The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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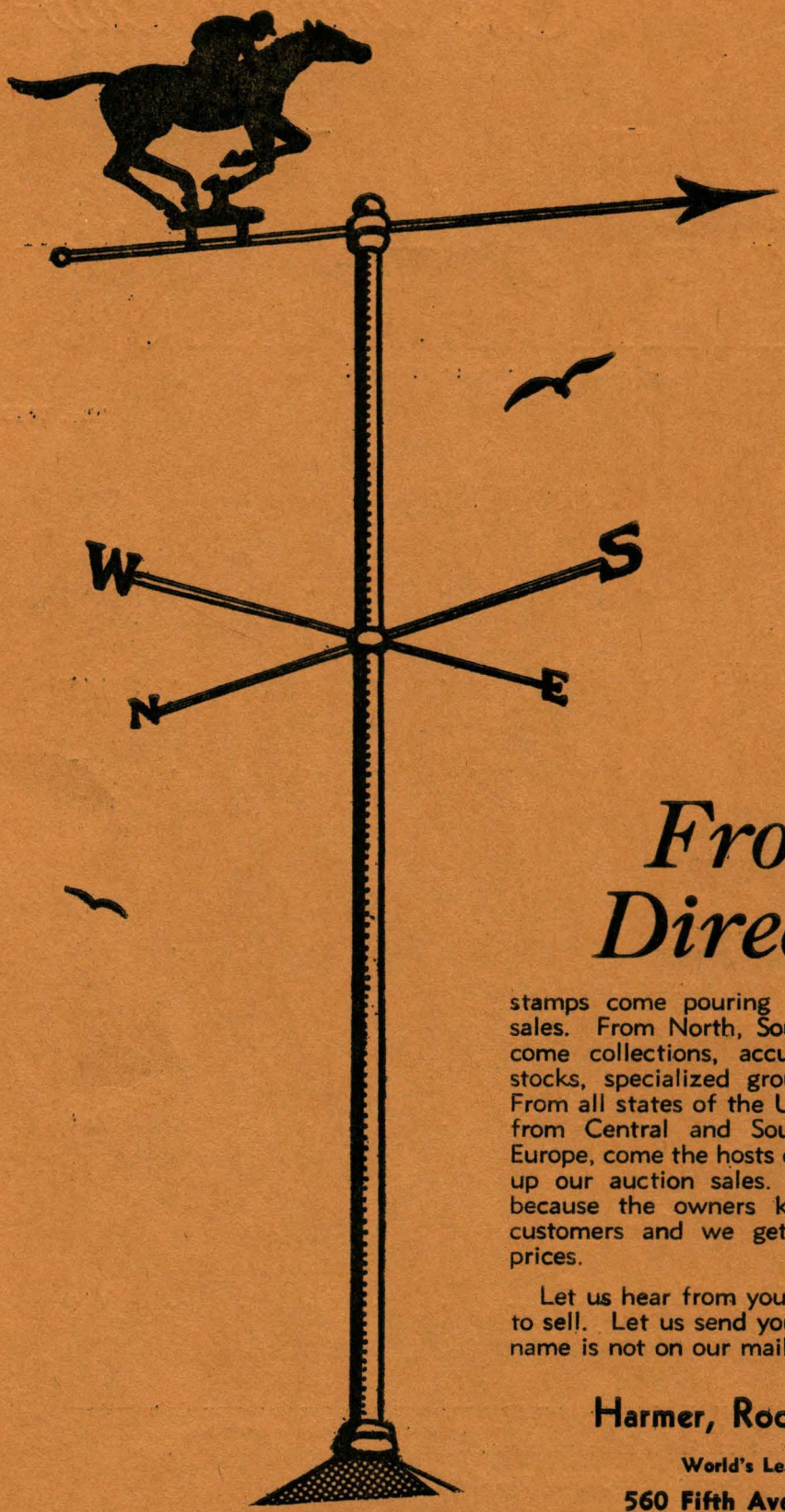
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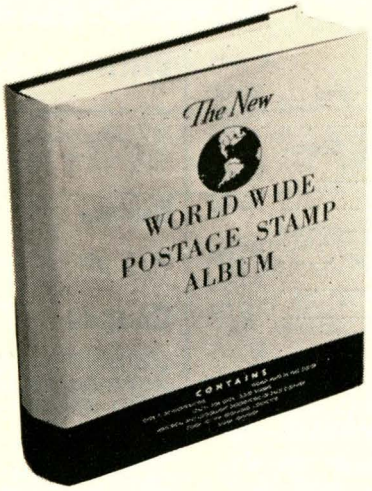
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May 1953 **Vol. XXXII, No. 3**

Please address all communications directly to the editor, Collectors Club, 22 East 35 Street, New York 16, N. Y., and not to individual authors.

Editorials

Personalities

People make news. Therefore, most publishers reason that for a writing to be a popular seller, it must be about people. Other matters make for dry reading. This tenet does not apply to philately. Very few, if any, philatelic writings of worth will sell as a popular novel, magazine or newspaper. Meritorious stamp writings are beamed exclusively to a comparatively small circle of interested collectors. A philatelic author can supply very little emotion, romance or excitement for his readers. Only occasionally can a stamp issue have some colorful background.

On the desk as this is written are *four* recent but different philatelic publications. They are divergent in many respects. Yet they all have a common bond. The differences are that each is devoted to a specialty of philately ranging from the early 19th century down to the most modern air mails. Furthermore, two contain some excellent philatelic research, while the other two offer little philatelic knowledge, and, what there is, can be doubted. The similarities are these. First of all, all four publications are house organs of American dealers which appear upon no regular schedule. But of far greater importance, each publication devotes a great deal of its space to *personal attacks upon other philatelists.* Each publication in order to discredit another's philatelic writings proceeds by attacking the author rather than the writing. Let us analyze this situation.

At the outset it should be understood that no philatelic writing, even the most honored and respected, is perfect. Being a human endeavor, it cannot be free from fault. A mature author, acknowledging this axiom, appreciates the proper method to correct his mistakes. In the eyes of scholars, this is through personal correspondence or contact between the author and the critic. With few exceptions, a critic has no license to voice his objections in print unless he himself has been attacked and needs to defend himself. But to criticize a writing by a personal attack in print upon the author defies all the rules of good scholarship. The method that such writings follow is that of the political demagogue who blackens one's reputation by smear, unsubstantiated gossip and hearsay. The whole form of such writings in philately is deplorable.

It is easy to correct an honest mistake. But what motivates the tactics of these fault finders who attack people rather than their writings? The reading of such condemnations discloses the basest motives of hatred and vindictiveness. These cavilers use the word "fact" in its loosest sense. It more closely resembles a most prejudicial opinion. The reader is detoured from scholarship into a mass of unintelligible babel. Logic is for-

gotten. Of course, some people love a fight. Anything controversial appeals to them whether they understand the points at issue or not. So there will always be a small element who will applaud this smear type of philatelic writing. The carper then chooses to misinterpret this as universal approval and usually pretends that his mail is bulging with bouquets, giving him license to continue his diatribes.

What are the true consequences? The one criticized, if usually the scholarly type, is completely mystified by these personal attacks. He is pained by the manner in which one simple statement has been distorted. He is nettled by the warped logic which seizes upon one mistake, slight or not, as the basis for a conclusion that the entire study is replete with errors and, therefore, completely unreliable. This is outright captiousness.

It is these personal attacks, more than any other cause, *which make many hesitant to write for philately.* They reason with good common sense that stamp collecting for them offers relaxation and enjoyment. Why should they tread the paths where others have become enmeshed in personal quarrels?

The one criticized feels frustrated and helpless. His last wish is to indulge in prolonged argument which never culminates. He intelligently realizes that any one, who would sling mud, also must become muddy. So he follows the only sensible course. *He remains silent.* But in this case silence is in no wise consent.

These personal attacks are truly *an evil* for the hobby. Their most cruel form is against the deceased who have no chance to defend themselves. The sincere philatelist inquires, why clutter up an intended piece of scholarly writing with such irrelevancies? What harm can a dead man do, whether he made an honest mistake or a deliberate one? Is it because of the misconception that the evil that men do lives after them? The solution is simple. One need only set the record straight by offering the factual evidence without name calling. But the attacker is so blinded by hatred that he cannot control his emotions. His rage is his undoing. Under the guise of self-defense, he strains to pick out the slightest flaws, representing them with righteous indignation as almost criminal perjury. Any argument is detoured from academic discussion defeating its purpose.

This matter has long been a serious topic of conversation among those interested in the welfare of philately. Silent courage and determination have been the best weapons used so as to ward off these cavilers of persons. Because this type of writing has not receded or levelled off, as many hoped, but rather seems to have increased as evidenced by the aforementioned four publications, therefore, this occasion has been chosen to bring the matter into the open.

It should be cited that true to our convictions about proper philatelic scholarship, no names have been mentioned. Since many are involved, not just one or two, the problem has been discussed in this manner.

The conclusion is clear. The *more of personalities* injected into any philatelic writing or publication, the *less its merit.* It can be a "sweet little" gossip column where every person is mentioned with compliments. Or, it can be the most vicious personal attack by one philatelic student upon another. Remember: the more personalities, the less philatelic worth. *H. M. G.*

The Danger of "Common Philately"

In "the Saturday Review" for January 10, 1953, Professor Joseph Wood Krutch of Columbia University has written a searching analysis of our times, which he called the Age of the Common Man. He joins such distinguished educators and authors as Dr. Bernard Iddings Bell in disapproving of the trend of modern education and current western culture towards the glorification of the statistical mean and the average individual. Our mass education of today takes the average norm as the standard. Excellence of mind or achievement is now being measured against the statistical average of the group rather than against the criteria of the actual accomplishment. This is a natural outgrowth of our progress towards the goal of the socialistic State, the leveling of all thought and achievement down to the norm of the group average without regards to its whole composition. The exaltation of the norm, or as Dr. Krutch phrases it, "The Common De-

nominator", is the most dangerous manifestation of the inadequacy of our educational system. *It undoubtedly represents the beginning of the decay of our civilization in that it instills into our youth a fear of deviating from the standard of the group.* When this fear of deviation becomes stronger, the urge to accomplishment, the urge to excel, which has marked to such a great degree the American way of life, will die of strangulation. The death of this urge will mean the loss of knowledge and an eventual reversion to the Dark Ages. Western Culture will be back to where it began, and another culture will then take its place. The cycle of evolution will be completed.

We are interested, however, with only one manifestation of this fear of deviation, that which is becoming all too apparent in stamp collecting. We have always believed in the right of the individual to pursue philately without regard to social or group pressure. That is, of course, unless our hobby was one, which was inimical to the structure of Society, such as robbing banks or collecting the left ear of each person to whom we talked for more than five minutes. *In the past few years there has developed a powerful group in philately which is exerting pressure within the realm of collectors to reduce stamp collecting to a statistical norm. The main weapon of this socialistic group is the use of ridicule, the ironic epithet, and, in some cases, downright slander.* The aim of this group is to eliminate from the body of stamp collectors those persons whose intellectual achievement is superior to that of the group, the ones whose educational standards are above those of the group. The saddest part of this commentary is that in some cases the pressure has been successful.

Abraham Lincoln is credited with having coined the phrase, "God must have loved the Common Man, He made so many of them". Yet President Lincoln is a supreme example of the Common Man who rose above the norm to become our best example of the Uncommon Man. The spirit that impelled Lincoln to rise from the humble log cabin to the Presidency of this Nation was not his belief in conformity. It was a sense of driving urge to excel, to rise above the "Common Denominator". It was the spirit of a man without fear except that of God.

The motivation for the establishment of a group norm is that of fright. *Man fears that which he does not understand.* That applies to natural phenomena as well as to other men. Those who have advanced beyond the grasp of knowledge of the ignorant are feared by those who cannot understand them. This dread created by a lack of understanding, leads the Common Man to attempt to drive the Uncommon Man out of the group. Thus the group is deprived of the knowledge and example of the natural leaders.

There is also another type of fear, that of being exposed. This emotion is held by those who know a little more than the average of the group, but not enough to be classed among the Uncommon. These are the men for whom a little learning becomes a dangerous thing, because they have built a reputation around a little knowledge. When they come in contact with the real student, the person whose intellect is vastly superior, the fear of being exposed for the frauds they are, becomes a consuming fire. This causes them to attack the superior mind with a vituperative ferocity which is seldom equalled. They hope that the sound of their braying will drive off the lion.

The intellectual independence of the philatelic student will always stand out above the mass of the collectors. The thirst for knowledge rather than accumulation of stamps will continue to mark the philatelist. The student, while being aware of the pressure to conform to the average, will still seek to rise above the group. He is urged to assert the independence of thought and clarity of intellect. That is the mark of the true student.

In philately today we are faced with a dangerous pressure to conform to the average. In volume, the average collects meaninglessly, like the magpie collects bright objects. The average of our group may be the latest commemoratives of the United States on cacheted first day covers, or pretty pictures on labels that seldom saw postal use or served a postal need. Whatever the norm, one must strive to rise above it, to excel. Build in philately that bright star leading to the gates of true understanding. Do

(Continued on Page 158)

BOOK REVIEWS

Newfoundland Air Mails 1919-1939, by C. H. C. Harmer and R. E. R. Dalwick. 176 pp., 87 illustrations and 5 maps. Cloth bound. (Available in the United States by H. R. Harmer, Inc., 32 East 57th Street, New York 22, N. Y. at $2.75 post-free).

Without attempting to appear boastful, this reviewer believes that he ranks as one of the leading students of Newfoundland air mail stamps in the United States, having written many articles about some of these stamps for philatelic publications. Consequently, it is his opinion that no one but these two British authors, Harmer and Dalwick, could begin to approach the thorough excellence of this newest book. Its appearance has been anticipated for many years. The product is another proof of the virtue of patience.

This book is very fine for many reasons, but before mentioning them, some remarks about the authors will help to evaluate this work. Both Messrs. Harmer and Dalwick were close to the scene of Newfoundland and its stamps during the 1919-39 decades. Mr. Harmer, as the son of H. R. Harmer, one of Britain's leading stamp dealers and auctioneers, handled much of this material. In the philatelic weeklies of the 1920's, one finds both Harmer and Dalwick notices regarding the sales of these stamps. Others never had nor ever will have access to the sources at the disposal of these authors.

But since the start of philately, many other keen philatelists figuratively grew up with a certain group of stamps. But this great store of knowledge was liquidated when they passed on. So it is an exception that two so thoroughly well versed on the subject should take the time and trouble to record permanently their knowledge.

The end result of all this is to place the interested collector in a state of ecstacy (an emotion that philately allows all too seldom). If this book has any faults (as all human endeavors must have), they are of such a minor nature that any mention would be pure captiousness.

The assets of this book are its careful planning together with its uniform and coherent presentation. Many other philatelic works of great scholarship present the material in such disorder that the reader almost requires a guide to have him follow the author. Each Newfoundland stamp is discussed with the same pattern. The reader will not become confused. But of the utmost importance is the fund of knowledge contained, much of it published for the first time. In addition each item is treated comprehensively from the original thought of the issue with the first rough artists' sketches and early postal notices right down to a learned discussion of any counterfeits or other aftermaths.

Many of the earlier stamps, especially most of the present rare ones, have been viewed differently in the past by various authors. The consequence was at times hot and heavy controversy. This book presents many facts (and perhaps an equal number of opinions) backed up by the pertinent documentation. The inaccurate writers are treated politely but firmly as instanced by the passage on page 145 on the controversial "Wayzata Stamp" quoted as follows: "In recent years an attempt has been made to revive the argument on its status, and in the *Weekly Philatelic Gossip* of June 18, 1949, Mr. L. S. Clark gives much information, but equally omits some, and comes to conclusions not supported by known facts."

Another sterling asset in this book is the illustrations. The book is lavish with them. There are many photos of certain copies of the stamps never seen before, some not even known here as in existence, which are very impressive. Furthermore, the collateral photos of the aviators, airplanes or persons connected with the special air post stamps humanizes this book so that its appeal should go beyond that of the stamp collector. For instance, all the illustrations about "Hawker" mail are of great historical interest.

By this time, any reader knows exactly this reviewer's opinion, so further comments would be superfluous. About the only ones who would write about Newfoundland air stamps in the future, would be those who "pirated" from this book. And as is custom-

ary with that kind of writer, he probably won't be able even to copy accurately.

THE story of the air mail stamps of Newfoundland has been written and is at last on the record. "Bien fait"!

H. M. G.

The Complete Guide to Stamp Collecting. By Prescott H. Thorp. New York, 1953, Minkus Publications Inc., and Grosset & Dunlap. 175 pp., cloth, $2.00.

In reviewing a book by a friend, and one whose ability and knowledge he esteems, the temptation is great to overpraise, or else to dwell unreasonably on minor shortcomings of author or publisher. Neither procedure is in order for "Pep" Thorp's new book.

This is the first introductory book published in this country for ten years. Also, it is the first written by one primarily a dealer and writer on stamps, rather than a collector. Thus it presents matters as they have been seen in serving many hundreds of collectors.

The content included is well brought up to date, covering most of what the beginner or one young in the hobby wants or needs to know. Factual statements can be relied on, save for three very minor details. We cannot but wonder if the details of plate making for line-engraved stamps, and all the matter on how paper is made, are really in place. This reviewer would have liked more about how to use the catalog, and something about stamp auctions, on the basis of his knowledge of younger collectors' difficulties.

The book is properly made, with type, leading, etc. conforming to Patterson & Tinker's canons for ease of reading. The illustrations are well chosen, largely new, and up to date. Barring a few minor proofreading errors of a laughable sort, no flaws were noticed. The book is stylistically acceptable: easy to read, clear and entertaining.

S. G. R.

Postage Stamps as Propaganda by Carlos Stoetzer. Publisher, Public Affairs Press, Washington, D. C. Paperbound. 27pp. $1.00.

Most philatelists interested in this century's stamps have been conscious that many of the newer ones have been issued mostly *not for postal* but for *propaganda purposes.* This booklet summarizes this trend, presenting in an orderly fashion the various aims behind such issues. Starting with Tourist propaganda, the author treats in this order Cultural, Economic, Religious, Communist, Nationalist, Political propaganda. Then he touches upon Symbolic Devices, Friendship Stamps, Propaganda Efficacy and Propaganda on Cancellations.

The field of such stamps is so vast that this booklet does not come near completeness. Nevertheless, the examples given were well chosen so that the author has proven his point. The line of demarcation between propaganda and regular postage stamps is not always easy to draw. Sometimes a design depicting a country's ruler can be viewed as symbolic while others might attach an advertising motive to the selection of this design.

The author draws one conclusion with which we disagree. He believes that only widely used denominations such as a 3-cent stamp serve propaganda purposes ruling out a $5.00 stamp which he thinks is seldom used. To disprove this, one need only compare the unused and used price of our current $5.00 stamp. With so much heavyweight commercial mail presently being dispatched all over the world by airmail, there is a great need for high denominations; in fact higher ones than now issued are needed. Such stamps will carry a message far more effectively beyond a country's borders than the 3-cent stamps used mostly on domestic mail.

This booklet is provocative in that it has presented for the first time one of the reasons for issuing stamps. It introduces a subject which long needed attention. The theme has been developed effectively in a terse manner. Following students can develop this much more fully by delving deeper into the philatelic side. But even the conservative philatelist, the student of classic stamps, should read this booklet to see how far philately has grown in concept since the first period of stamps in the 19th Century. We were pleased to see that the angle to stamps other than postal needs has finally been publicized.

H. M. G.

Postage Stamps of Israel—Handbook & Catalogue 1953. 138 pages. By: I. Heymann & M. Pertzelan. Published by I. Heymann, 61, Allenby Rd., P. O. B. 4278, Tel Aviv, Israel. Clothbound. Price $3.70 (Available in U. S. A. from Penny Black Stamp Co., 116 Nassau St., New York, N. Y.)

This new addition to the handbooks on the stamps of Israel is well illustrated and well printed. The text is in English and Hebrew.

The book is divided into three sections viz: the Interim Period, the Doar Iuri (Hebrew Post) stamps and finally the definitive issues of Israel.

The authors have explained in detail the numerous temporary stamps issued during that period from the end of the British Administration until the first Israel postage stamps appeared.

There is a listing of the Post Offices that functioned during the Interim Period, illustrations of the overprints used on the numerous Jewish National Fund stamps and much detail on the plate varieties, papers, special cancellations, and perforation varieties found on these issues.

As the authors have pointed out in the introduction, much new information has been found since this catalogue was first published in October 1952. This will be included in future editions as well as a revision of the catalogue prices shown. This is, however, a book that the specialist in the stamps of Israel will find interesting and instructive.

Albert H. Higgins

U. P. U. SEVENTY-FIFTH ANNIVERSARY ISSUES. By Marian Carne Zinsmeister. Van Dahl Publications, Inc., Albany, Oregon. 54pp. Paper-bound. 75c.

This is a good popular book on a popular philatelic specialty. The many issues for the diamond jubilee of the U. P. U. has fascinated collectors all over the world, many of whom took these stamps up as a specialty. Their appeal, of course, is to the less mature philatelist. That is the worth of this book. It offers such collectors the more important data in a practical and concise form.

The information therein is quite accurate. The author has a tendency, however, to be too objective about some of the more controversial items. It is not too difficult in present-day philately for questionable issues to appear on the philatelic market and then receive a later blessing from a postal official who was connected with the scheme. This unfortunately happened with some of these U. P. U. items.

Books like these do much to stimulate a healthy interest in the hobby. It is a good idea to issue an inexpensive handbook on the current specialties when they are new and popular. The trouble has been that most such past writings are too superficial, inaccurate, badly written and poorly illustrated. This cannot be said about this U. P. U. booklet. It was written, planned and published with care.

H. M. G.

Billig's Philatelic Handbook, Volume IV. Second revised Edition, Jamaica, N. Y., 1952. Published by F. Fritz Billig, 168-39 Highland Avenue, Jamaica 32, N. Y. 207 p. Price $4.00.

In this second and revised edition the publisher repeats a compilation of various mute and fancy types of classical and later *United States cancellations.* This material, obviously collected tediously from hundreds of earlier articles spread over dozens of periodicals and hundreds of volumes of the American philatelic press, contains anchors, diamonds, stars, figures and heads, single letters etc. in an amazing variety with an abundance of illustrations.

Then follows a thorough cataloging of *Australia* by Wm. H. Buckley, librarian and Expertizer of the Society of Australasian Specialists. This work alone may be considered a pilot digest of this highly intricate specialty in which so many listings already have been attempted. The new listing covers "only" 141 pages, embracing postage, and other stamps, first flights, locals, and Australasian Express issues. It is also accompanied by generously enlarged photos of varieties and imprints, drawings, essays and tables.

(Continued on Page 158)

VENEZUELA

The First Issue

By C. W. WICKERSHAM



Fig. 1 Enlargement of the three denominations. Fine Impression, showing details of design.

(Photo by Boutrelle)

For many years our leading catalog listed the first issue of Venezuela without distinction between the two main printings. In recent years, however, the change was made, and the catalog now conforms to the classification long made by Gibbons and recognized by all serious collectors. It is a fortunate time, therefore, to review the first stamps of Venezuela, to show the reasons for the change, and to record some of the later discoveries that add interest to the study and enjoyment of these early classics.

Until the Hall and Fulcher articles, which began to appear in "The London Philatelist" in September, 1918, there was a paucity of philatelic literature on the postage stamps of the country. These articles were the first really great contribution to the study of these adhesives. They have been a chief source of knowledge since their publication. There is, however, still room for further information on many points, and a fresh exposition should be helpful to students.

The true first issue contained three denominations—a *medio real* in orange or yellow, an *un real* in blue, and a *dos reales* in dull rose or red. This issue is known as the Fine Impression. It was followed by a second issue of the same values with a dividing line between the stamps and with other differences in the printing. This issue is known as the Coarse Impression.

The stamps are small in size, and the usual narrow margins make them look even smaller. They are lithographed and imperforate. The dimensions are about 19½-20 mm. x 13½ mm. This may be compared with the measurements of our current U. S.

stamps of the 1938 regular issue, which are 22½ mm. x 19 mm.

The design is a central shield or coat of arms with horns of plenty above and a tablet with the word LIBERTAD in very small letters. Sprays or fronds curve upwards from the tablets ends and banners wave beneath. Above the horns of plenty are the words "CORREO DE - VENEZUELA" and at the bottom the value. These words are in white on a colored background, while the word LIBERTAD is in color on a white background. (Fig. 1).

1859 was the year when the first issue appeared. Evidence of the exact date of issue is scanty, as we shall see. The medio real of the coarse impression in *yellow* was issued in the same year. The medio real orange and the other denominations of the coarse impression did not appear until later.

Both issues are said to have been printed by Messrs. Lessman & Lane at Caracas. The authority for this statement is the catalog of "the Postage Stamps of Venezuela" by C. R. Saldivia, which appeared in 1915. *(Note 1)*. It was thought that his statement should be accepted, as being most likely to have been derived from an official source. *(Note 2)*. But hearsay statements are not evidence, and no corroborative proof has been found to support the assertion either of the location or the name of the true printer. We find no imprints or records to help us.

The descriptions of the issues as "Fine" and "Coarse" are unfortunate. But since they have survived for many years, it is probably too late to change them. The most noticeable difference is in the dividing line or lines that separate the stamps of the coarse impression in all denominations. Even in the case of single stamps, some portion of the dividing line can be seen in the great majority of cases. There are other differences, which will be discussed later.

The colors chosen for the stamps are said to be those of the national Venezuelan flag—yellow, blue, and red. Aside from the fact that the shades in which the stamps were printed are generally different from those of the national colors, which also are decorated with a cluster of white stars in the center, and a colored coat of arms in the upper left, there is no *evidence* known to the writer that these colors were chosen because of the flag. A cover with the three values so arranged as to present the appearance of the flag is known, but this has not been examined and the writer has no information as to its history.

Note 1: See Hall & Fulcher, The London Philatelist, September, 1918, p. 210.

Note 2: Op. cit.

The Fine Impression

Printing. An early theory was to the effect that the stamps of the fine impression were engraved and those of the coarse impression were lithographed. Some credence might be given to this idea because of the rather flat and rough appearance of the later issue, when contrasted with the clearer, cleaner lines of the first issue. It is generally accepted now, however, that both issues were lithographed. Probably this was done in Caracas, as printing elsewhere has never been proved, and the subsequent regular issues, all of which were lithographed, are either known or believed to have been printed there until the engraved issue of 1882.

From 1866 to 1880, the majority of the stamps of Venezuela were printed by Felix Rasco, at Caracas. It is possible that he was also the printer of earlier issues or some of them. Against this theory is the fact that in most of his printings, his name will be found on the sheet. Full sheets of the first and second issues have no imprint. This fact militates against Rasco as the printer. On the whole, we must say that the names of the printers are not surely known, but may have been Lessman & Lane, Caracas, as stated by Soldavia.

There was one setting of each denomination of the fine impressions, in sheets of 100 stamps, 10x10. (Figs. 2 and 4).

Shades: Despite the fact that there was only one setting of each denomination of the fine impression, there are some differences in the colors or shades. Evidently the ink mixture was changed a number of times.

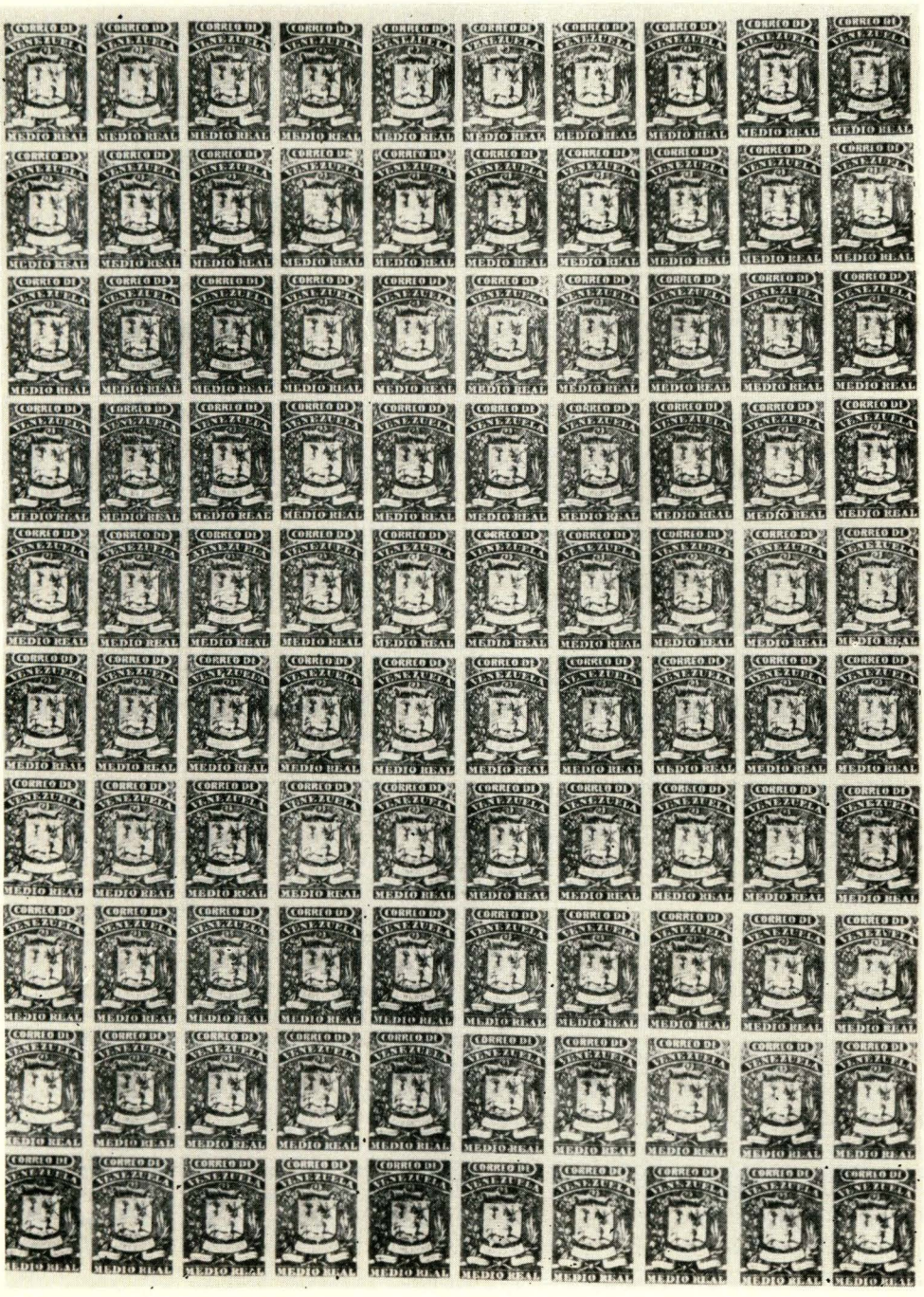


Fig. 2 Full sheet of the Medio Real, Fine Impression.



Fig. 3 Block of 19 of the 1 Real, Fine Impression.

The most common shade of the medio real is a bright orange, often of a light shade—almost like a bright golden orange. However, two full sheets show a slight variation of shade, all the stamps of one being noticeably of a lighter and brighter color than those of the other. Used stamps show a range from light to yellow orange to a slightly darker orange. None have been seen that have the red orange shade of the coarse impression. The differences between all the orange stamps of the fine impression are not very great.

The medio real yellow is much rarer. No full sheet has been seen—nothing larger than a block of eight. The shade is a plain yellow, giving a rather flat apeparance. While rare in this color, the stamps must have been in use for an appreciable time, as copies have been seen with several different types of cancellation.

The one real blue varies from a rather deep blue to a dark blue. In all cases the appearance of the stamps is lighter than the actual color. This is because a large portion of the surface is composed of thin vertical lines alternately blue and white. Also the white background of the lower part of the shield and of the horse's flank, as well as the label and decorations, detract from the impression of deep color. It is principally by examining the background of the main labels that the color can be accurately gauged. In some copies there is slight over-inking, giving an appearance more nearly approaching the true deep color of the ink.

Two shades of the 2 reales have been recognized—dull rose and red. A better description for the former is dull rose red. Some copies are not noticeably dull. Those on dark brown gum seem to be more dull in appearance than others. The rare stamps on blue or greenish paper have a different appearance—more of a red rose, and are darker than the ordinary stamps. Probably this is due to the color of the paper.

The shades of the 2 reales red vary slightly. Some are a rather light red, while others are slightly deeper. Two full sheets examined are practically the same and must have been printed at about the same time.

Paper. The stamps were normally printed on plain white wove paper. Copies of all denominations are known, however, on thin paper. The one real exists also on pelure. An unused and a used copy are in the writer's collection. They are very rare.

The colored paper varieties present a quandary. Were they proofs or genuine issues? A horizontal pair of the medio real yellow on bluish paper in the writer's collection is believed to be a proof. The gum is thin and light colored, quite different from the darker gum found on many of the ordinary stamps. It is more like the gum on many copies of the two other denominations.

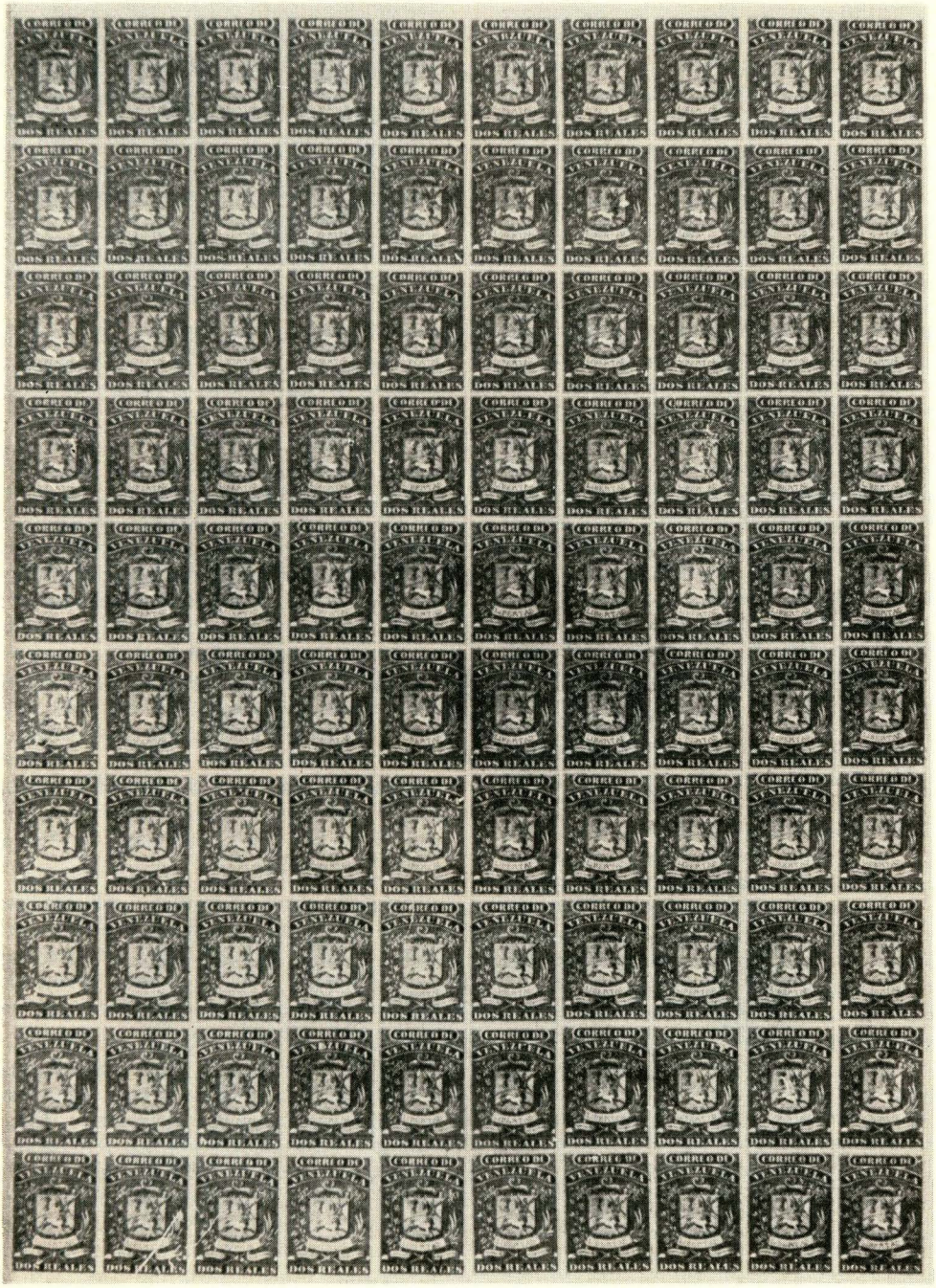


Fig. 4 Full sheet of the 2 reales, red, Fine Impression.

The 2 reales is found on yellowish, blue and greenish papers. The two last named are difficult to tell apart. Of three copies examined, two have thick brown gum, and one has none. It seems probable that a few were issued. They are extremely rare.

Date of Issue: It has always been assumed that the first issue came out early in 1859. This is based on a positive statement by a correspondent of Moens made in 1863 to the effect that the date of issue was January 1, 1859. It has been said that it is much more likely to be correct than later assertions unsupported by tangible evidence. Of course, this is pure hearsay and not evidence. Early assertions without proof are not much more valuable than later assertions also without proof. *(Note 3).*

There are four covers in the writer's collection dated in 1859, and one of these is dated April 26 of that year, which is the earliest date that has been seen. This cover (a folded letter) is addressed to Caracas from La Guaira and is franked with two ½ real orange singles, each cancelled with a black numeral "8". The letter is complete, being dated at La Guaira April 26, 1859, in manuscript, written on the inside. The other three covers are all franked with the 2 reales dull rose or red, fine impression. The Venezuela cancellations are not dated. *(Note 4).* But two of the letters are addressed to Marseilles and one to Bordeaux, and all three show French dated postmarks of Calais. These dates are June 16, August 31, and December 22, all in 1859. *(Note 5).* The letters were, of course, mailed earlier, as the sea voyage intervened between the dates of mailing in Venezuela and of arrival in Europe. The first letter is dated inside in manuscript at La Guaira, May 23. The second is not complete, but contains an entry showing that it was dated at Caracas, August 8, and received September 1. The third letter is complete, being dated in manuscript at Caracas, November 24, 1859.

Note 3: See Hall & Fulcher, The London Philatelist, Sept., 1918, P. 210; citing *Timbre-Poste,* vol. I (1863), p. 51.

Note 4: One is a numeral, while others are both the Caracas Oval with Loops.

Note 5: See photo 7.

It is safe to say that the ½ real was in use by about April 26, and the 2 reales about May 23, 1859. Hall & Fulcher record May 9, 1859, for the 1 real. These issues were followed by the coarse impressions later in 1859 and in 1860. No *proof* has been seen that the stamps of the fine impression were issued in January. But their existence before the coarse impression stamps is supported by the known dates of use, as well as the fact that the *average* known dates of use are earlier than the *average* known dates of use of the other issue.

The dates for the fine impression stamps, including those given by Hall & Fulcher, and those examined by the writer, are as follows:

½ real 1859; April (26)
1860; March

1 real 1859; May 9.
1860; June 8, July 19, July 27, August 3, August 13.
1861; February, April 27, May 7, July 22, September 15, October 22.
1862; February, July 21, September 19.

2 reales 1859; May (23), August (8), November (24).
1860; July 7, April 12, November 7.

Comparable dates for the coarse impression, except for the ½ real, *yellow* (November and December, 1859, and many in 1860 and 1861) average later.

Separation and Varieties. All the early stamps of Venezuela were issued imperforate. None of the general issues were perforated before 1880. Unofficial perforations are occasionally seen, but there are none known of the first issue.

The blue and green paper varieties have been described. There is a very slight transfer fold known in the 2 reales. This is No. 52 on the sheet. The top left corner is bent downwards. There is also a flaw known on No. 83 of the sheet of the 1 real. The first "E" of "VENEZUELA" appears as a square figure 8, the ends of the horizontal lines being joined.

The writer has in his collection, as part of the partial reconstruction of the sheet of the 1 real, a block of 19, composed of the



Fig. 5 No. 83 in sheet of the 1 real, fine impression, 1859, showing flaw in first "E" of "VENEZUELA". An enlargement of the portion of the stamp with this flaw is shown at the right.

two bottom horizontal rows (less one stamp) with side and bottom margins. The flaw shows plainly on the third stamp of the top row of this block. There is also a used single in the collection showing the flaw—so it is possible that it is constant.

Bisects are known of the two higher denominations. It is by no means proven that certain bisects on small piece that are sometimes seen are genuine. A diagonal bisect of the 2 reales, tied with a black "O" on the front of a cover to Maracaibo, now in the writer's collection, is believed to be genuine. (Fig. 6). So is a vertical bisect of the 2 reales, also tied with a black "O" on a folded letter to Maracaibo, in the same collection. Both were used at Merida, and both have every indication of genuine use.

Quantities issued. We have no information as to the amounts issued, but judging from the small quantities available today in dealers' stocks, they could not have been very great. One would expect that the 2 reales would have been printed in smaller quantities than the other values, but apparently this was not so. The Hall collection contained complete sheets of the ½ real and 2 reales, and a partially reconstructed one of the 1 real, which appears to be much rarer than the other two. In the writer's collection there are two full sheets of the ½ real, and one hundred and one additional stamps, including the yellow shades, used and unused. There is a partially reconstructed sheet of the 1 real (93 stamps) and forty-five additional stamps. There are two full sheets of the 2 reales and one hundred and one additional stamps. *(Note 6).* It has been our experience that Hall & Fulcher are correct in saying that the 1 real is rarer than the

Note 6: The computations of additional stamps include pairs, strips, and blocks, and stamps on cover. The count is based on the number of stamps.

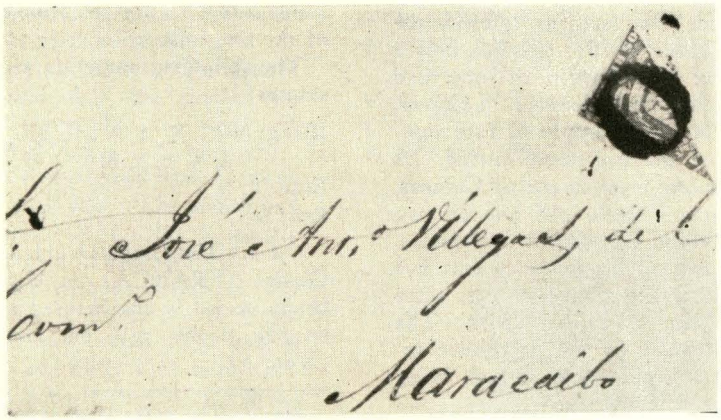


Fig. 6 Diagonal bisect of the 2 reales on cover from Merida.

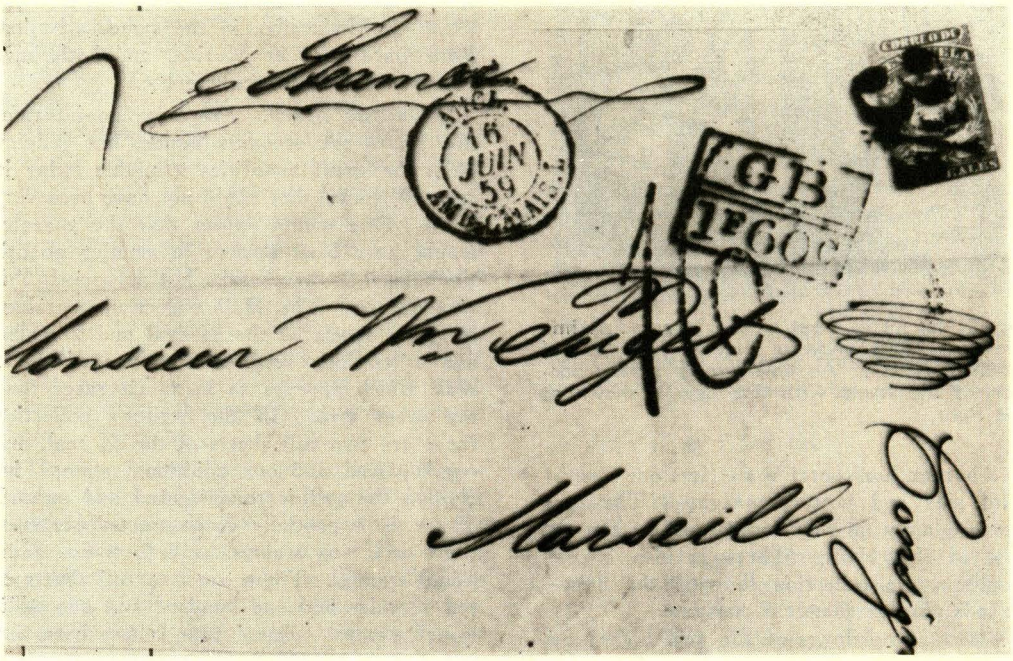


Fig. 7 Numeral 3½ used as a cancellation on the 2 reales, fine impression.

other denomination. No full sheet of the 1 real is known to the writer.

Cancellations. When stamps were first issued in Venezuela, there were few cancelling devices available. In fact, as late as the First Escuelas Issues of 1871 to 1876, only a small number of towns seem to have had them. They were in existence, however, handstamps for stamping weight or rate numerals on mail of the pre-stamp period. A few other postmarks were in use at Caracas, La Guaira, Porto Cabello and one or two other towns. With the advent of stamps, new cancelling devices began to appear, but the older postmarks continued in use, some of them for as long as twenty years. The cancel varieties found on the first issue include both new and old, some of both being used at the same post office.

For convenience we are giving designations to the different cancellations found on these stamps.

CA 1. The Numerals. The weight or rate marks are by no means uncommon as cancellations. Their use became less frequent with the years and finally dwindled away about 1880. They are found on all values of the fine impression.

The following numerals are known on the stamps:

Black: 0, ½, ¾, 1, 2, 2¼, 2½, 3, 3½ (Fig. 7), 4, 5, 6, 7, 8.
Blue: 0, 8.
Red: 0.

CA 2. The Large Double Circle. The La Guaira (FRANCA), in black, of the pre-stamp period is known used as a cancellation on the medio real on cover to Caracas. *(Note 8).*

Note 8: This is the large double circle mark (two concentric groups of circles) with the words "CORREO DE VENEZUELA" between the main circles and the town name and the words "FRANCA" or "DEBE" in two lines in the center.

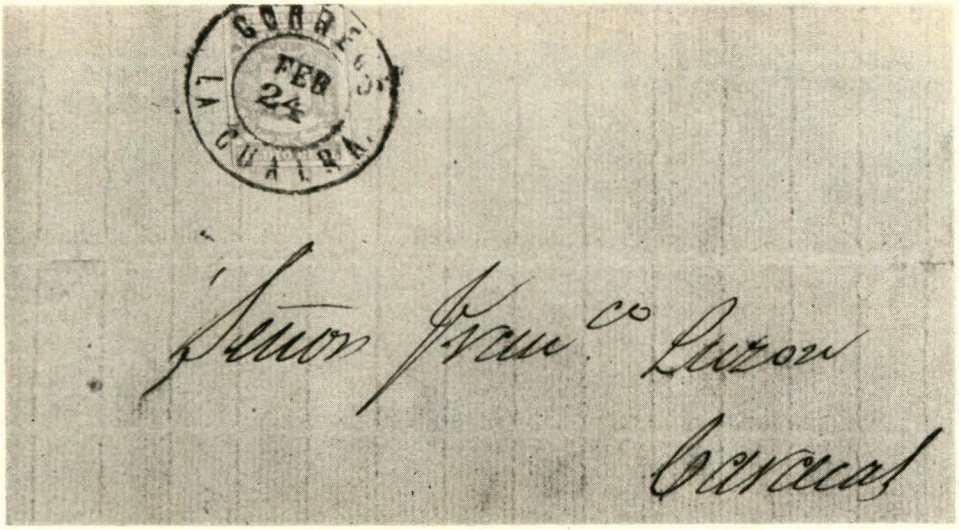


Fig. 8 La Guaira cancellation (CA 3a) on Medio Real on cover.

CA 3. New Town Cancellations.

a. La Guaira concentric circles. These cancellations have a diameter of about 26 mm. The inner ring, which is about 5 mm. inside the outer ring, is thinner than the latter. Between the circles are the words "CORREOS — LA GUAIRA", while the month and day appear in the center. The cancellation is found on all three values of the issue. The color is blue or black (Fig. 8).

b. Caracas Concentric Circles. The diameter is slightly larger than the similar La Guaira mark. Between the two rings are the words "CORREOS – CARACAS". There are two small 5-pointed stars between the words, one on each side. The month and day are in the center. The color is usually black, but is also known in blue and red.

c. Same as b, but without month or day in center. (Fig. 9). This may be an error.

d. Caracas Oval with Loops. The oval is about 31 mm. long and 15 to 15½ mm. wide. The inner oval contains the word "CARACAS". The space between the two is filled with 20 loops. (Fig. 10) The cancellation is known in black. It is also found in blue and in red.

e. Valencia straight-line. This is the most important of the early cancellations, as it consists of the word "VALENCIA" in capitals, the month and day, and the *year,* in three parallel black lines. As an instance of its value to the student, it is this cancellation, dated in 1859, that shows that the medio real yellow, coarse impression, was issued in 1859, and not in 1860. A pair in the writer's collection has the Valencia straightline cancellation dated November 30, 1859, and another pair is dated December 6, 1859. (Fig. 11) This cancellation was commonly used in 1860 and 1861.

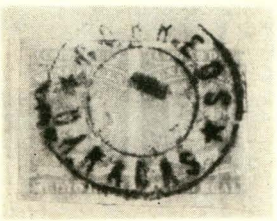


Fig. 9 Caracas cancellation (CA 3c) on pair of the ½ real.

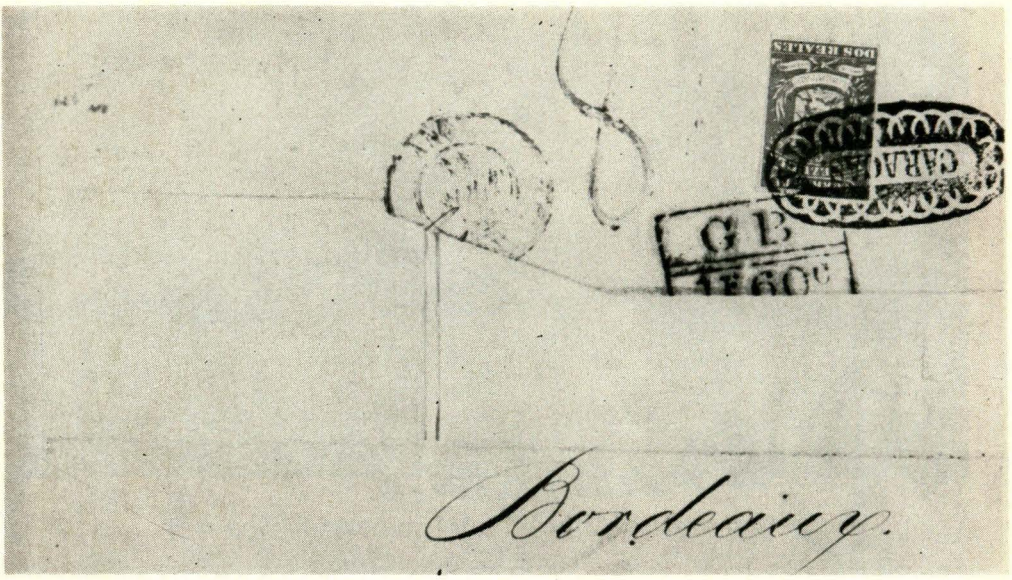


Fig. 10 Caracas Loop cancellation on 2 reales.

CA 4. Six-pointed Star. The star is not uncommon. It has been found in black on stamps of the fine impression, especially the 1 real. (Fig. 12) It is also found in blue on stamps of the coarse impression. It is sometimes solid and sometimes only in outline.

CA 5. FRANCA Oval. (Fig. 13) This oval consists of three outer lines set close together and surrounding the word FRANCA in capital letters. It has been seen in red on the ½ real orange. The major axis appears to be about 21 mm. In other words, the oval is about as long as the stamp is high,



Fig. 11 Valencia straight-line cancellation on pair of the ½ real, yellow, coarse impression.



Fig. 13 FRANCA Oval on ½ real, fine impression.

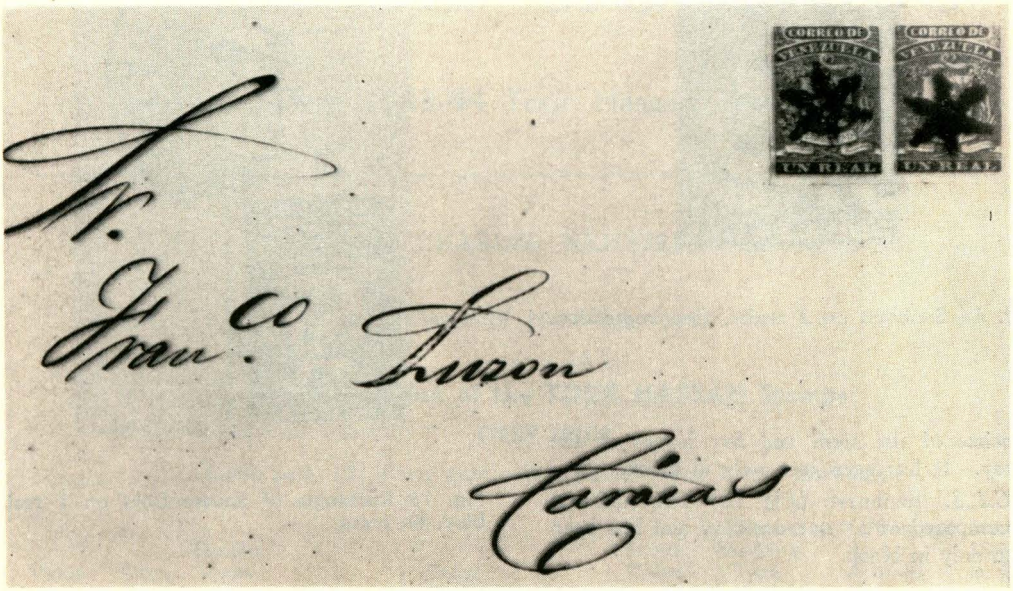


Fig. 12 Six-pointed Stars on pair of the 1 real, fine impression, on cover.

or slightly longer. The upper portion does not appear on the only specimen that has been examined, so the complete description cannot be given.

CA 6. 8-Rayed Chrysanthemum. (Fig. 14) This mark consists of eight heavy, broad triangular rays in black.

CA 7. 5-Leafed Spray. (Fig. 15) This



Fig. 14 8-Rayed Crysanthemum on ½ real, fine impression.



Fig. 15 5-Leafed Spray on ½ real, fine impression.



Fig. 16 Sunburst on 2 reales, fine impression.

consists of the stem and five leaves of the spray. It has been seen only in black.

CA 8. Sunburst. (Fig. 16) The sunburst is composed of 13 narrow rays and has been seen only in black.

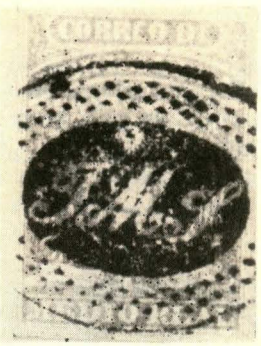


Fig. 17 Initialed Oval on ½ real orange, fine impression.

CA 9. Initialed Oval. (Fig. 17) This unusual mark, of which only one copy is known to the writer, consists of a small, solid black oval, pierced by the initials, and surrounded by dots enclosed in an outer oval or ellipse. The initials are in capital script.

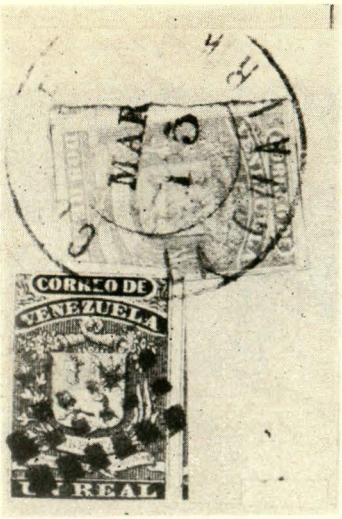


Fig. 18 Rectangle of Square Dots on 1 real, blue, on piece.

CA 10. Rectangle of Square Dots. (Fig. 18) This appears to consist of 6(5) rows of 5(4) small solid black squares or oblongs, set close together. It has been seen on the ½ real orange and the 1 real blue. *(Note 9).*

CA 11. Pen Cancellations. A variety of pen cancellations are known, including names of towns, initials, figures, etc. The use of pen cancellations in smaller post offices continued for many years.

This completes our study of these interesting old stamps. They could not have been in general use very long—two or three years at the most. They were succeeded by the coarse impression which we will describe in the next article.

Note 9: A somewhat similar block of oblongs and a large oval of many dots are also known. As it is not clear that these are Venezuela postmarks, they are not listed. CA 10 is believed to be a Venezuela mark.

FRENCH MOROCCO

The 1943-44 Tour Hassan Issues

By CHARLES NEIDORF

(Continued from Page 76.)

9. Classification of the TOUR HASSAN Stamps

FIRST ISSUE

Comb perf. 12; glossy gum; white paper*; type 1 date markings

Value	Stone	Design Types	Color	Sheets Dated	Sheet Marking Type	Amounts Issued Alteriet	Flandrin & Ernst
10 c.	1	VIIIa	Rose lilac	10-43	A2	210,000	700,000
	2	VIIIa+IX	Rose lilac (a shade lighter)	11-43	A2	505,000	
30 c.	1	IX	Dark blue	10-43	A2	409,500	410,000
40 c.	1	VIIIa	Red brown	10-43	A1	319,600	300,000
	2	VIIIa+IX	Carmine brown	11-43	A2	507,800	500,000
50 c.	1	III	Blue Green	9-43	A1	1,517,400	1,500,000
60 c.	1	IX	Violet brown	10-43	A1	513,400	500,000
70 c.	1	VIIIa+IX **	Lilac	10-43	A2	210,000	700,000
	2	VIIIa+IX **	Lilac (a shade lighter)	11-43	A2	513,600	
80 c.	1	VIIIa+IX	Gray olive green	10-43	A2	510,000	500,000
1 fr.	1	IX	Rose brown	11-43	A2	517,000	500,000
1f.20	1	II	Purple	9-43	A1	1,980,000	2,000,000
	1	II	Violet	9-43	A1	20,000	10,000
1f.50	1	Ia	Carmine red; vermilion red*	8-43	A1	6,987,000	6,000,000
	2	Ib	Carmine red	8-43	A1		
2 fr.	1	VIIIa+IX	Emerald green	11-43	A2	210,400	200,000
2f.40	1	VI	Carmine rose	11-43	A2	209,700	200,000

* Except varieties of 50 c. and 1f.50 values with grayish paper and grayish-yellow, vertically streaked gum.
** See Sect. 11 for distinguishing features.

Value	Stone	Design Types	Color	Sheets Dated	Sheet Marking Type	Amounts Issued Alteriet	Flandrin & Ernst
3 fr.	1	VI+VII	Olive brown	11-43	A2	508,000	500,000
4 fr.	1	IV	Ultramarine	10-43	A1	400,000	350,000
4f.50	1	VII	Slate black	11-43	A2	510,000	500,000
5 fr.	1	V	Dark blue	10-43	A1	300,000	200,000
10 fr.	1	VIIIa	Red orange	10-43	A2	210,000	100,000
15 fr.	1	VIIIa	Slate green	10-43	A1	506,000	200,000
20 fr.	1	IX	Deep plum	10-43	A1	210,000	210,000

SECOND ISSUE

Line perf. 11½; hand stamped sheet number markings; no date markings.

Value	Design Types	Color	Gum	Sheet Marking Type	Amounts Issued Alteriet	Flandrin & Ernst
10 c.	IX	Rose lilac (a shade darker than stone 1)	Glossy	C1	2,515,000	2,500,000
50 c.	III	Yellowish green	Glossy	C1	6,380,000	6,400,000
1f.50	Ic	Red	Invisible	C1	3,400,000	1,000,000
4f.50	VII	Blue gray	Semi-matte	C2	802,000	1,000,000
5 fr.	V	Dull blue	Glossy	C1	1,804,000	2,500,000
10 fr.	VIIIb	Yellow orange	Glossy	C1	2,509,000	2,500,000
20 fr.	IX	Deep plum (a shade darker than stone 1)	Glossy	C1	2,407,000	2,500,000

THIRD ISSUE

Comb perf. 12; invisible gum*; type A2 sheet number markings; type 2 date markings

Value	Design Types	Color	Dated Sheets	Alteriet Amounts	Flandrin & Ernst Issued
30 c.	VIIIb	Blue gray	11-44	2,506,400	2,500,000
40 c.	VIIIb	Carmine brown (a shade darker than stone 2)	12-44	2,002,400	2,000,000
60 c.	VIIIb	Brown	11-44	3,091,000	3,000,000
70 c.	IX	Rose violet	12-44	1,607,000	1,500,000
80 c.	IX	Yellowish olive-green	11-44	2,704,600	2,500,000
1 fr.	Ic	Carmine brown	11-44	1,707,800	1,800,000

* Except glossy gum variety of 1f.50 value.

Value	Design Types	Color	Sheets Dated	Amounts Issued Alteriet	Flandrin & Ernst
1f.20	II	Purple (a shade redder than stone 1)	11-44	1,609,200	2,000,000
1f.50	Ic	Red	11-44	3,999,300	2,000,000
2 fr.	VII	Yellow green	12-44	1,197,700	1,200,000
2f.40	VI	Carmine rose (a shade redder than stone 1)	11-44	1,195,900	1,200,000
3 fr.	IX	Brown black	12-44	803,500	1,000,000
4 fr.	IV	Gray blue	11-44	2,308,900	2,500,000
15 fr.	VIIIb	Gray green	12-44	2,121,500	2,500,000

Design Type	Issue	Value
Ia	1	1f.50, stone 1
Ib	1	1f.50, stone 2
Ic	2	1f.50
	3	1f.50
	3	1 fr.
II	1	1f.20
	3	1f.20
III	1	50 c.
	2	50 c.
IV	1	4 fr.
	3	4 fr.
V	1	5 fr.
	2	5 fr.
VI	1	2f.40
	3	2f.40
VII	1	4f.50
	2	4f.50
VI+VII	1	3 fr.
VIIIa	1	10 c., stone 1
	1	40 c., stone 1
	1	10 fr.
	1	15 fr.
VIIIb	2	10 fr.
	3	30 c.
	3	40 c.
	3	60 c.
	3	15 fr.
IX	1	30 c.
	1	60 c.
	1	1 fr.
	1	20 fr.
	2	10 c.
	2	20 fr.
	3	70 c.
	3	80 c.
	3	3 fr.
VIIIa+IX	1	10 c., stone 2
	1	40 c., stone 2
	1	70 c., stone 1
	1	70 c., stone 2
	1	80 c.
	1	2 fr.

Value	Design Type	Issue		Value	Design Type	Issue	
10 c.	VIIIa	1	(stone 1)	1f.50	Ia	1	(stone 1)
	VIIIa+IX	1	(stone 2)		Ib	1	(stone 2)
	IX	2			Ic	2	
30 c.	IX	1			Ic	3	
	VIIIb	3		2 fr.	VIIIa+IX	1	
40 c.	VIIIa	1	(stone 1)		VII	3	
	VIIIa+IX	1	(stone 2)	2f.40	VI	1	
	VIIIb	3			VI	3	
50 c.	III	1		3 fr.	VI+VII	1	
	III	2			IX	3	
60 c.	IX	1		4 fr.	IV	1	
	VIIIb	3			IV	3	
70 c.	VIIIa+IX	1	(stone 1)	4f.50	VII	1	
	VIIIa+IX	1	(stone 2)		VII	2	
	IX	3		5 fr.			
80 c.	VIIIa+IX	1			V	1	
	IX	3			V	2	
1 fr.	IX	1		10 fr.	VIIIa	1	
	Ic	3			VIIIb	2	
1f.20	II	1		15 fr.	VIIIa	1	
	II	3			VIIIb	3	
				20 fr.	IX	1	
					IX	2	

10. The Problem of the Second Issue

Alteriet, Flandrin, Ernst and Mosnier all agree that while it is correct to speak of three *issues,* actually only two sets of *printings* were involved, one in 1943 and one in 1944. There is a complete lack of agreement, though, as to whether the second issue is to be assigned to the first or second printing.

On the other hand, Alteriet claims that it is part of the first printing. The picture he presents is this: the French Moroccon postal administration ordered all nineteen values in the first issue printed as soon as possible. Since only a single perforating machine was available in Algiers and since it was loaded down with much additional work, the job of turning out the TOUR HASSAN stamps was proceeding too slowly to meet urgent requirements. Hence part of the supply of already-printed sheets was sent to Casablanca, there to be line perforated 11½, thus producing the "second issue". Later on, towards the end of 1944, a second printing was ordered, resulting in the third issue.

On the other hand, Flandrin (copied by Ernst and Mosnier) claims that the second issue is part of the second printing. He gives the circumstances surrounding its origin as follows: the postal administration ordered only rather modest quantities of each of the nineteen values in the first printing. When stocks on hand were at the point of becoming exhausted, a second order for supplies of all nineteen values was placed with the Heintz firm. Delivery of at least some of the printed sheets was begun by the Carbonnel firm. Just at that time (around April, 1944) the one available perforating machine was overloaded with work and could not handle the TOUR HASSAN stamps. Since the authorities were urgently in need of seven values (or perhaps since these were the only values thus far delivered by the Carbonnel firm), these were hastily sent to Casablanca and there perforated by the Lugat printery. In the meantime, printing of the sheets by Carbonnel continued until the entire order for all nineteen values was completed. These sheets were held in abeyance until the latter

part of 1944, when, the perforating machine again being free, the remaining twelve values, plus part of the supply of the 1f.50 value not previously sent to Casablanca because it was in the process of being printed at the time, were perforated. These thirteen values constituted the third issue.

On the basis of a careful consideration of all of the characteristics of the second issue, an attempt is made here to resolve the controversy. It must be admitted that in the absence of conclusive evidence the second issue remains what the heading of this section indicates,—a problem.

1. Paper and Gum: In five of the values (10 c., 50 c., 5 fr., 10 fr. and 20 fr.) the paper and gum are indistinguishable from that used in the first issue. (Ernst is definitely mistaken when he refers to the paper as being grayish and of a decidedly inferior quality, obviously confusing the second and third issues. This is a natural mistake, perhaps, since he assumes that both issues belong to the same printing and can be expected to have *some* characteristics in common, but it indicates careless observation.) In the 1f.50 and 4f.50 values the situation is more complicated. Part of the supply (evidently only a small portion) was printed on white paper with glossy gum, like the rest of the second issue; part on white or faintly grayish paper with semi-matte gum (most of the 4f.50 issue); and part on faintly grayish paper with invisible gum, indistinguishable from that used for the third issue (most of the 1f.50 issue, definitely known to have been the last value printed in the second issue).

These facts lend themselves to a variety of interpretations. On the one hand, the similarity of five of the values to the first issue stamps seems, at first glance, to lend support to Alteriet's theory that both were printed at the same time, late in 1943. On the other hand, there is no reason why the same white paper and glossy gum could not have been available in April, 1944, the date Flandrin mentions for the second printing. In that case one would have to assume that there was just enough of the original paper with glossy gum left to take care of the first five values, plus a small supply of the 1f.50 and 4f.50 values. Then it would have been necessary to resort to inferior paper and gum for the remaining supply.

One could then go a step further and point out that there is no reason, on this basis, why the printing on inferior paper with invisible gum could not have been extended to include all of the third issue values at the same time, supporting Flandrin's version. In all fairness, however, one would have to add that neither are the available facts conclusive enough to rule out Alteriet's version that the third issue was printed towards the end of 1944, nor a third possibility, that actually there were *three* sets of printings.

2. Shades: In themselves, the shade differences between the first and second issue values, some of which are quite striking, are not conclusive evidence of separate sets of printings. They indicate printings at different times, of course, with different ink mixtures. Still, they could, conceivably, be from separate stones in a single set of printings, analogous to the pairs of stones used in the first issue for the 10 c., 40 c., 70 c. and 1f.50 values. Note, however, that whereas the shade differences between pairs of stones in the first issue are in general slight, they are conspicuous when the corresponding first and second issue values are compared. This appears to indicate that in the latter case a much longer time elapsed between printings, long enough to insure the impossibility of reproducing the original ink mixtures exactly (perhaps because some of the original inks were no longer available). If so it would tend to confirm Flandrin's version.

3. Amounts issued: Comparison of figures for the first issue, on the one hand, and the second and third issues, on the other hand, definitely corroborates Flandrin's statement that the amounts issued at first were rather modest and justified an additional printing at an early date. If one accepted Alteriet's version, there would be no accounting for the fact that the amounts printed for the values sent to Casablanca were so much larger than those for the other values in the same set of printings.

4. The Stones: In the case of the 10 c., 1f.50 and 10 fr. values it is obvious that new stones were prepared, since the design types differ from those used in the first issue. But it is no less true, if less obvious, that new stones were also prepared for each of the

other values (see sect. 11). This raises the question, why were additional stones needed, assuming for the moment that Alteriet's version is correct? The case of the 10 c. value is particularly revealing. Two stones had already been prepared for the first issue, neither one of which had been used to the limit of its capacity (accepting Alteriet's figures, almost 7,000,000 stamps were produced by two stones of the 1f.50 value, as against only some 700,000 by two stones of the 10 c. value). Is it logical to assume that a third stone was required, when considerable use could still have been made of the other two? Here again the evidence favors the interpretation of separate printings for the first and second issues.

Finally, the way all nineteen values are so exactly apportioned between the second and third issues is too striking to be ignored. But it is quite meaningless from Alteriet's point of view.

On the basis of all of the above-mentioned facts, one must conclude that the weight of the evidence is overwhelmingly against Alteriet. Nevertheless, one cannot entirely rule out the possibility that he may still be right about the third issue having been printed late in 1944. Such a situation would mean that neither he nor Flandrin is entirely right, since one would then have to be postulate not two but three sets of printings.

Note: Up to this point all of the information referred to herein has been derived almost exclusively from one or another of the previously published studies. Beyond this point all data are the results of original investigation.

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11. The Numerals of the Additional Values

Two important changes in procedure were made in preparing the intermediate stones for the ten additional values: use of transfers from one or another of the nine original design types, and substitution of new figures of value (i.e., numeral plus C or F plus period).

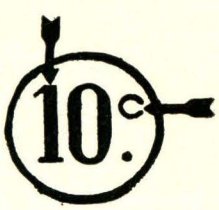
The first change in technique is duly noted and commented upon by all students of these stamps. The second is completely ignored, being dismissed as a "simple" matter—a remarkable oversight if there ever was one, and an unfortunate one as well. Lack of definite information about the method of transferring the numerals leaves in doubt the origin of a situation which, upon investigation, turns out to anything but simple, in fact unexpectedly complex and most intriguing.

Study of the numerals of the additional values reveals several highly unusual features, each of which must be accounted for in any hypothetical *modus operandi* that is suggested:

1. For each denomination two types of figures of value can be distinguished, sometimes with ease, as in the case of the 2 fr. value, sometimes only with considerable effort, as in the case of the 80 c. value. In this respect the ten additional values are not different from the nine original types. There too each type in a pair of numerals differs slightly from the other. The obvious conclusion to be drawn is that in every case the two numerals were drawn separately by the designer.

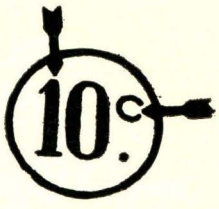
2. The position of the left figure of value within its circle is not identical on all ten members of an intermediate stone pull, and the same is true of the right figure of value. The position of either may vary on different stamps slightly up or down, to the right or left, or slightly tilted, or in a combination of these directions. In contrast, on the nine original types each figure of value is fixed in position because it is an integral part of the master drawing. Obviously, on the additional values the figures of value are *not* integral parts of the designs but were added later.

3. Each figure of value may vary in position independently from its partner. Thus, if the right figure is shifted slightly to one side, so that it is close to the circle around it, this does not mean that the left figure is also shifted in the same direction, or even at all. The most logical inference is that the numerals were added *individually,* not as a pair or in strips of pairs.



TYPE 1

1. Top of 1 flat; serif long
2. Ends of C close



TYPE 2

1. Top of 1 more pointed; serif short
2. Ends of C slightly more separated

A = Type 1 plus Type 2
B = " 2 " " 1
C = " 1 " " 1
D = " 2 " " 2

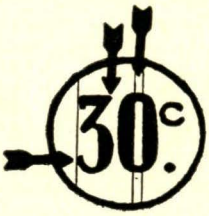
Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type VIIIa	Type IX
1st	1	VIIIa	A-A-A-A-A A-A-A-A-A	A (100%)	
	2	VIIIa +IX	8C-9D-8D-9B-8C* 9D-8C-9B-8B-9A	B (10%) C (30%) D (10%)	A (10%) B (20%)** D (20%)
2nd	3	IX	B-B-B-B-B B-B-B-B-B		B (100%)***
			*Design types indicated by arabic numerals		** Perf. 12 *** Perf. 11½
Eight different combinations of design types, numeral types and perforation and gum characteristics exist in the 10 c. value.					

Fig. 27

4. In certain values every possible combination of numeral types can be found on different members of a single intermediate stone pull. Thus, if the *left* figure of value is called *type 1* and the *right* figure *type 2,* then any or all of the following combinations may occur on adjacent stamps:

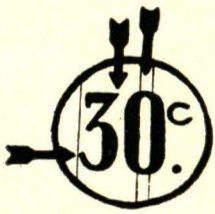
Type 1 plus 2 (arrangement A)
Type 2 plus 1 (arrangement B)
Type 1 plus 1 (arrangement C)
Type 2 plus 2 (arrangement D)

The only conclusion to be drawn is that in such cases the figures were added *at random.* Note that the random distribution of numeral types is confined to a single block of ten stamps. Each of the 19 other intermediate stone pulls used to prepare the large stone repeats that particular random arrangement.



TYPE 1

1. Lower left tip of 3 almost directly under left end of horizontal bar
2. Right end of horizontal bar blunt
3. Central space of 0 narrow



TYPE 2

1. Lower left tip of 3 extends to left of left end of horizontal bar
2. Right end of horizontal bar pointed
3. Central space of 0 wider

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type VIIIb	Type IX
1st	1	IX	A-A-A-A-A A-A-A-A-A		A (100%)
3rd	2	VIIIb	D-A-C-B-B B-A-C-D-B	A (20%) B (40%) C (20%) D (20%)	
Five different combinations of design types, numeral types and shade and gum characteristics exist in the 30 c. value.					

Fig. 28

5. On the other hand, certain denominations have only a single arrangement of the figures of value in the first issue, but a random assortment in the second or third issue, or vice versa. This indicates either that care taken in preparing the various intermediate stones was frequently conspicuous by its absence, or else that two different numeral transfer methods were used, perhaps by two different employees or by a single employee at different times. Note that the same two numeral types reappear in the second or third issue as in the first issue, regardless of whatever rearrangement is involved.

In the diagrams (Figs. 27 to 36), indicating the make-up of the various intermediate stone pulls, the percentage figures should be of particular interest to anyone interested in hunting down the numerous varieties. Thus, if a search is confined to single copies, the chances of coming across arrangement A of the second issue 10 fr. value, or arrange-



TYPE 1

1. Serif of horizontal bar of 4 close to vertical bar
2. Right serif at base of vertical bar of 4 short



TYPE 2

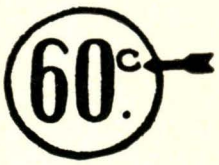
1. Serif distant from vertical bar; close to O
2. Serifs equal

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral type Combinations In Relation to Design Types		
				Type VIIIa	Type IX	Type VIIIb
1st	1	VIIIa	A-A-A-A-A A-A-A-A-A	A (100%)**		
	2	VIIIa +IX	8A-9B-8B-9A-8A* 9A-8B-9D-8C-9A	A (20%)** B (20%) C (10%)	A (30%) B (10%) D (10%)	
			*Design types indicated by arabic numerals	**Distinguishable by shade		
3rd	3	VIIIb	A-A-B-D-C A-C-D-A-B			A (40%) B (20%) C (20%) D (20%)
Eleven different combinations of design types, numeral types and shade and gum characteristics exist in the 40 c. value.						

Fig. 29

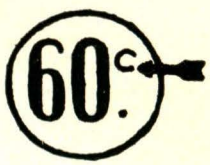
ments B, C, or D of the first issue 1 fr. value, to choose two examples at random, are only one out of ten. Unquestionably much close study and examination of a considerable amount of material are unavoidable if success in assembling a complete collection of the various numeral arrangements is to be achieved.

Before attempting to account for all of the observed characteristics of the numerals, attention must again be called to the regrettable lack of first-hand information about the numeral transfer procedure. The French sources have completely overlooked the entire subject. Hence the explanations and conclusions which follow are strictly those of the writer, assisted to a considerable degree, however, by a number of valuable suggestions and criticisms made by Mr. Stephen G. Rich. These are gratefully acknowledged.



TYPE 1

1. Lower end of C projects to right of upper end



TYPE 2

1. Lower end of C terminates to left of upper end

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type IX	Type VIIIb
1st	1	IX	A-A-A-A-A A-A-A-A-A	A (100%)	
3rd	2	VIIIb	A-B-A-A-B B-A-B-A-A		A (60%) B (40%)
Three different combinations of design types, numeral types and shade and gum characteristics exist in the 60 c. value.					

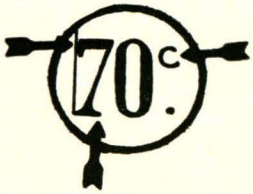
Fig. 30

At the outset it seems advisable to divide the additional values into two groups, on the basis of whether they have a uniform or random distribution of numeral types, and to consider each group separately. The possibility that two different methods of transferring the numerals might have been used is definitely suggested and must be examined in detail.

In the group having a *uniform* distribution of numeral types, four first issue values (10 c., stone 1; 30 c.; 40 c., stone 1; and 60 c.), one second issue value (10 c.) and one third issue value (1 fr.) are included. The second issue 10 fr. value almost makes the grade, except for a single switch in numeral type arrangement on position No. 1 of the intermediate stone pull.

Undoubtedly the first step taken in preparing any of these denominations was to have the artist draw just the two new figures of value on a small lithographic stone. Since they were drawn separately, the figures inevitably differed from one another and are recognizable as separate types.

The question immediately arises, why were the two new numerals required? A single figure, multiplied as many times as necessary, would have been sufficient, *if* the intention had been to add each one separately. The fact that two were drawn is bound to suggest that the intention actually was to add them in pairs (or at least that the artist assumed they would be), or even in strips of pairs, in a manner analogous to that thought to have been used to prepare the stones for the 1886 lithographed issue of Guatemala. At the same time, the possibility that the numerals really *were* transferred individually still must be considered, even though, on this basis, no logical explanation of the need for two numeral types can be given. Which of the three alternatives, then, is the correct one?



TYPE 1

1. C small
2. Serif at base of 7 long
3. Serif at base of 7 projects only slightly to the left of left end of horizontal bar



TYPE 2

1. C larger
2. Serif shorter
3. Serif projects further to the left

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type VIIIa	Type IX
1st	1	VIIIa +IX	8A-9A-8A-9B-8B* 9B-8B-9A-8B-9B	A (20%)** B (30%)	A (20%)*** B (30%)
	2	VIIIa +IX	8C-9A-8A-9D-8A* 9C-8C-9D-8A-9D	A (30%)** C (20%)	A (10%)*** C (10%) D (30%)
3rd	3	IX	B-D-B-B-C D-A-A-A-C		A (30%)**** B (30%) C (20%) D (20%)

*Design Types indicated by arabic numerals

**, ***Distinguishable with certainty only when taken from a strip of three or more or from a block, unless the identifiable flaws are studied (see sect. 12, pl. 86).

****Third issue stamps distinguishable from first issue stamps with same design and numeral types by shade and gum.

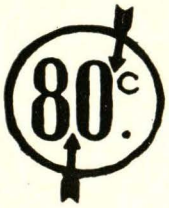
Thirteen different combinations of design types, numeral types and shade and gum characteristics exist in the 70 c. value.

Fig. 31



TYPE 1

1. Numerals close
2. C close to O



TYPE 2

1. Numerals slightly further apart
2. C slightly further away

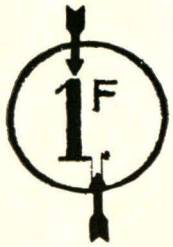
Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type VIIIa	Typx IX
1st	1	VIIIa +IX	8A-9B-8A-9D-8C* 9B-8B-9B-8A-9B *Design types indicated by arabic numerals	A (30%) B (10%) C (10%)	B (40%)** D (10%)
3rd	2	IX	A-B-B-B-A A-A-A-A-B		A (60%) B (40%)**
				**Distinguishable by shade and gum	
Seven different combinations of design types, numeral types and shade and gum characteristics exist in the 80 c. value.					

Fig. 32

In the absence of documentary evidence, the answer can come, of course, only from a close study of the stamps themselves. But even before going to the stamps one can predict certain characteristics peculiar to each hypothetical numeral transfer method:

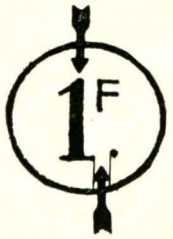
1. If each numeral was transferred in a separate operation, then the distance between members of a pair would be bound to vary slightly on different subjects on the intermediate stone pull.

2. In contrast, if the numerals were transferred in pairs, the distance between members of a pair would *have* to be fixed on all subjects—unless an additional separate operation was involved. Thus, suppose it was found that one numeral had been laid down defectively. Conceivably it could be erased on the intermediate stone and a new single numeral laid down in its place. Since two separate operations would be required, one might expect to find that the distance between the members of this particular pair would be slightly different from the rest. The possible validity of this argument could be accepted tentatively if only one or two such



TYPE 1

1. Top of 1 flat
2. Period close to 1



TYPE 2

1. Top of 1 more pointed
2. Period further away

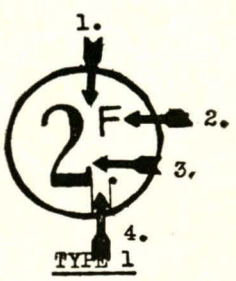
Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation To Design Types	
				Type IX	Type Ic
1st	1	IX	A-A-A-A-A A-A-C-B-D	A (70%) B (10%) C (10%) D (10%)	
3rd	2	Ic	B-B-B-B-B B-B-B-B-B		B (100%)
Five different combinations of design types, numeral types and shade and gum characteristics exist in the 1 fr. value.					

Fig. 33

instances occurred on an intermediate stone pull. But if a greater amount of variation were discovered then this explanation would become less and less tenable.

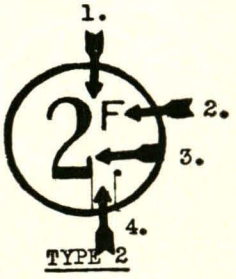
3. If the numerals were transferred in strips of pairs, one would expect to find the alignment of the numerals varying independently from that of the rest of the design on the intermediate stone pull. Thus, suppose the numeral pairs were laid down in a perfectly even manner, so that all were aligned horizontally on an absolutely straight line. But suppose that in preparing the new intermediate stone pull one transfer of the complete design was laid down a trifle higher or a trifle lower than the rest. Then as a result of laying down the strip of perfectly aligned numeral pairs, one would expect to find that on the high subject the numerals would be low, or on the low subject the numerals would be high. On the other hand, if it were found that the two parts of the combined design always varied in position concomitantly, so that whenever a particular subject was higher or lower than the rest the numerals would also be higher or lower, being centered in the circles like any of the other numerals, then this observation would serve to disqualify the strip numeral transfer theory.

Coming now to the evidence presented by the stamps, consider first the situation in the first issue 30 c. value. If the distance be-



TYPE 1

1. figure 2 slanting to left; distant from F
2. Lower horizontal bar of F almost as long as upper bar
3. Serif of horizontal bar of 2 short
4. Period close to 2



TYPE 2

1. Figure 2 erect; closer
2. Lower horizontal bar shorter than upper bar
3. Serif longer
4. Period further away

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types		
				Type VII	Type VIIIa	Type IX
1st	1	VIIIa +IX	8A-9B-8A-9D-8C* 9A-8A-9A-8A-9B *Design types indicated by arabic numerals		A (40%) C (10%)	A (20%) B (20%) D (10%)
3rd	2	VII	A-B-A-B-A A-B-B-A-B	A (50%) B (50%)		
Seven different combinations of design types, numeral types and shade and gum characteristics exist in the 2 fr. value.						

Fig. 34

tween any two reference points on the numeral pairs, for example that between the periods following the two numerals, is measured on all ten members of the intermediate stone pull, it will be noted that on stamp No. 3 this distance is slightly greater (as a result of the right figure of value being pushed close to the circle around it) than on any of the other stamps, where this distance is *seemingly* very uniform. Here, it would seem, is a perfect example of a defective numeral having been erased and a new one laid down in its place slightly to one side. Actually, however, a more careful examination reveals that the distances between numeral pairs are *not* uniform. They are slightly shorter or longer on different subjects. The discrepancies are slight, no more than fractions of a millimeter, but they are unquestionably there. Thus, one must conclude that the numerals were added individually, not in pairs or strips of pairs.



TYPE 1

1. Lower horizontal bar of F almost as long as upper bar
2. Lower left end of diagonal bar of 3 ends slightly to right of serif of horizontal bar



TYPE 2

1. Lower bar shorter than upper bar
2. Lower left end of diagonal bar ends further to the right of serif of horizontal bar

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation To Design Types		
				Type VI	Type VII	Type IX
1st	1	VI+ VII	6C-7D-6B-7D-7C* 6A-7C-6A-7D-6A *Design types indicated by arabic numerals	A (30%) B (10%) C (10%)	C (20%) D (30%)	
3rd	2	IX	?-?-?-B-D** ?-?-?-B-A ** Complete intermediate stone pull not seen			A (%) B (%) C (%) D (%)
Nine different combinations of design types, numeral types and shade and gum characteristics exist in the 3 fr. value.						

Fig. 35

The same situation prevails in each of the other denominations in this group. Inasmuch as the intermediate stone pull of the first issue 10 c. value (stone 1) displays an additional characteristic, highly useful to the discussion which follows, not shown on the 30 c. value, the former was selected for illustration (see fig. 37).

Even on an enlarged photograph the differences in measurements are very small. Careful examination will, nevertheless, reveal differences in the length of the distance between the periods (or any other reference points), most readily detectible on stamps Nos. 6 and 9.

(To be continued.)



TYPE 1

1. Serifs at base of 1 unequal; left serif short, right serif long
2. F close to 0



TYPE 2

1. Serifs almost equal
2. F further away from 0

Issue	Stone	Design Types	Arrangement of Numeral Type Combinations on Intermediate Stone Pull	Distribution Percentages of Numeral Type Combinations In Relation to Design Types	
				Type VIIIa	Type VIIIb
1st	1	VIIIa	A-A-A-A-A A-C-B-D-A	A (70%) B (10%) C (10%) D (10%)	
2nd	2	VIIIb	A-B-B-B-B B-B-B-B-B		A (10%) B (90%)
Six different combinations of design types, numeral types and perforation, shade and gum characteristics exist in the 10 fr. value.					

Fig. 36

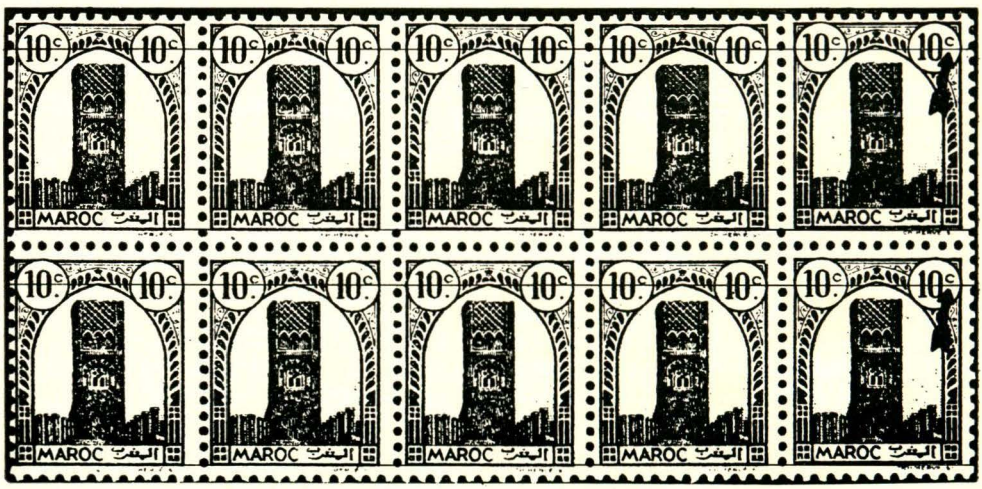


Fig. 37

CHINA

The First Issue

By DR. ROBERT C. H. LEE

Part III

The settings of the 3 Candarins were presented in the preceding article(*), because most of the controversy over the First Issue relates to this denomination. Previously I had stated also that the question of "recutting" involves only this denomination, but since then I have discovered that it also concerns the 1 Candarin to a certain extent. Not much work has been done on the 5 Candarins, and so far very little is known of its settings.

The present article will deal with the 1 and the 5 Candarins settings, as these two denominations have much in common. Although they show much less damage and changes in the clichés, for the reason that there were only about half as many of each of these two denominations printed as compared to the 3 Candarins, there is ample evidence to support the findings in connection with the 3 Candarins.

Settings of the One Candarin

Thin Paper

After lengthy search for multiples, the only conclusion that can be arrived at is that there are only two thin paper settings of the 1 Candarin. However, in Setting I there are two distinct shades which may be considered as two printings.

Setting I, Printing I: In the First Setting, the 1 Candarin sheet is the scarcest of the three denominations. Practically all of them are the yellow-green shade. As the clichés in the stamps of this shade show the least amount of markings and the impressions are clear, it must belong to the early printing. There is one peculiar marking in cliché 24 which is not constant, as it appears only on some copies of the yellow green and does not appear in the later printings.

Setting I, *Printing II:* Pairs and multiples of the deep green shades also show the same arrangement of the clichés as the yellow-green setting. The impressions here are in general heavier, and tiny ink spots are present on many copies. This is due to the fact that the clichés, not having been cleaned, had accumulated a great deal of ink. There is one change in cliché 2 which is significant.

Setting II—Besides the stamps with the yellow-green and deep green shades, there are stamps of the thin paper setting which come in a green color with a very light bluish tint. The paper on some copies is slightly thicker. The impressions are clear, indicating that the clichés had been cleaned before resetting. A few of the clichés show significant changes.

Three blocks of four of this setting, one unused, one used and one imperforate were examined. The two perforated blocks are green with a bluish tint and the imperforate

* THE COLLECTORS CLUB PHILATELIST, Vol. XXXI, pages 239-254.



Cliche 24: Below the left radical of the character "yu" (top, right vertical row), there is a "comma" of about 1 mm in length slanting down and outward.



Cliche 2: The right outer frameline shows sign of a dent, 5 mm from the top. This is not present in the yellow-green, and becomes more exaggerated in subsequent settings.

block is bright green. Unfortunately, the arrangement of the clichés is the same on all three. The imperforate is a left margin block, so the following arrangement of four clichés occurs on the left side of the sheet:

	4	14
	25	15

M. D. Chow was the first to state that there were three settings of the thin-paper. After reviewing his article in "the Philatelic Bulletin of the China Philatelic Society" published in 1925, I am convinced that he made an error in the identification of the clichés in one of the blocks mentioned above, all of which belonged to Chow at that time.

There should be further progress made in the plating of this setting, because I am quite certain that there must be other multiples in existence.

Wide Margin Setting

The wide-margin 1 Candarin appears in a profusion of shades, paper and impressions. This has suggested to some students that the printing of the whole First Issue was a haphazard production, which is entirely false with this exception. It appears that during 1882, when the wide-margin settings were being printed, the demand for stamps had been beyond expectation, thereby incurring a shortage of paper and even ink. Whatever was on hand was used, resulting in the great lack of uniformity.

The paper ranges from thin pelure to thick opaque. Copies are even found on watermarked paper (likewise the 3 Candarins wide-margin)(*). The shade ranges from pale green to deep green. The impressions are heavy, as a rule, and many breaks in the clichés are often obliterated. Changes appear in several of the clichés.

Setting III: In spite of all the variations in shade, paper and impression, there is only one setting of the 1 Candarin wide-margin. One complete sheet of this setting is now in my collection. The shade is a dark green and

* The First Issue of China on Watermarked Paper, "The Philatelic Folio", Vol. 1, No. 2, June 1952.

the impressions are heavy, causing many of the breaks in clichés to be missing. However, the plating is not difficult. The arrangement of the clichés is as follows:

4	21	11	22	17
25	18	16	23	10
8	14	3	24	19
7	12	9	5	2
1	15	20	6	13

Opaque Paper

The shades in the opaque paper settings fall into distinct groups, a fact which is a valuable aid in determining the platings. Taking into consideration the type of perforations (clean cut or rough) and the increasing number of changes in the clichés, the groups can be listed as follows:

1. Dull green—clean cut perforations
2. Deep bright green—clean cut perforations
3. Light green—clean cut perforations
4. Light green—rough perforations
5. Dark green—rough perforations.

Not all of these groups represent separate settings, but the order of the listing represents the chronological order of the printings. This is further substantiated by the nature of the impression, being sharp and clear in the first group, but heavy and somewhat indistinct in the last group.

The dull green (1) is actually not very dull but the ink appears to be flat and dry. The deep bright green (2) has a somewhat glossy appearance, and the range of shade is quite wide. The light green (3 and 4) has a yellowish tone. The dark green (5) has a more granular appearance.

These color designations are quite arbitrary and their accuracy is open to argument. Practically, however, they are accurate enough to serve as the purpose of differentiating one group from another.

Setting IV: The opaque paper settings are composed of 20 subjects arranged 4 x 5. All 25 clichés were used at one time or another. However, of the three settings that have been worked out, none shows clichés 2, 5 and 16. The study of these clichés is therefore the key to the odd setting.



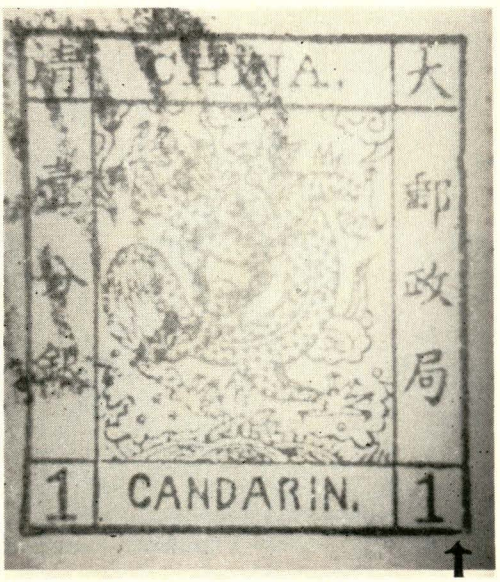
Cliche 2: The right outer frameline is distinctly dented inward, 5 mm below the top. This persists through all the subsequent settings.



Cliche 4: A break appears near the bottom of the right inner frameline, to the left of the right figure "1".



Cliche 12: In the "I" of "CHINA", there is a tiny break at the junction of the vertical stroke and the bottom serif. This becomes more marked in later settings. The lower left corner begins to show signs of blunting.



Cliche 2: The bottom frameline becomes pointed at the right.

All three clichés appear in two shades, (1) dull green with sharp impressions and (2) deep bright green with clear impressions. In studying the stamps which fall into these two groups, it is noted that the clichés of the dull green shade show the least amount of change while those of the deep bright green show only a few minor ones.

From the nature of the impressions, the relative lack of changes in the clichés, and the clean cut perforations, I am convinced that these stamps comprise the early opaque paper settings.

Setting IV, *Printing I:* The stamps of the dull green shade comprise the earliest printing as the impressions are sharp, indicating that the clichés had been cleaned after the wide-margin setting. The lines are often thin so that the clichés appear to be worn, but this is due rather to the dry type of ink used. Small changes appear in two clichés.

Setting IV, Printing II: In the setting which follows, one of the shades is the deep bright green. However, in this case clichés 2, 5 and 16 are missing. Therefore the deep bright green with these missing clichés must belong to another setting.

The question now arises as to whether this other setting is the same as the first opaque paper one or entirely different. I am inclined to believe that it is a later printing, because the changes in the clichés are quite minute. The fact that the next setting consists of two distinctly different shades also has had some influence on my present conclusion. Only the finding of multiples will definitely settle this question.

It appears that the printers used whatever ink was on hand until the supply ran out. Then they prepared a new mixture, using it on the same setting regardless of differences in shade. It can be seen how this happened more than once in the wide margin setting, so it is quite within reason to have two distinct shades in the same setting. Then, when the clichés are reset, the ink used for the previous setting was utilized until the supply had run out again. Consequently, there is the same shade overlapping two different settings. This apparently happened twice in the opaque paper setting, once with the deep bright green and later with the light green.

The impressions are clear but slightly heavier than in the First Printing. Changes in the clichés are very minute and insignificant.

Setting V: This is the setting in which cliché 21 appears, and of which Sir Percival David owns the only known sheet, described in the August 1947 issue of "the China Clipper" as Plate VIII. In examining the multiples in Mr. Allen Gokson's collection, I find that this setting appears in two different shades—deep bright green and light green, both of which have clean cut perforations. These may be considered as two printings.

Setting V, Printing I: The deep bright green must be considered the early printing as the stamps of the same shade form the late printing of the previous setting.

Setting V, Printing II: The stamps of the light green shade are of the later printing because this shade appears again in the next setting. The difference is that in this setting the perforations are rough, while in the next setting the perforations are clean cut. One minute change appears in cliché 6.

The arrangement of the clichés is as follows:

4	21	3	7
11	19	20	12
23	17	24	14
9	8	22	18
13	6	15	25

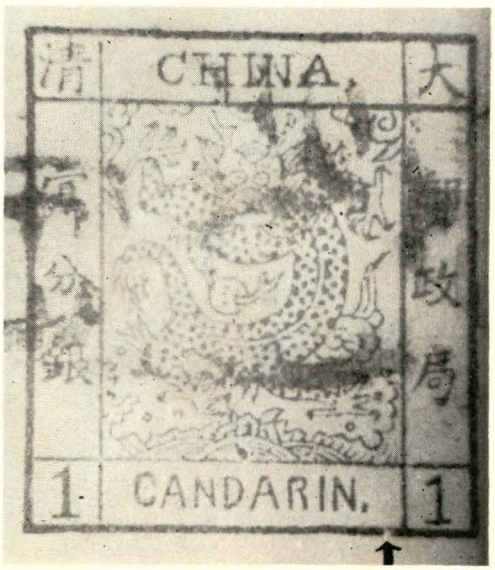
Setting VI: The stamps are of the light green shade as in the later printing of Setting V, but here the perforations are rough. The clichés show many changes as compared to those with the smooth perforations. This is coincident with deterioration in the clichés due to use. The impressions are still clear but quite heavy.

The arrangement of the clichés is as follows:

4	1	18	12
13	23	6	19
3	9	22	20
11	8	15	17
14	7	24	25



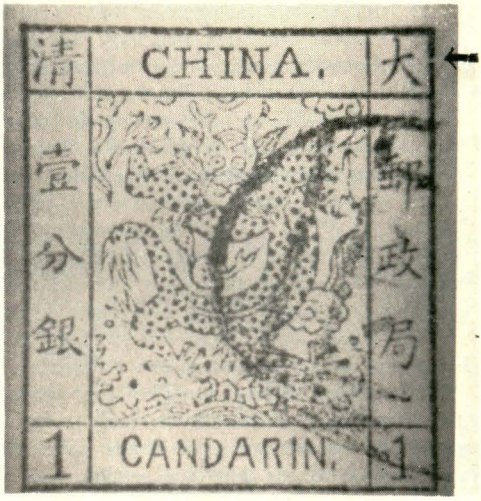
Cliche 9: In the "N" in "CHINA", a dash appears between the left vertical and the oblique strokes. This persists in varying degrees in subsequent settings.



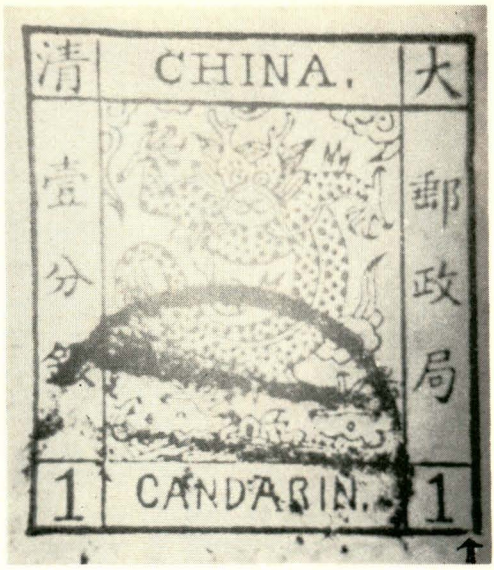
Cliche 17: There is a partial break in the bottom frameline about 4 mm. from the lower right corner.



Cliche 25: Of the 1 Candarin cliches, this shows the most marked changes. The bottom frameline shows a nick 1 mm from the lower left corner, and there are breaks below the first "A" and "N" of "CANDARIN".



Cliche 24: A tiny break appears in the right outer frameline, 1.5 mm from the top. This break is not visible in stamps with heavy impressions.



Cliche 2: The bottom frameline becomes more pointed at the right.



Cliche 5: The left upper corner appears shaved-off. In the earlier printing, this flaw is not as marked.



Cliche 6: A small dot appears in the small circle or pearl in the lower left corner of the design.



Cliche 9: The top frameline is rounded at the upper right corner.



Cliche 7: The right outer frameline is rounded to the right of the character "dah". The left oblique stroke of the character "fen" (second, left vertical row), which previously showed only a dent, now shows a complete break.

Setting VII: The stamps are of the dark green shade with rough perforations. Here the clichés show the greatest degree of change due to wear and tear. The impressions are heavy and often indistinct. There are changes in many of the clichés chiefly involving the framelines.

The clichés are arranged as follows:

4	1	18	12
13	23	6	19
11	8	15	14
3	7	10	25
17	9	22	20

Summary

According to this study, there are seven settings of the 1 Candarin; two thin paper settings, one wide margin setting and four opaque paper settings. There is a possibility that one more opaque setting exists.



Cliche 18: The upper right corner is slightly rounded.



Cliche 1: The top frameline is rounded at the upper right corner.



Cliche 19: In the second "A" of "CANDARIN", there is an irregular dot in the triangular space.

The variety of shades of the 1 Candarin stamps is a valuable aid in the study of the plating, but at the same time its limitations must be understood. There are two distinct shades in Settings I, V and VI. At best, these different shades in the same setting may be called different printings because the accompanying changes in the clichés are extremely slight. If we designate every different shade as a different setting then the wide margin one with its great variety of shades will have numerous settings, which is not logical.

The chronological order of the opaque paper settings in this study is quite different from that of Starr, Gilbert and Sir Percival David. This order has been arrived at through the study of the nature of the impressions and the tracing of the increasing and progressive changes in the clichés due to wear, cleaning and handling. However, M. D. Chow in his plating of the First Issue, done in 1925, gave essentially the same order of the opaque paper settings.



Cliche 3: The upper right corner is defective. This defect is also present in varying degrees in cliches 6, 11, 12, 15, 18, 22 and 23.



Cliche 18: The upper portion of the left outer frameline is defective and thinner.



Cliche 9: The right outer frameline is partially broken at the lower right corner.

Settings of the Five Candarins

There has been very little done with the plating of the 5 Candarins because this has been the most difficult, and consequently the least studied of the three denominations. The yellow color of the stamps is a great drawback, especially in the opaque paper settings where it often seems to blend into the paper. Variations in shade are so slight that they are of little help.

Except for the last two settings, the changes in the clichés are few. It may be that the 5 Candarins was the least used of the three denominations. Or else it just happened that the clichés of the 5 Candarins were not subjected to the same wear and tear of the other two denominations.

However, compensating for these drawbacks, I have had the opportunity of examining many multiples, especially those in the collection of Allen Gokson. These multiples, after all, are the final proof of the presence of the settings. In this case there is information on all the 5 Candarins settings.



Cliche 5: The lower left corner is shaved-off or blunted.



Cliche 4: The bottom frameline turns upward at the lower left corner appearing as nicked. It is often mistaken for cliche 1, and care must be exercised when the left lower corner defect is noted.

Thin Paper

Setting I: There are several sheets of the 5 Candarins Setting I in existence. They are all of the bright orange yellow shade with clear impressions and clean-cut perforations.

Setting II: From the study of the multiples in the collections of Gokson and Livingston, only one other thin paper setting can be determined. There are enough multiples to prove a complete plating of Setting II; the arrangement of the clichés is as follows:

7	5	4	12	8
16	24	13	6	19
22	23	15	14	20
1	2	9	17	21
10	18	11	3	25

No significant changes are noted in the clichés, except perhaps cliché 14 which has no period after "CHINA". Here the period appears more often as a trace or a small dot. In subsequent settings, this period shows up more consistently, so in this cliché one should also note the frameline characteristics.

The shades in this setting vary a great deal, but in general they are somewhat duller than the bright orange yellow of Setting I.

Wide Margin Setting

Setting III: There is one sheet of the wide-margin 5 Candarins in the collection of the late James Starr, which is an outstanding rarity. From a study of the photograph of this sheet, the arrangement of the clichés can be made out as follows:

7	5	4	12	8
19	6	20	13	14
24	16	23	15	17
22	1	2	9	21
10	18	11	3	25

It is interesting to note how similar the arrangement of the clichés is to Setting II. The top and the bottom rows are exactly the same, and with two exceptions, the clichés in the three middle rows are shifted to an ad-

jacent position. This fact substantiates the order of the thin paper settings.

The 5 Candarins wide-margin is a rarity mint and very scarce used. The complete plating of this setting, in single stamps even if some are defective, is a great accomplishment.

Except cliché 5, the changes are insignificant.

Opaque Paper

From the study of the multiples and sheets, it has been possible to determine four distinct settings. The problem arises as to how to arrange them in the proper chronological order.

The type of perforations serves as a general division. Those with clean cut perforations are the earlier settings while those with the rough perforations are of the later ones. This division is logical, as the impressions on the stamps with rough perforations are heavy and indistinct, and the clichés show a great number of minor changes resulting from abuse and overuse.

Except for one odd circumstance, it would be impossible to say which of the two clean cut perforation settings is the earlier. It is true that the impressions in the earlier setting are sharper, but this is not absolute. The key lies in the changes in cliché 22.

In the rough perforation settings, the problem is more difficult. It appears that those with the lighter chrome yellow shades have better impressions than those of the darker shades. Therefore we shall arrange them in that order provisionally.

Setting IV: The impressions are sharp and the perforations are clean cut. There is one significant change in cliché 4. Cliché 22 does not show any frameline breaks.

The following cliché combinations belong to this setting:

22 8

Top margin pair

23 17

20 3

Setting V: Two sheets of the opaque paper setting, one owned by Gokson and the other



Cliche 22: There is a break in the outer frameline, 11 mm from the top. This break slants upward diagonally and affects part of the character "wu", cuts the left inner frameline 8 mm from the top, and part of the upper claw, left.



Cliche 1: The lower third of the left outer frameline is thinner than the upper portion and tapers slightly towards the bottom.



Cliche 3: The upper portion of the right outer frameline curves inward.



Cliche 7: The break in the "C" of "CANDARINS" is slightly wider.

by Livingston have been examined by me. Both have the same arrangement of the clichés, clean cut perforations, and the same chrome yellow shade. The one difference is that cliché 22 in the Gokson sheet shows frameline breaks. As these breaks are present in the subsequent rough perforation settings, it, therefore, must occur during the later stage of this clean cut perforation setting. This may possibly be a Second Printing.

The arrangement of the clichés is as follows:

4	5	3	11
18	6	12	14
22	9	15	17
1	8	10	21
16	19	7	2

Settings VI and VII: The shades in the stamps with rough perforations range from light chrome yellow to dark chrome yellow. The impressions are in general clearer in the light shades and heavier in the dark shades. However, as oxidation and aging often affect the appearance of the stamps, and as the variations in shade are so slight, there is actually no absolute way of determining the proper order of the settings.

The clichés show changes commensurate with progressive damage and deterioration, although they are not marked. No attempt is made to distinguish the settings, so the cliché changes will be taken up as a group.

The cliché arrangement in the multiples shows that there are at least two and possibly three settings. The following show two different settings as cliché 1 is arranged differently.

VII

18	24	8
16	1	8

VI

3	1
5	22



Cliche 13: Instead of a spur, the proof circle traces are replaced by two dots.



Cliche 14: The stop after "CHINA" appears quite clear. This came about by the wearing down of the surface of the cliche.

The following combination may belong to either of the above settings, or may be an entirely different setting.

25 21

12 15



Cliche 25: The defect in the bottom of the right outer frameline is much more pronounced.

There are also many detached pairs which cannot be placed. Except for the fact that we can point out at least two settings in the 5 Candarins opaque paper with rough perforations, the material examined so far is insufficient for any definite conclusion. There are many more multiples in existence, and I know that a great deal more information can be added towards these last settings.

Summary

The two thin paper settings and the one wide margin setting are now completed. In the opaque paper settings, the order of the first two clean cut perforations is worked out. Of the rough perforation settings, we know of at least two and the possibility of a third. However, more material is needed for study in order to come to any definite conclusion.

The color of the 5 Candarins stamps presents a great obstacle in the study of this denomination. In spite of this, we still find many changes in the clichés especially in the opaque paper rough perforation settings. Although it may not be as vivid as in the 1 and the 3 Candarins, the picture of progressive deterioration and damage in the clichés of the 5 Candarins is nevertheless present.

General Conclusion

1. The study of the 3 Candarins has proved quite conclusively that the number and the chronological order of the settings can be derived on the basis that the clichés went through a process of progressive, irreversible change due to abuse and overuse. The studies of the 1 Candarin and the 5 Candarins support the findings in the 3 Candarins.

2. After examining thousands of copies of the First Issue, the author has never seen a copy which can be considered a recut. Earlier students have been led astray by the erroneous idea that recutting was done. The author has had the opportunity of examining many copies of the so-called recuts, and in every instance the cliché was incorrectly identified.

3. The results of the complete study show that there are (1) seven settings of the 1 Candarin, (2) eleven settings of the 3 Candarins, and (3) seven settings of the 5 Candarins with the possibility of one more opaque paper rough perforation setting.

4. Of these settings there are completed five 1 Candarin, seven 3 Candarins and four 5 Candarins. One 1 Candarin, two 3 Candarins, and four 5 Candarins settings are partially done. This leaves only one 1 Candarin, and two 3 Candarins settings unplated.

Although in the beginning the plating of this issue seems to be an impossible task, the present knowledge makes the outlook definitely brighter. The groundwork has now been laid and we can fail only if the missing multiples and sheets do not exist. If they do exist, it is simply a matter of time and labor until the complete setting of the First Issue of China is finally settled.

BOOK REVIEWS

(Continued from Page 116.)

The last 29 pages bring a supplementary article by Jere. Hess Barr, on the stamps and postmarks of the *Ionian Islands,* with 12 plates, covering the latest results of philatelic research in this interesting field. In spite of the fact that Dr. Herbert Munk, in Vol. V of the *Kohl Handbook,* has already written extensively on Ionian Islands, the present author has succeeded in examining later publications, material in recent auctions and to add still unrecorded data, with an admirable result. Nearly every type of handstamp is illustrated and fully described, and many previous errors corrected. This refers particularly to the pre-stamp period. The earliest cover now known originated from Corfu is dated May 28, 1806. If we consider that the author required 29 pages, including a long bibliography, we can imagine the thoroughness of his investigation.

Paul P. Lindenberg.

EDITORIAL

(Continued from Page 113)

not be a "socialist philatelist" attempting to reduce the leaders to the level of the crowd. Because this is the trend of Socialism that contains within it the death of civilization. This is the road that leads to authoritarianism, thus to the destruction of knowledge and loss of intellectual freedom. Then comes the loss of liberty, happiness and finally, the loss of life itself. *H. D. S. H.*

THE CLUBHOUSE

The Meeting of January 7, 1953.

Bremen and Hamburg

At the first meeting of the new year, our Secretary, *Mr. H. D. S. Haverbeck* showed the famous Siedenburg collection of *Bremen,* owned by the *Collectors Club,* by means of our new balopticon projector.

This collection is ranked as one of the best on this subject. It contains all the stamps with types and sub-types, both mint and used. Multiple pieces and covers are well represented, as is a good range of cancellations. The covers are especially interesting because of their postmarks and frankings. One of the most outstanding items is a British postmark applied at Bremen which proves that a British Receiving Office was maintained there. This fact was recently brought to light by Mr. *Edwin Mueller* as published in the November, 1952 THE COLLECTORS CLUB PHILATELIST for the first time. Mr. Mueller was present to give additional valuable information about other individual items. Others in the audience also contributed their knowledge as the pages were flashed on the screen.

For the concluding portion of the program, *Mr. Siegmund Adler* showed part of his collection of *Hamburg.* This consisted of mint sheets of the issues of 1864-67. Entire sheets are rare, but a postal clerk had abstracted from these the right upper corner stamp of each sheet for record purposes. The covers displayed with this collection showed interesting frankings and postmarks.

Next Mr. Adler showed the *British* embossed stamps of 1847-54, the 6d., 10d., and 1/- (Scotts Nos. 5, 6 and 7) used on covers from England to Mexico. These covers illustrated some exceptionally large multiple pieces paying double and triple postal rates. For his final display, Mr. Adler exhibited covers from the *Republic of Colombia* used during the inflation period of 1904-05. As usual during such periods the postal rates were increasing to the point where the highest denomination stamp could not sufficiently frank the letter. As a result, dozens of stamps, even full sheets, had to be put on the envelopes for the prepayment of the required rates. In some cases, the entire sheet had been fastened to the envelope because it was not large enough to accommodate the required number of postage stamps. Mr. Adler's collections are noted for the above average condition of his material. The stamps that he brought with him that evening were no exception to this high standard. It is indeed a treat to be able to examine such splendid stamps and entires. The unfortunate part is that the members never know in advance when Mr. Adler will be persuaded to exhibit, disappointing many who enjoy seeing fine old stamps collected with good taste.

Paul P. Lindenberg

Meeting of February 4, 1953

West Essex Philatelic Society

The President of the West Essex Philatelic Society, Mr. Fred Klingenstein, appointed Mr. Malcolm O'Reilly as Master of Ceremonies for the evening.

The West Essex Philatelic Society brought along about a dozen exhibits. Seven of their members spoke about their specialties. The first speaker was Mr. Klingenstein who showed a fine collection of United States Revenue Stamps mounted in an old Nineteenth Century album. This was nearly complete in all the early revenue issues, only the famous 6-cent Proprietary and a few of the most expensive and highest values being absent.

The next exhibitor, *Mr. Herbert Darlington,* proved to be a knowledgeable collector of United States Territorial cancellations. He had some pre-adhesive items from the "North-West" territories, which is now Wisconsin, Michigan and Minnesota.

Mr. Albert Higgins followed, with remarks on his frame of fore-runners of Aden

stamps. He endeavored to trace the cancellations, and had some intriguing covers showing a study of rates, the most outstanding of which was an Irish Soldier and Sailor letter to his home in Ireland cancelled "Aden Camp" and the numeral 124, which was the common Aden cancellation used on the early India stamps.

Mr. Anson Voorhis had a topical collection, the subject of which was "George Washington on Foreign Stamps". This included issues from Brazil, Poland, Philippines, Ecuador, France, Mexico and other lands.

Mr. William Peterman explained some rate markings on United States pre-adhesive covers, from 1782 to 1845. These included way markings, ship letter rates, and an example of the *Eastern Pony Express* which operated for a comparatively short time between the cities of New Orleans and New York.

Mr. Stephen G. Rich expounded on the usage of Transvaal Postage Dues, the majority of which were used under the Union of South Africa after 1910, some being in use as late as 1924.

Mr. O'Reilly proved to be a postal history expert, especially in the field of Irish Ship letters. He showed several pre-adhesive "crown marks" and covers from Newry and Derry.

Others who exhibited but did not speak were:

Mr. Charles Meyer—France, a study of the "sower" type 5c green.

Mr. Anthony Tortoriello—Aesthetic Philately—a topical collection of beauty.

Miss Pauline Wrensch—Bridges on Stamps.

Mr. Clinton Vanderbilt—Cancellations on United States 1c 1851.

Mr. Henry Mindus—Topical—Human Life on Stamps.

E. G. C.

Meeting of February 18, 1953

Costa Rica

This evening was devoted entirely to the stamps of this Central American Republic. The frames in the meeting room were filled completely with material from many members of the *Costa Rica Philatelic Society*. Those showing were: Mr. Geo. S. Buckner of Sterlington, La; Sr. Alvaro Bonilla Lara of Santiago, Chile; Dr. Warren P. S. Hall of Toledo, Ohio; Mr. Leslie Markovich of Milwaukee, Wisc.; Dr. Clarence Hennan of Chicago, Ill.; Mr. Clifford W. Shafer of Cincinnati, Ohio; and Mr. James A. Quigley of Houston, Texas.

A short introduction by Mr. H. D. Mitchell of Washington, D. C. opened the program. There were three able and learned speakers.

The first was *Mr. R. J. Mechin* whose subject was "Pre-stamp covers and stamps of the First Issues on and off Cover." Mr. Mechin no doubt is well known to most of our membership as the co-author of "The First Postage Stamps of 1863" published in the COLLECTORS CLUB PHILATELIST, Vol. 27 (1948) Nos. 2 to 4, which was recognized for its high quality by being awarded the COLLECTORS CLUB MEDAL for the best article published by this magazine in 1948. Mr. Mechin displayed his material with the Club's new balopticon. The material shown, especially the great preponderance of covers, is of high philatelic interest, while the speaker, of course, is acknowledged as one of the leading authorities on early Costa Rican philately.

The second speaker was a well known member of the Club, who instead of appearing as *Mr.* now stood before his audience in a naval officer's uniform as *Lieut. Denwood Kelly*. His paper was on one of the most mysterious issues in philately, The Provisionals of 1881-82. Lieut. Kelly only could explain the mystery but could not solve it. He demonstrated with full sheets and many multiples that there is no consistent pattern to the setting, something which is almost unbelievable. His study raised the question of whether these Provisionals are bogus or legitimate. In view of their question of postal necessity and the few covers known with any of this issue, it might be finally concluded after a much more thorough study that these Provisionals are bogus. Denwood Kelly being a cautious and careful student offered again an example of his fine philatelic scholarship.

The final speaker was *Mr. H. D. Mitchell,* co-author of the fine English translations of the *Kohl Handbook, Costa Rica* section which the COLLECTORS CLUB PHILATELIST published last year (Vol. 31, Nos. 5 and 6). Mr. Mitchell spoke about the balance of Costa Rica from the mid-19th century down to its most recent issues. With such a vast field, the speaker faced a stiff assignment. However, those in attendance gained a good grasp of the many stamps issued by this small American country.

The entire program and the whole evening were planned carefully in advance. The Costa Rica Philatelic Society went to great trouble to exhibit material from their members spread from here to the Mid- and Southwest. And to top it off, they issued especially for this evening Bulletin No. 12 of "The Costa Rican Philatelist" which was distributed to all present.

That evening of February 18, 1953 gained much respect for this Costa Rica group and certainly did much to elevate the philatelic status of this specialty.

H. M. G.

Meeting of March 4, 1953

Air Mail Stamps of Newfoundland

Mr. *Henry M. Goodkind* speaking entertainingly and informatively about one of his prime interests—the air stamps of Newfoundland—undertook to prove that not all of the "gems" of philately date before 1880. He went deep into the background of this insular British Colony to show how the geography, flora, fauna and history affected the stamps which Newfoundland issued mainly for a trans-Atlantic service. This foresight has been proven by the present-day importance of Gander, Newfoundland, as a most vital link in our regular air service over the Atlantic Ocean.

In order to exhibit one of the most outstanding and comprehensive showings of these stamps, Mr. Goodkind used *three* collections for material in the frames. Besides his own, many items from *Mrs. John D. Dale* and *Mr. Oscar R. Lichtenstein* collections were shown. The combined exhibit consisted of:—

1919 *Hawker:* 3 singles, 1 used; and 2 covers, 1 personally addressed by the co-pilot, Mackenzie Grieve.

1919 *Martinsyde:* 1 cover and 1 copy on front of cover.

1919 *Alcock-Brown* stamp: 2 used singles, 2 covers carried by the aviators, Alcock and Brown, and so noted in Brown's handwriting, the other from the Handley-Page plane. Unused 3 blocks of 4 showing the variety Scott C2b, and a full sheet of 25.

1921 *Halifax* stamp: Unused 2 complete sheets, each showing the complete setting of 25; 3 blocks of 4, respectively showing the scarcer positions; 4 blocks of 4, and 2 singles with the inverted overprint; 6 covers each franked with the individual variety from Sanabria No. 4 through No. 5b.

1927 *DePinedo:* 2 unused copies, 1 with sheet margin; 2 copies upon the Rome, Italy flight covers; 1 flight cover without the special stamp.

1930 *Columbia:* 1 unused single; 1 on flight cover; a flight cover autographed by the aviators.

1931 Issues: All the 6 stamps were shown on covers from many special flights. Unused were 12 pairs of different varieties and perforated between, both horizontally and vertically, imperforate pairs with sheet margins and pairs with and without watermark.

1932 *DO-X* stamp: 1 single on cover to Paris, France—one of the two said to be sent to that city. Unused 3 singles, 3 blocks of 4—1 showing the surcharge slanting, 2 with the inverted surcharge; and finally the proof sheet of the setting of 4 signed by the printer, D. R. Thistle.

1933 *Labrador* Issue: complete on first day and first flight covers, unused set in singles; and also proofs in imperf pairs.

1933 *Balbo* stamp: Stamp on the Rome flight cover. Also unused single and the scarce variety with the inverted surcharge. Finally 1 of the 8 known copies with the $4.50 surcharge on the 10c instead of the 75c stamp.

Meeting of March 18, 1953

U. S. Local Stamps

The speaker and exhibitor of that evening deliberately asked that his "Collectors Club Night" be called "U. S. Local and Philatelic Scholarship". *Mr. Henry E. Abt* carefully planned his program in advance for a thorough treatment of this combined subject. In practice, his audience listened to one part but saw another.

The first part of Mr. Abt's talk up to our intermission time was all on *philatelic scholarship*. Try as we will, a proper presentation of this could never be made in this section of THE COLLECTORS CLUB PHILATELIST. The only way to present this will be by a future separate article either by Mr. Abt himself or in collaboration with this magazine's editors.

The second portion of the evening treated some of the early Private Posts. Mr. Abt logically divided those shown into two distinct categories. In one group are those posts which have been amply studied and recorded. An excellent example chosen was the New York Chatham Square Post. Mr. Elliott Perry was the philatelist responsible of our knowledge of this Post.

In the other group are many relatively unknown posts. Some may not have existed. Others with the little evidence available seem to have operated, but so very little is known about them. Posts such as the Adams City Express of New York were explained in Mr. Abt's apt (a pleasing alliteration) definition as an "an unblazed trail."

This meeting was not in the usual tradition. Mr. Abt, known in his profession as a public speaker, brought to us a forceful presentation of the subject beautifully handled with his admirable command of the English language. It is the great exception to find a keen philatelic student who is also a powerful and entertaining speaker. As a matter of fact, most of our best philatelic minds have generally abhorred public speaking.

The members enjoyed Mr. Abt, not only for his qualities as a speaker but for his sensible opinions. Tolerance and understanding of the other person's way of collecting and viewing his stamps was the basic philosophy underlining the theme of that evening.

Philately is all things to all people. It should be so viewed in the true democratic and American tradition. No branch of our avocation, not even Local Posts, should be declassé, while other specialties are deemed "real philately". Just like life, philately is what you make it; from the earliest known postal history down to the latest emission, from Abyssinia to Zululand, whether under a 100% government monopoly or the good old free enterpriser. As our Club President, Mr. John J. Britt, said to our speaker at the conclusion, "This was one of the great Collectors Club Meetings." And that covers a lot of ground in philatelic history and prestige.

H. M. G.

Meeting of April 1, 1953

United and Confederate States of America

Many reminiscences about the start and growth of his collection of magnificent picked covers and copies of early United States and Confederate States was chosen by *Mr. Howard Lehman* to introduce his exhibit.

Among the many stampless covers were the following:

1. Big Lick, Virginia—a grand item
2. Little Rock, Arkansas
3. Philadelphis "Newsroom"—Northern Liberty
4. A magnificent Philadelphia "Sailing Ship"
5. York—with an allegorical figure
6. Scranton—"steel rail"
7. Dedham "anchor"
8. Wheeling
9. A remarkable "Paid 1c" and St. Clairsville, Ohio" in bright green

Among other items were:

2 New York Postmaster's Provisionals on cover, one cover with a pair St. Louis "Bears"

2 Baltimore "Buchanans" on cover

Other covers included:

5c 1847—Middletown, Conn.—"Dots" on it



An extraordinary 1847 Cover. A fine 10c on a neat cover with brilliant green cancellation and townmark of St. Clairsville, O. From the collection of Howard Lehman, displayed at the Collectors Club Meeting of April 1, 1953.

5c 1847—East Bennington, Vt.
10c 1847—described as "tired-looking"
A beautiful 10c single with a striking green cancellation. (See illustration)

Later items included:

Franklin and Leeds Patent envelopes
A cover 3c 1857 with notation "old stamps not recognized"

Among the Confederate States were:

10c "Carmine Rose" on cover
A strip of five of the 2c green
2 "Frame lines" on cover
Various "hard times" covers—wall paper, etc.
A "blockade" cover—Petersburg to Wilmington
4 bisects of the 20c green on one piece
An Express cover

At the conclusion of his talk, Mr. Lehman donated to The Collectors Club an affidavit concerning the validity of issue of the Tellico Plains, Tennessee provisional stamps.

While the speaker did not claim to have any outstanding knowledge about stamps, all present can testify as to his marvelous flair for condition, as well as his propensity for making friends with dealers by playing poker from Boston to New Orleans and many places in between.

E. G. C.

At the Board of Governors' Meetings held on February and March 25th, the following new members were elected:

NO.

4001 John S. Hagg, St. Petersburg, Fla. Collects U. S. and Black Jacks.
4002 Harry F. Allen, St. Petersburg, Fla. Collects U. S. and Black Jacks.
4003 Zaven M. Seron, M.D., Sebring, Fla. Collects U. S. and British Postal History, Embossed Revenues, Confederates and Indian Native States.
4004 Consuelo F. Luzzatto, Englewood, N. J. Collects Italy, Vatican City, Italian Colonies.
4005 James B. Shaner, Kutztown, Pa. Collects Denmark and Danish West Indies.
4006 Paul H. Segnitz, St. Petersburg, Fla. Collects Cancellations, Old Covers, Postal History, Odd Items.
4007 John Bower, New York, N. Y. Collects Great Britain, Japan, Korea.
4008 Arnold H. Dunne, Chestnut Hill, Mass. Collects U. S. Mint, Singles and Blocks.

4009 Emmett B. Peter, Jr., Tampa, Fla. Collects India and Indian Native States, Postal History.

4010 John Harald Almkvist, Sweden, Collects Africa.

4011 Dr. Arthur F. Abt, Durham, N. C. Collects Fancy U. S. Cancels, U. S. Banknotes.

4012 Dr. Wm. H. Parché, Niagara Falls, N. Y. Collects U. S. and British.

4013 Robert W. Hays, McConnellsburg, Pa. Collects Finnish and Ryukyu, Netherlands, Austria, Japan.

4014 Anthony G. Tortoriello, Newark, N. J. Collects U. S., France, Switzerland, Germany and Italy.

4015 Jean Silombra, Paris, France. Collects Airmail.

4016 Douglas Arthur Patrick, Toronto, Canada. Collects Papua and Stamps showing relation to production.

4017 Arnold W. Green, State College, Pa. Collects Early Postal History.

4018 William C. Webb, N. J. Collects Liechtenstein, New Jersey Postal History, U. S. 1857, Egypt.

4019 Frederick Z. Bennett, Maumee, Ohio. Collects Netherlands and Scandinavia.

4020 Fred J. Grumm, Sacramento, Calif. Collects U. S., Canada, Old German States, Mexico, Chile.

The Library Committee reports the acquisition of the following;

"Postal Issues of British European Airways, Channel Islands Group" by William Rowcroft, Jr.

"The Amateur Collector's Stamp Catalogue of Switzerland 1953" by Edward H. Spiro of Helvetia Philatelic Society of Great Britain.

"How to Collect Paquebot Covers" by Harold P. Faust.

"The Printings of King George VI Colonial Stamps" by W. J. Potter and R. C. M. Shelton.

"Scott's Standard Postage Stamp Catalogue, The Encyclopedia of Philately 1953". Combined Edition.

*"U. P. U. Seventy-Fifth Anniversary Issues" by Marian Carne Zinsmeister.

*"Postage Stamps of Israel 1953" by I. Heymann & M. Pertzelan. (Donor: Sam L. Bayer.)

*"Billig's Philatelic Handbook IV 1952—Revised Edition. (Donor: P. P. Lindenberg.)

"Canal Zone—Third Series Counterfeits and A Canal Zone Rarity". Latter by Edward S. Conger; former by Major J. T. DeVoss.

"Mueller Briefmarken Katalog 1953—Neudeutschland-Neuoesterreich — Feld —u. Inselpost—Spezial-Katalog."

*"Complete Guide to Stamp Collecting" by Prescott H. Thorp.

"Kleines Handbuch der Deutschen Feldpost—13 JhDT—1914" by Alfred Clement. (Donor: Author.)

"Etude sur la Serie 'Tour Hasson' du Maroc 1943-1944" by D. Ernst. (Donor: Charles Neidorf.)

"The Romagna" by D. S. Patton. Publisher: The Philatelist.

"The Gold and Silver Currency Stamps of China and Formosa" by William E. Jones. (Donor: W. S. Boggs.)

"Catalogue de Poche de la Poste Aerienne 1954-54" by Henri Trachtenberg. (Donor: H. M. Goodkind.)

"De Verbouwing Van De Voormalige Koninklijke Bazar Te 's-Gravenhage Tot Museum" by Dr. R. E. Weber.

"How to Collect Postage Stamps—Stories from Postage Stamps etc." by H. E. Harris & Co.

"Arquivo Filatelico de Sao Paulo" by Sociedade Philatelica Paulista". (Donor: Alfred J. Hillel.)

"Confederate States of America—The Two Cent Green Stamp" by Howard Lehman. (A considerable quantity of these booklets was donated to the Club by the Author.)

*"Newfoundland Air Mails 1919-1938 with additional notes on Subsequent Flights and Air Stamps" by E. E. R. Dalwick and C. H. C. Harmer.

"The Postal History of Norway" by Edith M. Fisher.

*"Postage Stamps as Propaganda" by Charles Stoetzer. Publisher, Public Affairs Press, Washington, D. C.

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* Reviewed in this number.

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