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The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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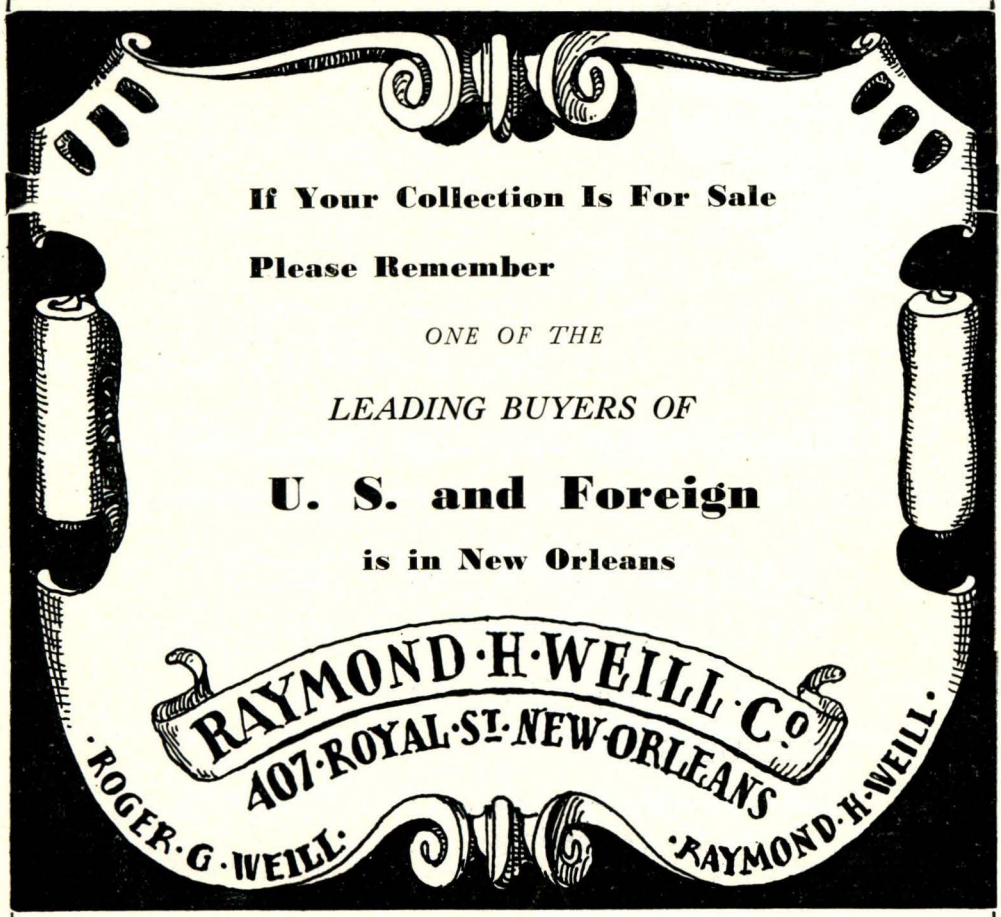


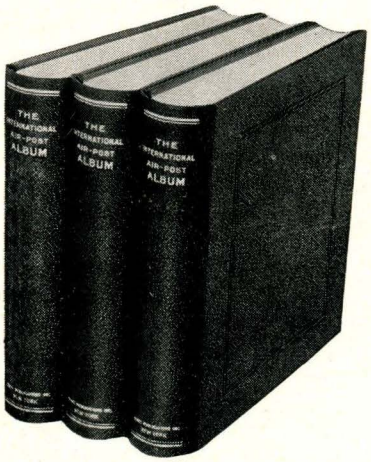
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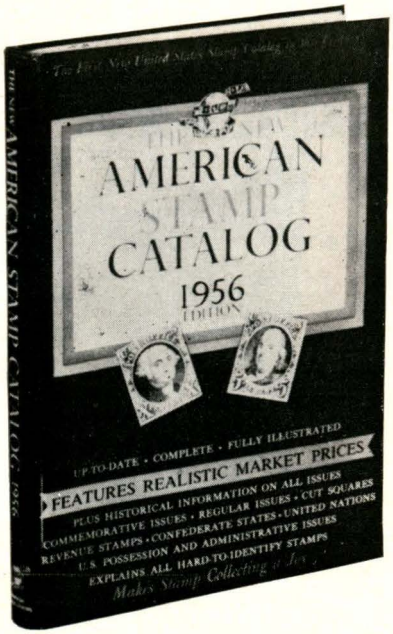
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The Collectors Club Philatelist

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November 1955 **Vol. XXXIV, No. 6**

Editorials

Making Philately Richer

The largest retail sporting goods store in this country has the largest sporting book department. Why? Because this great store discovered some years ago that when a customer could be induced to read books about his sport, he found that he needed more and better equipment for the fuller enjoyment of his sport. It is just that simple.

The day when *the retail stamp dealer* wakes up to the implications of this simple fact, he will be on the way to increasing his business profits. He will be helping to insure the permanence of his clientele. Instead of so many of his customers tiring of stamp collecting, they will find greatly increased interest in it because of their wider knowledge.

The "mortality rate" among new stamp collectors must be a fearful figure to contemplate. One good indication of this important fact is to be found in the number of new members in the national philatelic societies who drop out after one year of membership.

It is, and should be, evident that the mere accumulation of stamps is not a sufficiently sound foundation on which to build a lasting interest in philately. Thousands of collectors, who fail to gain an intelligent appreciation of, and knowledge about, their stamps, are easily won away from philately by some other hobby.

This will never be changed unless many more stamp collectors are educated to appreciate and understand their stamps, by being induced to read what previous or more experienced collectors have learned about them. And, to complete the circle, how can the more experienced collectors make their hard-won knowledge available unless the books that they are willing to write, can be profitably published? And why should a publisher be willing to print these essential and useful books unless some means can be developed to make it possible to sell them to the very people who can profit most by their contents?

The sorry picture today is that philatelic books can only be printed in very small—and therefore unprofitable—editions. As soon as such a book goes out of print, its price doubles or quadruples. This in itself prevents many new collectors from gaining the knowledge they so sorely need to stimulate and sustain their interest. Furthermore, many serious students are frustrated by the lack of readily available and reliable literature, or by the ruinous prices they must pay for out-of-print editions.

It is not to be expected that the general retail bookstore will invest much of its capital in philatelic literature—in the face of the tremendous volume of new and popular books they *must* keep in stock to hold their customers. It is true that more bookstores in recent years are carrying a few philatelic books, but the stamp collecting public too rarely turns to these stores for books on philately.

The logical, economical, essential and best outlet for philatelic literature is the retail stamp dealer. He has the customers, the mailing lists, and the technical knowledge required to sell such books. He *should* have the incentive to see that his customers increase their knowledge of, and interest in, stamps

through reading such books. His serious efforts to educate his customers through reading are bound to pay him—and the entire world of philately—profitable dividends.

The retail stamp dealer can make a very satisfactory profit through the sale of books. We have observed the time and effort often required to sell a few dollars worth of stamps to a customer. We venture the opinion that considerably less of the same time and effort expended in selling a useful philatelic book would produce an equal or even greater profit in money, and insure a steadier customer for the future.

Stamp collecting is, or should be, an intellectual pursuit—much more so than fishing, let us say. But there have been more editions of Izaak Walton's "Compleat Angler" than any book printed in English except the Bible. In contrast, the finest philatelic book ever printed made a pitiful showing compared to books on fishing. Why? Because there is no practical realization on the part of the people, who make their living selling stamps, of the real importance of selling philatelic books.

The exception is the postage stamp catalogue, which is obviously a bargain as books go. The simple reason for this is that through the sales efforts of the stamp trade enough copies of the catalogue can be printed to permit a reasonable price for what would be a fearfully expensive volume if only 500 to 1000 copies could be sold.

Several philatelic magazines realize the truth of the above statements, and make a real effort to sell current philatelic books. But nothing can take the place of a personal sales effort, face to face with an interested prospective customer. The only person, who is in a strong position to make that effort, is the retail stamp dealer. For the lasting good of everyone interested in philately, and the immediate profit of the stamp dealer, it is devoutly to be hoped that he will investigate the possibilities of selling philatelic books, and undertake this worthwhile extension of his business.

"Stamp Collecting Teaches"

The well-known, popular weekly magazine "The New Yorker" in its September 3, 1955 issue published an interview with the new director of the Metropolitan Museum of Art, New York, N. Y. We have extracted this small portion of it and quote:

> "James J. Rorimer, the new director of the Metropolitan Museum of Art, received us in his tapestried office . . . We have two children—a boy of eight or nine and a girl around eleven. I'm trying to get them to collect stamps. Stamp-collecting teaches neatness and geography, and is good training for the eye. I used to collect stamps and cigar bands, and I've collected candlesticks since I was fifteen."

Coming from the director of one of the world's great museums, who lives continually with great works of art from the very ancient to the modern, we believe these views on stamp collecting are especially significant. We particularly like the expression "good training for the eye". This is perhaps a talent that too few people appreciate, even with the current popular clamor for a better physical fitness program. Maybe too much emphasis is put upon muscle and brawn.

An Acid Test

During the next three years or so, we shall witness the sale of a collection of stamps that is perhaps unrivalled as far as the value of one individual's holdings. The stamps of the late Alfred H. Caspary probably represent the richest ever owned by one collector. His collections abound with United States and foreign stamps that are known to be the rarest gems of philately.

It has been our firm conviction that the strength and prosperity of philately does not rest upon millions of people buying full sheets or plate number blocks of recent United States commemorative stamps for future profit (or loss). Instead the welfare of stamp collecting is evidenced by a strong, interested demand for stamps of established philatelic value. In the past we have heard some express their fears that if a certain person's so-called fabulous holdings of stamps had to be liquidated within a year or so, the market would break wide open. However, it seems most probable that exactly the oppo-

site is about to happen. The Caspary collection not only may never depress the stamp market, but the present-day demand can establish values higher than ever before. Therefore the acid test is coming.

But this observation seems timely to record just as the first Caspary sale is taking place. We have not heard one person express any fear about such a galaxy of rare stamps depressing the market. The only fears that we heard expressed were from prospective buyers, who feared that competition for items they wanted in the Caspary collection would force the bidding so high, that they could not afford to buy.

So when one speaks of INVESTMENT IN STAMPS, he must look to collections like Mr. Caspary's and examine the results of these sales. A successful series of auction sales will assure everyone, whether he owns a moderate or valuable collection of stamps, that he need not worry about his philatelic investment in the foreseeable future.

Our Philatelists of the Past

It is our belief that in far too many instances the philatelist of today is unduly harsh upon the preceding students of philately. Knowledge in philately has been gradually accumulated. It did not come overnight. Those, for example, who had a bent to study stamps and record their information years ago, made a great contribution to our current collecting pleasures. The way of a pioneer is most difficult. Of course, he would stumble and err. But now too many are inclined to judge him by his errors, almost to the extent of overlooking the greater portion of his contributions that still stand as accurate.

Philately is not much more than a 100 years old. Those who were attracted to it in its earliest years could never be expected to have had the foresight of visualizing its current universal appeal for millions. The history of philately shows this. It was neither conceived nor born as a pursuit to flourish and thrive for centuries. Nor were most of the early students of stamps privileged to have a higher education which would teach them the basic rules of scholarship. Many of our current philatelic students have earned college degrees, being instructed through research theses in the art of seeking knowledge in libraries and other institutions, and coherently recording it.

Each succeeding student, in studying stamps, must re-examine past knowledge and test it with newly found documents or pertinent philatelic material. Our knowledge must be subjected to a continual refinement. But it is unfair to dismiss some past studies by exaggerations that the number of mistakes found therein brands the entire contents as unworthy. This is an untrue glittering generality.

Philately wants neither hero worshipers nor iconoclasts. But in general a much more appreciative view of our previous scholars is in order. We sneer too much at our early philatelists. True, they had their faults and made many mistakes. Yet today stamp collecting would be a vast unknown field in a great part were it not for all those who trod the path before us and told us what was found.

Knowledge is handed along from generation to generation. It is not given with the command—"Thou must accept". But all that we know today was not just discovered yesterday or the day before. This generation, we are sure, would not wish to be judged as harshly by succeeding ones as many in our ranks seem to be doing to our predecessors. When we discover an error of the past, let us correct it in the fair, proper manner. Let us not rip the previous student to shreds because of some mistakes. This practice should cease because if this fault becomes too general, succeeding generations shall rightly view us as captious critics who never saw the good, only the bad.

Philately is being built like a house, brick by brick. We must be aware of the structure we inherited and give credit to the earlier builders. We, of course, must add our improvements, but never losing sight of our past indebtedness and rich heritage.

COLOMBIA

British Offices in Colombia and British Stamps Used Therein

By F. G. LARSEN

(This article continues the subject from the point reached in the complete translation from the Kohl Handbook, which we published in the May 1952 number, COLLECTORS CLUB PHILATELIST, Vol. 31, No. 3.—*Editor*).

The extension of British business over the world in the early part of the 19th Century brought with it the need for a fast and especially a reliable postal service. British post offices were accordingly established in many parts of the world, especially those in which the domestic postal service either was inadequate or had poor arrangements for handling mail to or from Great Britain. Points reached or extensively used by the British merchant marine, then predominant over all others, were the sites of those offices. South America was no exception. The growth of British trade with that continent was marked by an ever increasing number of British post offices.

The first such in Latin America was opened at Buenos Aires, in 1827 according to Dr. Marco del Ponte, as a result of a postal convention between Buenos Aires and the United Kingdom, of April 10, 1824. By 1840 a British post office had also been established at St. Thomas, then in the Danish West Indies. These two ports were the main interchange points of routes for the two great British shipping companies, the Royal Mail Steam Packet Co. and the Pacific Steam Navigation Co. The two companies connected at Buenos Aires in the south; at the north by a land route across Panama from Colon, ("Aspinwall" or "Chagres," to use the placenames of those days), to the city of Panama.

As the steamship companies increased their services, more and more British post offices were established. 1841, when the Pacific Steam Navigation Co. originated as a consolidation of several short lines, opens the development. No less than 16 countries in the Antilles and in America, south from Mexico, had such offices at one or another time (See list, Kohl Handbook, Vol. 3, pp. 836-37.) Most of these offices were closed between 1877 and 1882, as the various countries in which they were situated joined the U. P. U. Special situations caused others to be closed before this event, as with Santa Martha, Colombia, which ceased to be a port of call.

The office at St. Thomas was directly administered by the British postal service. The others were either in the consulates and operated by the consular staff, or in the steamship companies' offices and with their staff doing the postal work. Many of the offices had postmarking devices, years before stamps were supplied, and handled the mail in normal stampless cover procedures.

There were five offices established in Colombia, and supplied with postmarking devices, as well as with killers after the use of stamps had been adopted. There was, in my judgment, surely a sixth office, Buenaventura, which appears not to have received a postmarking device.

The Savanilla office was transferred, together with the British Consulate, to Baranquilla in 1878. Savanilla ceased to exist as a harbor and was replaced by Puerto Colombia. That place was connected to Baranquilla by a British-owned railroad.

The reason for thinking that an office also existed at Buenaventura is that, as stated by

The five known offices are:

Site (change of name or site in parentheses)	*Date of opening*	*Date of Supplying Stamps*
Panama	1846	1865
Cartagena	1846	1865
Santa Martha*	Before 1858	1865
Colon (Aspinwall, Chagres)	1870	1870
Savanilla (Baranquilla)	1872	1872

Dr. Munk†, during the Revolution of 1875 letters addressed to Bogota had to be re-routed via Panama and Buenaventura, thence overland to Bogota. Furthermore, the Postal Convention of 1847, which we shall discuss, mentions Buenaventura in its Article IX as one of the points of exchange of mail between the New Granadan and the British postal services.

POSTAL CONVENTION OF 1847 WITH UNITED KINGDOM

The British post offices in Panama and Cartagena were in operation for at least a year before the first postal convention was signed. They operated "de facto", most probably as a result of the close, friendly relations between Great Britain and Greater Colombia during the War of Independence.

The first postal convention between Great Britain and New Grenada was signed in Bogota, May 24, 1847. The signatories were:

Manuel Maria Mallarino, Secretary for Foreign Relations of the Republic of New Granada and Daniel F. O'Leary, charge d'affaires for Her Majesty's government**.

The Convention was ratified in Bogota on December 17, 1847, and signed by:

General Tomas Cipriano de Mosquera, President of the Republic of New Granada, and the same O'Leary, on behalf of the British government.

The Convention remained in force, plus some minor changes in later years, until July 1, 1881, the date on which Colombia joined the U. P. U.

Rates under the Convention:

Articles XV to XXII of the 1847 Convention set the rates to be charged by the British Post Offices:

	By Packet Ship	*By Private Ship*
To or from ports in the United Kingdom		
One sheet of up to ½ ounce	1s	8d
½ to 1 ounce	2s	1s 4d
1 to 2 ounces	4s	2s 8d
2 to 3 ounces	6s	5s 4d
Each additional ounce or fraction thereof	1s	8d
To the British Antilles, Guadeloupe and Martinique:		
One sheet of up to ½ ounce	4d	
From ½ to 1 ounce	8d	
Each additional ounce or fraction thereof	4d	
Newspapers or gazettes	No charge	1d per piece

* Always spelled thus on British postmarks, though it is Santa Marta more correctly and in local usage.

† See Kohl Handbook translation, COLLECTORS CLUB PHILATELIST, May 1952, page 128, col. 2.

** Daniel Florence O'Leary, born in Dublin, had been a General in the Army of Independence and Aide-de-Camp to the Liberator, Simon Bolivar. He long lived at, and died in, Bogota.

Rates to other European countries, reached by transit through the United Kingdom, were these *plus* the additional postage between Britain and the country of ultimate destination.

According to Article XX, Her Majesty's government was required to pay a transit fee on mail between Panama and Colon (Aspinwall, Chagres) in either direction, of 2 reales for each Granadine ounce, payment to be made quarterly.

Colombian Postage:

In addition to the rates charged by the British Post Office, the New Granadine government charged its own national postage, for the transportation of mail, to or from the British office at the port. According to the law of April 29, 1846, the rates were:

	Within one Province	*From one Province to another*
Letters up to ½ ounce	1 real	1½ reales
½ to ¾ ounce	1½ reales	2½ reales
¾ to 1 ounce	2½ reales	3½ reales
and for each ½ ounce or fraction thereof beyond 1 ounce	1¼ reales	2 reales

Registration fee was 4 reales, irrespective of weight or distance.

Mixed Frankings:

The New Granadine (Colombian) postal law of April 29, 1846 says, in translation:

"Article 3.

Correspondence mailed at the national post offices to be transported to any foreign country has always to be prepaid, at the same rate as if directed from one province of New Granada to another; and letters or sheets deposited in mail boxes shall not be dispatched except, as mentioned in Article 2, to Ecuador or Venezuela; these regulations to be in force unless changed by new international conventions."

The reference to "deposited in mail boxes" means letters not prepaid. Thus, all foreign mail, save that addressed to Ecuador or Venezuela, had to have domestic postage prepaid.

"Article 4. For the mails which captains of merchant ships whether steamers or sailing ships, are required always to turn over to the post offices at the ports of the Republic, postage will be charged according to the following rules:"

"Single, double and triple letters or sheets addressed to persons resident in the port of arrival or elsewhere in the same province, shall be charged postage due as if mailed from one place to another within the same province; and those addressed to persons resident in another province shall be charged as mail from one province to another, all according to the rate list in Article 1 of this law."

Accordingly, the dual postage was specifically mentioned in the 1847 Postal Convention between Great Britain and New Grenada. We translate Article XIX thereof:

"Article XIX: For letters of any origin which are sent from the ports of the United Kingdom to New Granada, and for those mailed from ports of New Granada to those of the United Kingdom with any destination, carried by packet boats of private ships, the domestic postage within New Granada will be paid to that administration, in accordance with the tariff current within the Republic."

Taking into account the regulations thus mentioned, the following dual frankings can be found:

1. Stampless covers with office and rate markings of New Granada and of the British Post Offices, (up to 1859).
2. Covers with New Granada stamps and stampless office markings and rates of the British Post offices (starting 1859; up to 1865).
3. Correspondence franked with New Granadan (Colombian) and British postage stamps (1865 onward).

4. Correspondence from Great Britain or from other European countries, sent via Great Britain, franked with British or other European stamps, and with stampless due markings and office markings of the New Granadan (Colombian) port of arrival. The rate marking is normally "DEBE". (Up to 1881).

Further markings, before or beyond Britain, naturally occur on covers which went to Britain or came from Britain merely in transit.

The Postal Markings:

Three types of marks were sent out from London, in the stampless period:





No. 1. Large rimless circle. There are several varieties in size, lettering style, and whether an inverted lunette ornament or parallel arcs are at bottom. The early forms, Carthagena 1825 (Lowe *) and on my own 1839 and 1843 covers, and Colombia, have the lunette. Our records show offices opened in 1846, but these marks indicate some sort of British postal service as early as 1825. They are British marks beyond question.



No. 2. Crown and Paid, double lined circle. There are variants in lettering style, size, crown design and perhaps other features, from office to office.



No. 3. Small rimless circle, contemporary with later No. 1 examples.



No. 4. Small circle, with inscription around top.



No. 5. Still smaller circle, with office name across center. These five were supplemented with killers or duplex devices combining town mark and killer during the stamped period, but were also continued in use haphazardly.



I

No. 6. Oval killer, horizontal, introduced in 1865. A device struck separately from the town mark.



II

* Robson Lowe, "Handstruck Postage Stamps of the British Empire, 1939, p. 49.

No. 7. Duplex, with vertical oval killer, introduced in 1865. Office name across center.



No. 8. Oval killer, vertical, introduced after 1865. A device struck separately from the town mark.



III

No. 9. Duplex, transit type, wording around circle.

We arrange the markings by offices, as not hitherto done in any published book or article.

PANAMA: Stampless: Nos. 1, 2, 3, 4, 5.
C35, No. 6
C35, No. 7
Transit C.35 (dot before killer number), No. 9

CARTAGENA: Stampless: Nos. 1, 2, 3, 4, 5.
C56, No. 6
C55, No. 7 or No. 8. Kohl Handbook reports this as a separate killer. This is the erroneous one, with number of Heywood, in England.
The office name is always spelled *Carthagena* with an "h", on British marks, and not in the Colombian way.

SANTA MARTHA: Stampless: Nos. 1 *or* 3, 2.
C62, No. 7.
The office name is always spelled *Santa Martha* with an "h", on British marks, and not in the Colombian way.

COLON (some marks reading CHAGRES or ASPINWALL)
Stampless: Nos. 4, 5
E88, No. 7
Transit E88, No. 9

SAVANILLA and BARRANQUILLA: F69, No. 8.
After the transfer of the Savanilla office to Baranquilla in 1878, the F69 killer continued in use with the circular town mark of Baranquilla (letter A above date).

COLOMBIA: Stampless: No. 1 with circle and two wings in place of lunette at bottom. 1825 use (Lowe, loc. cit.). Town of use not yet ascertained.

The Stamps Used

Lists of the stamps known used at each of the British Post Offices in Colombia are given in *the Stanley Gibbons catalog,* so need not be repeated here. The British marks occasionally entrenched onto the Colombian stamps on covers coming from the interior. But such stamps, off cover, cannot be considered as specifically cancelled at the British post offices. Cases have not yet turned up in which the Colombia stamps were not cancelled by the Colombian Postal Service on such letters. Some Colombian cancelling has thus far always shown up on any such stamp with a British mark on it.

British stamps issued in 1884 or later, long after the British Post Office at Panama had been closed, are found with the C35 killer and dated town marks of Panama. These stamps were affixed to mail by sailors of the British Navy on duty on Pacific stations. The mail was handled by the British Consulate in Panama. As they still had the old postmarking devices, the Consulate continued to use them on mail received from these sailors, usually concession rate letters at 1d to Great Britain.

Up to January 1883, business mail from Costa Rica was likewise sent to Great Britain under British franking, via the British Consulate at Panama. The British stamps were accordingly cancelled with the same devices as just mentioned. This usage is discussed in detail in the Kohl Handbook (COLLECTORS CLUB PHILATELIST, May 1952, pp. 134-135).

My thanks go to Messrs. Boggs, Goodkind and Rich, of the editorial staff of THE COLLECTORS CLUB PHILATELIST, for their services in preparing this information for publication.

Austria and Lombardy-Venetia

Type I of 9 Kreuzer and 45 Centesimi, 1850 Issue

By EDWIN MUELLER

INTRODUCTION

The first types of the 9 Kreuzer and 45 Centesimi stamps of the first issue of Austria and Lombardy-Venetia have been favorites for many years with the students of classic stamps. The fact that these stamps were one of the earliest cases where a change of the figure of value was made on the printing material itself—and the first case in which this was done with typographed stamps—makes their study especially rewarding. But despite the combined efforts of a number of able philatelic students, quite a number of problems regarding these stamps have remained either controversial or entirely unsolved.

Hans Kropf, the early pioneer in the field of the stamps of Austria and Lombardy-Venetia in his monograph [1] devoted only five lines to the figures of value of the 9kr and had nothing to say concerning the 45c, which indicates that the problems involved were not recognized at that time. The earliest hints that the first types of the 9kr and 45c were interesting material for the student were given by *Artur Ladurner,* who had a keen eye for the importance of varieties, in his brochure dealing with the first issue of Austria and Lombardy-Venetia.[2] *Dr. Emilio Diena,* the great Italian philatelist, in his monograph of the first issue of Lombardy-Venetia [3] did not try to tackle the questions concerning the 45c, Type I, because he considered its sub-types a rather unimportant feature. A few years later, when we published our monograph of the stamps of Austria and Lombardy-Venetia,[4] we tried for the first time to classify properly the sub-types of the first type of the 9kr and 45c. Although this classification needs several modifications in the light of our present knowledge, it is basically still correct, as it considered the position of the figures "9" and "45" not only in respect to the word "KREUZER" and "CENTES", but also to the lines enclosing the value tablet at top and bottom. A few years after the publication of our monograph, the first philatelic student, who had chosen one of the two stamps in question as a field for a special monograph, made his appearance, *Sigmund Katscher.* He published his findings on the 9kr, Type I, in a series of articles,[5] which were a great step forward in the study of that stamp. Some of Katscher's theories were new and rather bold—especially his theory of the "wandering figure" types—and did not remain undisputed. *Philipp F. de Frank,* in his monograph of the first issue of Austria and Lombardy-Venetia,[6] ridiculed Katscher's "wandering figure" theory, questioning the correctness of the conclusions drawn by Katscher which were based on the extensive material assembled by the latter, and offer-

1 *Hans Kropf:* "Die Postwertzeichen des Kaisertumes Oesterreich" (German, Vienna 1908).

2 *Artur Ladurner:* "Alt-Oesterreich" (German, Meran 1920).

3 *Dr. Emilio Diena:* "Lombardo-Veneto. Note sulla prima emissione" (Italian, "Corriere Filatelico", Milano, 1923-25; English Translation published in "Stanley Gibbons Monthly Journal", 1925-26; German translation in "Festschrift 75 Jahre Oesterreichische Briefmarke", Vienna 1925).

4 *Edwin Mueller:* "Die Postmarken von Oesterreich" (German, Vienna 1927).

5 *Sigmund Katscher:* "Oesterreich 1850, 9 Kreuzer, Type I" (German, "Die Postmarke", Vienna, 1929-31, also published 1932 as brochure, partly revised).

6 *P. F. de Frank:* "The First Issue of Austria and Lombardy-Venetia 1850-1858" (English, Paris 1933, improved German translation in "Die Postmarke", Vienna, 1933-36, also published 1936 as brochure). Mr. de Frank died in 1954.

ing instead his own theory, which seemed equally questionable. In the meantime, Katscher had not only acquired a large amount of new material, but also had the opportunity of studying many thousand copies of the 9kr, Type I, which enabled him not only to prove his theories but also to make a successful effort of plating the settings of the stamp in question. Hampered by a treacherous sickness, Katscher nevertheless worked with great energy upon a complete solution of all problems involved. In the middle of November 1934, Katscher handed us a manuscript dealing in an elaborate way, documented by many photos, with the 9kr, Type I, providing convincing proof of the "wandering figure" theory while shattering de Frank's objections and theories. Unfortunately, Katscher died rather suddenly a week later. His manuscript remained unpublished, mainly because some of the needed illustrations were missing, and because a number of questions and ambiguous statements in the article could not be answered or rectified without Katscher's cooperation. Late in 1937, we started to publish an article concerning the types of the 1850 issue, especially the 3kr on machine-made paper and the 9kr in Type I. Only the part dealing with the 3kr was published.[7] The second part, which would have tried to solve the problems of the 9kr, Type I, and especially was intended as a vindication of Katscher's "wandering figure" theory, remained unpublished, due to the Nazi invasion of Austria. The prepared notes, which are still in our possession, are used in the following discussion. The unpublished Katscher manuscript, which we also have at our disposal, is referred to when we mention "Katscher" in the following discussions. The plating of the settings of the 9kr, Type I, as it was attempted by Katscher, is now the property of Mr. Frank Kohn of New York, who made it available to us.

THE FACTS

Before we try to tackle the unsolved problems of our two stamps, it will be necessary to give a short statement of the *facts*, established from the official files and by empirical research.

The introduction of stamps in Austria and Lombardy-Venetia was one of the results of the German-Austrian Postal Union treaty, which stipulated that payment of the postal fees should be made in stamps. The treaty was signed on April 6, 1850 and came into force on July 1, 1850. When the final discussions about the treaty were conducted in 1849 and early in 1850, of the three founding members of the Union—Austria, Bavaria and Prussia—only one, Bavaria, had been using postage stamps, since November 1, 1849. Of the other two members, Austria succeeded in being on time, by hurriedly preparing a "provisional" issue of stamps and introducing it on June 1, 1850.[8] Prussia, which wanted to do a thorough job, delayed its first stamps until November 15, 1850.

The Austrian Postal Administration had started in May 1849 to make preparations for the issue of postage stamps by sending Postal Inspector Dr. Johann Herz to Western Europe for a study of the methods of manufacture and use of stamps.[9] The preparations were concluded early in 1850 and the order to print the stamps given to the Austrian State Printing Works on February 5, 1850. At that time, the three chief rates for letter postage were 3kr, 6kr and 12kr (15c, 30c and 60c), thus making these three denominations necessary, in addition to 1kr (5c) and 2kr (10c), for printed matter and local letters. These five values were ordered accordingly. But when the definite treaty for the German-Austrian Postal Union was drafted, the chief letter rates were fixed at 3kr, 6kr and 9kr (15c, 30c and 45c), necessitating a 9kr (45c) value instead of 12kr

[7] *Edwin Mueller:* "Zur Typenfrage der Oesterreich-Ausgabe 1850" (German, "Die Postmarke", Vienna, 1937).

[8] The issue was considered officially a *"provisional"* one. Preparations had been made even before it was introduced to replace it shortly by a "definite" issue. It is one of the charming Austrian peculiarities, that "provisionals" have a long life, consequently the "provisional" postage stamps of 1850 remained in use for 8½ years and the equally "provisional" postage stamps of 1867 for 16 years, the newspaper stamps of 1867 for 33 years; while the "definite" issues of 1858, 1860 and 1863 were in use for only 2, 3 and 4 years respectively.

[9] See *Edwin Mueller:* "The History of the First Austrian Postage Stamps" (English, "Austria" booklet of "National Philatelic Museum", Philadelphia, 1950).

(60c). The change was relayed to the State Printing Works on March 26, 1850 and provided for 8,000,000 copies of 9kr stamps and 1,500,000 copies of 45c stamps to be printed, instead of the 1,000,000 copies 12kr stamps and 500,000 copies 60c stamps ordered in February. The 12kr and 60c stamps had been already printed and were destroyed, so that only a few copies of the 12kr—as far as we know, none of the 60c—have survived.[10]

While the printing material for the ten values originally ordered was manufactured in the routine way—ten working dies were taken from the original die, which had no value indication, the ten value indications inserted in printers' type and the cliches needed for the printing taken from these working dies—another method was used for the later-ordered 9kr and 45c. In this case, the printers did not go back to the original die and did not produce new working dies for the two values, but chose instead to change the figure of value on single cliches used for the printing of another value[11]. The printing form consisted of four panes of 64 (8x8), each consisting of 60 stamps and four fillers, called St. Andrew's crosses, which in all four panes occupied the right half of the bottom row[12]. They were settings, consisting of single stereotypes; after every printing, each setting was taken apart, the cliches cleaned and stored, to be re-assembled for another setting, when need for a new printing arose. At the same time, defective cliches were discarded and replaced by new ones, a procedure also occasionally used during the printing from a setting, when one or more cliches became worn or defective, so that they required replacement. No information about the construction of the cliches and settings has been found in the official files, so this leaves open to speculation many details which are supported by empirical findings, but cannot be explained in a simple way, giving the basis for various theories which we will discuss in the following paragraphs.

THE PROBLEMS

In the foregoing paragraphs, we have given the simple facts, that we know, about the history and manufacture of the 9kr and 45c stamps in the first type, without evaluating them or without trying to theorize. There will be sufficient necessity and occasion to do so, when we discuss the many unproven statements made by the different authors and when we try to bring the problems arising from the empirical findings of the various students as well as of our own to a satisfactory solution.

These problems can be divided into two groups: 1). *How* was the printing material, on the one hand, and the stamps, on the other hand, manufactured? 2) *Why* was this done in just the way the acknowledged facts state or the result of research claims? The first group primarily entails the question, in what manner were the cliches for the 9kr and 45c actually obtained, and how was the change from cliches of other values effected? These in turn lead to the important question of the "wandering figures". The problems of the second group revolve around the origin of the

[10] Katscher and de Frank believed that the order to print the 9kr and 45c values had been given to the State Printing works on May 16, 1850, only two weeks before the day of issue. This is erroneous and would have been practically impossible, considering the facts that the post offices had the stamps available a week ahead of the day of issue and that it took a week for shipments to reach the farthest corners of the monarchy. First day covers (June 1, 1850) of both values are known. Actually, the order to print 9kr and 45c stamps instead of 12kr and 60c was given as early as March 26, 1850, which left sufficient time for the manufacture. The decree of issue, which is dated March 26, 1850—and which, by the way, is cited by de Frank—already lists 9kr and 45c as the values to be issued, not 12kr and 60c. Both authors were misled by the fact, that the measures taken by the Postal Administration were approved belatedly, on May 16, 1850, by the Ministry of Commerce.

[11] Katscher and de Frank consider lack of time as the reason why this process was used, but we cannot agree with them. The changing of the figure of value in a great number of cliches, regardless of which method used, must have been quite a tedious piece of work, which certainly must have taken considerably longer than the manufacture of new working dies and of the necessary cliches in the regular way. We are rather of the opinion, that this was another instance, characteristic for that period, where it was more profitable to spend a large number of working hours, which were cheap, to salvage expensive material that could be used again.

[12] We are dealing in our discussions only with the conditions during the manufacture and use of the settings of 9kr and 45c in Type I, not the ways and methods used for the manufacture of the Types II and III of these stamps, which were partly quite different and have nothing in common with the problems of Type I.

changed cliches, why just such cliches were used and why specific methods were employed to obtain the desired result. The claims of the various authors in these respects will be aired and our own opinion added, with appropriate evaluation of the opinions and the known facts.

The first question which arises is that of the construction of the cliches forming the settings. From official documents we know only that they were stereotypes, cast from matrices, and that they were made of type metal. But we do not know how they were mounted. Katscher, who was a mechanical engineer, claimed that the cliches were mounted on blocks of wood by nailing them on both sides, while they were flush at top and bottom. He further claimed that the cliches were clamped together in horizontal rows of eight and that in the printing form the spaces between these horizontal rows were filled with spacers[13]. The other possibility for mounting the cliches was by soldering them on blocks of metal and in turn clamping eight cliches together in a horizontal row. No proof is available for either of the two possibilities. The cliches of the 1850 issue still preserved in the Austrian Postal Museum at Vienna, which we only recently were able to inspect again, are all electrotypes on metal bases from late settings in the last types. Therefore these do not permit valid conclusions about the cliches of the first settings, which were stereotypes and may have looked quite different. Also we do not know upon which facts Katscher based his theory of the wooden bases—he considered them a fact and did not seem to find this necessary to prove—and cannot explain the lack of nailhead markings on the margins of stamps, which could be expected considering that the printing job was done none too carefully. This makes us wonder whether it was a fact. Therefore, we start our discussion with an unanswerable question, which does not seem a good omen for the solution of the problems involved.

Having two theories on hand about the construction of the cliches, we are in a rather difficult position to determine how the change from cliches of one value to those of another value was achieved, because we shall have to consider both theories. And then we shall have to judge which of them may have made the phenomenon of the "wandering figure" types possible. Katscher claims that for the 9kr a drill was used. This made a circular hole in the cliche, in this way removing the old figure of value; for the 45c he claims, that the hole was made rectangular, to provide space for the two figures. Katscher does not explain whether the holes were made in the cliches only or whether they also went through the bases. For the new figures, regular printers' type was used, which normally had a height of about 23½mm., equivalent to the height of the cliche plus base, about 1½ plus 22mm. It would have been a rather simple process to fix the printers' type with the new figures in cliches on metal bases. If the holes went through cliche and base, the type could be safely soldered in its complete height to the walls of the hole and would become completely immovable, excluding the possibility of "wandering figure" types. If the holes were to go through the cliches only, the printers' type would have had to be cut down to a height of about 1½mm. Then it could be immovably soldered on, not only to the sides of the holes but also to the base, thereby also eliminating this method as possibility for the occurrence of "wandering figure" types. We further believe that the possibility that the holes in the cliches on wooden bases were made in the cliches only must be discarded beforehand, because the cut-down printer's type could then have been soldered only to the sides of the holes in the cliche. Such fragile soldering would have broken

13 These spacers sometimes show up as colored bars between the stamps, more frequently toward the margins of the panes than in other places, which can be attributed to the fact that the printing forms were not tightly locked, allowing the ends of the spacers to rise. The opinion, expressed especially by de Frank, that vertical spacers between stamps—which are much scarcer and usually come only in later printings of the 1850 issue—prove either that the cliches of the specific settings were clamped or soldered together not in horizontal rows but in columns or that such spacers are from the sides of cliches replaced during the printing, should not go unchallenged, because the space in the gutters between the panes as well as outside the settings, between the margin cliches and the metal frame in which the form was enclosed during the printing, must also have been filled with spacers. These were in all probability vertical on the sides and in the vertical gutter, providing the possibility of vertical spacers on the vertical outside margin of margin cliches.

frequently during the printing and the figures would have fallen out, resulting in stamps without figure of value, which are unknown[14]. This leaves as a last possibility that the holes were drilled through the cliches and the wooden blocks. In such case the type with the new figure could have been soldered at its top part to the sides of the holes in the cliches, while the part extending through the wood either was not attached at all or was fixed by some filling material, for example, plaster of Paris or a similar substance. In any case, this method of inserting the new figures would have prevented the figures from falling out, even were the soldering to break, and it would provide the flexibility which explains the "wandering figure" types. We shall adopt this for our further discussions without claiming that it has been proven correct, only that it must be considered the most probable.

The procedure by which the old figures were replaced by new ones, "9" and "45", as we explain it, incidentally is in line with the manufacture of the definite dies of all values. In ten working dies taken from the original die, which had no value indication, the indications "1 KREUZER" etc. were inserted in printers' type. It is probable that this had been done in the same way as it was done shortly thereafter for the replacement procedure, which changed cliches of another value into 9kr and 45c cliches. Unfortunately, there is no official account detailing how the dies for the various values were made, and the probable similarity of procedure, therefore, is of little help for the definite solution of our problem.

It has been proven from small accidental peculiarities of the design of the specific values that cliches of the 6kr value were used to obtain the cliches for the 9kr, Type I, and cliches of the 30c value to provide the material for those of the 45c, Type I[15]. This is rather surprising because it could have been expected that the cliches of the 12kr and 60c stamps, which had become useless by the change of rates, would have been used for that purpose. The reasons why not these cliches but those of 6kr and 30c were changed, are unknown, so we can only speculate. De Frank believed that it was found easier to remove the one figure of the 6kr instead of the two figures of the 12kr. But this argument does not hold for the 30c in respect to the 60c. We believe rather that there were simply more cliches available of the 6kr and 30kr than of the other values. So by way of changing them to cliches of another value, good use was made of surplus cliches. It should be remembered that the 6kr and 30c values were considered to be the most needed in the original rate

14 The only known copy of the 9kr, Type I, without figure of value, pictured in our book 4 on page 11, must be considered an accidental printing variety and does not prove that the figure had fallen out from the cliche. Probably it was caused by some foreign matter which intruded between cliche and paper, so that the figure of value as well as surrounding parts of the design failed to print.

15 In an article by Adolf Crackow in "Sammler-Woche" 1942, p. 68ff., dealing with the printing material of the 1850 issue—which has the doubtful distinction of showing the author's neglect to mention any other person who had previously studied the same problem but who did not satisfy the Nazi standards of racial purity, but nevertheless he used their findings—the author, under the pretext of being a printing expert, makes various claims which seem to have been based upon his misunderstandings or ignorance of the basic facts. Among many other things, the author claims that the original die of the 1850 issue was a woodcut. However it is a fact that the two dies—one for the proof with the inscription "STAMPEL" as well as that in the accepted design—which are still preserved in the Vienna Postal Museum, and which we inspected again during our visit to the Museum in 1954, are both cut in steel. But the most amazing among the many wrong claims is the author's statement that it has been proven, that "a plate of the 3kr also was transformed in a 9kr plate". This is, of course, based on a misunderstanding. The author must have read that the die for the 9kr, Type II was obtained by changing a 3kr working die. So he confused this fact just as he had done with many others. But the problem whether all cliches, which were transformed, were actually 6kr and 30c cliches is an intriguing one. Could it not have been that a cliche of another suitable value—1kr, 2kr or 3kr, 10c or 15c—slipped among the cliches to be changed and actually was transformed into a 9kr or 45c? As far as we know, nobody has ever earnestly investigated this. As proof that the 9kr cliches in Type I were transformed 6kr cliches usually the fact is taken that both have the same small colored dash below the second R of KREUZER. But quite a number of copies of the 9kr, Type I exist, on which this small dash does not show, and it would possibly be rewarding to check such stamps for the possibility that the cliches from which they were printed were not derived from 6kr cliches but from that of another value. This possibility first seems remote, but on a second thought, considering how late it was detected that not only 6kr cliches in Type Ib but also such cliches in Type Ia were changed, it does not seem entirely impossible.

schedule, so probably more such cliches were made than for the other values. When the new rate schedule was substituted, the 3kr and 15c became the most used values. It was expected that the first large printing of the 6kr and 30c would last for a rather long period. It must have caused the least trouble to dispose of part of the cliches of these values by using them for the needed 9kr and 45c cliches.

There is also the question whether new cliches of the 6kr and 30c, which had been kept in reserve, or cliches of these two values, which had already been used for the printing of 6kr and 30c stamps, were used to obtain the cliches for the Type I of 9kr and 45c. Both possibilities have their pro and con. The use of new cliches, never used to print 6kr and 30c stamps, becomes improbable when we consider that a large number of cliches were changed. Katscher identified more than 400 different cliches of the 9kr, Type I, and there were probably an additional number which are not identifiable. The fact, that we find very few fine early prints of the 9kr and 45c, Type I, while they are rather plentiful of all other values in Type I, and that almost all prints of the 9kr and 45c in Type I are more or less worn, seems to exclude the possibility of the use of new cliches, and strongly suggests that previously used cliches were the basis for the cliches of Type I of 9kr and 45c. The fact that of the 6kr not only cliches in Type Ib but also about 6% in Type Ia were used for the change, makes this even more probable[16]. To prove this theory, an extensive search was made to find identical plate flaws on the 6kr, Type Ia or Ib, on the one hand and on the 9kr, Type I, on the other hand, as well as on the 30c, Type I, and 45c, Type I, but without success. This would argue against the theory that previously used cliches were the basis for those in Type I of 9kr and 45kr, but we consider it nevertheless the most likely. We believe, that identical plate flaws eventually will be found and that only the appearance of a great number of additional flaws, which were caused in the cliches of the 9kr and 45c by the process of drilling a hole in them and soldering in the new figures, leading to more or less conspicuous damage to almost all cliches, has covered up the small original plate flaws making the search such a difficult one.

The number of changed cliches must have been considerably larger than 240 needed for one setting and the quantity of 9kr cliches in Type I was certainly larger than that of the considerably less used 45c in Type I. As stated before, Katscher identified over 400 different cliches of the 9kr and their number must have been at least 500, which would have made the simultaneous use of two settings possible. Katscher's research disproved that. Although he found that four settings were used for the 9kr, Type I, they could not have been used simultaneously, because a number of the same cliches can be found in all four settings, so that they must have been used consecutively. The large number of cliches was in all probability necessary for replacing the many worn and badly defective ones. Such replacement cliches must have been added not only when a new setting was assembled, but also during the printing. This flexibility makes the reconstruction of the settings especially difficult, because not only the different position of a specific cliche in the four settings must be considered, but also changes in these positions during each printing.

Katscher was of the opinion that all printings of the 9kr, Type I, were made before June 1, 1850 and he assumed that the same was true for the 45c. We believe that only the first printing of the 9kr as well as of the 45c in Type I were made before the first day of issue of the stamps and that several printings, involving considerable quantities, were made after June 1, 1850. This can be proven easily for the 45c, because the last printing of this stamp was ribbed. Ribbing of the sheets of printed stamps, probably a trial measure which should have prevented cleaning of used stamps, without doubt started several months after the introduction of the stamps, because the first ribbed stamps are known to have been used in December 1850. Actually only

16 The use of cliches in two different sub-types of the 6kr for the transformation into 9kr cliches escaped the sharp eye of Katscher completely, which is very surprising. De Frank, although he mentions this fact, did not consider it important enough for further discussion and failed to distinguish between the two kinds of 9kr cliches, those originating from 6kr cliches in Type Ia or Type Ib.

late printings of the 45c, from cliches in a rather worn condition, can be found ribbed, so we have no doubt that they come from a printing made in the last months of 1850.

The last printings of the 9kr and 45c in Type I were made from cliches which show more or less distinct signs of wear. On most of them, the design was damaged to a lesser or greater extent, usually in several places. Compared with the cliches of the early printings, the plate flaws have multiplied and the same cliches, which originally had small damages in the design that can be only seen with a magnifying glass, now often have conspicuous flaws in various parts of the design. Most of the original damage to the cliches was caused by the process of replacing the old figure of value by the new one, but only few flaws which occurred at that time are conspicuous. Among them are the "broken corner" varieties, which have breaks in the frame line at the left and below the new figure of value, without doubt directly attributable to the drilling to which the cliches were subjected in the vicinity of these frame lines. During the printing, the condition of the cliches deteriorated slowly, many defects became more and more pronounced, but they suffered little further damage. For the last printings, a rather large number of new flaws appeared and some old defects suddenly became rather more serious and conspicuous. This cannot be explained by regular wear and tear, because these defects seem to have appeared without an intermediate stage. We believe that they are the result of a rather vigorous cleaning of the cliches before the last printing. At that time, the cliches were in part badly worn, especially the center with the arms which printed so poorly that the design was practically indistinguishable. The printers tried to improve this by method of a thorough cleaning, done with turpentine applied by brushes. It seems that these brushes did more harm than good. Their rather vigorous application only caused a further disintegration of the cliches, by breaking off small weak parts of the design and enlarging spots which had suffered previous damage. This theory would explain why the last printings are characterized not only by rather worn appearance but also by a great number of new or enlarged flaws in many cliches.

The procedure of individually changing the figure of value in every cliche has made each one indentifiable by the position of the "9" or "45" in respect to the surrounding parts of the design on the one hand and by the defects which the replacing process usually had caused to various parts of each cliche on the other hand. Theoretically, every one of the more or less 500 cliches of the 9kr, which must have been used in the four settings of this value, was an individual sub-type of Type I; but for practical purposes we use primarily the position of the "9" for identification and proceed in a similar way for the 45c, for which the position of the "45" is used. In this respect Katscher made a very detailed study of the *9kr,* and after excluding all "wandering figure" types, identified for this purpose 245 different cliches. He measured the distance between "9" and "K"(REUZER), and between the "9" and the bottom inner frame line of the value tablet, arriving at the following result:

Position of "9" in respect to bottom inner frame line	Space between "9" and "K" 0.4mm.	0.5mm.	0.6mm.	0.7mm.	Total
High Position of "9" (0.5mm.)	2	1	1	—	4
Normal position of "9" (0.35 to 0.45mm.)	8	46	53	1	108
Medium position of "9" (0.25 to 0.3mm.)	4	53	67	5	129
Low Position of "9" (0.15 to 0.2mm.)	—	2	2	—	4
TOTAL	14	102	123	6	245

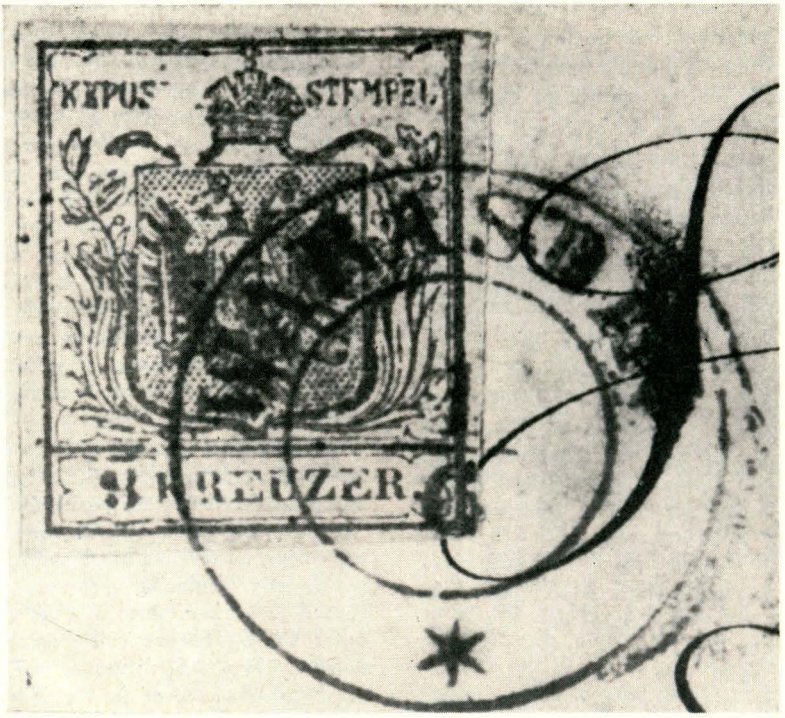


Fig. 1. 9kr, Type I, from a "worn" cliche, showing many rather conspicuous damages of the design and the inscription, with first day cancellation of June 1, 1950.

Not included in this tabulation is the lonely cliche which had only 0.3mm. space between "9" and "K" and which was in use only for a very short period of time, as well as the "wandering figure" types, of which Katscher could identify no less than *53*.

Unfortunately, until now nobody has made an equally painstaking survey of the *45c*. This is quite understandable, because here the difficulties of classification are much greater. To the different spacings between the "45" and "C"(ENTES.) as well as the varying position of the "45" in respect to the bottom inner frame line, one additional factor is added, namely the position of the "4" and "5" in respect to each other. Not only the spacing between the two figures varies slightly, but they are either on the same level or one of the two figures is raised. These various possibilities make it theoretically easier to distinguish between the various cliches because in many cases the position of the "45" alone, without the help of flaws, identifies the cliches. But in practice it is much more difficult, primarily because the differences in the spacing are here much less pronounced than for the 9kr. While for the 9kr the spacing between "9" and "K" varies from 0.3 to 1.2mm., a difference of 0.9mm. for the 45c the space between "45" and "C" only shows variations from 0.2 to 0.7mm., a difference of only 0.5mm.

Another peculiarity not considered in the above tabulation is the so-called *"foulage"*, consisting of the "bite" of the figure "9" or "45" into the paper. It gives the figures a heavier appearance and often makes parts of the neighboring lines of the design disappear, but also shows distinctly on the reverse side of the stamp in question. The "foulage" was caused by another peculiarity in the position of the "9" and "45", which in these cases were not completely level with the face of the cliche but projected slightly above its surface and caused this stronger impression or "bite" in the paper during the printing.

Another characteristic peculiarity of the transformed cliches is the existence of *rem-*

nants of the previous figures "6" and "30" in a comparatively large number of cliches. These traces can be found only above the new figures, consisting of small parts of the uppermost curve of the "6" and "3" respectively, and in rare cases of the "0". Katscher deduced from the shape of these remnants that the holes drilled in the 6kr cliches were circular, in the 30c cliches rectangular. Although we have studied a great many of stamps with such remnants, we can neither confirm nor deny Katscher's conclusions, be-



Fig. 2, 3 and 4. 45c, Type I, the "broken corner" variety, three consecutive stages of the same cliche. The first one shows only traces of the break, while the last one has the break clearly defined. They are all left margin copies.



Fig. 5. 9kr, Type I, the sub-type with the "wide" 1.2mm. spacing between "9" and "KREUZER", which is always a left margin copy (first stamp in the second row of the upper left pane). It shows a large spacer at top, which is characteristic for most copies of this sub-type.

cause, in our opinion, the shape of the remnants is not sufficiently conclusive.

The identification of the various cliches is greatly aided by the fact that the process of drilling a hole in the cliches and inserting new figures in them led to more or less extensive *damage* in almost all cliches. This should not be surprising because the material used for the cliches was soft, namely regular type metal. It can be assumed that the cliches which suffered the most severe damage during the change of the figures of value were discarded and were not used for assembling the settings; but nevertheless a number of badly damaged cliches can be found in the earliest printings from the first setting (Fig. 1) The most obvious defect was the *"broken corner"* at bottom left, which obviously broke because of the stress exerted primarily on this part of the cliche during the drilling of the holes for the new figure of value. For the 9kr, Katscher could identify no less than 12 cliches with such broken corners, but only one of them was really conspicuous, five others fairly distinct, while the balance shows only traces of a break. For the 45c, there seems to exist only one cliche with such a broken corner, which at least originally was a left margin copy; it exists with the break more or less pronounced, the former probably the result of wear and tear (Fig. 2, 3 and 4).

THE "WANDERING FIGURE" TYPES

Now we come to the most controversial part of the discussion, the "wandering figure" types, which were first detected by Katscher. In the previous paragraphs, we have taken for granted that the figures of value in the cliches of the 9kr and 45c, Type I, were movable and that they actually moved during the period when these stamps were printed. Now we shall have to prove that this was actually the case. In his original article, published in 1929-31, Katscher identified 8 such cliches

with "wandering figures" for the 9kr, while in his unpublished 1934 manuscript he could identify no less than 53. Katscher claimed and proved to our satisfaction that all cliches which had a space of 0.8mm. or more—he identified 12—were "wandering figure" types; and that in addition thereto, there were at least 41 more cliches which had a spacing of less than 0.8mm. and showed a similar phenomenon. Of the 12 cliches with wide spacing, Katscher found one with 1.2mm. spacing—the scarce type (Fig. 5), also listed in the general catalogs (Scott #5b, Stanley Gibbons #5c, Yvert-Tellier #5b and Michel #5III)—three with 0.9mm. and eight with 0.8mm. spacing[17]. Of all these cliches, Katscher claimed that they also existed with narrower spacing, for example, the cliche with the 1.2mm. spacing also with spacings between 0.5 and 0.6mm., a cliche with 0.9mm. spacing also with spacings of 0.5 to 0.6mm., another cliche with 0.9mm. spacing also with spacings of 0.6 and 0.8mm. and a cliche with 8mm. spacing also with spacings between 0.5 and 0.7mm.[18]. Of the 41 cliches with less than 0.8mm. spacing, according to Katscher, six show a wandering of 0.2mm. and the balance of 0.1mm.[19]. The "wandering" of the figures therefore amounted to 0.7mm. in the extreme case and down to 0.1mm.; lesser "wanderings", although they must have existed, are not measurable. Katscher also established that of the 12 cliches with spacing of 0.8mm. or more all except one were left margin cliches and that all wanderings of more than 0.2mm. happened only on these margin cliches, while the wandering on all other cliches of the settings amounted to not more than 0.2mm. Katscher also established as a fact, that the wandering occurred in both directions. Some cliches with wide spacing can be found in the earliest printings from the first setting—the 1.2mm. spacing is even known on a first day cover—and only later they come with narrower spacing. For other cliches it was fluctuating, for example, starting with 0.5mm., going up to 0.9mm. and returning to 0.6mm. No similar detailed studies were made concerning the 45c.

When studying Katscher's material in its original state, the facts claimed by him were proven to our complete satisfaction. But Katscher's proofs were mostly based on very small flaws of the cliches. So besides the difficulties of picturing them, there was still the possibility that one or the other of these little distinctive flaws could appear very similarly on another cliche and lead to erroneous conclusions. Unfortunately, none of the wide-spaced 9kr stamps has any conspicuous plate flaws. So it seemed to us very difficult to prove in an article the correctness of Katscher's findings, because the small flaws, which could prove the identity of the cliches with "wandering figures", would not show distinctly even in enlarged illustrations. The conditions were more favorable for the 45c, because the cliche with the widest spacing of 0.7mm.[20], which also was a left margin copy, had a rather conspicuous plate flaw in the right frame line, just to the right of the inscription STEMPEL. For twenty years, we have searched for stamps with this characteristic flaw, having recorded and photographed all copies we could lay our hands on. Until about three years ago, the results were disappointing, as all copies found had no measurable differences in the spacing of the figures. Then rather unexpectedly, we made the important find which can be used as proof of the "wandering figure" theory. A copy from the same cliche as the stamp with 0.7mm. spacing but with only 0.4mm. spacing appeared. Four other similar copies found shortly afterwards —two in this country, two others in a collection in Vienna[21]—increased the importance

17 Katscher did not recognize reported stamps with 1.00mm. spacing and considered such reports as measuring errors.

18 Of the 12 major "wandering figure" types, which Katscher established, the extreme measurements of the spacing are: one from 1.2 to 0.5mm., three from 0.9 to 0.5mm, three from 0.8 to 0.5mm., four from 0.8 to 0.6mm. and one from 0.8 to 0.7mm.

19 Katscher worked with highly sensitive scientific precision instruments, that made exact measurements possible, which could not be achieved with the usual accessories a philatelist has at his disposal.

20 It was believed that only one cliche of the 45c had the wide 0.7mm. spacing. But some time ago, we found a stamp with 0.7mm. spacing which undoubtedly comes from another cliche (Fig. 17). Although we have made every effort to find another copy from the same cliche, we have been unable to do so, probably because it has no conspicuous flaws and also was a "wandering figure" type, which only showed the 0.7mm. spacing for a very short period.

21 One copy is in the collection of Leavitt J. Bulkley of Detroit, two others in the collection of Prof. Karl Frey of Vienna.



Fig. 6 to 11. 45c, Type I, a "wandering figure" type in the first setting, with the "wide" 0.7mm. spacing between "45" and "CENTES." Six consecutive stages of the same left margin cliche, all showing the characteristic damages to the frame line at the right of "STEMPEL" and the first traces of a damage to the frame line above "EL" of "STEMPEL". The frame line below "45" partly does not show in the later stages, due to slight "foulage".



Fig. 12 to 16. 45c, Type I, the same "wandering figure" type as Fig. 6 to 11, five more consecutive stages from later printings, now with only 0.4mm. spacing between "45" and "CENTES". They all show the same characteristic damages to the frame lines at the right and above "STEMPEL" as Fig. 6 to 11, but gradually becoming larger. The "foulage" of the figure "45" also is becoming stronger, first affecting mainly the "C" of "CENTES." and the frame lines above "45", which did not print. In later stages, the "foulage" affected the frame lines below "45" more and there are also minute changes noticeable in the position of the "45". In stage three, additional damage starts to show, namely, a colorless spot in the middle of the right frame of the coat of arms, which becomes more pronounced in stage four and is rather conspicuous in stage five. The latter has also the tip of the flag of the "5" cut off. All these stamps are ribbed and not margin copies; one is the left stamp of a pair, which probably comes from the right margin of a pane.

of this discovery. All five stamps with the narrow spacing come from the last printing and are ribbed. The enlarged pictures show convincingly that all the pictured stamps come from the same cliche, those with 0.7mm spacing (Fig. 6-11) from an early state and those with 0.4mm spacing (Fig. 12-16) from a later state. It is remarkable, that the "wandering figure" type with 0.7mm. spacing always is a left margin copy, while that with 0.4mm. spacing is not. Therefore it must come from another setting. In the only multiple we found of the latter, with the 0.4mm. stamp at left, the other stamp seems to be a right margin copy, which would establish the position of the 0.4mm. "wandering figure" type in the seventh column of a pane. The fact that the 0.7mm. stamp is not known ribbed, while the 0.4mm. stamp always is—the earliest prints are rather lightly ribbed, while the later ones, which show the characteristic damage of the cliche enlarged and a conspicuous new damage at the right side of the arms shield, are rather strongly ribbed—seems to prove, that the "wandering" of the figure "45" took place after the first setting of the 45c, Type I, was taken apart, but before the second and final setting was assembled. This shows that the brushing of the cliches between two settings must have been responsible for this specific "wandering" and that there were two settings of the 45c, Type I, all sheets printed from the second one being ribbed.

With this proof of the actual existence of "wandering figure" types, our problems are not finished; our difficulties are just starting because a number of new questions arise from these findings. Considering the technical facilities used more than hundred years ago, the workers who altered the cliches of the 6kr and 30c into 9kr and 45c cliches respectively did a remarkable job. The position of the figures varied by less than one millimeter, a feat that even with present technical facilities is not easily achieved, and which must be considered excellent for work done with old-time tools. Although the differences in the position of the "9" and "45" are easily explained by the circumstances under which the new figures were inserted, there is no such simple explanation forthcoming for the fact that all stamps with wide spacing—



Fig. 17. 45c, Type I, the second cliche with 0.7mm. spacing between "45" and "CENTES.", of which we could find only this example. It does not seem to be a margin copy.

0.8mm. and more for the 9kr, 0.5mm. and more for the 45c—come from the left margin columns of the panes. This is true for the 9kr as well as for the 45c, with one rather insignificant exception for the 9kr, where one cliche with 0.8mm. spacing was not a margin cliche. Katscher and de Frank have tried to explain this in different ways. Katscher suggested accidental occurrences, while de Frank supposed that the wide spacings were purposely made and placed in prominent positions[22]. But both explanations do not satisfy us because we are sure that they cannot stand up against a careful investigation of the matter. De Frank's theory cannot be taken seriously because to find the best place for the figure "9" in the cliche, the usual way would have been to make proof printings from single cliches with various spacings.

22 Katscher claims that the wandering of the figures was more extensive in the margin cliches because the cliches of the margin columns were struck first by the inking roll when the setting was inked after the printing of every sheet. De Frank theorized that the cliches with the wider spacing were trial ones to determine the most suitable spacing for the figure "9" in the 9kr cliches in Type II, and that these cliches were placed in the left margin columns to be kept under observation for their performance.

To put such "trial" cliches in a setting to "watch their performance" during the printing seems absurd. Aside from that, the 9kr cliches with the wide spacing were not placed all in the margin of one pane, but are scattered over the left margin columns of all four panes[23]. Katscher's theory, as presented by him also cannot withstand a serious inquiry. It is an unquestioned fact that several of the wide spacings were contained in the first setting and can be found in the earliest printings therefrom. They were all in left margin columns, and we are at a complete loss to explain this fact which is too obvious to be a mere coincidence. The only practical suggestion that we are able to offer, is that although all cliches had originally an average spacing between "9" or "45" and "KREUZER" or "CENTES", something happened during the taking of proof prints which made the figures on some left margin cliches move outwards, enlarging the spacing on a few cliches. It would be a matter of pure speculation to try to go further. We are on somewhat firmer ground when we consider what happened during the actual printing. If the inking roll ran over the setting from the left to the right[24], then it actually hit the left margin columns of the four panes harder than the other rows. But such hitting could move the figures "9" or "45" only from the left to the right, reducing the spacing in this way, while Katscher claims that in quite a number of cases of "wandering" the originally narrow spacing of such margin cliches became wider. Therefore, either Katscher's theory why the "wandering" was more extensive for a number of left margin cliches is wrong, or the wandering of the figures was due not only to the hitting of the inking roll but also to other causes. We are inclined to accept Katscher's theory that the left margin cliches were hit hardest by the inking roll, but we must qualify the result of that occurrence. The hitting of the roll must have loosened the soldering of the figures in the left margin cliches much more than has the greatly softened action on the other columns of the setting, after the initial hitting of the inking roll on the margin column. It can be taken for granted that after loosening the figures sufficiently, consecutive hittings of the inking roll pushed the figures to the right, diminishing the spacing between the "9" or "45" and "KREUZER" or "CENTES". This will explain all cases, where the spacing had been reduced during the printing. But where the spacing of margin cliches was enlarged, there are two possible explanations, both based upon the supposition that the hitting of the inking roll had loosened the figures in these cliches. The first possibility is that the setting was not always put in the same position in the printing press, but sometimes also reversed. This would make the inking roll hit the right margin columns first and move over the setting from the right to the left, pushing the loosened figures now to the left, widening the spacing. The fact that we can find stamps with the characteristic thickening of the outer margin line from the left as well as from the right margin columns tends to confirm this possibility. The objection, that in this case also the figures in the cliches of the right margin columns must have been sufficiently loosened to produce wide spacings, can be overruled, because the figures were there much further from the right side than from the left side of the cliches, and therefore much less affected by the hitting of the inking roll. The second possibility to be considered is that the widening of the spacing did not occur at all during the printing, but during the cleaning of the cliches after each printing. As we stated previously, many new damages to the cliches and enlarging of older ones must have been caused by the rather vigorous cleaning of the cliches with turpentine applied by brushes. It is easily conceivable that the brushing also moved the loosened figures in some cliches, and that this shifting could be in either direction, thereby

23 The position of the cliche with the widest spacing of 1.2mm. has been definitely established. It was the first stamp in the second row of the upper left pane; a horizontal strip of eight, with the wide-spaced variety as the first stamp, is known. The exact position of the 45c with the wide spacing of 0.7mm. is not known. It was also a left margin cliche, probably in one of the left panes. The almost complete sheet of the 45c in the Vienna Postal Museum shows the left margin columns of the right panes complete and they do not include the cliche with the wide spacing. Therefore it must be assumed that it was in one of the missing left margin columns of the left panes.

24 To avoid confusion, we mean by "left" the left side of the stamps and of the printed sheets. In respect to the setting the directions would be just reversed.

widening or narrowing the spacing. In all probability both possibilities actually had occurred, the action of the inking roll accounting for changes of the spacing during the printing, the brushing for changes from one setting to another. It must be doubted that the brushing can be called responsible at all for spacings of 0.8mm. and over in the first setting, because it would render unexplainable the fact that they all are found—with one exception—only in left margin columns. We are inclined to believe that, in those cases where the spacing shows abrupt changes, the brushing was responsible—as we can assume with certainty for the "wandering" of the "45" from 0.7mm. to 0.4mm.—while for the gradual "wandering" the action of the inking roll may have been responsible.

CONCLUSIONS

In our discussions of the empirically established facts for the manufacture of the printing material and the actual printing of the 9kr and 45c, Type I, we were able to corroborate several of them. But in many cases we had good reason to dispute them and to establish our own theories. We believe for some of those new theories we were able to provide such conclusive proof that in turn we can consider them empirically established facts, and base further research upon them. When we summarize the confirmed and the newly established facts, we can list the following positive points in this research:

1. The first printing material for the 9kr and 45c stamps was manufactured by replacing the figure "6" and "30" in cliches of 6kr and 30c with the figures "9" and "45" respectively.

2. This method of manufacture was an economy measure to make use of a relatively large number of 6kr and 30c cliches, which were used for the first printing of these two values and, due to the change in the rates, were no longer needed.

3. Except for a few unused reserve cliches, which may also have been utilized for the transformation, only used cliches of 6kr (in Type Ia and Ib) and 30c were transformed.

4. Only one setting of 240 stamp cliches (and 16 cliches of St. Andrew's crosses) of each value was used at one time. After each printing, the settings were taken apart, cleaned and stored. When need for another printing arose the same cliches and a small number of reserve cliches—which replaced very defective or badly worn ones—were used to assemble a new setting.

5. It can be assumed as correct that there were four settings of the 9kr, Type I, and two settings of the 45c, Type I, not considering the fact that there were also some replacements of unsuitable cliches during the various printings.

6. The new figures of value inserted in the cliches were not immovable, but changed their position by shifting horizontally as much as 0.7mm. (9kr) and 0.3mm. (45c) respectively. This shifting was frequently connected with a slight protrusion of the figures above the level of the cliches, resulting in a "bite" ("foulage") of these figures on the paper.

7. A considerable number of such "wandering figure" types were in the settings, but on only a few the "wandering" amounted to more than 0.2mm. It is very probable that the brushing of the cliches during the cleaning was a decisive factor in moving the figures. All "wanderings" of more than 0.2mm. can be directly attributed to the brushing while the loosening of the figures, and the smaller "wanderings" were due probably to various influences during the printing, which made the figures move slightly.

There are a number of negative points in the research, but it seems doubtful that we will ever be able to offer a correct answer to these questions. They are:

1. How was the change from 6kr and 30c cliches into cliches of 9kr and 45c effected, how were the old figures removed and in which way were the new figures inserted and attached to the cliches? We have offered several possibilities as an answer, but none is proven and none is completely satisfactory.

2. Were only cliches of 6kr and 30c used for the transformation or were—by accident or due to shortage—also a few cliches of other values transformed? This question has not been thoroughly investigated, so until this is done, it remains an open possibility, that such an "accident" has happened.

3. Why were all the wide spacings of the 9kr as well as the 45c (except one 0.8mm. spacing of the 9kr) located in the left margin columns of the four panes? No satisfactory

(Continued on Page 312.)

INDIA

RAJKOT STATE: Previously Unrecorded Facts About Its Postal System And Postal Paper

By F. M. COWEN

INTRODUCTION

Recently the author was surprised to learn of the former existence of a heretofore unrecorded postal system in the Indian feudatory state of Rajkot. Even more surprising was the discovery of three previously unreported items of postal stationery from this state—an envelope, single and double (reply) cards. By unknown, the author does not wish to imply a virgin discovery. The above postal paper was recognized as such by a few stamp collectors in India. However, the recent lessening of interest in both Indian states and postal stationery collecting has allowed such material to pass by virtually unnoticed for for more than a score of years.

Several postal items of this state system, both used and unused, have been examined by both Mr. H. D. S. Haverbeck and the author. There is no doubt in our minds that they represent items used by a legitimate service.

There is no need at this time to justify the existence of dozens of independent postal systems in the Indian subcontinent up to the middle of 1951. Students of Indian postal history have given the reasons on numerous occasions. Needless to say there are many discoveries still awaiting the adventurous collector in this field, both in those states that issued postal paper and in those that never felt the need during their existence. It is difficult to place the label of philatelic favoritism on the issues of postal services that rest unrecognized until the middle of the 20th Century.

RAJKOT STATE

Rajkot State was located in the center of the Kathiawar peninsula, India (Figure 1). Its area was 282 sq. mi. and its population was 75,540 in 1931. Neighboring states included Bhavnagar, Gondal, Jasdan, Junagadh (Soruth), Morvi, Navanagar, Parbandar, Wadhwan, and Wankaner. Many of these are already familiar to stamp collectors because of their issues of adhesive stamps and postal stationery.

The capital of the state, also called Rajkot, was, and still is, a most important city in Kathiawar. With a population in excess of 50,000, it was the headquarters of the British political agent of the Western India State Agency in pre-independence days. It is an important rail center and is considered to be the chief educational center of the peninsula.

In 1948 Rajkot State joined the many other small states in the area to form the United States of Saurashtra. The city of Rajkot is the capital of this division of the Indian Republic.

THE POSTAL SYSTEM

As is the case with most Indian feudatory states' postal systems, information on the Rajkot system is meagre at this writing. The author is indebted to Mr. A. T. Sanghvi of India for the details mentioned below.

According to Mr. Sanghvi, Sir Lakhajiraj, a prince of Rajkot, opened post offices—as was his prerogative as an Indian state ruler—

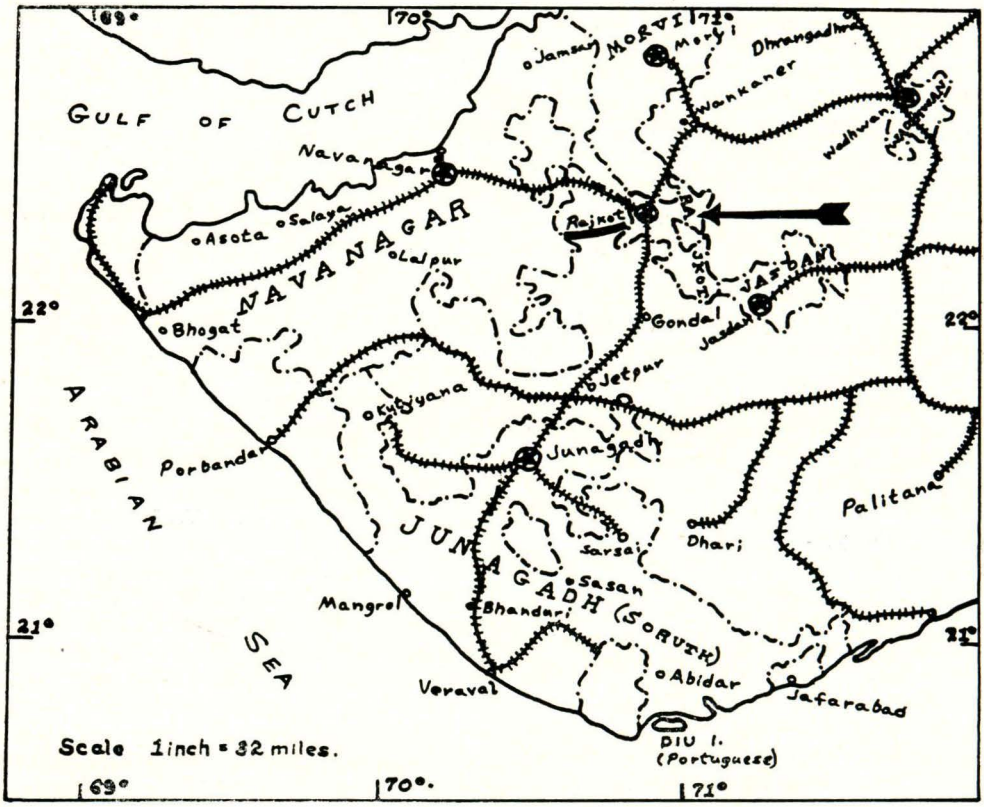


Figure 1 Map of the Kathiawar peninsula, Western India, showing the philatelically-important states of Jasdan, Junagadh, Morvi, Navanagar, Rajkot and Wadhwan, several of the towns and cities, and the principal railroads. The black arrow indicates Rajkot.

in 1925. The postal department was placed under the direct supervision of the District and Sessions Judge of Rajkot State whose facsimile signature franked all legitimate envelopes and post cards. During the existence of this postal department three types of franked stationery were issued: one, a half anna envelope (Figure 2), a one quarter anna post card (Figure 3), and a one quarter plus one quarter anna double (reply) card (Figure 4). A registration service was provided, both envelopes and cards were so treated for an additional levy of two annas.

The number of post offices existing during the life of the postal system is unknown. On the used examples seen up to this time, all were posted and addressed to points in Rajkot city. This is not surprising since two-thirds of the state population was located within the city limits, while the state itself was only about 28 miles long at its greatest extent.

The postal system was closed down in 1948 when Rajkot ceased to exist as a separate autonomous political unit.

THE POSTAL STATIONERY

During the brief existence of the Rajkot postal department, the items of postal stationery already mentioned were issued. From evidence presented by the envelopes and post cards, three separate handstamps were prepared for imprinting the stationery. These will be described more fully below. It is the author's theory that the handstamps were prepared from a rubber or rubber-like composition because the strikes do not show evi-

dences of pressure or paper breaks that might be expected in strikes from metal handstamps. Wood dies cannot be ruled out, but the clarity of most strikes over a period of some years would seem to exclude such a material. The lettering on all three stamps is in Gujrati, the chief language of central Kathiawar.

Envelope. The envelope stamp (Figure 2) was struck in purple in the upper right corner. It consists of a double-lined circle, the outer circle being toothed and about 24mm. in diameter. In the upper portion, as normally struck, appear the words ADHI ANNA (½ anna); in the lower portion, separated from the upper portion by small stars at the right and left, are the words RAJKOT DARBAR (Rajkot State). The center of the design consists of a flower-like figure surrounded by a circular series of broken curved lines. The signature of the District and Sessions Judge is separately handstamped in the same ink to the left of the stamp. It usually overlaps the design. Envelopes are known with the signatures of H. R. Brich and T. D. Sanghvi (?) in English script. The envelope paper and knife varies, but the size is about 155x90mm. Examples are known struck on brownish and yellow wove papers. Examples have been seen used on October 31, 1935, November 1, 1935, and February 3, 1938.

Post Card (Single). The single post card stamp (Figure 3), also struck in purple in the upper right corner, is very similar to the envelope stamp except that the Gujrati characters in the upper portion are translated as PAW ANNA (¼ anna). It is quite possible that the envelope and post card handstamp were convertible by the removal and replacement with the correct figure of value. As with the envelope, the control signature was separately handstamped to the left and over the stamp in purple. The one signature seen by the author is in Gujrati script and is said to be that of Ickhashanker Pandiu. Almost white smooth card paper of medium thickness and measuring 140x88mm. was employed for the post cards. All four sides are machine cut. Examples dated July 7, 1925 and September 8, 1925 have been seen.

Post Card (Reply). The reply post card stamp (Figure 4) differs from the single

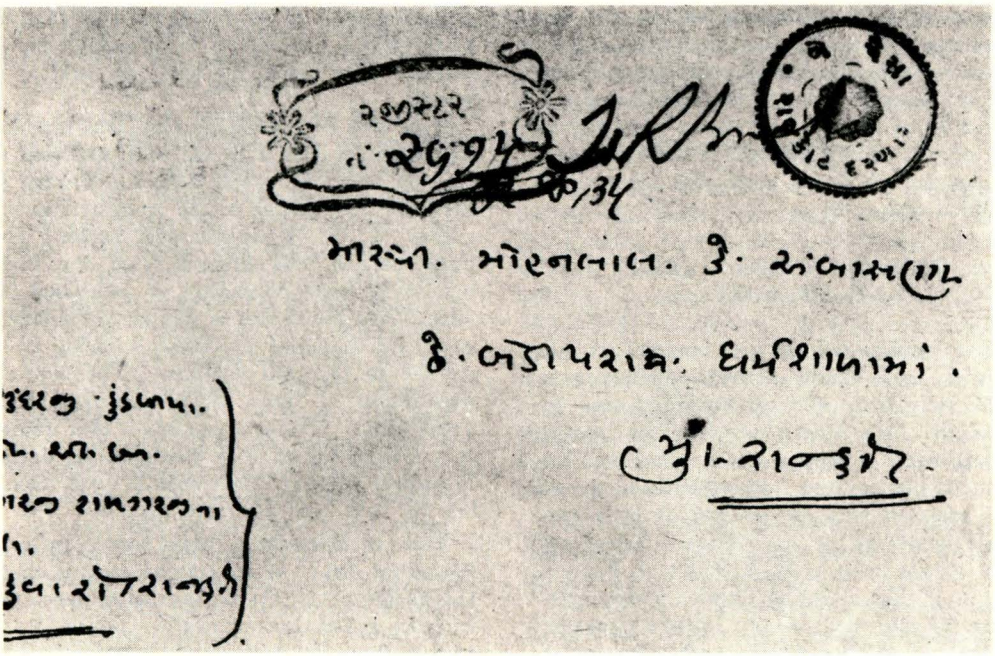


Figure 2 The Rajkot envelope showing the registration postmark and the signature of Judge H. R. Brich. The date is 31-10-35 (October 31, 1935).

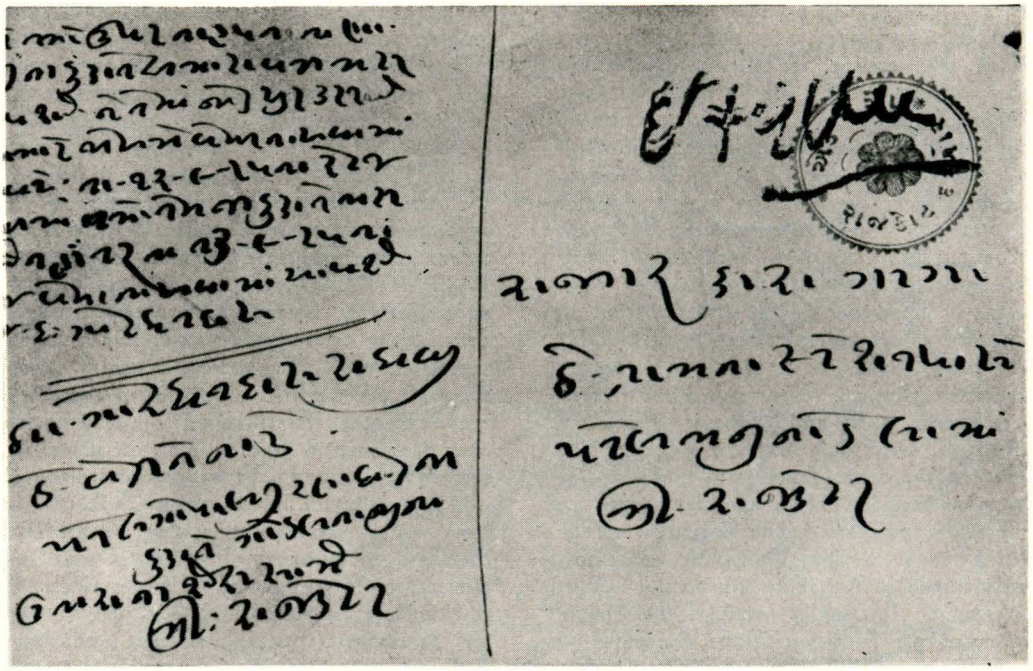


Figure 3 The Rajkot single card showing the signature of Judge I. Pandiu in Gujrati. Although not postmarked, the back of the card is dated July 7, 1925.

card stamp in the following details: (1) the outer circle is heavier and seems to contain fewer teeth, (2) no small stars separate the Gujrati inscriptions, (3) the "flower" is replaced by an eight-pointed "star," and (4) to the left—so that it appears at the top center of the card—is found a two line Gujrati inscription translated as

RAJKOT DARBAR. (State)
POST CARD.

This is underlined by two uneven, roughly parallel, lines—faulty printing sometimes produced only one. On all examples seen by the author, the separation from the stop at the right end of the bottom inscription to the toothed circle of the stamp measures 37mm. The space in between is occupied by a facsimile signature of the Judge. Signatures seen include those of H. R. Brich, J. Pandiu, and A. F. Tesai (?) in English script. Because the placement of the Judge's signature is identical on all examples with a particular signature and because they do not overlap onto the design of the stamp, which is in the correct upright position, it is believed that all of the above was applied from a single handstamp. The color, as with the others, is purple.

Each half of the double card was machine cut on three sides with the fold occurring at the top side. The reply half was printed in the same relationship to the front half as the current U. S. A. double post cards. The reply portion was printed from the same handstamp with no change or additional indicia. The card paper is similar to the single post card discussed previously, varying from smooth to textured surfaces. The over-all dimensions of each half measure about 140:88mm. All used examples seen represent severed halves with the following dates: December 3, 1925, November 8, 1930, October 15, 1931, and May 20, 1935.

Two varieties have been noted. In one, the center "star" of the stamp design is omitted (Figure 5). In the examples seen, the evidence points to a removal or loss of "star" rather than an incomplete printing. The other variety is an unsevered unused card with no printing on the second reply half.

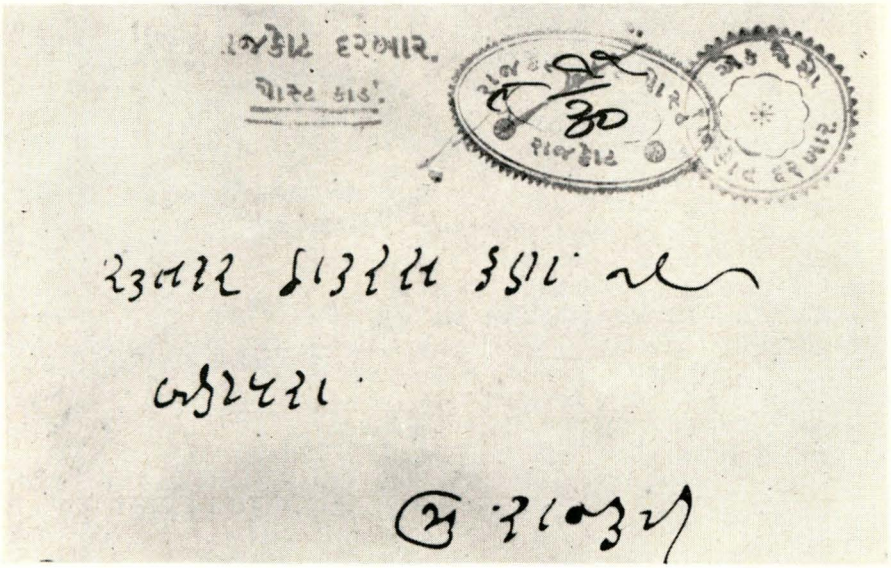


Figure 4 Half of the Rajkot double (reply) card showing the signature of Judge A. F. Tesai (?) and the regular postmark dated 8-11-30 (November 8, 1930).

THE POSTMARKS

In many cases of obviously used examples of the stationery, no postal markings can be found. It is therefore quite possible that postmarks were not required or that some postal stations did not use them.

Only two types of postmarks are known to the author. The first was used on regular (non-registered) mail and is illustrated in Figure 4. It consists of an oval-shaped double-lined device about 21½x35mm. at greatest. The outer oval consists of small teeth. At the top, in Gujrati, occur the words POST RAJKOT DARBAR (State). At the bottom is found the word RAJKOT. The bottom word is separated from the top words by two large stops. The date of posting was written in ink in an inner blank oval by the postal clerk. The date corresponds to the Gregorian calendar but is written in Gujrati numerals. The postmark was applied from a handstamp in the same purple color employed for the imprinted stamps.

The second postmark was applied to registered letters and cards. Illustrated in Figure 2, it consists of a rather fancy ribbon and floral device. The top line contains the Gujrati equivalent of RAJKOT in slightly different characters. The second line consists of an abbreviation for "number" (?) followed by a dotted line. The marking was stamped in purple and the postal clerk wrote in ink the registration number and the date. As has already been mentioned, the registration fee was an additional two annas.

ACKNOWLEDGMENTS

The author wishes to thank the following people who made this article possible: Mr. Jal Cooper, India, whose unsolicited appeal in *India's Stamp Journal* in the author's behalf first brought the Rajkot items to light; Mr. H. D. S. Haverbeck, who encouraged the publication of the results reported with this study and, who translated most of the Gujrati inscriptions and dates; Mr. A. T. Sanghvi, India, who supplied the Rajkot items and who made available what little data we have on the Rajkot postal system.

The Encyclopædia Britannica, 14th Edition, was consulted for certain details on Rajkot State and the city of Rajkot.

The author will naturally appreciate any further information on this or other Indian state postal systems that may come to light as a result of this article.

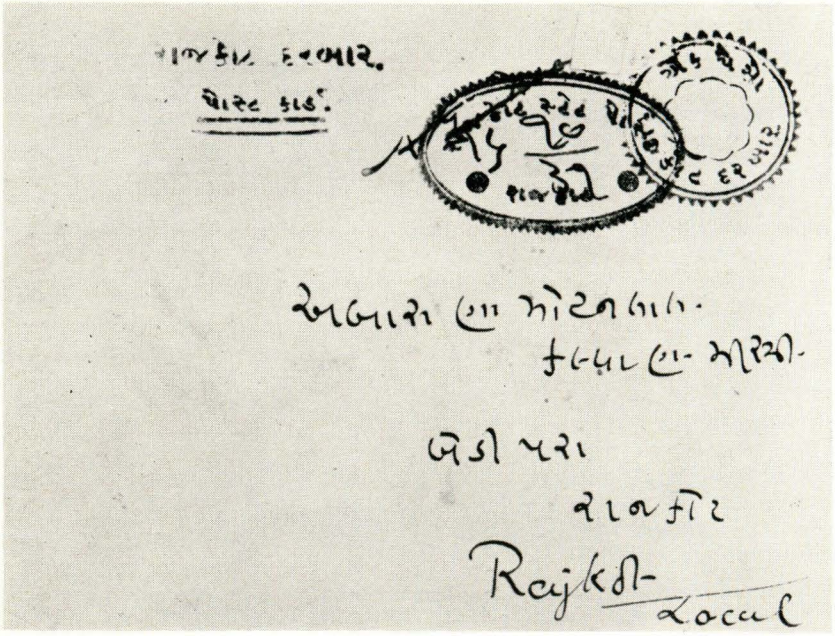


Figure 5 Another example of the reply card showing the missing "star" varied postmark on 15-10-31 (October 15, 1931). Note that the sender has also written the destination in English.

CHECK LIST

Envelope	Size—90x155mm.
	Paper—Brown or yellow wove
1935 (?)	Handstruck stamp
E1	½ anna purple
Control Signatures (Purple)—H. R. Brich, T. D. Sanghvi (?) in English	
Post Cards	Size—140x88mm.
	Paper—White or brownish card
1925 (?)	Hand struck stamp
C1	¼ anna purple
Control Signatures (Purple)—I. Pandiu in Gujrati	
C2	¼ anna + ¼ anna purple (reply)
Control Signatures (Purple)—H. R. Brich, J. Pandiu, A. F. Tesai (?), in English	
Varieties of C2:	(1) No "star" in center
	(2) Second half of reply *sans* stamp and signature

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

Due to a great demand for back numbers of this magazine, many old issues are no longer available. A list of those on hand appears on Page VII with the advertisements in this number.

Many back numbers on this list are in very short supply, only one or two copies still being in stock. Anyone planning to fill in his file should check this and order now.

THE CLUBHOUSE

Meeting of September 21, 1955

U. S. and Foreign Revenue Stamps

The initial meeting of the 1955-56 Season was held on Wednesday evening, September 21st, with President Elkins presiding. After he had welcomed the members back from the summer holidays, he turned the meeting over to the Chairman of the Program Committee, Harrison D. S. Haverbeck, who introduced the speaker of the evening, *Morton Dean Joyce*. Mr. Joyce stated that he had thought that the membership would enjoy the several speakers, all of whom were members of the *American Revenue Association,* with whom he had arranged an exhibit of Revenue stamps from the United States, Canada and other countries.

The first speaker was *George D. Cabot,* the President of the *American Revenue Association.* Mr. Cabot showed two frames of foreign revenues including five inverted centered ones:—The 75 ctsmi of Lombardy-Venice, 5 lire Italy Lusso e Scambi, 1d South Australia, and the 2sh 6d and 5sh of Transvaal. His other frame contained nine pages of State tax and inspection stamps.

The next speaker was *Dr. Wilson A. Swanker, Editor* of the American Revenuer, who spoke on Canadian, Federal Excise and Tax Paid Revenues. He showed examples of three types that illustrate some of their particular features and portraying elements that make the collecting of this type of material interesting.

Next came *George T. Turner,* the President of the *American Philatelic Congress* and also an authority on Philatelic Literature. Mr. Turner spoke upon plating of United States Revenue stamps and showed his work on reconstruction of the sheets of the 10c Certificate of the First issue, perforated. His exhibit showed this stamp plated in the two stages, early and late. On several pages, he had examples of the several varieties which are found on this stamp.

Mr. Turner then turned to two frames of Mr. Joyce's material and explained that in the first frame was a reconstructed sheet of the 1c Express, perforated, Plate 1, and a part of Plate 1 E. With the aid of these two sheets, it was believed that possibly two dies, the 1c and 2c Express had been on the same die roller. Mr. Turner showed that below stamp 210 of the Plate 1 E there was an impression of the top frame of a two cent stamp thus indicating that both the 1c Express and some 2c stamp were on the same die roller. It had to be assumed that it must be the 2c Express, although that was not certain.

Mr. Turner spoke in great detail about the manner in which these plates were laid down. It was his opinion that the only explanation for the existence of this part of a 2c top frame was due to the manner in which the impressions were rocked in, as there were four distinct different die impressions on the 1c Express Plates; and that four of the 2c might be on the same roller and that the impression of the 2c was due to the die roller being rocked in too far, not being noticed by the operator doing this work.

In the second frame of Mr. Joyce was a reconstruction of the 2c Express, imperforate, which lacked but three stamps for completion, being positions 208, 209 and 210. Some cardboard plate proofs were a part of this plating, the work having been done by Mr. Turner.

Then *Dr. Lionel Hartley* showed from the stand his extensive collection of early Mexican Revenues. There were many high values, which the speaker considered exceedingly rare.

Mr. Joyce followed. His first frame contained Embossed Revenue stamps consisting of a photograph of "the Boston Weekly News-Letter" of Sept. 23, 1756 on which was printed an impression of the ½ penny Providence of Massachusetts Tax stamp, which tax law had been enacted in 1755. Copies of the impression of the 2, 3 and 4 penny stamps of the same issue embossed on documents were indicated. Colony of New York 1, 2 and 3 penny embossed stamps of the act of 1756 were shown on documents. The balance of this frame contained pages with proofs of the Newspaper and Almanac stamps.

of the Stamp Act of 1765 and a 2 shilling 6 pence stamp.

In the next frame were examples of United States Revenue Stamped Paper. The interesting tapeworm stamp printed on a document used for clearing the balances of New York banks was an outstanding item, consisting of some 57 stamps, printed as if they were laid over one another, only a part of the lower stamp showing. Other pages showed all the types of this interesting group of document and check stamps used during the Civil War. One frame of Essays of the United States Revenue stamps was the next one shown, consisting of nine different types of these interesting essays, some of which were models.

United States Revenue stamps of the First issue included 4 blocks of four, imperforate of the 10c value, being the Bill of Lading, Certificate, Inland Exchange and Power of Attorney. This is the only complete set of these blocks. Only one block of four of the 10c Power of Attorney is known, but one other block, one of 6 exists, which was later pointed out. A 30c Imperforate block of four of the Foreign Exchange is believed unique, and the block of 30c Inland Exchange seems to be one of two known. A block of four of the $10 Charter Party is the only one known, as is the $25 Mortgage block of four, cancelled by the signature of D. Drew, President of the Erie Railroad.

Then followed additional imperforate blocks. The largest known are as follows: block of 12, 25c Power of Attorney, with the full imprint at the left, a horizontal strip of four of the 50c Surety Bond, a block of six of the $10 Mortgage. The last item was a full sheet of the $200 value, being a block of eight, one of three known.

Next Mr. Joyce showed items which are the largest known multiples, those of the Second Issue, being a block of 18 of the $1 value, a block of six of the $1.50 and a block of 12 of the $5. Blocks of the Third issue were:—a block of 10 of the 40c, a block of 8 of the $2.50 and a block of 18 of the $5 with a portion of the imprint showing at the left. Values of the First Proprietary issue were a block of 36 of the 6c on violet paper, with a full imprint at the bottom, and a horizontal strip of five of the 50c on violet paper, with the first stamp turned under since it is so badly damaged, and even then, the second stamp is somewhat torn. A block of nine of the 10c, unused of the Second Proprietary concluded this frame.

Mr. Joyce stated that he was in the process of remounting his collection of First Issue imperforate pairs, and showed nine pages of his working pages, one of which had the unique pair of the $2.50 Inland Exchange.

Medicine stamps followed. Mr. Joyce called upon Mr. Cabot to explain how the one copy of the Thomas E. Wilson stamp exists today, because Mr. Cabot had expressed a desire for that stamp to be shown. In addition, there was the die proof, in black of this stamp, with the signed approval of the Commissioner of Internal Revenue Department, which once had been in the order book of Butler & Carpenter.

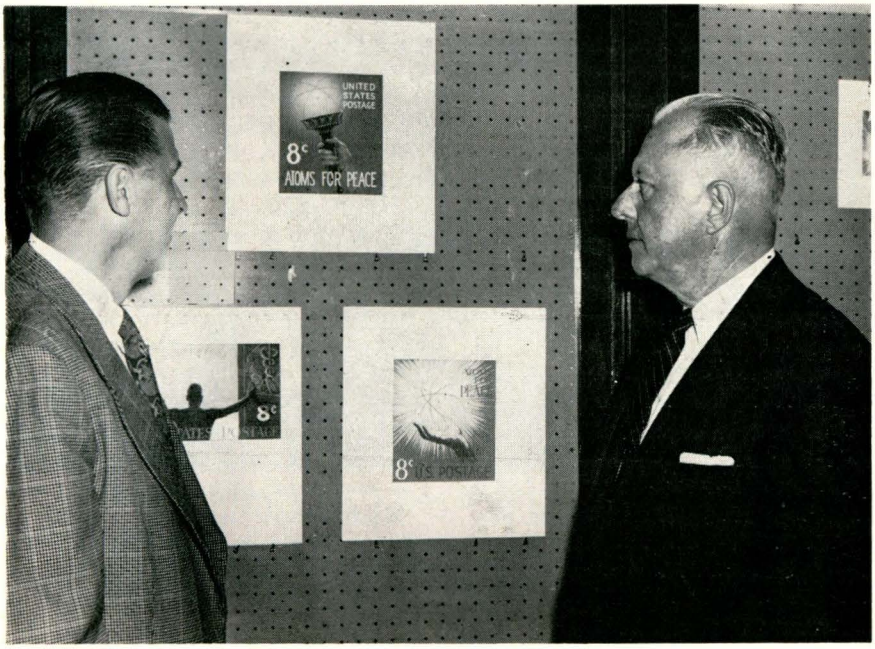
A frame of the Provisional labels used in lieu of stamps in St. Louis, due to their non-arrival in 1898, contained examples used by the Antikamnia Chemical Company, W. R. Holmes, Lambert Pharmical Co., Prickely Ash Bitters Co. and others. The last three frames contained selected pages from Mr. Joyce cancellation collections, one being of railroad cancellations, another insurance company cancellations and the final one, proprietary concerns cancellations, all on the Civil War issues.

Meeting of October 5, 1955

U. S. Post Office Department

This Club had long in advance scheduled a meeting when the United States Post Office Department headed by the Assistant Postmaster General, Albert J. Robertson, would conduct this October meeting. All plans had proceeded satisfactorily until at the very last minute, Mr. Robertson had to cancel his appearance. However, the program was conducted by officials of our Post Office Department. The speaker of the evening was Mr. *Robert E. Fellers,* Director, Division of Philately. The special exhibit brought along from Washington, D. C. for this occasion was handled by Mr. *Stanley Hodziewich,* Curator, Philatelic Exhibition, United States Post Office Department.

Messrs. Fellers and Hodziewich were entertained for dinner at a nearby restaurant



Left: Mr. Stanley Hodziewich, right: Mr. Fellers viewing a frame with some of the Government's exhibits.

(*Photos by Boutrelle*)

previous to the meeting. About 35 members attended this. When President Elkins called the meeting to order at 8 p. m., our exhibition hall was S. R. O.

Mr. Fellers was the only speaker for the Post Office Department. He had prepared a special address, which he proceeded to read to the members. An illustration is shown from a picture taken by the Club's photographer, A. Boutrelle, just as Mr. Fellers was about to commence his talk. Now follows Mr. Fellers' address.

* * * *

"About six months ago your President invited the Post Office Department to participate in this program this evening and Assistant Postmaster General Albert J. Robertson was scheduled to be here. I am very sorry to say that urgent matters prevented him from coming and he asked me to act for him and express his regrets at not being able to be here. I assure you it is a great pleasure for me to be here this evening and talk with you.

"Shortly after Postmaster General Summerfield came into office he realized the importance of stamp collecting, especially to the youth of our nation. With this in mind he immediately took steps to enlarge our Philatelic Agency. It was felt that instead of having the Philatelic Agency as part of another Division it should be an entire Division of its own made up of capable employees to work more closely with collectors on all their problems and in that way give better service to them. All functions pertaining to Philately are handled in this Division. Requests for new special stamps are recorded and complete files are kept on them. At the present time there are approximately 2,200 requests on file and that amount is being increased every month by the new requests which we receive.

"Out of mere arithmetic alone it is necessary to decline the great majority of requests for new stamps and many are declined because the subject matter or the anniversary period does not appear to have sufficient national significance. We like, too, to bring out stamps in connection with some big celebration. It has been found from experience

that approximately twelve commemorative stamps a year is a fair number to issue. We are working on our program for next year and hope to be able to make some announcement before the end of the year.

"Much thought and research is given in the development of our stamp designs from the time the first model is submitted until the final die proof is approved by the Postmaster General. The subject matter of the stamp is carefully checked with proper records or expert authorities consulted with regard to the proper development of the artists' model for the stamp. In connection with the Lewis and Clark commemorative stamp, we felt it advisable to make a special trip to Boston, Massachusetts, to confer with Dr. Bernard DeVoto, a writer and authority on the Lewis and Clark Expedition. It can be stated that he made some valuable suggestions with regard to the stamp design. We use every effort to make sure that a model is perfect before it is approved by the Postmaster General.

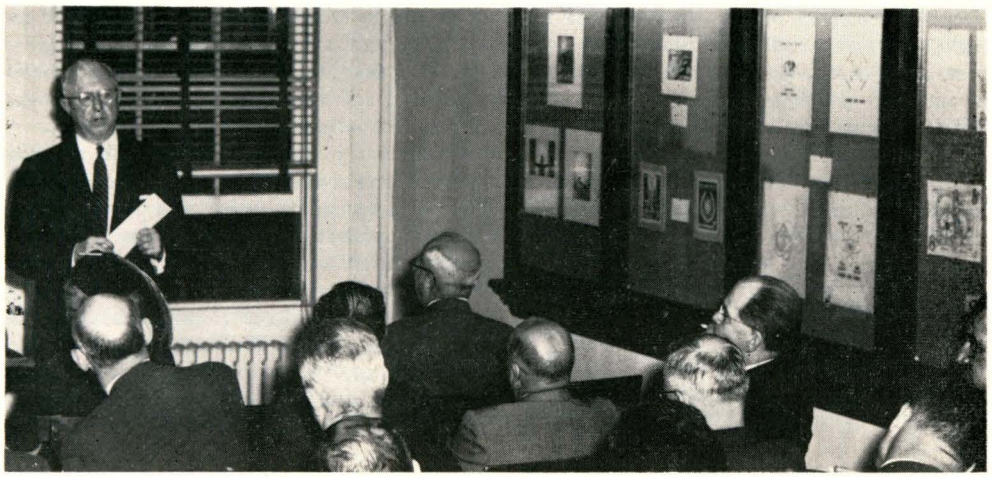
"The stamps used in the Philatelic Agency are all carefully selected at the Bureau of Engraving and Printing before they are sent to the Philatelic Agency. The clerks who fill the stamp orders also make a careful selection of the stamps as the orders are being filled and in that way the collectors are assured of getting well centered stamps. Recently we announced the sale of two packets of stamps through the Agency, one containing blocks of four selling for $2.27 and the other singles selling for $1.00 even. We are pleased at the great demand for these packets from the public. Over 2,500 orders have been received since this service was inaugurated. We do everything we can think of to promote interest in this alluring and educational avocation.

"Most of our stamp designs are done by the competent artists at the Bureau of Engraving and Printing but occasionally we go outside. When the Atoms for Peace stamp was suggested by the Atomic Energy Commission it was felt that it would be a very difficult subject to portray on a postage stamp. The Atomic Energy Commission suggested that they have their technical illustrators submit designs, as well as the State Department and the United States Information Agency. A total of forty-three different designs was submitted and I have had them mounted in the frames here so that you may see them. To make a selection from so many good models was a very difficult job. As you know, the one selected bears the two spheres and includes a quotation from President Eisenhower's speech to the United Nations on December 8, 1953. The first day sale ceremony was held on the White House lawn and there were approximately 200 invited guests to witness the ceremony, including ninety foreign representatives. Those who witnessed the ceremony commented that it was one of the finest we have ever had.

"The regular series of postage stamps has not been changed since 1938 and we are now in the midst of bringing out a new series. Much thought was given to this series and we finally decided that eighteen stamps would be sufficient to meet postal requirements. This series is divided into three categories. Six Presidents — George Washington, Thomas Jefferson, Abraham Lincoln, James Monroe, Theodore Roosevelt and Woodrow Wilson; six Historic Shrines—3c Statue of Liberty, 8c Statue of Liberty, Mount Vernon, The Alamo, Independence Hall and Monticello; six Famous Americans—Benjamin Franklin, Robert E. Lee, John Marshall, Susan B. Anthony, Patrick Henry and Alexander Hamilton.

"We felt that we should continue Washington and Franklin in the regular series as they have been in all of them since 1847. Much time was spent in selecting the subjects and we feel that everyone included in this series played an important part in American history and deserves the honor of being placed in our new series.

"It was decided also that it would be desirable to place some of these stamps on sale at National Philatelic Conventions. This would make it possible to get a wider range of publicity and give the societies a first day sale stamp ceremony at their convention. It also gave the first day sales wider geographical distribution. This proved very popular and we believe has created more interest in the new issues. There is a great demand from many cities to have first day sales of new stamps and the interest in first day covers and that type of collecting is in-



Mr. Robert E. Fellers, the U. S. Post Office Department's speaker.

creasing. In 1953 we made a very careful check on first day sales held during that year. The figures we gathered are quite interesting and I would like to bring them to your attention at this time.

"During the year there was a total of 5,427,603 first day covers handled and the stamps sold on the first day sales amounted to 13,447,150 with a total value of $434,-712.49. The cost to the Post Office Department for handling these covers amounted to approximately $55,000. so you can readily see that there is a substantial profit on the first day sales of new stamps.

"Of the total number of first day covers cancelled, it is estimated that 1,356,900 of them bore blocks of four, or the equivalent of at least 12c in postage on each cover making the excess of postage used 9c. This figure represents $122,121. in excess paid for handling this type of envelope, an amount which will more than reimburse the Post Office Department for the costs of bringing out new issues.

"The greatest revenue, however, accrues from the sale of ordinary and commemorative stamps in the Philatelic Agency where the sales are averaging approximately $2,-000,000. a year. Most of the stamps sold in the Philatelic Agency go into stamp albums and are never used for postage.

"In addition to the stamps purchased by collectors from the Philatelic Agency, many collectors make purchases from local postmasters. A recent survey shows that philatelic sales for a twelve months period in New York City amounted to $1,164,000., Boston $64,332., Los Angeles $120,000., Brooklyn $480,000., San Francisco $25,000., and Seattle $48,000. It is estimated that collectors of United States stamps spend approximately $25,000,000. per year on the purchase of both ordinary and commemorative stamps from the Philatelic Agency and the various post offices. Sales have been increasing each year since.

"When a new commemorative stamp is printed approximately 100,000,000 of the total issue are distributed promptly to postmasters in the United States so that they will be available to local collectors and patrons soon after the first day sale date. The Philatelic Agency continues to be a most popular part of the Post Office Department and the orders and sales continue to increase.

"Naturally collectors have good reason to expect the assistance and cooperation of the Department in promoting the best interests of Philately in every practical and reasonable way, and we are using our best efforts in the development of Departmental policy that will be inspirational and helpful to all collectors from the humble beginner in the ranks to the philatelic specialist of long experience.

"I want also to mention the enlargement of our Philatelic Exhibition Room. It is

conveniently located on the first floor of the Post Office Department Building on 12th Street and Pennsylvania Avenue in Washington and the mahogany paneled room provided for the display is very attractive. The new addition will more than double the former space and will enable us to more adequately display the material that is available.

"In the Exhibition Room there is on display full sheets of all United States postage stamps, envelopes, postal cards, die proofs and other philatelic items. We also have stamps from all foreign countries which are members of the Universal Postal Union. Each country which is a member of the UPU sends three stamps of all new issues to the UPU headquarters in Berne, Switzerland, and they in turn make the distribution to all member countries. Of the three stamps from each foreign country we receive, one is placed in the Exhibition Room, one is sent to the Smithsonian Institution and the other is kept in the International Bureau of the Post Office Department.

"In our Exhibition Room there is provided a section set apart as a reading and reference department where philatelic magazines and newspapers may be leisurely read and we are planning to have a more complete library section in connection with this enlarged department.

"Now, let us consider the educational values of stamp collecting, not only to the youth of the nation but also to adults. Knowledge of history, geography, and many other subjects is frequently more easily and permanently acquired from postage stamps than from textbooks, and in such a graphic manner that it is not soon forgotten. Questions on the lives of such great figures of history as Columbus, Benjamin Franklin, George Washington, the Presidents of the United States, Commodore Matthew Perry, Lewis and Clark, and many other famous men of the past and indeed the present are readily answered in a most authentic fashion by the stamp collectors.

"The study of geography holds no terrors for even the youngest of collectors. They will accurately locate Latvia, Georgia, Martinique, the Guineas and hundreds of more remote points without reference to an atlas or a map. To stress this point a little more, the general stamp collector is a world traveler in his own home, a student of international affairs, and an authority on the state of Government of every nation in the world.

"In 1953, in order to be able to produce more multi-colored stamps, the Bureau of Engraving and Printing was asked to explore the possibilities of photogravure and to make such tests as were necessary. Several printing firms were contacted to provide specimens but so far we have found nothing we think is acceptable. We like hand engraved stamps and there is also a security angle that makes it desirable to have such issues. With this method, however, it is not possible for us to have many of our issues multi-colored but we understand that the Bureau of Engraving and Printing is now experimenting with presses that will be able to do multicolor intaglio work. Their experiments should produce some very interesting results.

"In order to improve and vary our stamp designs we have met with the Commission of Fine Arts from time to time to discuss our stamp programs and methods. When the Fort Ticonderoga stamp was announced it was felt it would be a difficult one to prepare and offered some problems as to design. It was at our request that the Commission of Fine Arts designated the National Academy of Design to select an artist to do this one particular stamp. This stamp was recently placed on sale at Fort Ticonderoga and the general opinion with regard to the design is most favorable.

"It has been announced that Dr. Edgar Fuller, Executive Secretary, Council of Chief State School Officers, Washington, D. C., has agreed to permit the children of the schools of the different states to enter into a competition for a proposed children's stamp. It was announced that the best design from each state would be chosen before it is submitted to the Post Office Department. At the conclusion of the contest the best design from each of the states will be sent to the Department where a final selection will be made with the understanding that the Department reserves the right to reject any or all of the designs submitted. We do hope that a suitable design will be received so that the children's stamp may be given sincere consideration.

"We recently announced that the 6-cent Theodore Roosevelt stamp will be placed on first day sale at the American Stamp Dealers' Association Show in November. This design was reproduced from a photograph of the Philip A. de Laszlo painting. Since many of you here will be at the Show in November, I have taken the liberty of bringing the original die proof of the Theodore Roosevelt stamp with me so that you would have an opportunity to see it. We think the engraver has done a fine piece of work. With the A. S. D. A. Show having for its theme Theodore Roosevelt we feel that it will be a very popular issue.

"We are glad to learn that a definite time has been set for the Fifth International Philatelic Exhibition and, as you know, we have met with the committee on several occasions to work out the plans for the Post Office Department's participation. The Post Office Department expects to participate in this International Exhibition in a way we hope will be a great credit to our Government. We have in mind the issuance of special stamps as well as providing splendid exhibition material. We hope that arrangements can be made to have an actual demonstration of the printing of stamped envelopes and also postage stamps during the exhibition.

"As you all know, Postmaster General Summerfield is keenly interested in postage stamps. He has participated in a number of first day sales of postage stamps and would like to see our stamps be among the best in the world. He realizes that philately has distinct educational values and believes that no one can pursue this hobby intelligently without developing a greater knowledge of his national heritage."

* * * *

Mr. Hodziewich had placed in about 10 frames some very interesting material. First of all was the die proof of the 6-cent Theodore Roosevelt postage stamp to be placed on sale in New York, N. Y. in November of this year. The beauty of this die proof was greatly admired. The other material consisted of the original artists' drawings for the Atoms for Peace stamp. Shown here is one typical frame with Messrs. Fellers and Hodziewich standing before it. Such exhibits always are a privilege for philatelists to inspect. The design finally accepted frequently appears to be less attractive to many than those of the rejected designs. But the eye overlooks practical considerations. One must remember that a stamp is a miniature, which its small space requirements demands special gifts from an artist. It was a great opportunity for those in attendance to see an exhibit like this.

The meeting concluded with a question and answer period. There is no doubt that through this evening's activities, the United States Post Office Department again showed its high opinion of philately and the extents to which it is willing to go to assist in abetting our enjoyment of stamp collecting. "Bob" Fellers is a key figure in this work. Many of us had known him and his activities for many years. This was Mr. Hodziewich's first visit to The Collectors Club. We hope for many more because we all were grateful for seeing the unusual philatelic material he had brought for our viewing. (*H. M. G.*)

The Library Committee reports the acquisition of the following:

Stanley Gibbons' Postage Stamp Catalogue, Part III, 1956. Foreign Countries, America, Asia and Africa. Published by Stanley Gibbons, Ltd., London, England.

Seychelles Postage Stamps and Postal History by H. V. Farmer, F. R. P. S. L. Published by Robson Lowe, Ltd., London, England.

B. & O. Railroad Mail and Cancellations by Michael Miller. Reprint from 14th American Philatelic Congress Book. Gift of author.

New Yorker Briefmarken Zeitung 1913. (German) Gift of Mr. E. A. Preisel.

Scott's Standard Postage Stamp Catalogue, Volume II, 1956. European Countries and Colonies and the Independent Nations of Africa and Asia. Scott Publications, Inc., New York.

Bibliography of Palestine-Israel Philatelic Literature by Martin Warmbrand. Card Index. Gift of author.

Muller Catalogue 1956: Schweiz, Liechtenstein. Published by Ernst Muller, Basel, Switzerland.

Zumstein Europe Catalogue 1956. Publication of Zumstein & Cie., Bern, Switzerland.

Sanabria's Air Post Catalogue 1954-55 and *Supplement.* Published by Nicholas Sanabria Co., Inc., New York. (Replacement of copy missing from Library donated by publisher).

Mitchell-Hoover Official Catalog of U. S. Bureau Precancels 1952. Published by Stephen G. Rich, Verona, N. J.

Neues Handbuch der Briefmarkenkunde, Reihe B, Lieferung 3. Deutsches Reich. 1933-1935. Published by the Association, Frankfurt a. Main, Germany. U. S. Agent, Fritz Billig.

Stanley Gibbons' Postage Stamp Catalogue, Part I, 1956. British Empire. Published by Stanley Gibbons, Ltd., London, England.

Piece from the Dandy Roll of the "Papel Sellado" watermark of Mexico. Illustrated in Dr. Chittenden's book, "Mexico—Issue of 1874-1883". Gift of Mr. J. J. Klemann.

Philatelic Literature. Gift of Dr. Warren G. Kauder.

Miscellaneous lot of Philatelic Exhibition Catalogues. Gift of the Philatelic Foundation.

Chiu's Supplement, Volume 3. Edited by C. W. Chiu, Hong Kong. Gift of Mr. A. Appleton Lane.

Chats on the Stamps of China, compiled and edited by Tom Morgan. Harris Publications, Ltd., London, England. Gift of Mr. A. Appleton Lane.

Stanley Gibbons' "Two Reigns" Postage Stamp Catalogue, 1956. Published by Stanley Gibbons, Ltd., London, England.

Catalogue de Timbres-Poste Yvert & Tellier-Champion, 1954. Tome I, II and III. Published by Yvert & Cie., Amiens, France. Gift of Scott Publications, Inc., New York.

Michel Briefmarken Katalog 1954. Europa. Published by Schwabenberger Album, Eugen Berlin, Munich, Germany. Gift of Scott Publications, Inc., New York.

Catalogo Galvez de Sellos de Espana 1954-1955. M. Galvez, Madrid, Spain. Gift of Scott Publications, Inc., New York.

Ceres Catalogue Timbres-Poste. France—Colonies 1955. "Ceres", Paris, France. Gift of Scott Publications, Inc., New York.

Handbook/Catalogue, Union of South Africa Stamps. Published by the Philatelic Federation of Southern Africa, Johannesburg, Union of South Africa. Philatelic Journals. Gift of Mr. Edwin Mueller.

The New American Stamp Catalog. 1956 Edition. Minkus Publications, Inc., New York.

At the Board of Governors meeting held September 28th, 1955, the following new members were elected:

4334 John M. Meditz, Wilmington, N. C. Collects United States and Airmails.

4335 Earl Lowe, Birmingham, Mich. Collects United States.

4336 Michael Smiley, New York, N. Y. Collects Venezuela, Brazil and France.

4337 Nils Pontenstein, Springfield, Ill. Collects No. 1 of Europe, Sweden and Denmark.

4338 S. Bruce Somervell, Santa Barbara, Calif. Collects United States, Great Britain and Colonies.

4339 Gerald O'Reilly, New York, N. Y. Collects United States, Scandinavia and Great Britain.

4340 Theodore L. Glidden, Clarksville, Ind. Collects Rhodesia.

4341 John D. Pope III, Webster Groves, Mo. Collects United States and 19th Century Foreign.

4342 Sterling S. Taylor, Seattle, Wash. Collects Prisoner-of-war covers.

Changes in the Club's Constitution and By-Laws

At the meeting on November 2, 1955, a short business meeting was held. The purpose was to adopt, if approved, some changes in our basal organizational arrangements. A quorum was established. All four proposed amendments were adopted without dissenting votes, and after thorough discussion of them on the floor. The proposals had been circulated previously to the members qualified to vote.

(Continued on Page 317.)

VICTORIA

The Big Story Of A Little Stamp.
The History Of The 5/- "Laureated" From 1867 To 1912

By J. R. W. PURVES, F. R. P. S. L.

(Continued From Page 235.)

Type	*Sheet Pos.*			*Flaws*	*Comments*
(2)	9	*BLUE:*	(i)	Nick in left of the leaf at base to immediate left of the center ornament at base;	Noted as (ii) in 'P. J. G. B.' article.
			(ii)	Break in circle edge over and slightly to left of middle of center ornament at base.	Examined 9 copies in blue and red.
		RED:		Top of 'R' of 'VICTORIA' is dented and the right two thirds of the top is narrower than usual.	
	*10	*BLUE:*	(i)	Diagonal cut in right of triangular ornament at top right and in top of scroll below it;	Noted as (iii) in 'P. J. G. B.' article.
			(ii)	Point of triangular ornament at top left is blunted.	Examined 5 copies in blue and yellow, 12 in blue and red.
		RED:		A dot of color inside top of 'V', just to right of inside of left arm at top, etc.	Seen (1869 printing) with 'right line' wmk and (at right of pair) with full right margin.
3	11	*BLUE:*		Hard to pick up any flaws here but the following are constant on clearly printed copies, viz:	Noted as (ii) in 'P. J. G. B.' article.
			(i)	mottling (i.e. color patch in white) in front of chin;	Examined 15 copies in blue and red.
			(ii)	mottling in color to S. E. of S. E. end of neck;	
			(iii)	dent in outside of lower of two central ornaments at left.	

Type	*Sheet Pos.*			*Flaws*	*Comments*
		RED:		Extra color on outer left portion of Crown, at center.	Seen with 'left line' wmk. in 1868, 1877 and 1880 printings.
	12	*BLUE:*	(i)	A 'cut' flaw, more or less vertical, going through outside of the scrolls of the two ornaments at middle right.	Noted as (iii) in 'P. J. G. B.' article.
		RED:		In more lightly inked copies a slightly bent base to first 'L'.	Examined 13 copies in blue and red.
3	*13	*BLUE:*		[In blue on yellow shows also a white dot in color over 'E' under chin (not in more heavily inked copies). Queen's eyebrow is shaded.]	Noted as (iv) in 'P. J. G. B.' article.
			(i)	A fine diagonal hair-line going through middle of ornaments over 'IA';	Examined 6 copies in blue on yellow, 15 in blue and red.
			(ii)	mottling on vein of ornament at left nearest to 'F'. (i) and (ii) are seldom visible in later printings.	
			(iii)	In last printing the ornaments over 'R' are badly flawed.	
		RED:		In 1868/9 printing extra red on the lower right portion of the 'C' makes 'VIGTORIA,' and tops of 'C' and 'T' are joined.	
				Mottling and a slight nick in color to immediate right of lower of middle two scrolls at left (visible as a white flaw in later printings)	Noted as (v) in 'P. J. G. B.' article.
		RED:		Dent in top of first 'S' (in middle portion).	Examined one copy in blue on yellow, 9 in blue and red.
	*15	*BLUE:*		and, in blue on yellow also, top left ornament ends in rather longer point than normal. Also	Noted as (i) in 'P. J. G. B.' article.
			(i)	Three nicks on circle edge under 'N' of 'SHILLINGS' and another under 'F';	(Is also on right of sheet in blue on yellow printing)
			(ii)	dent in blue line over 'T';	Examined 2 copies on blue on yellow, 11 in blue and red. Seen with 'right line' wmk. in 1868 and 1877 printings and full right margin in 1868 printing, also two copies showing, in right margin, portion of the *two* colored registration marks at middle right.
			(iii)	fine 'cut' flaw in edge of inner circle, along S. W. edge of neck, over 'S'.	
		RED:	(i)	Outline of Crown markedly broken at lower right;	
			(ii)	left limb of 'V' shorter at left than right;	
			(iii)	base of first 'S' rather flat.	

Type	*Sheet Pos.*		*Flaws*	*Comments*
4	*16	*BLUE:*	(i) A color patch on the white of the middle of the base of the loop opposite the base of the 'V' of 'FIVE'.	Not noted in 'P. J. G. B.' article.
		RED:	Nothing to note.	Examined 3 copies in blue on yellow, 11 in red and blue. Seen with 'left pane' wmk. in 1868 and 1879 printings.
	17	*BLUE:*	(i) Break in middle of base of ornament at middle base;	Noted as (ii) in 'P. J. G. B.' article.
			(ii) Break in circle edge to N. W. of first break, under 'H'.	
		RED:	(i) Nothing to note.	Examined 11 copies in blue and red.
	18	*BLUE:*	(i) Break across middle of base of ornament at middle base. The break in 17 is more or less a clean *vertical* break whereas this is a *diagonal* slice into the lower edge.	Noted as (iii) in 'P. J. G. B.' article.
			(ii) A small nick in the circle edge opposite and just above the 'F' of 'FIVE'.	Examined 15 copies in blue and red.
	*19	*BLUE:*	(i) Break in top left of outer right scroll over 'A'.	Noted as (i) in 'P. J. G. B.' article.
		RED:	(i) Top of first 'S' flattened at left;	
			(ii) Lower half of right outline of Crown is missing;	
			(iii) Second 'S' has flattened base.	Examined 2 copies in blue on yellow, 11 in blue and red.
4	*20	*BLUE:*	(i) A small white spot to the immediate right of the base of the right of the two ribbons behind the neck;	Noted as (iv) in 'P. J. G. B.' article.
			(ii) A nick and dot (mottling) in circle edge under first 'L'. In the *last* printing the area under the 'IL' is badly flawed.	Examined 3 copies in blue on yellow, 17 in red and blue.
		RED:	(i) A sloping 'F' in 'FIVE';	
			(ii) In the *last* printing only, a 'hollowed' area in the top right of the Crown.	Seen with 'right line' wmk. in 1868, 1877, 1879 and 1880 printings.

Note: The variety described under (v) in the "P. J. G. B." article was a faulty description.

Type	*Sheet Pos.*			*Flaws*	*Comments*
5	21	*BLUE:*	(i)	A wavy scratch flaw inside blue circle, running from in front of 'F' of 'FIVE' downwards to right in front of chin;	Noted as (ii) in 'P. J. G. B.' article
			(ii)	Nicks in circle edge under 'E' and (not so prominent) under 'FI', just below center.	Examined 13 copies in blue and red.
		RED:		Nothing to note.	Seen copies with 'base line' and 'PO' wmk in 1868 and 1879 printings, also 'corner lines' (L) and 'left line' wmks in 1868 and 1877 printings.
	*22	*BLUE:*	(i)	A diagonal white scratch running from the base of the ear down to the right across the junction of the face and neck;	Not noted in 'P. J. G. B.' article.
			(ii)	A break in thin blue line over 'O';	Examined 3 copies in blue on yellow, 18 in red and blue.
			(iii)	In last printing shows what may be a small repair to the outer ornaments below 'LI', viz: a slight distortion in circle edge under second 'L'.	
		RED:		Right side of Crown is 'shaved' all the way down, presenting a straight and not a rounded appearance.	Seen (with bi-colors) with marginal wmks. 'OS', also 'V' and 'VI' respectively.
	*23	*BLUE:*	(i)	Base of large leaf under second 'L' is distorted, being twisted upwards to form more or less of a right angle with the rest of the leaf.	Noted as (i) in 'P. J. G. B.' article.
		RED:		In the 1868 and 1869 printings there is *no* little diagonal 'spike' between top central ornament of Crown and its left portion as is seen on the other four Type 5's. In later printings this spike generally fails to appear on *any* Type 5 item.	Examined 1 copy in blue on yellow, 15 copies in blue and red. Seen (in bi-colors) with marginal wmks. 'ST' and 'STA' respectively.
	*24			A hard item to distinguish and best left until the other four Type 5's are isolated.	Not noted in 'P. J. G. B.' article.
		BLUE:	(i)	In clearly printed examples, particularly of the 1868 and 1877 printings, shows mottling in the solid color over	Examined 2 copies in blue on yellow, 14 in blue and red.

Type	*Sheet Pos.*		*Flaws*	*Comments*
			the head under 'T', this being, however, usually obscured in the other printings—also often two white dots (instead of one) to left of 'F';	
		(ii)	Small nick in circle edge under 'IL' or 'L' (as the case may be).	Seen (in bi-color) with marginal wmks. 'TAG' and 'VIC' respectively.
		(iii)	In last printing only, shows ornaments at top left badly flawed.	
	RED:		In 1879 and 1880 printings shows a hollowed base to 'V' of 'FIVE'.	
	25 *BLUE:*	(i)	In the 1868-9 printing there is a mottling (usually appears as a white dot) in color under first 'L'.	Noted as (iii) in 'P. J. G. B.' article.
		(ii)	A nick in the edge of the color under the 'LI' or 'I' of 'SHILLINGS'.	Examined 13 copies in blue and red.
	RED:		'Cut' flaw (white) in the top right portion of the first 'S'.	Seen with right line wmk. in 1868 and 1877 printings and with wmk. 'IA' sideways in 1880 printing.

The 5/- Value, 1867-1881.
General Considerations

(a) Its genesis.

An issue of this value had, as Rundell points out ("Australian Stamp Journal" for February, 1937, at p. 21 et seq.) evidently been contemplated as early as 1858 for we find the "Inspector of Postage Stamps" (there were then *no* other stamps—*JRWP*) advising the Secretary to the Post Office (in the course of a letter mainly on *another* subject) as follows:—

> "Respecting the cost of the proposed new five shilling stamp I shall be in a position to give positive information within a week".

No other developments are recorded until May 5, 1859, when we find a requisition sent to T. H. Saunders, London, for postage stamp paper including "3000 sheets (120 watermarks each) to be watermarked FIVE SHILLINGS". This paper was received in Melbourne in June, 1860.

It was employed—all of it—for an "emergency" printing of 360,000 (made and first issued in September 1862) 4d. "Beaded Ovals", this having become necessary as a result of the exhaustion of the "FOUR PENCE" paper, and the non-arrival of the new "4" paper ordered from De La Rue's. Its use under these circumstances, over *two* years after its receipt in Melbourne, indicates that the Authorities had shelved any ideas of a 5/- *stamp,* although neither Mr. Rundell nor the writer have been able to find any reference to this.

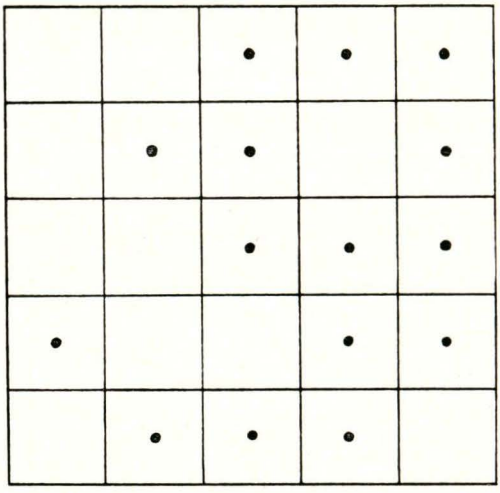
The idea itself was revived early in 1867, and in the Post Office Report for 1866 (*dated* 16.4.67) it was stated:—

> "Arrangements have been made for shortly bringing into use a 5/- postage stamp, which is much required for heavy correspondence by the English mail".

Incidentally, much of the heavy correspondence, referred to comprised *bundles of newspapers,* and the writer has a number of the blue and red stamps so used on pieces of newspaper.

In the Report for the *next* year it was stated:—

5/- blue and red (first plates) 1868 - 1880
Comparison with II Blue on yellow sheet



The dots indicate those items found also in the blue-on-yellows. These prove that prior to the printing of April 1868 (first bi-colour) a cutting-up into singles of the 'vertical 5' electrotypes used for the February 1868 printing must have taken place, since it is obvious from the above diagram that all the 'secondary' varieties found in any single vertical row of 5 do not coincide in the two printings.

"A new postage stamp of the value of 5/- has been made and issued. It is printed on a deep canary colored paper with blue ink (it was also—*JRWP*—printed on a *pale* canary colored paper), the original die having been cut under contract in the Colony and the electrotype produced therefrom in the General Post Office under the direction of the Printer of Postage Stamps."

Frederick Grosse (who was also responsible for the 'Beaded Oval' and other "Laureated" dies) engraved the steel die, at a cost of £15.0.0, the die being delivered to the Stores Branch of the Post Office on 6.5.67.

Die Proofs.

The dies of all the stamps which were engraved by Frederick Grosse, viz. the 3d, 4d and 6d "Beaded Ovals", the frame die for the 6d. black of 1862-65, and the 1d, 2d, 3d, 4d, 6d, 8d, 10d, 1/- and 5/- "Laureates" I have only been able to acquire *three* examples of *die proofs,* all of which I should imagine emanated from the Engraver or his family and *not* from official sources. In fact they are the *only* such Grosse die proofs I have had come to my notice. One is of the 4d value and the other two of the 5/- value. All are in *black,* on a fine quality (semi-pelure) rice paper. Under the glass demonstrate the

5/- blue and red (first plate) 1868 - 1880

Diagram of the reconstructed sheet of 25, showing the items described in the plating analysis.

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

not inconsiderable ability of this engraver, who also did beautiful work on wood, many examples of which—mainly scenic illustrations—I also possess.

The 4d and one of the 5/- examples came from a "stuck-down" collection, made in the later 1870's, purchased here some twenty years ago, while the other turned up in a mixed lot acquired later in London.

It would seem that other Grosse proofs *should* turn up and that die-proofs of all his stamp work were to be found many years ago in collector's hands. If such do still exist I would be most interested to hear of them.

The same applies to contemporary *plate proofs* of any value. None of these, except for some color-trials of the 3d value in the Royal Collection, have likewise ever been seen by me.

Grosse seems to have given up his engraving between 1867 and 1870, and then became a wine grower, dying in 1894. The engraver succeeding him was William Bell, whose first work dates from 1870, when he engraved the dies for the "Stamp Statute" series.

When the first requisition for paper watermarked V over Crown was forwarded to London in 1866 *two* types of yellow paper, referred to as "pale canary" and "deep canary" respectively, were ordered. References in the Archives indicate that there was not a great deal of difference between the two varieties. The writer's examination of various Victorian stamps printed on the early yellow papers bears this out.

Further, in certain conditions of exposure, both varieties of paper showed a tendency to fade. Stamps from both the first and second printings may be met apparently printed on a "near white" paper, certainly the result of a "fade". My belief, on the material available, is that the first printing was made on the *"deep canary"*, and the second on the *"pale canary"* paper. It may well have been that when the two varieties were, on arrival, found to be so alike, they were stacked together and used indiscriminately.

Stamps from the *first* printing may be distinguished from those of the *second* by the following tests:—

(i) They are almost invariably more heavily inked and less clearly printed than the stamps of the second printing. This is due, as we have seen, to the smaller printing surface, one vertical row of 5 electros being used as compared with the form of 25 electros (5 x 5) employed for the second printing.

(ii) They comprise only types "A" to "E" inclusive, whereas a second printing stamp must show one of Types 1 to 5 (see Illustration).

(iii) *Both* normal and *reversed* watermarks, in the proportion of about 3 : 1, are found in the first printing (see previous discussion). Only *one* other case in the 1869-80 printings—a single stamp of the 1869 printing—has been met to date showing the watermark reversed.

(iv) Stamps of the first printing are almost always *wider* (from perforation to perforation) than those of the second printing. This is due to the fact that owing to the necessity for printing the sheet of 25 in *five* separate operations the vertical rows were almost invariably more widely spaced than they were in the later form of 25.

(v) In the first printing examples of "A" (top) and "E" (bottom) may be met showing *marginal letters* watermark, indicating the necessity for using the *whole* of the sheet of postage stamp paper supplied to print upon. In the second (and commoner) printing I have *not* found *one* example showing a "marginal letters" watermark, and only one showing a top or bottom (in this case a top) "line" watermark. This indicates either that the forme of 25 used for that printing was appreciably *shorter* than the vertical row of 5 used for the first printing, or that before cutting up the complete sheets into quarters prior to printing, the outer top and bottom margins were cut off presumably to eliminate the sheet numbers, though leaving little to spare as far as coverage of the form was concerned. I incline to the latter alternative, since *one again* meets with these 'marginal letters' watermarks throughout the bi-colored printings of 1868-80.

Both printings are to be found mint or unused so that examples of each no doubt went to dealers overseas.

The great majority of used copies, of *both* printings, that I have or have seen, bear the Melbourne "duplex" cancellation—"VICTORIA" in bars (at left) alongside a circle containing the usual name and date. The only exceptions are four examples showing a circular killer postmark used at Melbourne, showing the figure "1" superimposed over a number of bars close together.

(b) *Second* Printing: 2000

This stamp was delivered into stock on February 4, 1868. It can be distinguished from the first printing by the means set out under (a) above. The earliest date seen is 31.3.68.

(b) The various printings and their characteristics.

A: The 5/- Blue-on-Yellow.

(a) *First* printing: 1200 "1200".

According to a note in the "Postage Stamp Ledger" this stamp was first issued on 26.12.67, two days after the date it was first delivered into stock.

B. The Bi-Colored Printings:

I. On unsurfaced paper.

(i) *The 1868 Printing: 5,000*

The first printing of these was in April, 1868, of 5,000 only, printed on white V and Crown paper which must have belonged to the first consignment. The stamps were delivered into stock on April 7, 1868, but do not appear to have been issued to the public until several months later, in *October,* 1868, according to the Post Office Report for that year.

The Post Office Report for 1869 gave the *date of issue* of the "carmine and blue" stamps as "October last" (i.e. 1868) and there is a note by the Printer that they were first issued 8.10.68. This was almost certainly the date of their *general* issue. Rundell, however (p. 40 of the March 1937 number of the "Australian Stamp Journal") showed that some must have been released some three months before. He wrote:—

"I find that the Secretary, G. P. O. London, applied for certain stamps and was informed on the 18th May, 1868 that in addition to the six 5/- stamps asked for, six at the same price of a new issue printed in two colors were forwarded. On the same date thirteen stamps of the new issue were also forwarded to two stamp dealers on the other side of the world, (presumably one of these was Moens—*JRWP*)."

This earlier distribution (if not issue) of the bi-colored stamps is confirmed by their chronicling, in English publications, some two and one-half months *before* October, 1868. Rundell quotes these sources (and I have checked them) as follows:—

"The 'Philatelist' of 1st August, 1868, stated 'we have just received a new and greatly improved edition of the five shilling stamp of Victoria'.

The type is precisely that of the former issue, blue on pale yellow paper, but a variation of coloring has materially tended to ameliorate its appearance. It is perforated and watermarked with the V and Crown as before, and the paper is of the same texture, but white.

The major portion of the impression remains blue, while the crown and inscription, Victoria, five shillings, are vermilion.

Further, the 'Stamp Collectors Magazine' on the 1st September, 1868, writes, 'The recently emitted five shillings has already changed its coat, and now, instead of being attired in blue and yellow, comes to us gaily marked in blue and white, with its crown and inscription printed in red, so that M. Moens remarks, 'it now presents the national colors—red, white and blue'."

Mr. Yardley gives the date September, 1868, and my own earliest dated copy is dated March, 1869. The 8.10.68 date given above, is, however, probably correct.

This small printing is easy to distinguish, being in a marked *indigo* and carmine, the first color being quite distinct from the shades of any of the later printings. It should be looked for carefully as it certainly merits separate catalogue rank. The *watermark is upright,* and the *perforation* 12¾.

(ii) *The 1869 Printing: 45,000*

This was in *blue* and carmine, *watermark upright,* and *perf.* 12¾ as before. Deliveries into stock details of which have already been given were as follows:

30.4.69	6,250
3 to 8.5.69	38,750
	45,000

This was, except for the 1881 printing, by far the largest printing made of this value. It lasted for eight years, until 1877, when the third bi-colored printing was made.

It is interesting as we have seen, to note from the "Manufacture Book" that for both the 1868 and 1869 printings, the blue portions were printed at *different* times from the red. For instance, in the 1869 printing the *blue* portion was printed on the 19th and 22nd of April, and the *red* between April 23rd and 28th. In this case the red (where the register is not exact) was printed *over* the blue.

For all *later* printings, as we also learn from the "Manufacture Book," "the two forms of imperfect dies were on the press at the same time". This must mean that while one lot of sheets were being fed under the "red" plate on the same press, another lot were fed under the "blue". Those operations completed, the positions of the sheets were reversed, and so on. This method, of course, meant a considerable saving in time as compared with that followed in the 1868-69 printings and almost certainly followed on the introduction of a new "Imperial" "double-platen" printing press. The *blue* shade of this second printing is readily distinguished from the *"indigo"* of the first, which is both deeper and brighter. I have a copy with *watermark reversed.*

The use of the new press meant, in these later printings, that, where the register was not exact, 50% of the stamps showed the red portion printed *over* the blue (as in the 1868 and 1869 printings) but the other 50% showed the blue portion printed *over* the red.

II. Printings on Surfaced or Glazed Paper.*

All printings *from* 1877 onwards are on the *"glazed"* variety, and this affords the col-

* All printings *prior* to that of 1877 are on the *unsurfaced* paper—see my notes on this subject published in 1929 in the "P.J.G.B."

lector another easy means of distinguishing between the printings of 1868-69 and those of 1877-1880.

(i) *The 1877 Printing: 6,000*

Pale bright blue and carmine red, distinctive shades: *Watermark V over Crown upright, perf. 12¾ single-line.* 6,000 only of this stamp were printed, so it is a desirable item. The delivery into stock took place on May 3, 1877, and the stamps were probably issued in June or July of that year. Mr. Yardley gives the date July 27, 1877, but gives no indication of his authority. My earliest dated copy bears date 24.7.77.

(ii) *The 1878-79 Printings:* 11,975

Grey-blue and carmine: Watermark upright: Perf. 12¾ single-line. Here I group two printings together because there is little difference between them, although the 1879 printing was somewhat *deeper* in shade than the 1878.

The 1887 printing was of 6,000 stamps(delivered into stock 8.4.78) and that of 1879 of 5,975 stamps (delivered into stock 17.3.79) (one sheet being destroyed). The earliest dated copy I have bears date 7th August, 1878. I have four copies with *watermark inverted* three dated 11/6/80, –/6/80 and 9/7/80 respectively.

Although somewhat similar in shade the 1879 printing may be distinguished (from the 1878) by its perforation, which shows sharper teeth and larger holes, the result of repairs made to all the single-line machines about this time.

(iii) *The 1880 Printings:* 6,000

Deep lavender-blue: Watermark sideways: Perf. 12¾ single-line (sharper teeth). This is the *only* printing of this design, before 1900, with watermark sideways. It was delivered into stock on April 13, 1880, and was probably issued in May or June of that year. My earliest dated copy is postmarked 4th June, 1880, and five others are dated between December 1880 and June 1881.

END OF PART I.

AUSTRIA AND LOMBARDY-VENETIA

(From Page 288)

answer has been given to this question. This remains the great question mark concerning the 9kr and 45c, Type I. The solution of this problem, if it ever will be found, may place our knowledge of these two stamps on a completely new basis and may enable us to unravel all other problems still connected with their manufacture.

* * *

We are at the end of our investigation of the 9kr and 45c, Type I. We believe that we have given a clear picture of the problems typographed stamps can pose, which are even more difficult to solve than those confronting the student of lithographed or engraved stamps. Compared with these two other printing processes the study of typographed stamps has been greatly neglected. Thus there are many virgin fields awaiting the philatelic student. May the discussion of the difficult problems aired in this article be an encouragement to other philatelic students, whose work in similar fields has been beset with challenges and unanswered questions. Once in a while the student working in such a difficult field makes a find which opens entirely new perspectives and provides an answer to questions, for which there previously seemed to be no answer.

SCHEDULED MEETINGS

December, 1955; January and February, 1956

December 7th

"Color in Philately" by Col. John Rider.

December 21st

"Philately Behind the Iron Curtain" by Robert L. Graham, Jr.

January 4th

The Collectors Club collection of "Bolivia". Meeting will be conducted by Louis Stich.

January 18th

Competitive Display of Research on one stamp or one issue by Members.

February 1st

United States 2c 1883 by Edward L. Willard

BOOK REVIEWS

The Foundations of Philately by Winthrop S. Boggs, (F. R. P. S. L.), with an introduction by Lieut. Gen. Cornelius W. Wickersham, (F. R. P. S. L.), published in collaboration with the Philatelic Foundation. D. Van Nostrand Co., Princeton - New York - London. c. 1955, XI, 196p. $5.00.

In the words of the author himself "this book is intended as a guide for the individual collector seeking a sound basis of philatelic knowledge and practice." The objective was to provide "a basic, definitive work . . . that would prove valuable to the study and conduct of stamp collecting." Of this worthy goal we can say with the Air Corps' traditional emphasis of understatement: "Mission accomplished." The published volume in hand is one of D. Van Nostrand's first Princeton imprints and third in this publisher's welcome new series * of philatelic volumes. General Wickersham in his graceful introduction calls the volume "authoritative." Such is the recognized characteristic of all this author's writings. In this journal to detail his biography and achievements, his qualifications for writing this work, would be as inappropriate as it is unnecessary.

The volume is divided into three major parts: I: Historical; II: Practical; III: Technical. There are thirteen chapters; an unusually good index; twenty-four plates of photographic reproductions well chosen and extremely well reproduced; plus twenty-one diagrams and drawings, and a double-page insert reproducing actual stamp catalogue pages with full explanations or arrangement, terminology and abbreviations. Each chapter has from two to six well selected suggestions for further reading.

The several chapters in "Part One" are concerned with stamp collecting, its origin and development, the development of postal service in general, with separate chapters on both the British and the American postal systems. The "reform" of the post and the "invention" and adoption of the adhesive postage stamp each receive special treatment. This all makes interesting reading.

"Part Two" has four "practical" chapters discussing in turn ways and means of collecting, building a collection, philatelic literature and the care of a stamp collection.

"Part Three" devotes some forty pages to describing how stamps are made. The several processes are gone into in much technical detail and numerous clarifying photographs and diagrams are offered. Next, paper, watermarks, separation (perforations, etc.) gum, overprints and surcharges, and sundry varieties of spurious stamps are briefly considered. There is a final distinctly informative chapter on postal markings.

The volume is aimed at the adult, and whether the reader be beginner or advanced student he will benefit, from studying this volume. No other volume within the reviewer's knowledge has the exact scope, arrangement, and clarity of this one. Necessarily it will meet collectors' needs in varying degrees. In his preface the author himself recognizes this and states: "The material has been carefully chosen, but I cannot hope that everyone will be entirely satisfied with my selection or that other queries will not come to mind." In this connection the following comments and queries are offered. When you realize the vast extent and importance of the field of philatelic literature should a short chapter of only ten and one-half pages on the subject devote eight of those pages to discussing stamp catalogues and their terminology and arrangement? Why not *at least* a chapter to Philatelic Literature *per se* and one on catalogues as such? The present writer would also have enjoyed seeing in this volume more biographical material on many of the philatelic "greats," especially those of philately's first fifty years; a little more on the other leading associations of stamp collectors, at least a brief separate chapter on revenues and more on the rapidly developing

* The other two are Eugene V. Connett's "Adventures in Cover Collecting," (72p. 1955) and Harrison D. S. Haverbeck's "Commemorative Stamps of the British Commonwealth." (239p. 1955).

field of topical collecting or philatelic iconography. In spite of occasional footnotes and "suggested readings" at the ends of chapters, a well selected bibliography would have added much to the volume's usefulness for many readers.

As this reviewer believes that the reader of a review (as well as the author reviewed) has a right to information concerning the reviewer himself, he feels obliged to report (or confess) that, judged by definitions in this very volume, he himself has become over the past fifty years a composite of promiscuous "hoarder", amiable "stamp collector," limited "specialist," and expert "philatelist" not at all! He has, however, with profit, taken both the elementary and advanced courses of lectures given by the author of this book which lectures, revised, form the basis of the text.

In general the volume is well designed, attractive and well bound. The paper is of good quality and the type easy to read. When a second edition is planned, however, there are several minor editorial improvements that should be considered. Also, more careful editing could have prevented the grammatical errors that were not caught in proofreading, and the two or three instances of the actual misuse of words.

In summary and conclusion it can appropriately be emphasized that this authoritative handbook-textbook (not "complete Encyclopedia" as the jacket claims) is worthy of a prominent and permanent place on the shelves of all public, institutional, club and private libraries numbering among their patrons any present or potential stamp collectors or qualified philatelists. May we have more similarly noteworthy volumes from this same authoritative source. (*John B. Kaiser* †).

Norway, 4 Skilling 1855. Compiled by the late J. Jellestad by R. King-Farlow, F. R. P. S. L. Issued for the celebration of the Centenary by Norsk Filatelistforbund, Oslo 1955. 20 pages, plus 12 pages of illustrations and a color plate. 5000 numbered copies. Price not stated.

Beautifully printed on special paper, this handsome monograph is a fitting souvenir of the first stamp of Norway, and was issued for sale at NORWEX Oslo 1955, the Centenary Exhibition held in Oslo from June 4 to 12, 1955.

The original research on which the work is based was undertaken back in the 1920's, when a group headed by Abraham Odfjell of Bergen, Norway, and including J. Jellestad, in addition to several other specialists, pooled their resources and completed the plating of the stamp. The results were first published in *Nordisk Filatelistisk Tidsskrift* in 1930, but a few months later were also published in the COLLECTORS CLUB PHILATELIST, due to the fact that the editor of the COLLECTORS CLUB PHILATELIST had cooperated in the work and had supplied the funds for the illustrations.

In the intervening years the late Johannes Jellestad had continued to work on an exhaustive *Handbook of Norwegian Stamps* (now being resumed by a committee). This monograph is based mainly on his work, although the editorial committee, consisting of Dan Thune-Larsen, chairman; Arnstein Bernstein; Per Gellein; Jarle O. Stensdal; and Wilhelm Ulleberg; have made several revisions and have added new information that has developed since Mr. Jellestad's death.

The monograph briefly and concisely presents the details of the Preliminary Work and Essays, the Contracts for Manufacture and Paper Supply, Design, Original Die, Clichés, Printing Plate, Paper, Watermark, Printing and Quantity, Gum, Plate Varieties, Multiple Pieces, Covers, Reprints and Forgeries, and a particularly interesting section on Cancellations and Postmarks that lists all the known Numeral and Town Cancellations, as well as the Manuscript-Place Names and Numerals, and Steamship and Sundry Markings that are much sought after.

The Controllers of the paper and printing in their report stated that 1069 sheets had been printed with inverted watermark, which represented 10% of the total. Inverted watermarks are extremely scarce, so it is presumed that those, which are available, had escaped the notice of the Controllers, and

† John Boynton Kaiser is one of the foremost librarians in the United States, being Director of the Public Library of Newark, New Jersey. (*Editor*).

that the quantity they had discovered had been destroyed.

It is the illustrations, however, that will arouse the greatest enthusiasm from the specialist for it makes the identification of the varieties a much simpler matter than before. Instead of presenting large full-size illustrations of each stamp in their regular order, they have been broken down to show enlarged segments of portions of the stamps with "Plate Varieties Upper Left Corner", "Plate Varieties Upper part of Stamps", "Plate Varieties Upper Right Corner", "Plate Varieties Right Hand Side", and so on. Therefore once a variety is located on the stamp, it becomes a simple matter to identify its position on the plate—*if it is platable.*

That "if" brings out the fact that there is still much work to be done in identifying and locating the flaws that occurred and developed during the printing, those that were retouched, and those that were replaced. This still offers a fascinating study for the specialist. A start toward its solution is made in this monograph.

To top it off, the frontispiece of the monograph is a reprint of the NORWEX souvenir sheet which consists of a red background with gold lettering, and with reproductions of four of the outstanding varieties in actual color, including the "Reprint", "Double Foot", "Cracked Plate" and "Retouched Corner."

Although the original manuscript for the monograph was written in Norwegian, it has been translated into perfect English by Roland King-Farlow of London, who has also translated "the Stella Danish Catalog" and other Scandinavian writings. The interesting feature of this is that Mr. King-Farlow has become a competent translator, although he still cannot speak any of the languages.

The monograph is, of course, essential for every specialist of Norway stamps, but will also prove an interesting addition to any philatelic library as a demonstration of what can be accomplished with a single stamp, for few stamps have received a more intensive study. (*H. L. Lindquist*)

Postal History and Postmarks of the Franco-Prussian War & After, 1870-71. By Wilfred Bentley. Paper, 38 pp. published by the author, 95 Albany Road, Stratford-on-Avon, England. 60 cents post free, on orders from the United States.

Mr. Bentley's brochure, which had appeared as a serial in the magazine "Stamp Collecting", brings into systematic order, together with mutual interrelations, a large number of facts which have up to now been accessible only in widely separated books, articles or catalogs. Nearly every specific item is to be found somewhere in print in English; and many of them are given in more detail in Kremer's "French Philatelic Facts", to which no reference is made in this pamphlet. Yet the work that Mr. Bentley did has been of considerable use.

In particular, his extension of the postal history story of France in the dark years, to cover the later developments, adds greatly to our understanding of the whole sequence of events.

This reviewer did not locate any erroneous statements. But he did find numerous points at which almost any interested collector may well wish that full lists of the postmarkings or the dispatches of mail, had been included. In short, this little book is very admirable for the purpose of correctly orienting the collector in starting to cultivate the particular field. Evidently that was the purpose intended; evidently the content and wording were chosen with rigid attention to relevance for this purpose. Stylistically, Mr. Bentley must be applauded, for his book reads smoothly, offering no obstacles to anyone seeking information. (*S. G. R.*)

Seychelles, Postage Stamps and Postal History of, by H. V. Farmer, F. R. P. S. L., published by Robson Lowe Ltd., 50 Pall Mall, London, S. W. 1. 132 pages, 24 plates. Price $3.75 post free.

This neat, easy reading book is yet another example of what a serious student can do with a small group of stamps from a relatively less popular country. In the past 50 years, no work of any consequence has been published on the Seychelles. This book most ad-

mirably fills the gap. It adds another name to the long list of philatelists with the knowledge and ability to put to paper the results of their labors, and thus preserve for the future the knowledge they have so laboriously gained. This is the type of work that should live.

The coverage of the subject is most complete. Starting with the early postal history from December, 1861 when the Britannia type stamps of Mauritius were put on sale, it follows with the postal history and the study of the stamps, first issued in 1890, down to the beginning of the present reign of Elizabeth II. The author chronicles 57 different stamps of Mauritius, cancelled with "B54", the Seychelles circular date stamp, known to have been used in Seychelles.

The check list of the issued stamps also includes essays, die and plate proofs, color trial proofs, "Specimen" overprints, the issued stamps and, where known, the numbers issued. The work is fully documented with postal notices and rates quoted. The settings of the various provisional surcharges are fully described and illustrated, thus providing an invaluable record for the expertising of these difficult items. The many varieties of the modern engraved and photogravure issues receive a similar full treatment.

The organization of the posts is given full coverage with chapters devoted to the rural posts, maritime mails, airmails, cancellations and postal stationery. The many illustrations include three maps, 129 half-tone and line cuts. It is interesting to note that some of the unique pieces contained in the Royal Collection are illustrated for the first time.

It is seldom that we pick up a philatelic book that is flawless. In this case it would be carping to mention them, they are so small. In passing, we suggest to the publisher that a somewhat larger type face would have been more desirable, particularly in the check lists. But this in no way should be considered as detracting from the usefulness of the volume.

We heartily recommend it as a model for future labors of this kind. For the British Empire specialist it is extremely valuable, for the collector of Seychelles it is a necessity.

(H. D. S. H.)

Danske Poststempler For Frimaerketiden by E. Rathje. Published by The Copenhagen Philatelic Club. 1955. 87pp. including English Summary at end. Illustrated. Paper cover. Price 12 krs. (Danish).

Denmark is a small country with a population not much over four million. Most Danes are stamp collectors, and a goodly number of them are well-informed philatelists. Quite a few of the latter have written general or specialized books or articles on the stamps and postal history of Denmark, and of its colonies past and present. Philatelic research in Denmark has not always been an easy matter; the Post Office Department had consistently refused to allow access to its records until that ardent philatelist, the late King George Vth of Great Britain, broke down the barriers, while he was the Prince of Wales, by asking for permission to examine the Post Office archives during a trip to Denmark. It would hardly have been politic to refuse this permission nor was it refused. A complete turnabout resulted, and from then on the postal archives have been made accessible to all serious students of philately.

With the means of authentication thus granted, Danish and English writers have produced a surprising number of books and catalogs devoted not only to the stamps of Denmark but to its postal history as well. The barrier of foreign language has not proven formidable, because most of the books have either been issued in English editions or summaries of the contents in English have been included. The most recent of these works is E. Rathje's monograph on the early postal markings of Denmark, published by the Kobenhavns Philatelist Klub in a limited edition.

"Danske Poststempler For Frimaerketiden" would be translated into English by "Danish Postal Markings Before the Time of Postage Stamps". While a complete listing of these markings is manifestly impossible, Rathje's book does contain a surprising number of them. He has gone to great lengths in illustrating the book. Each of the stampings or marks has been drawn in pen and ink; there are no indistinct half-tones of bleary undecipherable markings. By printing the illustrations on a heavy stock paper with light buff background not only do they seem to be

more clear than they would be on just white paper, but they also bear a close resemblance to actual postmarks as they would appear on century-old envelopes. A few are printed in colors other than black. All are extremely well done.

Adding to the general excellence of the book is a concise summary in English. While this is short, the nature of the book is such that a knowledge of Danish is not needed to make good use of the information given. The illustrations are the most necessary part. The classifications, dates and other data are either clear without translation or are covered in the summary.

Mr. Rathje deserves full credit for having added a worthwhile contribution to the fast-growing number of works devoted to postal history, and the Copenhagen Philatelic Club is to be congratulated for having published it. (*Paul Carlton*).

The Postal History and Postage Stamps of Grenada, by Alfred Charlton, F. R. P. S. L. Published by P. L. Pemberton and Son, Ltd., Leominster. Price 12/6 net.

Those of us, who are learned in philatelic literature, will remember the splendid series of philatelic studies published over a period of years by Sefi, Pemberton and Co. This volume commences a new series of "Studies in Philately". It certainly upholds the standard set by the works of the predecessor firm.

The book commences with the British Post Office and carries the postal history through to the end of the reign of King George VI. The classical stamps are well covered, with mention being made of most major varieties. The section on the Perkins Bacon stamps is especially good. The discussion of the provisionals could have been more thorough. When the author approaches the modern issues, it is evident that he is a lover of the classic stamps, as the modern ones are neglected in comparison.

After the passage of forty years, since the last definitive work on Granada was published, it seems to us that this new work should have supplied more comprehensive coverage. The illustrations are good. The checklist is excellent. The by-ways are well explored. But yet there is missing the final touch, that of the careful student, documentation. It may be that none exists. But it seems to us that there must be some, if the author had searched for it. And in instances, where the author borrowed from previous writings, he should have so stated or indicated.

This book is a good average work. It has its usefulness for the student of Grenada. It certainly paves the way for a more complete work. (*H. D. S. H.*)

THE CLUBHOUSE

(From Page 302.)

Of the changes, the first was a constitutional amendment adding an affirmation of the non-profit nature of the Club and prohibiting any action for the pecuniary profit of any member. This statement is necessary because of our recently-acquired tax-exempt status; the final clauses deal with the manner of handling properties in the event of dissolution of the Club, empowering the Governors or Trustees to carry out arrangements long ago accepted by the membership.

The second change regrouped the non-resident members, treating those in Canada and Mexico on the same basis as those in the United States. Hitherto Canadian and Mexican members had been considered as foreign. No change was made in the limitation of members in each class, but the reworded section restated these pre-existing quotas.

The third change, supplementing this, worded the dues clause of the by-laws so that members in Canada and Mexico pay the same amount per year as non-resident members in the United States: $7.50. Hitherto they had paid the foreign membership, smaller dues.

The fourth change abolished the apportionment of $2.00 per year to the COLLECTORS CLUB PHILATELIST as subscription, out of the dues paid by each member. The purpose here is to allow a larger portion of the dues income to go to the Philatelist, if or when needed to maintain or improve our journal.

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