, OCT 30.

5) Along side of these is a provisional (?) pink registration etiquette of the Invalides Station of the French Postal Stations at the exposition. The registration ettiquette partially covers not only a part of the imprinted stamp, but also a bit of the flag canceller, confirming that it and the two Sage stamps were added at a later time.
6) No arrival date stamp occurs anywhere on the letter.

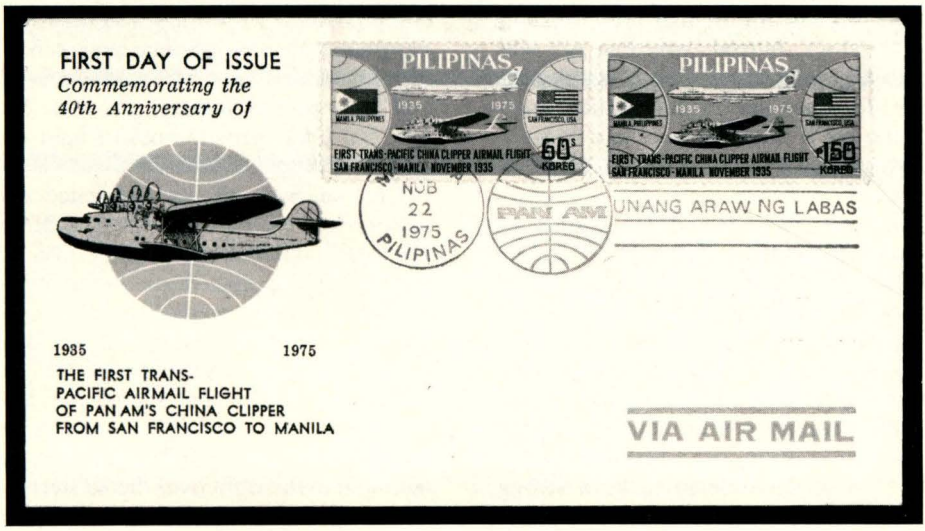


The Stempien cover.

The cover poses several questions. Was the original cover, with the seal and 1-centime Sage, cancelled by favor, then addressed and carried to the French Postal Station to be mailed? (Were unaddressed, made up, cancelled covers sold as souvenirs at the United States Pavilion?) If so, why wasn't the cover registered at the United States Postal Station in the first place? Instead of adding a 1-centime stamp, a 5-centime stamp would have paid the registration fee. As it was, 16-centimes excess postage had to be used on the cover. This leads one to ask further whether registry was available at all times for all letters at the United States Station, or was it only available for mail directed to the United States, requiring all other mail to be processed through a French Post Office?

PHILATELIC HYPE

Although the Philippines released the pair of stamps issued on Nov. 22, 1975 to commemorate the 40th anniversary of the first trans-Pacific air mail flight by the China Clipper, it was actually the brain-child of Pan Am's public relations department. It was their energies and expertise that garnered the event international press coverage and brought the issue to the attention of the philatelic buyer.



By Ernest A. Kehr

Not every postage stamp a government issues to commemorate a specific event just "happens." In many instances it takes advance planning and in some cases, a bit of lobbying. This should be obvious to American philatelists. As we know, on any number of occasions the Postal Service has publicized the fact that its Citizens Advisory Stamp Committee is overwhelmed with as many as 3,000 requests for commemorative stamps from vested interests.

The pair of stamps the Philippines released on Nov. 22, 1975, to mark the 40th anniversary of the first trans-Pacific air-mail flight by the "China Clipper" represents a case in point. Although the Bureau of Posts in Manila provided the philatelic press with an announcement

and technical details of the issue, it remained for us to dig up the background data. We had been in the Philippines for the aero-philatelic exhibitions and ceremonies hosted by Pan American World Airways and several branches of the Filipino Government, and were able to question all of the individuals associated with the petitioning, authorization and production of the issue.

Pan American had been flying international routes—first from Florida to Cuba, and then throughout Latin America—for a decade and a half before Juan T. Trippe and his executive aides began looking for ways in which to span the Atlantic with the lucrative passenger, mail and cargo business European destinations would provide.

Exactly how and why the Roosevelt Administration could not certificate a trans-*Atlantic* run in the mid-thirties—chiefly because of British pressures—is another story. Indeed, why Pan Am was requested to fly across the larger, ocean makes for some interesting political reading, but we'll skip that, too, and concentrate on the story of the 1975 commemoratives.

Back on May 25, 1974, Carlos P. Angeles, Pan Am's Manager of Public Relations in Manila, wrote a letter to the relatively new Postmaster General of the Philippines, Gen. Felizardo R. Tanabe, reminding him of the anniversary date which would come 18 months later. Rather well acquainted with stamps and the popular avocation of collecting them, Don Carlos was able to make a strong appeal for a special issue celebrating an event that had meant much for friendship and commerce between the United States and the Philippines back in 1935, and in the ensuing years.

Five days later, Pedro P. Gambalan, Gen. Tanabe's first deputy, replied, saying that Don Carlos 'petition' ". . . . may be considered in our stamp program subject to the availability of funds." He did intimate that the Bureau of Posts would be willing to approve ". . . the use of special slogan cancellers in some post offices, the expense of which shall be borne by your (Pan Am's) office."

During ensuing weeks, Don Carlos and other Pan Am officials pursued the request and before the end of 1974, it was pretty well understood that the desired commemoratives would be issued the following November.

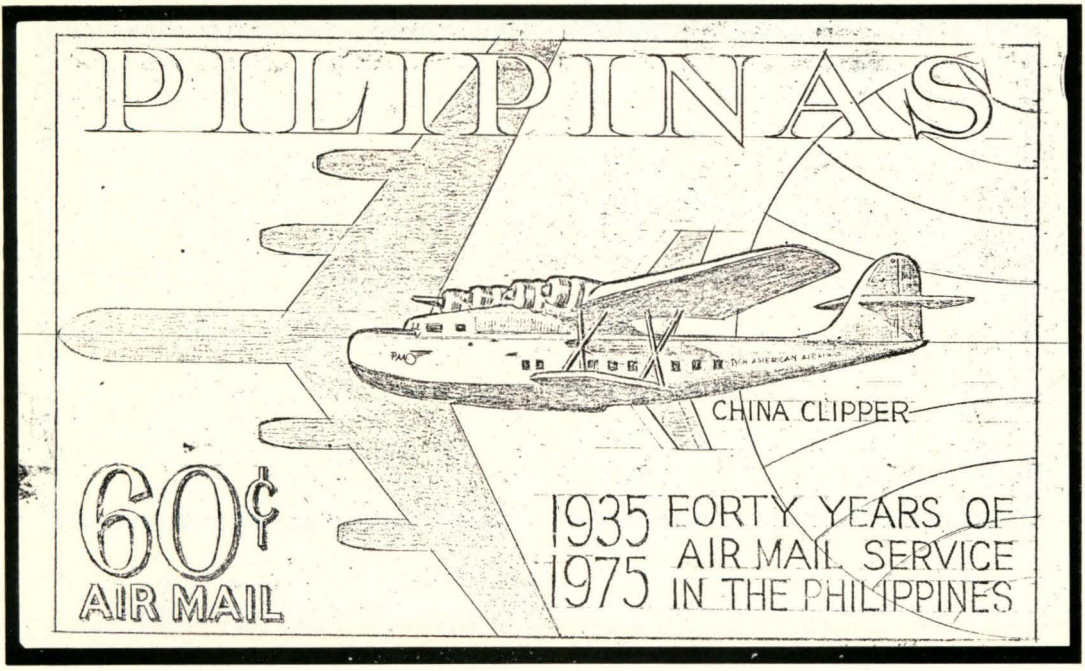
At this point, Nemesio Dimanlig, a veteran artist in the regular employ of the Philippine Bureau of Posts as a stamp designer, was instructed to commence the work of creating an appropriate picture for the commemorative.

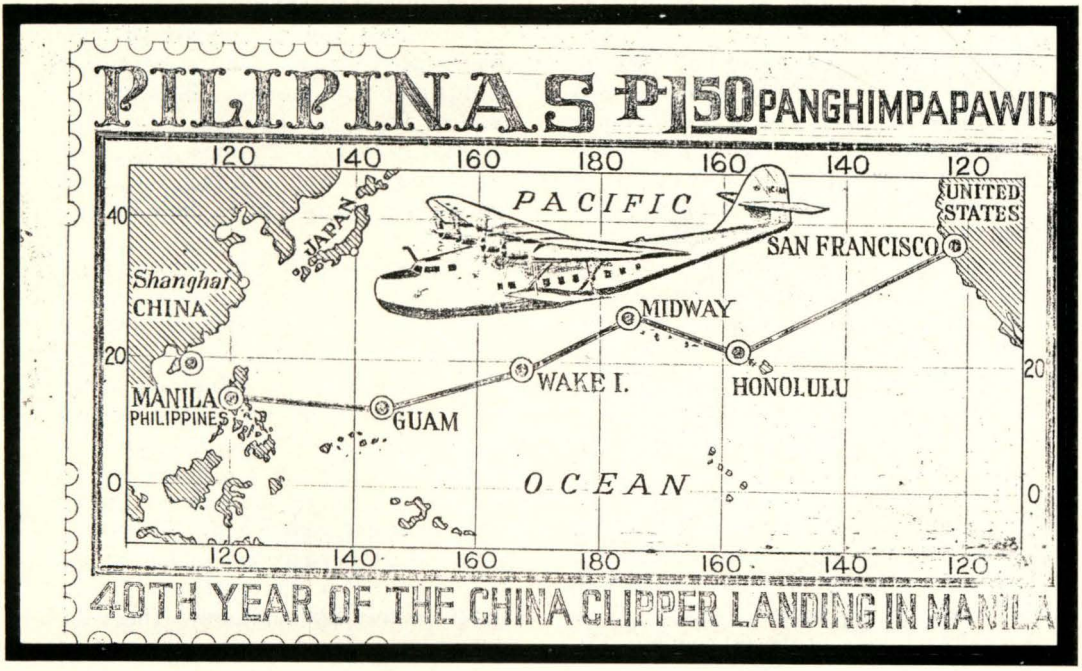
Dimanlig had been designing stamps for well over 20 years, having been commissioned to create his first one back in the days when former Postmaster General Enrico Palomar still was head of the Philatelic Office at the Bureau of Posts. In addition to his stamp work, he was, and is, in constant demand to execute portraits on commission for the Filipino elite. When Ferdinand Marcos became president, he not only had Dimanlig make the "official" portraits of himself and Mrs. Marcos, but later, private ones of their children and other relatives.

Characteristic of his insistence upon pictorial as well as historical accuracy, Dimanlig obtained from Pan Am a dossier about the first flight along with a number of photographs of the "China Clipper." After studying it he began work. His first sketch depicted the famous Martin flying boat superimposed on the eastern half of the globe and a modern 747 super-jetliner with Pan Am markings behind it to the right over the western half of the globe. Appropriate inscriptions complete this rough essay.

A second essay featured only the four-engined Clipper of 1935 flying over a precise map of the Pacific on which the four intermediate stops between San Francisco and Manila are linked to show the exact route the airship covered.

A third essay had the 747 flying above the "China Clipper" with "1935" and "1975" between them. At left is the half-globe with "Manila/Philippines" and the Filipino flag, while at the right is "San


PILIPINAS
CHINA CLIPPER
60¢
AIR MAIL
1935 FORTY YEARS OF
1975 AIR MAIL SERVICE
IN THE PHILIPPINES


PILIPINAS ₱1.50 PANGHIMPAPAWID
120 140 160 180 160 140 120
40
20
0
PACIFIC
JAPAN
UNITED STATES
SAN FRANCISCO
Shanghai
CHINA
MIDWAY
MANILA
PHILIPPINES
WAKE I.
HONOLULU
GUAM
OCEAN
40TH YEAR OF THE CHINA CLIPPER LANDING IN MANILA



Various essays drawn by Nemisio Dimanlig for the 1975 commemoratives marking the 40th anniversary of the first trans-Pacific air mail flight by the China Clipper.

Francisco/U.S.A." and Old Glory. Both flags are supplemented by a circle enclosing a five-pointed star. Again, appropriate inscriptions are included.

It was the one selected by both Pan Am and the Bureau of Posts. Dimanlig was then asked to make several slight modifications before undertaking the job of supplying a finished piece of art work.

For example, the figure of value, which had been placed in the upper right corner, was dropped to the lower right. The city names were printed in a single line beneath the flags, and the circle stars were removed. Also, the two-line inscription, "First trans-Pacific China Clipper Flight/ San Francisco Manila November 1935," is flush left instead of centered as in the essay.

Completed, the art work was approved by the Bureau of Posts, and sent to the Neda-APO Production Unit in Manila, where it was printed by multi-color offset in sheets of 50 subjects (5X10). The background color of the 60-centimo, for domestic air-mail, is a bright apple green; that of the 1½-piso, for air-mail to the United States, is in the blue hue which Pan Am has used as its trade-mark color for about half a century.

Ceremonies for the release of these stamps probably were the most elaborate in this reporter's memory. Both the Bureau of Posts and Pan Am were unrestrained in making it a most impressive anniversary occasion. In fact, they were spread over a period of 11 days and two nations.

On Nov. 22nd 1975 the actual date of the "China Clipper's" departure from Alameda 40 years ago with only a seven-man crew under the leadership of Capt. Ed Musick and some 111,000 pieces of air-mail, Acting Postmaster General Gambalan; the Mayors of Manila and Makati; a delegation of Pan Am officials led by Douglas MacKenzie the airline's Philippines manager; and a specially invited group of philatelists assembled in the ballroom of Pan Am's Intercontinental Hotel for the first ceremony. There the stamps were placed on sale to assembled visitors, and given a distinctive postmark at a specially installed post office branch.

Providing a background for the event was an exhibit of covers and display pictures relating to the 1935 flight supplied by Pan Am's New York archives and by private collectors who had been invited to loan their treasures for the occasion by Frank Stanfield, a Manila Philatelist, and his wife, Linda.

Another special first-day postmark was applied at the post office on the mezzanine of the Manila Hilton, where a second air-mail show (of specially solicited Filipino first flight covers beginning with the Ruth Law hops of 1919) was staged. A third distinctive postmark was applied at the Main Manila Post Office.

On Nov. 29, the date on which the clipper arrived 40 years before, airline, civic, postal, U.S. Embassy and philatelic dignitaries gathered at the Admiral's landing on Manila Bay and dedicated a monumental marker placed on the exact spot where Capt. Musick stepped off the plane to deliver the first mail to be flown across the Pacific. (Jesus Garcia, now 85 years old and the official who accepted and later distributed those souvenir and business letters, was there as an honored guest.)

Following the dedication which was fully covered by all communications media, the party crossed Luneta Park for a luncheon at the Army Navy Club, one of Manila's most exclusive. At its conclusion Mr. Gambalan surprised Pan Am executives who had come for this day's events from Tokyo, Hong Kong and Singapore, by giving each a huge hand-carved wooden frame in which were complete sheets of mint stamps, a first day cover and laudatory engrossing.

Plans originally conceived by Pan Am's headquarters in New York, called for the presence of Jaun T. Trippe, founder of PAA, and James A. Farley, U.S. Postmaster General in 1935, both of whom had been the main speakers at the departure ceremony 40 years earlier. Advanced age, and the strain of a flight halfway around the world, led them to decline the invitation.

To compensate for this, Pan Am decided to have another ceremony in San Francisco on the anniversary of the flying boat's return to California. The airline invited Filipino postal officials to make the trip across the Pacific for this occasion and on Dec. 1, Flight 842 left the International Airport with Mr. Garcia and his wife, Teofila, who presently is veteran head of the Philatelic Department; Mr. Dimanlig and three members of the International Mail Division of the Philipino Bureau of Posts.

In Honolulu, the party was joined by Gen. Tanabe, who had been in Melbourne for the annual congress of the Southeast Asian Postal Union, his wife and a daughter.

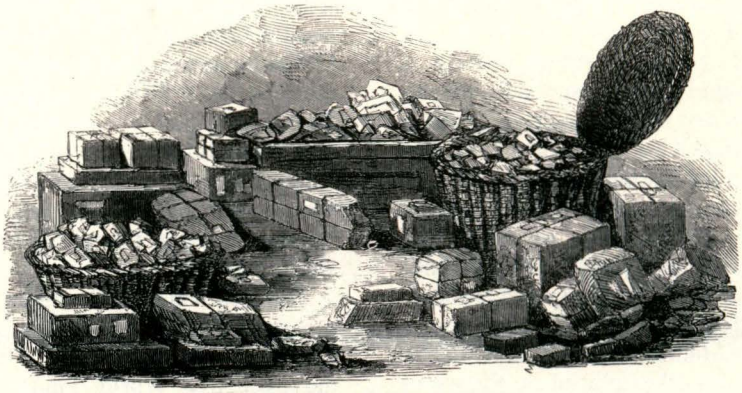
The following day the entire party were guests of the San Francisco Chamber of Commerce, which hosted a luncheon at the exclusive World Trade Club. Mr. Farley still was unable to attend, but Mr. Trippe did come, as did Chan Wright and W. T. Jarboe, the only two living members of the original "China Clipper" crew. Also present as guests were Mayor Joseph Alioto, of San Francisco, and the mayors of six adjacent cities, including the Mayor of Alameda who didn't fail to remind the guests that the plane had left from his community not from San Francisco. William J. Sullivan, Assistant Postmaster General for the Western Region, represented P.M.G. Benjamin F. Bailar, who sent his regrets.

Every guest was given a specially prepared presentation folder by Gen. Tanabe, each containing blocks of the two stamps and a first-day cover individually inscribed by both himself and Mr. Dimanlig. Huge frames, similar to the ones presented in Manila four days earlier, were formally given to Mr. Trippe and Mr. Sullivan.

Thus, with much fanfare and drumbeating, was a commemorative issue launched . . . not an unusual happening in these days of the "media hype." It would be interesting, indeed, to assess its effect on the collector at large.

EXTRAORDINARY POSTAGE STAMPS CONTRIBUTION

It was only ten years after the birth of the penny post when the Illustrated London News of May 8, 1850 ran this dire tale of a Victorian damsel in distress. Unearthed by that inveterate perquisitor, Bernard D. Harmer, this bit of philatelic whimsey seems to have been inspired by the beleagured princess in Rumpelstiltskin who had to weave gold out of straw or lose her child.



EXTRAORDINARY ACCUMULATION OF POSTAGE STAMPS.

SOME time since, there appeared in the public journals a statement to the effect that a certain young lady, under age, was to be placed in a convent, by her father, if she did not procure, before the 30th of April last, one million of used postage stamps. This caused numerous persons to forward stamps for the purpose of securing her liberty. In March last, a lady, a member of one of the first families in Derbyshire, residing not many miles from Derby, mentioned the conditions to her friends, and in a short time the lady began to receive packages by post and railway from every quarter, which poured in in such numbers, that, in ten days, during last April, she received parcels containg millions of stamps. The walking postman, who was in the habit of delivering a few letters daily at the mansion where the lady resides, became so loaded with letters and packages containing Queen's heads, that it was necessary to employ another man to assist him. On one morning between ninety and one hundred letters and packets arrived by post, and on another between 120 and 130. These were in addition to multitudes which arrived on other days. Boxes, bales, and packages also poured in by railway; and to such an extent that it became necessary to give public notice, by advertisements and printed circulars, that it was urgently desired no more stamps should be sent, as the young lady had procured the number she required. The accompanying Sketch gives some idea of the packages. One of them is a large wine-hamper; another, a large wine-cooler; next, a large clothes-basket. The two latter were used to put the smaller packets in as they arrived, being, altogether, many bushels. Next is a packet from a great mercantile house in London, and containing 240,000 Queen's heads. There was, also, a tea-chest full, sent from another quarter. There were nine boxes between one and two feet long, a foot wide, and from four to ten inches deep; seven packages between one and two feet long, a foot wide, and about six inches deep. Smaller packets formed a heap two feet six inches long, one foot wide, and one foot six inches deep; and two baskets two feet long, one foot six inches wide, and one foot four inches deep were filled; besides which, many boxes full were not received, but sent back to the railway station. In addition to this accumulation, letters from all quarters arrived; many from persons of the highest rank, expressing the deepest sympathy and the most kindly feeling. Numbers of them stated that large collections of heads would still be sent if required.

COLOMBIA
PLATING THE "CUBIERTAS" OF 1890
By Alex Rendon

Continued from page 328, Vol. 57, No. 5, September 1978

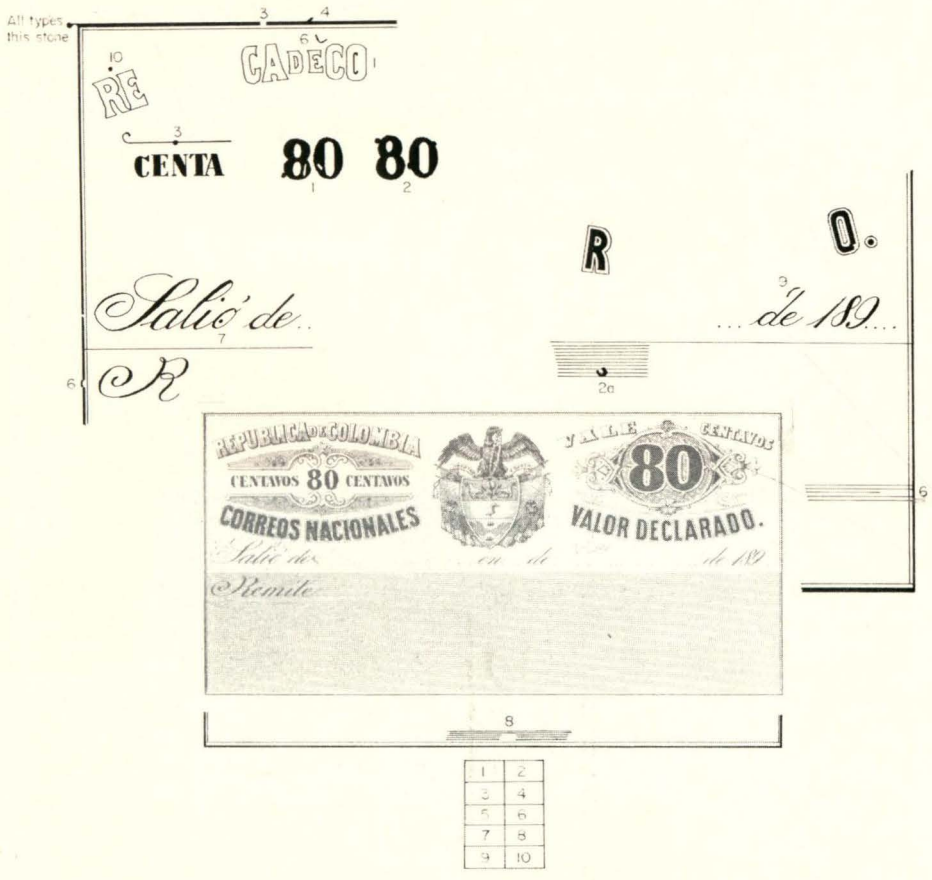


Figure 10. 80 Centavos—Stone I.

80 CENTAVOS—Stone I (Figure 10)
Pos. 1—In small "80," the "8" has a small projection at bottom left and white dash at bottom right, the "O" has a white dash at bottom left. Inside right of first "O" of COLOMBIA is broken.

Pos. 2—In small "80," the "8" has a projection at top left and the "O" has projections at top right and bottom left.
Subtype 2a: Semi-circular flaw in ruled background, 5mm. from top line and 34mm. from right frameline.

Pos. 3—Break in top frameline over "CA" of REPUBLICA. Dot in line over "N" of left CENTAVOS.

Pos. 4—Diagonal dash projecting from the outside of top frameline, 25mm. from left corner.

Pos. 5—Small indentation in bottom right corner of "O" of DELCARADO. Tiny interruption in outside left frameline, 32mm. from top corner.

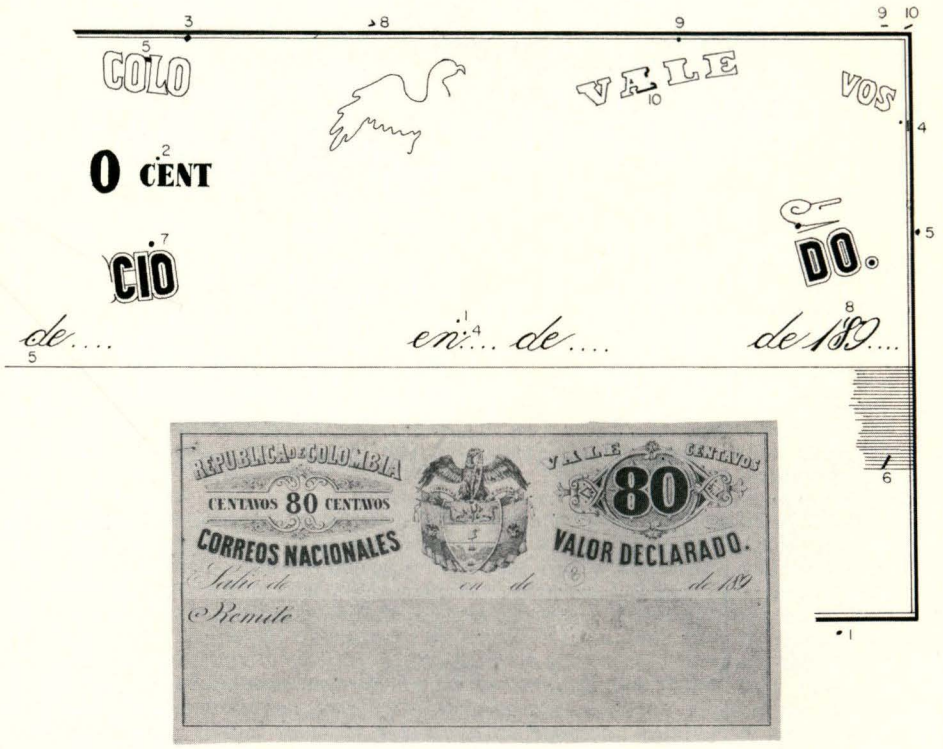
Pos. 6—Angle-shaped line above "E" of "DE" between REPUBLICA and COLOMBIA. Break in left frameline, 23mm. from bottom corner with small line closing it on the outside. One line of ruled background interrupted 3mm. from right frameline, 11mm. from bottom.

Pos. 7—Dot inside "o" of "Salio de . . ."

Pos. 8—Large break affecting several of the bottom lines of ruled background, 65mm. from left frameline.

Pos. 9—Line to the left and parallel to stem of "d" in "de 189 . . ."

Pos. 10—Dot just above "R" of REPUBLICA.



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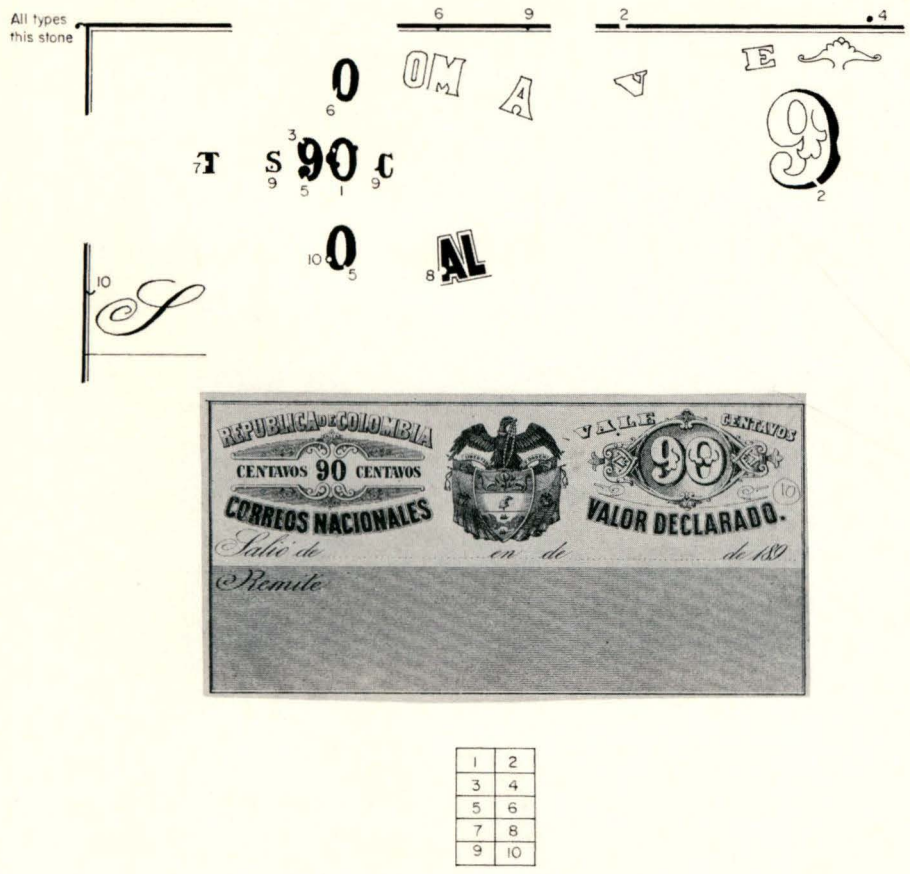
Figure 11. 80 Centavos—Stone II.

80 CENTAVOS—Stone II (Figure 11)

Pos. 1—Dot over "n" in "en . . . de . . ." Dot 1mm. below bottom frameline, 9mm. from right corner.

Pos. 2—Dot over "CE" in right CENTAVOS.
Pos. 3—Large dot in top inside frameline above second "O" of COLOMBIA.
Pos. 4—Dot between body and tail of "n" in "en . . . de . . ." Vertical dash between right frameline and dot just to the left, 10mm. below top corner.
Pos. 5—Dot inside "d" of "Salio de." Dot just outside right frameline 20.5mm. below top corner. Thick dash connecting "O" and "L" of COLOMBIA.
Pos. 6—Diagonal dash in ruled background, 10mm. from the top line and 3mm. from right frameline.
Pos. 7—Dot just above "I0" of NACIONALES.
Pos. 8—In "de 189 . . ." there are two dashes just to the left of the "8" and line connecting the "8" and "9." Angle-shaped line just above top frameline 54mm. from left corner.
Pos. 9—Dot in top inside frameline over "L" of VALE. Small dash above top frameline 2.5mm. from right corner.
Pos. 10—Small diagonal dash just above top right corner. "A" of VALE broken at right.

90 Centavos - Stone I



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Figure 12. 90 Centavos—Stone I.

90 CENTAVOS—Stone I (Figure 12)
Pos. 1—"Ø" of small "90" has one small projection outside at top right, another outside at center left, also inside at center left and small white dot in top left.
Pos. 2—Break in outside top frameline

above "V" of VALE. Shading of "9" in large "90" interrupted at bottom.
Pos. 3—Indentation at top of "9" in small "90."
Pos. 4—Color dot 1mm. above top frameline, 21mm. from right corner.
Pos. 5—Indentations at bottom of "9" and "0" in small "90."
Pos. 6—Indentation at bottom left of "0" in small "90." Color dot between top framelines above "M" of COLOMBIA.
Pos. 7—Square-shaped indentation on left side of "T" in left CENTAVOS.
Pos. 8—White flaw in left leg of second "A" of NACIONALES.
Pos. 9—Color dot inside bottom curl of "S" in left CENTAVOS. Small projection in back of "C" of right CENTAVOS. Color dot between top framelinesabove "A" of COLOMBIA.
Pos. 10—White flaw in left side of "O" in small "90." Small curved line attached to inside left frameline, 29mm. from top corner.

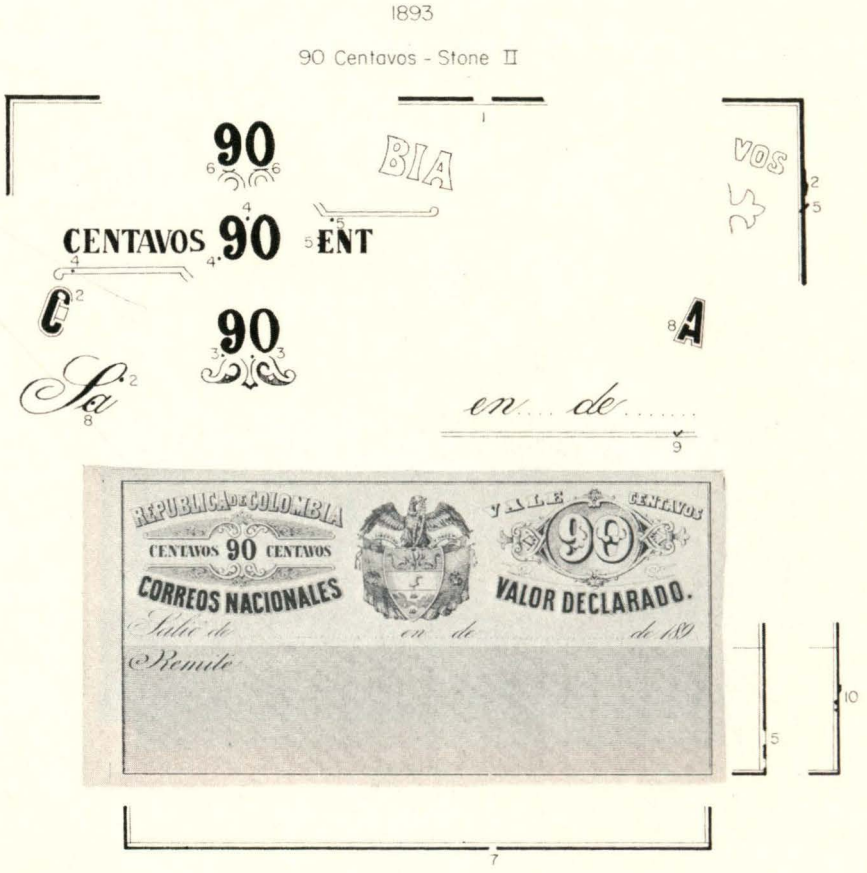


Figure 13. 90 Centavos—Stone II.

90 CENTAVOS—Stone II (Figure 13)
Pos. 1—Top frameline has 1mm. interruption, 49mm. from left corner.
Pos. 2—Large white flaw at top of "C" of CORREOS. Color dot just in front of front curl of "S" in "Salio de . . ." Large thickening on outside of right frameline 10mm. from top corner.
Pos. 3—Two color dots below small "90," one to the left of the "9," the other

between the "9" and the "0."
Pos. 4—Color dot between the two lines under left CENTAVOS, below the "C." Color dot to the bottom left of the "9" in small "90." Color dot in the upper space between "9" and "0" in small "90."
Pos. 5—Small diagonal dash crossing right frameline, 10mm. from top corner. Right frameline has several small interruptions in the 5mm. before bottom corner. Color dot attached to line above right CENTAVOS, over the "E." Two small projections in back part of "E" of right CENTAVOS.
Pos. 6—Small curved lines attached to tops of scrolls under small "90."
Pos. 7—Small interruption in bottom frameline, 47mm. from right corner.
Pos. 8—Color dot inside the "a" in "Salio de . . ." Break in left leg of "A" of VALOR.
Pos. 9—Angle-shaped flaw top line ruled background, under "A" of VALOR.
Pos. 10—Thickening on outside of right frameline, 19mm. from bottom corner.

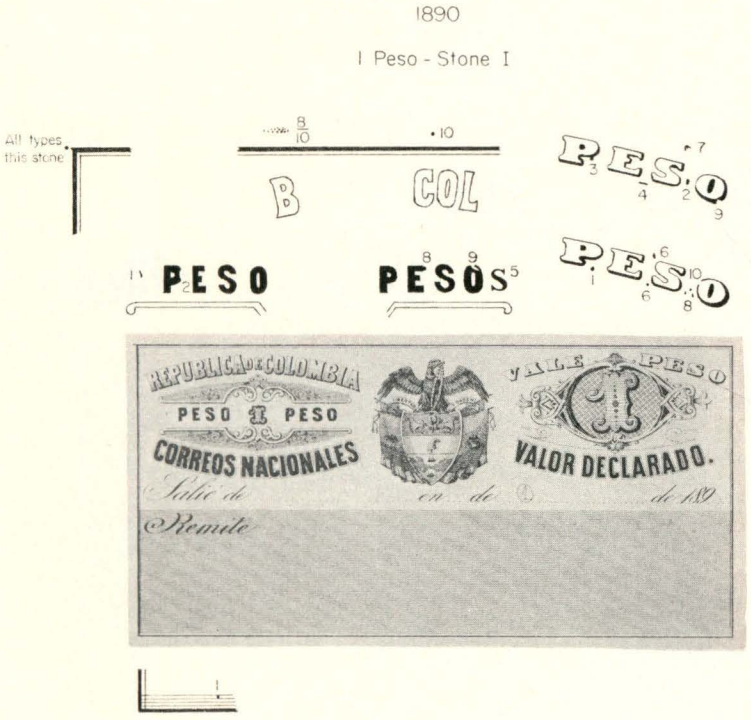


Figure 14. 1 Peso—Stone I.

1 PESO—Stone I (Figure 14)
Pos. 1—Color dot to the right of foot of "P" in large PESO. Small diagonal dash 3mm. to the left of "P" in left PESO. Dot in ruled background, 1.5mm. from bottom and 17mm. from left frameline.
Pos. 2—Indentation in the front of "P" of left PESO. Color dot between "S" and "O" in large PESO.
Pos. 3—Color dot attached to lower front of "P" in large PESO.
Pos. 4—Color dash under large PESO, below the space between "E" and "O."
Pos. 5—The PESOS error. The print-

ing stone was not properly erased after printing the last value and an "S" of the previous right CENTAVOS remained creating the variety "PESOs" instead of "PESO."

Pos. 6—In the space between the "E" and the "S" of large PESO there is a small dash at top and dot at bottom.

Pos. 7—Small color cluster just over "S" of large PESO.

Pos. 8—Three color dots at bottom of space between "S" and "O" in large PESO. Small projection at right of top stroke of "E" of right PESO. Cluster of dots in space between Positions 8 and 10, 13mm. from left corner.

Pos. 9—Indentation in shading of "O" of large PESO. Large indentation at top of "O" in right PESO.

Pos. 10—Color dot 1mm. top frameline, over "CO" of COLOMBIA. Small break in back of "O" of large PESO.

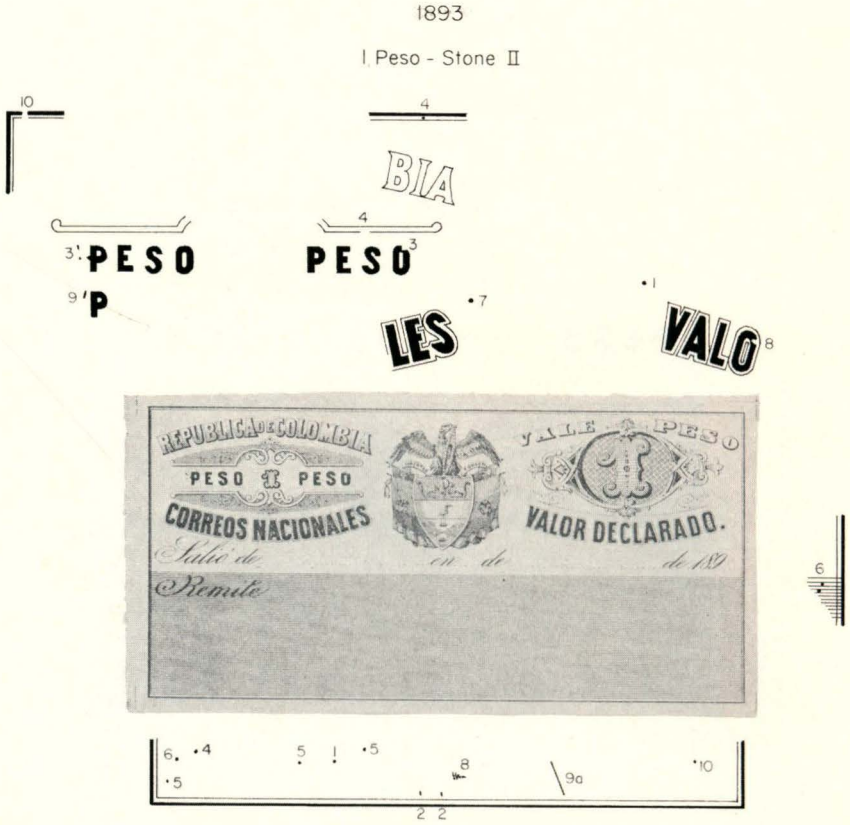


Figure 15. 1 Peso—Stone II.

1 PESO—Stone II (Figure 15)

Pos. 1—Color dot just above and to the left of "V" of VALOR. Color dot in ruled background, 7.5mm. from bottom and 40mm. from left frameline.

Pos. 2—Small diagonal dashes at bottom of ruled background, 55mm. and 60mm. from left frameline.

Pos. 3—Small projection in center of back of "P" of left PESO and two small dots just to the left of same "P." Large square indentation at top of "O" of right PESO.

Pos. 4—Line above right PESO broken

over the "S." Color dot in ruled background, 11mm. from bottom and 9mm. from left frameline. Color dot between framelines, above "I" of COLOMBIA.

Pos. 5—Three color dots in ruled background, one 7mm. from bottom and 30mm. from left frameline, the second 10mm. from bottom and 45mm. from left frameline and the third 4mm. from bottom and 2mm. from left frameline.

Pos. 6—In the ruled background there are two dots near the top right corner and one 8mm. from bottom and 4mm. from left frameline.

Pos. 7—Large color dot at the top center of the space between the "S" of NACIONALES and the Coat of Arms.

Pos. 8—Elongated S-shaped line and dot in ruled background, 5mm. from bottom and 65mm. from left frameline. Indentation at top right of "O" in VALOR.

Pos. 9—Small dash just to the left of "P" in left PESO. *Subtype 9a*—Diagonal line, 7mm. long, at bottom of ruled background, 38mm. from right frameline.

Pos. 10—Small interruption in top framelines, 2mm. from left corner.



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11	12

Figure 16. 1 Peso—Stone III.

1 PESO—Stone III (Figure 16)

Pos. 1—Color dot attached to top frameline and curved line over it, 52mm. from left corner. Two small dots to the left of curve at end of line under left PESO.

Pos. 2—Large interruption in left framelines, starting at 13mm. from top corner. Thickening on outside of right frameline, 6mm. from bottom corner.

Pos. 3—Thickening on top of top frameline, 2mm. long, 48mm. from left corner.

Pos. 4—Dash between top framelines over center of right wing of Condor, 61mm. from right corner.

Pos. 5—Small thickenings affecting several lines of ruled background near bottom left corner giving the appearance of a large irregular dot. Small projection in top center of "P" in right PESO.

Pos. 6—Color dot in line under left PESO, just to the left of the "P." Outside of right frameline has a 3mm. long thickening which ends at 18mm. from bottom corner.

Pos. 7—Small cluster of dots to the top right of "O" in right PESO. Cluster of dots just above left top of small "1." Color dot just below line above left PESO, over the "P."

Pos. 8—Color dot just below line above right PESO, over and to the right of the "S."

Pos. 9—Color dash just below line above left PESO, centered over the "ES." Diagonal dash connecting the bottom three lines of ruled background, 30mm. from right frameline.

Pos. 10—Diagonal line crossing inside top frameline above "P" of REPUBLICA and color dot just over top frameline. Large Y-shaped scratch affecting right frameline and several lines of ruled background, near bottom right corner.

Pos. 11—Improper transfer affecting the tops of "E" and "S" in large PESO.

Pos. 12—Small lines and dot attached to corner under the "O" of left PESO. Diagonal line in ruled background, 8mm. from bottom and 14mm. from right frameline.

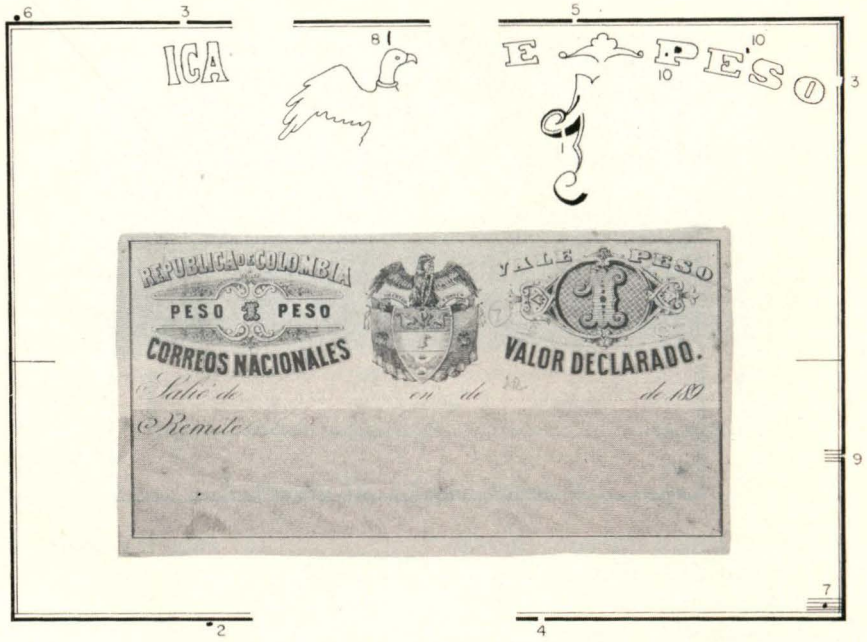


Figure 17. 1 Peso—Stone IV.

Continued on page 393

The U.S. 20-Cent Parcel Post Stamp of 1912 (A Correction)

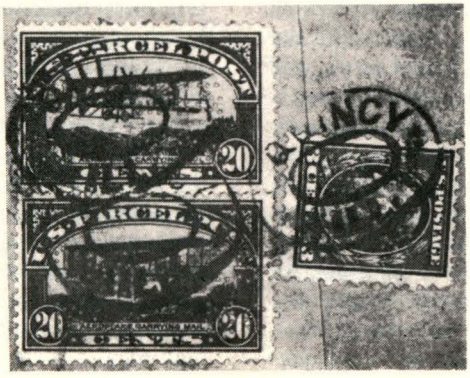


Figure 4.

By Philip M. Silver

In my 20-cent parcel post article in the March 1975 issue of "The Collectors Club Philatelist," I came to several conclusions with reference to the 43 cents in postage (paid with two 20-cent parcel post stamps and one 3-cent postage stamp) as shown in Figure 4 on page 83:

1. I assumed the parcel traveled one zone.
2. I assumed that first-class postage of 3 cents had to be paid for the bill that was enclosed in the tag envelope.

Correspondence with Mr. Henry M. Gobie of South Miami, Florida indicates both conclusions were erroneous.

First, Mr. Gobie, a retired postal employee, points out that the distance between Quincy, Illinois and Sherman, Texas is "something over 600 miles." This would subject the parcel to 5th zone rates. Next, he states that the "invoice or bill would *NOT* require additional postage." I am indebted to Mr. Gobie for both pieces of information.

Breaking down the 43-cent rate, he concludes that, effective in 1914, the 5th zone parcel post rates were 8 cents for the first pound and 6 cents for each additional pound. Thus, "the postage paid was 38¢ for six pounds, plus 5c for insurance, up to $25—for a total of 43c."

This seems quite logical and the Figure 4 piece would then be a totally paid parcel post item, making it more unusual and desirable in the post July 1, 1913, period, when payment for parcel post with parcel post stamps was no longer required, per Postmaster General's Order Number 7421, dated June 27, 1913.

I hope Mr. Gobie is correct about the 5-cent insurance fee, however; there is no indication on either side of the tag envelope that such service was paid for.

The Clubhouse

The Meeting of March 17, 1978
NICARAGUA (To 1912)
Presented by Joseph M. Sousa

Those members who attended Colonel Sousa's lecture on Nicaragua were presented with a most entertaining and informative study of the early stamps of Nicaragua. His remarks follow:

"Collecting the postage stamps of Nicaragua will provide any collector with all the fascination and challenge for which the hobby of philately is noted. If the study of cancellations, postal rates, and the acquisition of postally used material is added, the quest for completion can easily become a lifetime pursuit. Many of the seemingly inexhaustible surcharges and overprints with their endless varieties were printed in relatively small quantities and are not known to exist on cover. In my opinion the collecting of Nicaragua's stamps and related material today or in the near future will provide an agreeable surprise to the philatelist who thinks the golden age of stamp collecting is in the past and that the opportunity to do original research and to acquire an impressive collection no longer exists.

For the research minded collector with unlimited funds there is the fascinating study of how the mails to and from the California gold fields were transhipped across Nicaragua. Such a study would include the search for a local stamp rumored to have been issued by The Wines and Company Express which at one time held the monopoly to handle such mail.

Or for a real challenge, develop a collection based upon the letters addressed to and mailed from William Walker's filibuster army in Nicaragua during 1855-1859. It is estimated that approximately 5,000 volunteers of many nationalities served under Walker. More Americans died fighting for Walker than died from wounds in the Spanish-American War. Over half of Walker's filibusters are reported to have died, either from battle wounds or disease. This unpleasant and violent episode in Nicaragua's colorful history poses a number of yet unanswered philatelic questions. How was their mail handled? What covers have survived to this day? How can the covers be identified? What postal markings do they bear?

Stamp collectors from the earliest days of Nicaragua's first stamp issue of 1862 have been aware of that country's philatelic attraction but for a number of reasons have not considered seriously collecting the stamps of Nicaragua. Just acquiring a collection of Scott Catalogue listed items (over 3,670 varieties listed in the 1978 edition) is a formidable task. Identifying the numerous surcharges and overprints, including the many unrecorded and uncatalogued printing varieties will provide an enjoyable challenge to the most knowledgeable collector. Many collectors hold the collecting of Nicaragua's stamps in low regard because of misinformation and oft-repeated tales of chicanery and fraud as well as the frequent counterfeiting of the earlier cancellations, surcharges, overprints and some issues of the 1930's. To the alert collector, however, this should spur him to realize that this is indeed a country whose colorful and violent history lends itself readily to specialization in the collecting of its stamps.

For convenience, I divide Nicaragua's postal history into seven periods. I propose to discuss the first four.

Early period—(Prior to 1862) Nicaragua issued its first postage stamps in 1862.

Interim period (1862-1889). During this period postage stamps for interior use were issued. Cancelling devices were introduced and a national postal system evolved. In 1882, Nicaragua joined the Universal Postal Union.

Seebeck period—(1890-1899). It was in this period that Nicholas F. Seebeck provided Nicaragua with ten annual sets of postage and official stamps and four

annual sets of postage due stamps.

Surcharge period—(1900-1912). The financial instability of the Nicaraguan government is reflected in the numerous surcharges and schemes devised to provide postal paper with a minimum expenditure of cash.

Cordoba period—(1913-1921). The customs revenues of the country were collected by American officials. The currency was stabilized and a new monetary unit "Peso de Cordoba" equivalent to one U. S. gold dollar and divided into 100 centavos de Cordoba.

G.P.O.: Reconstruction period—(1921-1937). The General Post Office building in Managua was destroyed by fire in 1921. Tax stamps to be affixed to every letter were decreed in 1921. The proceeds were to be assigned to a fund to rebuild the G.P.O. On September 15, 1930, the new post office was opened. On March 31, 1931, the greatest earthquake in Central America's history and a subsequent fire destroyed the G.P.O. Again a postal tax was decreed to build another G.P.O.

Modern—(1938 - to date). The unceasing overprinting and surcharging and issuing of provisional issues ended in 1937.

EARLY PERIOD

The postal system of Nicaragua during the days of the Spanish Empire was controlled by the Captain-Generalcy of Guatemala. Most of the existing pieces or envelope fronts which have distinctive marks indicating cities or offices of origin in Nicaragua are from official archives. Several pieces removed from packages containing official documents are shown in the frames.

Following the independence of Nicaragua in 1821, the political situation was chaotic and it appears that the postal administration felt the effect. Most of the correspondence originating in Nicaragua during the period 1821-1862 is recognizable only from the contents or by manuscript notations on the envelopes.

Covers with handstruck cancellations showing origin from a Nicaraguan post office are extremely rare. Such a cover is shown here tonight. It bears a black rectangle containing the words "FRANQUEADO EN CORINTO" with a leaf design on each side. It also has a handstamped circle in black with the inscription "STEAMSHIP 10" which is, of course, a U. S. marking. The cover was mailed by John E. Russell, one time secretary to the U. S. Minister to Nicaragua, Thomas H. Clay. Russell was involved in surreptitious attempts to seize control of the Central American Transit Company in 1863.

In order to speed the transmission of the gold miners' and other California residents' mail, numerous express companies chose the overland route across Nicaragua in preference to that across Panama because of the saving of time. Some of the covers handled by these companies and by shipping lines have handstruck markings which incorporate the word "Nicaragua". One of these covers is displayed. It bears the cancellation in an oval "Nicaragua Line in Advance of the Mail." This is the marking of the Accessory Transit Company of Nicaragua which operated the Nicaragua Steamship Company (formerly the Vanderbilt Line). It is addressed to G. W. White in Virgin Bay, Nicaragua. Although undated, it probably was mailed from San Francisco on February 16, 1954, and was carried by the steamship, "Brother Jonathan," which sailed for Nicaragua on that date. Colonel G. W. White delivered to Virgin Bay, in February 1854, thirty-five passenger coaches for the use of the Accessory Transit Company between San Juan del Sur and Virgin Bay.

Following the unfortunate intervention in Nicaragua's internal affairs (to include Walker's Presidency) by the filibuster William Walker in 1855-1857, the overland crossing of Nicaragua by Americans ground to a halt. The agent for Wines and Co. Express, J. A. Ruggles, had been appointed Postmaster General of Nicaragua in 1856 through Walker's efforts. Naturally, Wines and Co., enjoyed a monopoly during that hectic period. With the departure of the Walker forces mail

going overseas became a real problem. It was only relieved when, after unbelievably complicated negotiations, a charter was given the Central American Transit Company to re-open the overland route.

Mail sent to Europe was generally handled through the British post office at Greytown on the Atlantic Coast. Because of the strained relations between British and American authorities concerning the status of Great Britain's presence on the Mosquito (also spelled Miskito) Coast mail addressed to the United States was not readily transmitted. (It should be remembered that Commodore Hollins of the U. S. Navy ordered the sloop of war, "Cyane" to bombard Greytown on July 13, 1854, and then sent U.S. Marines in to burn whatever was left standing of the city.) Nicaraguans soon learned that mail addressed to the United States generally reached there only if handled by Americans. Such correspondence was usually entrusted to American ship captains. With the re-establishment of the overland route the Central American Transit Company provided a safe system of forwarding mail to the United States. In the frames are two letters handled by that system. They are postmarked with the C.A. Transit Co's cancellation from Virgin Bay.

In 1655, the British established what later became a Protectorate on the Mosquito Coast of Nicaragua. It was approximately one hundred miles long and forty miles deep and contained only two population centers of importance, Bluefields in the north and San Juan del Norte or Greytown in the south. Until 1882 when Nicaragua joined the Universal Postal Union, British ships and the British postal system handled the mails from Nicaragua to Europe. Until 1857, the mail was carried free because the British G.P.O. thought that because of the open and notorious lawlessness of the Mosquito Coast it would be fruitless to open a formal postoffice there. It was thought that any revenues or valuables entrusted to the safekeeping of the Crown would be stolen. The mails were handled by British consular and shipping agents. In 1855 James Green, a formidable and tough opponent of American adventurers on the Mosquito Coast and Her Brittanic Majesty's Consul in Greytown, was placed in charge of the mails originating in Nicaragua and transmitted onward. He opened two post offices, one at Greytown and one at Bluefields. Cancelling devices were supplied to him. The mails continued to be forwarded free of charge. In one of the frames is an envelope addressed to the redoubtable James Green by the Foreign Office on September 2, 1857, and receipted for by him on the reverse on September 28, 1857, at Greytown. I would like to think it contained the instructions to begin exacting payment for the forwarding of mail.

In 1857, the free mail privilege was withdrawn. A payment of one shilling per half ounce was charged from this date forward. Postage stamps reflecting this charge are not known to have been used before 1865. I show a letter addressed to Hart and Co., in London, dated February 15, 1881, postmarked Greytown, which reflects this use.

From 1857 until 1882, all letters mailed from points originating in Nicaragua outside the Mosquito Coast had to pay the British fee of one shilling if handled by the British postal system regardless of the amount of postage paid to the Nicaraguan postal system. A letter addressed to Pector and Ducout in Paris and mailed at Granada on December 7, 1880, had a 5 and a 25 centavos stamp of the 1869-1871 issue of Nicaragua affixed, passed through the British post office at Greytown where the British fee was paid and a British shilling stamp was pasted over the Nicaraguan stamps on December 15, 1880, and sent on its way to Paris.

INTERIM PERIOD—(1862-1889)

On September 9, 1862, a decree was issued authorizing the printing and issue of Central America's first postage stamps, the 2 and 5 centavos values of Nicaragua. They were engraved by the American Bank Note Company and is-

sued on December 2, 1862. They were for sale only in Greytown, Granada and Leon, and were to be used for postage within Nicaragua. They were eagerly sought by contemporary collectors because of their design and the difficulty of obtaining them. Sad to relate is the fact that counterfeits were being offered for sale in London only ten weeks after their issue.

Between 1862 and 1880, additional values were issued and all values appeared with an 8½ roulette as well as perforations. In 1892, the postal administration ordered and received from the American Bank Note Company, 100,000 sets of rouletted and perforated reprints. They were then sold to a group of speculators. They can be identified by the thicker paper used and by the shiny, almost transparent gum.

Until 1869, Nicaraguan stamps were cancelled by pen or handstruck devices containing circles, stars and geometric designs. In 1869, cancelling devices for the 13 postal districts were introduced. A challenging task for any collector would be to obtain 13 cancellations on cover. Several covers with the district cancellations are shown tonight.

SEEBECK PERIOD—(1890-1899)

During this period the stamps of Nicaragua were printed by the Hamilton Bank Note Company as a result of a contract negotiated by Nicholas F. Seebeck, the secretary of the company. Nicaragua, if for no other reason than it was perpetually on the brink of financial disaster, completed the contract. One change was made—the issue of 1899 was lithographed rather than engraved. The details of the contract have been published in other accounts, so I will not dwell on the subject.

There was a different issue for each year for ten years, resulting in over 160 Scott Catalogue recognized varieties. This proliferation of stamps in a short time, many of which were considered unnecessary high values, plus the seemingly endless supply of reprints, soon discouraged the collectors of the period. When collectors began demanding only cancelled copies and received cancelled to order reprints with counterfeit cancellations produced in New York City the disillusionment was complete. To this day the after effect of the Seebeck contract and the subsequent reprints affect the popularity of collecting Nicaragua's stamps. The recognition of original Seebeck stamps and the detection of reprints is too involved a subject to be discussed in a brief period of time and has been well covered recently, therefore I will refrain from discussing the problem. I do however show a number of covers mailed in Nicaragua during the Seebeck period. This was an era in which distinctive postmarks in various colors were used. These postmarks have been extensively counterfeited. Thousands of Seebeck reprints bear these well documented counterfeit cancellations. A collection of reprints with these cancellations and reprints on thick paper with the Phrygian Cap watermark sideways will assist a collector to determine the many reprints and from these he can begin a study to identify the paper and gum associated with the reprints. Eventually, he will determine the characteristics of the original stamps.

The Seebeck issues are desirable items when found on cover. By far, the most available postally used items, necessary for determination of genuine cancellations, are postcards. Postcards were inexpensive to mail and were widely used by merchants and others sending messages locally and abroad.

Not commonly known, infrequently seen and not recognized by Scott Catalogue, are Mosquito Provisional overprints on the 1, 2, and 5 centavos values of the 1894 issue. These were overprinted locally in Bluefields, then the capitol of the Mosquito Reservation. The stamps were overprinted in red and black ink, in script type. The issuance of the stamps, their legitimacy, and their use were the subjects of a contemporary controversy. They were undoubtedly printed at the insistence of Dr. Rolando Kuehn, an

American physician in Bluefields, who, at one time, described himself as the Port Surgeon of Bluefields. The reason for the alleged provisional issue was to provide postage for a short-lived American and British residents' inspired revolution of the Indians in the Bluefields area and their self-proclaimed "Mosquito Provisional Government." A permanent set of stamps was ordered. Pending their arrival the provisional stamps were used to frank some mail originating in Bluefields. Enough mail was so franked to cloak the issue with an air of legitimacy. In 1959, I was shown a set of essays for the permanent issues of the Mosquito Government which were printed in anticipation of the revolt. At that time they were in the collection of the late Richard N. Cone. I have never seen or heard of any others. The argument has been advanced that because of their scarcity the Mosquito Provisionals were non-philatelic and served a legitimate need. I remind myself, however, that Dr. Kuehn's name or handwriting appears on all covers known to me and that he is quoted by all sources that I have read as vouching for their authenticity. This is the same Dr. Kuehn, who with his brother, also a doctor, is responsible for most of the philatelic novelties emanating from Bluefields during the 1898-1910 period. Two Mosquito Provisional covers are in the frames.

Worth mentioning are the annual New Year's greeting cards sent to all Nicaraguan postmasters and foreign government officials resident in Nicaragua. The cards were mailed, presumably, to acquaint those concerned with the forthcoming year's postage, official, postage due and telegraph stamps. To prevent the stamps from being used for payment of postage, distinctive markings were applied to the face of the stamp. A collection of these is another method of determining whether a collector's Seebeck issues are originals.

In 1890-1891-1892-1893 the stamps were handstamped "SPECIMEN" in various type styles.

In 1894, the word "DIRECCION" was handstamped diagonally on the stamps. I don't know what markings were applied in 1895.

In 1896, "CASTILLO" in a circle was handstamped on the stamp.

In 1897, "MANAGUA" was handstamped diagonally.

In 1898, an oval cancellation in black, reading, "Republica Mayor de Centro America, Estado de Nicaragua, Managua, Ene 19, 1898," was used.

In 1899, "Granada" with arrows was handstamped vertically.

A constant source of puzzlement to collectors are those philatelic novelties—most of them legitimate—from the Bluefields district during the period 1898-1900. The stock of 5, 10, 15 and 20 centavos postage stamps were sold out in the postoffice. The shortage lasted from late 1898 until early 1899. A number of innovations were authorized which included use of telegraph and bisected telegraph stamps as well as locally printed official envelopes. This opened a floodgate which poured forth a stream of ingenious substitutes for government stamps. Many of the local expedients were the work of the enterprising and imaginative Dr. Kuehn. Among them were bank note company samples of envelope designs printed on light paper and cut to shape, notebook paper embossed with the seal of some official, combinations of bisects, telegraph stamps and revenue stamps used in lieu of regular stamps. Regardless of how they came to be, these novelties passed through the mails. Some of them are shown here tonight.

SURCHARGE PERIOD—(1900-1912)

Following the termination of the Seebeck contract in 1899 the Nicaraguan government was faced with the dilemma of providing postage stamps for a now extensive postal system. Her major problem was easily recognizable—no money in the Treasury for the purpose. Once again, an entrepeneur appeared on the scene. Dr. Maximo Asenjo contracted to provide the government with its postal, revenue, and telegraph stamps supplies in return for 50,000 cancelled sets plus the

remaining balance of each previous year's issue. Upon receiving the contract Dr. Asenjo immediately sold it to a New York speculator who placed an order with the American Bank Note Company for the first year's printing, (the 1900 Momotombo Volcano issue). The government failed to deliver the 50,000 cancelled stamps, thus terminating that contract. Once again the government was faced with what was to become a perennial problem, how to get its postage, revenue, and Telegraph stamps, without cash or credit. Crisis followed crisis. Nonpayment of bills rendered for printing by the foremost printing firms caused a decided distrust of Nicaragua's fiscal policies by other firms which demanded cash in advance for printing orders. In desperation, surcharging was resorted to year after year. Not only was the shortage felt in the postoffice department but the revenue and telegraph departments ran out of stamps frequently. To aggravate the situation the numerous surcharged varieties aroused collector interest. Dealers sent money in advance payment for the many surcharged items. Needing both the money and the surcharged issues, the government provided an ingenious solution. A stock of unsurcharged stamps were surcharged with an approximation of the correct surcharges and it filled the dealers' orders with them. They were also cancelled to order on request although the cancelling devices were fabricated for that purpose and can be easily detected because of the slight differences between them and authentic cancelling devices. A decree was sent to the country's postmasters ordering them not to accept the spurious surcharged stamps for postage.

The money standard of the mining and timber districts of Zelaya (Bluefields) and Cabo Gracias a Dios was the silver peso as opposed to the paper peso of the remainder of the country. The silver peso was worth considerably more than the paper peso and the inevitable occurred. Businessmen and others bought postage, revenue and telegraph stamps in the paper peso district for a fraction of their value and used them in the silver peso districts. No bureaucracy will stand still and allow itself to be either outwitted or deprived of needed revenue. Nicaragua was no exception, thus, another example of ingenuity. The postmaster's at Bluefields and Cabo Gracios a Dios were ordered to overprint all stamps in their possession with a distinctive marking differing from each other. Bluefield used a variety of markings, all of which included the letter "B". Cabo provided markings which included "Cabo" or the letter "C". The first overprinting was done by bored Indian boys who patiently and monotonously struck each stamp with a rubber handstamp. It takes little imagination to visualize the games that were soon played. Double, inverted, missing, diagonal, and combinations of the foregoing overprints soon appeared on the sheets of 100 stamps.

These markings have been counterfeited many times. In order to determine the marks made by the genuine overprinting devices it is essential to acquire unquestionably genuine covers with the overprinted stamps. Some of these covers are shown tonight.

The printing presses in Nicaragua had chases or frames which could surcharge or overprint only 25 stamps at a time. Consequently, full sheets of 100 stamps had to be separated in panes of 25 or folded over and inserted into the press. Because it was tedious, unending, unimaginative and tiring work many errors occurred. And because the stamps were badly needed the errors were returned to stock and circulated.

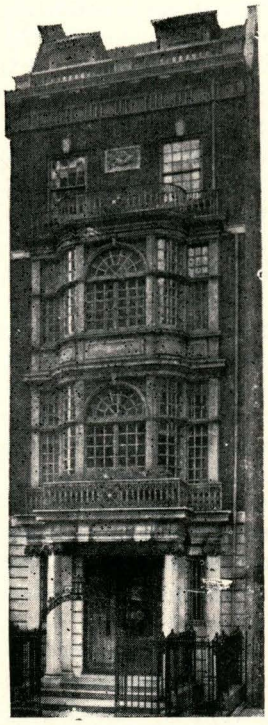
In July, 1911, Nicaragua reached bottom as far as its stamp supplies were concerned. The only paper resembling stamps that remained in the country was a stock of obsolete railroad ticket coupon tax stamps in sheets of 20. In 1903, these stamps had been surcharged on the face for use as revenue stamps. The coupons were of two values, a 1 centavo red and a 2 centavos blue. The coupons were surcharged on the face over the revenue surcharges with a postal surcharge. Var-

ious colors were used but because of illegibility of the colors it was decided to try another method. The ingenuity of the postal officials was equal to the task. They surcharged the backs of 2,000,000 coupons with a four line postal inscription. Because the type for the surcharging was, as usual, hand set and of different styles and sizes, each position is easily identified. Some of the coupons were further surcharged for official and telegraph and revenue use. I have included in the frames some sheets and covers to illustrate this most unusual surcharging.

I have deliberately refrained from displaying album sheets showing an endless array of colorful stamps because I wished to emphasize that a Nicaraguan collection can be extremely interesting and that there is more to Nicaragua's postal history than a shuddering recitation of the horrors and inanity of collecting a "country that has so many counterfeits and Seebecks."

I end this discussion with the Surcharge Period and remind you that during the years 1913-1937, the postal authorities of Nicaragua had tremendously difficult problems to solve and in the solving provided more surcharges, more overprints, more provisional issues, more collecting problems and additional entrepreneurs."

A brief question and answer period followed, bringing a diverting and knowledgeable session to a close.



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1978 PROGRAM AND CALENDAR OF EVENTS

November 15 — *JUNIORS AND ASSOCIATES NIGHT.*

December 6 — *POSTAL HISTORY OF OUTER MONGOLIA 1870-1940*—Edward M. Tolman, New York, N.Y.

December 20 — *BOARD OF GOVERNORS' OPEN HOUSE.*

Book Reviews

Stanley Gibbons British Commonwealth Stamp Catalogue 1979, Stanley Gibbons Publications Ltd, 391 Strand, London, WC2R 0LX, 1034pp, illustrated, Retail Price in UK, £7.75 (=$15.50 U.S.)

One of the most exciting moments of the year for collectors of British Commonwealth (or Empire!) comes when the "Red" Gibbons hits the stands. It is then that the phenomenal price rises that have been watched in the papers, magazines and auction realizations are confirmed in the "Bible." The prescient ability to forecast how the effects of inflation, coupled with the steady march of stamp prices due to demand from the collecting public, must be at the top of a cataloguer's list of qualifications. Gibbons manages. For a book so vast that pricing decisions must be made long in advance, it is remarkably in tune with the market in most of the areas that I have observed.

Spectacular rises have been noted in many of the weekly news media so it is senseless to repeat them here. General observations are the obvious ones—older issues have advanced by very high percentages, the middle issues less so and the moderns are relatively dead—with glamor exceptions in all cases. But these are things which you would probably know without seeing the book in any case. What has the new Gibbons to offer to you besides the pricing information (which in itself should be sufficient to justify it in most cases).

For one thing, there are fewer major changes than in some previous years, but then, these depend usually upon the effort of a few specialists and how their efforts can be amalgamated into the book without creating a huge (and frightening) specialized catalogue. The life of a catalogue editor must be a constant battle between the specialist who wants to have a more comprehensive listing of his favorite area, and his own desire to keep size manageable. Improvements of the 1979 catalogue have been subtle, but useful. I have the feeling that the new Editor, James Negus, has probably gained full control of his "sea legs" and we are due to see something more ambitious next time around.

So, in all, it's still the same handsome friend we have come to know and love, with few surprises in either the strong price rises or the layout—and still as essential to the Commonwealth collector's bookshelf as before.

(Robert P. Odenweller)

Die Post Im Kriege (The Mails in Wartime), by A. E. Glasewald. A photo-copy of the original edition published in 1913. 239 pages, profusely illustrated, punched for three-ring binder. In German. Published by Theo Van Dam, P.O. Box 26, Brewster, N.Y. 10509. $20.00—Available from above.

One of the great books dealing with military postal history, "Die Post Im Krieg," first published in 1913 is once again available through the efforts of Theo Van Dam. A facsimile of the original, it begins with the Prussian Feldpost of 1716 and carries us to the Balkan wars of 1912.

Although the emphasis is on German military mail, its 51 chapters contain a wealth of information pertaining to such little known postal operations as those of the Polish Insurrection of 1863, the Brazilian war against Paraguay (1864/70), the Cuban revolutions, Serbo-Turkish wars, the Atjeh war in the Netherlands East Indies, the war between Chile and Peru (1879/84) and many others.

Written in clear German, the text is not too difficult to master with a good German dictionary. Its 376 illustrations, mostly of cancellations, are excellently reproduced. An eye opener for those seriously interested in military postal history this is a book well worth acquiring.

(Abbot Lutz)

The Native Postmarks of Nepal, by Wolfgang Hellrigl and Colin Hepper. 133 pages indexed and illustrated. Published by Nepal Study Circle, 3 Orwell Grove, Peterborough, PE4 6XU, Cambs., England. Price, $21.00 postpaid.

Although there have been regular articles and books written on the postage stamps of Nepal, the subject of Native postmarks has been sadly neglected. This book has been written not only to help reverse this situation, but to promote interest in the postal history of this mountain nation. The authors comment in the foreward that the pioneers of Nepal philately either paid no attention at all to postmarks or treated them rather lightly. Allow one of those pioneers to comment that, it is almost impossible to identify a post mark with only a portion of it on a stamp. The very large supply of covers, both with adhesives and stampless, has only surfaced in the last fifteen years. This was brought about by the circulation of the pioneer books in Nepal itself, thus advising the local entrepreneurs of the interest in Nepalese stamps. Also, the great world wide interest in postal history is of rather recent origin.

This book includes a full study of the native post marks of Nepal and is the result of over three years research, which included visits to Kathmandu, the inspection of thousands of covers, both in dealers stock and private collections. Most of the major collectors of Nepal have supplied information and illustrations from their collections. The result is that all the *known* postmarks, seals, temporary cancellations and telegraph cancellations are recorded, translated and illustrated. Much supplementary information, such as registered mail, censor marks, forged postmarks, lists of post offices have been included to help give an over all picture of the Kingdom's postal history. There is a total of 780 recorded postal markings, all of which are identified and illustrated, covering the period 1879-1976. This is a masterful and monumental piece of research of which the authors and the Nepal Study Circle should be justly proud.

Many times in recent years such magnificent research has been poorly reproduced. This volume is an exception. It is hardcover, beautifully printed by letter press on coated stock and the illustrations are finely reproduced. This is a study and a volume to be preserved and to be treasured by all Nepal specialists.

(H.D.S.H.)

Pakistan, 1947-1948 Machine Overprints on Indian Stamps. Part II, Service Stamps and Service Post Cards by Mogens Juhl. 56 pages, Illus. Published by Svemo Trading, Philatelic Dept., 132 Underwood St., Paddington, New South Wales 2021, Australia. Available from the above. Price Aust. $4.50 by surface mail, Aust. $6.00 air mail. Post paid.

Although it may seem odd to publish Part II of a work before Part I, the author states in his preface that after 20 years of collecting he is still searching for the solution to a number of problems that will allow him to issue the first part of this treatise, "Public Stamps and Public Postal Stationery." He further states that Part II, "Service Stamps and Service Post Cards," has been ready for publication for a number of years.

Apropos of this current item, one looks back to 1947-48 and the creation of two dominions out of the Indian Empire and wonders why more attention was not paid to what was going on postally at the time. There seems to be no answer. It just happened that way. No matter, the establishment of postal service in the newly formed Dominion of Pakistan created an extremely fascinating area of philatelic exploration. Mr. Juhl has taken a small section of that area and made a very interesting study of it.

The machine printed overprints that make up the study in this volume are by no means common. Many are rarities. The philately and expertise used to define and describe them in this small handbook is impeccable and their presentation leaves little to be desired. Physically, however, there is a problem. Production is not up to snuff. Bound in spiral looseleaf form, the text, printed by offset from typewritten

pages is a bit too small for easy reading. The illustrations did not produce well and in many cases are nearly useless. Enthusiasm in a hobby is a fine thing and no one should be faulted for publishing, but I have always believed that anything worth publishing is worth publishing well. Economy and the Scotsman's purse are laudable institutions, but even so the product should be usable. A proper handbook can be prepared with surprisingly little cost.

(H.D.S.H.)

Funk & Wagnalls Guide to the World of Stamp Collecting by Viola Ilma. 340 pages, with 8 full color plates and 350 black and white photos, buckram bound. $13.95 from Funk & Wagnalls, 10 E. 53rd St., N.Y., N.Y. 10022

This work is designed to reach beyond the philatelic community and draw new collectors into the world of stamps. In others words, it is a propaganda tract, written by an experienced propagandist and philatelic enthusiast.

Ms. Ilma uses her talents to good effect here in making this work fast-paced and full of intriguing stories while smuggling in all sorts of useful philatelic information. By the time the reader has finished chapter three, he or she has already had important lessons in philatelic observation, learned to read a catalog, gathered the essentials of selecting a topic for collecting and choosing the appropriate album, and been introduced to the basic tools of philately. That's not a bad record for 67 pages loaded with photos.

As with any enthusiast's work, this book reflects the author's personal interests. Here they are topicals, juniors, exhibiting and there is a good dollop of Ilma's latest interest—postal history. This personalized approach is both a strength and a weakness. It is a strength because you feel the enthusiasm as you read even if you have no inherent interest in that particular subject. It is a weakness because a number of silly errors can creep in when the author is not in full command but relies upon others for the data.

It is not terribly important that a stamp story or so is largely apocryphal. Nor is it significant that typographic error placed the opening of the trans-Panama Railroad in 1885 rather than 1855. However, it is a bit more of a problem when several years of the Civil War, and the stamps involved, are eliminated on pg. 221 or that the wrong book is cited on pg. 212 and the wrong auction lot (#2239 rather that #2234) on page 204 is shown in a discussion of the Grunin sale. These errors reflect the fact that the sources of the stories did not check the material before it was published.

Despite any caveats, however, this work serves its basic purpose—to introduce non-collectors into the stamp kingdom.. It can safely be given to the brand-new collector or to the perplexed relative who doesn't understand your fascination with stamps. It is not a book for the moderately advanced collector, although a number of these would have their horizons broadened by reading it.

(C.M.H.)

South Australia: The 'Long' Stamps of 1902-1912, A Study in Surface Printing by J. R. W. Purves, FRPSL. Published by the Royal Philatelic Society of Victoria, Melbourne. 205pp, clothbound, illustrated, available from The Hawthorn Press, 601 Little Bourke St. Melbourne 3000, Australia A$20.00 (+A$2.25 postage).

Although the "long" stamps of South Australia have received some attention in the past, particularly by Mr. Purves, he nevertheless has long maintained a feeling that they deserved far more comprehensive treatment. This book is the accomplishment of that desire. A model for those who might wish to study and report on the papers, plates and printings of any other issue, this is nothing less than one would expect from a gentleman who is regarded by many as the leading student of surface printing.

Created to separate postage and revenue functions of Commonwealth and State (respectively), the stamps in question were printed from De La Rue keyplates on which the words "Postage &

Revenue'' were replaced by ''Postage'' in thin or thick letters. The author has explained production methods succinctly in chapters subtitled ''compulsory reading for those desiring to plumb the depths of philatelic interest to be found in a fascinating issue.''

The development of the subject is very skilfully carried out as might be expected, with full use of official records wherever available. It is a philatelist's book—one which a knowledgable student may read and come away with the knowledge and more importantly the ''feel'' that is known by experts on other issues. The basic stamps are at present not expensive except for a few high values and varieties (EIGNT PENCE for one, about which Mr. Purves has some fascinating comments). An individual could easily form a worthwhile collection aided by this book and abetted by the general lack of interest (so far) in these issues here in the United States. The only problem is that whenever an exceptional book comes along, there develops usually a relatively large number of new converts who quietly comb the market for whatever is available and ultimately create the demand that forces the prices up. This is such a book.

What illustrations there are in the book are well executed, but as is often the case, there are not enough of them to satisfy the hunger of one who appreciates a strong visual reinforcement to go along with the text. This is not a serious defiance, as the animated writing style of Mr. Purves conjures up visions that almost make illustrations unnecessary.

I unhesitatingly recommend this book to 1. Those who would like a new area to collect in which most of the work has been done (Mr. Purves states in an epilogue that the work needed to complete the picture is not at all impossible for a younger student—a challenge?) 2. Those who would write on a single issue of any country, as a model, and 3. Those who appreciate finely written philatelic literature for research, study, or just the sheer pleasure of browsing through it.

Robert P. Odenweller

The Departmental Stamps of South Australia, by A. R. Butler. Copyright 1978 by the Royal Philatelic Society, London, in a limited edition of 500 numbered copies. 176 pages, clothbound, illustrated, available from the Royal Philatelic Society, London, 41, Devonshire Place, London WIN IPE, England. £18, plus Postage.

It is hard to think of any philatelic handbook of recent years that is as handsome as the latest production of the Royal Philatelic Society, London. Logically laid out and superbly illustrated it is a model for any serious philatelic writer and sure to become a classic in the field. Those who have seen it have remarked that even though they do not collect the area they want to own the book. Philatelists who have eyed these issues with interest in the past are sure to be inspired to renewed consideration of the South Australia Departmentals as an area to collect.

Aside from the appearance of the book, there is much to recommend the succinct yet meaningful way in which Mr. Butler has arranged his material. A history of the need for special stamps in Governmental Offices ''to prevent their misuse on private correspondence'' and the growth of their use before being superseded after only six years by the more general ''O.S.'' types introduces the work. A description of the basic stamps, methods of overprinting, numbers issued (from Government records) and a discussion of rarity and forgeries completes the general preparation. The specific detailed listings of each individual department follow and occupy two thirds of the book. It would seem that anyone who had set himself a format of photographic illustration, comment, and list of known examples would either get into a rut or become very boring. Not Mr. Butler. Each section has its own life and its separate uniqueness which he illuminates in a fine style that keeps the reader's interest.

I did find a pair of very minor objections which should not go unmentioned. First, the approach to giving rarity fac-

tors, a problem that has been faced in many ways by mamy authors, leaves a little to be desired. The rarest rating, 6R, is for the unique seen or located copy. The next level is for or 3 copies, and the third for 4 or 5 copies and following levels at double the preceding. On the face of it, these would seem adequate. The problem exists, however, that the discovery of a pair or block (or even two singles) could make the factor jump by two or three levels. My personal preference is for the logarithmic scale that requires a larger quantum jump as each level is transitioned.

The other aspect that bothers me is the lack of a single checklist/catalogue which summarizes the existing varieties. This sort of visual approach in less expanded form is usually much more useable for one who wants a better grasp of the field and may well serve for a model for the major catalogues to follow in expanding their listings. Both of these are, however, personal preferences and could hardly be called faults in such an excellent book. The only serious deficiency, then, is that it was printed in a run of only 500 copies and is sure to be sold out soon, so get yours quickly.

(Robert P. Odenweller)

SHAW FIND (Cont'd.)

estimated to be in the original find. By 1926, at the time of purchase of the final lot, Dow's philatelic inclinations were far more developed, and he made a record of some of the more outstanding items. There were two covers, each with a strip of three of the 6c, 1869, and fifteen covers with the 15c Lincoln. Among the Bank Notes, there were, of course, many grills, for when these stamps appeared in 1870, Miss Shaw was probably at the peak of her career.

The following words, written a half century ago, are much more true today than they were when Dow penned them:

"So hard is it to obtain old U.S. in really fine condition that it will occasion little surprise on the part of the person of experience when I say that this lot of thirty thousand (covers) boiled down to about two hundred fine and desirable covers."

(AUTHOR'S NOTE! In addition to the credits offered earlier in this article, the writer is greatly indebted to Mr. Brace W. Hazelton of Cumberland Center, Maine, for a copy of Mr. Dow's memoirs.)

CUBIERTAS (Cont'd.)

1 PESO—Stone IV (Figure 17)

Pos. 1—Shading under serif of large "1" is interrupted in center.
Pos. 2—Color dot just below bottom frameline, 20mm. from left corner.
Pos. 3—Top frameline is interrupted above "C" of REPUBLICA. Inside right frameline is interrupted and outside right frameline has an indentation on the inside, both opposite "O" of large PESO.
Pos. 4—Small interruption in bottom frameline, 33mm. from right corner.
Pos. 5—Small interruption in top frameline, 28mm. from right corner.
Pos. 6—Color dot just above top frameline and 1mm. from left corner.
Pos. 7—Color dot in ruled background, near bottom right corner.
Pos.—8—Vertical color dash just above head of Condor.
Pos. 9—Small interruption in right frameline, 18mm. from bottom corner.
Pos. 10—In the large PESO there is a color dot in the "P" and a color dot to the top right of the "E."

(To be continued)

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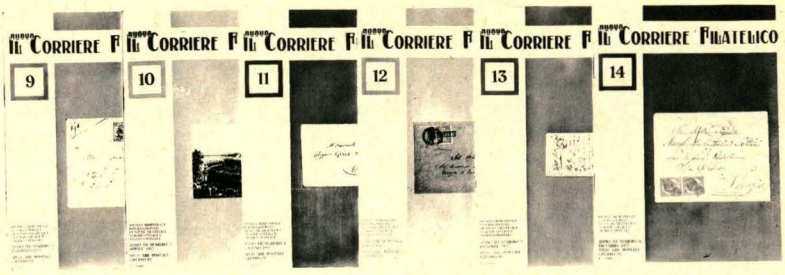
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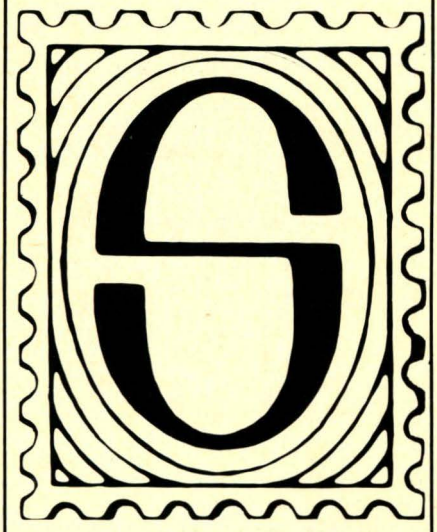
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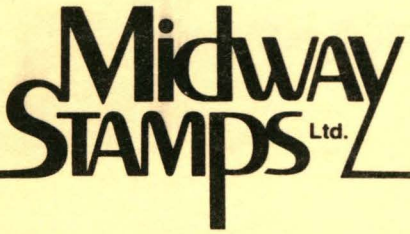
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