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# COLLECTORS CLUB PHILATELIST

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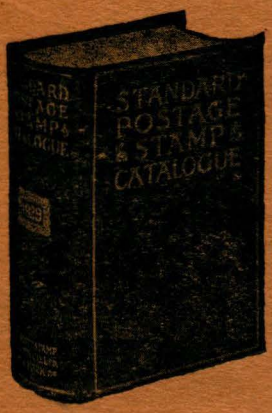
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COLLECTORS CLUB PHILATELIST

Vol. VII. OCTOBER, 1928. No. 4

# A Permanent Home for the Collectors Club

## A Statement of Requirements.

By H. L. LINDQUIST.

THE time is fast approaching when the *Collectors Club* must again give serious consideration to the question of a meeting place as the lease on our present quarters will expire in about one year. While it is possible that a renewal may be secured on favorable terms there is an equal likelihood that such will not be the case and plans must be formulated now for our protection in case a move becomes necessary.

It is further hoped that by setting out in concrete form the requirements and possibilities of a Permanent Home that one or more of our wealthy members will see fit to provide the funds necessary to erect and endow such a home as a lasting Monument to Philately.

In practically every other branch of Art or science Museums and Libraries have been provided so that students and the general public can benefit by the collections that have been assembled. Museums of Art, Museums of Natural History, Historical Societies, Aquariums, Libraries, and scores of other institutions perform a valuable service to the community and we present the thought that a

*MUSEUM OF PHILATELY*

would perform no less a service if conducted along the same constructive lines as the other institutions mentioned.

It is unnecessary to go into complete detail as to the advantages of philately to the readers of this magazine and to the type of men we hope to interest. They will know from their own experience that philately offers mental stimulation as well as relaxation to the busy man of affairs, that it appeals to a wider interest than practically any other single diversion, and is invaluable in instilling habits of neatness, creating keenness of perception and forming a receptiveness to study, in the young. We assume that the value of Philately as a tonic and educational force for young and old is admitted and on that assumption wish to point out what might be accomplished by a central motivating force unselfishly administered.

## The Scope of Such a Museum.

The underlying basis of such a Museum would of course by the *Collectors Club* and its policies and actual administration would be under the supervision

of its Board of Governors and its Trustees. The same method of organization as at present exists could no doubt be adapted to the enlarged activities suggested with the necessary addition of a Salaried Manager and such other employees as were required by the extent of the activities undertaken.

The Museum then, in the first place, would provide a Home and a Meeting Place for the *Collectors Club* whose membership, as at present, would be made up of leading collectors and dealers throughout the world with the possible addition of a Junior Membership to encourage the rising generation.

The Club would continue the publication of *The Collectors Club Philatelist* which could be increased in size and scope in keeping with the activities of the Museum.

Adequate space should be provided for the Library of the Collectors Club J. Brace Chittenden Memorial'' and with the very complete index which is still being compiled by William R. Ricketts it will be of real use to every collector wishing to study any phase of the subject.

A suitable room should be provided wherein public displays could be frequently or even continuously held. These would be on the same basis and plane as the usual art and book exhibits and would do much to create and maintain an interest in Philately on the part of the general public as well as the collector.

With these facilities it would seem fitting that many of the famous collections would eventually find a permanent resting place in the Museum. Surely a home of this kind, properly safeguarded, would afford a proper setting for the really famous collections and prove of more value and interest to those wishing to inspect or study the stamps than a similar display in a Library or other Institution where it was merely a side show, accepted under sufferance, and seldom lovingly or intelligently displayed. Where should a collection such as Alfred F. Lichtenstein's Western Franks finally rest if not in such a Museum where it would be appreciated and made available to students during the coming ages.

Not only should such a Museum welcome the custody of such collections but a very special effort should be made to form a reference collection of counterfeits which would be available to accredited students of stamps. The value of a central collection, practically complete and carefully worked out, would be of such value that every collector and dealer might feel encouraged to make it the depository of every such stamp coming into his possession.

The plan which has been suggested for some time past, that a Recording and Study Room be established in which every stamp over a certain value would be photographed and pedigreed could well be brought to ideal fruition under such conditions. The necessary apparatus for photographing and recording the stamps submitted for the purpose, together with every possible accessory for the study of stamps should be provided and made available for members requiring their use.

As is customary with other educational Museums an Extension Department could be provided which would supply exhibits, lantern slides and lectures to schools and clubs interested. We venture the guess that such a department would find more spontaneous interest and response than similar exhibits devoted to minerals, butterflys, and pictures which are doing so much good along educational lines.

These brief suggestions are made to show the concrete things that could be instituted almost from the start and these could be increased indefinitely as funds became available and it seemed desirable and expedient to do so.

## The Financing of Such a Program.

To carry out such a project a suitable building is the first and most important requisite. The building need not be elaborate in its appointments but should provide fireproof and burglar proof protection for the exhibits that it is designed

to hold. A large room for the public displays and meetings, a large light room for the Library, two or three smaller rooms for the Office, the Recording Room and possibly the Extension Work, a strong vault for the collections and rare books and ample storage space for the duplicate books and papers, lantern slides, and similar property would be ample and this could all be provided on one or two floors depending on the size of the plot available. Much of the expense would be governed by the value of the property upon which the building was erected but without giving the matter any serious study we believe that approximately $100,000 would be ample to purchase the plot and erect a serviceable building.

With the building provided as an unencumbered donation, there would still be required an endowment fund of sufficient size to provide a salary for a competent manager who would conduct the club as a going business, arrange for the displays, look after the upkeep of the building and edit the club journal. He would, of course, work through the regular officers and committees of the club which would function as at present. Such a fund would necessarily have to be at least $100,000 and of this amount approximately $20,000 or one-fifth of the total needed is now on hand. If it was assured that a building would be provided it is considered likely that substantial donations could be secured to increase this fund.

The ordinary income from the club dues would probably be ample to carry the regular overhead expenses including taxes on the property (if any), light, heat and water, janitor service, postage and printing and the services of a stenographer. The present income is doing the equivalent right now without a deficit and with the enlarged scope it is very possible that the membership could be materially increased.

*The Collectors Club Philatelist* is at present self supporting and it is believed that this condition can be continued. Usually when long or difficult articles are submitted or an abundance of illustrations are required, the author is willing to share the added expense so as to save the club from loss, and this practice could be continued as long as might be required.

Plans are already under foot to create a "J. Brace Chittenden Memorial Fund" for the upkeep and maintenance of the Library. Charles J. Phillips, who has this matter in charge, is confident that a sufficient fund can be raised to provide for all new additions and binding that may be necessary and eventually for the employment of a paid librarian to properly maintain the whole.

If a Recording and Study Room were provided as suggested it would be by special donation and endowment. One of our members has in the past signified an interest in such a department and it is hoped that once the proper space is provided that the necessary funds to equip and maintain this work will be forthcoming.

Any collections acquired by the club would of course be as donations and at the present at least it would be proper to require an endowment with each such donation to assure its proper care and maintenance. This requirement is made by many other institutions and as our requirements for such work would be nominal in comparison, it should not prove an unusually burdensome requirement.

It is hoped that members able to consider such a proposition will give it serious thought. No similar expenditure could possibly secure the world wide attention and interest of such a project. Such a Museum could compete successfully, as far as public interest and service were concerned, with other institutions whose investment and endowment run into the millions. There is an opportunity for a number to share the honors of the proposition for the various "Funds" would as a matter of course be named after the donors.

With just a little encouragement we will delve into the matter more fully and resolve the "assumed expenses" into actual figures backed up by real estate offers and architects drawings. Will you be the one to give it?

These suggestions are merely the personal ideas of the writer which are, of course, subject to the decision of the Club before any action could be taken.

# The Free Mail of the United States

By Harry M. Konwiser.

FRANKED or Free Letters made their legal appearance in the United States on November 8, 1775, when the Continental Congress decided to give its members the franking privilege through a resolution, reading as follows:

> "On motion made, Resolved That all letters to and from the delegates of the United Colonies, during the sessions of Congress, pass, and shall be carried free of postage, the members having engaged upon their honour not to frank or enclose any letters but their own."

Two days later "the commander in chief in the continental army, or the chief commander of the army in the northern department" also received the franking privilege, and on January 9, 1776, mail was ordered sent to and received from private soldiers while engaged in actual service in the defence of the Colonies, without the exaction of any fee, but such letters had to be carried under the frank of "some person authorized for that purpose by the commanding officer of the department."

The resolution establishing this concession to the patriots of the day read as follows:

> "Resolved, That no postage be paid for any letter to or from private soldiers while engaged in actual service in the defence of the United Colonies; and that such letters be franked by some person authorized for that purpose by the Commanding Officer of the department."

Later, on April 10, 1776 the franking right was extended to include generals in the army, but this privilege was not granted or enjoyed by General Gates and his staff, at Ticonderoga, to judge from the minutes of the Continental Congress, for this group sent a letter to Congress, on August 22, 1776, asking for this privilege, saying, "as gentlemen and officers we expect it." In their letter they refer to the fact that soldiers receive mails, twice each week, free while they are overlooked.

## Franking Requirements.

In the early days of the American Post, to frank a letter or a packet it was necessary that the person authorized to frank, write his name and office on the outside thereof and that he must previously have furnished a specimen of his signature to the postmaster.

Prior to the combining of the American Colonies, in opposition to King George the Third, the transporting of mail was under the control of the British Post Office and for many years Benjamin Franklin was a Deputy Postmaster General. Undoubtedly he and his officials were accustomed to send mail, without fee, just as was the practice in England.

* * *

It may not be amiss to narrate the facts that produced what is now the splendid Post Office system of the United States. It began in a small way and did not evolve into the practical thing it is today immediately upon the liberation of the Colonies from the British.

As a matter of historical fact, the American Post began when the Massachusetts General Court, in 1639, ordered "that Richard Fairbanks, his house in Boston, is the place appointed for all letters which are brought from beyond the seas, or are sent thither, to be left with him, and he is to take care that they are

to be delivered or sent according to directions, and he is allowed for every letter a penny."

Following this beginning of the American Post, the Colonial Court of Virginia, in 1657, legislated for the carrying of official letters from one plantation to another, and by proclamation of the Governor of New York, in 1672, mail service was inaugurated between New York and Boston.

In 1693 the several colonies effected a postal union and mails were regularly transported between Portsmouth, Boston, Saybrook, Philadelphia, Maryland, Virginia and New York.

All these postal efforts were independent of England, and it was not until 1710 that the British Parliament took cognizance of the American Post. That year they passed an act, providing for the location of a Post Offive at New York, subordinate to the London Post Office. Under this act Benjamin Franklin secured appointment in 1753, remaining in office until 1775, when he was dismissed.

The early days of the American Post, the Revolutionary Period, brought forth considerable agitation for a post independent of the London Post Office, and the credit for the establishment of such a Post goes to William Goddard, printer and patriot of Maryland, for it was due to his constant advocacy of an independent Post, that promoted into being the Constitutional Post, as against the existent Ministerial Post.

Goddard, early in 1774, began a public campaign urging American support for this proposed Post, traveling from his home to New York, as well as to Boston and other points, seeking and securing the support of the several Colonies for this Post. Goddard, as publisher, cited the heavy tolls exacted for mailing newspapers, likewise the order that payments should be made at the time of mailing. Later Goddard implored the Continental Congress to appoint him a Mustermaster General and, in his letter to the Continental Congress seeking this position, cited that his advocacy of the Constitutional Post had caused him great financial loss and that it could partly be repaid by this appointment.

## Various Styles.

Reverting back to Franklin, for a moment, his characteristic franking signature was "B. free Franklin." From the few Washington letters examined it does not appear that the First President, either in that capacity or as Commander in Chief of the Army did more than write his name on the address part of his letters. "Free G. Washington" seemed to suffice. A Jefferson letter in the possession of The Moravian Seminary and College, of Bethlehem, Pa., shows the word "Free" on the outside of the letter, followed by "Thomas Jefferson, President of the United States." Most of the Jefferson frank read "Free Th. Jefferson", however.

Members of the Continental Congress, the act to the contrary, did not write their titles after their signatures, on free mail. Some are known marked "On Public Service," a relict of Colonial days.

After the creation of the United States, following the successful revolution, Congress, as we now know it, took upon itself the right to establish post offices and post roads (September 22, 1789), and at that time gave the franking right to the President, the Vice President, Cabinet officers and to the members of Congress, likewise to several departments, however restricting the franking right to letters of not over two ounces.

This franking privilege was for letters sent by or *to* these officials. This concession remained in effect for many years, resulting in grave abuses and constant demands seeking remedial legislation. The Postmaster Generals, in their desire to make the post office self sustaining, were the loudest proclaimers of the fact that the franking privilege was being abused.

On January 22, 1790, Samuel Osgood, the first Postmaster General of the

United States, reporting to Alexander Hamilton, Secretary of the Treasury, wrote that "the franking of letters has been extended too far." This appears in the report, submitted to the First Congress, Second Session. Osgood also said "the accounts have not been so kept in the Post Office as we can ascertain what the amount would be if they were charged with the usual rates of postage."

Osgood's successor, Timothy Pickering, made up a list of regulations for the postmasters, showing them how to keep their accounts and indicating one column for "Free Letters" whereby the postmaster marked his records to show the number of such letters received and sent—the *to* and *from* office being recorded.

Through an oversight the Department of War was not given franking rights at the beginning of the United States Post Office, and the Fourth Congress, in 1796, granted this right. The minutes of this Congress indicate that some members of Congress besought legislation permitting them to send letters exceeding two ounces.

Joseph Habersham, Postmaster General, in his report of January 8, 1799, asked for the correction of the franking abuses, believing with many others that the Third Congress, sitting at Philadelphia, December 2, 1793, had granted rights creating a severe hardship on the post office, by the decree:

> Sect. 19. And be it further enacted, That the following letters and packets, and no other, shall be received and conveyed by post, free of charge; all letters and packets, to and from the President, or Vice President of the United States, and all letters or packets not exceeding two ounces in weight, to and from any member of the Senate, or the House of Representatives, the Secretary of the Senate, or clerk of the House, during their attendance in any session of Congress, and twenty-one days after such session; all letters of the Secretary of the Treasury, Comptroller, Register and Auditor of the Treasurer, the Treasurer, the Secretary of State, the Secretary of War, the Commissioner of Revenue, the Postmaster-General, his assistant, and deputies; and the deputy postmasters shall receive two cents for each free letter (their own excepted.)

## Two Cents Per Letter.

This act, paying two cents to the postmasters for carrying free mail, was approved by President Washington, May 8, 1794. At this time John Adams was Vice President and President of the Senate, and Frederick A. Muhlenberg was Speaker of the House.

This two-cent charge per free letter was continued for many years and cost the Government considerable sums of money—as later references in this article will indicate.

Pickering's, as well as Habersham's, regulations indicated a "*to and from*" record should be kept, adjustments being made through the books kept by the Post Office Department.

The 1803 Post Office report, made by Gideon Granger—who used the word "Granger" as his frank—shows that $2,591.09 was paid in the then twenty-one States and Territories to postmasters as allowances on Free letters for the year, October 1, 1800 to October 1, 1801. Indiana Territory was low with 76 cents, Washington high with $658.70.

From Oct. 1, 1801, to the then fiscal year, the sum paid for Free mail was $2,821.54. Indiana Territory had increased to $3.78 but Washington was still top with $684.32. The following year showed a drop to $2,774.29, the District advancing to $944.66 with Indiana Territory low with $6.34.

In 1825 Congress granted the franking right to Charles Carroll of Carrollton and to each individual who had been President of the United States, at the same time the regulations provided that "no letter shall be admitted as franked unless the officer writes his name and office on outside of the letter or packet.

Congress also decreed that postmasters were permitted free mail not exceeding one ounce; members of Congress were to have the two ounce limit; while the President, Vice President and some of the important officials acquired the right to *receive* newspapers, free of charge.

Most of the postmasters of that day were engaged in other occupations, the post office being a side-line—many acting as book agents, some taking orders for newspapers and wares of all sorts. It is to be supposed their franking right gave them an edge on competitors.

Legislation ensued as follows:

Sec. 87. And be it further enacted, That letters and packets to and from the following officers of the United States, shall be received and conveyed by the post free of charge: Each postmaster, provided each of his letters or packets shall not exceed half an ounce in weight; each member of the Senate, and each member and delegate of the House of Representatives of the Congress of the United States; the Secretary of the Senate, and Clerk of the House of Representatives, provided each letter or packet (except documents printed by the order of either House of Congress), shall not exceed two ounces in weight and during their actual attendance in any session of Congress, and sixty days before and after such session, and in case of excess in weight, that excess alone shall be paid for; the President of the United States; Vice-President; the Secretaries of State, of the Treasury, of War, of the Navy; Attorney General; Postmaster General and the Assistants Postmaster General; the Comptroller of the Treasury, Auditors, Register, Treasurer, and Commissioners of the General Land Office; and such individuals who shall have been, or may hereafter be, President of the United States; and each may receive newspapers by post, free of charge: PROVIDED, That postmasters shall not receive, free of charge, more than one daily newspaper each, or what is equivalent thereto; nor shall members of the Senate, or the House of Representatives, the Clerk of the House, or Secretary of the Senate, receive newspapers free of postage, after the privilege of franking shall cease.—Sec. 27, Act of March 3, 1825.

Sec. 88. AND be it further enacted, That if any person shall frank any letter or letters, other than those written by himself, or by his order on the business of his office, he shall, on conviction thereof, pay a fine of ten dollars, and it shall be the especial duty of the postmasters to prosecute for such offence: Provided, That the Secretary of the Treasury, Secretary of State, Secretary of War, Secretary of the Navy, and the Postmaster General, may frank letters, or packets on official business, prepared in any other public office, in the absence of the principal thereof. And if any person, having the right to receive his letters free of postage, shall receive enclosed to him, any letter or packet addressed to a person not having that right, it shall be his duty to return the same to the post office, marking thereon the place from whence it came, that it may be charged postage. And if any person shall counterfeit the handwriting or frank of any person, or cause the same to be done, in order to avoid the payment of postage, each person, so offending, shall pay, for each such offense, five hundred dollars.—Sec. 28, Act of March 3, 1825.

Sec. 89. And be it further enacted, That the Commissioners of the Navy Board, the Adjutant General, Commissary General, Inspectors General, Quartermasters General, Paymaster General, the Secretary of the Senate, Clerk of the House of Representatives, and the Superintendent of the Patent Office, be authorized to frank, and to receive letters and packets by post, free of postage, and that no other persons or officers, except those enumerated herein, and in the act "to reduce into one the several acts establishing and regulating the Post Office Department," passed on the third day of March, 1825, shall be authorized to frank or receive letters through the mail free of postage.—Sec. 4, Act of March 2, 1827.

Sec. 90. And be it further enacted, That no postmaster or assistant postmaster shall act as agent for lottery office, or under any color of purchase, or otherwise, vend lottery tickets; nor shall any postmaster receive free of postage, or frank, lottery schemes, circulars or tickets. For a violation of this provision, the person offending shall suffer a penalty of fifty dollars.—Sec. 6, Act of March 2, 1827.

Sec. 91. Be it further enacted, That it shall be lawful for the Governors of the several States to transmit by mail, free of postage, all laws and reports, whether bound or unbound, and all records and documents of their respective States which may be directed by the legislatures of the several States, to be transmitted to the executives of other States; and the Governor of the State tansmitting the same shall, in addition to his frank, endorse the kind of book or document enclosed, and direct the same to the governor of the State to which same may be sent.—Act of June 30, 1834.

Sec. 92. And be it further enacted, That no postmaster shall receive free of postage, or frank any letter or packet composed of, or containing anything other than paper or money; and for a violation of this provision, the offender shall be dismissed from office, and upon conviction, in any court of competent jurisdiction, pay a fine of twenty-five dollars.—Sec. 36, Act of July 2, 1836.

Sec. 93. And be it further enacted, That the twenty-seventh section of the Act of Congress entitled "An act to reduce into one the several acts for establishing and regulating the Post Office Department," approved and signed the third day of March, in the year one thousand eight hundred and twenty-five, and all other acts and parts of acts granting and conferring upon any person whatsoever the right or privilege to receive and transmit through the mail, free of postage, letters, packets, newspapers, periodicals, or other matters, be, and the same are hereby utterly abrogated and repealed.—Sec. 5, Act of March 3, 1845.

Sec. 94. Be it further enacted, That from and after the first day of July next members of Congress and delegates from Territories may receive letters, not exceeding two ounces in weight, free of postage, during the recess of Congress, any thing to the contrary in this Act notwithstanding; and the same franking privilege which is granted by this Act to the members of the two houses of Congress, is hereby extended to the Vice President of the United States; * * * *—Sec. 1, Act of March 3, 1845.

Sec. 98. And be it further enacted, That nothing in this Act contained shall be construed to repeal the laws heretofore enacted, granting the franking privilege to the President of the United States when in office, and to all ex-Presidents, and to the widows of the former Presidents Madison and Harrison.—Sect. 23, Act of Mar. 3, 1845.

Sec. 103. Be it further enacted, That * * * * in compensation for such mail services as may be performed for the several departments of the Government, there shall be paid to the Post Office Department, from the Treasury, for each year's service, the sum of two hundred thousand dollars, which is hereby appropriated for that purpose, out of any unappropriated money in the Treasury.—Sec. 12, Act of March 3, 1847.

Sec. 108. And be it further enacted, That there shall be paid to the Post Office Department in further payment and compensation for the mail services performed for the two Houses of Congress and the other Departments and offices of the Government in the transportation of free matter, the sum of five hundred thousand dollars per year, which shall be paid quartely, out of moneys in the Treasury not otherwise appropriated; * * * * —Sec. 8, Act of Mar. 3, 1851.

## Abuses Cited.

Postmasters were directly affected by the act of July 2, 1836, for it specifically states that postmasters shall not receive free of charge, or frank any letter or packet composed of, or containing anything other than paper or money.

That the abuse of the frank was serious is attested by the report of Wm. T. Barry (made to Congress, 1835) as follows:

> "It cannot be doubted that upon a full estimate of the postages, if all the letters of the several departments of the government were paid for this would amount to nearly a million and a half of dollars revenue. Not only legitimate franks are to be endured by the Post Office Department but an immense lot of abuse of the franking privilege is unavoidably borne by it.

"In every State of the Union is the franking privilege abused to an enormous extent. By way of illustration: A letter to the Postmaster of one of the larger offices in Louisiana, speaking of an officer of the Government in the exercise of the franking privilege says "he was in the habit at one time of sending stockings, handkerchiefs, vests and other articles of clothing, through the mails, to his children at this place.

"The Postmaster at Quincy, Mass. (Dec. 1, 1834) writes: The evasion of postages are many but are decreasing since the Postmaster General directed a charge when the signature and frank were not in the same handwriting."

Congress had increased the franking privilege to nearly double what it was when Barry came into office and it was pointed out that the loss in revenue (or cost) at Quincy, Mass., was about $300. the year on letters received and $200. on letters sent to it, and on pamphlets another loss of from $500. to $600. was had. This did not include the free newspaper mailings, costing an additional $300. per annum.

This postal report lays stress upon the fact that members of Congress were employing the franking privilege at times when Congress was not in session—an evasion of the laws.

Abuses continued, each Postmaster General protesting, and Congress, by act of March 3, 1845, revoked all established franking privileges, with the exception of the Chief Executive, the Vice President, members of Congress, former Presidents and Mrs. Madison and Mrs. Harrison, widows of former Presidents; and to Governors of States and to postmasters whose annual compensation was under $200. the year. The weight limit, on free mail was placed at two ounces for each letter.

Two years later several changes were made, some of the Government departments receiving the franking right. During this period they had applied normal stamps on their letters.

The act of 1840 referred to the two-cent rate of paying for the "free mail" for each letter and it was not until 1847 that a new method of paying for the free-sent mail. Then a resolution was passed compensating the Post Office Department, the sum of Two Hundred Thousand Dollars, per annum. This money came from the Public Treasury, of course and in 1851 the sum was raised to Five Hundred Thousand Dollars. (One cent was still being paid to certain offices.)

Postmaster General Cave Johnson, in his 1848 report, said "if the reduction in mail costs are to be made it is indispensible that the franking privilege shall be abolished. It is now greater than at any other period and with increasing abuses." Reference is made, in this report, to five million copies of speeches, sent by members of Congress, between December and October and a specific appropriation is asked for this mail matter.

The 1849 report (J. Collamer, Postmaster General) cites that letters from and *to* the different departments are extensive; that under the 1845 act accounts were kept by the Post Office Department on franked matter received for the year ending June 30, 1846; that the cost of these (on the 2-cent basis) was over $250,000 and on letters sent this amount would be doubled. (At this period letters written to government officials, presumably on government matters, required no postage.)

The 1851 postal report (N. K. Hall, Postmaster General) states that franking of mail not official is large.

## Prepayment on Mail.

Prepayment of letters became compulsory by Congressional action, March 3, 1855, referring to general mail and the 1854 report of the Post Office showed that members of Congress, during one month sent out 77,727 letters and docu-

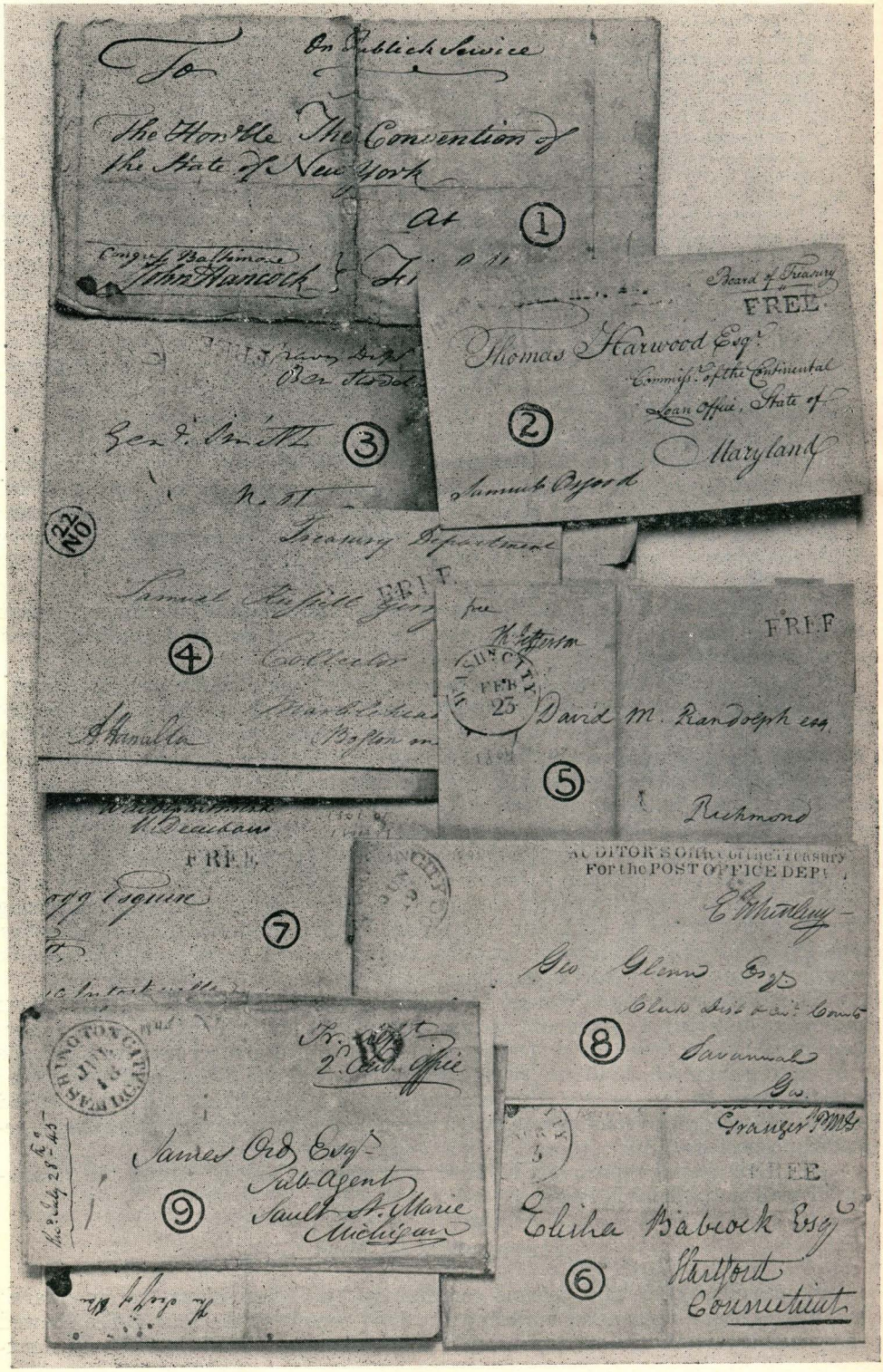



**Plate 1. Note Descriptions on Page 208.**

ments and Postmaster General Campbell says "if the franked letters were limited to public service the evil would not be so great."

At this time the Department not only carried this heavy mail free but paid every Postmaster whose compensation was less than Two Thousand Dollars the year, one cent for each letter delivered.

In the report of Postmaster General J. Holt, dated December 3, 1859, inquiry is made why the cost of conveying official correspondence should not be defrayed from the Treasury. "The franking privilege," the report reads, "as accorded to various officers of the Government, was from the beginning and still is an anomaly in the postal system, and in direct conflict with the theory of its creation."

At this period $700,000 per year was being appropriated for the transportation of free mail matter. This, the Postmaster General avers, is *not* in the language or spirit of the act of 1836, wherein provision was made for the support of the Department from its own revenue, but is an appropriation from the Treasury. The actual costs, at this time, were estimated at $3,000,000.

It might be noted that at this time the franking privilege was enjoyed by members of the British Parliament, each member being limited to a number of franked letters daily.

Postmaster General Blair (1861 report) asked for the repeal of the 1847 franking act, affecting Postmasters whose annual salary was under $2000, claiming the franking concession was being abused and that only mail appertaining to official activities should be sent post free.

The 1862 Congress recognized "lawfully franked letters" and the 1863 Congress authorized "unpaid and duly certified soldiers, sailors and marines letters to destinations and all letters which appear accidentally to have been mailed without prepayment of postage, where the writer is not known and cannot be advised of his default." (Collectors of Patriotic Covers will please take note.)

The act of March 3, 1863, conferred the franking privilege to the President, as well as other Federal officials, provided, in all such cases, the envelopes should be marked "Official" and should carry the signature of the officer writing the letter.

The Congress of that year legislated that all mail matter addressed *to* any executive department or to any officer therein, must be prepaid, excepting official communications written by some officer of the department. Up to this time such correspondence had been in the "free" class.

Various reforms, in the matter of franked mail, were urged in 1866, 1867, 1868 and in 1869 Postmaster General Creswell declared that the appropriation of $700,000 per annum was too small; that it failed to cover the actual costs and he lists, in his annual report, 440 persons, from the President down, enjoying the franking privilege; likewise 4,115 internal revenue officers and 27,378 postmasters, in all 31,933.

"To this," says the report, "should be added those who send free mail to officials and counterfeit franks."

The 1869-72 appropriations were still $700,000 per annum, to the dissatisfaction of the postal officials and in 1872 the House Committee on Post Offices recommended abolishment of the frank, but the House adjourned without taking action on the report.

Postmaster General Creswell appears to have been a persevering sort of man, for in his 1872 report to Congress he shows that the actual cost of handling the free mail, during the year, was $2,543,327.72, and this vast sum did not include the last Presidential campaign.

The Congress of 1873, by act of March 3rd, repealed all laws permitting free mail to take effect June 30, 1873, and made it the duty of the Postmaster General to provide official stamps and official stamped envelopes for the departments and this brought forth the Department or Official Stamps, which remained in use until 1884.




**Plate 2. Note Descriptions on Page 208.**

Various forms of official stationery came into use thereafter, but during almost all of this period members of Congress merely affixed their signatures and their titles to their letters, procuring this right by their legislation.

## Postmarks.

The earliest American postmarks (to indicate mail transit) came to the Colonies from England and it was quite natural that the early postmarks of the United States should follow the English style. Thus we find the small circle, divided into two parts by a line, with the month abbreviated in one part and the day in the other.

As early as 1756 and up to 1781 NEW YORK and CHARLESTOWN are found divided in two lines, and N. YORK, MAY 29 in one line. This Straight Line Postmark is noted up to 1787, at which time are found Philadelphia letters (in several collections) showing a small struck circle, 15mm. diameter, with "22" over "NO" (November 22). This style is seen on letters of 1789, 1791 and 1793 emanating from Philadelphia and Boston.

"PHI 31 AU" (Philadelphia, August 31) with the "31" in the centre, all in circular form, with outside ring is seen on letters from Philadelphia in 1798 and the following year, and as Philadelphia was the centre of Governmental activity the postmarks of this town are to be accepted as official.

The current circular form, therefore, is a gradual change from the earliest forms of postmarks.

## Official Stationery.

During the Continental Congress period the members of that body, as well as officials generally, employed folded letter forms, writing the names of the persons to whom the letters were going as at present, placing the name of the Official Department in the upper right hand corner, where stamps are now affixed and placing their franking signatures at the lower left corner of the front. Sometimes the term "Official Business" was written on the front, other times "On Public Service" appeared in Mss., together with a Mss. "Free" or the word "FREE" struck by a handstamp.

The earliest officials followed the English style "On Public Service" but Alexander Hamilton, the first Secretary of the Treasury, wrote "Treasury Department" in Mss. on his letters, together with his name. Samuel Osgood, the first Postmaster wrote "Board of Treasury" on his correspondence—the Post Office then being a portion of the Treasury Department.

In 1799, Benjamin Stoddard, the first Secretary of the Navy, wrote "Navy Dept. Ben Stoddard" on a letter he wrote August 22, 1799, this letter carrying the word "Free" and the prevailing postmark of the day.

When Jefferson franked a letter he, invariably wrote, "free Th. Jefferson" on same and in 1808 we note one (in the writer's collection) marked "Genl. Post Office, Granger, PMG." The "Free" is handstamped. A Henry Dearborn letter is marked "War Department H. Dearborn" in Mss.

The Presidents up to 1873 wrote "Free" and their names on their letters, as did the Vice Presidents and Members of Congress, but many of the latter did not use the word "Free" together with their signatures, the Congressional branch of the Post Office, apparently, not caring to annoy members of Congress with this slight defect.

Department officials wrote in the names of their departments up to 1846, even when the regulations called for postage stamps. Widows of Presidents from Mrs. Madison to Mrs. Harding merely wrote their names on their letter fronts or envelopes.

During the Civil War, officials continued to write their names and titles upon their mail, to secure the franking concession, whilst the various departments were furnished official envelopes. A Lincoln cover of this period, in the

writer's collection, reads, printed, "From the President of the United States, Jno. G. Nicolay, Priv. Sec." This in three lines with the Nicolay signature written in. The usual circular Washington postmark was applied to this cover.

During the early part of 1848 Lincoln wrote many letters, according to Carl Sandburg (Abraham Lincoln, Part 1, page 379) and in writing to Andrew McCallen said: "Don't pay postage on letters to me. I am entitled to them free." The Great Commoner sat as a member of the Congressional Committee on Post Offices.

The Confederate States followed the U. S. types of official stationery, some officials placing stamps upon their mail and some employing a frank. Confederate army officers employed their signatures to send mail.

In years other than such as required postage stamps—at least up to 1860—the several departments had official stationery and after the abolishment of the Official stamps, in 1884, the same rule prevailed—except that no stamps were required. This is the custom, today, officials of the Government, from the President down, using official stationery. Recent so-called "Presidential franks" are misnomers, for no law gives this privilege to any President.

It will be readily seen that the use of the frank has been an expensive item to the Post Office Department; that it has been greatly abused in many Presidential years is apparent. The present costs are very large and the Department figures that the cost of carrying the essential Government mail is close to $7,000,000 per annum.

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**DESCRIPTIONS OF COVERS ILLUSTRATED.**

**Plate 1.**

Cover #1. "On Public Service" with autograph of John Hancock. This was sent in 1776 during the Continental Congress Period and followed the previous British Colonial style.
Cover #2. Autographed by Samuel Osgood, the first Postmaster General and shows the early straight line N. York postmark. He was in office 1789 to 1791.
Cover #3. Franked by Ben Stoddard first secretary of the Navy Dept. and shows new type of postmark. Letter dated 1799.
Cover #4. Franked by Alexander Hamilton, while Secretary of the Treasury. The early circular postmark shown is found on covers from 1787 to 1794.
Cover #5. Typical Presidential Frank autographed by Th. Jefferson and showing the first Washington City postmark. Postmark in red.
Cover #6. Franked by Granger, Postmaster General under Jefferson. Period 1801.
Cover #7. Franked by Henry Dearborn, Secretary of War. This Manuscript style of frank was used between 1799 and 1848. Fort Dearborn, the present site of Chicago was named after him.
Cover #8. Early printed form of frank used in 1841.
Cover #9. Showing payment of postage 1845, in accordance with regulations in force at that time.

**Plate 2.**

Cover #1. Combination of "Free" with postmark used on Postoffice Dept. frank in 1848.
Cover #2. Similar combination as in No. 1 but a smaller size and franked by A. Lincoln while a member of Congress. A rare cover.
Cover #3. Showing form of "Free" postmark used in New York 1848 to 1850. This was used on a "to" letter sent to Washington.
Cover #4. Early year date "Free" postmark. Dated 1857.
Cover #5. Franked by Jno. G. Nicoley, secretary to President Lincoln, and showing a new type of "Free" postmark. (1864)
Cover #6. Fancy type of official envelope and showing another type of "Free" Postmark. This type and the four following were used between 1853 and 1872.
Cover #7. Probably used in 1856. From Congressional Branch of Postoffice.
Cover #8. Franked by A. A. Sargent, Member of Congress and showing another type of postmark.
Cover #9. Franked by Charles Sumner in 1866. A difficult signature to decipher.
Cover #10. H. R. Revel was the negro Senator from Mississippi 1870-71. Note the new "Free" postmark.

# J. C. Morgenthau Celebrates 70th Birthday

By HERMAN J. TOASPERN

In a recent number of *Mekeel's,* there appeared an article on J. C. Morgenthau's 70th birthday. A flock of letters to the writer poured in, and to tell the truth, I was inclined to strut a bit about my clever writing, until our Editor called up on the telephone.

"Hello Toasty, how about an article on "J. C. M." for the *Collectors Club Philatelist?* Something along the lines of the article in *Mekeel's.*"

"Pretty nice article I wrote, Harry?", was my answer, leaning back in the chair, ready to lap up some choice compliments on my philatelic writing.

"The *subject* was interesting— *that's* why I want the article. Get a couple of photographs if you can. Thanks. Good-bye."

On Thursday evening, August 2nd, Mr. and Mrs. Walter S. Scott, Mr. and Mrs. George B. Sloane and the writer motored out to the beautiful summer home of Mr. and Mrs. J. C. Morgenthau at Woodmere, L. I. The occasion was the 70th birthday of Mr. Morgenthau, Dean of American Philately.

The occasion was a most brilliant one, with some sixty-five guests seated at the festive board. Many of the guests were names well known to New York's financial and social world, and every guest a friend in the sincerest meaning of the word.

Upon our arrival we were greeted by the host and hostess with the heartiest of greetings. In acknowledging receipt of congratulations from the *Hot Stove League,* Mr. Morgenthau remarked in passing that the telegram was one of about sixty he had received. During dinner I personally signed for eight more.

To begin with let me say I am biased. So is every one who knows J. C. Morgenthau. Particularly in New York stamp circles, and even more so in the *Collectors Club.*

Mr. Morgenthau was a teacher of Latin and Logic in the College of the City of New York. He entered the stamp business in Chicago in 1895, coming to New York in 1896 under the firm name of J. C. Morgenthau and Co. He engaged in the general stamp business until 1905, when he held his first auction, selling the famous collection of J. M. Andreini on May 16th of that year.

Mr. Morgenthau's knowledge of stamps and stamp collecting is second to none in our field. But it is not to his knowledge alone that the stamp collecting field gives its loving homage. It is because of the man; because he has more for the stamp hobby in general, than any other man, living or dead. He has moulded, as has no other, the customs and ethics of our hobby and business.

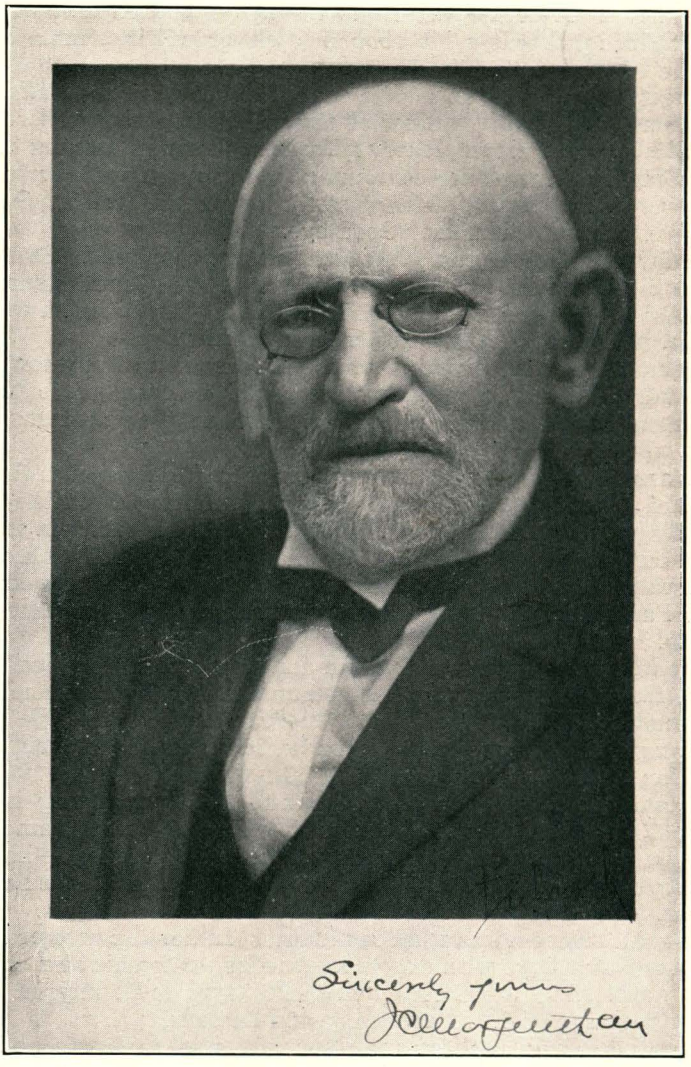
The basis of all business is mutual confidence. In dealing with ordinary merchandise, the purchaser buys with expert knowledge, or for his own consumption as a personal want. But in collecting fields the tyro must buy on the sellers judgment, and the ways of fraud are many and devious.

Mr. Morgenthau early realized that the only way to create and maintain values in these tiny pieces of paper we call postage stamps, was to maintain liquid values.

For values to be liquid, they must be readily convertible into cash. The auction was the solution—*but*—the auction had to be honest!

Other fields more or less closely allied to stamps had auctions, but the evils of price fixing were well intrenched, and the "wash sales" of lots were public knowledge. Bids opened at $5 and closed at $2.10, the buyers rarely got a break, and many the sales that were slaughtered. And the sales without warranty —*caveat emptor!*

(*Continued on page 297*)




J. C. MORGENTHAU



MRS. J. C. MORGENTHAU

# The Waterlow Printings of Guatemala (1902-1926)

## WITH A CHECK LIST OF THEIR PAPERS, PERFORATIONS, COLORS, ERRORS, ETC. HITHERTO UNCHRONICLED.

By H. N. Burgess (*Manager, Bright & Son*)

WITH a promised new issue in Gold currency which was announced to appear in December 1927, although up to date it has not made its appearance, the well known and handsome pictorial designs that have been running for so many years finally come to an end. Originally issued in 1902 and printed by the famous firm of Waterlow & Sons Ltd., these beautifully engraved stamps are so well known that I do not propose to devote any space to their designs, but chiefly to enlarge on their other philatelic points, not previously cataloged or generally known which make them worthy of special attention to the specialist.

Having examined large stocks accumulated during many years of business, both by my own firm and others, I have found them an especially interesting study. The chief point I first noticed was that the earlier printings are always on a toned paper, usually of a dirty yellowish appearance, while the later printings are on a pure white more opaque paper, the difference is more noticeable on some values than on others, and in most cases is clearly seen on the face as well as on the back of the stamp. Secondly the great variation of shades attracted my attention, due probably to many different printings having been made at various times. The largest range being in the 5c, 50c, 75c and 1 peso values. Thirdly and to my mind the most interesting points I found were the difference of perforation. The Waterlow perforations for some years previous to 1902 when these stamps first appeared, had been rather a mixture and in many issues of other countries printed by Messrs. Waterlow's one finds the catalog description "perforated 12 to 16 and compound", as a matter of fact quite a number of various perf. and compounds were to be found on the same sheet of stamps, originally intended to be a per 14 gauge; the machine or machines got out of order and were repaired with the result that these irregular perf. were found, (I believe on the first two vertical rows), so that it is possible to find say a compound of 12, 12½ or 13 by 14. About this period or soon after 1902, these irregularities were corrected and the 14½, 15½ and 16 machines were put out of use. From this time onwards the perforations were regular although three separate machines were evidently used for I have seen complete sheets perforated all over 13½, 14 and 15, the 14 being the one mostly used, occasionally compounds may be found where the horizontal perfs have been done by one of these machines, and the vertical perfs. by another. From studying these perforations I think it is proved that the early printings of the 1902 issue, possibly only the first printing, were perforated by the old irregular machine and sometimes on the old 14½, 15½ and 16 machines, and subsequently printings by the regular machines 14, 13½ or 15.

The original 1902 set was made up of eleven values 1, 2, 5, 6, 10, 12½, 20, 50, 75c, 1 and 2 pesos. In 1908 three local provisionals were made 1c on 10c, 2c on 12½c and 6c on 20c, and further in 1909 2c on 75c, 6c on 50c and 12½c on 2P. In the same year a 6c Commemorative stamp was issued, and in 1911 two more pictorials, namely 25c and 5 pesos, but as these were not printed by Messrs. Waterlow, I have omitted them from my list which is intended to apply only to the Waterlow printings. In 1911 we get three more provisionals 1c on 6c Com-

memorative, 2c on 5c and 6c on 10c and 1912 gives us still three more: 1c on 20c, 2c on 50c, and 5c on 75c. Again in 1913 three other provisionals 1c on 50c, 6c on 1 peso, and 12½c on 2 peso appeared, 1916 brought four more 2 (dos) on 1c, 6 (seis) on 1c, 12½c on 1c and 25 (Venticinco) on 2c to swell the list. From the check list which follows it will be seen that I have found in a few instances some irregular perforations amongst the many provisionals, so that evidently here and there a sheet or so of the early printings were amongst those overprinted.

In 1917 we get a very fine 25c Commemorative stamp and in 1918 some new values were added to the regular pictorial series namely 12½c first in carmine, and later in green, 30, 60, 90c and three pesos. There was also a 1½ peso stamp issued but not being a Waterlow print it is not included in my list. In 1920 the newly added 30c and 60c values were overprinted 2c and in 1921 three provisionals 12½c on 20c, 25 on 2 pesos, and 50c on 75c appeared. About 1920-1921 owing to a shortage of 25c stamps, the Telegraph stamp of that period was brought into use by overprinting it with the word "CORREOS" and also "1921 CORREOS" both overprints being in black, later a provisional 12½c stamp was made by overprinting the 25c Telegraph stamp in red in four lines, an error of this is known with black overprint instead of in red. Later in 1921 some further values were added to the regular set. The 25c brown has the printers imprint at foot for the first time, but the other new values 1½p. 5p. and 15 pesos are without the imprints. The year 1922 brings a shoel of 12½c and 25c provisionals, evidently there was a great demand for these two values, and little use for many of the other values as they were nearly all overprinted. In the 12½c provisionals the new value is given only in words "DOCE Y MEDIO CENTAVOS" but in the 25c provisionals, two different settings were used, in the first the numeral 25 is found in four different types, these are clearly shown in Bright & Sons "ABC" Catalog (Part III) and are numbered 1 to 4. The sheet is made up as follows:—

Type I. Top 5 horizontal rows (that is the whole top half of sheet) 50 stamps
Type II. Row 6 ---------- 10 stamps
Type III. Row 7 ---------- 10 stamps
Type IV. Row 8, 9, 10 ---------- 30 stamps

The above types appear surcharged on the 3p, 5p and 15p values. In the second setting the numeral "25" is generally larger and in thicker type, and there are 5 different types on the sheet, numbered in the "ABC" Catalog 5 to 9. The setting is made up as follows:

Type V. No's. 1 to 19, 41 to 59, 71 to 89 reading from left to right, horizontally ---------- 57 stamps
Type VI. No's. 20 to 29, 60 to 69 and 90 to 99 ---------- 30 stamps
Type VII. No's. 31 to 38 ---------- 8 stamps
Type VIII. No's. 30, 70, 100 ---------- 3 stamps
Type IX. No's. 39, 40 ---------- 2 stamps

From these figures it will be seen the last 2 types are quite scarce. No. 78 on the sheet has a broken E. These types are surcharged on the 30c, 60c, 75c, 90c, 1, 1½, 2, 3, 5 and 15 peso stamps. In 1924 the 1½ peso stamp was overprinted 1 peso. In this year Messrs. Waterlow's lost the contract and a new set printed by Messrs. Perkins Bacon and Co., appeared. They were entirely re-engraved, and the old designs were copied and until closely examined, there seems to be no differences, except that the stamps are printed in single colors instead of two colors as previously, and have the printers imprint under each design on every stamp. The perforation is 14. The most extraordinary thing about this issue is that the old designs were so well copied, that the old original dates on the stamps were also copied. For instance the 50c and 1 peso values although issued for the first time in one color in 1924, are dated 1902. There are two new

values 1p., 25c and 2p. 50c which are in an entirely new design. It may be of interest to record the chief differences in the designs as compared with the original Waterlow printings. 6c, the words "SEIS CENTAVOS" are in smaller type. 25c, no loops under "Venticinco Centavos"; 50c, tablet containing "U.P.U. 1902" level at top, and ornament in centre at foot has no balls in same; 1 peso, different ornament at each side of tablet containing "UN PESO" also under date tablet; 2 peso, ornament after U.P.U. only a dot, and lettering under building in different type; 3 peso, central ornament over $ 3. not shaded.

As they are not Waterlow prints I have not included this set in the check list, but being copied from the original stamps the above few points are of especial interest. This issue did not last long as in 1926, we get still another set by the old printers Messrs. Waterlow & Sons. As in the Perkins Bacon issue they are in single colors, and have the Waterlow imprint on all values instead of Perkins Bacon, moreover the date has been altered in each case to read 1926, and they are perforated 12½, the new Waterlow gauge. After close inspection it would appear that in the 6c, 12½c, 1p, 2p, 3p, 5p, and 15 peso values, the frame work is the same as in the original Waterlow designs, except for the alteration of date, but the centres have been slightly re-engraved. In the 12½c value, an entirely different central design has been used, representing the "PARQUE LA AURORA" instead of the "PALACIO DE CENTENARIO", the framework has also been altered and date added at foot. In the 25c value the letters of value are larger, and have no loops under same. Extra shading has been added to the building and also date added. The 50c value also has a new centre design, "EL CORREO NACIONAL" instead of the "TEATRO COLON". The 1p. 50c is in the Perkins Bacon type of the 1p. 25c, but re-engraved and date added at top; the same applies to the 2p. 50c denomination. I think these notes will help the many present collectors of this rather popular little country as well as those who want a new field for mild specializing who will find this quite an interesting side line, and can make a good showing in their albums. I do not claim the list of perfs. or shades to be complete and shall always be interested to hear of any new finds beyond those given in my list.

## PAPERS AND PERFORATIONS.

A. Toned Paper, Perf. 14.
B. Toned Paper, Perf. 13½.
C. Toned paper, Perf. 14½.
D. Toned Paper, Perf. 15.
E. Toned Paper, Perf. 15½.
F. Toned Paper, Perf. 16.
*G. Toned Paper, Irregular, Perf. 12x14.
*H. Toned Paper, Irreg., Perf. 12½x14.
*I. Toned Paper, Irregular, Perf. 13x14.
*J. Toned Paper, Irregular, Perf. 14x12.
*K. Toned Paper, Irregular, Perf. 14x13.
L. Toned Paper, Comp., Perf. 13½x14.
M. Toned Paper, Comp., Perf. 14x13½.
N. Toned Paper, Comp., Perf. 14x15.
O. Toned Paper, Comp., Perf. 14½x15.
P. Toned Paper, Comp., Perf. 15x14½.
Q. White Paper, Perf. 13½.
R. White Paper, Perf. 14.
S. White Paper, Perf. 15.
T. White Paper, Perf. 12½ (1926)
*The irregular perfs are found on two vertical rows of sheets perf. 14.

## CHECK LIST OF VARIETIES.

(Cents in second color)

**1902**

1c a. green & violet, A. B. C. D. E. H, J, L, O.
b. deep green & violet, A. B.
c. green & claret, A, B, D.
d. bright green & claret, R, S.

2c a. lake & black, A, B, D, E, I, L, Q, R, S.
b. deep lake and black, A, B, C, D, Q, R, S.
c. carmine lake & black, A, R, S.

5c a. grey blue & greenish black, A, B, D.
b. very pale grey blue & greenish black, A, B, G, H, L.
c. slate blue & black, A.
d. prussian blue & black, A.
e. light blue & black, R.
f. bright blue & black, A, D, R, S.
g. pale ultramarine & black, R.

6c a. yellow & green, A, B, C, D, Q, R.
b. olive yellow & green, A, B, D, E, F, L, M, R, S.

c. olive and green, B, O, R.
d. olive bistre & green, A, C, D, Q, R.

10c a. yellow & blue, A, B, D, K, L.
b. yellow & deep blue, A, B, D, R.
c. orange & deep blue, A, D, R.
d. bright orange & deep blue, A, R, S.

12½c a. grey blue & black, A, Q, R, S.
b. blue & black, A, C, D, R.
c. deep blue & black, A, B, D, L, O, P.

20c a. dull claret & black, A, B, C.
b. deep claret & black, A. D.
c. lilac rose & black, A, B.
d. claret & black, R, S.
e. bright claret & black, R, S.

50c a. purple brown & blue, C, O, P, R, S.
b. dull red brown & pale blue, A, B.
c. dull red brown & blue, D.
d. red brown & pale blue, A, C, M, Q, R, S.
e. red brown & blue, C, D, G.
f. deep red brown & pale blue, A, D.
g. deep red brown & blue, D.
h. bright red brown & pale blue, Q, R.
i. yellow brown & blue, A, B, R.
j. chestnut brown & blue, R.

75c a. grey violet & black, A, B, C, D.
b. violet & black, A, D, R.
c. purple & black, A, D.
d. dull purple & black, A, D, R.
e. red lilac & black, R.

1p a. brown & black, A, B, C, D, O, R.
b. pale brown & black, A, B, D, R, S.
c. deep brown & black, A, P.
d. yellow brown & black, A, D, R, S.
e. deep yellow brown & black, A, B, D, R.
f. orange brown & black, R.

2p a. vermilion & black, A, D, I, L, R.
b. pale vermilion & black, A.
c. bright vermilion & black, A, M, R.

**1908**

1c on
10c a. yellow & blue (in black), A.
b. yellow & deep blue (in black) A, R.

2c on
12½c a. grey blue & black (in red) A.
b. blue & black (in red) R.
c. deep blue & black (in red) A, O, P, R.

5c on
20c a. dull claret & black (in blk) A.
b. deep claret & black (in blk) A.
c. lilac rose & black (in blk) A.

**1909**

2c on
75c a. purple & black (in red) A, R, S.
b. violet & black (in red) A, Q.
d. dull purple & black (in red) A, S.

6c on
50c c. dull red brown & blue (in blk) A, D.
e. red brown & blue (in blk) A, C, P.
d. deep red brown & pale blue A.
e. red brown & blue (error in red) O.

12½c on
2p a. vermilion & black (error in black) B, L, Q.
c. bright vermilion & black (error in black) B.

**1911**

2c on
5c e. light blue & black (in red) N, R.
f. bright blue & black (in red) R.

6c on
10c b. yellow & deep blue (in blk) A, R.

**1912**

1c on
20c b. deep claret & black (in blk) A.

2c on
5c i. yellow brown & blue (in blk) Q.

5c on
75c c. purple & black (in blk) A.
purple & black (error in red) A.

**1913**

1c on
50c l. yellow brown & blue (in blk) A.
j. chestnut brn. & blue (in blk) D.

6c on
1p a. brown & black (shades) (in green) A, R.

12½ on
2p a. vermilion & black (in blk) A.
b. pale vermilion & black (in blk) A, R.

**1916**

2c on
1c c. green & claret (in blk) A.
d. bright green & claret (in blk) A.

5c on
1c a. green & violet (in black) (Invert) B, D, F.
b. deep green & violet (in blk) A.
c. green & claret (in blk) A, B, R.
d. bright green & claret (in black) (Invert) A, D, L.

12½c on
1c c. green & claret (in blk) A, D, R.
d. bright green & claret (in blk) A.
c. green & claret (error in red) (Invert) A.

25c on
2c a. lake & black (in black) A, D.
b. deep lake & black (in black) (dble) A, D.
a. lake & black (in black) (Invert) A, B, C.

**1917**

25c a. blue & brown, A, D.

**1918**

12½c a. rose carmine, A, B, D, R.
b. carmine, A, C, R.

12½c a. yellow green, A, R.
b. green, R.

30c a. red & black, A, D, R.

60c a. olive & black, A, B, D, Q, R.

90c a. red brown & black, D.

b. bright chestnut & black, A, Q, R.
3p a. blue green & black, A, R.

**1920**

2c on
30c a. red and black (in black, date in blue), A, D.
2c on
60c a. olive & black (in black) (date in red), A, D.

**1920-21**

12½c on
20c d. claret & black (in blk), A, D, R.
25c on
2p a. vermilion & black (in blk), A.
50c on
75c c. purple & black (in black) A.

**On Telegraph Stamp.**

25c a. green (Correios in blk), Q, R, S.
b. deep green (Correios in blk), R.
25c a. green (1921 Correos in black) Q, R, S.
b. deep green, Q, R.
12½ on
25c a. green (in red) Q, R, S.
b. deep red (in red), Q, R, S.
a. green (error in black), R.

**1921**

25c a. yellow brown, A, Q, R.
b. brown, A, R.
1½p a. blue & orange red, Q, R, S.
5p a. brown & yellow green, Q, R.
15p a. black & orange red, R.

**1922**

12½ on
20c d. claret & black (in blk), A, D, R.
12½ on
60c a. olive & black (in black), A, R.
12½ on
90c a. red brown & black (in blk) R.
25 on
60c c. olive & black (in black), R.
25 on
90c a. red brown & black (in blk) R.
a. red brown & black (in red), R.
12½ on
3p a. blue green & black (in red), A, B, D, Q, R, S S.
12½ on
5p a. brown & yellow green (in blue) R.
12½ on
15p a. black & orange red (in blue) R.
25 on
3p a. blue green & black (in red) 4 types, A, B, R, S.
25 on
5p a. brown & yellow green (in blue) 4 types, Q, R, S.
a. black & orange red (error in red) 4 types, R.

**1922**

Large overprint (5 types on sheet) (in deep blue).

25c on
75c c. purple & black, A, B, C, Q, R, S.
25c on
1p a. brown & black, A, R.
b. pale brown & black, R.
c. deep brown & black, A, R.
e. deep yellow brown & blk., A, R.
25c on
2p a. vermilion & black, A, C, R.
25c on
20c a. red & black, R.
25c on
60c a. olive & black, R. S.
25c on
90c a. red brown & black, R.
25c on
1½p a. blue & orange red, Q, R, S.
25c on
5p a. brown & yellow green, Q, R.
25c on
15p a. black & orange red, R.
25c on
3p a. blue green & black (in red) A, D, R.

**1924**

1p on
1½p a. blue & orange red, Q, R.

**1926**

6c yellow bistre, T.
12½c yellow green, T.
25c brown, T.
50c red, T.
1 peso orange brown, T.
1½p blue, T.
2p orange, T.
2½p purple, T.
3p deep green, T.
5p claret, T.
15p black, T.

## ERRORS AND VARIETIES.

1902 5c grey blue & greenish blue, Imperf.
20c lilac rose & black, Imperf vertically.
1p brown & lilac, Imperf between.
1908 1c on 10c yellow & blue, Double overprint. Inverted overprint. Pair, one without overprint.
2c on 12½c blue & black, Inverted overprint. Imperf between. Small "S" in CENTAVOS.
6c on 20c claret & black, Inverted overprint. Small "S" in CENTAVOS.
1909 2c on 75c purple & black,

Double overprint, red & black.
Small "S" in CENTAVOS.
"CFNTAVOS".
6c on 50c red brn. & blue (in blk)
Double overprint, red & black.
Small "S" in CENTAVOS (Nos. 15, 20, 43 & 48 on sheet).
"CFNTAVOS".
6c on 50c red brn. & blue (in red),
Double overprint.
Small "S" in CENTAVOS.
"CFNTAVOS".
12½c on 2p vermilion & black,
No stop after 1919.
1910 6c bistre & black,
Imperf.
1911 1c on 6c bistre & black,
Inverted overprint.
Double overprint.
Double overprint both inverted.
Pair, one without overprint.
2c on 5c blue & black,
Double overprint.
Inverted overprint.
1912 1c on 20c claret & black,
Double overprint.
Inverted overprint.
2c on 50c brown & blue,
Inverted overprint.
Double overprint.
Double overprint both inverted.
5c on 75c purple & black (in blk.),
Double overprint.
Inverted overprint.
"191" for 1912.
5c on 75c purple & black (in red),
"5" at right omitted.
1913 1c on 50c brown & blue,
Inverted overprint.
1c on 50c,
Double overprint.
12½c on 2p vermilion & black,
Inverted overprint.
1916 2c on 1c green & claret,
Inverted overprint.
Double overprint.
6c on 1c green & claret,
Inverted overprint.
6c on 1c green & claret (in red),
Inverted overprint.
12½c on 1c green & claret,
Inverted overprint.
Double overprint.
12½c on 1c green & claret (in red)
Inverted overprint.
13½c (error) on 1c green & claret
(in red)
(in black)
25c on 2c lake & black,
Double overprint.
Inverted overprint.
1920 2c on 30c red & black,
Inverted overprint.
2c on 60c olive & black,
Inverted overprint.
"1920" Inverted.
1920 omitted.
2c omitted.
25c on 2p vermilion & black,
Inverted overprint.
"35" for 25.
Large 5 in 25.
1920-21 12½c on 20c claret & black,
Double overprint.
Inverted overprint.
50c on 75c purple & black,
Double overprint.
Inverted overprint.
1922 12½c on 60c olive & black,
Inverted overprint.
12½c on 90c red brown & black,
Inverted overprint.
25c on 60c olive & black,
Error in red.
"25" Inverted.
25c on 90c red brn. & blk. (in red),
Double overprint.
25c on 1p brown & black (5 types),
Inverted overprint.
25c on 1½p blue & orange,
Inverted overprint.
1922 12½c green,
Imperf between.

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# American Philatelic Society Convention

By Harry M. Konwiser.

THE forty-third annual convention of the American Philatelic Society was held at Toronto, Canada, August 22-25, 1928. This was the first meeting outside of the United States and it was generally agreed that the departture from custom was well advised, for the Toronto Collectors arranged matters to the great pleasure and satisfaction of every one of the three hundred in attendance.

President A. H. Wilhelm of San Francisco, called the convention to order, and in his report cited the fact that the Cleveland Stamp Exhibition deserved

the approval of the Society. Mr. Wilhelm drew attention to the wide publicity being had by Philately and urged the publication of handbooks.

Major McBride and Postmaster Lemon of Toronto were introduced and extended every courtesy to the visitors.

The reports of the Secretary, Treasurer and Sales Manager, read by these officers, showed the Society to be in flourishing condition, with 4100 members, total assets of over $32,000, and the sales department reaching a total of over $80,000 for the current year.

Inasmuch as the sales department is in the limelight much more than other features of the Society it might be well to point out that this department performs a most useful service, in that, to great extent, it disposes of the duplicates of collectors that could not readily be sold to our tradesmen. The total annual sales, it is believed, are not over two per cent. of all stamp sales.

Eugene Klein, reporting as the official Counterfeit Detector, stated that he had examined 1880 stamps from 156 members, half of these being dealer members. The Expert Committee reported examining nine stamps of which five were classed as genuine. A. D. Fennel, Editor of the *American Philatelist*, reported the monthly paper was on a "paying basis." The monthly deserves more than a gesture of applause.

Gustav Mosler, Recorder for the Board of Vice Presidents, reported some of the activities of the Board and it might not be amiss to state that the members at large are fully convinced that Mr. Mosler and his associates are functioning in a manner that reflects credit upon them and benefit to the Society.

The business sessions were well attended and discussion was had on many subjects. The Society voted the sum of one hundred dollars to the J. Brace Chittenden Memorial Library Fund.

George Bush, Bellefontaine, Pa., urged more direct methods for keeping members on the roster and he was asked to work out a plan.

It was decided that a Committee of three to be known as the Permanent Exhibition Committee be appointed, consisting of a Vice President of the A. P. S., a representative of the American Stamp Dealer's Association and a representative of the Society ofr Stamp Exhibitions. Minneapolis was selected for the 1929 Convention.

Wm. C. Stone of Springfield, Mass. reported that this was his 34th Convention and Cliff Kissinger, Reading, Pa., said it was his 30th.

Dr. Clarence Hennan, acted as toastmaster at the annual banquet, which was well attended. Among the speakers were Charles J. Phillips, Arthur Hind, Hugh M. Clark, J. W. Jones, L. A. Davenport, Henry B. Carter, Eugene Klein, W. W. MacLaren, Fred Jarrett, Mr. and Mrs. J. E. Guest, Wm. C. Stone, A. D. Fennel, G. M. Mosler, Dr. H. A. Davis, Wm. Kennett, H. H. Elliott and President Wilhelm.

Professor Jan Perold of the Toronto College, President of the Canadian Philatelic Society, said that Canadian philatelists are pursuing the paths of progress. Miss Doris Diamant, ten year old daughter of Henry A. Diamant, St. Louis, rendered an interesting pianologue to well deserved applause. Paul Hahn told of the start he made in establishing a collection of Canadian stamps at the Royal Ontario Museum at a cost of less than $200.00 and many agreed that Mr. Hahn's idea should be carried out in the United States.

The Committee of Arrangements consisted of H. A. Davenport, Chairman, F. Aretz, G. H. Crouch, B. Rennie and O. W. Smith, who did their work remarkably well.

# TRANSLATIONS FROM KOHL'S HANDBOOK

## By Dr. Herbert Munk

The translations appearing under this heading are all originals prepared under the auspices of the **Collectors Club,** who hold the copyright for the English translations and who reserve all rights for republication. Suggestions for future translations are always welcome as well as criticisms on any of the translations that may appear. Furthermore we want to know whether or not this work appeals to our members. Letters pertaining to this subject should be addressed to Alfred F. Lichtenstein, P. O. Box 994, City Hall Station, New York City.

# France. Part 1. Period 1849-1875.

Translated by L. MEINERTZHAGEN of the *Collectors Club,*

(Author of the original article for the Kohl Handbook.)

(Abbreviations: Throughout this translation the following German abbreviations have been used: F—Fehldruck—Variety or Error and M—Muster—Type Design).
The Abbreviations: (N)—Neudruck—reprint; (D. D.)—Doppeldruck—Double Print—and P. F.—Postfalschang—Postal Forgery, have also been retained in the lists against the stamps where they occur. Accents have been omitted in many cases where they should have been used due to the fact that they are not available on the linotypes at our disposal.
(PRICES: The prices quoted in this article are German Marks as quoted in the Kohl Handbook).

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## INTRODUCTION AND GENERAL REMARKS.

### Historical.

When postage stamps were first introduced into the country on the *1st. January, 1849,* France was a *Republic.* Upon the dissolution of the National Assembly in *December, 1851,* Prince Louis Napoleon contrived to be elected *President* of the Republic for a period of ten years, and on the *2nd. December, 1852,* by general referendum to the people, he was proclaimed *Emperor* of France with the title of *Napoleon III.* After a period of imperial dictatorship, consolidated by the victorious *Campaign in Italy,* the overthrow of the Empire and the abdication of Napoleon III were brought about by the defeat at Sedan during the *Franco-German Campaign* of *1870-71,* upon which a *Republic* was again proclaimed on the *4th. September, 1870.* After the *Siege of Paris* lasting from *October 1870* to *March 1871,* during which time the Seat of Government had to be transferred from Paris to the Provinces, there followed in Paris a short *revolutionary* period under the *Commune* (March-May, 1871), but order was soon restored and the *Republic* finally and firmly established as it exists today. All the above historical events are amply reflected on the postal history of the corresponding period.

### Tariff Regulations and Postal Rates 1849-1875.

With the introduction of the first postage stamps on the *1st. January, 1849,* a new *tariff according to weight* came into force, which reduced the inland post-

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**Authors.**—Issues of 1849-1875, **L. Meinertzhagen,** London, W. 8, Blundell House, Campden Hill (in collaboration with Dr. Munk). From 1876 onwards, **Dr. Munk.—Literature:—F. Marconnet;** "Les Vignettes Postales de la France," Nancy, 1897.—**F. Reichenheim:**—"Notes on the Stamps of France, 1849-1900", Lond. Phil. 1903, Pages 284 on (see also Phil. 1908, pages 75-80).—**A. Maury:**—"Histoire des Timbres-Poste Francais," Paris 1907.—**V. Robert:**—"Les Timbres de France 1849-72", Amiens 1922.—**Yvert's Special Catalogue,** latest enlarged edition 1927.—For special references, see foot-notes to cancellations, Bordeaux issue, Balloon Post, etc.

age rates, irrespective of distance, to *20c.* for letters up to 7½ gr., *40c.* for those from 7½ to 15 gr., and *1fr.* for those from 15gr. to 100gr. as also for every additional 100gr, or part of 100gr, inclusive of Corsica and Algiers, for which up to then it had been necessary to pay an additional marine rate.

As formerly, letters could also be sent *unfranked* (so-called "taxees"), without the addressee having to pay a higher rate of postage. Double rates were charged for *registered letters*, (so-called "chargees" or "recommandees"), prepayment of which was obligatory. The postal rates for *local* letters (within the same town or commune) remained similar to those decreed on the 1st. January 1849, but stamps for local use were not introduced till the *23rd. July 1850*, namely *15c.* for local deliveries in *Paris* and *10c.* within the same town or commune in the *Provinces*. On the 5th. November 1854, a special *5c.* stamp (No. 14) was issued for certain *printed matter* deliveries.

On the *1st. July 1850* the Inland postal rates were raised to *25c.* (up to 7½gr.) and *50c.* (7½ to 15gr.), whilst the tariff for letters over 15gr. remained unchanged (see above). The original tariffs of 20c. and 40c. were only retained for letters to *soldiers* and *sailors*. The ordinary foreign postal rate was fixed at *40c.* and that for registration at *25c.*, the latter being irrespective of weight and amount of postage. At the same time compulsory prepayment (see above) for registered letters was abolished. Likewise the utilization of postage stamps on letters for abroad was not obligatory.

On the *1st. July 1853* the rate for franking *Paris local* letters was reduced from *15c.* to *10c.* On the *1st. July 1854* the reduction of the postal rates was extended to ordinary inland correspondence, in that franked letters between the different Post Offices now cost only *20c.* up to 7½gr., *40c.* from 7½ to 15gr., and *80c.* from 15 to 100gr. (and every additional or fraction of 100gr.), whereas the rates for *unfranked* letters were raised by 50%. As a result the receipts from the sales of stamps rose from about 7 millions in 1853 to about 17 millions in 1854, and to about 28½ millions in 1855, whilst the percentage of franked letters rose from 49% (1853) to 85% (1855). Insufficiently franked letters were reckoned as unfranked. The *registration* rate was reduced to *20c.*, but at the same time the franking of registered letters was again made compulsory.

In the middle of *1856* an important reduction was introduced for *printed matter* and *newspapers*, namely to only *1c.* for every 5gr. up to 50gr. on circulars, prospectuses and samples, while for newspapers (regular periodicals) the rate was *2c.* up to 20gr. and *1c.* for every additional 10gr. These amounts were payable in cash at the Post Office counters until the issue on the *1st. March 1860* of a printed matter or newspaper stamp of *1c.*, and on the *1st. January 1863* others of the value of *2c.* and *4c.*

On the *28th. June 1860* the weight allowance for stamps of 20c. covering inland postage was raised from 7½ to 10gr., and for those of 40c. from 15 to 20gr., whilst the higher weight values remained unaltered. On the *1st. January 1863* this increase of weight allowance was extended to franked local letters, both in Paris and the Provinces, and at the same time 50% higher rates were introduced for unfranked local letters in the Provinces. In *May 1863* a special penalty fee was introduced for "TOO late" letters (so-called "apres le depart —after the last collection) amounting to 20c. for the first quarter of an hour, 40c. for the second and 60c. for later collections. This, however, was usually paid in cash.

These latter postal rates remained unchanged till the *1st. September 1871*, when after the Franco-German War the ordinary inland letter rate was raised to *25c.*, the local letter rate (within a town or commune) to *15c.* and the registered letter rate to *50c.*, which rates remained in force until 1878.

## Numbers Issued, Obsolete Issues, Remainders.

Maury (see Coll. de Timbres-Poste 1909 pp. 173-174) gives certain figures of the *numbers printed* of the different values of the issues 1849-1861, derived by him from *official* documents, but adds that these particulars present "certain inconsistencies." In the absence of more precise information as to how such figures were arrived at we are inclined to treat them as *estimates* only, though generally speaking their accuracy is supported by the comparative rarity of the different values. The same may be said of the figures for the Bordeaux issue, originally published by M. Paul Hermand in 1901 (and repeated by Maury) in this case without any indication of the source of the information. (The figures in question are quoted by us in the notes immediately following the issues to which they relate).

*No issues or individual stamps were demonetized,* whether owing to a change of tariff or type, the practice being rather to use up stocks of remainders until these were exhausted. On the few occasions when a certain value or color was called in from the post offices for special reasons, it appears to have been the custom to destroy all but perhaps a sheet or two of the stamps withdrawn from circulation. That *unused remainders did not exist* at the Post Offices is further indicated by the fact (recorded by Maury) that when in 1862 specimens of the early issues were required for official purposes there could only be found one small remainder stock, namely 3½ sheets of the 1 franc Napoleon (No. 12) and it was therefore necessary to issue *reprints* of all other values of the obsolete issues, and subsequently also of the 1 franc Napoleon. On the other hand the Postal Administration retained a certain small number of stamps of the early issues to be eventually employed as material for trial cancellations or similar experiments, (we have seen Nos. 1 B a, 3d, and 4c used in this way apparently as late as 1859) but unless there is material in official hands today to disprove this, we believe that such remainders were confined to a few isolated specimens of each value.

A few remainders of the issues 1849-50 and 1853-60 may be found *officially cancelled,* and recognized as such by the fact that the obliterations employed were in most cases those current either before or after but not during the actual period of the issue of the stamp concerned. Though, however, fairly large blocks are known of such cancelled remainders, it is doubtful if more than a few sheets of any single value were so treated, and in some cases probably only a part of a sheet. (See also notes re cancellations (2nd. period) and following the issues 1849-50 and 1853-60).

The 3½ sheets of the *1fr. Napoleon* (see above), which apparently in some way reached the hands of collectors, and of which there exist to-day blocks of as many as ten and even twenty copies together are possibly the only instance of official remainders in the true sense passing into the hands of collectors in intact condition as issued for postal purposes.

Of the *20c.* stamps (No. 1), which were withdrawn in July 1850, it is true that considerable quantities of unused copies turned up, but in this case it was not a question (as in the case of the 1fr. Napoleon) of an official remainder retained by the Postal Administration, so much as of stamps emanating from the printers, for such unused 20c. stamps are in most cases without original gum. As against the absence of *official* remainders, there undoubtedly existed *unofficial* remainders of certain values of the first issues, mostly *printer's waste* and similar material in the private possession of the Government printer *Hulot.* These were found amongst his papers after his death in 1892, together with numerous *proofs* and *essays;* shortly afterwards they were sold and thus came into the market. (For further particulars of these Hulot remainders see the notes relating to the different values of the 1849-50, 1852 and 1853-60 issues.)

## Dies, Plates, Arrangement of Stamps on the Sheets, etc.

With the exception of the Bordeaux issue, all French postage stamps of the period 1849-75 were *typographed* the procedure being as follows:—(See Maury, Hist. de T. P. Francais, pp. 27-28, whose account of the procedure is generally accepted).

A single *steel die* was engraved with the type design including inscriptions but *withough figures of value.* To receive the latter on either side of "POSTES" small rectangular grooves were cut out of the die, into which were fitted, as required, correspondingly shaped metal plugs so-called "goujons mobiles" bearing the different values. In this way uniformity of the type design was secured for all values. (Further details regarding the dies of particular issues are given in the notes following the latter).

The engraving of the dies was the work of *J. J. Barre* up to 1853, and after that date of his son *Albert Barre.*

The manufacture of the *plates* was effected in the following way. A number of *moulds,* so-called *"matrices,"* made of guttapercha or soft metal, were prepared to receive the impression of the die after insertion of the denomination of value thereon. On these moulds the colored features of the design, standing "in relief" on the die, were impressed "in recess" and reversed. After being grouped together in the required number and order they were immersed in the electro-chemical bath and an impression of the whole group obtained by deposit of copper. This *single sheet of metal,* bearing the design again "in relief" as on the die, was peeled off the moulds, strengthened with type-metal, and thus made ready for *surface-printing* the stamps.

The electro-chemical manufacture of the plates and printing of the stamps was from 1849 to 1876 under the direction of *A. A. Hulot* who claimed to be the inventor of the particular "secret" process employed. The actual work of *printing,* which took place at the Government Mint or "Monnaie" in Paris, was at the beginning carried out by the printer *Tacquin,* under Hulot's supervision, but at the end of 1850 the latter was appointed official Director of the whole process of stamp manufacture.

The *sheets* contained *300 stamps* arranged in two panes of 150 (15 horizontal rows of 10) each, divided by a vertical margin about the width of a single stamp. The two panes were probably always separated before the distribution of the stamps to the Post Offices, as no unsevered pair or block extending over both panes is known of the issued stamps. The plates must also have consisted of two distinct groups of 150 cliches each, since right and left panes of the sheets of stamps were never printed from the same group of 150 cliches, but always from two different groups. Whether the two panes of the plate were employed in the printing press as an unsevered unit or as two separate plates is not known definitely but it would appear that the panes of 150 were *manufactured* as separate units, and if temporarily joined together could be severed and used separately in case of need. The fact that many of the proofs and color trials are only found printed from one pane of 150, and other observations in connection with the flaw varieties (e. g. of the 25c. 1871) support the above view.

Up to the end of 1857 the printing of the stamps was, according to Maury, carried out exclusively by *hand presses.* As to the date at which later the *mechanical presses* came in to use, statements differ. Reinheimer (Gibbons M. J. XV, Page 235) quotes the statement of an eye-witness, who made a personal visit to the Government printing works after the end of the Franco-German War, to the effect that at that date (viz. in 1871) the stamps were still being prepared by simple hand-presses; on the other hand, Maury in December 1871, on the occasion of a new issue of the 5c. stamps refers exclusively to "mechanical presses," i. e. cylinder presses, as being employed in the manufacture of the stamps. Certain observations lead one to believe that these latter were installed about the

middle of the sixties, and it is highly probable that after the introduction of the mechanical presses, larger printing plates of 2x300 (or 4x150) were used, in any case for those values most in demand.

## Numbers and Identification Marks of Plates, Tete-Beche Varieties, etc.

It is not yet definitely established how many different plates of 300 or 150 were used for each value or issue, although according to Maury and others the printing plates should still be preserved in the "Musee Monetaire" in Paris. Judging from the comparative frequency of occurrence of flaw varieties it would appear that for the less used values only *one* printing plate of 300 and for the more extensively used values *two* plates of 300 (4 groups of 150 each) were in use *concurrently*. In certain instances worn or defective plates were replaced by new ones from time to time, while in other cases one and the same plate was retained to the end, occasionally even serving for a later re-issue of the same types (see later after the issues in question).

A characteristic feature of and a valuable aid to distinguishing and eventually reconstructing the plates is the relatively frequent occurrence of *inverted cliches,* which occur in different positions on the different plates. Some writers (e. g. Marconnet) have regarded these *tete-beche* varieties as an intentional means of control designed by the printer for the purpose of differentiating between the various plates, without however advancing any proof of or essential fact in favor of this supposition. On the contrary, if Maury's account of the manufacture of the plates (see above) is correct, the tete-beche varieties cannot as in other cases (for instance Finland) arise from the fact that *individual cliches,* were whether deliberately or inadvertently, placed inverted in the printing blocks. For, according to Maury, these latter are not built up of a number of single cliches but consist of an unsevered sheet of metal containing the whole group of 150 or 300 cliches. Therefore, we must suppose that owing to the difficulty of distinguishing the design on the original *moulds* themselves or carelessness in their arrangement, it was these that were placed in tete-beche order at the time they were being grouped together in preparation for the electric bath; afterwards it was impossible to correct the error, without rejecting the whole plate.

Apart from the plate flaws and the varying positions of the tete-beche varieties, various marks to be found on the sheet margins assist in differentiating the plates, as some of these for instance show a colored *border line* surrounding each block of 150 (or other marks on the sheet margins) which are missing in other plates, (for further details see the 1852 and 1853-60 issues). By means of such marks of identification there is no doubt that it is possible to distinguish and even eventually to reconstruct all the different plates, but the researches in this direction are still far from complete.

Besides the above mentioned border lines and similar marks distinguishing *certain* plates, there are other marks which are repeated on *all* sheet and/or plate margins of the stamps concerned. In the first place all sheets including those of the reprints and essays received a *control mark* overprinted on the margin by means of handstamps, applied before the stamps were printed. This is generally situated near one of the four corners, particularly in the right upper or left lower corners, occasionally partly covering the design of the stamps themselves (as in certain Belgian stamps). These overprints were oval in shape, that in use till about 1854 containing the letters "*C. F.*" (—"Controle francaise") in *black or blue* ink. Later the overprint was altered to a somewhat larger sized oval containing the inscription "*Controle*" over the letters "*T. P.*" (—"timbres poste") always in *blue.* Secondly, when in September-October 1862 official perforation of the sheets was introduced, an *upright cross* was placed in the margin of the *plate* itself, over the 5th. and under the 145th. stamps respectively. The

centres of these crosses, which were printed in the color of the stamps, served as guiding points in the adjustment of the sheets under the perforating machine.

## Printing Process, "Decoupage," Wear of the Plates, Lined Background, etc.

In all issues special care was taken to ensure fine printing by means of the so-called "*decoupage*" process. The main object of this was to prevent the finer lines of the engraving, on the face and in the spandrels, from being impressed in the printing as heavily as the thicker frame lines and the darker shading on the head and face and the central medallion. To obtain this result pieces of the stamps corresponding to the lighter areas of the design—on the face and in the spandrels—were cut out from certain sheets or individual stamps, leaving the darker areas only. The latter were then pasted on to the blanket, which backed the sheets at the printing operation, in such a way that each stamp on the plate was accurately opposed by its counterpart in the "decoupage." The result was that the sheets were pressed more lightly on the lighter areas of the design on the cliche than on the heavier shading and central medallion, and at the same time coarse and over-inked impressions and the too rapid wear of plates were averted as far as possible.

Pieces of such "*decoupage*" material from which the lighter portions of the design have been removed, may be found in all issues and show that for this purpose Hulot made use of *essays* in *fancy colors* differing from the colors of the respective issued stamps, and also of *special kinds* of *paper* (for instance most of the so-called essays or proofs on *pelure* paper). One and the same stamp on the pane was frequently placed under three or four such impressions superimposed on each other, usually in different colors and in different denominations of value. In a few cases the decoupage appears to have been employed, to specially strengthen certain depressed areas of the plate which would otherwise be impressed too lightly.

The process described above was the same in principle for all the issues from 1849 to 1875. The detailed form of the decoupage however was changed from time to time, resulting in corresponding slight variations in the appearance of the shading on the stamps, by means of which it is possible to fix approximately the period when the stamp in question was printed. This is especially important for the distinguishing of originals and reprints.

The varying *state* of the *impression*, ranging from very fine to very coarse and heavily inked, does not usually in the French issues of the first period depend on the amount of care used in the printing, but rather on the varying *condition* of the *plates*, i. e. the progressive *wearing out* of the *plates*, which one can follow up fairly accurately if one has sufficient material. This wearing of the plates shows itself almost always in the same way, that is the impression of the finer lines of the design becomes coarser, whilst in addition there is usually a tendency for the colored lines to become over-inked, so that the whole impression has a blurred appearance. It is especially marked on *marginal stamps*, the frame line of which, however, owing to the heavier pressure of the ink roller or of the cylinder, tend in this case to become broken or even entirely to disappear. Since fine and coarse impressions may be found on one and the same stamp variety, and such defective impressions are nearly always the result of progressive wear of the plates, the varying states of the impression in conjunction with the differences of shade of stamp and paper provide a valuable means of identification for establishing the *chronological order* of printings; occasionally, in the absence of dated copies, the printings may be accurately arranged according to the state of the impression alone.

As exceptions to the general rule of deterioration and coarsening of the impressions with the wear of the plates, isolated cases occur in which a later print-

ing of a stamp shows an abrupt and marked improvement of the impression compared to the preceding ones (e. g., No. 9e compared with the preceding Nos. 9d and 9da). Such exceptional cases may possibly (in the case of Nos. 9d and 9da for instance) be explained by a more careful use of the decoupage (as in certain Greek stamps) but more probably they are due to a thorough *cleaning* of the *plates*. In most cases however, they merely indicate the introduction of a *new printing plate* at the date in question.

Further isolated and exceptional cases are known, in which rough or blurred impressions do not, as is usual, show a coarsening and over-inking of the colored areas of the design at the expense of the unprinted areas, but vice versa the white (unprinted) features (e. g., the inscriptions and the light background of the spandrels) tend to spread at the expense of the colored areas and correspondingly the fine lines of shading on the face and in the hair tend to become deficient and broken. Such an exceptional case occurs in the last of the "retouched" or Type II, 20c. plates to be printed imperf, namely No. 15 IId, in which the white inscriptions for instance are thicker even than in the finest and earliest impressions. Such defective prints, in which the face appears to be too white, occur on the stamps of other countries as a characteristic result of wear of the plates, but in the French issues they appear to be due to a defective decoupage or other quite accidental causes. They may also occasionally have been due to inferior material employed in the printing works, as suggested by a letter of Hulot of the 10th. October 1850 (Maury, pages 41-2), in which he attributed the recent bad impressions to the defective application or quality of the lithographic surface wash (referred to later) and the bad quality of the paper.

A further characteristic feature, which may be found in all issues from 1849-75, is the so-called *lined background*, which shows itself as a pattern of vertical, horizontal and more rarely oblique lines across the solid color of the whole or portions of the design of the stamps. This phenomenon, which is usually most pronounced in the background of the central medallion, is in the issues of 1849-62 not only much rarer, but also much more irregular in form than in the 1863 and following issues. While in the former it appears in the most varying forms and is usually only found covering parts of sheets or even confined to single stamps or portions of stamps, in the 1863 and following issues, whether horizontal or vertical, it is usually perfectly regular (homogeneous) in form and affects all the stamps on the sheet, although varieties *with and without* "lined background" may also be found se-tenant in the later issues. Marconnet and Reichenheim (Lond. Phil., 1903, page 291) attributed this variety to the fact that the printing plates had been provided with microscopical fine lines or grooves for the purpose of better absorption of the colors. Reinheimer (Gibbons M. J., 1905, pages 237-9) proved this theory to be untenable, and tried to explain the variety as being the impression of the network design of pieces of textile material (e. g., the blanket) used in connection with the decoupage (see above). In support of this theory he referred to the occurrence of a *quadrille* (cross lined) background, an occasional variety which certainly appears to be in its favor, and it is not impossible that some cases in the earlier issues, may originate from the impression of such network designs, transferred to the stamps under pressure of the printing press. Some specialists have expressed the opinion that the lined background originated from "roll" or "jerking" of the printing press in the course of its operation, an explanation which can only be considered in connection with cylinder presses, and which breaks down completely as an explanation of the so-called quadrille background. The appearance of the lined or quadrille backgrounds is so varied, that the technical explanation may also vary from case to case. We must however mention a further new explanation, which makes no attempt to derive the origin of these varieties from the *printing operation* but rather from the *character* of the *paper* employed.

Stamps with lined or quadrille background are found not only in the French issues but also in certain cases in the issues of other countries; among these the

1870 and following issues of *Denmark* are especially remarkable as these stamps are printed in *two colors*, that is by two separate printing operations and from two distinct plates (one representing the centre medallion and the other the frame of the design). On these stamps (e. g., the Skilling stamps on thinner paper), it can be shown that, in the case both of lined and quadrille prints, the lines are found not only in the central medallion, but extend continuously and uninterruptedly across the impression of the frame, and one can even trace the lines on the unprinted margins. Obviously neither of the two first mentioned theories of this phenomenon can explain such bi-colored stamps with lined or quadrille impressions. Then again, quadrille impressions cannot be accounted for by an irregular movement in the printing operation, nor can the pressure of the network design of the blanket be regarded as a likely explanation, for one would have to assume that for two perfectly distinct printing operations it so happened that precisely the same pressure at the same spots was exercised. Consequently it seems clear that the *ribbed* or *quadrille impressions* in the French issues arise in the large majority of cases from a *corresponding unevenness* of the *surface* of the *paper*, that is to say from the presence of a slight surface ribbing. In the French stamps or essays with horizontally or vertically lined impressions one can detect this faint ribbing (corresponding to the lines in question) even on the backs of the stamps, in most cases covering the whole area of the piece including the margins. Similarly, blocks with the so-called quadrille impressions show distinctly a corresponding quadrille lining of the surface of the paper extending across the entirely unprinted spaces between the stamps, and we have seen a block of No. 28 with full margin of the sheet, which clearly showed the horizontal ribbing covering the *whole piece*. This ribbed or quadrille structure of the surface is however so fine, that usually it is scarcely visible on *unprinted* paper. But as the printing ink is deposited in the hollows or grooves thicker than on the slightly raised ribs of the paper-surface, the unevenness becomes at once visible to the eye as lined or quadrille background. It should be emphasized however that it is *not* a question of actual *laid paper* caused by the drainage sieve employed in the course of its manufacture, the ribbed or quadrille character being confined to the *surface* of the paper, that is to say the unevenness has been impressed while the damp surface of the paper was undergoing its drying or smoothing processes. Thus the dark lines of the "background" correspond to the depressions and the light lines to the raised ridges in the ribbing, (in spite of the fact that the raised places in the printing are impressed stronger than the depressions). On the other hand, in those cases where (as for instance German stamps of the inflation period, the 1894 and following issues of Brazil, etc.) an irregular appearance of the printed color is caused by the *interior* structure of the paper, whether of its ribbing, mesh-work or the lines of watermark, the color is invariably more poorly and consequently more lightly printed over the meshes or lines of watermark, which latter can thus be distinguished by their more colorless appearance.

The absence or presence of a lined background and if present its horizontal or vertical character probably depends therefore on the different qualities of paper employed and the different directions in which the rolls of paper were cut up to make the printing sheets. It is also possible that the ribbed surface of the paper varied in prominence according to whether hand presses or cylinder presses were used, and that in the case of the latter being used it made a difference whether the ribbing was in the same direction as the circular movement of the cylinder or against it.

## Retouches.

Outside of the *lithographed Bordeaux* issue, the numerous retouches of which are fully described in the notes immediately following this issue, retouch-

ing in one form or another took place also in the case of the *typographed* issues of the 1849-75 period printed in the Paris Mint, and that not only on the *dies,* but also occasionally on individual cliches on the *plates.*

a. *Retouching of the dies.* A characteristic feature of the work of the two Barres (father and son) was that in the course of preparation and finishing of the engraving on the die the lines of shading, particularly on the face and neck, were extensively retouched by means of transverse cuts, converting the originally continuous lines into series of dashes or dots. The object of this retouching was to give a lighter appearance to certain areas of the shading and thus produce the artistic graduation of the same. (Compare also the similar procedure followed —by way of imitation—in the case of the Bordeaux issue, also the so-called "dotted cheek" variety of the 5 lep. first type of Greece designed by the younger Barre, referred to in the P. J. G. B. 1926 pages 2-3). The heavier lines also in the hair and forming the ear were, at least in some cases, refined by recutting on the die (see illustrations of Presidency type). It is perhaps questionable how far such recutting on the die *before the issue of the stamps* can be described as *retouching* in the philatelic sense of the word, but there are instances, namely in the case of the master die of the *1853-60 Empire* type and of the later *1863-70 Laureated* Empire type, where a recutting in certain details took place *during the course of the issue,* so that the stamps may be found showing the two states, *before and after* the alterations. (See the notes following the issues concerned).

b. *Retouching of the plates.* While the recutting of the *die* was part of the normal process of perfecting the design, in the case of the *printing plates* retouching was ony resorted to occasionally, to correct conspicuous error or damage. (This may be taken as true of all typographed plates, particularly electrotypes, owing to the technical difficulty of effecting repairs thereon). Until recently the so-called "*wide*" or *acute-angled* 4 variety of the *40c. Republic* (2 FI) was the classic and only recognized example of a retouch on the plate among early French stamps. In the last year or two, however, researches have brought to light a number of others in other values and issues, notably the *25c. 1853* (No. 10) *20c. Empire non*-laureated (Imperf and Perf.) *20c. Laureated* Empire and *25c. Republic, 1871.*

The above referred to *retouched 4* still stands in a class by itself as a case of a definite alteration of the denomination of value (from 20c. to 40c.) necessitated by the accidental inclusion of two cliches in a plate to which they did not belong. In all the other cases it is a question rather of the correction or repair of faultily constructed or damaged cliches.

The nature of these retouches and the process by which they were effected varies with the defect or damage which they were intended to correct. In the first place come those cases where the defect was such that it was necessary (as was done, according to Maury, in the case of the retouched 40c. referred to above) to cover or fill up the affected parts with *fresh metal* prior to the *re-engraving* thereon. By adopting this process it became possible not only to redraw the "white" features of the design (in "recess" on the plate) but also to re-form the "colored" features (standing in "relief" on the plate). The most striking examples of this form of repair, in which important parts of the design, in most cases at the sides of the stamps, which had broken away, are entirely re-made, are to be found on the *20c. Laureated* Empire and the *25c. Republic* of 1871. (For details see notes relating to these stamps).

In the second place we find varieties in which the evidence of redrawing is hardly less striking than in the above, but with the difference that it is not clear whether fresh metal was applied to the plate prior to the re-engraving thereon, or whether the defective cliches were retouched *as they stood.* Certain peculiarities of these varieties, which include all those showing the inscriptions and corner ornaments retouched, indicate that the defect requiring correction may not have been the result of damage, as in the case of the first mentioned group of

varieties, but was a fault in the original construction of the cliche. In some instances at least it would appear that the fault in question was caused by a *double strike of the die on the mould,* as there are unmistakable signs of such having occurred not only on the retouched varieties but on other stamps and values (see notes re 5 francs Laureated Empire). The retouching of the inscriptions in particular would become necessary where these became partially or wholly obliterated by the "double strike", and on many of these varieties traces of colored lines, similar to those indicating "re-entries" on line-engraved plates, may be seen here and there in the "white" lettering of the retouched stamps. That the retouching of the inscription (and corner ornaments) was effected by "cleaning out" or "tracing over" the original letters rather than by drawing them afresh on a blank piece of metal is further indicated by the fact that though the individual retouched letters differ markedly in detail from the normal letters they occupy approximately their *original positions.* (Compare in this connection the "double strike" varieties occurring on the typographed *4 r. b. s. Denmark*—described by Pemberton in the P. J. G. B. 1928, p. 75,—and the retouched inscription "POST," which may have been designed to correct the effects of such double-strike in the same way as is suggested in these French varieties).

Examples of retouched or redrawn inscriptions to which the above remarks apply are to be found on the *25c. Empire (1853), the 20c Empire* Non-Laureated (Imperf. and Perf.), the *25c. Laureated,* and the *25c. Republic* of 1871. (For details see notes relating to these stamps). While the theory of the "double-strike" origin is especially clearly indicated in certain varieties of the two last named stamps, it is more difficult to explain in this way the retouched varieties of the 20c. *non*-laureated Empire, which are found *se-tenant in one and the same row of stamps.*

Lastly we have those varieties which while they appear to be due to some form of *repair* of the cliche, show no evidence of actual *redrawing* (i. e. re-engraving) of any part of the design whether combined with the addition of fresh metal or without this. Such varieties are mainly to be found on the *25c. Republic 1871,* the plates of which were particularly affected by deterioration and damage. The "retouching" consists in the apparent replacing or hammering into shape of the damaged or loose parts of the design, particularly the frame lines and adjacent borders of the stamp design. (See notes following this issue).

Our knowledge of the special technique employed to repair the plates is still too rudimentary to enable us to distinguish in every case to which of the different forms of retouch or repair each of the numerous varieties belong, and in some cases it cannot even be decided with certainty whether it is a question of retouching at all. The effects of simple deterioration or damage, where electrotypes are concerned, are sometimes so curious and misleading, that each variety has to be examined very carefully before the true explanation can be arrived at. In particular the tendency for metal which has been deposited by electrochemical process to break or split parallel with the axes or planes of such deposit (as in the case of a crystal), that is along the lines of the stamp design, is apt to give the illusion of deliberate redrawing or double impression where such a condition does not actually exist, (see the notes relating to the 25c. Republic 1871). In this connection should be mentioned also the so-called "*double frame line*" varieties which occur on many of the different values and issues but are especially numerous and well-marked on the *20c. Empire (Perf.)* (both non-laureated and Laureated), and the *25c. Republic 1871,* (see notes following these issues).

The true explanation of these puzzling varieties remains to be discovered, but it is probable that they have an important bearing on the whole question of the original structure and process of manufacture of the plates, and in this way may help to solve many of the technical difficulties connected with the retouches and flaw varieties.

The *retouches* of our *second* group appear to have been effected on the plates *before any stamps were printed* therefrom, since none of these have yet been

found showing the cliche concerned in its *original defective state.* On the other hand in the case of three very remarkable varieties of the first group occurring on the *20c. Laureated* the stamps may be found showing *both the damaged and repaired states of the same cliche,* and their rarity is such that it would further appear that both the damage and the repair took place towards the *end of the use of the plate* concerned. A fourth example, which may represent either the *first* or *third* group showing the cliche before and after repair, occurs on the *25c. Republic 1871* (q. v.) and this particular variety shows even later states of the same cliche, in which the repaired parts appear to have broken down again by stages.

The study of the retouches of France is still in its infancy. Owing to the considerable number of plates (each of 300 stamps) employed (successively if not concurrently) for most of the commoner values, and the possibility that the more defective plates were held in reserve, to be used only during times of heaviest demand, most of the varieties recur only once in several thousand of the normal stamps. It is to be expected therefore that additional varieties to those described by us will be discovered in due course, also on other values and in other issues.

## Shades of Stamp Design and Paper.

The great variety of *shades* is perhaps the most striking and popular feature of the early French stamps. In most cases the shades can be accurately arranged in their chronological order, the difficulty lying rather in their systematic classification and description. The supplies of stamps, especially of the commoner values, appear to have been delivered from the printers,—and therefore, presumably, printed,—in a *continuous stream* rather than in large consignments at intervals, and the shades are found to vary almost from month to month. Though consequently the shades appear to *"merge"* into one another to some extent, and *intermediate* varieties occur, which it is difficult to place in one or another group, the *extremes* or *Types* are well marked, and can be identified with deliveries covering definite periods. In the case of most of the shade varieties for which separate letters *a. b. and c.* are ascribed in the lists which follow, the changes from one to the other are sufficiently abrupt to indicate definite, and probably in many cases intentional, changes in the processes employed by the printers to obtain the colors. *"Accidental"* or *"abnormal"* as distinct from such *"typical"* shade varieties, as well as the normal variations or *extremes* of one and the same shade type are listed separately as *sub-varieties aa. ab. ba. ca.* etc., *but only in those cases where they have a value above that of the normal a. b. and c.* The *description* of the various shades should be taken as *relative to* and *in contrast with* the other shades of the same stamp, and not as strictly comparable with corresponding shades in other issues.

Apart from the shades in which the stamp design is printed, the *tinting of the paper,* normally in a shade corresponding or in harmony with the type color of the stamp, is specially characteristic of French stamps, but is referred to in the shade descriptions in our list only in the case of those varieties for which it is a distinguishing mark, or where the paper tint differs markedly from the basic stamp color.

Quite distinct from the above mentioned tinting, which affects the paper *throughout its substance,* it was customary to apply a *lithographic wash* so-called "fond de surete" to the printing *surface* of the sheets, the object of which was to prevent the production of forgeries by means of direct transfer of the stamp design. This wash was slightly yellowish to brownish in tone, and though sometimes almost colorless can usually be distinguished where it extends—usually a few millimetres—beyond the stamps onto the margins, but not quite to the edge,

of the sheets. Its presence influences considerably the appearance of the shades, so that in cases where these are abnormally bright this is often only due to the exceptional lightness of the wash or perhaps to its accidental omission.

## Paper. Gum.

The quality of the *paper* itself varies very little, having been subject to precise instructions to the suppliers, and control on receipt by the Mint. It is of fairly uniform fine wove texture, smooth, and *without watermark.* The occasional varieties on extra thick or respectively thin semi-transparent paper, are of accidental origin and of little philatelic interest. The same may be said of the yellowish or brownish paper varieties caused by the staining of the gum, combined perhaps with damp and age, though some of these may be found in "mint" condition, and would appear to have been actually issued in this state.

The *gum* consists of fairly pure "gum arabic" and was applied by hand. It is normally of uniform and medium thickness, colorless to slightly yellowish in tone and inclined to become "crackly" with age. The *forged* gum commonly found on printer's remainders is nearly always too thick and glutinous, while on certain essays and reprints (Granet) a thin smooth gum is sometimes found.

## Proofs and Essays.

These are very numerous for all types and issues, and are indispensable as assistant material to the study of the issued stamps. Their usefulness, however, depends upon a knowledge of their true nature and the circumstances of their origin, as without such knowledge it is impossible to establish the dates at which the different varieties were produced, and thus provide a basis for comparison with the issued stamps of the corresponding period. For this purpose they may be conveniently divided into four classes.

*I. DIE PROOFS.* Being printed in single *specimens* with *large margins* these are easily recognized, but are necessarily *very rare* in comparison to proofs from the plates, being only met with in any quantity in the 1862-70 Laureated 5mpire, and the 1872-75 Republic (large figures) Types. They are referred to in the notes relating to the *original dies* of the various issues.

*II. PLATE PROOFS,* properly so-described, i. e. *specimen printings* made at or before the time of the original issue of the stamps, for official reference—as illustrating the design and make-up of the plates—or for exhibition purposes, presentation to foreign governments, etc. These may usually be recognized by the *exceptional fineness* of the impression as well as by the fact that it was customary to use for the purpose *paper distinct from that of the issued stamps,* such as white card, "papier de chine," and chalky or glazed paper. In rare cases such proofs would appear to have been intended to represent specimens of the stamps *as issued,* and are, in fact, identical with the latter, except for the absence of gum, and/or perforations—comparable, for example, with the "imprimatur" sheets of Great Britain. There is however no evidence of any general practice to prepare or retain such imprimatur sheets, or to distribute specimen stamps other than the actual issued stamps themselves. All plate proofs in the colors, whether exact or not, of the issued stamps are referred to in the notes relating to the stamps concerned.

*III. COLOR TRIALS;* subdivided into (a) *essays in the colors of the issued stamps* and (b) *essays in fancy colors.*

(a) These may be in the exact shades, both as to design and paper tint of the issued stamps, or in shades sufficiently near that one can suppose them to represent **experiments in the production of the** issued color. In either case, in order to prevent the fraudulent misuse of such essays, it was customary to employ for this purpose the plates of different values than those of the issued stamps in the colors concerned. The color trials which are met

with in the exact shades of the issued stamps, and which are sometimes erroneously regarded as **errors of color**, are mentioned in the notes following the various issues in which they occur.

(b) These include the great majority of the commoner essays of early French stamps, originating from the sale of the stock of M. Hulot the printer. Though their exact status is a doubtful one—some at least represent experiments in aniline colors— and they are of less interest than Class III (a) assays, they were **printed from the original plates**, and have a value accordingly as material for study, particularly as they are obtainable in large blocks and even entire sheets. It has sometimes been suggested that these essays were a form of unauthorized reprint made either to satisfy the printer's fancy or even for the purpose of sale to stamp collectors, but this idea is disproved by the existence in most cases of the official **control mark on the sheets**, as also by the fact that the **plates were at no time released from official custody.**

*IV.* Essays employed as *material in the process of printing* of the stamps, *printer's waste sheets*, material for *decoupages* etc.,—or for *experiments in cancellations, perforations, etc.* It would appear that special printings in fancy colors were created to serve as material for decoupages, and also, together with remainders of the issued stamps, for experiments in cancellations etc. Such essays are seldom found undamaged and are of little interest apart from the objects which they were intended to serve. The essays of this class, of which the commonest and most confusing are the printer's *remainders* or *waste sheets*, are referred to in the notes in those cases where they are liable to be mistaken for the issued stamps.

## Cancellations.

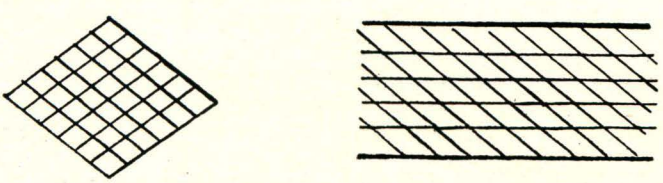
Since the early stamps of France remained available for postage until comparatively recently (Jan. 1914) and the periods of currency of the different issues overlap one another to a large extent it is more convenient to divide the cancellations according to their own periods of currency than according to the stamps issues on which they occur. Using the different forms of *normal* cancellation as the basis for our divisions three main periods may be distinguished covering the years 1849-1875.

1. The period of the *grille* as normal cancellation (I. Jan. '49 to Dec. '51).
2. The period of the *lozange of dots* containing *small figures* or *letters* and the *Paris Star without figures* (Jan. '52 to Dec. '62).
3. The period of the lozange of dots containing *large figures* and (in 1863) the Paris Star *with figures* (Dec. '62 to April '76).

The cancellations used by the French post offices abroad and the Colonies are dealt with in a later part of this work but other cases of French cancellations applied in foreign countries or of foreign cancellations applied to French stamps, so far as these may be regarded as normal or typical are referred to in this chapter.

## Period I; 1 Jan. '49-Dec. '51.

a. b.



The normal cancellation of this period was the *grille* (fig. a.) but as the distribution of the corresponding handstamps to the post offices could not be effected

before 15 Jan. '49 it was necessary to employ other forms of cancellation provisionally during the short period from 1st to 14th January. By official circular dated 3 Jan. '49 postmasters were advised to use the *town and date* stamps current at the time or to cancel the stamps by hand with a *cross in ink*, so that these forms, either alone or, as not uncommonly found, both together on the stamp, may be considered to be the official cancellations in these first days of the issue of the stamps. The town and date stamps which were in normal use from about 1830 onwards as postmarks on the (unstamped) letters, were in 3 different sizes (a double circle in each case), the larger, and earlier, forms being considerably the rarer as stamp cancellations. Exceptionally and in certain localities we find other forms of postmark—which like the circular town and date stamps are commonly found on letters of this or earlier date—employed provisionally to cancel the stamps. Among these are the "P. P." (—port paye) frank in a rectangle, the town names, with number of department but without date, in one or more lines of italics, or the date alone in a circle (single or double of which the outer circle is composed of dots). Even rarer than the latter we find various forms of cancellation specially created locally to meet the emergency. The best known of these is the primitive Star of Paris, resembling a roughly drawn flower with 5 petals, and an even more primitive cross, both designed by the Paris subpostoffice "J." The town of Lille employed two different forms of grille or grid, the one circular and the other rectangular, while other places (e. g. La Rochelle, Autun, Troyes) invented crosses of varying shape, the designs in all these cases being probably cut out from wood.

All the above provisional cancellations (for illustrations of which we refer to Yvert Spec. Catalogue) are found normally only on the 20c. and 1 franc values, (the earliest shades in each case). Their occurrence on other values or at later dates than the first half of January '49, must be regarded as entirely accidental and abnormal.

For foreign or registered mail from Paris (Central Post Office) as a convenience in cancelling several stamps together, a *roller* cancellation in the form of a *"continuous grille"* was introduced (about middle of 1850). Shortly afterwards in conjunction with the issue of the 10c. value (end 1850), the small *"O. R."* (—origine rurale) cancellation in a circle was distributed to the rural postmen for use on local letters. (By official circular dated 1 Feb. '51 this cancellation had to be applied twice—once at each corner—on the stamp but actually it may be found only once applied or up to as many as 5 times on the same stamp). Besides the authorized "O. R." cancellation we find on local letters, that is occasionally on 10c. stamps, other similar postmarks such as the letters A. B. C. etc., in a circle, denoting the different rounds within the same local district, and the local town and date stamp. The latter may also be found on other values and at all dates but until about 1860 its use as a stamp cancellation cannot be regarded as normal (see also above) and may often represent the arrival postmark applied owing to the omission of the postmark of origin).

All the above cancellations are usually found in *black* but, though in this first period very rarely so, they may occasionally be found in *red* or *blue*. While in most cases the use of such colors must be regarded as accidental only, in one or two instances even in this period it was characteristic of and normal to certain post offices. Among the latter we mention the small town and date stamp of the Paris "bureau Central" normally found in *red* and another Paris date stamp which is usually found in *blue*.

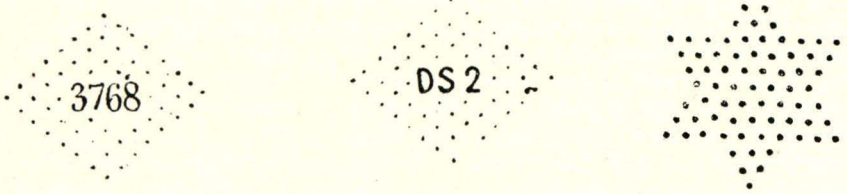
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See also A. Maury: Cat. descriptif de toutes les Marques Postales de la France.—A. Reinheimer: Die Gitter & Punkt-Stempel von Frankreich; Phil. 1903 Nos. 6-10.—M. Langlois et L. Francois: Les Obliterations des Bureaux Francais a l'Etranger, Amiens, 1924—M. Langlois et E. Veneziani: Nomenclature Generale des Bureaux de Poste Francais, Amiens 1926 (abbrev. L and V).—Yvert Special Catalogue France and Colonies 1927 Edition; regarding foreign cancellations also Dr. Kropf-Goldberg: Schiffsstempel des Mittelmeeres; Mitteld. Ph. Z. 1898-99.

(Regarding the cancellations used on remainders of the 1849-50 Issue and the use of the roller grille to cancel remainders of the 1853 Issue see Period II).

## Period II; Jan. '52-Dec. '63.

c. d. e.




The *grille* (fig. a.) was withdrawn from use as the normal cancellation at the beginning of 1852, but continued to be employed or was provisionally revived in a few exceptionally cases namely:—

1. By the French troops in occupation of Rome who used the grille—in conjunction with the date stamps of the Expeditionary Force (Corps Expedre d'Italie General Headquarters as well as the Brigade 1st and 2nd divisions) continuously from 1849 to 1867 when it was replaced by the small letters (CER) in the lozange of dots (see later in Period III).
2. On Paris local letters in conjunction with the "Paris pour Paris" date stamp (i. e. in place of the regular Paris star) for a short period in 1854-55. The grille may also be found in **blue** in this connection (very rare).
3. Provisionally at Bayonne (in 1860) and more rarely other provincial Towns (e. g. St. Mamert du Gard) probably owing to temporary breakdown of the current cancellation stamps.

The *continous grille* roller cancellation (fig. b.) though from 1852 onwards gradually replaced by the roller of *dots* in various forms (see later) may still be found up to about 1854 on mail from Paris, and also appears to have been employed to cancel *remainders* of the 25c. and 1 franc Empire.

The *"O. R."* cancellation continued in regular use on rural letters of local circulation, extending also to the end of the third period, though at the later dates it became more and more usual to employ the town and date stamps on such letters. As in the first period so in the later periods we find occasionally other local postmarks of similar type such as "O. L." (—origine locale) in a dotted circle, the letters A. B. C. etc. or figures in small circles, squares, or triangles, obliterating the stamps with or without the normal lozange of dots cancellation.

The *normal* cancellations of Period II were the so-called *lozange of dots* containing *small figures* (fig. c), or *letters* (fig. d) in the centre and the *Paris Star* (without figures) (fig. e). The *figures* represented the different *numbers* allotted to the Towns or larger communes (other than Paris but inclusive of Corsica and Algeria) in alphabetical order. From 1857 onwards the French post offices abroad, in the Levant and later in China adopted numbers assigned to them in order following the French series (see French Post Offices abroad). The numbers ranged in the first instance from 1 to 3703 for France and Corsica, 3704 to 3709 for French post offices in the Levant, and 3710 to 3739 for Algeria. Numbers from 3740 to 4494 were added at later dates during this period, and allotted to new post offices (in France, Algeria or abroad) as and when these were created.

The small *letters* (A. B. C. etc.) contained in the lozange of dots denoted *a.* the Paris *district* post offices, or with the addition of an "S" (—succursale) with or without a number following, the district *branch* offices, *b.* the Paris *railway stations* (e. g. P. G. L.—Paris Gare de Lyon), *c.* (from 1855), the post offices attached to the principal trains carrying mails, so-called "bureaux ambulants," (e. g. P. L.—Paris a Lyon or P. L. 1° or 2°—Paris a Lyon 1st or 2nd

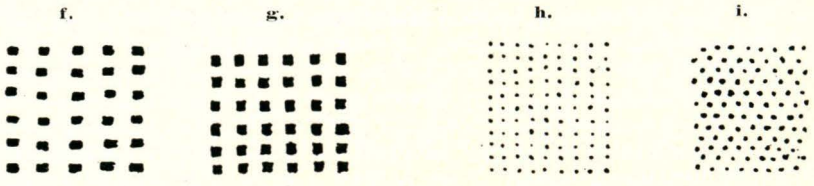
service respectively) not only to and from Paris but also between the more important towns in the Provinces; *d.* the post offices serving military garrisons or troops on manoevre (e. g. C. d. S.—Camp de Sathonay) or expeditionary forces abroad (e. g. C. E. M.—Corps Expeditionaire Mexique)—(see also under Field Post Services)—and *e.* the special post offices attached to legislative bodies (e. g. AS. NA—Assemblee Nationale—in Period III only), the Emperor's palaces (P. S. C.—Palais de St. Cloud), the Emperor on campaign in Italy (B. S. E.—Bureau Special de l'Empereur) or temporarily to important Exhibitions (e. g. E. U.—Exposition Universelle—in Period III only). A full list of all the above numbers and letters, with the respective post offices which they represent in each case, is given by L and V and (of the French post offices abroad) by Langlois and Francois (see footnote above).

The *Paris Star* was employed mainly by the general post office in Paris, and was used also to cancel *remainders* of the 20c. black of 1849-50 (Shades Ba and Bb).

A lozange of dots cancellation exists, and is not uncommonly found on the 15c. (1850), *without figures* or *letters*, that is consisting of dots throughout but since this form is unknown on letter, it probably represents a remainder cancellation employed after the withdrawal of the 15c. value in July 1853. According to Reinheimer a similar obliteration but with vacant space in centre, comparable with the blue Paris Star used in 1871 (see end of Period III), was employed by the General Post Office in Paris, but we have never seen this form.

A variation of the normal lozange of dots cancellation was employed by the Paris district Post Office "K" in about 1862, the dots being replaced by small (solid) quadrangles.

For registered mail from Paris and particularly to facilitate the obliteration of several stamps together on the same letter roller cancellations composed of *dots* replaced the continuous grille pattern of period I. Such roller of dots cancellations exist in a number of different forms as follows:—




A. Large rectangular dots (fig. f), often presenting the appearance of horizontal dashes, spaced so that not more than 5 such dots cover the stamp horizontally (1852-54). This form may possibly have been used also to cancel **remainders** of the 25c. Empire (on the withdrawal of this value in 1854) and, according to Victor Robert, of the 1 franc vermilion of 1849.

B. Even large square dots (fig. g) arranged closer together than in A so that 6 dots cover the stamp horizontally. (1854 onwards throughout Periods II and III). This form was also used to cancel remainders of the 10c. and 25c. (1850) the 25c. (1852) and the 10c. (shade a) and 25c. (1853) all of which may be found in large blocks thus obliterated.

C. Small dots arranged in rows a. at right angles to each other (fig. h) or b. so that the vertical rows run obliquely to the horizontal rows (fig. i). Both types—of which several lesser variations may be found—were in use from 1854 to about 1864.

D. Similar to C but the ribbon of dots instead of being plain edged is serrated; (a rare form., ? 1855 onwards).

E. A continuous series of Paris stars (confined to 1855-56).

Other special cancellations used in Paris and confined to this Period were in the form of circles or octagons composed of dots, usually known as the "*pepper box*" cancellations. These may be divided into an earlier type (1859-60) composed of fine narrowly spaced points used in conjunction with a Paris date stamp bearing a single star at each side and a later type (1862) composed of larger and more widely spaced dots used in conjunction with a date stamp bear-

ing two stars at each side. Like the roller cancellation form C (q. v.) so also the pepper box cancellations may be sub-divided according to whether the lines of dots cross each other at right angles or obliquely.

For *printed matter* and *newspapers*, from 1860 onwards, the *circular date stamp* was the normal cancellation. In the provinces the ordinary local town name and date postmark was so employed but in Paris special forms were introduced bearing the inscription "Imprimes." The two forms of this "imprimes" cancellation which are found in this second period may be distinguished from each other by the large letters "P. P." and "P. D." respectively, the latter form being pear-shaped. A third and much rarer form with wavy outline occurs only in Period III. (about 1869 onwards). All the three above imprimes cancellations are normally in *red*, very rarely in black.

As in this period the regular use of the circular date postmark (whether of the ordinary or special "imprimes" forms) was confined, as a cancellation on the stamp, to printed matter, so it is normally found only on the 1c. and 5c. stamps, but from about 1862 onwards its use became more and more general also on ordinary letters (particularly local letters) and therefore on other values, though always remaining rare on the higher values above the 20c.

Leaving aside the "imprimes" and other special Paris forms, the town and date stamps of this period were almost entirely confined to the simple small size type originally introduced in 1838, the earlier and larger forms referred to at the beginning of Period I having finally disappeared from use, even as date stamps on the letter, about 1854. A new form with an additional outer circle composed of dots was, however, introduced about 1856 as a date stamp for post offices of distribution (as distinct from simple receipt offices) and may occasionally be found obliterating the stamps in 1860-62.

In Paris, besides the ordinary small size date stamp several new and slightly larger forms were created during this period—for use normally in conjunction with the Paris Star or lozange of dots with letters A. B. C. etc. denoting the different districts, but they may all occasionally be found as obliterations on the stamp especially the 5c. The larger size was due to the addition of the numbers of the clearances (levees) to the date within the double circle, while in a slightly different type the hours of the distributions are given.

(For the extension of the above modified forms of date stamp to the Provinces in 1868 see Period III).

By a decree dated in June 1857 a new form of lozange of dots cancellation containing an *anchor* in place of the usual figures or letters in the centre was introduced for the use of French subsidized Mail steamers. This cancellation, which continued in regular use until 1876, was applied on letters posted directly on board such vessels whether at French or foreign ports. In conjunction with the anchor postmark we find usually the circular date stamps of the particular ship name or line of steamers carrying the letter or the date stamp of the foreign port at which the letter was posted. Occasionally such date stamps, particularly those giving the ship's name, may be found obliterating the stamps (without the anchor postmark) and where this occurs in the early part of 1857 it may be regarded as a provisional cancellation pending the distribution of the regular anchor postmark. (A full list of the ships' names which may be found is given in Yvert Special Cat.).

Occasionally letters posted on board ship were left uncancelled until arrival at a foreign port, so that in these cases the stamps may be found with the obliteration of the foreign country concerned. The cancellations of Great Britain (heavy bars and numerals), the U. S. A. (large town and date stamps or large numerals, etc., often in red), Italy and Spain are the most common in this connection, but Malta, German States and other foreign postmarks are also sometimes found. While in most of the above cases the omission of the French or Ship's cancellation was more or less accidental or irregular, in certain instances

it was specially provided for and was subject to a definite agreement as to cancellation at destination.

1. By an agreement between France and Spain dated 5 Aug. 1859 letters destined for *Spanish ports* and posted directly on board the French steamers were delivered uncancelled by the latter, the extra fee payable for the sea journey being collected from the post office at port of destination. Among the special postmarks created for use on such letters were the arrival cancellations "ESTRANGERO BARCELONA" in two lines (common) and "VAPOR DE FRANCIA" in three lines (rare, usually in blue) indicating the foreign origin of the letters, and the double circle with inscription "ADMON DE CAMBIO. BARCELONA" and 3 *Ctos.* or (later) 0-10 or 0.09 in the centre representing the above mentioned extra fee. The latter form until the middle of Period III is usually found as a postmark on the letter in conjunction with the current Spanish (large double circle in 4 sections) cancellation on the stamp, but later became itself the normal obliteration on the stamps (in 1869-71 usually in blue, otherwise in black).

The Spanish bar cancellation with large figures and the small circular date stamps of various ports are other obliterations occasionally found as arrival postmarks on stamps at this period.

2. For French mail arriving uncancelled in *Italian ports* similar special obliterations indicating its origin were created, such as the "Da Marsiglia (Marseilles)—VIA DI MARE" (1858-59) and FRANCIA—VIA DI MARE (1860-70) both found on letters arriving in Genoa in this period, later forms being the "PIROSCAFI—POSTALI FRANCESI" or "Coi postali francesi" of Naples or other South Italian ports. The current Italian ship letter postmarks of more general use (e. g. "VIA DI MARE" in different forms) may also be found on letters to Italy, as well as the local State postmarks (e. g. the Roman Grille on letters arriving at Civita Vecchia).

Perhaps the most interesting foreign cancellations to be found on the stamps of this period are those of *Sardinia* in connection with the French occupation of parts of this Kingdom in 1859-60. The most usual are the town and date stamps of the Province of Savoy and County of Nice (Nizza Maritima) which were provisionally employed during the months of June to October 1860 immediately after the French acquisition of these territories, the French postage stamps being available before the new cancellation stamps (lozange of dots with newly allotted numbers) could be distributed. Much rarer than the above are the cancellations of Lombardy which were applied exceptionally to letters from French soldiers in occupation. Such letters were usually dealt with by the French field post offices—and bore the corresponding cancellations—but were occasionally posted through the ordinary local post offices and in spite of the irregular use of the French stamps thereon and the lower rates paid by the French soldiers (20c. instead of the current 40c. for foreign letters) were duly cancelled and passed through to destination.

In *Monaco* the circular date stamp—in its Sardinian form—is similarly found used on French stamps provisionally in June-October '60 pending the arrival of the lozange of dots cancellation with small figures 4222—replaced at end of 1862 by the large figures 2387 (see also in Period III).

As mentioned before the *Field post offices* attached to the expeditionary forces abroad were supplied with the current lozange of dots cancellations containing the small letters denoting the different campaigns or armies. The expeditions falling into this period II are the following:—

**Crimea** (1854-55) represented by the letters "A O" (— Armee d'Orient) followed by other letters such as QG, IC etc, A, B, C, etc, or Kh **Ao.**

**Syria** (1856) by "CES" (— Corps Exp. de Syrie).

**Austria** (in Italy 1859-60) by "AA" (— Armee des Alpes) and "GI" (— Garde Imperiale).

**China** (1860) by "CEC" (— Corps Exp. de Chine).

**Cochin China** (1860) by "CCH" and "CCN" (— Cochin Chine).

The troops occupying Rome during this period continued to employ the French "*grille*" cancellation—in conjunction with the various date stamps of the Corps Exp. d'Italie. L and V record the use of the Roman States grille —which is not uncommonly found as an *arrival* postmark on letters *to* Italy—also on letters of Roman origin in conjunction with the Brigade Francaise—Italie date stamp from 1851-61. Examples of this last must however be very rare.

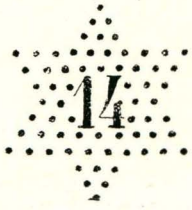
Besides the Paris *newspaper* (imprimes) cancellations which are almost invariably printed in *red,* other *colored* postmarks which may be regarded as more or less normal in this period are the *Paris Star* in *blue* not uncommonly found in the years 1853-56 (in conjunction with the small Paris date stamp in the same color or with the "PARIS POUR PARIS" date stamp in black). The small figures 1495 in the lozange of dots used at Havre in 1854-55 in *red* in conjunction with the Bureau Maritime date stamp in red, and the anchor and ship names cancellations which throughout this and the next period are found in blue almost as commonly as in black. Other instances of red or blue cancellations appear to be characteristic (whether intentionally or unintentionally so) of certain post offices at certain periods but much the most interesting are the *Emperor's* special postmarks for which *red* was purposely chosen as a distinguishing feature. These last include the small letters cancellation P. S. C. used at the Palais de St. Cloud, the Paris Star used at the Palais de Compiegne, Fontainebleau, and other residences, the small figures 4189 used by the Emperor during his visits to Vichy, and the "B. S. E." (—Bureau Speciale de l'Empereur) small letters cancellation employed during the campaign in Italy.

## Period III. End 1862-Middle 1876.

j.




k.




In Dec. '62 the *small figures* contained in the lozange of dots were replaced as normal cancellation by *large figures* (fig. j), the series of numbers allotted to the different towns being at the same time entirely rearranged. Nos. 1 to 4361 large figures were allotted to France and Corsica, Nos. 5000 to 5078 to Algeria and 5079 to 5107 to the French post offices abroad. The new post offices in France created during the period 1863 to 1869 were given numbers from 4362 to 4999, and those added after 1869 (up to 1876 when this form of cancellation was withdrawn) Nos. 6000 to 6449. The additional post offices in Algeria and abroad were numbered 5108 to 5169. The numbers originally allotted to places in Alsace-Lorraine, ceded to Germany in 1871, were transferred to post offices in France created during the years 1873-76. In the case of some of the large provincial towns (e. g. Lyon, Marseilles, Bordeaux etc.) which possessed more than one post office, these were distinguished by the letters A. B. C. etc. placed under the town number, but later (about 1874) the district offices of these towns were allotted separate numbers in the series (6306—6327). (For the full list of the numbers and places represented see L. and V.).

In certain places, for reasons unknown, *small figure* cancellations were created—numbered in line with the large figure series—and may be found used concurrently with the latter, throughout Period III. (As an exception in the re-

verse sense we mention here that in February '62, that is in Period II, a large figure "1818," of slightly different style from the regular large figure 1818 (—Hyeres) of Period III, was employed at Lyon provisionally—probably for a few days only owing to temporary breakdown of the current small figure cancellation). Another exception to the general rule was the number "1" (—Abbeville) which remained the same small figure throughout Period III as in Period II. Certain of the large figures of Period III may be found in varying styles and sizes, the 2 forms being used concurrently, that is it was not a case of new cancellations replacing old ones. We have found thus, Nos. 12, 47, and 908.

The *small letters* in the lozange of dots were retained for the post offices attached to the trains (bureaux ambulants) the special offices attached to garrisons and troops, the Emperor and his palaces, exhibitions, etc., being replaced by *large letters* only in certain rare cases (AS. NA—Assemblee Nat*le*., A. F. A. for the field post in the 1870-71 War, and P. EX for the Paris Exhibition of 1872.) On the other hand the small letters A. B. C. etc. (in the lozange of dots) denoting the Paris district post offices were replaced on 1st July '63 by *large figures* (1 to 39) contained in a *star* of dots (fig. k). An interesting error which we have found in connection with these last cancellations occurred in August '65 when owing probably to temporary breakdown of the Star form at the district post office of the Rue St. Domque Paris a *lozange* shaped cancellation containing the large figure 20 allotted to this office was constructed and employed provisionally.

The *Paris Star without* figures continued to be employed at the Central Post Office in Paris but of the "roller" cancellations only those consisting of large square dots (form B) until 1875 and—for two or three years only—of small dots (form Ca and b) are found in Period III.

The use of the circular *town and date* cancellation as stamp obliterations became more and more general in Period III, though irregular (except as a newspaper or printed matter cancellation) until April 1876 when the lozange of dots with numbers was finally withdrawn. Up to this latter date therefore such cancellations are always rare on the higher values. Besides the forms in use in Period II new forms were introduced, the addition of the numbers of the mail clearances (levees) to the dates (referred to in the case of certain Paris cancellations in Period II) being extended to the Provincial cancellations in 1868. This was effected partly by conversion of the existing small size forms, the inner circle of which was eliminated to give the necessary room and partly by the creation of slightly larger sized forms. As in the case of the small date cancellations (see Period II), so of the "levee" cancellation a special type with an extra outer circle composed of dots was employed by distributing post offices. About the middle of 1875 the numbers (1 to 83) denoting the different departments of France, which figured at the base of the town and date stamps up to this time, were replaced by the *names* of the departments concerned.

In Paris the place of the date stamps bearing the letters A. B. C. etc. allotted to the different district post offices was taken in July 1863, on the introduction of the Paris stars with figures, by date stamps giving the names of the streets and places where the post offices were situated. The original small size form of date stamp continued in use at the central post office in conjunction with the Paris Star without figures, with which also other new types may be found in this period including a large octagonal form—very rare as a stamp obliteration—denoting exceptional clearances of mail.

Other date stamps which may be found occasionally obliterating the stamps are those of the train post offices (bureaux ambulants)—with inner *circle* for the *night* services, with inner *octagon* for the *day* services, and *wavy* outer line for the *express* services (—"rapides", from about 1869 only)—the station post offices (e. g. Gare de Montpellier) and the so-called "bureaux de passe" or distributing offices at certain important railway junctions, which were distinguished by bearing the *number* only of the town in place of its *name* (e. g. 1307—Dijon).

The special forms of cancellation for newspapers or printed matter (imprimes) described in Period II continued in regular use in Paris throughout Period III (the third form with wavy outer line however, we have found only from about 1869-70). In 1870 it was permitted to cancel stamps affixed to newspapers under the ordinary *printing type* of the latter without other form of obliteration, and the lower values (1c. to 4c.) are not uncommon used in this way (up to about 1880) showing portions of the printed text of newspapers.

The *Anchor* postmark continued in use on ship letters throughout Period III, and the various date stamps representing the ships' names or steamship lines, and foreign ports, may, as in Period II, be found occasionally employed to obliterate the stamps (particularly from South America and the West Indies). In the case of certain South American services the foreign port and ship's name may be found together on such date stamps (e. g. Buenos Aires-Saintonge) many of which at this period were octagonal in form. In certain cases it was customary to post and stamp the letters destined for French ships with the local French consulate or shipping agent—even in interior towns,—and thus occasionally such letters or even the stamps may be found with the local foreign (e. g. Argentine) postmarks.

The various *Spanish* and *Italian* postmarks on ship letters referred to in Period II (q. v.) continued and in certain cases probably only commenced to be employed in Period III.

In the principality of *Monaco* the French lozange of dots with large figures (2387) was the normal cancellation employed throughout this period, but the date stamp of Monaco may also be found as a stamp obliteration particularly on the 1c. stamps, and a small figures type (with the same number 2387 as in the large figure series) occasionally occurs and is said to have been specially employed on registered mail.

The *Franco-German War* of 1870-71 gave rise to a number of interesting forms of cancellation apart from those employed by the field post (see later). In particular the disorganization which resulted from the occupation of French territory by the German troops made it necessary to use postmarks not normally employed to obliterate the stamps, and occasionally entirely new forms of cancellation were created to meet the emergency. To this War and post War period therefore belong a large proportion of the stamps which are found bearing the P. P. and P. D. marks in a rectangle, the tax marks (large figures 25, 30 or 40) denoting insufficient postage, rural and local postmen's signs on other than local letters, CHARGE (i. e. registered), B. M. (—Boite mobile) in an oblong, etc., etc. Among the specially created forms may be mentioned the circular cancellations of Versailles and Villeneuve St. Georges inscribed P. P. but undated.

Other special cancellations connected with the War are the red Paris (S. C.) date stamp used on *balloon* letters during the Siege, (Oct. '70-Jan. '71) and the large C. IX obliteration employed by the Lorin agency on letters delivered by them in Paris during the reign of the *Commune* (May '71).

In Alsace-Lorraine after the close of the War letters destined for France were franked not only with the Alsace-Lorraine and later the North German Confederation stamps of origin but with French stamps in addition (until the middle of 1872). On such letters it is possible to find the French stamps obliterated with the German postmarks of origin (Strassburg, Muhlhausen Colmar etc.) or with the German "Feldpost" and "Relais" cancellations—with or without the arrival postmark of the place of destination in France. (Regarding the special forms of postmark employed in Paris in connection with such letters see later under *colored* postmarks).

Among the *Field post* cancellations of this period the French grille was replaced in *Rome* in 1867 by the lozange of dots with small letters CER (—Corps Expedre. d'Italie—Rome) in red or black.

For the Expeditionary force in *Mexico* (1862-67) the small letters CEM (—Corps Exp. Mexique) were used, while for the French forces in the *Franco-*

*German War* the letters A. R. (—Armee du Rhin) small type and A. F. (—rmee Francaise) large type—followed in each case by A. B. C. etc., or the number of the Corps etc. were selected. (The Emperor employed a large "B. S. E.").

Since however no postage was payable by the troops during this campaign stamps bearing these obliterations are very rare.

The *colored* postmarks of this period include besides the anchor—or ship letter date stamps used in conjunction therewith—in blue, and the "imprimes" cancellations in red the following, which may be regarded as normally so colored. —The special Paris star with vacant centre employed on letters arriving from Alsace-Lorraine or elsewhere in Germany in 1871 and redistributed from Paris, which is always found in *blue* and the circular date stamp inscribed "PARIS ETRANGER" (a smaller and a larger form) which succeeded this special star at end of 1871) also in *blue*. (A *blue* as well as a *red* Paris star (solid form) may be found as an occasional rarity unconnected with the above, also a large Paris date stamp in 1876 in *blue*.)

A typically *red* Paris cancellation is the date stamp inscribed PARIS—AFFRANCHISSEMENT of 1876, usually found on registered and insured letters. The special *red* cancellations used by the Emperor, the Expeditionary Corps in Rome, and the Paris balloon post have already been mentioned, while the typically *blue* cancellations employed at the French post offices in certain places in the Levant (Asia Minor and the Black Sea) are dealt with elsewhere.

**M. 1**



**Variety of No. 3b, so-called a la barbiche.**

**1849 (1st. January)—1850 (23rd. July).** M. I. (Ceres Type). Dies engraved by J. J. Barre, Paris. Plates manufactured by electro-chemical process and stamps typographed by A. A. Hulot in the Paris Mint. Paper, (except that of No. 1) lightly colored (in harmony with the shade of the stamps), and provided in addition with a yellowish lithographic surface wash (see introductory remarks). No watermark. Imperforate.

## Postal Rates of the 1st. January 1849. (1-1-49-Feb. '50).

| | | | |
|---|---|---|---|
| 1. 20c. | A. Paper **colored on surface only.** (1-1-49). | | |
| | a. black on yellowish background (shades) | 4.— | 1.50 |
| | b. black on white (colorless) background | 8.— | 4.— |
| | c. grey-black on yellowish to white background | 35.— | 20.— |
| | B. **Paper colored through.** (May 1850) | | |
| | a. black on brownish-buff | 15.— | ..... |
| | b. black on light buff. (N) | 15.— | ..... |
| | Fl. Tete-beche pair (A.B) | 500.— | 400.— |
| 2. 40c. | a. orange, fine impressions (Feb. '50-'51). (N) | 225.— | 45.— |
| | aa. deep red-orange (1851) | 350.— | 60.— |
| | b. reddish-orange to orange-yellow, coarse impressions, ('52-'53) | 175.— | 35.— |
| | Fl. "4's" retouched (acute-angled) (2 var.) | 1600.— | 400.— |
| 3. 1fr. | a. vermilion (1-1-'49) | 5000.— | 1500.— |
| | aa. light vermilion ("Vervelle" shade no gum) | 2000.— | ..... |
| | Fl. Tete-beche pair (aa) | 30000.— | ..... |
| | b. dull red, brown-orange (Jan. '49) | 3500.— | 1500.— |
| | Fl. Tete-beche pair (b) | ..... | ..... |
| | c. carmine-brown (Jan. '49) | 750.— | 120.— |
| | d. carmine, cerise-carmine ('50-'53) (N) | 300.— | 60.— |
| | Fl. Tete-beche pairs (c.d) | 6500.— | 2500.— |

## Supplementary Values for Local Letters and to Meet Change of Postal Rates of the 1st. July, 1850.

| | | | |
|---|---|---|---|
| 4. 10c. | a. light yellow-bistre, fine impressions (23-7-50) (N) | 75.— | 30.— |
| | b. olive-bistre, dark olive-bistre, (early to middle 1851) | 200.— | 40.— |
| | ba. light olive, (early 1851) | 450.— | 60.— |
| | c. yellowish-bistre to bistre-brown, (coarse impressions (1852) | 60.— | 25.— |
| | FI. Tete-beche pairs (a-c) | 3000.— | 900.— |
| 5. 15c. | a. green, yellowish-green (23-7-'50) (N) | 750.— | 80.— |
| | FI. Vertical tete-beche pair (one on entire, see notes) | ..... | 17000.— |
| | b. dark green (1852) | 1200.— | 120.— |
| 6. 25c. | a. greenish-blue, on yellowish to greyish paper; fine impressions (July-Nov. '50). (N) | 150.— | 2.— |
| | b. dark blue, royal blue, on greyish to bluish paper (Nov. '50-Aug. '51) | 250.— | 1.75 |
| | c. pale blue, milky blue, on greyish paper (Aug. '51-April'52) | 600.— | 2.— |
| | d. dull blue, dull dark blue, on greyish to yellowish paper. Coarse imp. (April-Aug. '25) | 150.— | 1.25 |
| | FI. Tete-beche pairs (a-d) | 8000.— | 750.— |

Our *prices* apply to unblemished copies with even margins at least ½mm. wide all round, in the case of unused stamps in mint condition, and in the case of used stamps with clean and light postmarks. Exceptional copies with margins at least 1mm. wide all round and in specially fresh and rich colors sometimes realize two to three times our prices. Fancy prices are paid also for copies with unusual or rare obliterations, such as the provisional cancellations of the first half of January 1849. Prices for tete-beche pairs are inserted only for those which are really known to exist. It is very probable that the 15c. tete-beche also existed in the dark green shade, No. 5b., as also the 1fr. tete-beche pair in the vermilion shade, No. 3a., but actually these varieties are so far unknown. The price of No. 5a FI is that which was obtained at the 11th. Ferrari auction sale for the only known pair, and is therefore the only price quotable, (see further the remarks re No. 5).

| **Number printed.** | **Period within which printings occurred.** |
|---|---|
| 10c. 13,776,300 | 12. Sept. '50 to 12. March '52. |
| 15c. 3,315,600 | 23. July, '50 to 19. Jan. '53. |
| 20c. 41,698,800 | 4. Dec. '48 to 22. Feb. '49. |
| 25c. 45,218,100 | 13. June, '50 to 2. Aug. '52. |
| 40c. 4,192,200 | 14. April, '49 to 2. Aug. '53. |
| 1fr. 2,661,300 | 30. Dec. '48 to 19. July, '53. |

The above figures and dates are given on the authority of M. Maury who obtained them from official documents (see introductory remarks re quantities issued etc.). The dates given for the first printings agree very well with the evidence of actual dated copies, as we have found—in every case except the 40c—that the stamps first made their appearance on letters—as one would expect—from one to three weeks *after* the respective dates, as given above, of commencement of the printings. This explains why in the case of the *20c*, *25c*, and *1 franc* the dates obtained by Maury are *earlier* than the usually accepted *official dates of issue* of these values (as noted against the *first* shade in each case in our list) and than the dates on which the stamps actually made their appearance. In the case of the *10c.* on the other hand, Maury's date is nearly two months *later* than the official date of issue of this value, and actually we have not found 10c. stamps

earlier than the *end* of 1850. For the *40c.* Maury gives *14. April '49* as the first date whereas the accepted date of issue, which is confirmed also by the evidence of dated copies is *Feb. '50.*

The dates noted against the different shade varieties in our list—*other than the first shade* in each case—are those of the *earliest dated copies known to us.* This applies also to the following issues.

The *numbers of stamps printed* quoted by Maury are substantially corroborated by the *comparative rarity* of the different values concerned—also in the case of the following issues *1852* and *1853-60.*

*Dies, Plates.* There exist die proofs of M. I, which show the design without the two denominations of value to the right and left of "POSTES" and without the inscription "REPUB FRANC" over the head. These rare proofs, which should not be confounded with the later essays of Albert Barre in blue and rose (without inscriptions, but differing in the design of the corner ornaments from M. I) probably represent the die in the condition in which it was used for the plate reproduction of all the values of this issue. According to Maury, correspondingly shaped small metal plugs bearing the engraved denomination were inserted in rectangular spaces cut out on either side of "POSTES" prior to the manufacture of the plates of the separate values. This statement is probably correct; but actually we know of no proofs of this issue, proving this procedure as in the case of the Presidency issue and later issues. (For further details see remarks in introduction regarding the dies, plates etc.).

According to Maury *one plate* of 300 (see also introductory remarks) was use for each of Nos. *2* and *3,* and *three* for *No. 1.* Judging from the relative frequency with which the plate flaws of the different values are repeated among the normal stamps, it would appear that for most of the values of this issue only one plate of 300 cliches was used, and even in the case of the 20c the flaw varieties are repeated with greater frequency than one would expect if three plates had been in use (i. e. 1. 900). If, therefore, for this value three different plates actually were constructed, then it seems probable that the majority of the issued stamps were printed from one or two only of these plates, the other or others being held in reserve most of the time.

*No. 1 (20c).* Ninety per cent. of all unused and ninety-nine per cent. of all used 20c. Stamps belong to Class *A,* the paper of which (alone in this issue) is *not* colored *through,* and consequently appears *colorless on the back* of the stamp. The yellowish tint on the face of the stamp is due to the lithographic surface wash referred to in the introduction. This *surface wash* varies in intensity from intense yellow to pale cream, and may be found also in a characteristic greenish-yellow as well as a greyish shade. The black on "white" 20c. stamps (*Ab.*) in which this surface wash is either not at all or very slightly visible, and the so-called grey-black (*Ac.*) stamps are to be regarded as accidental sub-varieties of Aa, which together with Aa itself in all its shades appeared in the first days of January 1849. Presumably they were all printed at the end of 1848 and formed part of the stock prepared to provide for the great initial demand from the Post Offices.

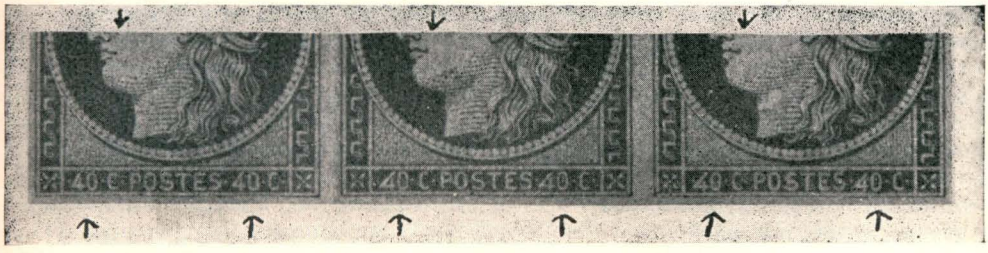
As distinguished from the Class A stamps, those of Class B all have paper *colored through* (i. e. showing the color on the back as well as the face of the stamp), the shade corresponding roughly to that of Baden Ia. Their date of issue was probably in the period shortly before the withdrawal of the 20c. stamps from the Post Offices (30th. June 1850), since the B stamps are very difficult to obtain in *postally used* condition, i. e. regularly cancelled (for postal purposes) with the "grille" obliteration current during the actual period of the issue. On the other hand *remainders* (see remarks re "Numbers Issued" etc. and "Cancellations of the Second Period") both unused (usually without gum) and cancelled with the Paris star obliteration, are not uncommon, even in blocks. The few Class B stamps we know of on letters are dated May-June 1850. (See also Lond. Phil. 1926, pp. 152-3).

The *inverted cliches* (*tete-beche*) of No. 1 are found in some sheets in positions Nos. 92, 110 and 148 of the right-hand pane of 150, whereas in other sheets they occupy position No. 93 of the (left-hand?) pane of 150. In the sheets of color trials (see under "Proofs and Essays of Class III"), the tete-beche is always in the latter position, which also appears to be the more usual in the sheets of the issued stamps.

Of No. 1 there exist several varieties of *printer's waste* (proofs and essays of Class IV) on yellowish, white or grey tinted paper, which are often erroneously regarded as reprints. *Double impressions* and *stamps printed both sides* are not uncommon on these sheets of printer's waste. The tete-beche pairs are to be found in the same varying positions, as in the case of the issued stamps.

*No. 2 (40c).* The chronological order of the printings of this value is determined rather by the varying state of the impression (showing the condition of the plate) than by differences in shade, all the variations of which may be found used concurrently throughout the period of the issue. Even the deep dark red-orange *aa*, which is specially characteristic of the earlier period (1851), occurs occasionally also in the later printings. In the case of No. 2 (as in other values) the earlier printings may be distinguished not only by the relative fineness of the impression (of the lines in the spandrels particularly) but also when in used condition by the fact that they are nearly always found cancelled with the grille obliteration which was no longer in ordinary use after the end of 1851. Vice-versa the later printings can only be found with the grille obliteration as rare exceptions, (e. g. used in Italy). The exceptionally *defective impressions*, which one occasionally finds unused, either without gum or with a thick brown gum entirely different from the genuine article, are probably *printer's waste*. Printer's waste (probably decoupage material) also exists in orange on *pelure paper*.

*The so-called "wide" or "acute-angled "4" variety (2 FI)* is distinguished by the fact that the oblique bars of the 4's in question meet the horizontal bars at a much more acute angle than in the case of the normal figures. They are caused by a *retouch* or correction of the figures of value on two cliches of the *20c.* included by error in the plate of the 40c, in which they occupy positions 146 and 147 on the right hand pane. Since (according to Maury) the plate consisted of a single indivisible sheet of metal on which individual cliches could not be replaced without destroying the whole, the original figures "2" on either side of POSTES were filled in with new metal on which the correct figures "4" were reengraved *by hand*. For this last reason all four redrawn 4's also differ slightly the one from the other.




**Normal "4's"** **Retouched "4's" No. 146** **Retouched "4's" No. 147**

A further distinction of 2 FI is that both varieties show immediately over the corner of the mouth a short oblique line of shading which occurs on the original die, but is either absent or only slightly visible on all the other cliches of the 40c., whereas it is plainly visible on all 20c. stamps.

No. 2a is known vertically *bisected* (left half, color reddish-orange, used on letter from Le Cheylard to Salon, in the Olive (Marseille) collection) as 20c. on

the 16th. March 1855 for the ordinary inland postage introduced in July 1854. The cancellation is the dotted postmark containing No. 851 (small figures)—Cheylard.

*No. 3 (1fr.)*. The main question in the cataloging of this stamp is whether the carmine shades (our Nos. c, d) should be separated from the orange shades (our Nos. a, b) under a separate catalog number. So far as the color is concerned, there is a well-marked dividing line between the varieties b and c, b being a red without a trace of carmine, whereas c with its clear mixture of carmine is really closer to the carmine shade d. Moreover while c and d are closely connected by merging shades, the same is not the case betwen b and c (although certain paler shades of c are often confused with those of b by the inexperienced, see below). On the other hand systematically the distinction may be regarded as lying between c and d, as according to the official circular of the 1st. December 1849, upon which bisected copies of shades *a* (or rather aa, see below) and *d* were affixed, the Post Offices were requested to cease supplying the public with the "light red" stamps *a*, (that is the 1fr. vermilion), which were the earliest shades distributed at the end of 1848, and return them to the Postal Administration in order to avoid their confusion with the 40c. stamps issued in February 1850. From this it would appear that the true carmine-colored stamps *d* which appeared after December 1849 were the result of an *officially intended* change of color, while the difference between a and b, as well as that between b and c was apparently unintentional and unnoticed. Not only were shades a, b and c issued more or less simultaneously in the first month of the issue, but the differences between them are actually referred to in the above-mentioned circular as so small ("legere"), that they had "never up to that time caused any inconvenience." From the systematic point of view, therefore, one might separate shade d under a distinct catalog number, but against this we have the fact that the most marked distinction in the shades lies undoubtedly between the "light red" or orange shades on the one side and the carmine on the other, that is between b and c. We have therefore decided to classify all four shades under the same catalog number, although it is true that a and d have little in common. (Such a case is by no means exceptional, see for instance British India, No. 7 I, pages 482 and 1209).

Although shades *a, b* and *c* are all known dated in January 1849, actually the first 1fr. printings were probably in shade *a,* as, for instance, all 1fr. stamps bearing the provisional cancellations of the 1st. to the 15th. January 1849 (described under "Cancellations of the First Period"), appear to be found in this shade. The variety *aa,* known as the *"Vervelle"* shade, is distinguishable from the (unused) paler shades of *a* only by its lack of original gum, and we have found occasionally even *used* copies of *a* in exactly the same shade as the Vervelle (aa). The latter originate from an ungummed sheet of 150 found among the papers of A. A. Hulot in 1892, which was sold to the dealer Vervelle in 1895 and retailed by him at 20fr. per copy. According to Huet (see B. B. Z., 1921, page 97), who appears to have found the sheet in Hulot's stock in 1892, eleven copies had been cut off and were missing from the sheet whilst thirty more copies were damaged, leaving a total of 109 undamaged copies of aa (amongst which only one tete-beche was found). Since the shade of the Vervelle stamps corresponds exactly with those of the "light red" 1fr. bisected stamps attached to the circular mentioned above, it is not improbable that a few sheets were specially printed in the second half of 1849 for the purpose of this circular, and that the "Vervelle" sheet was the "remainder" of this printing.

Shade *a* in mint condition is extremely rare, and hardly less rare thus is *b*. In used condition shade *b* is probably rarer than a, and is not priced so high only because the color does not appeal so much to collectors, and even to-day much ignorance prevails regarding its true appearance. Thus the paler varieties of the carmine-brown shade *c,* which appears to have been issued in the early

months of 1849, is often confused with *b*, which however when compared to c should show no trace of *carmine*. The two shades a and b also are markedly distinct from each other and show little variation in themselves except in the depth of the inking and brilliance of the color as affected by the gum and the toning of the paper. Stamps of shade *d* on—accidentally—yellowish or brownish toned paper, as they are occasionally found, should not be confounded with *c*, in which the brown shade of the ink itself predominates over the carmine; the true or "typical" shade Variety *c*, the issue of which was limited to the early period (1849-50), is nearly twenty times as rare as *d*. As has already been mentioned however, intermediate shades exist between c and d as a result of the varying strength of the carmine shade common to both.

*Plate varieties.* Of *3b* there exists a very prominent flaw variety showing a beard attached to the chin of Ceres (so-called "a la barbiche," see illustration M. I.) of which we have seen three copies, all unused. The remarkable fact that of a variety, which only occurs once on the sheet of 300 and that in a shade of such rarity as 3b, there should have survived no less than three unused copies may be explained by the theory that the error was noted and corrected, and that the few copies already printed showing the variety were cut out of the sheets and put aside. Besides this flaw variety in shade b, there exists in the Olive collection a carmine 1fr. stamp, No. *3d*, on letter from Paris to Marseille dated 31st. January 1851, in which the lower jaw of the Ceres appears to be disproportionately swollen, thus resembling the so-called "Bull's-head" variety of the Austrian 3 kreuzer of 1858. Although this extraordinarily prominent variety, was apparently caused by a worn or damaged cliche, its status cannot yet be established, since the above-mentioned copy is the only one we know of. In this connection, however, it is perhaps worth mentioning that we have found a number of 1fr. stamps with an appearance of wear on the chin, without however yet being able to determine whether in these cases either the varieties are constant or not.

On the plate of *No. 3*, it is said that there were three *inverted cliches*, but the position of these varieties on the sheet is unknown. Of the vermilion 1fr. stamps, only one tete-beche variety is known, and that is in an unused block of four originating from the "Vervelle" sheet (aa). This block was sold at the 11th. Ferrari auction sale in November 1924 for 56000 gold marks, and is now in the collection of A. Hind.

The only known tete-beche variety in the dull red or brown-orange shade b is a used pair, which is said to be damaged.

Tete-beche pairs even in the carmine shades (c, d) are in *unused* condition also extremely rare, probably only eight to ten pairs of such being known.

*Proofs* (color trials) exist in deep carmine on blue and rose-carmine on white; there also exists printer's waste (decoupage material) in lilac-rose and orange-vermilion on pelure paper.

*No. 4 (10c.)*. Printings *a* and *c*, though similar in shade, can easily be separated one from the other when in used condition by their cancellations, (apart from the relative fineness of impression), for the earliest printing *a* is almost always cancelled with the grille obliteration, whereas this is extremely rare on variety c. Between the shades *4a* and *4b* there exist intermediate shades, but *4ba*, in which the *greenish* tint is emphasized by the comparative whiteness or pale greenish tint of the paper, stands out clearly from all the other shades of No. 4. No. *4ba* is a great rarity unused, as apart from those emanating from the so-called "London Exhibition" blocks (see later) we have never seen the shade in this condition.

The left-hand pane (of 150) of the sheet of the 10c. contained three inverted stamps occupying positions 27, 58 and 145.

Proofs of No. 1 exist in yellow-brown on white cardboard paper, and printer's waste in olive-brown on pelure paper.

*No. 5 (15c.)*. Unused copies of shade *b* are extreme rarities, but of the paler shade *a*, though also rare unused, a portion of a sheet was broken up some years ago by a well-known Paris dealer. Only one (vertical) pair is known of *5 FI*, which sold for 17000 gold marks at the 11th. Ferrari auction sale. This variety is on entire letter addressed from Paris to New Orleans (U. S. A.) dated in March 1852 together with a normal vertical pair of the same value and a 1fr. carmine; one of the stamps of the tete-beche pair is so badly cut that the lower label with the value is almost entirely missing. Probably the inverted stamp occupied position No. 80 of the left-hand pane as in the case of the 15c Perforated of 1871, (according to E. T. of the 15th. December 1924 a pane of the 15c. *without* any tete-beche variety exists in the Mint).

Proofs exist in bright green on white cardboard paper (common) and printer's waste on pelure paper (rare).

*No. 6 (25c.)*. The four printings and shade varieties *a-d* of this value are well-defined and easily distinguishable. Printing *c* is a great rarity unused, as is also printing *b* in the bright royal blue shade in which it is occasionally found. As distinguished from No. 1, the 25c. stamps are proportionately much rarer in unused condition, owing to the fact that they continued to be used up long after the end of the issue of the M. I. (Ceres) type stamps, until the demand for this value ceased with the reduction of the rate to 20c. in 1854.

The inverted stamps *6 FI* occupied position 131 on the left-hand pane of the sheet. In unused condition this tete-beche variety is one of the greatest rarities in French stamps, only four or five pairs being known to us.

*Proofs* on white card paper and "papier de Chine" are common. There exists also a very rare early proof in pale blue on yellowish paper similar to that of the issued stamps. Of later origin there are fairly common proofs in blue on thick bluish paper and in dark blue on white card paper, which on the reverse side show a black proof of the Presidency 25c. stamp. Decoupage material exists in dark blue on pelure paper and printer's remainders in dull dark blue showing a very coarse over-inked impression on yellowish paper.

*Pairs, Strips and Blocks.* Pairs of all values are common and even strips of three and four of the two high values are not rare (prices about 20% to 50% higher than for single copies). On the other hand longer strips of all values are very rare except of the 20c., No. 1, which is not infrequently found used in strips of five to make up the 1fr. rate. *Postally used blocks* of all values are rare, especially of the 10c., 15c. and 20c. (fancy prices, but see remarks re "Cancelled Remainders," which however are also fairly highly priced in blocks). All the *tete-beche* varieties with the exception of those of the 20c. are, as is also the variety No. 2 FI (wide "4's") great rarities or unknown in blocks. *Unused blocks* of the 20c. are common, and even of the remaining values, including the 15c., unused blocks of four exist in most of the important collections of France. (The value of these is about six to eight times that of single copies). Such blocks however are nearly always in the commonest (cheapest) shades of each value. Unused blocks of the *rarer* shade varieties, such as Nos. 3a, b, 4ba, 5b and 6c, are great rarities if indeed they are known.

There exists a set of blocks of all six values of the first issue, which we believe to have been specially prepared by the French Government for the London Exhibition of 1851. Originally, according to our information, received from M. G. Gilbert of Paris who discovered them, these blocks which were mounted on cards were composed of 24 copies (6x4), which were broken up into two blocks of four and two of eight of each value. These blocks are easily recognizable by their extraordinarily fine impression and brilliant shades, and by the fact that in preparing them as specimen pieces for exhibition the margins were cut so generously that on one or more sides the frame lines of the neighboring stamps were included. The block of No. 1 (which value was withdrawn from issue in 1850) belongs to, and was possibly a remainder of, the latest printing, namely, Bb; in

the case of the remaining values the colors of the blocks correspond with the shades current at the date of the opening of the Exhibition (May 1851), that is Nos. 2aa, 3d, 4ba, 5a, and 6b. The blocks are without gum (having been soaked off the cards) but otherwise *correspond exactly with the stamps as isued.* Whether, however, they should be regarded merely as *"specially selected"* blocks of the normal current stamps or as a *"special printing"* (comparable to that of the 1873 U. S. A. issue, or of the Bavarian 1870 issue), cannot be decided without more precise knowledge of the circumstances of their origin.

In either case, having been printed *during the actual period of issue* (excepting only the 20c.) they must be considered as *genuine original* stamps and cannot be confused in any way with the (1862) *reprints.*

*Postal Forgeries* of the first issue were attempted on several occasions according to various French authorities and were partially successful in passing into circulation. According to Marconnet (and others), such forgeries of all values existed, some of them fairly well printed. He mentions as a curiosity in a Paris collection a 15c. forgery drawn entirely by pen, still on the letter which it had franked. Details, however, regarding these postal forgeries appear to be unobtainable, although according to Marconnet the forgers were in many cases legally prosecuted and the forgeries officially destroyed.

Regarding the so-called *"remainders"* of the *20c.* cancelled after the issue with the "Paris Star" obliteration, of the *10c.* and *25c.* (possibly also a portion of a sheet of the *1 franc* vermilion) with the "roller of large dots", and of the *15c.* with the "lozenge of dots" without figures or letters, see the notes re. "Numbers issued" etc. and the chapter re Cancellations (2nd. Period).

## Prepared for Use but not Issued. (M. I., April-May '50).

| | | |
|---|---|---|
| I. 20c dull greenish-blue, without gum. (N) | ..... | 250.— |
| Fl. Tete-beche pair | ..... | 4000.— |
| II. 25c surcharged on carmine-red on 20c., greenish-blue. (No. I) (N) | ..... | ..... |

Note: The **reprints** of the above and following issues—indicated by the abbreviation (N)—Neudruck in the lists—are dealt with separately and all together at the end of this work.

*No. I.* According to Maury, 23,500,000 stamps of the 20c. in *blue* were printed between the 7th. of April and the 9th. May 1850, the *black* stamps, (No. 1) having been found unsatisfactory owing to the difficulty of obliterating them sufficiently clearly with the black cancellations. Since the normal inland postage rate was raised to 25c. as early as the middle of 1850, the issue of No. 1 was not called for and the whole stock was officially burnt. Prior to the destruction it is said that 2,000,000 copies were overprinted with the new value with the idea of using them as such.

Original stamps of No. I as actually prepared for use are very rare. They are recognizable by the fact that the shade almost exactly corresponds with that of No. 6a, that is the *first* printing of the 25c. stamps. These originals are without gum. Until recently there existed a complete sheet of No. I, but this appears to have been split up recently. In this sheet the tete-beche pairs occupied positions Nos. 92, 110 and 148 on the right-hand pane (see notes re. "Tete-beche" of No. 1).

The majority of the blue 20c. stamps, which exist in collections as No. I, are probably printer's remainders and occasionally proofs or color trials. The former are recognizable by their defective impressions and forged gum on the back. Of the proofs, those in darkish blue on soft white "papier de Chine" (Yvert No. 8a) are occasionally sold as originals of No. I, but are probably proofs of the *black* 20c. and have no connection with the unissued blue stamp. This is certainly true of the very rare 20c. proofs in pale blue on yellowish paper, which are

more nearly comparable to No. I, but which have only been found as part of a complete set of proofs of different values of the first issue, all in the same pale blue color. On the other hand the commoner pale greyish blue proofs on white cardboard paper, which are usually either printed both sides, or have a double impression on the face, probably represent printer's waste. There exist or have existed till recently two or three complete sheets of the proofs, showing inverted stamps in the positions as given above.

*No. II.* As an experiment to meet the increased rate for inland postage, 2,000,000 copies of No. I were surcharged with a carmine-red figure of value "25" by means of a self inking cylinder, but the stamps so treated were apparently *all destroyed* together with the remainders of No. I. The so-called original of No. II, which figured as an unique item in the 11th Ferrari auction sale, is of doubtful authenticity, the overprint being very indistinct, and the stamp itself in imperfect condition.

**1852. (12th. August).** M.2. (Louis Napoleon as President. Inscription "REPUB FRANC".) Steel die, electro-typed plates and stamps surface-printed as before. Under the bust of Napoleon the engraver's initial "B" (arre). Tinted paper and lithographic surface wash. Imperforate.

**M. 2.**




**Unfinished state of the die.**




**Design of the issued stamp.**

| | | | |
|---|---|---|---|
| 7. 10c. | a. bistre-brown (12-7-'52) | 800.— | 60.— |
| | b. yellowish bistre (1853) (N) | 500.— | 40.— |
| 8. 25c. | a. dull blue, deep dull blue (12-7-'52) | 100.— | 2.50 |
| | b. light blue (1853). (N) | 75.— | 1.50 |

The above stamps were created as a result of the Act of the 3rd. January 1852, which ordered the replacement of the Ceres head representing the Republic by the likeness of the President, Louis Napoleon. The remaining values did not succeed in being issued in M. 2, for meanwhile Napoleon was declared Emperor after the second Coup d'Etat on the 2nd. December 1852, and the inscription "REPUBLIQUE FRANCAISE" had to be replaced by "EMPIRE FRANCAIS" (see following issue in M. 3).

| **Number printed.** | **Dates within which printings occurred.** |
|---|---|
| 10c. 8,643,000 | 3. Dec. '52 to 2. Sept. '53. |
| 25c. 27,570,900 | 17. Aug. '52 to 25. Oct. '53. |

The date given for the earliest printings of the *10c,* though four months *later* than the "official" date of issue quoted in *our* list, is confirmed by the evi-

dence of dated copies which we have never found earlier than the beginning of *1853.* (See also note immediately following the 1849-50 issue).

*Dies, Plates.* A die proof exists showing the design in its unfinished state without denomination of value and without the engraver's initial "B" (see illustration at left of M. 2), and differing from the issued stamps also in the details of the shading particularly on the face and neck; (on the other hand there is a certain resemblance of the shading on the neck with Type II of the following issue). A second proofs, taken from the die in its later finished state, shows the shading on the face and neck refined, i. e. given a lighter appearance, by retouching; this result has been effected by means of transverse cuts across the lines of shading, converting them into series of dots or dashes. Other lines, especially in the upper part of the neck from the ear downwards, are so filed down that they no longer show any traces in the printing. This second proof, the lines of engraving of which are in the state in which they appear on M. 2, and upon which the engraver's initial "B" has been added, differs from the issued stamps in M. 2 only in the fact that on either side of "POSTES" in place of the values are two rectangular "white" blanks, destined to receive the correspondingly shaped metal plugs bearing the values. The cliches and plates were then prepared from the die after insertion of the denomination of value, 10c. and 25c. as required, by the process and in the arrangement as already described in the introduction. (See also Lond. Phil. 1928 pp 14-16). Each group of 150 (i. e. each pane) was surrounded by a rectangular border line at a distance of 8mm. from the stamps reproduced on every sheet on the color of the stamps (see also the notes after the following issue).

Since tete-beche pairs or other prominent plate varieties are not found in this issue, it is impossible to obtain any data indicating the number of plates employed for each value. The short time however during which the Presidency stamps were in issue makes it probable that only one plate (of 300) was employed for each value.

*No. 7 (10c).* This stamp in mint condition is one of the most difficult French stamps to find, as no remainders existed, nor have unused blocks of any size been found. The stamps of shade variety *a* are darker and more brownish in tone than those of *b*, and also more heavily printed. No. 7 was used until the stocks were exhausted about the end of 1854 and is even commoner with dates about the year end 1853-54 than during the actual period of its issue. The reason for this anomaly lies in the fact that up to the end of 1853 considerable stocks of the previous 10c. stamps No. 4 continued to be used up, while on the other hand, following the reduction of rate for Paris local letters from 15c. to 10c. in July 1853 the demand for stamps of the 10c. value was considerably increased after that date.

*No. 8 (25c).* The same remarks regarding the period of circulation apply to this stamp as to No. 7, although No. 8 is not found dated after June 1854, as the ordinary inland letter rate was reduced to 20c. on the 1st. July of that year. (Regarding possible remainders of No. 8 cancelled with the roller obliteration B so-called "continuous grille", see notes re Cancellations of the 2nd. Period). Proofs of No. 8 exist in the color of the issued stamp on "papier de Chine," white card, and pelure paper, also printer's waste on thick yellowish paper. The latter are often difficult to distinguish from the actual issued stamps, but the impression is usually more or less defective the solid blue background of the medallion having a mottled appearance; also they are without original gum.

## Pairs, Strips, Blocks, Copies Showing Colored Border Line.

No. 7 was not uncommonly used in pairs or even strips of three, but longer strips or blocks, whether unused and used, are extraordinarily rare. No. 8 is not so rare in blocks; unused blocks of four should be valued at about six times

the price of single copies. Specimens showing the colored border line on the sheet margin are subject to an extra price in both values of 50% to 100% over the normal.

**1853 (17th. August)-1860 (1st. March).** M.3. Emperor Napoleon III without laurel wreath. Inscription "EMPIRE FRANC". Dies and plates produced as before, using the head-design of M.2, but eliminating the engraver's initial "B". Tinted paper and lithographic surface wash as before. Imperforate.

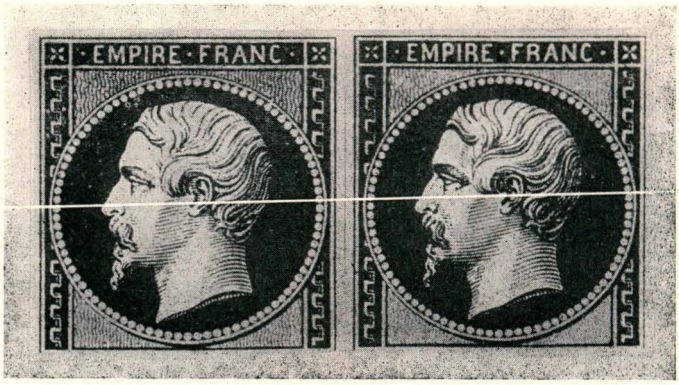
Lock of hair between the eye and the ear and shading of the upper part of the neck in two types (see Illust. below).

**Type I.** (August 1853-1861; Nos. 9 I, 10, 11, 12, 14, 15 I, 16). Head design as in M.2. Unshaded area on neck extends nearly up to the ear.

**Type II.** (March 1860-1862; Nos. 13, 9 II, 15 II. Lock of hair curling more backwards towards the ear; lines of shading in the upper part of the neck extended more or less continuously across the latter.

**M3**

Type I.




Type II.

## Existing Values Issued in the New Design (17-7-'53-3-11-'53).

| | | | | |
|---|---|---|---|---|
| 9 I. | 10c. | Type I. (17-7-'53-Dec. '60). | | |
| | | a. yellow-ochre on lemon-yellow; fine impressions (17-7-'53) | 120.— | 5.— |
| | | b. ochre-brown, dark yellow-brown on yellowish or light brownish tinted paper (Sept. '54) | 45.— | 1.50 |
| | | c. orange-bistre, light orange-bistre on cream to nearly white paper. (Jan. '56) | 100.— | 1.— |
| | | ca. light orange-yellow (Jan. '57) | 100.— | 1.— |
| | | d. dull yellowish-bistre, paper as in c; indistinct impressions. (March '57) | 40.— | 1.— |
| | | da. pale yellow-bistre; very indistinct impressions (Jan. '58) | 75.— | 2.50 |
| | | e. light yellowish-bistre; paper as in c; fine impressions. (April '58) | 45.— | 1.25 |
| | | f. yellow-bistre on yellowish to greyish-bistre on cream to nearly white paper; coarse heavily inked impressions. (Sept. '59) | 25.— | 40.— |
| 9 II. | 10c. | Type II. (December 1860-October 1861) | | |
| | | a. dark to light yellowish bistre, yellowish brown on yellow; fine impressions. (Dec. '60) | 20.— | 0.35 |
| | | b. dull brownish bistre, orange tinted bistre on white paper; clear but coarser impressions. (Oct. '61) | 20.00 | 0.35 |
| 10. | 25c. | dull blue, light blue. (3-11-53) (N) | 90.— | 18.— |
| | | FI. Inscription and corner ornaments at top retouched | ..... | 400.— |
| 11. | 40c. | a. orange, light orange; fine but indistinct impressions. (3-9-'53) | 80.— | 1.— |

| | | | | |
|---|---|---|---|---|
| | | b. orange, orange-yellow; clear but coarse impressions. ('55-'62) | 50.— | 0.30 |
| | | ba. deep red-orange. (1857) | 120.— | 2.50 |
| | | bb. orange on straw. (1861) | 75.— | 1.50 |
| 12. | 1fr. | carmine, light carmine (17-7-53). (N) | 300.— | 180.— |
| | | a. deep carmine | 400.— | 250.— |
| | | FI. tete-beche pair | 20000.— | 9000.— |

## New Values Created to Meet the Altered Rates of 1-7-'54 and the Rates for Printed Matter. (1-7-'54-1-3-'60).

| | | | | |
|---|---|---|---|---|
| 13. | 1c. | a. dark to light olive-green on blue. (1-3-'60) Type II. | 5.— | 4.— |
| | | aa. dark bronze-green on blue | 20.— | ..... |
| | | b. olive-green on green | 40.— | 10.— |
| 14. | 5c. | a. dark green on bluish-green (4-11-'54) | 80.— | 8.— |
| | | b. green, pale green on bluish-green | 45.— | 4.— |
| | | c. light green, light yellow-green on greenish (May '60) | 35.— | 2.50 |
| 15 I. | 20c. | Type I (1-7-'54-April '61). (P.F.) | | |
| | | a. dull greyish-blue, milky-blue on greyish to yellowish or nearly white paper; fine impressions (1-7-'54) | 12.— | 0.20 |
| | | b. light blue on **green**; fine impressions (Ap. '55) | 1000.— | 25.— |
| | | c. dark blue on **green**; fine impressions (June '55) | 600.— | 10.— |
| | | d. dull dark blue on greyish to nearly white paper; fine impressions (June '55) | 40.— | 0.20 |
| | | e. darker blue, royal blue on slightly bluish paper; fine to medium fine impressions (Nov. '55-Oct. '57) | 40.— | 0.15 |
| | | ea. very deep violet-blue, deep indigo, blue-black; medium fine impressions (May '56) | 150.— | 1.— |
| | | f. bright blue, sky-blue, dull blue on bluish to light azure paper; coarser impressions (Nov. '57-Feb. '59) | 18.— | 0.20 |
| | | fa. blue on deep azure, blue on lilac, light blue on lilac; (Feb.-June '58) | 500.— | 15.— |
| | | g. dull blue, dull dark blue on bluish to light azure paper; coarse heavily inked impressions (March '59-April '61) | 7.50 | 0.05 |
| | | h. blue on **green**; coarse heavily inked impressions, (Feb.-April '61) | 750.— | 15.— |
| 15 II. | 20c. | Type II (Dec. '60-April '62) | | |
| | | a. bright blue, dark to light blue on bluish to light azure paper; very fine impressions (Dec. '60) | 7.50 | 0.10 |
| | | b. bright blue on **green**; fine impressions (Feb.-April '61) | 600.— | 10.— |
| | | c. dull blue, dull dark blue; coarser impressions (Aug. '61) | 6.— | 0.05 |
| | | d. light blue; defective (worn) impressions (April '62) | 25.— | 0.50 |
| | | FI. Inscription and corner ornaments at top reengraved (6 varieties) | ..... | 80.— |
| 16. | 80c. | a. carmine on yellowish (Oct. '54) | 80.— | 3.— |
| | | aa. deep carmine on yellowish | 120.— | 5.— |
| | | b. carmine-red on yellowish (1856) | 140.— | 4.— |
| | | c. rose-red on yellowish (1859) | 80.— | 3.— |
| | | d. rose, pale rose on white (April '60) | 60.— | 2.— |
| | | da. deep rose on white | 80.— | 3.50 |
| | | FI. tete-beche pairs. (a,b.) | 6500.— | 1500.— |
| | | do (c,d.) | 5000.— | 1000.— |
| | | FII. Printed on back with 1 fr. (No. 12) (c) | ..... | ..... |
| | | Printed on back with 1 fr. tete-beche (No. 12 FI) (c) | ..... | ..... |
| | | FIII. (da) Double impression (on face of stamp) (da) | ..... | ..... |

| | Number printed. | Dates within which printings occurred. |
|---|---|---|
| 1c. | 107,861,700 | 13. July '60 to 31. Dec. '61. |
| 5c. | 62,372,700 | 4. Nov. '54 to 31. Dec. '61. |
| 10c. | 265,879,500 | 26. Oct. '63 to 31. Dec. '61. |
| 20c. | 1,449,220,800 | 23. May '54 to 31. Dec. '61. |
| 25c. | 11,028,600 | 3. Nov. '53 to 13. April '54. |
| 40c. | 57,648,900 | 8. Sept. '53 to 31. Dec. '61. |
| 80c. carmine | 9,973,200 | 26. Nov. '54 to 22. Sept. '58. |
| 80c. rose | 6,113,100 | 26. Nov. 59 to 31. Dec. '61. |
| 1fr. | 963,300 | 17. Aug. '53 to 27. Sept. '53. |

The dates given for the earliest printings of the *1c.* and *10c.*, though respectively 4 months and 3 months *later* than the "official" dates of issue quoted in our list, are more in agreement with the evidence of dated copies than are the latter. (See also note immediately following the 1849-50 issue).

*Dies, Types I and II.* The design is substantially the same as that of M. 2 (Presidency issue), the master die of which was retained, only the inscription at top being altered to conform with the proclamation of Empire on the 2nd. December 1852 (see note re No. 8). Also the engraver's initial "B" was eliminated in M. 3. Although no proofs from the die are known illustrating the manner in which the figures of values were inserted thereon, it is probable that the same procedure was followed as in the case of M. 2. Certain details of the original design were *retouched* some time in 1860, the *1c.* stamps, No. 13, which appeared in July of that year being the first to show the alterations in question, to be soon followed by the *new 10c.* and *20c.* plates, Nos. 9 II and 15 II, which came into use towards the end of 1860. The alterations are to be found chiefly in the form of the lock of hair between the eye and the ear, and in the lines of shading across the upper part of the neck; (for details see illustrations and description of types I and II at head of list). Actually on the stamps the lines on the neck are not always so clearly printed as in our illustration of Type II (for instance, in variety 15 II d they are not apparent at all owing to the wear of the plate), but traces of them can usually be found, and in doubtful cases the form of the lock of hair, which is more easily distinguishable, is conclusive. Of these alterations, that on the lock of hair undoubtedly represents a *retouch*, either on the original master die or on a secondary "working" die prepared from it, but the reappearance of the lines of shading on the upper part of the neck is hardly possible to explain as a form of retouch, or actual recutting of the engraving on the die.

The origin of these new lines of color is rather to be sought by referring back to the master die in its *unfinished* state, as illustrated at the head of the Presidency issue, bearing in mind that this same die—retouched—served to make the plates also for the Empire issue. What probably occurred was that the original lines of the engraving (standing in relief on the die) were in the first retouching process so filed down that they failed to impress themselves on the moulds sufficiently deeply to reach the printing level on the plates—so far at least as the Presidency and Empire Type *I* stamps were concerned. Subsequently as a result of overhauling and cleaning and probably unintentional *wearing down* of the surface of the die in preparation for the *new* plates of the 1c, 10c, and 20c, these old lines so-to-speak "regained' 'the printing level. (See Lond. Phil. 1928 pp 14 ff).

None of the remaining values, either in the imperforate or the subsequent perforated issue, show any traces of the above changes on the die, the original plates of these having continued in use till the new Laureated types came in.

*Plates, Border Lines.* While the margins of the sheets in the preceding issue *always* show the colored border line, the only values of the Empire issue on which the lines are always present are the 25c. and 1fr. (originals not reprints) which were withdrawn from circulation in 1854. On the other hand the border line is absent from the sheets of all stamps issued after 1860, that is from the 1c.

stamps and the 10c. and 20c. issued at the end of 1860 in Type II (see above). As the line in the case of the remaining values is always present on the early printings (till about 1855) and never on the later printings (from about 1859-60), it is certain that *originally* all the sheets of these values contained the line and continued thus till about 1855. On the other hand none of the sheets in use from about 1859-60 onwards, whether from the original plates or new ones, had the line on them.

The difficulty is to determine the position durning the middle period from about 1850 to 1860, since, in the case of the 10c. and 20c. at least, it appears that the border line was present on some sheets but absent on others, the same identical shades and impressions being found with and without the line in about equal proportions.

Whether the line formed part of the design on the plates is not known, but it is certain that it was discontinued (or removed from the plates) at some date in 1859-60, since the same plates originally found with the line were continued without the line, (e. g. the 80c. tete-beche may be found with and without the line) and it is absent from the reprints of the 25c. and 1fr., for which latter, at least, the same plates were used as for the original stamps. If the line was part of the design of the plates, subsequently removed, we must suppose that for the 10c. and 20c. at least 2 plates each were in use concurrently during the period 1855-60, a fact which is supported also by the evidence of the flaw varieties which are repeated roughly about once in 600 stamps. In December '60 when the new plate or plates from the retouched die were made up for the 20c., one at least of the original plates continued to be used concurrently till April '61 or later at which date it was probably replaced by a *fourth* plate. From the above and other evidence we estimate *four* plates for the *20c.*, *three* plates, possibly four for the *10c.* imperforate issue, but probably not more than *one* each for the *remaining values*, each plate consisting of 300 cliches.

Besides the above mentioned border line the following marks (possibly representing the heads of pegs or nails by which the plates were fixed down to their supporting boards) have been found in the margins of the sheets, also printed in the color of the stamps, (*a*) on the *1c.* No. 13a., a small square (5x5mm) divided into four *unequal* segments situated near the top right corner of the left (?) pane; (*b*) on the *5c.* No. 14c., a larger square (9x9mm) divided into four *equal* segments, which may be found both in the top and bottom margin of the sheet, and (*c*) on the *80c.* No. 16da, a solid square (5x5mm) near the bottom right corner of the left pane.

## Notes on Individual Values.

*1c.* (*No. 13*). Shade variety *a* may be found on slightly *greenish* blue as well as on the pure blue paper, but in *b* there is hardly any trace of blue in the paper tint, thus giving the stamp shade a very distinct appearance. *Aa* is probably due to some—accidental—chemical reaction in the mixing of the colors (see also the 1c. of the next issue). We have not seen any *used* stamps as definitely bronze as the variety separated as aa, though a *slight* bronze tint is not uncommon on 1c. stamps.

*Color trials* of the 1c. exist in olive-green on white i. e. untinted paper, and we have seen a used copy of such an essay which apparently passed the post at this period. The 1c. value was also used for color trials of the *5c.*, *10c.*, *20c.* and *80c.* stamps, and these may be found in the exact shades of the issued stamps of these values as current in 1860-62.

*5c.* (*No. 14*). The change from the bluish paper varieties *a* and *b* to the light yellowish green shades on more greenish paper took place according to Maury (page 92) as a result of a special order from the Postal Administration, the object of which was to avoid confusion of the bluish green 5c. by artificial

light with the blue 20c. stamps. For this reason shade *c* (officially described as "vert lumiere") has sometimes been regarded as a separate stamp variety rather than a mere shade variety.

The 5c. was the principal value used for *color trials* of the *80c.* stamps (16b-d), and may be found in numerous sub-shades of these colors both as issued and otherwise, also in aniline colors (rose and rose-red).

*10c.* (*Nos. 9 I and II*) and *20c.* (*15 I and II*). Owing to the exceptional number and diversity of shades and impressions of these two most used values of the issue, their arrangement and classification present certain features in common and for this reason it is convenient to deal with them under one heading. In the first place it would be almost impossible and certainly very confusing to the reader to give a full list of all the variations in stamp color, paper tint, and impression to be found on these values, so that with few exceptions (e. g. the green paper varieties of the 20c.) we have confined ourselves to listing the more permanent or basic color changes—whether of stamp design or paper—indicating so-to-speak a "change of direction" in the process of making the colors rather than an occasional or accidental "sport" of the printers. (See also remarks in introduction on this subject). In most cases therefore our shade varieties should be taken as representing *types* or *groups* of shades covering certain periods rather than single hard and fast varieties, and many existing shades will be difficult to place definitely in one or the other group. Though, however, owing to such intermediate shades, the dividing lines between our groups are not always well-marked, there can usually be found a point where a new "type" shade begins to predominate over the old, and in any case the *chronological sequence* is not affected, and provided one has sufficient material in dated copies this can be worked out to almost any degree of detail and accuracy.

The *prices* indicated for the rarer shades apply to well-marked and *typical* examples of these. While "extreme" varieties, especially of such marked shades as 9 Ia, 9 Ic and ca, 9 Ida, 15 Iea, and 15 Ifa, may be worth even more than the quoted prices ,*intermediate* or doubtful shades should always be counted with the cheaper kind.

*10c.* (*No. 9*). Though the shade distinctions of this value are more difficult to describe and classify than those of the 20c., the changes in the basic color of the stamp design (as distinct from the paper) are actually more numerous and well-marked. *No. 9 Ia* is perhaps the most well-defined shade of the 10c., varying very little, and showing no intermediate shades which would lead to confusion with the following variety (Ib). Its comparative rarity arises mainly from the fact that until the end of 1853, and even during the first few months of 1854 the earlier Presidency 10c. (No. 7), and even No. 4, continued to be used almost exclusively so that No. 9 only came into *general* use in about May 1854. Unlike Ia, *No. 9 Ib* includes several different shades varying from dark to light, and some of these are, at first sight, not easily distinguished from some of the shades included in 9 Ie and 9 If. *9 Ic* on the other hand though it includes a considerable range of shades from dull to bright and from dark to light is a group which can be always recognized by the decided *orange* tint in the color. The *brighter* orange shades of *9 Ic* and ca, together with *9 Ia* and *9 Ida*, especially in mint unused condition, constitute the *rarities* of the 10c. *No. 9 Ie* presents one of the only instances in French stamps of a sudden change from rough defective impressions (as shown by 9 Id and da) to fine clear prints without any evidence of the introduction of a new plate as the cause. Indeed the fact that the impressions deteriorated again almost immediately (in 9 If) is evidence *against* such a new plate and indicates rather that in this case, as an exception, the improvement in the impression was brought about by more careful printing, and possibly also *cleaning* of the plate. (See also remarks in introduction re printing process, wear of the plates etc.). *Printer's waste* (not common) of the 10c. (shade similar to 1c. but very light and with less orange in it) exists on white paper, showing a defective impression.

*20c. No. 15.* Apart from the dark blue varieties listed under *15 Ie* the variations in the color of the stamp design are not so great as appears as first sight, the most marked differences being due to the different colored *papers* employed.

The four *green* paper varieties of the 20c. 15 Ib, 15 Ic, 15 Ih, and 15 IIb which in *"mint" unused* condition rank among the *great rarities* of France, are easily distinguished from each other. Though the abnormal paper, (said to have been the paper belonging to the 5c.) was employed only on *two* separate occasions namely the periods *April-June '55* and *Feb.-April '61,* during the first of these the Type color of the stamps was abruptly changed from *light* to *dark* blue, while in the second period we find the *last* printings from the *original* plates (Type I) used side by side with the *early* printings from the *new* plates from the retouched die (Type II). While the green paper is so distinct that it cannot be confused with any of the normal papers, the *azure* and *lilac* tinted papers listed under *15 Ifa* are more in the nature of extreme and accidental variations of the normal paper of the period. Several shades both of the stamps and of the paper are found, used intermittently during the period Feb.-June '58. *15 Ifa* is *extremely rare* in *"mint" unused* condition, and should not be confused with some of the brighter shades of the more normal stamps of the same and later periods (e. g. 15 If, 15 Ig, and especially 15 IIa) which are not uncommon on light azure tinted paper but never approaching that of 15 Ifa in depth and intensity. The variety sometimes described as on *rose* paper, (of which a pair was sold in the Ferrari auction for G. M. 1200) is an *essay* from a *later* plate in Type II and is unknown in genuine used condition.

(Regarding 15 IId from the *worn* plate, see notes in introduction re wear of the plates).

After 1859-60 the variations in shade of the 20c. (as of the 10c. and other values, also in the later Perforated issues) tend to become much less marked, indicating that from this date onwards greater care was taken to secure uniformity and constancy of the standard colors allotted to each value.

*Proofs.* (Class B) of 15 I (shade a) exist in 3 slightly different shades on cream colored paper. These resemble the issued stamps so closely that they are usually regarded as and placed among the latter, particularly as they are fairly common, and may be found in large blocks with side margins of the sheet showing the colored border line. The smooth gum often found on these proofs is forged. *Printer's remainders* also of *15 I* (shade e) exist on white paper, and of shade g on greyish paper, recognizable by their unusually defective impressions. Of *15 II* a *die proof* exists in blue on white papier de Chine (very rare) and plate proofs in blue on white card (common) but these cannot be confused with the issued stamps. The plate of the 20c. (in Type I) was used for *Color Trials* of the 10c. (shade 9 Ia) on white card paper, and in Type II for color trials of the 1c. (exact shade on blue paper, as well as on white card) and possible also for the 10c. in numerous shades of bistre and brown (very common) printed from one of the later plates in use for the perforated issue in 1866-67 showing the tete-beche stamp in position *90* on the sheet.

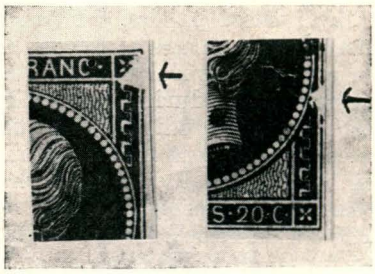
The 20c. blue *imperforate* exists *tete-beche,* but *not as an issued stamp.* The one or two imperforate sheets containing the variety which have been found originate from plates which did not come into existence until 1866-67, when the *perforated* stamps (No. 20) were current, and must be considered as *proofs* or *essays,* since no used example is known. The position of the (imperforate) inverted stamps is the same as in the perforated stamps from the same plate namely Nos. *10* and *33* on the sheet.

*Plate flaws, retouches, double frame line varieties etc.* The best known plate flaws in *Type I* are those showing a broken "E" in POSTES which thus reads POST*F*S. Several stamps on the sheet were affected with this error and though their exact position is unknown it is established that they occur in pairs and strips and even blocks *se-tenant* (see "Le Philatelie Francaise," 15. Oct. 1919

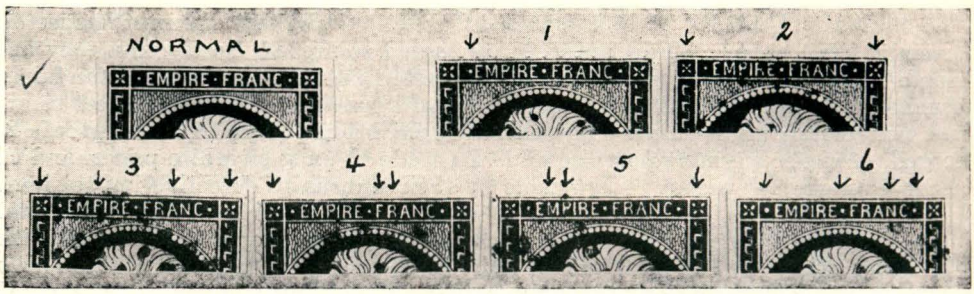
which mentions a block of 15 (5x3) in which all the stamps composing the third and fourth rows of 3 showed the POSTFS flaw). While the above variety only made its appearance in the later printings of Type I (from about 1857 onwards) other flaws, mostly white spots of more or less prominence, in the background surrounding the head, may be found repeated in all printings from 1854 to 1861, thus proving the continuity of at least one of the (Type I) plates throughout this period.

The first plates in *Type II* show two striking flaws (see fig. A and B) resulting from damage to the right side of the stamp design. These are repeated on the Perforated stamps (see later).

A. B.




One of the plates in Type II was also extensively *retouched*, no less than *six varieties* having been recently discovered showing the *inscription* EMPIRE FRANC and the *corner ornaments* at top entirely redrawn (*15 II FI*). (See illustrations below, figs. 1-6).




We draw attention to the following special features by which the above varieties can be most easily distinguished from the normal stamps and from each other.

No. 1. The white spot in front of the first "E" of Empire is much closer to the inscription than in the normal stamps.

2. The left and right hand corner ornaments at top are abnormally small and large respectively.

3. The "P" of Empire is noticeably out of alignment with, i. e. raised above, the rest of the inscription, and the left arm of "A" of Franc extends downwards to the white line under the inscription. Both corner ornaments are badly reproduced and asymmetrical.

4. The left hand corner ornament is very asymmetrical. The "F" of Franc is too narrow and the vertical back line of the "R" is too thick.

5. The two lines forming the left half of the "M" of Empire are too thin, the "P" is badly misshapen, and the right hand ornament very asymmetrical.

6. All three white spots in the top label are enlarged. The "N" of Franc is depressed and shows two colored lines which give it an appearance of double impression (these last are clear only in the earlier printings of the variety).

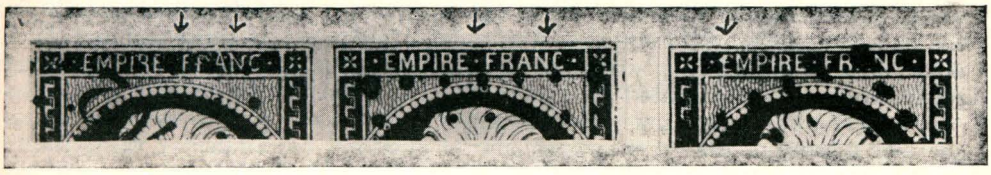
Nos. 3-6 have been found *in a strip of 4 se-tenant* and in the order of their numbering, and can further be placed in positions *7 to 10* in the *top row* of the sheet. In view of their very similar character, and of the peculiarity common to many plate varieties in French stamps (e. g. the POSTFS flaw mentioned above, the double "frame line varieties" mentioned below, and certain "broken frame" varieties of the 25c. of 1871) that they occur *in the same horizontal row se-tenant,* it seems probable that Nos. 1 and 2 will be found to come in the same (top) row of the sheet with Nos. 3-6, possibly *se-tenant* with the latter. All six varieties are equally rare (much rarer than the two flaw varieties of Type II mentioned above) from which it would appear either that they occurred on a plate which only came into use near the end of the imperforate issue (middle 1862) or that the plate which contained the defective cliches was held "in reserve" during most of the period of the issue. The same six varieties recur in the Perforated 20c. stamps (No. 20 q. v.). Regarding the possibility that these varieties were originally caused by a *double strike of the die on the mould* which made it necessary to redraw the inscriptions thus made partially illegible, see notes in introduction re. "retouching of the plates."

Besides the flaws and retouches we find also *double frame lines* on the 20c. stamps, but the imperforate examples of these varieties are from (?two) unused and probably unissued sheets from a plate which was only brought into use in 1866-67 for the perforated stamps—possibly the same sheets which contained the tete-beche varieties (see above). As these varieties therefore properly belong to the next issue they are dealt with in the notes relating to No. 20.

*25c.* (*No. 10*). This value shows only very slight variations in *shade* owing to its limited use. Not only was the official period of issue a very short one (8 months), but large remainders of the two preceding types of 25c. (Nos. 8 and 6) continued to be used right up to the date when this value was replaced by the 20c. It is probably true to say that No. 10 was *at no time* the *predominating* type of 25c. stamp in use.

Two varieties of No. 10 are known showing the *inscription* and in one of them also the *corner ornaments at top retouched,* (see figs. A and B below).

**A.** **Normal inscription but frame line at top slightly retouched.** **B.**




The more striking of these (fig. A—No. 10 FI) was originally discovered by M. G. Delacourcelle of Paris, and shows the whole inscription of Empire Franc as well as both corner ornaments affected. In particular the "F" and "N" of Franc are very badly shaped. Though, however, the effect of the retouching is perhaps more striking at first sight than in the case of some of the varieties of No. 15 described above, this is due rather to the more primitive and careless way in which it has been carried out than to a more extensive re-engraving on the plate. The second variety (fig. B) is less prominent than A, only the letters of "Empire" and perhaps the "F" of Franc and the left corner ornament being affected by the retouch. Both varieties appear to be very rare. Other 25c. stamps show signs of repair of the frame lines at top.

A *proof* of No. 10 exists in the issued color showing a—probably lithographically produced—pattern of fine rosettes covering both sides of the paper. The plate of the 5c. was used for *color trials* of the 20c. in the dark blue shades,

the 40c. (very common) and possibly the 10c, but these latter are not easily distinguished from the mass of "fancy" color trials (Class III B) for which the plate of the 25c. together with those of the 1c. and 80c. was chiefly employed.

*40c. (No. 11).* As in the case of No. 2 (1849-50 issue) the differences in *shade* of No. 11, though in some cases striking, are unimportant as guides in the arrangement of the chronological sequence of printings, the latter being more easily followed by reference to the *impressions*, whether these are due to the state of the plate or the conditions of the printing. Printing *a* may be distinguished by the fine but usually very indistinct reproduction of the lines in the spandrels and in the shading of the head, which gives the stamps a worn appearance. On the other hand the printings comprised under *b* are difficult to arrange unless dates are attached. The coarser and heavier impressions are, as one would expect, characteristic of the later 1861-62 printings, but the scarce deep red-orange shades, though usually occurring in the period about 1857 (11ba) may be found as occasional rarities also in 1854 and among the 1860-62 printings.

The 40c. plate was not used for *color trials* nor are any plate proofs (Class II) known of this value. There exists however *printer's waste* (probably decoupage material) in brown (very rare) and we have seen blocks in shade *bb* without gum which appear to be some form of printer's remainder, though agreeing very closely with the issued stamps, and usually regarded as such.

*80c. (No. 16).* *16a* and *16b* on the one hand and *16d* on the other form the two most distinctive groups of the 80c, differing from each other fundamentally both as to stamp shade and paper tint. *16c* represents a group of intermediate shades which by reason of the more or less yellowish tint of the *paper* would be placed with a and b but in their *shades* of rose with little or no trace of carmine can be regarded rather as varieties of 16d. The latter shade may be found on distinctly pink tinted paper, either in blotches or covering the whole stamp, also in mint condition, but this coloring is on the surface only and is probably due to excessive dampness of the paper during the printing operation, which caused the printing ink to "run."

The *tete-beche* stamp *No. 16 FI* occupies position 150 on the right hand pane of the sheet; in unused condition the variety is extremely rare probably not more than 12 to 15 examples being known thus in any of the shades. The inverted cliche can be identified by a flaw—showing "white" on the stamp—in the background immediately over the bridge of the nose of the Emperor, which made its appearance in printing c (—possibly b, but it is absent from a) and recurs also in the perforated stamps of the next issue.

*16 FII* owes its existence to the employment, by error or to meet an emergency, of a sheet of the *1 franc* (probably a printer's remainder or waste sheet) for the printing of the *80c.* (shade c). Only two examples are known of this variety, both used from Lyon (small figures "1818" in lozenge of dots cancellation) and both showing the 1 franc impression so widely out of line horizontally with the 80c. that two nearly equal halves of the former are visible at the back of each stamp. (That both copies originate from the same sheet is clearly indicated by the above).

The copy of this variety in the Meinertzhagen collection shows, by a curious chance, the 1 franc *tete-beche* (12 FI, see below) at the back, the two half-stamps standing so-to-speak "foot to foot." Of *16 FIII* only a single used copy exists (also in the Meinertzhagen collection). The two impressions are almost equally clear, about 3 mm out of register diagonally the one with the other.

*1fr. (No. 12).* As in the case of the 25c. (No. 10) the rarity of No. 12 is due not only to its short period of issue (14 months) but even more to the fact that right up to the date of its withdrawal (1. July 1854) the stocks of the previous 1fr. (No. 3) continued to be used up. (Regarding the remainders of No. 12 see introductory remarks re. "Numbers printed etc.," and regarding the

cancellation of remainders with the "continuous grille" obliteration see the section dealing with Cancellations of the 2nd. Period).

The *tete-beche* stamp (12 FI) occupies position 131 on the—probably left —pane of the sheet. The variety is one of the greatest rarities in France, probably less than 15 examples being known of the originals, including unused and used together. In the one-time collection of Count Durrieu there existed an unused block of six containing the tete-beche variety and showing the full corner margins of the sheet (illustrated in Maury) which piece is possibly the same as that which is now in the collection of M. Th. Champion of Paris, and a similar block of four containing the variety is in the collection of M. Toulouse of Paris (exhibited at Monaco 1928).

There exist of certain values of this issue varieties showing impressions "set off" on the back of the stamps, i. e. showing the design in reverse, (also in the 1863 and Bordeaux issues) but these should not be confused with varieties *printed* on the back.

*Pairs, strips, and blocks, copies with margins of the sheet attached.* The same general remarks apply as in the case of the 1849-50 issue (q. v.) but *unused* blocks of the *40c.* and *80c.* are, relatively to the other values, the rarest (worth 8 to 10 single copies) while *used* blocks are rarest of the *10c.* and *40c.* (fancy prices). Copies with margins of the sheet attached, showing the colored *border line,* are valued, in the case of the more expensive (unused) stamps at an increase of about 50% over the listed prices, while in the case of the cheaper (used) stamps, for instance the 10c., 20c., and 40c. (the latter being particularly rare thus) the price may be raised to ten or even twenty times that of normal copies.

*Bisected stamps.* The *20c.* has been found bisected—to meet local needs, *diagonally* at Villard de Lans (3587 small figures) in Jan. '58, *horizontally* at Vebron (Lozere) (3509 small figs.) from June '61 to Jan. '62, and *vertically,* together with a pair of whole 20c. stamps, from Marseilles (1896 small figs.) in Feb. '58 to make up the 50c. rate to the Levant. The 40c. exists *diagonally* bisected on letter from Mostaganem (Algeria) (3750 small figs.) (see ill. in catalogue of 11th. Ferrari Sale). A bisection of the *80c.* also occurred at Givors (Rhone) according to Yvert Special Catalogue. All the above varieties, however, though no doubt required to meet local emergencies, must be regarded as exceptional and *unauthorized.*

*Postal Forgeries.* According to Serrane a forgery of the 20c. was issued at Bayonne. This can be distinguished from the genuine stamp by its slightly taller size as well as by the inscription. The shade is greenish blue and the white spots in the lower label are missing. Of the 1c., 10c., and 20c. there exist *official forgeries* (rare) prepared for demonstration purposes probably by photolithography. According to Reichenheim (Phil. 1908 p. 77) these were produced by M. Hulot in 1865 on the occasion of a visit of the Emperor to the Mint, in order to show on the one hand the ease with which reproductions could be made, but on the other hand the difficulty of producing a really successful imitation. The 10c. appears to exist only in the color of the 20c., but the 1c. and 20c. are found in their own issued colors as well as in the colors of other values.

*Unofficial perforations.* A. The *Susse* perforation. During the period from the beginning of 1861 until the introduction of official perforation in Sept.-Oct. 1862, all values of the above issue (except the 25c. and 1fr. which were withdrawn in 1854) may be found with various forms of unofficial perforation and roulette. The best known and most interesting of these is the private perforation introduced on 1. Jan. '61 by Messrs. Susse freres, a large firm of stationers in the Place de la Bourse, Paris, who at the same time were licensed to sell postage stamps. Messrs. Susse constructed and patented a fairly up-to-date machine for their purpose but the perforation holes (gauge 7) were so large that even on




the best centered stamps the design was cut into on nearly all sides. Copies exist of the original circular letter addressed by Messrs. Susse to their clients, in which the merits of the new invention are emphasized, and to which is attached—on the same sheet—a sample of the proposed perforation. No charge was made for perforating the stamps, the firm looking for their profit only in the 2% discount allowed by the postal authorities to licensed distributors on large purchases.

Single isolated stamps with the Susse perforation are valued at only 50% to 100% over the prices of the corresponding imperforate stamps, but examples on letters or pieces by means of which their genuineness can be established beyond question are worth from 10 to 15 times the price of the normal imperforate stamps. Pairs, strips, and blocks also, which are extremely rare with the Susse perforation, and which were hardly likely to be forged thus, whether used or unused fetch fancy prices.

In 1875 Messrs. Susse sold their perforating machine to the stamp dealer Maury, who after repairing it and exhibiting it on several occasions, perforated numbers of—mostly used—imperforate stamps with it. Since in nearly every case single copies only were employed for this purpose such imitations are easily recognized by the straight outer edges of the perforation teeth, the genuine perforated stamps showing uneven and jagged edges such as one would expect from their having been torn apart in the normal course. Furthermore the genuine original Susse perforations—and other unofficial perforations and roulettes of this period 1861-62—are necessarily confined to the shades current at the time, and this is not always the case with such perforations applied at later dates for the benefit of collectors.

In addition to the Susse perforation many other forms of perforation and roulette were unofficially applied to the stamps during the same period. Ordinary roulettes, and pin perforations, are quite common but are accorded a certain premium in the price over the normal imperforate stamps when they are still attached to letters or pieces from which their dates and places of origin can be established. The most striking and sought after variety is the so-called "*Clamecy*" perforation, (cancellation "876" small figures) which was a form of *serpentine roulette* producing long tooth like projections similar to, but more sharply pointed than, those on the early Finland stamps.

**1862. (Sept.-Oct.)** M. 3. Dies, plates, printing etc, as in foregoing issue, but **perforated** 14x13½ with comb machine. 5c., 40c., and 80c. in Type I; 1c., 10c., and 20c. in Type II (see previous issue).

| | | | |
|---|---|---|---|
| 17. | 1c. olive-green (shades) on blue to greenish-blue. (October) | 1.— | 0.30 |
| | a. olive-green on green | 2.50 | 0.40 |
| | b. deep bronze on blue | 10.— | ..... |
| 18. | 5c. a. light green, yellow-green on greenish (October 1862) | 3.— | 0.25 |
| | b. light green on blue (end of 1871) | 8.— | 1.25 |
| 19. | 10c. a. yellowish to brownish bistre (October) | 4.— | 0.10 |
| | b. greyish bistre, (1866) | 5.— | 0.10 |

| | | |
|---|---|---|
| 20. 20c. blue, dull blue, light blue, fine to very coarse impressions (September 1862) | 2.— | 0.05 |
| FI. tete-beche pair | 200.— | 60.— |
| FII. inscription and corner ornaments at top re-engraved (seven varieties) | ..... | 50.— |
| Fz. Vertical pair imperforate between | ..... | ..... |
| 21. 40c. orange (shades) (October). (P.F.) | 10.— | 0.15 |
| 22. 80c. rose, rose-red (October) | 12.— | 0.50 |
| a. deep rose | 20.— | 0.60 |
| FI. tete-beche pair | 1200.— | 450.— |

*Plates and plate varieties.* The plates in use for the imperforate issue were retained for the perforated issue. In the case of the 80c. this is clearly shown by the recurrence of the tete-beche variety (22 FI) in the same position (No. 150) on the sheet, and in the case of certain other values by the recurrence of the same flaw varieties. In particular all the flaws of the 20c.—later printings in Type II—imperforate are repeated in the earlier printings of the perforated stamps, including the two varieties illustrated. In some of the values e. g. 5c., 40c., and 80c. it is probable that the same (imperf.) plates continued to be used to the end of the perforated issue, but in others, the 20c. at least, new plates were introduced from time to time during the currency of the perforated stamps. From the evidence of flaw varieties, and by studying the different dates at which fine impressions of the stamps—indicating new plates—succeeded coarse impressions—indicating worn plates—it would appear that in the case of the 20c. the "imperf." plates continued in use until about the middle of 1863 at which date new plates were introduced. Further new plates appeared in 1865, 1866, (see also Maury p. 141) and possibly again in 1867. As there is reason to believe that two plates (of 300 each) were in use concurrently throughout this period we can estimate therefore that at least three and probably from four to six plates were used for the 20c. in addition to the "imperf" plates, i. e. in all from five to eight plates were employed for the perforated 20c. stamps. It was from *two* of the *later* plates, in use about 1866-67, that the *tete-beche* variety of the 20c. (*20 FI*) originated. The inverted stamp occupies in some sheets position 90 on the righthand (?) pane and in other sheets positions 10 and 33. (Regarding the *imperf.* sheets (unissued) of the 20c. with tete-beche see notes relating to No. 15).

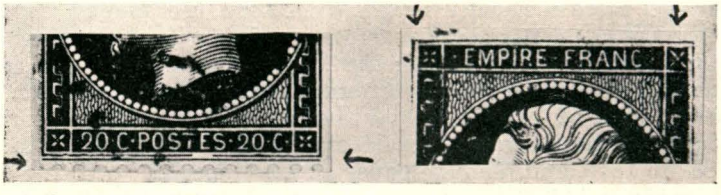
*Shades and Impressions.* The *shade varieties* of the perforated issue are few and unimportant, and vary little from those current for the corresponding values of the previous imperforate issue in the period 1861-62. *17b* is a very striking variety, more distinctly bronze even than the similar imperf. variety 13aa., but like the latter may be due to some unintentional chemical reaction or change in the color, and is not known used. *18b* is sometimes (e. g. in Yv. Cat.) separated as a distinct issue, on the grounds that a special emergency printing was made at the end of 1871 for which the paper of the 1c. was employed (see Maury p. 315). Since, however, the 5c. stamps of this type were in continuous use from 1862 to 1872, and the blue paper of this "special" printing differs little in appearance from the blue-green paper previously in use (during 1871) we see no good reason for separating it in this way. *Defective impressions,* particularly in the 5c., 10c., and 20c. are very common in this issue, the plates having been allowed to deteriorate and become very much worn before being replaced, and in the case of the *5c.* the same original plate (or possibly pair of plates) constructed in 1854 appear to have continued in use to the end, i. e. over a period of nearly 18 years, in spite of the large consumption of the stamps of this value. The *10c.* showing figures of value partially or wholly obliterated by over-inking—on stamps from the bottom row of the sheet—is a characteristic variety of the 1866-67 printings. In the case of the *20c.* the progress of wear of the plates and their replacement by new plates from time to time can be very clearly

followed by studying the variations in the impressions in a series of dated copies arranged in their chronological order (see also notes above re. plates of the 20c.).

*Plate flaws, Double frame lines, Retouches;* apart from the flaw varieties which the perforated 20c. stamps have in common with the imperforate stamps (15 II) a number of different flaws occurred on and serve to identify the different new plates brought into use for the perforated stamps only. The most striking of these are found on stamps of the later 1866-67 printings, in which also the *double frame line* varieties occur. Though altogether about 20 of the latter can be distinguished, the most prominent examples, in which the extra line is printed even more clearly than the normal frame line, and at a distance of from ¼ mm to nearly 1 mm from the same, are confined to the 14th. row (10 stamps) on one of the sheets. These varieties in which the extra line in each case is at the base of the stamp (see ill. A) are the same as those found imperforate (from an unissued sheet, see notes re. No. 15). In other, less prominent, varieties the frame lines at the top and sides are affected with the double lines.

The true nature and origin of these double frame line varieties which occur also in other later issues (q. v.), is very obscure, and can probably only be explained after examination of the actual plates, deposited at the Musee Monetaire, upon which they occur, (see also notes in introduction on this subject). As in many cases (e. g. the 20c. Laureated and 25c. Republic of 1871) the double lines made their appearance only in the later stages of wear of the plates concerned it is possible they may be a direct effect of this wear, which caused a splitting of the—originally—single frame lines. An alternative explanation would be that they are due to a double strike of the die on the mould (see also notes re. retouches in introduction) but as in the case of the retouches it is difficult to reconcile this theory with the occurrence of the varieties in the same row se-tenant, or, in other words, it is difficult to see how an accident affecting the separate moulds or cliches before the construction of the plate could be repeated—in almost identical form—on a number of such moulds or cliches and that these should be eventually arranged in the same row together. A third alternative explanation of these varieties would be that the extra lines are caused by a design of some kind on the plate apart from and in between or framing the stamp cliches, but there is no record or evidence otherwise of the existence of such lines on the plate, and this explanation could hardly apply to the *partially split* lines found on the 20c. Laureated (see later).

A. B.




The *six* varieties of *reengraved inscription* and *corner ornaments* which occur on the 20c. imperforate (see notes re. No. 15 II) are repeated in the first printings (up to about middle of 1863) of the perforated stamps, in which they are slightly less rare. A *seventh* variety (see ill. B) is *confined* to the perforated stamps as it originates from one of the 1866-67 plates of the 20c. This variety is distinguished by the enlarged corner ornament at top right, but even more particularly by the curious blurred or thickened impression covering the greater part, but especially marked at the sides of the stamp design. This last peculiarity is a strong indication of a "double strike" origin (see notes in introduction on this subject.

The (small holes) *perforation* was made by a comb machine, the rows of teeth being placed horizontally across the sheet. The perforating machine (according to Maury steam driven) was provided with only one box so that it was necessary to separate the two panes of the sheets beforehand. As the perforating usually commenced with the first horizontal row, only the bottom margin of the sheet received the vertical lines of perforation. According to Maury 5 sheets were treated at the same time, and it was to fix these accurately the one over the other that there were printed in the margins at top and bottom—opposite stamps Nos. 5 and 145 respectively—the colored crosses, the central points of which were pinned together before adjustment under the perforating machine.

Cases of *misplaced perforation,* and consequent badly centred copies of the stamps, are common, as are also cases where the last line of perforation was applied too far down in the margin of the sheet leaving an abnormally wide unprinted margin (up to 4 mm) at the base of the stamps from the bottom row.

Besides such abnormally *tall* stamps we find also—usually by one perforation—*too short* stamps. Among more serious errors we find occasional cases of double perforation, especially at the beginning of this issue, and a vertical pair of 20c. exists (20 Fz) used in Lyon (1818 small figures) *imperf. between,* though at the sides of this piece the perforation is perfectly normal. This pair (see 17th Kohler Auction) can, by means of a flaw on one of the stamps, and by the "small figures" cancellation, be placed as belonging to the earliest printings of the perforated stamps.

All the above general remarks re the perforation apply also to the following issues (except the Bordeaux issue, which was imperforate).

Regarding the entirely *imperforate* varieties of Nos. *17* and *18* which belong to the so-called "Rothschild" issue, and the means by which these may be distinguished from the imperforate stamps Nos. 13 and 14, see the notes after the following issue.

*Postal Forgeries.* The *40c.* was forged at Bayeux (Dep. Calvados) according to Serrane. The very rare examples of this forgery differ from the genuine stamps in the design of the face and in the perforation.

*Unused blocks* of all values of the above issue are fairly common (value about 6-7 single copies) with the exception of the *10c.* (No. 19) which is rare thus (value about 15-20 single copies). Blocks containing the tete-beche varieties (20 FI or 22 FI) are valued at about double the prices quoted for these varieties.

**1863 (1 Jan.) to 1870 (May)** Napoleon III with Laurel wreath (Laureated) M.4 (1c. to 4c.) M.5 (10c. to 80c.) and M.6 (5 francs). Engraved by Albert Barre. Dies, plates, paper, perforation etc. as before.

**M. 4 (head design in 1st state)**




**M. 5 (head design in 3rd state)**



M.6




| | | | |
|---|---|---|---|
| 23. | 1c. olive-green (shades) on greenish blue (May '70) (N) | 0.40 | 0.25 |
| | a. olive green on green | 2.— | 0.35 |
| 24. | 2c. a. chocolate-brown on pale cream to nearly white paper (1 Jan. '63) | 10.— | 3.— |
| | b. red-brown (pale to dark) on cream (1865) | 0.80 | 0.40 |
| | ba. red-brown on brownish buff | 3.— | 1.50 |
| 25. | 4c. a. lilac-grey (1 Jan. '63) | 10.— | 2.50 |
| | b. grey, pale grey (1866) | 3.50 | 1.75 |
| | ba. dark grey | 10.— | 4.— |
| | c. yellowish grey (1869) | 5.— | 2.— |
| | Fi. tete-beche pair (b,c) (1869) | 1500.— | 1500.— |
| 26. | 10c. yellowish-bistre (shades) (15 Nov. '67) | 2.50 | 0.15 |
| | a. fawn (Dec. '69) | 10.— | 0.50 |
| 27. | 20c. blue, dull blue, pale blue (4 April '67) | 1.50 | 0.05 |
| | FI. right border repaired (3 varieties) | ..... | 100.— |
| | FII. left border repaired (one variety) | ..... | 35.— |
| | FIII. inscription and right corner ornament at top retouched (one variety) | ..... | 50.— |
| 28. | 30c. brown, light brown (4 Apr. '67) | 12.— | 0.30 |
| | a. black-brown | 16.— | 0.50 |
| 29. | 40c. orange, pale orange (Aug. '68) | 18.— | 0.25 |
| 30. | 80c. rose (pale to deep) (Feb. '68) | 10.— | 0.75 |
| 31. | 5fr. pale lavender grey on pale lilac to bluish grey paper (Nov. '69) | 120.— | 35.— |
| | a. bright lilac on bright lilac paper | 200.— | 60.— |
| | FI. value omitted | ..... | 1000.— |

(Note. Regarding No. 26 overprinted "10" in blue see after No. 47).

The Laurel wreath was added to the effigy of the Emperor as a result of the victorious campaign in Italy, (by decree of 7. June '62).

The two new values 2c. and 4c. introduced on 1 Jan. '63 to meet the change in the rates for newspapers and printed matter, were for some years the only stamps showing the new Laureated design, the other values of the issue not making their appearance until 1867 onwards. The 5c. value was prepared in type M. 4, and *die proofs* are known of this (very rare), but no plates were constructed or stamps issued.

*Dies, Design of head and frame.* While the design of the frame differs entirely in each of the three types M. 4, 5, and 6, the head design is substantially the same, being from the same master die. The latter however was *retouched* on two successive occasions and the slight differences resulting from this retouching

may be found reflected on the stamps. The first retouch took place at the beginning of 1865, a record of this being contained in an official letter of M. Barthe dated 7 Feb. '65 (referred to in the Coll. de Timbres-poste 1909 pp. 332-3) to the effect that the plate of the 4c. value having produced very imperfect impressions of the stamps, it was found necessary to have the die retouched by the engraver M. Albert Barre. The actual alterations in the design seem to have been very minute and restricted to giving a lighter appearance to the shading at the back of the neck and a slight modification in the details of the ribbon which hangs from the laurel wreath. On the stamps, however, particularly the 4c. the effect of the retouching is more striking, as in place of a solid blur of color, in which the outline of the back of the neck and the ribbon are indistinguishable—which is the condition in the early lilac-gray shades—these details on the later printings in grey and yellowish grey stand out perfectly clearly. The 2c. and 4c. being the only values issued before the date of this first retouching, these alone can be found showing the two different states. The 1c. (issued in 1870) and the 5c. (unissued) show the retouched state of the die only.

A second retouching of the head design took place at the end of 1866 in preparation for the issue of the higher values 10c. to 80c. These further alterations consist in the extension of the transverse cuts across the shading of the cheek, thus giving a lighter appearance to the latter, certain modifications in the details forming the ear by which these also became lighter and clearer, and the addition of a fine white line at the left side of the ribbon at the back of the neck. That this last retouching took place on the same original die employed for the lower values is proved by an interesting die proof of the 20c. with values obliterated with color, in which the head is identical with that of the lower values in its second state i. e. after the first but before the second retouching. Curiously enough the head of the 5 francs, though this value was not issued until 1869 i. e. two years after the 10c. to 80c., agrees with that of the 2c. and 4c. in their first state, but this apparent anomaly is explained by the fact that the head of the 5 francs was obtained from a die employed for certain fiscal (effets de Commerce) stamps of earlier date (1863-64) probably a duplicate of the original prepared for the 2c. and 4c. This fact is proved by the existence of die proofs showing the central medallion containing the head in course of transfer from the fiscal die, and adjustment into the frame design of the 5 francs. One of these proofs shows the head tilted at a different angle to that finally adopted in the stamps and shows further that the movable piece containing the head, in the case of the 5 fr., included the circle of pearls, while in the case of the other values the circle of pearls appears to be part of the frame design.

In the case of the 10c. to 80c. the same method was employed to obtain the different values, that is by inserting metal plugs as required into rectangular spaces cut out for them on either side of "POSTES", as in previous issues. Not only do die proofs exist showing this but traces of the line of contact, where the fitting in of the metal plugs in the spaces provided was not perfectly accurate, may be seen also on the stamps in the form of vertical white lines at left of the right hand figures of value. These lines are especially clear on the 80c., (*all* the stamps of which show them) but are visible also on many 30c. stamps, and more rarely on the 20c. (earliest printings only). In the case of the lower values 1c. to 4c. it is probable that separate (secondary) dies were prepared for the frame design, upon which the large figures could be separately engraved. These dies served also, with the necessary alteration in the inscriptions at top, for the later Republic types (1872 Issue) of the corresponding values (q. v.).

*Plates.* The arrangement of the cliches on the plates and of the stamps on the sheets was the same as in previous issues but in the case of the 5 francs, of which the size of the sheet was the same as for the lower values, the number of stamps contained was necessarily less by half namely 75 stamps arranged in 15 horizontal rows of *5* instead of *10* stamps each to make up each pane. The col-

ored cross in the margins was situated opposite stamps Nos. 3 and 73 of the 5 francs.

The exact *number of plates* employed for each value is not established but it is probable that at this period two plates (of 300 each) were in use concurrently for most of the lower values (i. e. 1c to 20c.). For the 2c. and 4c. new plates must have been constructed in 1865 following the retouching of the die (see above) and in the case of the 4c. a further new plate—containing the inverted cliche (*25 FI* occupying position 25 on the right pane) was introduced about 1869. In the case of the 10c. and 20c. the first plates (constructed in 1867) appear to have deteriorated very rapidly and new plates were required already in 1868 (see below re. 20c.), but data are lacking for the other values.

*5fr. without value.* Since the issue of further higher values (10fr. and 20fr.) was contemplated, it was arranged that the figures of value 5 and F were applied in the form of an *overprint* from a separate plate. For this reason the depth of inking and even the shade of the overprint may differ perceptibly from that of the rest of the stamp, and the possibility of occurrence of the error (*31 FI*) arose. Of this very rare variety one unused and two used copies are so far known to us, both of which latter bear the same Paris "imprimes" cancellation in red, and are dated 21 July '74. As both are however damaged copies they realized not more than 600 g. mk. each at auction (the one in Berlin in April '23 and the other in Paris (Ferrari Sale) in Nov. '24). The so-called different "types" of the imprint "5" and "F" (see Kohl 10th Edition and Yvert Special Cat.) are probably due to progressive wear of the plate bearing the figure of value i. e. to the clearness and fullness or otherwise with which they are printed, as differences in the actual form of the overprint do not appear to exist.

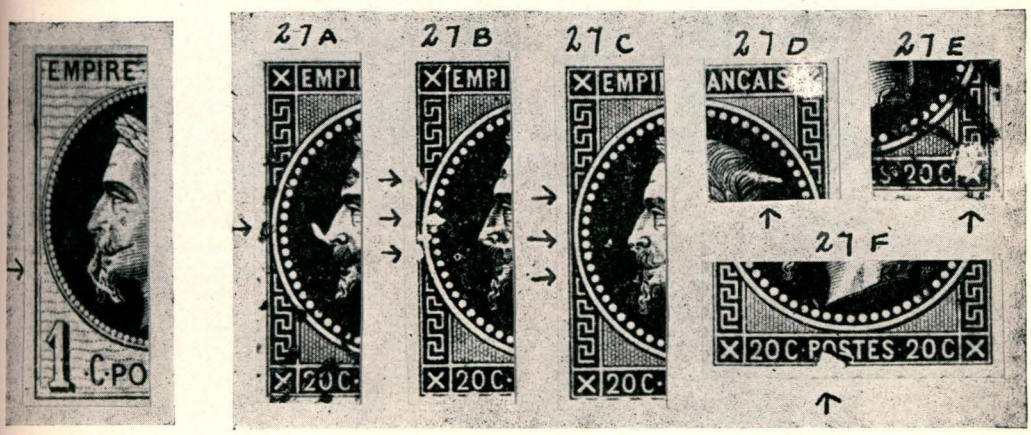
*Shades and impressions.* The most important shade distinctions in this issue are to be found on the *2c.* and *4c.* In the case of the other values the differences are due rather to varying depth of inking, that is lightness or darkness, of the same color. Nos. 24a and 25a are both rare in mint unused condition, much more so than their catalog quotations would indicate. No. 25 is occasionally found in a distinctly *brownish* or *bronze* grey shade but this is probably an accidental variety comparable to the bronze green shades of the 1c. of the previous non-laureated type (q. v.) and we have never seen it in unused condition. No. 26a is a very distinct and rare shade variety which was in use for a few months only at the year end 1869-70. Overinked and indistinct impressions are characteristic of Nos. 25, 26 and 27, while of No. 27 there exist also varieties in which the spandrels appear entirely worn away; actually, however, these last varieties, which occur in the early printings in 1867, are probably due to defective or exaggerated decoupage. The shade of the 5fr. (No. 31) was probably intended to be a decided lilac, as represented by 31a, the commoner greyish or bluish tints being due to deterioration or fading of the original color, which is generally a difficult one to fix; (compare also the 40 lep. 1st type Greece and the 6d. New South Wales Diademed type imperf.) Only about one in twenty 5fr. stamps is found in the real bright lilac shade of 31a and this variety should therefore be valued at least as high as the quotation in our list. A complete unused sheet of 75, however, in this shade exists in the "Toulouse" collection (exhibited at Monaco in 1928).

## Plate Flaws, Retouches: Double Frame Lines.

The 1c. exists showing a very prominent flaw, extending from the mouth down to the beard of the Emperor (see ill. 23A.) This variety recurs also in the Colonial stamps of the same type. It is, however, on the 20c. stamps that the greatest number of striking flaws and other plate varieties are found. The best known of these is the variety so-called "a la corne" which shows the Emperor with a horn like excrescence extending upwards from the tip of the nose,

(see ill. fig. 27A). Others are illustrated by our figures 27 B. C. D. E. and F., but in all some 30 to 40 different varieties of the same nature may be collected, some of them—the commoner varieties—representing flaws in the original construction of the plates, and others, which are rarer, being due to subsequent damage to the plates.

23A.

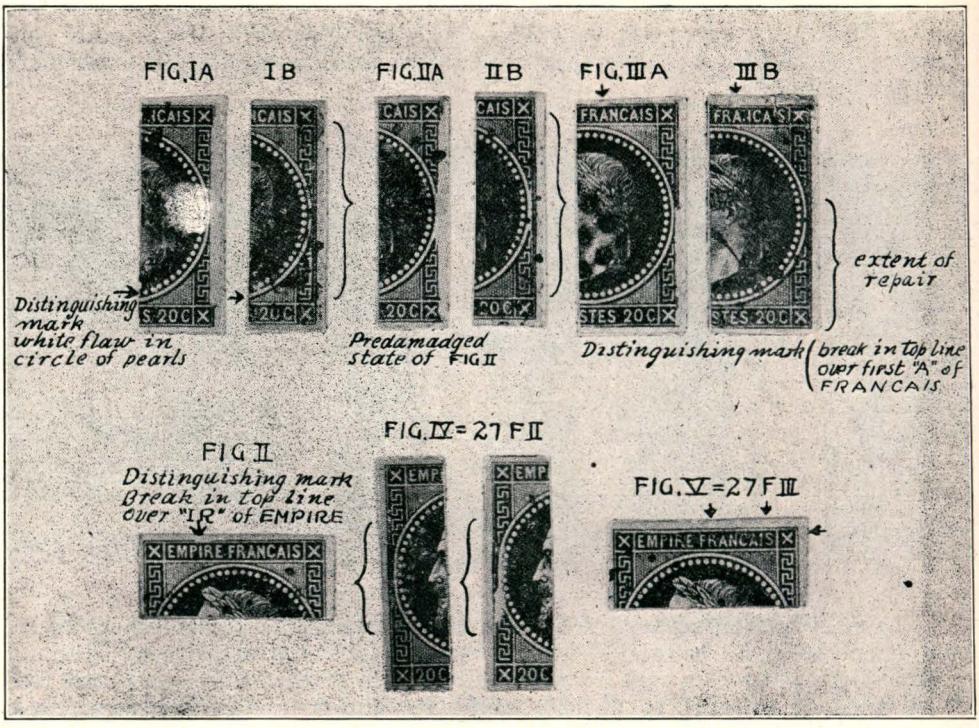



The most interesting varieties of the 20c. are those due to *retouching* or *repair* of the plates; in the case of three of these varieties the stamps may be found showing the damaged as well as the repaired state of the cliche concerned (see ill. below figs. I A and B, II A and B, and III A and B) and in two cases (No.'s I and II) it is possible to identify the stamps from the cliches concerned also before the damage occurred (for distinguishing marks see illustrations.) Though the cliche which produced variety III may be distinguished by similar flaws. This stamp has not so far been found in its predamaged state. In each of these three varieties the damage consisted in the entire breaking off of the frame line and a considerable part of the adjacent border of the stamp design at the right side, and consequently the general appearance of the retouched stamps (27 FI) is the same, the repair having been effected in each case by the soldering on to the plate of fresh metal to replace the missing features of the design. Variety No. I occurs on the right margin of the sheet while Nos. II and III have been found setenant vertically. From their close similarity and the fact that all 3 varieties are equally rare whether in the damaged or retouched states, being confined to the light blue printings of 1868, it seems not unlikely that the three cliches were repaired simultaneously and that all will eventually be placed in the same vertical row on the right border of the sheet.

A somewhat similar but less rare variety showing repair at the *left* side of the cliche (27 FII) occurs in the stamps from a later plate in use in 1869-70 (see above fig. IVa and b). According to M. G. Gilbert of Paris this repair—which probably took place before any stamps were issued from the plate—can still be seen on the plate deposited at the Musee Monetaire, standing out clearly in red (copper) against the dull yellow (zinc and copper alloy) of the rest of the plate. This variety, and to a less extent the three first mentioned varieties, may be found showing different states of wear of the retouched parts (see fig. IVa and b), the soft (pure) copper wearing down very much more rapidly than the hardened surface of the copper and zinc alloy elsewhere.

Fig. V (see ill. above) represents a further retouched variety of the 20c. which resembles rather the varieties of the 20c. *non*-laureated Empire in that it is the inscription (the letters of FRANCAIS) and the right corner ornament at top which are retouched.

27FI




This variety (—No. 27 FIII) like No. IV (—27 FII) originates from one of the 1869-70 plates but while not so striking is considerably rarer than No. IV though not perhaps as rare as Nos. I to III (—27 FI). The heavy blurred impression and semi-obliterated letters in the affected part indicate that this variety may have been caused by a double strike of the die on the mould which required correction by retouching (see also notes on this subject in introduction and after 1853-60 and 1862 Issues.

X.



Several varieties of *double frame line* occur on the 20c. (see ill. above) (also on the 10c.) of this issue. In the case of the 20c. most of these appear to emanate from the same plate being from the same (1868) printings as contained the retouched varieties Nos. I to III. Since also they made their first appearance at about the same date, they must be regarded as resulting in some way from the wear of the plate, (see notes on this subject in introduction). Among the double frame line varieties may be found cases of *partially split* lines—especially at the right side of the stamp, which are especially difficult to explain by any of the theories put forward as to the origin of the double lines.

Varieties may be found of the *5fr.* showing a clear *double impression* of the details in the background, particularly the horizontal lines, over the large figure 5. Several different stamps on the sheet are more or less prominently affected in a similar way, but there appear to be three principal varieties, occupying positions 13, 21, and 22 respectively on the half sheet of 75 stamps in the "Toulouse" collection. These double impressions being constant and at the same time confined to certain cliches on the plate can only be explained as due to a *double strike of the die on the mould.* A full account of them, with illustrations, is contained in the P. J. G. B. March 1928 by A. J. Sefi who first drew attention to their significance.

The *perforation* was the same as in the previous issue (see notes following the latter). All values except the 1c. and 5fr. were issued *imperforate* by special favor to the banker Rothschild in 1869. The *1c.* value which (with the 5fr.) had not yet appeared at this date and the *5c.* which was never issued in the Laureated type, were represented in the Rothschild set by stamps of the previous *non*-laureated type. These imperforate varieties of Nos. 17 and 18 may be distinguished from Nos. 13 and 14 of the 1853-60 issue by their shades and impressions, in the case of the 1c. by the *greenish* paper and more *indistinct* impression than is shown by any of the earlier imperforate 1c. stamps, and in the case of the 5c. by the coarse indistinct impression. The Rothschild 5c. is however almost impossible to distinguish from the *Colonial* stamp of this value and type unless it can be identified by the fact of its inclusion in one of the complete Rothschild "sets" which are found in many old collections, often provided with "fancy" perforations and roulettes. The *30c.* and *80c.* of the Rothschild issue differ from the Colonial issue by their darker shades. *Unused* copies of the Rothschild imperforate issue (all values) are worth about 30.—. to 40.—. each but are not much sought after unless they are in pairs or blocks. *Used* copies exist but are extremely rare. The entirely unofficial "fancy" perforations and roulettes (see above) are of little philatelic interest.

Apart from the Rothschild issue the *4c.* (shade a) and *20c.* (and possibly other values) may be found imperforate but only the 20c. is known postally used thus (on letters addressed to Lebaudy freres in Paris in April '69, value about 300.—., see also Marconnet p. 23).

The *5fr.* has been found showing part of a *watermark* indicating the paper maker's name (see Bull. de la Fed. des Soc. Phil. Franc. May 1924, by Langlois).

*Die proofs* exist of the *5fr.* with and without value (the former extremely rare) in approximately the issued shades of lilac and bluish grey as well as black and brown, and *proofs* (Class II) of the *2c.* (and possibly 4c.) in the issued colors (rare). The *4c.* plate was also used for *Color trials* or probably exhibition printings in the issued colors of the *1c., 2c.,* and *5c.* (very common) and the *30c.* plate for similar printings in the issued colors of the *10c., 20c., 40c., 80c.,* and *5fr.*

The stamps of the Laureated Emperor type continued to be used and even printed long after the fall of the Empire (on 4 Sept. '70) even the Paris Commune resorting to printings of this type (in Apr.-May '71) excepting only the 1c. of which there were sufficient stocks. The 5fr. actually remained in issue until 1877-78. The Laureated stamps are therefore found used in connection with all the special postal events of the 1870-71 War and Post-War period, such as the balloon post during the Siege of Paris, the provisional bisections to meet the insufficient supplies of certain values, and so on, (see notes after the Bordeaux Issue).

## The War of 1870-71.

A few months after the outbreak of the Franco-German War namely in September 1870 came the fall of the Empire of Napoleon III and the proclamation once more of a Republic. This was followed almost immediately by two new,

nearly simultaneous, issues of stamps, the first in Paris and the second at Bordeaux for the provinces which were cut off from Paris by the German invasion and siege (18th. September). The first or so-called *Siege of Paris* Issue (in the original 1849 Ceres type) was confined to the three most used values, 10c., 20c., and 40c., there being sufficient stocks in hand of the Empire type in the case of the other values. These three stamps owing to the Siege could not be distributed—and are not found used—outside of Paris until March-April 1871, so that to meet the rapid exhaustion of stocks in the Provinces it was necessary to create a special *provisional* issue, also in the Republic (Ceres) type. Though the seat of Government had been removed to Tours it was found more convenient to produce the stamps for this "provincial" issue (which included all values up to 80c.) at the Mint at Bordeaux. During the period from Oct. '70 to March '71 we find therefore the unusual circumstance of two entirely distinct issues of stamps being produced concurrently in the same country under the same Government authority. After the Siege of Paris was raised in March 1871 the Bordeaux Issue was at once withdrawn and the "Siege" stamps became the general issue for the whole of France.

**1870 (11 Oct. (No. 34) and Dec.)** M.I. So-called "Siege of Paris" issue. Typographed at the Paris Mint from the original plates of the 1849-50 Issue but **perforated 14x13½.**

| | | | |
|---|---|---|---|
| 32. 10c. | a. brownish bistre (11 Oct. '70) | 12.— | 2.— |
| | b. yellowish bistre (1871) | 8.— | 1.50 |
| | FI. tete-beche pair (a,b) | 350.— | 200.— |
| 33. 20c. | a. blue, light blue (11 Oct. '70) | 3.— | —.20 |
| | b. dark blue on yellowish paper, defective impression (April '71) | 10.— | 2.— |
| | FI. tete-beche pair (a,b) | 275.— | 180.— |
| 34. 40c. | a. orange-vermilion (Dec. '70) | 10.— | —.20 |
| | b. orange, orange-yellow (1872 | 8.— | —.10 |
| | ba. pale orange-yellow | 12.— | —.25 |
| | FI.'4's retouched (acute angled) (two var.) | 120.— | 8.— |

*Dies, plates, and plate varieties.* The same plates were used as for the corresponding values of the 1849-50 Issue (Nos. 4, 1, and 2), and there is no evidence of any *new* plates having been constructed for the 1870 issue. Consequently the same plate varieties found in the 1849-50 issue (namely Nos. 1 FI, 4 FI and 2 FI) are repeated in the 1870 stamps as Nos. 32 FI, 33 FI, and 34 FI respectively and recur in exactly the same positions in the sheets.

*33b* is the so-called "Commune printing" of the 20c., for which it is said that a special "emergency" paper was employed (see Maury pp. 273-274). Since however the number of stamps printed by the Commune in April-May '71 was according to Maury over 5,000,000 it seems unlikely that the Commune printing was confined to stamps of variety 33b. The impression of these stamps is exceptionally defective, especially in the spandrels, which sometimes appear almost white (probably as a result of the defective use of the customary decoupage and not of wear of the plate). *34 ba* is occasionally so pale in color that the design is hardly distinguishable; this is especially the case with certain stamps used on ship letters to Spain.

*Remainders, blocks.* It is probable that when in Sept. '71 the postal rates were raised from 10c. to 15c. and 20c. to 25c., considerable *remainders* of Nos. *82* and *33* were left over, since unused blocks of these stamps are comparatively common. Blocks of No. *84* are much less common for the reason that the 40c. value was not so withdrawn. The *tete-beche* varieties and the *retouched '4's* are worth from 50% to 100% more than the quoted prices if contained in blocks,

particularly with margins of the sheet attached by which the position of the varieties can be shown.

Regarding *bisected* copies of Nos. 32 and 34 see special section dealing with such varieties after the Bordeaux Issue.

## The Bordeaux Issue.

**1870 (November)-1871 (January).** M.7 (Nos. 35-37). M.8 (No. 40), M.9 (No. 41), M.10 (Nos. 38, 39, 42-45).

**Provisional Issue at Bordeaux.** M.8 (No. 40) drawn on wood by Archange Dambourgez, all remaining dies (M.7, M.9, M.10) engraved on stone by Leopold Yon. Lithographed by Auge-Delile at the State Mint of Bordeaux. Tinted paper; imperforate.




M. 7.




M. 8.




M. 9.




M. 10.

Following the principle employed in the case of many of the earlier lithographed issues the design was transferred to the printing stones in two stages, the transfers from the original dies being carried in the first instance to small *intermediary* stones (comprising groups of 3x5—15 transfers) and thence in twenty transfers of the same group to the large *printing* stones of 300 (two panes of 15x10—150 each). Of the three stages—original dies, intermediary stones, and printing stones—only the first two present differentiating features of sufficient importance to be taken account of in the cataloging.

While it was only in the case of the *20c.* that different *dies* were employed, producing distinctions of such importance that the stamps have to be listed under separate catalog numbers, two or more different *intermediary* or *matrix stones* were employed for the *1c., 2c., 4c., 10c.*, and each of the *three types* of the *20c.* The distinctions resulting therefrom, though of less importance than those originating from the employment of different dies, are of a similar "general" character in that they affect all the stamps with the particular difference concerned, and since in many cases they correspond also with the more important shade distinctions, they lend themselves almost equally readily to a catalog arrangement. It is only now for the first time that these differences originating from the intermediary stones are presented in catalog form, the stamps which show them being distinguished as varieties A, B, and C of the different values (catalog numbers) or types of the 20c. concerned. (Full particulars of the different dies and stones are given in the notes immediately following the list below).

Note. Recent specialized works include:—**L. Meinertzhagen**:—"Les planches de l'Emission de Bordeaux" London, May 1925, and Lond. Phil. 1925 pp. 103 and 129,—(the information contained in which is incorporated by us). F. Serrane:—"Les timbres-poste de l'Emission de Bordeaux" 1925, and "La reconstruction des planches de l'Emission de Bordeaux" 1926, Amiens.

In spite, however, of the great interest and popularity of the Bordeaux Issue researches on scientific lines are still far behind those concerning the classic issues of most other countries. Further work is necessary to complete the story of the numerous stones employed, with their successive changes due to wear and retouching, and in particular to establish the chronological order of the long list of shade varieties.

Intermediary Stone
or Transfer Setting.

| | | | | |
|---|---|---|---|---|
| 35. | 1c. | A. a. olive-green, olive-grey: clear impressions (December 1870) | 6.— | 10.— |
| | | b. olive-green, olive-grey; worn impressions | 8.— | 15.— |
| | | B. a. olive-green, 1st state | 6.— | 8.— |
| | | b. light to deep olive-green, 2nd. state | 6.— | 7.— |
| | | c. brown-olive, bronze-green; 2nd. state | 25.— | 15.— |
| | | C. olive-green, dark olive-green | 8.— | 16.— |
| 36. | 2c. | A. a. chocolate-brown, light to dark; fine impressions (Dec. '70) | 80.— | 100.— |
| | | b. bright chestnut; fine imp. | 100.— | 150.— |
| | | c. red-brown, dull chocolate-brown on smooth yellowish paper; fine but worn impressions | 75.— | 150.— |
| | | B. a. chestnut-brown, light chestnut-brown. | 35.— | 35.— |
| | | b. reddish-brown, light to dark | 18.— | 20.— |
| | | c. Venetian-red, brick-red | 60.— | 50.— |
| 37. | 4c. | A. grey, yellowish-grey | 100.— | 40.— |
| | | B. a. yellowish-grey, (light to dark) | 35.— | 25.— |
| | | b. light to dark grey | 20.— | 20.— |
| | | c. lilac-grey | 30.— | 25.— |
| 38. | 5c. | a. yellowish-green, sage-green; 1st state | 20.— | 8.— |
| | | b. light to dark green, bright (emerald) green; 2nd. state | 12.— | 5.— |
| | | c. blue green; 2nd. state | 40.— | 15.— |
| 39. | 10c. | A. a. pale grey-brown, stone-brown | 50.— | 8.— |
| | | b. olive-bistre | 50.— | 15.— |
| | | c. fawn | 50.— | 10.— |
| | | d. yellowish to brownish bistre. (DD) | 35.— | 4.— |
| | | B. a. yellow-bistre to dull orange-tinted bistre | 50.— | 5.— |
| | | b. yellow-ochre, pale yellow-ochre | 60.— | 8.— |
| | | c. pale orange-ochre | 75.— | 15.— |
| | | d. red bistre | 300.— | 100.— |
| 40. | 20c. T. I. | A. dull blue, pale blue, sky blue (Nov. '70) | 600.— | 30.— |
| | | B. a. dull blue, pale blue, sky blue | 600.— | 30.— |
| | | b. dark blue | 1000.— | 60.— |
| | | c. deep violet-blue, royal blue | 2000.— | 150.— |
| 41. | 20c. T. II. | A. a. blue, dull blue, (Dec. '70). (PF) (DD) | 40.— | 3.— |
| | | b. light blue | 50.— | 3.50 |
| | | B. a. blue, dull blue | 40.— | 3.— |
| | | b. light blue | 50.— | 3.50 |
| | | C. a. blue, dull blue | 40.— | 2.50 |
| | | b. light blue | 55.— | 4.— |
| | | c. dark blue, blackish-blue | 200.— | 25.— |
| | | d. ultramarine, light ultramarine | 3000.— | 500.— |
| 42. | 20c. T. III. | A. a. blue, pale blue (Jan. '71) | 75.— | 4.— |
| | | b. slate-blue, dark grey-blue | 500.— | 50.— |
| | | c. lilac-tinted blue | 800.— | 80.— |
| | | B. a. lilac-tinted blue | 800.— | 80.— |
| | | b. blue, dull blue. (PF) | 30.— | 1.— |
| | | c. dark blue | 80.— | 3.— |
| | | d. light blue, milky-blue, sky-blue | 40.— | 1.50 |
| 43. | 30c. | a. brown, light brown (DD) | 30.— | 15.— |
| | | b. dark brown, black-brown | 40.— | 20.— |
| 44. | 40c. | a. light to dark orange, orange yellow | 16.— | 6.— |
| | | b. orange-vermilion | 45.— | 10.— |
| | | c. scarlet-vermilion, blood-red | 450.— | 75.— |
| | | d. lemon-yellow on yellow, lemon-ochre | 450.— | 75.— |
| 45. | 80c. | a. pale to deep rose, bright rose | 30.— | 25.— |
| | | b. rose-carmine | 60.— | 35.— |
| | | c. rose-red | 400.— | 50.— |

*Numbers Issued* (according to Maury, see also introductory remarks re. numbers printed, remainders, etc.).

| | | |
|---|---|---|
| No. 35. 24,471,375. | No. 38. 6,393,825. | No. 43. 2,935,875. |
| No. 36. 8,882,475. | No. 39. 17,801,075. | No. 44. 3,296,025. |
| No. 37. 4,233,975. | Nos. 40-42. 52,445,175. | No. 45. 2,338,575. |

## Original Dies. The Three Types of the 20c.

As the 20c. stamps were the most urgently needed, this value was the subject of the first design for the Bordeaux issue, and the first issued stamp of the series was *No. 40*, so-called *Type I* of the *20c.* Die proofs of this type exist both in the design as issued and in a slightly different type, indicating that probably two distinct dies were prepared for M. 8. It is almost certain however that the die from which (either directly or through a secondary die) the printing stone of No. 40 was made, was the *20c. wood cut* ("matrice gravee sur bois") by *Dambourgez,* referred to in the official minute ordering the destruction of all the plant employed in the manufacture of the Bordeaux issue (see Maury, pages 250-1). From this original wood cut in *M. 8.* several secondary dies appear to have been made, but of these only one was employed in the production of the printing stones of No. 40, since while some of the proofs of M. 8 show all the small characteristic flaws of the issued stamps, others (see for instance the block of four illustrated by Maury on p. 224), show only some of these flaws. The design of Type I, that is the wood cut M. 8 of Dambourgez, was not employed in the preparation of any other values of the issued stamps. There exists, however, in the Meinertzhagen collection a *1c.* die proof, the head design of which corresponds exactly with the head of M. 8, while the design of the frame of this essay though similar in general outline differs completely in detail from the issued *1c.* stamps in M. 7. It would seem that Dambourgez prepared, together with the wood cut for the 20c. Type I, also one for the lower values, using the identical drawing so far as head design was concerned, and thus creating so to speak a *Type I of the lower values,* an essay prepared but unadopted.

A few days after the issue of No. 40, which was found unsatisfactory, a new *20c.* design was prepared by *Leopold Yon* with an entirely distinct type of head. This so-called *Type II* of the 20c. value (our *M. 9, No. 41*) was not a wood cut but was *engraved on stone* by Yon. It was followed by a similar but in each case distinct original engraving for the remaining values of the set, which appeared in the course of the next few weeks, and of all of which there exist die proofs (very rare). A change in the *frame* design of the 20c. was introduced early in 1871, the *head design* of *Type II* being retained. The new frame design was distinguished from the old by the *larger lettering* of the *inscriptions,* thus conforming to the size of the inscriptions on the other values in M. 10.

No new die was engraved and consequently no die proof exists representing Type III *as a whole,* the new design and therefore new die being confined to one for the *frame alone.* The intermediary stone for Type III was prepared from a combination of transfers from the old head and new frame die respectively (see also later).

*Special Distinctions of the three types of the 20c. (M. 8, 9, and 10).* Type I differs in toto from Types II and III, but more noticeably in the shape of the head and in the lines of shading on the face and neck. In Type I the latter is made up entirely of *dotted lines,* (series of dots in line) usually much worn and defective, while in Types II and III the shading on the cheek and neck is made up of continuous lines. While the lines of shading *under the eye* are broken also in Types II and III, this was a later alteration from the original state effected by retouching similar to the retouching to which the dies for the typographed issues

were subjected by the Barres, (see introductory remarks re. "Retouches"). The shading under the eye in Types II and III however, shows a further even more essential distinction from to that of Type I in that in the case of the latter the lines are directed downwards from *left* to *right*, that is exactly as in the normal Paris (Ceres) Type (M. I.), while in the case of Types II and III, the same lines are directed downwards from *right* to *left*.

Though Type I is thus an entirely distinct design from all other 20c. stamps, Types II and III are distinguishable one from the other only by the inscriptions at top and bottom, the lettering of which is larger but slightly narrower in Type III than in Type II. For a long time it was believed that a further Type IV existed; but this idea was due to the fact that in Type III (see above) the designs of the head and the frame were fitted together in a series of *separate* operations before transfer to the intermediary stone, with the result that the position of the head within the frame, and in particular the distance separating the point of the bust from the circle of pearls, differs slightly in each of the group of 15 transfers. It is a question, therefore in the first place not of different original dies but of different transfer varieties of Type III, and in the second place there are not only two of such varieties but as many as 15 in each of the two settings, that is from each of the two intermediary stones, of Type III, A and B, making 30 varieties in all; (see also Maury, and Lond. Phil. 1922 p. 194 with plate).

## The Intermediary Stones.

After the laying down of the transfers on the intermediary stones (see remarks at head of list) these latter were *extensively retouched* with a view to perfecting, and where necessary correcting slight faults in, the design prior to its re-transfer to the printing stones. The nature and extent of this retouching can be very clearly seen by comparing the proofs taken from the intermediary stones with those from the original dies (see illustrations in Meinertzhagen's "Les planches de l'Emission de Bordeaux"). While certain features of the design were particularly affected, namely the shading under the eye and the outline of the back of the head and the chin, the details in other parts of the design also were corrected or improved wherever this was thought necessary. In the course of the retouching there was further drawn on the intermediary stones (except in the case of the 30c. where the mark was already present on the original die) a *secret control mark*, which in the case of the *lower values* 1c. to 4c. consists in the joining together of two of the pearls opposite the point of the nose, and in the case of the *higher values* 5c. to 80c. in the removal of the two short horizontal bars completing the brickwork design in the fifth vertical column counting from the right in the right top spandrel.

Though the retouching naturally differs slightly on each of the 15 transfers on the same intermediary stone, there can be found *in every case* certain details in which it was carried out in a form more or less clearly repeated on, and common to, all the transfers on a particular stone, and at the same time different from that characterizing the transfers on the other stone or stones employed for the same value or type. Consequently it is possible to identify even *isolated* stamps with the different intermediary stones from which they originate, without the necessity of a detailed reconstruction of the groups of 15 transfer types. In many cases the shades also in which the stamps are found, especially the rarer shades, provide an additional guide to the different intermediary stones or transfer settings.

*Distinguishing marks* of the different *intermediary stones* or transfer settings—designated *A, B, and C,* in our list.



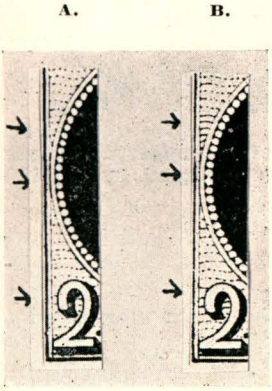

**1c. (No. 35).**

A. **Shading under eye** made up of **fine dots, hardly** distinguishable in the worn state (Ab).

B. **1st. state. Shading under eye** made up of short horizontal **dashes. No retouching of hair.**

B. **2nd. state.** Lines of **shading under eye** more or less **continuous.** Wavy lines in background partly continuous, partly worn away.

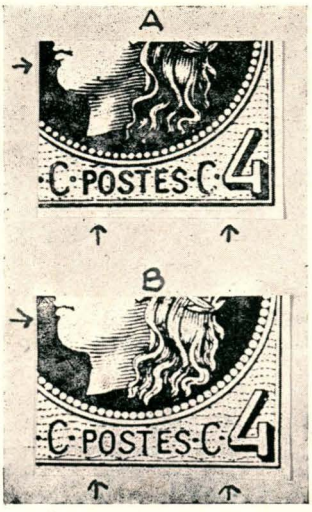
C. **Shading under eye** as in **B,** but **hair retouched** with **white contour line.**




**2c. (No. 36).**

A. **Secret mark** (see above) **not apparent. Fine impression,** especially of the **wavy lines** in background which appear made up of **fine dots** or **worn away** (in Ac).

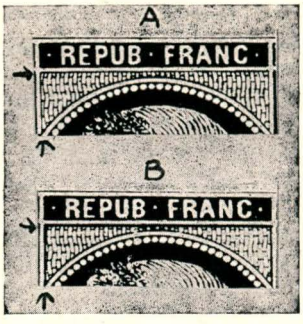
B. **Secret mark** always **clearly visible. Impression** clear but **coarse. Wavy lines** in background partially **continuous,** especially the shorter lines at left side.




**4c. (No. 37).**

A. **Chin rounded** (retouched) and **spaced** 1 to 1½ mm **away** from **lower lip. Oblique line** of color extending to circle of pearls **over "P"** of "Postes." **Wavy line under "Postes"** made up of **fine dots.** Spot of color in left angle of right hand figure "4" (a flaw present on the die) **removed.**

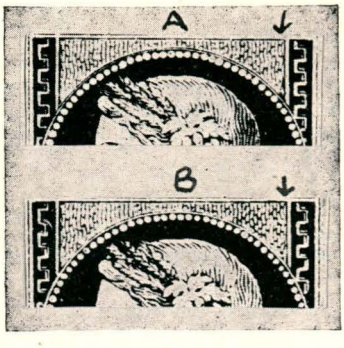
B. **Chin squarer** and **close up to lower lip** (as on the die). **Colored line** over "P" of "Postes" **removed. Wavy line under "POSTES"** heavily printed and partially **continuous. Spot of color** in left angle of right hand figure **4,** (except on No. 1 in the group of 15).




**10c. (No. 39).**

A. Normal **thin frame line** enclosing spandrels. **Chin rounded** (retouched).

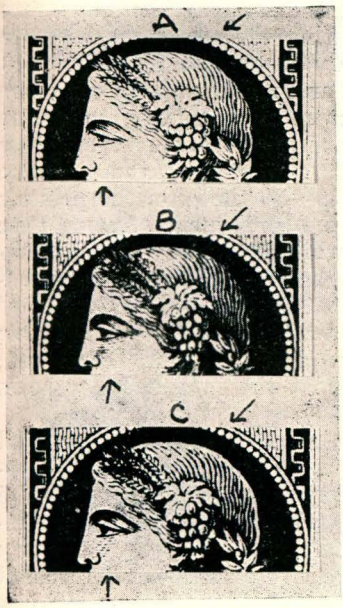
B. **Thick** (redrawn) **frame line** enclosing spandrels. Angular **upturned** chin (as on the die), except on No. 12 where it is rounded (retouched).




**20c. Type I. (No. 40).**

A. The lower **angle** of the upper right spandrel is **blocked with color** (a defect on the die).

B. The same **angle** has been **cleaned out** in the course of retouching.




**20c. Type II. (No. 41).**

**A.** **No white line** framing back of head. **Shading under eye defective** and incomplete (not retouched). **Vine leaf** at right over bunch of grapes **only slightly indented,** (as on the die in its original state).

**B.** Similar to A except that **vine leaf** over bunch of grapes is **deeply indented.** (Due to an alteration on the **original die,** i. e. not on the intermediary stone, since it is repeated on stone c below and on both stones of Type III).

**C.** **Distinct white line** framing back of head. (retouch) **Full** (retouched) **shading under eye.** Vine leaf as in B.

**20c. Type III. (No. 42).**

**A.**
**See ill. A of 10c.**

**A.** Normal **thin frame line** enclosing spandrels (as on the die and No. 41). **Hair slightly retouched** with white contour line. **Rough impressions.**

**B.**
**See ill. B. of 10c.**

**B.** **Thick** (redrawn) **frame line** enclosing spandrels. (as on 39B). **No retouching of hair. Clear impressions.**

Apart from the above retouching which took place as part of the normal procedure *before* any printing stones were prepared from the intermediary stones concerned the latter were occasionally retouched also *after* one or more printing stones had been made and stamps printed therefrom. These "secondary" retouches are however mostly unimportant in character and affect only certain small details of the design of one or two transfers in the group. The clearest example of this form of retouch occurred on the single intermediary stone of the 80c., a missing bar in the brickwork design at top under the "C" of "Franc" being drawn in, (on transfer No. 2), during the issue of the stamps, so that the latter may be found showing the two states *before and after* retouching.

The intermediary stones were also subject to *wear* in the course of their use, and this was the cause for instance of the *second state* of the *1c. (No. 35B)*, as can be proved by the existence of proofs from this intermediary stone showing the two states respectively. A similar case occurred on the 5c. (see later in the remarks re. shades and impressions) and though these two values are the only ones where changes in the impression on the stamps can be *definitely proved* to have originated on the *intermediary* as distinguished from the *printing* stones, there is little doubt that changes did actually take place on most of the intermediary stones in the course of their use, and had an even more important influence on the impressions of the stamps than similar changes on the printing stones. Thus a peculiar feature of the process of wear of the *intermediary* stones was the tendency for the *retouched* parts to *revert* to their condition *before* the retouching took place, that is, to the condition as it appeared on the die (and as shown by the die proofs). In particular the lines of shading under the eye—

broken by retouching—tended to become continuous again (see No. 35B) and the white line drawn at the back of the head tended to disappear (notably on the 5c. No. 38). Similarly the removed bars, constituting the secret mark on the higher values, had a tendency to reappear (especially on the 80c. No. 45).

*Other transfer varieties.* Besides the retouches and marks of wear which are more or less common to all the 15 transfers on the same intermediary stone there may be found on most of these stones specially prominent transfer varieties or flaws characterizing certain individual transfers in the groups, and therefore repeated—in the same relative position in the group—20 times on the printing stone or stones prepared from the intermediary stone concerned. Among these may be mentioned No. *40B* showing a break in the white line over "T" of "Postes," (No. 4 on intermediary stone B); No. *43* with the vertical line of R extended downwards to the white line under "Repub"; No. *44* with so-called "wide 4" at right (resembling No. 2 FI) and No. *45* showing a retouch of the vertical lines in the spandrel under "C" of "Franc" (retouched a second time, see above); all three last named varieties occupying position 2 on the intermediary stones concerned.

*Proofs.* In addition to the die proofs, *proofs* in *black* on chalky surfaced paper are known from nearly all the *intermediary stones* employed in the Bordeaux issue, many of them still existing in uncut sheets showing the groups of 15 transfers complete. These are of the greatest philatelic interest and almost indispensable as guides to the reconstruction of the different settings. They may be found showing the earliest condition of the respective stones—at the time of or before the preparation of any printing stones, as well as the later conditions after use. Proofs in *black* of Nos. 40A and 41A and B are unknown to us, but they exist in *blue* of No. 41A, and in *black* from an intermediary stone of No. 41 —resembling in many respects 41A—but no issued stamps can be identified by us as originating from this stone (see ill. in Maury). None of these proofs are very common, and in the case of certain intermediary stones e. g. 36A and 42A they are extremely rare probably only one or two sheets of each having been found. The value of isolated copies of the above proofs is about g. mks. 10.—. to 20.—. but the complete sheets, of which the number existing is very limited, may be estimated as worth from about g. mks. 350.—. for the commoner varieties, e. g. 1c. (3 stones) and 20c. Type III stone B, up to about 800.—. or more for the rarer varieties, e. g. 2c. (both stones), 20c. Types I and II and 20c. Type III stone A.

## The Printing Stones.

*Setting and "plate" numbers.* The printing stones were prepared by transfer from the intermediary stones (twenty transfers of the same group of 15 repeated). There were thus *300* stamps on each sheet, arranged in two panes of 150 (15x10) each, divided by a vertical margin in the same way as the sheets in the typographed issues of France. There is no evidence in the Bordeaux issue of any variation in the above procedure or arrangement, and no cases have been found of substituted transfers. How many printing stones were prepared of each value or from each intermediary stone is not yet established but the fact that the flaws or transfer varieties originating on the *printing* stones are quite disproportionately rare in comparison to varieties originating on the *intermediary* stones indicates that the number of the former was considerable. Also the so-called *"plate" numbers,* if these do in fact represent the numbers of the printing stones—in order of preparation—as is commonly supposed, are evidence that several printing stones were prepared from each intermediary stone (as many as 15 for instance from stone A of the 1c.). The plate numbers are in the form of small upright or slightly slanting figures printed in the color of the stamps and found in the side margins of the sheets about 3 to 6 mm away from one or other of the corner stamps. Stamps with full corner margins of the sheet

may however, be found *without* plate numbers. Maury records the following numbers: on the 1c. Nos. 1, 7, 9, 14, and 15; on the 2c. Nos. 1 and 4; on the 4c. No. 7; on the 5c. Nos. 8 and 15; and on the 10c. No. 6. To these we can add, on the 5c. No. 12; on the 10c. (intermediary stone A) Nos. 2 and 8 and (intermediary stone B) No. 8, and on the 20c. Type II, (stone B) No. 3, and can amplify Maury's records by stating that Nos. 1, 7, and 9 occur on stone A of the 1c. and Nos. 9 and 14 on stone C.

*Retouches.* Retouching occasionally took place directly on the printing stones (as distinct from the intermediary stones) but, though very well marked in certain instances, such retouches were only occasionally resorted to in order to correct flaws or errors occurring on isolated transfers here and there, so that they are extremely rare. We mention the following. 1. The 1c. (No. 35A) showing a crude retouch in color in the shading of the hair and in the background framing the same (see ill. x). 2. The 20c. Type I (No. 40B) showing the break in the white line over "T" of "Postes"—referred to before as one of the more prominent transfer flaws (No. 4) in the group of 15 on the intermediary stone—corrected by retouching. (We have found this variety in position 39 on the right hand pane of the sheet) and 3. A retouch of the vertical lines in the left upper spandrel on the 20c. Type 1 (also Setting B) described and illustrated by Serrane in the E. T. 31. May 1926.

x.




*Flaws and transfer varieties, wear of the stones.* Varieties originating on the printing stones are naturally very much rarer than those originating on the intermediary stones, as they can only recur at most in a proportion of 300 to 1 stamps. Actually, owing to the employment of more than one printing stone for most, if not all, of the values, these varieties are usually almost impossible to duplicate. The best known flaw variety is the *80c.* showing figure of value at right reading "88," but numerous other cases of broken or misspelt letters or figures exist in all values, among the more striking of which is the *2c.* with inscription reading "FPANC." We have also found two—very slight—examples of varieties due to folds in the transfer paper namely No. *42A* showing the left upper corner of the stamp depressed and No. *42B* with a fold across the lower label and frame line. While most of the *defective impressions* which are not attributable to changes on the intermediary stone (see above) are probably caused by defective printing, in some cases they are undoubtedly due to *wear* (and possible *cleaning*) of the printing stones. Among the latter we would include Nos. 35Ab and 36Ac, and other varieties which show a similar appearance of wear of all the finer lines of the design (so-called "reports depouilles") and which are found as occasional and mostly rare varieties in all values.

## Shades.

The *shades* in this issue are extraordinarily numerous and varied, but they are not so easy to classify and arrange in their chronological sequence as those of the regular typographed issues owing to the comparatively short period (4 to 5 months) during which they were printed. The order of shades followed in our list should therefore be regarded as tentative only, though the assignment of particular shades to the different settings A, B, and C, and the order in sequence of the latter, may be taken as approximately accurate.

*No. 35 (1c).* The normal olive-green shade is common to all three settings, A, B, and C, but the *olive-grey* shade is particularly characteristic of *A* and the *brownish* or *bronze*-green of *B*. Stamps of setting *C* are easily the rarest, especially used, the majority of used 1c. stamps being in setting *B*.

*No. 36 (2c.).* The shades of setting *A* are very distinct from those of *B*. Setting *A* stamps are about ten times as rare as those of setting *B*, especially so

in used condition, shades *Ab* and *Ac* being almost unobtainable thus. *Bc.* includes several distinct shades, among which are some of the most unusual colors to be found in stamps so that it is almost impossible to describe them separately. Coarse and over-inked impressions are characteristic of most *B* stamps.

*No. 37 (4c).* The shades of setting *A* are also found in *B*, but the distinguishing marks of the two intermediary stones are so numerous that there is seldom any difficulty in separating the stamps. Indeed we have sometimes found "B" stamps set aside as *forgeries*. *A* stamps in Used condition are about ten times, in Unused condition nearly 100 times as rare as *B* stamps.

*No. 38 (5c).* Two different states can be distinguished on the stamps on the single intermediary stone of this value, (see also above). The stamps in the first state show the lines of shading under the eye sharply broken, and a well marked white contour line at the back of the head; the sheets in this state also show a colored line about 2 mm. distant from the stamps in the left margin. Stamps in this first state are rare and are always in Shade *a*. In the second state the lines of shading under the eye appear continuous and the white line at the back of the head is indistinct or sometimes even has entirely disappeared.

*No. 39 (10c.).* Settings *A* and *B* can be easily distinguished from each other by their *shades*. The *A* stamps are the commoner, especially in unused condition, *B* being rare unused in any of its shades. *Bd* is a particularly striking and characteristic shade, the stamps being also more heavily printed than other B shades.

*No. 40 (20c. Type I).* The normal shades of *A* and *B* are of about equal rarity, whether used and unused; on the other hand the dark blue and violet blue shades *b* and *c* only appear to exist in setting *B*. *Bc* is a very well marked shade, but differs entirely from the ultramarine and lilac tinted blue of No. *41 (Cd)* and No. *42 (Ac)*, resembling rather the brighter sub-shades of Nos. *6b* and *15 Ie.* The dark blue stamps listed as *Bb* on the other hand are to be regarded rather as accidental sub-shades (extremes) of the normal blues.

*No. 41 (20c. Type II.)* The normal shades are about equally common in settings *A* and *B* on the one hand and *C* on the other. *Cc* is a well marked shade, often blackish in tone and should not be confounded with the occasional darker shades of the normal blues of A, B, or C. *Cd* varies to some extent in brightness, but is always definitely ultramarine, and there are no real intermediate shades between the ultramarine and the normal blue shades of No. 41.

*No. 42 (20c. Type III).* *A* stamps are about 20 times as rare as *B* stamps. The *lilac*-tinted blues of Type III (*Ac* and *Ba*) are never found in the decided ultramarine shade in which Type II occurs (Cd). Many A stamps including those listed as *Ab* show a slight mixture of lilac or ultramarine in the shade when compared with the normal blues so that *Ac* in particular is a somewhat arbitrary variety in which it is intended to include only the more pronounced lilac-tinted extremes of the normal and characteristic *greyish* or *slate* blues. *Ba* though much rarer than Ac we have never found so distinctly lilac tinted as some of the latter, nor so deep in color.

*No. 44 (40c.).* Between varieties *c* and *d* may be found every conceivable intermediary shade, so that these represent the two extremes of a graduation of red (with hardly any yellow) on the one side and yellow (with hardly any red) on the other. Of these two extremes, *d* is probably the rarer, but it should be borne in mind that the shade lends itself to artificial production by chemical discharge of the red pigment, so that such yellow stamps are open to suspicion unless they happen to be in perfectly fresh or mint condition. The shade of *44c* is almost exactly the same as that of the 1fr. vermilion (No. 3a). The greater part of the stock of this variety appears to have been consigned to the French Post Offices in the Levant, as they are usually found obliterated with the corresponding numerals or the anchor postmark.

*No. 45 (80c.).* All possible graduations may be found between *a* and *b*, and only the shade *c*, in the mixing of which the *red* predominates definitely over the rose or the carmine, presents a really well marked variety.

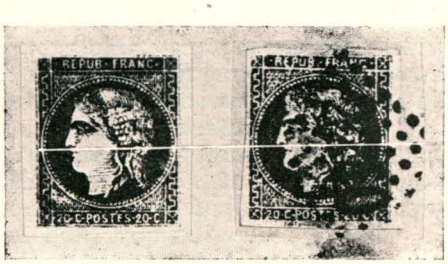
*Pairs, Strips, Blocks.* Pairs and Strips of all values are comparatively common, and the lowest values in particular were used in large strips during the period following the Franco-German War, especially in September-October 1871 when the rates were changed before sufficient supplies of the new values 15c. and 25c. were in hand. Such pieces however are worth a premium of 50 to 100%, since they serve as material in the reconstruction of the stones. Unused blocks are fairly easily obtainable of all values with the exception of the 10c. and 20c., but for the same reasons as given above blocks of four fetch six to eight times the price of as many single copies, while blocks of 15 showing all the 15 transfer types on the intermediary stone are worth 30 to 40 times the price of the same number of singles. In the case of the 10c. and 20c., of which there appear to have been very few if any remainders, blocks of four are worth 12 to 15 times the prices of single copies, larger blocks being almost unobtainable. Used blocks of all values are rare and fetch fancy prices, but here again especially those of the 10c. and 20c. Copies from the margins or corners of the sheets, showing the so-called plate numbers, also realize fancy prices.

*Double Impressions, Stamps printed on Both Sides, or showing "Set-Off" on the back.* The one-time Argentiere collection contained a pair of No. 39, both of which stamps had a complete double impression on the face. No. 43 exists showing a clear double impression of the right upper corner of the stamp. According to Yvert's Special Catalogue (1927), No. 41 (20c. Type II) exists with an impression both sides, that is actually printed on the back. A copy of this variety is said to be in the Serrane collection. We have come across several copies, both of No. 41, Type II, and of other values, which showed a set-off on the back, but these are of less philatelic interest.

*Unofficial Perforations.* All values of the Bordeaux issue may be found with various unofficial perforations and roulettes, which appear to have been, to some extent at least, made by the local Post Offices. Since however a number of sheets of the remainders were perforated in a similar fashion, probably for collectors, and maybe by means of the same machines, isolated copies of such varieties have little interest. Used on letters during the period of currency of the Bordeaux issue, they are worth a premium of 20 to 50%, especially when they bear the local postmarks, indicating the Office which themselves employed such perforations.

*Postal Forgeries.* The 20c. value was forged on at least two occasions to the detriment of the Post Office, two different types being found used on letters from Marseilles (2240 large figures) during March and April 1871. Though these forgeries are sometimes referred to as imitations of Types I or II of the 20c., the thick frame line surrounding the spandrels in both cases (see ill. fig. P. F. I and P. F. II) indicates that it was Type III stone B which served as the model.

P. F. I. P. F. II.




P. F. I is the commoner of the two and was the subject of legal proceedings (according to Serrane, at Aix-en-Provence) but curiously enough it was as imitations of Type I, and not of Type III, which was current at the time, that it was

sought to condemn them. A number of (about 100) unused copies of P. F. I came into the hands of collectors, probably following the above legal investigation, and among them a block of 12 which was employed as a specimen piece in the above proceedings together with a similar block of genuine Type I stamps (both pieces in Meinertzhagen collection).

The value of the above postal forgeries is about 200.—. if detached and 500.—. if on letter. Unused they are worth about 100.—.

*Remainders.* On 18 March '71 the printing of the Bordeaux stamps was ordered to be discontinued, the entire plant and stock of stamps being placed under lock and key forthwith, to be later on (in Aug. '71) destroyed by special order. Whether this destruction was actually carried out so far as the stamps were concerned is uncertain since sometime later considerable numbers of remainder sheets turned up, only the 10c. and 20c. values being absent from these. It is however also possible that these remainders emanated from certain local post offices which did not return their stocks after the issue was withdrawn or from stocks confiscated by the armies in occupation. Though the stamps of the Bordeaux Issue were officially withdrawn from circulation they were not actually demonetized and may be found genuinely used on letters (especially the lower values) up to 1890 or even at later dates.

## Provisional Measures of the War and Post War Periods.

Besides the actual stamp issues (Siege of Paris and Bordeaux) to which the War of 1870-71 gave rise, the disturbed conditions of this period led to a number of other emergency measures designed to meet local deficiencies in the supply of stamps. Among these was the return to prepayment by cash, allowed by official circular of 8th September '70, the place of the stamps being usually taken by the old P. P. handstamps in a rectangle in black or in red. Cases are also recorded of the use of "postage due" stamps for ordinary postal purposes (according to Yvert Special Cat. a 10c. with inscription altered by hand from "a percevoir" to "percu") and of fiscal stamps (e. g. a 20c. fiscal stamp used in Paris on 1 April '71 recorded by Marconnet p. 39). Numerous examples are found of the use of obsolete values or types and extraordinary combinations of values to make up the required rates; a case is recorded even of a strip of four 15c. of the first issue (No. 4) used in Marseilles in April '71.

Most interesting however are the *bisections* and more rarely *quarterings* of the current stamps for use as lower values of which a variety of different forms are known originating in this period. According to Marconnet (p. 39) and Yvert's Special Cat. such bisections were officially authorized by circular of December '70, but Maury expressed doubts as to the correctness of this statement. Whether officially authorized or not there can be no question that these varieties were required to fill a *genuine necessity of the post* at various times and localities during the period Oct. '70 to Oct. '71.

They may be divided into two distinct main groups to meet two different emergencies. The first group were required to make up the 20c. rate (more rarely other rates) before the Bordeaux stamps were available, i. e. in the period Oct. '70 to Jan. '71 and occasionally later up to middle of 1871. The second and much commoner group occur mainly in the two months Sept.-Oct. '71 to make up the new 25c. rate before the stamps of this value could be delivered to the post offices. Occasional further varieties are found of later origin—up to the middle of 1872—to meet the delay in delivering supplies of the new Republic type stamps, especially to overseas post offices, after the stock of Laureated Empire and Bordeaux stamps became locally exhausted.

The prices quoted in our list below refer exclusively to examples on letters or pieces from which the correctness of the postal rates concerned can be proved and the authenticity of the piece in every way guaranteed.

**First Period** (Oct. '70 to middle '71).

| | | | |
|---|---|---|---|
| a. Stamps of Laureated Empire Issue. | No. 25. (4c.) (—2c. on newspaper) ..... | | |
| | 27. (20c.) (—10c. local rate) ..... | | |
| | 29. (40c.) (—20c. ordinary letter rate) ... | | 300.— |
| | 30. (80c.) | do | 1000.— |
| b. Stamps of Bordeaux Issue. | 44. (40c.) | do | 500.— |
| | 45. (80c.) | do | 1000.— |

**Second Period** (September-October '71).

| | | | |
|---|---|---|---|
| a. Stamps of Laureated Empire Issue. | No. 24. (2c.) (+2c.+2c.+20c.—25c.) ..... | | 1000.— |
| | 26. (10c.) (+20c—25c.) ..... | | 60.— |
| c. Bordeaux Issue. | 32. (10c.) (+20c—25c.) ..... | | 70.— |
| b. Siege of Paris Issue. | 39. (10c.) (+20c—25c.) ..... | | 250.— |
| | 42. (20c.) Type III) (+20c—25c.) ..... | | 1000.— |

**Later Period** (First half of 1872).

| | | | |
|---|---|---|---|
| a. Stamps of Laureated Empire Issue. | No. 30. (80c.) (+80c.—1.20c.) ..... | | |
| b. Siege of Paris Issue. | 34. (40c.) (+40c.—60c.) ..... | | |

The above two varieties (of which several examples are known) were used on ship letters (Anchor postmark) from Havana, to meet a local shortage of 40c. and 20c. stamps respectively.

*Balloon Post* (Paris 23 Sept. '70 to 28 Jan. '71). The encirclement of Paris by the German troops was completed on *19 Sept. '70*, and already on 21 September directions were given to the public regarding the posting of mail by balloon. The first successful voyage was effected on *23 September*, followed by a second on 25 September, after which (on 26 September) a regular postal service by balloon was officially established. Letters were carried at the *usual rates* (20c. upwards) but a *maximum weight* for each letter was fixed at *4gr.*, and *newspapers* and other *printed matter* were only allowed on the *same terms as letters.* All letters had to be fully stamped before sending, and the customary concessions to officials, soldiers, etc. were abolished—at least nominally so. The balloons employed to carry the mails were each accompanied by an aeronaut and one or more passengers (so-called "ballons montes") but an unsuccessful attempt was made with a free balloon (ballon non-monte) on 30. Sept. '70. This balloon, which fell in the enemy lines, left on an experimental flight carrying mail in the form of *postcards* for which the rate was the usual *10c.* only and the weight limit *3 gr.* After this failure postcards were carried only as ordinary letters by "ballon monte," chargeable with the 20c. rate, though cases are not uncommon of postcards having been passed with only a 10c. stamp and wrongly marked "ballon non-monte." The severe weight restriction made it necessary to employ only the thinnest paper for letters or other mail matter, and gave rise also to various forms of combined news and letter sheets, so-called "Journaux lettres," specially invented to meet the emergency. The best known of these "Journaux lettres" were the "Gazette des Absents" (issued in 33 different numbers during the period of the Balloon post) and the "Depeche-Ballon" (in 27 numbers) but nine others are recorded and collected, with all their different numbers, by specialists. The regular Paris journals also produced special condensed editions on very thin paper for dispatch by balloon post, and even official and private circulars were adapted in the same way.

Balloon letters usually bear the words "Par ballon monte" handwritten by the sender, or the same words may be embodied in a printed form, of which there were several specially designed for balloon mail. (Among such printed forms may be found some—postcards as well as letters—bearing indications of an official origin, e. g. the design of the National Arms or the heading "Republique Francaise" etc. but these were, probably in every case, fancy creations of Maury and others, and appear to be unknown in genuine "flown" condition). Occasionally there is no specific indication on the letter of its having been carried by balloon post, and in such cases the fact can only be established by examination of the postmarks (see later).

The *stamps* employed on balloon letters were almost exclusively those of the Laureated Empire and the Siege of Paris issues, but rare cases exist of earlier types e. g. the 1862 Issue (Nos. 19, 20, and 21) and even the 1853 issue No. 15 being used in this connection. The stamps of the Bordeaux Issue, though current at the time, could naturally under the circumstances of the Siege, not be used on Balloon letters, since the Balloon service was exclusively from Paris to the Provinces (never from the Provinces to Paris).

The *cancellation* to be found on balloon letters may be any of the ordinary date stamps of the different post offices in Paris from which the letters were dispatched or the army cancellations (small letters A. R., A. F. A. etc. in a lozenge of dots) allocated to the troops in Paris. A *special* balloon post cancellation however exists in the *red* date stamp "Paris (S. C.)."

Besides the cancellations on the stamps applied by the post office at origin, by means of which the letters concerned can be identified with one or other of the (nearly 70) different balloon ascents—the dates of starting of which are all known—and the arrival postmarks of the place of destination (if as in most cases, the letter succeeded in reaching this safely) we usually find an intermediate postmark indicating the provincial place, railway station or train (bureaux ambulants) near which the balloon descended and from which the letters were reforwarded to destination.

In this way the ,often adventurous, history of the different balloon voyages can be followed by a study of the postmarks, which bear record even to accidents such as befell the balloon "Le Jacquard." This came down and was lost in the English Channel, the mail bag being subsequently landed in England and the letters reforwarded from Falmouth whose local date stamps records the event. Another balloon fell into enemy hands, and some of the letters which it carried, which are naturally without any postmarks of arrival, may be found unopened even today. (For further information regarding the balloon post we refer to *Maury,* and Marconnet, also *Th. Champion* Cat. Historique et descriptif des timbres de la poste aerienne, 4th. edition Paris, 1925; *L. Francois* "Les correspondances par ballon monte du siege de Paris," Amiens 1925; Th. Haas, and J. Kroger in I. B. J. 1901 and 1915 respectively; and finally a popular account in English by J. W. Prevost in Am. Phil. Jan. 1926).

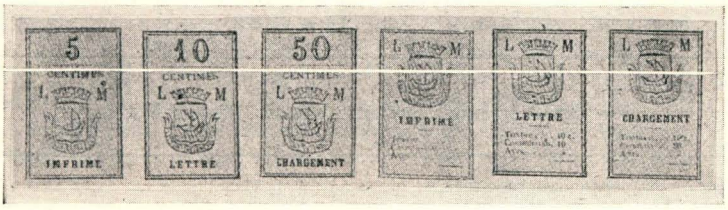
## 2. Pigeon Post.

Among the various attempts to introduce a return postal service *from the Provinces into Paris* during the Siege, the only one which met with even limited success was that carried out by means of homing or carrier pigeons. These birds, bred in Paris, were regularly taken out on the balloons and had fixed to their tail feathers messages reproduced in miniature on rolls of photographic films. They were then released as near as possible to Paris and a few of them succeeded in returning safely with their "mail." In conjunction with this pigeon post a printed form of questionnaire calling for simple answers "yes" or "no" to the different enquiries was designed for the benefit of those wishing news from relatives or friends. These so-called *"depeches-reponses"* cost 5c. to buy and re-

quired in addition to be franked with a 5c. stamp and after delivery to the addressees through the balloon post were forwarded with the answers to special laboratories at Clermont Ferrand, and later Bordeaux, to be reproduced on the photograpic films. The fee for transmission of the answers to Paris by pigeon post was 1 franc payable in advance and affixed in stamps to the "depeche reponse" form, but since all the latter were subsequently destroyed, used examples, originating from Paris at least, are unobtainable.

## 3. Commune Post.

With the retirement of the regular Government to Versailles on 18 March '71, the central postal administration in Paris fell into the hands of the Commune. The attempts of the latter, however, to carry on the service were hindered by the flight of many of the postal officials to Versailles, and altogether frustrated so far as relations with the outside world were concerned by the refusal of the Versailles authorities to co-operate in any way. Consequently conditions became again practically as they were under the Siege. To overcome the difficulty a number of private agencies were organized for the transmission of Mail between




Paris and the outlying suburbs. These agencies were authorized by the Commune by special circular with the condition that in addition to the agency fee and, in the case of incoming mail, the postage paid at origin, the letters must bear a current 10c. stamp Ceres or Laureated (as issued by the Commune).

The best known of these agencies was that established by Messrs. Lorin and Maury (for carrying mail between Paris and St. Denis) which issued a series of adhesive stamps as well as entires to represent the payment of their fees. The adhesive stamps were in six different types (see illustration), three for outgoing mail (ordinary letters (10c.) registered letters (50c.) and newspapers (5c.) respectively) and three for similar incoming mail. In the case of outgoing mail only the top part of the stamp containing the big figures 5, 10, and 50 were gummed and remained attached to the letters but in the case of incoming mail the whole stamp remained attached to the letters, and is cancelled, usually side by side with a current 10c. Siege of Paris or Laureated issue, with a large "C. IX" indicating the local post office "C" of district "IX." Genuinely used letters carried by the Lorin Agency can only be found dated during the short period from 5th to 24th May 1871 and are very rare.

Sufficient stock of the stamps of certain values (e. g. 10c. Laureated type) were found by the agents of the Commune to carry on the local issue of stamps and, the plates having also been found at the Mint, the stamps were replenished (according to Maury) by new printings between 20 April and 23 May including also stamps of the Laureated type 1c. to 80c. The only stamps identifiable as belonging to these "Commune" printings are the 20c. (variety 33b) the peculiar

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A full account of the postal arrangements during the Commune is given by **Maury** in his "Histoire de T. P. Francais" (p.p. 272-298) from his own experiences as an eye-witness. See also K. Zennig "Die Kommune-Post von 1871, Berl. Phil. Klub Journal 1913.

impressions of which are said to be due to the employment of specially thin transparent paper produced from Angouleme (see Maury p. 273-4).

**1871 (1 Sept.)** M. I. New values in Ceres type following the increase in rates for inland postage on 1 September '71. Typographed at the Paris Mint using in the first instance the original plates of 1 July 1850. Perf. 14x13½.

| | | |
|---|---|---|
| 46. 15c. a. bistre (dark to very light). Fine to indistinct impressions (1871-72) | 4.— | —.15 |
| FI. tete-beche pair (1871-72) | 750.— | 450.— |
| b. yellow bistre, pale yellow bistre, medium fine impressions (1873) | 4.— | —.15 |
| c. orange-bistre to brownish bistre, coarse to very defective impressions (end '73-74) | 8.— | —.20 |
| ca. orange-ochre (end 1873) | 20.— | 1.— |
| 47. 25c. a. milky blue, blue, fine to coarse impressions (P.F.) | 2.— | —.05 |
| b. dark blue, fine to coarse impressions | 3.— | —.05 |
| FI. tete-beche pair (1871-72) | 700.— | 325.— |
| FII. Corner squares and label at top repaired (1872) | ..... | 150.— |
| FIII. Frame line at right repaired (1873-74) | ..... | 40.— |
| FIV. Letters "REPU" of inscription at top re-engraved (1873-74) | ..... | 40.— |

**Prepared for use but not issued (End 1871)**

| | | |
|---|---|---|
| III. 10c. bistre (No. 26) overprinted in blue with figure "10" | 5.— | ..... |

The increase in the rates for local and ordinary inland letters (including printed matter and registration fees) took place at a moment when stocks of stamps were generally much reduced (see Maury pp. 299 and 317) owing to the disorganization following the 1870-71 War. Furthermore, though Nos. 46 and 47 were intended to be available by the 1st. September, actually it was several weeks before all the post offices received their supplies, so that nearly all letters posted during September, and until about the middle of October '71 are found franked with stamps of previous issues (Laureated Empire, Siege of Paris, and Bordeaux) in every conceivable different combination (of type and value) to make up the new rates. In this period also, to meet the shortage of the lower values (particularly the 5c.) belong the bisections previously referred to as of the II. Period, which may thus be regarded so-to-speak as the forerunners of Nos. 46 and 47.

*No. III*, of which (according to Marconnet) 3,000,000 were prepared was never officially issued, though (as in the case of other proofs and essays, and the reprints) some of the remainders were passed through the post at later dates (usually 1880-1900) for the benefit of collectors, there being no official bar to such a procedure. The object of the overprint was probably to make available the large remainders of No. 26 without risking their confusion with the new 15c. stamp in the same color, a 10c. value being still required for New Year's cards (raised from 5c. on 1 September. ) Nos. 46 and 47 (earliest shades only) may occasionally be found with manuscript overprint "15" and "25" respectively in red, probably applied by certain post offices or large private firms with the reverse object of avoiding confusion with the replaced 10c. and 20c. stamps. A stamp of *50c.* value was proposed to be issued together with Nos. 46 and 47 but never materialized.

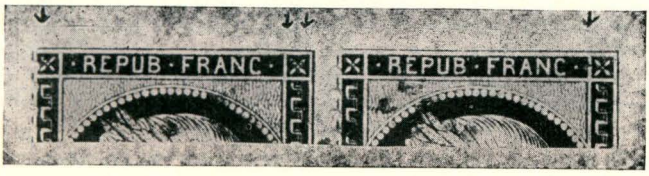
*No. 46* (*15c.*) The original plate employed for No. 4 continued in use (until about middle of 1872) for No. 46, the tete-beche variety being repeated in the same position on the sheet, that is the inverted stamp being No. 80 on the left pane. At the same time a *new plate* appears to have been introduced already at the beginning of the issue for use concurrently with the old, since very fine impressions may be found side by side with rather coarse ones during the period September '71 to middle of 1872 when the older plate was replaced by a second new plate. The discarding of the old plate at this date is proved by the fact that the tete-beche variety is confined to the shades comprised in 46a and is entirely absent from the Colonial stamp issued in October '72.

No. 46 is one of the few stamps of the perforated issues from 1862 to 1875 of which the shade variations are not only well marked but can be easily arranged in their chronological order. Variety 46ca is a striking and rare "extreme" of the orange or brownish tinted shades included in 46c, of which it probably represents the earliest printing. The last printings in 1874 are in a dull brownish bistre and are sometimes so defective that they have been mistake for forgeries (se also Marconnet, who even sought to separate such impressions under a different catalogue number).

*No. 47* (*25c.*) At least *six plates* (of 300 stamps each) can be identified as having been employed for this value, if we assume that at this period two plates were always in use concurrently. Apart from the numerous plate varieties, which are referred to later, *three different states of the die* (probably the secondary working die employed for this value) can be traced on these stamps. The *first state,* which is the normal condition of the design as shown for instance by No. 6, is found on all stamps issued up to the last few months of 1874, that is on all those originating from the old 1850 plate (which we may call pl. I), from the first "new" plate constructed for use concurrently with the latter (Plate II) and from a second "new" plate (Plate III) constructed in the first half of 1873 to replace plate I.

A third "new" plate (pl. IV) constructed about Sept. '73 contained a number of stamps showing the *second state* of the die, which is distinguished by a colored spot in the white margin separating the right top corner square from the tablet containing the inscription (see illustration below) as well as by a slight outward bulging and usually thickening of the bottom frame line.

**3rd state of die se-tenant with 2nd state of die.**




Stamps showing this second state were at no time predominant but continued throughout the first half of 1874 during which also the first stamps showing the *third state* of the die made their appearance (earliest date found by us Feb. '74). The third state may be recognized by the presence of *three* colored spots in the corner ornaments at top, one at left and two at right (see illustration above). Though the second state stamps are usually found se-tenant together, they may also—rarely—be found se-tenant with stamps in the third state showing that at least one plate, or half-plate, was composed of cliches taken from the die in its two different states respectively. (This fact is also an indication that in this case at least the plate was made up of loose cliches and not constructed as a single sheet in the electro-chemical bath).

After the middle of 1874 the stamps in the first and second states of the die became gradually replaced by those in the third state, and during 1875 until the end of the issue in 1876 all the stamps show the latter state. It would appear therefore that about the middle of 1874 two further new plates (V and VI) consisting exclusively of cliches from the die in its third state were constructed to replace plates III and IV. Thus, taking the period 1871-76 as a whole we find the stamps showing the first and third states of the die about equally common while those showing the second state only occur in the proportion of about 1 in 20 or more. This last fact, and the fact that stamps showing the third state are even rarer in the period before middle of 1874 indicate that the "composite" plate IV contained not only second and third state cliches but also—probably one whole pane of 150,—first state cliches. While it is possible that there were additional plates held in reserve, the recurrence of the commoner flaw varieties in the proportion of about 1.1500 to 1.2000 indicates that not more than the above mentioned six were in regular use.

Only the original 1850 plate contained the inverted cliche (in position 131 on the left pane) the *tete-beche* variety (47 FI) being confined to the earliest printings in 1871-73, and being altogether absent from the Colonial stamps issued in October '72. It is probable that both No. 46 and No. 47 were printed in double sheets, from double plates, consisting of four panes of 150 each (as was certainly the case with No. 53 according to Bull. de la Soc. Franc. de Timbr. 1876 p. 127) but the varying periods during which the different groups of flaw varieties were current indicate that each pane of 150 was a separate unit which could be attached to or detached from its neighbor as required.

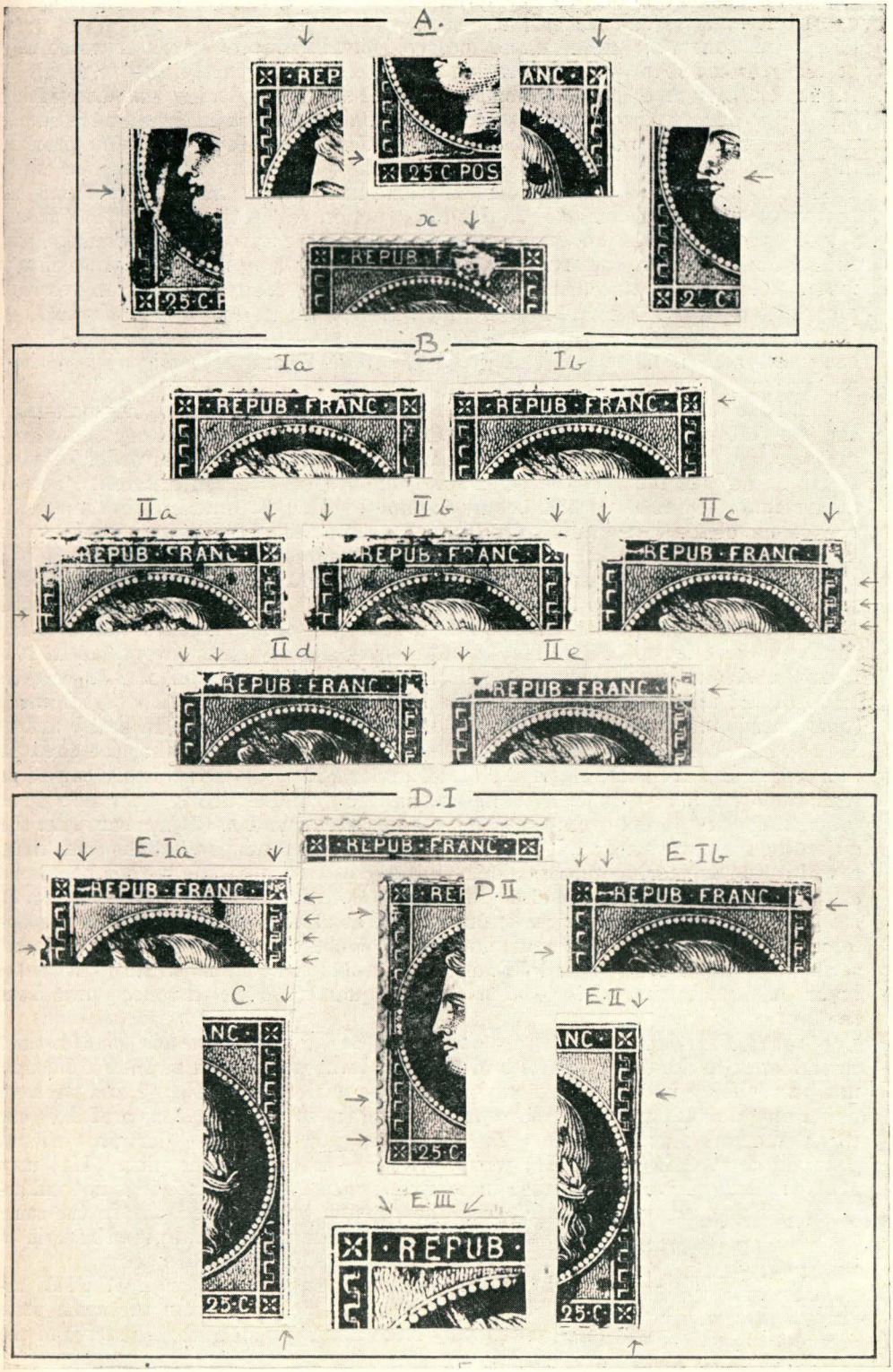
The flaw and other plate varieties of No. 47 are extraordinarily numerous—altogether some two or three hundred more or less prominent varieties can be collected—and may be conveniently divided into five different classes as follows:

A. *Simple flaws* showing as "white" blanks or scratches, breaks in the frame lines etc., which may be due to defects in the original construction of the cliche, i. e. a failure to deposit of the electro-metal locally, or, more rarely, to subsequent damage to the plate. In the first cases the defect, being comparatively superficial, often has a tendency to diminish in size and even finally to disappear with the wearing down of the plate, while in the second cases it may become slightly extended, but in either case the flaw remains constant in *form*, so that there is never any doubt that the stamps showing it originate from one and the same cliche. The striking variety marked x is extremely rare (we have only found two examples in over 100,000 25c. stamps) and must have occurred as the result of an accident at the end of the period of use of either Plate I or II.

B. *Progressive flaws* which unlike the above may be found in two or more well-defined and sometimes widely different states, which may not in the first instance be recognizable as belonging to the same cliche. The exact cause of the progressive development of these flaws is difficult to decide, but in one or two cases (e. g. varieties B I and II) the changes appear to be closely connected with the repairing operation which gave rise to E Ia and Ib (see later under "E"). While class "A" flaws were fairly evenly distributed on all the plates of the 25c.—though most prominent on plates I to III—the "B" flaws appear to be confined to Plate II. In nearly every case it is the top part of the stamp design (the frame line, corner squares and tablet with inscription) which is damaged, a number of more or less similar varieties (including B I and II) occurring *se-tenant* in the same bottom row of 10 stamps on one of the half sheets of Plate II.

C. *Double frame line* varieties, (the possible explanations of which have been referred to in the notes following the 1862 Issue) and which are particularly numerous—though individually rare—on the stamps originating from the original 1850 plate in its latest much worn condition. The double lines may be found on all sides of the stamps—even of the same stamps—and in this instance at least are undoubtedly the result of wear of the plate since stamps from the

—(The illustrations below give some typical examples of each class).



same cliche on the plate may be found before and after the appearance of the extra lines.

D. A somewhat complex and loosely defined group of varieties which may be due to some form of deterioration of the cliche but partly also to repair of the latter, though this was probably confined to the replacing and hammering into shape of loose or damaged pieces, particularly the frame lines and adjacent margins of the stamp design which had a tendency to break away. We place in this group nearly all those varieties which show irregular (depressed or wavy but not usually broken) and thickened frame lines which cannot be explained as the result of simple damage or faulty construction (as in the case of "A" flaws) yet on the other hand do not show sufficiently clear evidence of retouching in the sense of actual re-engraving on the plate or repair by the application of new metal thereon to be placed in the following class E. Many of the "progressive" flaws of our class B may also be included in or connected with this class D.

E. *Undoubted retouches* which could only have been effected by the application of *fresh metal* to the plate (e. g. E Ia and Ib and II) or by *re-engraving* on the plate (e. g. E III).

All the retouched varieties whether of class E or D appear to originate from the two plates II and III. Fig. E Ia and Ib are stages in the history of the progressive flaw variety B II and should be placed in chronological order between B IIb and B IIc thus completing a series of altogether seven different states of this remarkable variety, which occurs se-tenant with B I (a and b) in the bottom row of one of the half sheets from Plate II (see under "B" flaws). E Ia which shows the full state of the repair is the variety represented by No. 47 FII in our list, but E Ib which shows the repair still intact and the new flaw at right only just beginning to develop is equally interesting as it is rare, and we are inclined to couple the two together. B IIc and d represent the commonest states of the variety (worth 5.0 to 10.0, B IIa, b, and e being slightly rarer (worth about 10.0 to 15.0). E Ia and b are only to be found in the proportion of 1.50 or even 1.100 of the stamps in the other states. The curious *duplication* of the three short horizontal white lines at the right side of the stamp in E Ia and b and B IIc to e, combined with a similar duplication of the pearls forming the circle in this region and the splitting of the tablet under FRANC was probably caused in some way (which is difficult to understand) by the repairing operation since these faults are absent from the earlier states B IIa and b. It appears that the adjoining stamp (variety BI) was affected in a similar way and at the same time, a white line appearing under FRANC and (in this case) the corner ornament at top right becoming duplicated (in B Ib). Both BI and BII may be found, at least in their commoner states, before as well as after the retouching, in the Colonial 25c. stamps. A distinguishing mark of the cliche which gave rise to all seven varieties (BIIa to e and EIa and b) consists in a small "white" horizontal break at the left side of the stamp about a quarter of the distance down from the top.

*No. 47 FIII* is represented by our figure EII, a variety which has a distinct resemblance to the three varieties of the 20c. Laureated listed as 27 FI. Though not particularly rare we have only found this variety in one state and we have not found the stamp before the repair took place so that it seems probable that the cliche was repaired before the plate was put to press. Certain varieties grouped in class D (e. g. DII) which originate from the same plate (III) may also eventually have to be placed in company with 47 FIII since it is not unlikely though less clearly indicated that the repairs were carried out in the same way, that is by the application of fresh metal to the weak or damaged margin of the design.

*No. 47 FIV* (—fig. EIII) which is of about equal rarity with 47 FIII (recurring about 1.1800 normal 25c. stamps) and originates from the same plate III, is one of those varieties which may have its origin in a *double strike* of the

die on the mould which required correction by retouching. (See also notes re Nos. 15-20 and 27). The thickening of the vertical lines in the spandrel immediately under the retouched letters "REP," which is one of the most prominent features of this variety, is more easily explained as a result of "double-strike" than in any other way, and, if the inscription were similarly affected, the letters thus over colored and made illegible would require to be re-engraved as has clearly been done in this case.

The tendency for the stamps in one and the same *horizontal* row on the sheet to be affected with the same nature of variety—as mentioned in the case of the POST*F*S flaw and retouched inscriptions of No. 15 and the double frame line varieties of No. 20—is very noticeable also in the case of the different varieties of No. 47. In addition to the progressive flaws grouped in Class "B" already referred to as being concentrated in if not confined to the same row of 10 at the bottom of Plate II, we find many of the double frame line varieties of Plate I occurring se-tenant horizontally, also many of the flaw varieties of Class "D" (from Plate III) including D I which occurs in a strip of four different varieties showing the top of the stamp similarly damaged.

The shades of No. 47 can be arranged in their chronological order only by referring at the same time to the different states of the die and the different plates. Light blue shades (characteristic of but not confined to the first printings) alternate with darker blues and fine with coarse impressions throughout the issue but the peculiarities (flaws or other general features) distinguishing the different plates are so numerous that there is seldom any difficulty in placing a stamp in this proper period or order.

*Postal forgeries* of No. 47 were current in the province of Oran (Algeria) in the period September '75 to January '76, and were traced to an official distributing office at Sidi-Bel-Abbes. Most of the known copies are obliterated with the large figures 5051 (Oran) or the date stamp of this place. The design of this rare forgery is very badly reproduced, resembling rather the Bordeaux stamps in the shading on the face and neck, and the perforation also is rather primitive and made with a single line machine. (See also Coll. de Timbres Poste 1913 p. 195 from which our illustration is taken).

Regarding so-called reprints (imperf.) of No. 47 see the Colonial stamps to which they probably refer.

*Unused blocks* of Nos. 46 and 47 are considerably less common than those of Nos. 32 and 33 (the 10c. and 20c. which they replaced) since the new values 15c. and 25c. were never withdrawn but used up until stocks were exhausted and replaced by the Peace and Commerce type. (Blocks of 4 worth about 8 to 10 single copies). Blocks containing the tete-beche varieties are particularly rare of these values, and if margins of the sheet showing the position of the variety on the same are attached such pieces may be valued at double the prices quoted in our list.

**1872 (May)-1875 (March).** M11 (Nos. 48-51). M1 (No. 52). M12 (—M1 with larger figures of value, Nos. 53-56). Typographed at the Paris Mint. Paper, Perforations, etc., as before.

**M. 12**




**Normal small lettering.**

**M. 12**




**Tall re-engraved lettering.**

M. 11




**Note break in inner frame line between 5 and c.**

| | | Type | Issued. | | |
|---|---|---|---|---|---|
| 48. | 1c. olive green on greenish **blue** | M11. | Dec. '72 | —.70 | —.20 |
| | a. bronze green on greenish paper | | | 2.— | —.50 |
| 49. | 2c. red-brown (light to dark) | M11. | May '72. | —.80 | —.20 |
| 50. | 4c. grey, yellowish grey | M11. | July '72. | 4.— | 1.50 |
| 51. | 5c. a. green, light green on greenish **blue** | M11. | June '72. | 3.50 | —.30 |
| | b. green, light green on greenish paper | | 1873-76. | 2.— | —.10 |
| 52. | 10c. brown on rose, on pale rose | M1. | Jan. '73. | 5.— | —.20 |
| | Fl. tete-beche pair | | | 100.— | 75.— |
| 53. | 10c. brown on rose, on pale rose | M12. | March'75. | 8.— | —.35 |
| 54. | 15c. yellowish to brownish bistre | M12. | June '74. | 8.— | —.15 |
| | Fl. brown on rose (error) | | March'76. | 400.— | 500.— |
| | Fl. in pair with 10c. (No. 53) | | | 500.— | 1000.— |
| 55. | 30c. brown (light to dark) | M12. | Oct. '72. | 8.— | —.30 |
| 56. | 80c. a. dull rose, pale rose, on rose tinted paper | M12. | Sept. '72. | 12.— | —.60 |
| | b. bright rose, carmine-rose | | 1874-76. | 10.— | —.50 |

*Dies and plates.* The dies employed for the lower values of the Laureated issue in M4 were retained for the corresponding values in M11 (Nos. 48-51) of this issue, only the head design and inscriptions at top being altered. That it was the individual secondary or working dies in the Laureated types which were so converted is indicated by the fact that for instance a certain flaw consisting of a slight break in the inner frame line between the left figure 5 and C which existed on the die of the 5c. Laureated (unissued) recurs on the 5c. Republic die and stamps (No. 51), (see illustration of M. 11).

The enlarged figures of value in M. 12 were obtained by reengraving on the existing die, or probably series of secondary dies, in the normal small figure type (M. I). Die proofs exist (not uncommon) showing that this was done, separately for each value 10c. to 80c., by extending the die downwards to give room for the larger figures, so that these stamps are slightly taller than those of the original type. In the case of the 10c. only the figures of value and corner ornaments were re-engraved but in the 15c., 30c., and 80c., the inscription "POSTES" and the "C's" were also enlarged (see illustration at head of list) and being separately engraved differ slightly in each case.

It is not known how many *plates* were in use for each value of this issue, but

in view of the note in the Bull. de la Soc. Franc. de Timbr. previously referred to, which records that the 10c. (No. 53) was printed in double sheets, i. e. four panes of 150 stamps each) it seems likely that most if not all the values (except No. 52) at this period were so printed and that consequently the plates consisted of four panes of 150 cliches (whether as one plate of 600, two of 300, or four of 150).

For *No. 52* the original 1850 plate, which had been brought into use again for No. 32, served for a third time, and was thus employed for three different catalog numbers, the inverted stamps (52 FI) being repeated in the same positions in the sheet. The re-issue of this value in January '73, after its withdrawal in September '71, was due to the introduction or more general use of *postcards* at this date, for which the rate was fixed at 10c, the new rose colored paper being designed to avoid confusion with the 15c.

*No. 54 FI* was due to the inclusion by error of a single cliche of the 15c. in the plate of the 10c.—a further indication that at this period at least the plates were made up of separate cliches and not deposited as a single sheet of metal (see also remarks in introduction re. process of manufacture of the plates and notes re. No. 47). The error was first discovered in the middle of 1876, probably very soon after its appearance, since most of the known used copies are dated in June '76. (The earlier date given by us (March '76) is based on a copy recently sold by auction in Switzerland). Whether the error was corrected by removing the misplaced cliche from the plate, or the plate itself was withdrawn, or whether as has been suggested by Dr. Legrand and others the offending stamps were simply cut out from the sheets and replaced by the correct values, is not known but it seems certain that the figures of value were not corrected by *retouching* on the plate (as was done in the case of No. 2 FI). Had such retouching taken place we should find varieties of the 10c. with the taller lettering of the inscription POSTES as found on the 15c.

The other plate varieties in this issue are few and unimportant. Breaks in the outer frame line (at base and sides of stamp) are characteristic flaws on the 1c. (No. 48) and occasionally also the 5c. (No. 51). Yvert Special Catalog 1928 Edition records a variety of the latter stamp showing a *retouch* at the top right-hand corner, but we have not yet seen a copy of this and cannot judge from the illustration given by Yvert whether the variety in question is really a case of a repaired or re-engraved cliche or is merely due to a flaw on the same. On the other hand a number of varieties may be found of the *30c.* (No. 55) showing more or less marked damage or deterioration to the frame line and margins of the stamp especially at top, and it is possible that some of these represent forms of repair to the cliches similar to those mentioned in the case of No. 47 (plate varieties of class "D").

The *shades* of the different values of this issue are mostly unimportant, only the 5c. and 80c. showing variations sufficiently well marked to justify us in dividing the stamps into two different shade periods. *Defective impressions* are common in the 2c., 5c., and 30c., due, in the case of the latter value, to defective cliches on the *plate* while in the case of the two former values the peculiar haziness or blurring of the head design may be due rather to defective printing. The 5c. is remarkable from the fact that the earliest printings in 1872 show much coarser and more indistinct impressions than the later ones, those of 1875-76 being particularly fine. This is no doubt to be explained, like other similar cases, by the replacement of the original more or less defective plates by more perfect ones in the course of the issue, but the analogy of the 4c. Laureated Empire stamp, the first printings of which showed similar indistinct and blurred impressions (see notes following Laureated issue) leads one to suggest that some touching up of the *die* may also have occurred in the case of the 5c. Republic.

*Imperforate* varieties exist of Nos. *49, 50,* and *52,* but these are only known in *unused* condition. Possibly other values exist thus (according to Yvert Spec-

ial Cat. Nos. 48, 51, 52, and 56 and according to Serrane also No. 55) but since only No. 52 of this issue is unrepresented in the *Colonial* issue it is questionable how far any of these (except No. 52) can be definitely placed with the French stamps, since practically all the shades of the latter are repeated also in the former, and used copies of the supposed French imperforate varieties are unknown. On the other hand the 2c., and 4c. Colonies were of such restricted use that they are found in one shade only in each case, so that the imperforate varieties usually attributed to Nos. 49 and 50 (of France) can be easily distinguished from them. The 2c. is on much whiter paper than the Colonial stamp and the 4c. is in a darker shade of grey and shows also a colored flaw on the cheek of Ceres. This latter mark indicates that the 4c. (and probably also the 2c.) variety in question is in the nature rather of a reprint since the plate was different from that used for any issued stamps, and it seems not unlikely that both values formed part of the series of Granet reprints (see notes following the reprints). No. 52 would seem therefore to be the only stamp of this issue which can be said to exist as an imperforate variety outside of the Colonial issue and the reprints (which probably belong to the Colonial issue).

A *proof* of *No. 50* exists in grey on lilac tinted paper, (the lilac tint of the latter is sometimes so faint that the stamp may be mistaken for the Colonial 4c.), but otherwise we know of no proofs or essays of this issue other than the die proofs (of all values) and essays in fancy colors (of the 2c., 4c., and 5c.).

Among errors of *perforation* in this issue may be mentioned *Nos. 51* and *53 imperforate between* the pairs ( ex. 11th Ferrari Auction) and No. 51 with grossly misplaced perforation caused by the accidental folding back of the corner of a sheet under the perforating machine.

*No. 51* has been recorded by Diena (Corr. Fil. 1926 p. 13-14) showing a *watermark* consisting probably of part of the paper-makers' name, (part of an X).

*No. 52 FI* is known with one of the stamps in the tete-beche pair *bisected* and used as 5c. (ex. 11th Ferrari Auction). This piece which apparently paid the 15c. local Paris rate on 18 March '73 was probably "arranged" for the benefit of a collector, as there could have been no necessity for such measures in Paris at this period.

A *postal forgery* of *No. 54* is recorded by Yvert Special Cat. and by Serrane.

*Unused blocks* of Nos. 48 to 51 are common (value of a block of 4 about 6 to 8 single copies) ; No. 52 is a little less common in blocks and Nos. 53 to 56 decidedly rare thus (value of a block of 4 about 12 to 15 single copies). Nos. 52 FI and 54 FI are rare (the latter particularly so) in blocks, and in such pieces showing the positions of the varieties in the sheets may be worth 3 to 4 times the prices in our list.

*After May 1876* the stamps in the Ceres type were replaced as stocks became exhausted by the new *Peace and Commerce* type stamps. Only the 80c. was withdrawn from use as a superfluous value. The last "Ceres" type stamp to be replaced was the 40c. (in March '78) the original 1850 plate being in use to the end, having thus been retained over a period of 28 years. The 5fr. Laureated Empire type also continued in use after 1876, being replaced only on 1 June 1877. All values and types however may be found used even long after their regular period of issue, since they were not made officially obsolete until 14 January 1914.

## The Reprints.

Since the stamps of the early issues of France were not demonetized until January 1914, the reprints of the same were nominally available for postage from the time of their issue up to this date. Actually however it is doubtful if any considerable number of reprints were passed through the post, and in nearly

every instance the cancellations found on so-called "used" copies are bogus, having been applied to give the stamps the appearance of originals, (see also later).

## Reprints of 1862 (Sept.) and 1863 (Feb.).

### a. of 1849-50 issue (M.I).

| | | |
|---|---|---|
| 1. | N. 20c. black, grey-black on light buff | 12.— |
| 2. | N. 40c. light orange | 12.— |
| | F. I. retouched '4's. | 250.— |
| 3. | N. 1fr. bright carmine | 20.— |
| 4. | N. 10c. light yellowish bistre | 10.— |
| 5. | N. 15c. bright green | 30.— |
| 6. | N. 25c. blue | 10.— |
| I. | N. 20c. blue | 10.— |
| II. | N. '25' overprinted in red on 20c. blue | 400.— |

### b. of 1852 Issue (M.2).

| | | |
|---|---|---|
| 7. | N. 10c. light yellowish bistre | 20.— |
| 8. | N. 25c. blue | 10.— |

### c. of 1853 Issue (M.3 I).

| | | |
|---|---|---|
| 10. | N. 25c. blue | 10.— |
| 12. | N. 1fr. dull carmine | 80.— |
| | F. I tete-beche pair | 3000.— |

The above reprints were officially ordered to meet in the first instance a request by the British Postmaster General Sir Rowland Hill for a complete set of French stamps issued up to date. At the same time they served as a foundation for an official collection by the Postal authorities of France, to provide presentation copies to and make exchanges with foreign Governments and for similar purposes. (See Maury pp. 127-129).

*Numbers printed.* Between the 1st and 9th September '62 there were printed of each value or type (except the very rare No. II N the origin and numbers overprinted of which are unknown) 20 sheets (of 300 stamps each). In the case of No. 12 N however it is said that the printings did not take place until March 1863 since 3½ sheets of remainders of the *originals* were found in stock which were considered sufficient to meet the first requirements. Of these 20 sheets it is recorded by Maury that 73½ sheets (of all values and types together) were officially destroyed, that is an average of approximately 7 sheets of each variety. This would leave about 13 sheets to be distributed and eventually reach the hands of collectors. That the different varieties are not all of the same degree of rarity today is accounted for by the fact that considerable numbers of the 15c. and 1fr. Republic and the 1fr. Empire in particular have been spoiled by the application of forged postmarks or other devices to give them the appearance of originals.

*Plates employed.* For Nos. 2 N and 12 N the same plates were employed as for the original stamps as is proved by the fact that the varieties 2 FI and 12 FI recur in the reprints in the same positions on the sheets. In the case of all the others not only are the tete-beche varieties absent (from the reprints) but the

plate flaws which occur on the original stamps have not been found repeated on the reprints so that it must be presumed that new plates were constructed or brought into use for the latter.

*Distinguishing marks.* In general the reprints may be easily distinguished from the corresponding originals by their *shades* and *impressions.* Except in the cases of Nos. 1N, 3N, and 12N—the colors of which were obsolete at the time —the shades of the reprints are almost exactly those of the corresponding values of the Empire Issue current at the date of the reprints namely in September 1862. In particular they may be compared with the shades of the first printings of the officially perforated stamps. The *paper*—except in the case of 1N and 12N—is whiter than that of the originals, and the impressions are more perfectly executed but at the same time have a flatter appearance, due probably to the employment of a different form of decoupage. The latter is certainly the cause of the easiest means of distinguishing No. 12N from the originals which lies in the different form of the unshaded area on the neck. In the reprints this unshaded area is much narrower and more sharply defined at the edges than in the originals. No. 1N is on paper "colored through" closely resembling the originals of No. 1Bb in shade but the black color of the stamp design itself is never so intense on the reprints as on the originals (except the variety No. 1 Ac).

No. 3N is in a much brighter shade than that of any original 1fr. carmine stamps and at the same time there is more red in the color so that it may be compared rather with No. 16b. No. 12N on the other hand is in a duller carmine shade than most originals, due to the darker and more rose (less yellowish) tint of the paper. All the reprints assume an entirely different color from that of the corresponding originals when placed under the quartz lamp. This is probably due to some fundamental difference in the chemical composition of the paper (or paper wash) employed at the different dates of their printing.

In the case of Nos. 7N, 8N, 10N, and 12N copies with full margins of the sheet attached can be easily distinguished from their respective originals by the *absence* of the *colored border line* which characterizes all printings of the originals of these stamps.

The overprint in No. IIN differs materially from that of the supposed original copy of this variety which was in the Ferrari collection (see illustrations in 11th Ferrari Auction Catalog), but as the authenticity of the latter is open to question, it is impossible to say with certainty which of the two different forms really represents the original.

## Reprints of 1887 (So-Called Granet Reprints).

### a. of 1863 (Laureated Empire) Issue (M.4).

| | |
|---|---|
| 23. N. 1c. deep olive-green | 30.— |

### b. of 1870 (Siege of Paris) Issue (M.I).

| | |
|---|---|
| 32. N. 10c. bright yellow bistre | 20.— |
| 33. N. 20c. a. dull blue on bluish. | 20.— |
| b. pale blue | 20.— |

### c. of 1871 (Sept.) Issue (M.I.)

| | |
|---|---|
| 47. N. 25c. dull blue | 20.— |

The circumstances under which the above reprints were made, by order of the Minister Granet in 1887, together with similar reprints of the Peace and Commerce type which was current at the time, are somewhat obscure, (see Maury pp. 478-482). While they have always been regarded as reprints of the *French* issues, the fact that they are *imperforate* points to an association rather with the *Colonial* issues. It should also be noted that the types and values represented by the Granet reprints are *all* included in the *Colonial* issues, while none of the *exclusively French* types or values were among the reprints. That *some* of the Colonial stamps were not reprinted may be explained by the fact that stocks of the originals of these remained over even as late as 1887, (e. g. the 30c., 40c., and 80c. overprinted in Guadeloupe and Reunion).

*Plates employed: Distinguishing marks.* Entirely new plates consisting of only twelve cliches (arranged in four horizontal rows of three) each were said to have been prepared for the Granet reprints. The small sheets were ungummed. No. *33Na*, the shade of which is somewhat similar to that of the originals of No. I is distinguished from the latter by the more indistinct impression. *33Nb* shows a finer impression, but is easily recognized by its bright blue shade, lighter than that of No. IN of 1862. *No 47N* can be distinguished from No. 6N by its duller shade of blue and finer impression. Finally just as the 1862 reprints show up in entirely different colors from the originals under the quartz lamp, especially so far as the paper is concerned (see above), so the Granet reprints under the same lamp appear totally different from the 1862 reprints as well as from the originals.

(Regarding the possibility that certain of the so-called imperforate varieties of the 1872-75 Issue of France should be included among the Granet reprints, see the notes following this issue).

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# J. C. Morgenthau Celebrates 70th Birthday

(*Continued from page 209*)

Mr. Morgenthau determined to conduct the sales with meticulous care, to sell merchandise honestly, on its merits. To be absolutely above reproach he sold his stock of stamps, and conducted only auctions, and refused to buy or sell stamps privately.

He formulated auction rules, warranted stamps for all time, without restriction, and gave the collectors desiring to sell an opportunity to bargain with regular dealers if they desired, and failing of agreement to sell at auction. This disposed of the whip, "if you don't sell to me, you have no market." The auction as Mr. Morgenthau conceived it was and is an open market for liquidation. Hence the confidence of both collector and dealer in the auction market is firmly established, because they are, with minor exceptions, properly conducted.

As the new generation of stamp dealers grew up, those who followed the Morgenthau business methods prospered; others more or less fell by the wayside. With Walter S. Scott conducting all New York sales, honest relations were established.

Mr. Morgenthau was one of the founders of the Collectors Club, and through the years of its activities he has stood a tower of strength. He is a Past President, and today one of the Trustees, the highest honor the club can give. He is one of the Board of Directors of the *American Stamp Dealers Association,* where his word is practically law to the rest of the Board.

In the Exhibitions of 1913 and 1926 he was most active. Mr. Morgenthau is gifted with a keen brain, and his logical and direct thinking has always been a source of wonder to me. In Committee meetings, ten different men discuss ten different plans. Mr. Morgenthau will say, "So and so . . . . . ." and the solution is invariably correct.

The biggest business men in America have listened and followed his judgment in stamp affairs without question, and profited by his keen judgment.

His brother, Mr. Henry Morgenthau, is perhaps one of the most outstanding men of the Wilson administration, particularly for his work as Ambassador to Turkey during the World War. One of the greatest tributes I have ever heard paid to a man was one evening, in Henri's restaurant. A group of stamp men were dining along with a friend of one, who was not a stamp collector. Mr. Morgenthau's name was mentioned, and the non-collector inquired, "Is he a brother to the famous Henry Morgenthau, ex-Ambassador to Turkey?" "Blazes," blurted out one of the group, "Henry Morgenthau is a brother of our Mr. Morgenthau!"

Pages could be filled with Mr. Morgenthau's deeds and work in stamp circles. That is common knowledge. But could you have been with us at that party, and have seen the love and affection and even adoration that distinguished men and women, young and old poured on him, your heart would have swelled with pride at the sheer joy of knowing him. I feel perhaps, that I wax over-enthusiastic in print, but ask any member of the Collectors Club, or anyone of importance in the stamp field, and hear them tune in with their praises.

Mr. Morgenthau's name stands for all that is best in the stamp world, and his ethics for any man to follow with profit. His name is anathema to the crook and the rogue. His advice is invariably followed in the proceedings of the Collectors Club and the American Stamp Dealers' Association. He never equivocates, calls a spade a spade, hews to the line and lets the chips fall where they may. Rich or poor, every one who comes in contact with him soon knows where they stand in his estimation.

And just a word about Mrs. Morgenthau, following the words of some philosopher, who remarked on meeting a great man, "Now show me the woman who stands behind him, and makes these great things possible." About the best description I can give is that she is about an ideal symbol for either "Motherhood," or "Wifehood." Combining all the graces of a womanly woman with a keen, educated and cultured brain, she is an ideal mate for her husband.

As our little group stood around the punch bowl, having a farewell drink before leaving, George Sloane said, "I hope we are all here to drink to your good health, Mr. Morgenthau, on your 100th birthday." It was a remark that I am sure everyone who knows him will echo.

Mrs. Morgenthau often scolds George Sloane and the writer, saying, "You boys will spoil Mr. Morgenthau."

But she knows, as we know, that one can't spoil or tarnish pure gold.

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# The Story of the House of Rapkin

The House of Rapkin has recently celebrated its thirtieth birthday, and a brief resume of its activities with some details about the manufacture of its products might prove of interest.

The genius of its late founder, G. F. Rapkin, (ex-manager of Marcus Ward & Co., the great wholesale manufacturing stationers of London and Belfast) lay in his realisation that no manufacturer had ever before endeavored to study and make articles exclusively for Stamp Collectors.

On these lines and with the aid of his two sons and partners, he has built up a business which is unique in its world-wide ramifications.

Dealers in all lands buy from the House of Rapkin, its travellers regularly visit most European countries and America, whilst agents bring in orders from the British Colonies, and other far distant lands.

For the information of our readers we are now able to give actual details regarding the manufacture of some of this firm's specialties.

One of the big specialties of the firm is "Peerless" Tastless hinges. The highly glazed blue-white paper used for them is especially made in large quan-

tities and delivered in giant rolls. It then passes through great gumming machines, the rollers of which give it a smooth even coating of mucillage; then it is passed through hot rollers to dry it, and finally it is cut up into sheets of convenient size. The gum used is of extreme purity, entirely eliminating that rank bitter taste found in cheap mucillage. The specially invented machines from which "Peerless" Hinges are made are highly intricate and work by electric power. Varying sizes of steel dies punch out with extreme accuracy great quantities of hinges at each revolution. Five machines are constantly at work to meet the demand. No doubt the number of hinges produced per annum by Rapkin, if placed end to end would reach from New York to the Moon!!! But we have no time to verify this.

It is interesting to know that the first stamp hinge machine installed some 30 years ago (and still cherished as a relic of the past) was an ordinary hand-press, used for copying letters in ancient days; a small steel cutter was laid on the paper, then the press closed down, thus laboriously punching out a few hinges at a time, and incidentally involving a large amount of "waste."

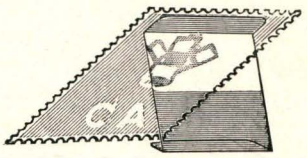
Their Cosmopolitan hinges are known as "super-peelable" hinges owing to their peeling qualities. Countless experiments involving costly analytical tests were required before this hinge was evolved. Ordinary gummed paper is judged by its ability to stick, but here it is necessary to obtain exactly the reverse quality, namely that of extreme peelability. To obtain this the paper must have certain attributes which are not to be found in ordinary parchment, and it has to receive more than one coating of mucillage put on in a particular way and in certain given quantities.







Front and back appearance, actual size.



Shows simple method of mounting stamps.

Why fold a hinge before using? The above illustrates a Rapkin hinge which has a great vogue in Europe owing to the fact that all folding is totally obviated. It will be observed that only half of each side of the hinge is gummed, therefore the stamps can be mounted without folding, which prevents the unsightly bulging of albums. When the idea is once grasped it is simplicity itself and considered by many an advance on the system of doubling the hinge behind every stamp.

Owing to the low cost of Spring Back Albums compared to other Loose-leaf albums many collectors imagine that they are simple to make, but it is a fact that thousands of bookbinders are totally unable to manufacture them. The reason is that there is a secret knack or method of inserting the springs correctly into the cover, otherwise the great strain on the binding, every time the cover is opened would easily tear away the springs from the cloth. The springs are made of high-grade steel, which must be tempered or hardened to the correct degree; if the steel is too soft the springs will not grip the leaves tightly, or if too hard, they will break or snap when opened.

The production of illustrated albums is a very costly business for it means the holding of a stock the value of which runs into many thousands of dollars. If only 1000 of a 50 cent album were printed the cost would be several dollars each but by printing 100,000 or so an album can be profitably produced and sold at 50 cents. Each edition has to be most carefully edited by an expert philatelist to see that all information is brought up-to-date and spaces provided for the new stamp issuing States.

The Rapkin policy is to print editions to last about eighteen months, and then completely revise the album in order to include any new stamp issuing countries or states which have appeared in the interim.

# Program of The Collectors Club Season 1928-29

The following exceptionally interesting program has just been submitted by Charles J. Phillips and should be an incentive for every member to attend every meeting. H. L. L.

*1928.*

October 3rd. Sidney P. Hessel. Exhibit. U. S. Postmasters & Carriers and Confederate Provisionals.

October 17th. The Johannes Elster (Berlin, Germany) Collection of Danish West Indies.

November 7th. Wharton Sinkler. Exhibit. U. S. Departments in singles and blocks.

November 21st. Henry C. Needham. Exhibit. Confederate States.

December 5th. Charles Curie. Exhibit. General Collection.

December 19th. Ten minute papers with small exhibits by members.

*1929*

January 2nd. Alfred F. Lichtenstein. Exhibit. A few early British North Americans.

January 16th. Competition night. Any 20 pages from a members collection. To be judged for its interest and not for its rarity.

February 6th. Waterbury (Conn.) Night. Members of the Waterbury Stamp Club will visit us and give a display.

Februar 20th. Henry P. Lapham. Exhibit. German States.

March 6th. W. G. Hawkins. Exhibit. United States 20th Century and Carrier stamps.

March 20th. Providence (R. I.) Night. Members of the Providence Stamp Club will visit us and give a display.

April 3rd. Edward R. Wood, Jr. Exhibit. U. S. 1847-1869, mint, in singles and blocks and on covers.

April 17th. Joint Exhibit of Patriotic Envelopes of the United and Confederate States.

May 1st. O. A. Schenck. Exhibit. Mexico. Eagle Issues and their sub-consignment numbers. Outlining suggested arrangements.

May 15th. Ernest Wiltsee. Exhibit. Covers from correspondence of A. H. Stevens, Vice-President of the Southern Confederacy and Railway Express Covers.

June 5th. Albany Night. Members of The Fort Orange Stamp Club will visit us and give a display.

June 19th. Stephen D. Brown. Exhibit. New Orleans Stamps and U. S. Rarities, 1847-1861.

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COLLECTORS CLUB OUT-OF-TOWN VISITS.

Monday, November 19th. Waterbury, Conn.
Tuesday, February 19th. Providence, R. I.
Tuesday, April 16th. Albany, N. Y.

# The Collectors Club Philatelist

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## THE STAMPS OF FRANCE.

The splendid translation of the Kohl Handbook article devoted to the issues of France from 1849 to 1875, appearing in this issue, is entirely the work of L. Meinertzhagen of London who is also the author of the original article. The text has been revised to date and all information that has been secured since the original article appeared has been incorporated. It was Mr. Meinertzhagen's desire to have this material appear in one single installment and our ability to do this is due to the generosity of himself and Alfred F. Lichtenstein who provided the additional funds necessary. The publication of this outstanding work as a single installment in our magazine, we believe, marks a high water mark in philatelic journalism.

## 1000th MEETING OF THE C. P. S.

On Thursday October 4th, 1928 the Chicago Philatelic Society will celebrate its 1000th consecutive regular meeting, an event that will be fittingly commemorated with a philatelic exhibition, an auction sale and various kinds of entertainment culminating in a dinner at the Germania Club, Chicago.

The Chicago Philatelic Society has been a powerful factor in the philatelic world for a generation. It has developed some of our leading philatelists. P. M. Wolsieffer who has the distinction of being member No. 1 is without question one of the most respected dealers in the business and his active interest in everything worth while for the hobby has been an inspiration. C. E. Severn, the able editor of *Mekeel's*, traces his start directly to the contacts and knowledge he gained at the C. P. S. meetings, and the list could be extended indefinitely.

A medal commemorating the 500th meeting was struck and another in honor of this latest achievement will be given to each person in attendance.

## ADDITIONS TO THE COLLECTORS CLUB LIBRARY.

The long list of additions to the library appearing in this issue was the work upon which Dr. Chittenden was engaged at the time of his death. He had worked upon this on the very day that he was stricken and it has now been completed and brought up to date, although late additions will be included in the next report which we hope to publish in our next issue and make a regular feature hereafter. This list, large as it is, is only part of the story for it does not include the hundreds of current publications which reach us regularly and does not take into account the additions to the Ricketts Library which is to be merged with our own. We hope that it will prove an incentive to all members to send their philatelic literature to our club where it will be of permanent value to philately.

## A NEW INTERNATIONAL STAMP FIRM.

Ernest Muller of Basle, Switzerland, after several years of experience, have come to the conclusion that an international organization can best serve their growing clientele and in the furtherance of this idea have opened offices in Paris and in Stuttgart. They report that these new branches have been successful from the start and that they look forward to a substantial development as a result of them.

Their activities will also be widely broadened and they have just published the first issue of "La Colombe de Bale," a philatelic magazine of general appeal. The first issue is printed in French and German but they will later add an English section as well. They will also enter the auction field in an important way and their announcements in this issue give details of some important offerings.

## THE LONDON DAILY TELEGRAPH EXHIBITION.

In the 1928 International Exhibition of Antiques and Works of Art held under the auspices of *The Daily Telegraph,* London from July 19 to August 1st, the philatelic section under the supervision of Fred J. Melville was well represented. Forty-six exhibits were installed, covering a widely diversified field, and they would have been a credit to a strictly philatelic exhibition. The only American exhibitor was Alfred F. Lichtenstein who showed some of the rarities from his collection of Mauritius.

## TITLES OF COUNTRIES.

Stanley Gibbons, Ltd. just send us a copy of their new booklet of "Titles of Countries". This contains the names of all stamp issuing countries printed in a uniform block type on gummed paper, and are to be used for heading the pages in blank albums. There are 864 names in all, as the more popular countries are duplicated from 2 to 8 times.

## SOME INTERESTING COVERS.

One of the most interesting air mail covers we have received was mailed by John W. Haarer from Lansing, Mich. on the first flight from Bay City to Chicago, July 17, 1928. In addition to the usual postmark and the cachet showing the route of the flight, the cover is autographed by Fred W. Green, Governor of Michigan and Walter G. Rogers, Postmaster. We are also indebted to Mr. Haarer for a cover mailed by the Reo Motor Car Company on August 21st, as part of the largest single consignment of airmail in history. The shipment consisted of 350,000 letters, weighing 10 tons and required 19 planes. The postage amounted to $17,500. The record breaking shipment was widely featured in the press and as a publicity stunt was worth many times the amount spent upon it.

We are also indebted to Donald G. White, Pasadena, Calif. for an airmail cover sent from Vancouver, via San Francisco on August 20, and to Sydney B. Brown, of Los Angeles, Calif. for a cover bearing the Pine Valley postmark.

John W. Prevost of Springfield, Mass. is preparing an exhaustive article on the Paris Balloon Post which we hope to eventually publish in this magazine. He just writes us from St. Pierre where he stopped on his vacation, sending greetings in an artistically made cover.

# THE COLLECTORS CLUB

**51 West 48th Street - - New York City**

## Officers and Committees, 1928

**OFFICERS**

President—H. L. Lindquist
Vice-President—Chas. Curie
Secretary—O. G. Reichelt

**BOARD OF GOVERNORS**

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Stephen G. Rich
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Chas. Curie

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Charles M. Ams
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Julius C. Morgenthau
Theodore E. Steinway

**Class of 1930**
Harry L. Lindquist
J. Philip Benkard
Joseph S. Rich

Honorary Life Governor: John N. Luff

### Applications.

The following applications for membership are pending:

Paul Hahn, Toronto, Canada
Proposed by C. J. Phillips
Seconded by T. E. Steinway

Chas. H. Vaughan, Washington, D. C.
Proposed by V. Weiergang
Seconded by H. M. Konwiser

W. A. Johnson, Washington, D. C.
Proposed and seconded by Membership Committee

J. D. M. Phillips, Cleveland, Ohio
Proposed by H. L. Lindquist
Seconded by H. M. Konwiser

A. Wm. Bork, Prescott, Ariz.
Proposed by K. N. Woodward
Seconded by H. L. Lindquist

T. R. Johnston, Saltsburg, Pa.
Proposed and seconded by Membership Committee

Donald King, Halifax, N. S.
Proposed by A. F. Lichtenstein
Seconded by C. J. Phillips

G. W. Nowell Usticke, Jackson Heights, N. Y.
Proposed and seconded by Membership Committee

E. H. A. R. Searl, College Park, Maryland
Proposed by H. L. Lindquist
Seconded by H. M. Konwiser

Ing. Giukio Tedeschi, Torino, Italy
Proposed by H. L. Lindquist
Seconded by H. M. Konwiser

B. M. Clark, Elkins, West Virginia
Proposed by H. L. Lindquist
Seconded by H. M. Konwiser

J. R. W. Purvess.
Proposed and seconded by Membership Committee.

### MAJOR STEINMETZ DIES.

Philately has lost another of its shining lights in the death of Major Joseph A. Steinmetz of Philadelphia who passed away Wednesday July 11, 1928. Mr. Steinmetz was intensely interested in aviation as well as in philately and the following excerpt from the **Evening Bulletin-Philadelphia** of July 11, 1928 sent us through the courtesy of Eugene Klein, dwells largely upon his achievements in this field.

"Major Joseph A. Steinmetz, former president of the Aero Club of Pennsylvania and inventor of anti-aircraft devices, died at his home Westview and Wayne aves., Germantown, July 11. He was fifty-eight.

"An aeronautical pioneer, Major Steinmetz had made a study of both airplane and dirigible types of construction and is regarded in aviation circles as one of the foremost Pennsylvanians in the advancement of air travel since 1910.

"Major Steinmetz was born in this city March 22, 1870, and after studying in the public schools took courses in engineering and acquired an extensive reputation before his specialized study in aviation.

"Major Steinmetz, when the World War began in 1914, began to work out his theories in a series of inventions designed to protect cities from air attacks.

"The 'Steinmetz hook bomb,' which he devised, was adopted by the French and used in repelling attacks by the Zeppelins. The bombs, attached to wires, were carried by airplanes and the bombs' hooks were arranged to catch in the covering of the big dirigibles, and explode.

"Later Major Steinmetz worked out a plan of lights and anti-aircraft guns designed to lure air raiders into certain places where they could be destroyed. He also took out a patent for hydrogen balloons designed to fly at great height and fastened to wires. These balloons exploded on contact at a height of two miles.

"When the United States entered the war Major Steinmetz was too old for active aviation service but was appointed a member of the National Research Counsel after being commissioned as an officer.

"He toured France and England studying the progress of the Alies in airplane construction. The military rank of major in the ordinance reserve was bestowed shortly before the armistice."

Major Steinmetz had several interesting collections which were familiar to our members and to attendants at the various exhibitions where he frequently showed his stamps. He was an advocate for building collections that told a story in themselves and his method of presentation was extremely interesting.

### DR. CARL LINDENBURG.

Dr. Carl Lindenburg is known best to the collectors in this country on account of the "Lindenburg Medal" established by the Berlin Philatelic Club in 1905 "For Conspicious Service to Philately". The medal was illustrated in Volume V (page 81 of this magazine) upon the occassion of its award to Charles Lathrop Pack, the first American to be so honored, and a complete list of the awards to date was given at that time.

His death on July 15, 1928 leaves a void that will be difficult to fill for he was the active head of the Berlin Postal Museum which owes its present importance almost solely to his efforts.

The following article from "The Philatelic Journal of Great Britain" mentions the outstanding accomplishments of his philatelic career.

"Germany has lost, through the death on 15th July last, of Dr. Carl Lindenburg, her most distinguished philatelist. Born on 1st May, 1850, he started collecting as a boy, and as he had, by the age of seventeen, formed a collection of about 1,400 stamps—an important collection for those days—he was prominently identified with the earliest days of stamp collecting. In 1884 he succeeded his uncle as expert advisor to the Berlin Government Postal Museum, a post which he held until 1889, when he went to Posen to take up an official appointment. On his return to Berlin in 1918 he again became Curator of the collection, and prosecuted his duties with zest and vigor until his death. A most knowledgable and able philatelist, he contributed many valuable articles to the German Philatelic press, and was the author of the celebrated monographs on the Envelopes of the German States, and on those of Prussia and the German Empire. These works gave rise to a tremendous uproar in German philatelic coteries, as they denounced as spurious several envelopes which, until then, had been amongst the most prized and sought-after items in a collection. His articles on The Stamps of Baden first appeared in the **Deutsche Briefmarken-Zeitung,** and were afterwards published in book form. In 1888 he published his "Katalog der Markensammlung des Reichs-Postmuseums," and as lately as last year he produced a detailed descriptive catalogue of the finest collection of entires in the world, under the title—"Die Ganzsachen-sammlung der Bruder Petschek." This was, unfortunately, not completed, since only volume 1, covering the letters A—L, has appeared.

"Since Dr. Lindenburg's special studies were, for many years, almost entirely confined to stamped stationery, and especially that of Germany, he was not brought very generally into touch with leading collectors in other lands, but his name assumed a world-wide significance when, in 1905, the Berlin Philatelic Club instituted, in his honour, the Lindenburg Medal. The bestowal of this award is a recognition in others of the philatelic eminence to which Lindenburg himself had attained, as exemplified by his wide knowledge and profound works.

"Many other honours fell to Dr. Lindenburg during his long and fruitful life, the last being timely enough, the bestowal upon him, on the occasion of the Vienna Philatelists' Day only last month, of the newly established Medal for distinguished philatelic merit, given by the Union of Austrian Philatelic Societies."

## PHILATELIC LIBRARY OF HENRY COLE QUINBY DONATED TO THE COLLECTORS CLUB.

Through the courtesy of Mrs. Henry Cole Quinby the Philatelic library of her late husband Henry Cole Quinby has been donated to the Collectors Club. The library consists of a considerable quantity of philatelic publications running back to 1880 and Mr. Konwiser who is now sorting it reports that it will fill out many vacancies in incomplete volumes now in our possession. Mr. Quinby was an active member of the *Collectors Club* a number of years ago and published *"The Stamp Collectors Journal"* at Lake Village, N. H. in 1890 and it is fitting that his philatelic publications should find a resting place in the Club that was close to his heart for many years. The donation was made at the suggestion of Theodore E. Steinway who has done so much to make our library of outstanding importance.

# Report on the Permanent Home Fund

The Board of Trustees of the Collectors Club submit the following report of the present status of the fund for a Permanent Home:

**THE COLLECTORS CLUB**

**Statement of Cash Receipts and Disbursements—Permanent Home Fund From January, 1924 to July 10, 1928**

| | | |
|---|---|---|
| **Receipts:** | | |
| Collection of Pledges made at Annual Dinner in January, 1924 | $16,123.35 | |
| Other Donations | 225.00 | |
| Interest on Securities, etc., from January, 1924 to July 1, 1928 | 2,046.05 | |
| Total Receipts | | $18,394.40 |
| **Disbursements** | | |
| Purchases of Securities as Follows: | | |
| $5,000 Union Pacific R. R. 4s of 2008 | $ 4,823.89 | |
| $4,000 Pennsylvania R. R. 4½s of 1965 | 4,208.51 | |
| $5,000 Delaware & Hudson R. R. 4s of 1943 | 4,874.17 | |
| $4,500 Baltimore & Ohio R. R. 4s of 1948 | 4,444.25 | |
| Total Disbursements | | $18,350.82 |
| Balance on deposit—July 10, 1928 | | $ 43.58 |

**PLEDGES TO PERMANENT HOME FUND MADE AT COLLECTORS' CLUB ANNUAL DINNER, JANUARY 1924.**

| | |
|---|---|
| **A** | |
| Ackerman, E. R. | $500.00 |
| Adler, Siegmund | 25.00 |
| Allen, T. | 10.00 |
| Ams, Charles M. | 313.35 |
| Andreini, J. M. | 250.00 |
| Austin, Grafton T. | 10.00 |
| **B** | |
| Barr, H. C. | 10.00 |
| Barrett, Sidney F. | 20.00 |
| Bartels, J. M. | 50.00 |
| Benkard, J. P. | 100.00 |
| Berg, Thorwald | 100.00 |
| Blair, J. Insley | 150.00 |
| Bleibtru, F. | 50.00 |
| Bradbury, Lewis E. | 25.00 |
| Brown, George R. | 25.00 |
| **C** | |
| Calder, J. A. | 100.00 |
| Chittenden, J. B. | 100.00 |
| Clark, Hugh M. | 250.00 |
| Coit, John T. | 150.00 |
| Collins, Ernest H. | 50.00 |
| Crane, Frank W. | 10.00 |
| Curie, Charles | 100.00 |
| **D** | |
| Doane, Percy | 100.00 |
| Domanski, V. | 10.00 |
| Duveen, G. E. | 100.00 |
| **E-F** | |
| Fried, Emil | 25.00 |
| **G** | |
| Galbraith, J. A. | 10.00 |
| Green, E. H. R. | 2500.00 |
| Griebert, Hugo | 50.00 |
| Godden, Frank | 50.00 |
| Guest, J. Eustace | 10.00 |
| Guy, A. W. | 10.00 |
| **H** | |
| Hackmeier, Chas. M. | 20.00 |
| Hall, Thos. W. | 50.00 |
| Hatfield, A. | 500.00 |
| Henry, T. Charlton | 250.00 |
| Hind, Arthur | 250.00 |
| Hitt, Henry C. | 20.00 |
| Hoffman, Joseph | 10.00 |
| Huberich, V. H. | 10.00 |
| **I-J** | |
| Imhoff, Chas. H. | 25.00 |
| **K** | |
| Kelleher, Daniel F. | 25.00 |
| Kissinger, C. W. | 50.00 |
| Klemann, J. A. Jr. | 100.00 |
| Klemann, John | 100.00 |
| Knapp, E. C. | 50.00 |

| | |
|---|---|
| Konwiser, Harry M. | 10.00 |
| Krassa, A. | 125.00 |
| **L** | |
| Lamborn, A. H. | 1000.00 |
| Lehman, R. | 10.00 |
| Leijonhufvud, Baron Erik G. B. | 45.00 |
| LeRoy, Louis C. | 10.00 |
| Lichtenstein, A. F. | 1000.00 |
| Lichtenstein, Oscar | 500.00 |
| Lindquist, H. L. | 10.00 |
| Lotze, Philip | 10.00 |
| Luff, John N. | 250.00 |
| Lynn, R. W. | 25.00 |
| **M** | |
| Mozian, V. | 10.00 |
| Mac Donell, Fred. C. | 10.00 |
| Mason, Lawrence B. | 25.00 |
| Meissner, W. C. | 25.00 |
| Meyer, H. C. | 10.00 |
| Morgenthau, J. C. | 1000.00 |
| **N** | |
| Nissen, Charles | 10.00 |
| Newburg, Carl | 500.00 |
| **O** | |
| Ohlman, Max | 50.00 |
| Owens, A. E. | 15.00 |
| **P** | |
| Pack, Chas. Lathrop | 200.00 |
| Perry, Elliott | 100.00 |
| Phillips, Chas. J. | 1000.00 |
| Philatelic Society of Pittsburg | 25.00 |
| Power, E. B. | 150.00 |
| **R** | |
| Rich, Joseph S. | 1000.00 |
| Reford, Lewis L. | 15.00 |
| Reinschild, Carl R. | 25.00 |
| Riesco, R. F. A. | 50.00 |
| Roberts, Richard | 20.00 |
| Robinson, H. E. | 10.00 |
| Ropes, Horace | 10.00 |
| **S** | |
| Schlesinger, Baldwin | 10.00 |
| Scott, Walter, S. | 100.00 |
| Sefi, A. J. | 100.00 |
| Seipp, Philip W. | 25.00 |
| Sloane, George B. | 10.00 |
| Steinway, T. E. | 1000.00 |
| Sterling, E. B. | 10.00 |
| Stern, Edward | 250.00 |
| **T** | |
| Taussig, N. W. | 100.00 |
| Texas Philatelic Assn. | 10.00 |
| **U to Z** | |
| Vogt, Adolph W. | 25.00 |
| Walcott, George | 100.00 |
| Watson, G. S. | 25.00 |
| Wheless, D. F. | 10.00 |
| Williams, Blair S. | 250.00 |
| Wolsieffer, P. M. | 100.00 |
| Wormser, Moritz | 10.00 |
| Würtele, Ernest F. | 10.00 |
| Total Pledges Collected | $16,123.35 |
| Various Cash Donations | 225.00 |
| Total permanent Home Fund | $16,348.35 |

# Additions to the Library

Compiled by J. BRACE CHITTENDEN

Since making the last particularized report we have received by gift or otherwise in addition to the thousands of volumes in the Rich Library the following items, for which we desire to express our deep appreciation to the respective donors. Names of donors are in parenthesis.)

Postage Stamp Printing, F. J. Melville, (F. J. Melville.)

Essays, Proofs etc., Georgian Issues of Great Britain, London, 1925, reprint (50 copies only) from the London Philatelist, by A. S. Bates, (Lt. Col. A. S. Bates.)

Natural History as Shown in Postage Stamps, J. H. Lyon, 1916, (Scott Stamp & Coin Co.)

One large box of current magazines, (Scott Stamp & Coin Co.)

Descriptive Catalog, Stamps Siam, Siam Phil. Soc. (Scott Stamp & Coin Co.)

Plating of the Penny Black of Great Britain, 40 pls. C. Nisson, (A. Lichtenstein.)

Coin and Stamp Journal of Chicago, 1864, No. 4, (purchased.)

Stamp Argus, New Brunswick, 1865, Nos. 4, 5, (purchased.)

Postman's Knock, No's. 3, 12, (purchased.)

Standard Catalog, Stamps of Japan, V. Kimura, 5th Ed. 1925, (V. Kimura.)

Curacao Specialized, C. W. Hennan, (Chicago Phil. Soc.)
Briefmarken in Dienst der Wohltatigkeit, C. F. Lucke, (Dr. E. Meyer.)
Forty-five numbers of the Phil. Stamp Club Bulletin, (Mr. McNabb.)
Junior Stamp Magazine, No's 1-3, Harris Publication, (Publisher.)
Kleiner Special-Katalog Schweiz, Zumstein, (Mr. Zumstein.)
Commercial and Historical Atlas, J. Field (Publisher.)
Catalogue de Cartes Postales et Cartes-Lettres, first part, (J. S. Rich.)
Prix-Courant de Timbres Poste Syrie, M. J. Ziegler, (J. S. Rich.)
Vortrag, Mai 10, 1924, "Braunschweig", W. Herzog, (J. S. Rich.)
Poststempel auf den Braunschweiger Marken, Die Postmarke, (J. S. Rich.)
Sp. Katalog Ceskoslovensky Postov. etc. K. Kaplank, (J. S. Rich.)
Am. Postkarts Emessionen, 1881-1883, jBorkquist, (Geo), 1925, (J. S. Rich.)
Forkal Catalog, 52 pages, all printed, R. R. Bogert, etc. (J. S. Rich.)
Bibliography 1923, W. Hersog (J. S. Rich.)
Annuaire de la Fed. Royal des Circles Phil. Belge, 1923 (J. S. Rich.)
Catalogo-D'Italia-Fiume-S-Marino, F. Gri
Catalogo D'Italia Fiume, S. Marino, F. Grioni, 1926 (J. S. Rich.)
Catalogo de Sel'os Postales de Portugal E Colonies, 1923, A. S. Ferreira (J. S. Rich.)
Aircraft Yearbook, 1923, C. E. Lee (J. S. Rich.)
Atlas Stamp Album (S. Gibbons) (J. S. Rich.)
Numbered Obliterations of the London Suburban Dist., C. F. Marshall (J. S. Rich.)
Leiddraad voor den special Verzamelaar van Nederland, bound, 1922 (J. S. Rich.)
Catalog (Japanese) (J. S. Rich.)
Catalogue King George Controls, O. Marsh. (J. S. Rich.)
Altdeutschland-Ganz Brief-Katalog, 1926, W. Schultz, (J. S. Rich.)
Irish Stamps in a Nutshell, Charlotte J. Cooke, (J. S. Rich).
Cat. New Zealand and Island Dependencies, 1925 Verne, Collins & Co. (J. S. Rich).
Catalog Znacakoff Pocztowych Polski, 1926, A. Pachonski (J. S. Rich).
Deutsches Reich (Spezial Katalog) 1924, H. E. Sieger, (J. S. Rich).
Special List of Rarest Polish Postage Stamps, 1919, U. E. Filatelejo, (J. S. Rich).
Timbres Poste pour Collections, Maison Romeko, (J. S. Rich).
Preisverzeichnis, 1924 (Deutschland Katalog) S. W. Hess, (J. S. Rich).
Katalog der Preussen Nummernstempel, G. Buelow, (J. S. Rich).
United States Two Cent 1893, Phil. Mag. H. No. 8, 1926, H. E. Colson, (J. S. Rich).
Postage Stamps of France, 1840-1925, P. M. H. No. 4, 1926, H. Ward, (J. S. Rich).
Philatelic Trader (missing numbers) (purchased).
Ausgabe Russischen Sovietstaates, O. Hartmann, 1925, (J. S. Rich).
Ueber Feldpostpackchenwertung, A. M. T. Richter, (J. S. Rich).
Concise Register (Oxford and Cambridge Stamps) F. A. Bellamy, (J. S. Rich).
Argentine Exchange, 1919-1925, 22 No's complete (purchased).
Revista Philatelica Americana, 1924, 6 Nos. complete (purchased).
Buenos Aires Filatelico, 1920-1925 (purchased).
Patagonia Filatelica I-II, 1924, (purchased).
Mundo Filatelico, 1924, 13 No's complete (purchased).
Comercio Filatelico, 1893, complete (purchased).
Buenos Aires Postale, 1894, compl. (purchased).
Argentino Filatelico, 1894-5, complete, (purchased).
Valija Postale, 31 Numbers, (purchased).
Labor, 44 numbers, complete except No. 4, (purchased).
Avisador Filatelico, 1919 complete, (purchased).
Mitteilungen des deutschen philatelisten Vereins, 1-14, (purchased).
Revista Philatelica, No. 1, only two copies known, (purchased).
Revista Postale, 1898, Vols. I-II, bound, (purchased).
Argentine Filatelica, 1903, bound, (purchased).
Revista de la Sociedad Fil. Argentina, 29 Vols. complete, (purchased).
Catalog de Estempillas Fiscales (Cordova) D. Menichelli, (purchased).
Guia Filatelica Centro y Sud Americana, ano 2, 1892, (purchased).
Reglemento de la Sociedad Fil. de Rosario, 1904, (purchased).
Catalogo, 1924, L. Rosauer, (purchased).
Buenos Aires Guia del Correo, 1914, (purchased).
Guia de Collectionista Buenos Aires, 1911, (purchased).
Price Lists, F. de Toro, Buenos Aires, 1923-4, (purchased).
Price Lists, Buenos Aires, L. E. Gomez, (purchased).
Reglement du Circle Francaise de I. P. Buenos Aires, 1902, (purchased).
1 ier Exposition Filatelica, May 1926, Buenos Aires, (purchased).
El. Macaucader, 1904 complete, (purchased).
Revista de Correos y Telegraphic, I, 1909, (purchased).
Revista de Postales, 1905, (purchased).

Tarjeta Postale Illustrada, 1903, (purchased).
Rosario Filatelico R. de S. F. 1893-7, (purchased).
Voz del Filatelista Americano R. de S. F. 1898 complete, (purchased).
Filatelico Americano 1897 complete, (purchased).
Hoja Filatelica 1917, (purchased).
Revista Filatelica Argentina (Correntes) 1921, (purchased).
Collectionista R. de S. F. 1904-7 bound complete, (purchased).
Filatelia Argenina, No's 1-33, (purchased).
Investigador Americano, 1903, (purchased).
Filatelia complete (purchased).
Eco Filatelico, 1915, (purchased).
Filatelista, 1920, I, (purchased).
Aguenaldo, 1897, (purchased).
Internale Post, 1891, (purchased).
Vida en el Hogar, 1897, Nos. 1-64 complete, (purchased).

All the above purchases were made possible by contributions as follows: T. E. Steinway, $100.00; J. S. Rich, $100.00; A. F. Lichtenstein, $50.00; and Felix Simon, $50.00. They form in the aggregate a practically complete collection of the journals issued in the Argentine Republic.

Histoire de la Creation du Timbre Grec, Nicolaids, (V. Mozian).
Postage Stamps of Buenos Aires, Author's Edition, Peplow, (M. Peplow).
The Mayfair Find, Harris Publications, (Harris Publications).
The Walter Scott Company Sales, 1-12 complete priced, (P. F. Brunner).
Three complete Editions of Am. Journal of Phil. Pub. binding, (Scott Stamp & Coin Co.).
One complete Edition of Am. Journal of Phil. Pub. binding, (P. F. Brunner).
Many Priced Auction Catalogs, Doane, Tuttle, etc. (P. F. Brunner).
Frimaerkerne fra Holland og dets Kolonies, A. Odfjell, (A. Odfjell).
History of Telephone and Telegraph in the Argentine Rep., V. M. Berthold, V. M. Berthold).
History of Telephone and Telegraph in Brazil, V. M. Berthold, (V. M. Berthold).
History of Telephone and Telegraph in Chile, V. M. Berthold, (V. M. Berthold).
History of Telephone and Telegraph in Columbian Rep., V. M. Berthold, (V. M. Berthold).
History of Telephone and Telegraph in Uruguay, V. M. Berthold, (V. M. Berthold).
Filatelista, 1925, Zagreb, Jugo Slav. (H. Fil. Society).
Many Priced Catalogs and many Journals, (P. F. Brunner).
Festschrift zur Feier des 25 jahrigen Bestehens des Berliner Ganzsachen-Vereins, (Dr. E. Stenger).
Many important articles, also illustrations, (Dr. E. Stenger).
Kohl's Briefmarken Handbuch, 11th Auflage, Band I, Dr. Munk, (Dr.H.Munk).
Stamp Advertiser and Auction Record, (P. F. Brunner).
S. G. Monthly Journal I-V, bound cloth, (P. F. Brunner).
London Philatelist I-VIII, bound, (P. F. Brunner).
Timbre Fiscale et Timbre-Poste, 1886-92, bound sep. (P. F. Brunner).
History of the P. O. and Postage Stamps of N. S. W., (J. S. Rich).
Guide to the Colors of Postage Stamps, C. Steward, (J. S. Rich).
Check List of Proofs, U. S., G. L. Toppan, (Com. W. E. Eaton).
Catalog H. Gremmell, 5th Ed. (Com. W. E. Eaton).
Catalog La Fare, 1877, (Com. W. E. Eaton).
Addressbook, Meekels, (Com. W. E. Eaton).
Catalog and Platenumbers, 4th Ed. 1899, J. M. Bartels, (Com. W. E. Eaton).
Supplement to British Isles, by Creek Jr., R.P.S.L., (Com. W. E. Eaton).
Stockholders APA. (Com. W. E. Eaton).
Reference List stamps of Panama, 1905, J. N. Luff, (Com. W. E. Eaton).
Stamp Designs of Eastern Asia, Howes, (Com. W. E. Eaton).
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**MORE ON THE CANADA "1859 CENTS"**

**PERFORATIONS.**

The Editor

The Collectors Club Philatelist

Dear Sir:—

In your issue of April 1927, you published an article by me in the Canada "1859 Cents" Perforations.

I have since bought a parcel of over 250 entires of this issue, and have been able to check some of my previous "Findings." I am glad to say that there is no material alteration to the conclusions I came to, in the article mentioned, but there are some slight ones which you may like to publish, as I have reason to believe that many Canadian "Specialists" are interesting themselves in the Perforation Question.

My alterations are as follows:—

(a). **Perf. 11¾** lasted until April 21st, 1863, though I have one isolated copy dated May 5th, 1863. Result of inspection of over 200 Entires).

(b). **Perfs 11¾x12 and 12x11¾**
2 copies dated May 1862.
2 copies dated Jan. 1863.
Although my material dated June to Dec. '62 is rather scarce, I am sure about the two copies dated in May '62.

(c). **Perf. 12.** No alteration to conclusion in the article.

To Sum up.

(a). **Perf 11¾** lasted from beginning of issue until about early May '63.

(b). **Perfs 11¾x12 and 12x11¾** from May 1862 till end of 1864 or early 1865.

(c). **Perf 12.** Early 1864 until end of issue.

Finally I came across 5 cent stamps with the long edge Perf 12 and the short edge Perf. 11¾. So my contention that the short edges of the stamps with compound Perforation are always Perf. 12 is correct.

Yours faithfully,
LT. COL. M. A. STUDD.

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All numbers are from **Scott's 1928 catalogue.**

**CANADA.** 1851. **12d Black. Laid paper. Brilliant Mint. With the certificate of the Royal Philatelic Society. Scott's No. 3.**
6d. An immaculate **USED PAIR. Scott's No. 2.**
1857. 7½d DEEP Green. A magnificent unused copy. **Scott's No. 9a.**
**CAPE OF GOOD HOPE.** 1861. **ERROR.** 4d Red. A fine used copy. **Scott's No. 11.**
**CEYLON.** 1857-58. Imperf. ½d **Mint BLOCK of 4. Scott's No. 14.**
1922-25. 1000 Rs. Superb **Mint. Scott's No. 247.**
**GIBRALTAR.** 1889. Nov. 10c. Value Omitted. Mint. **Scott's No. 23a.**
**Cook ILS.** 1902. **2d. Value omitted.** Superb Used. **Scott's No. 33a.**
**GOLD COAST.** 1889. £1 Green & Red. Mint. **Scott's No. 24.**
**MAURITIUS. Early Impression. 2d Blue. An immaculate used copy on entire original. A perfect gem.. Scott's No. 3a.**
**MESOPOTAMIA.** 1918. 2a on 1 P. Mint. **Scott's No. 9.**
1a on 20 P. Mint. **Scott's No. 18b.**
**NATAL.** 1904-08. £1-10-0. Superb Mint. **Scott's No. 109.**
**NEW BRITAIN.** 1914-15. 5/- on 5 M. Mint. **Scott's No. 15.**
**NEW BRUNSWICK.** 1851. 1/- Both shades; superb used copies. **Scott's Nos. 3 & 4.**
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**NEW ZEALAND.** 1855. **London. Print.** 1d Dull Carmine. Used. **Scott's No. 1.**
**NOVA SCOTIA.** 1851-53. 1/- Dull Violet. Superb Used. **Scott's No. 7.**
**NYASALAND.** 1908. £10. Brilliant Mint. **Scott's No. 11.**
**QUEENSLAND.** 1860. **1d Superb Used PAIR. Scott's No. 1.**
1868-74. 6d Deep Green. Perf 12. Superb Mint. with the certificate of the Royal Philatelic Society. **Scott's No. 35.**
**RHODESIA.** 1901. £10. Superb Mint. **Scott's No. 68.**
1909. £2. Mint. **Scott's No. 100b.**
1910. 5d Error of Colour. Mint. **Scott's No. 107a.**
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**ST. HELENA. 1863. Imperf. 6d Carmine (4d Surcharge omitted). A brilliant mint copy of this rarity. With the certificate of the Royal Philatelic Society. Scott's No. 10a.**
**STRAITS SETTLEMENTS.** 1894. 32c. Surcharge omitted. Mint. **Scott's No. 80a.**
**1902. 100 Dols. Superb Mint. Scott's No. 104a.**
1921-22. 500 Dols. Mint. **Scott's No. 169.**
**ZANZIBAR.** 1908-09. 100 Rs. Superb Mint. **Scott's No. 118.**
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## GIBBONS CATALOGUE, 1929.

The price alterations in this new edition, which will be ready early in October, are more numerous and vital than in any previous edition.

A new method of pricing has been introduced which shows the value of early Imperf. issues of the British Empire according to condition.

Lists of Hong Kong, Bechuanaland, Palestine and Trans-Jordan have been re-written, and those of India and Indian States improved.

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| 6c Brown, Single, with half of next stamp at | | | 17.50 |
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The hitherto unlisted varieties will bear the brunt of the onslaught, and I particularly believe that the high values of the two Thom printings—which until now have been passed up by many American collectors—are excellent investments at the present prices. The numbers and cat. prices are taken from Scott's advance sheets:—

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| Dollard, 10sh, No. 14 (cat. 22.50) | 13.25 |
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| Thom, 10sh, No. 38, (cat. 35.00) | 26.00 |

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|---|---|
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| Thom wide o'print, 10sh, No. 58 (cat. 15.00) | 9.00 |
| Govt. narrow o'print 2sh6d, No. 77, (cat. 1.25) | .80 |
| Govt. narrow o'print, 5sh, No. 78, (cat. 2.50) | 1.60 |
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**PHILIPPINES**—Two fine books. The early issues are a fine lot with many rarities, blocks and scarce provisionals. The second book contains issues 1880-1906, priced half catalogue and less.

**ROUMANIA**—Fine book of early issues, many fine blocks and pairs in the Imperf. issues. Very strong in the "large head" types Nos. 37 to 49 inclusive.

**CEYLON**—Three very fine books divided as follows: Issues 1857-1863, 1863-1867, 1867-1890. The "pence" issues are an exceptionally choice lot.

**LUXEMBURG & MONACO**—The Luxemburg comprise a fine lot of the early issues. Several 10c. and 1sgr. of the 1st issue, unused. Some extra fine Imperf. of the 1859-63 issues including an exceedingly rare used block of 4 of the 40c, also a superb 1874, 1 franc, error "PRANC" and several of the scarce rouletted 37½c bistre.

In Monaco there is a fine 1st issue 5 franc with gum; not too dear at $65.00 considering it is priced $125.00 in catalogue.

**PORTUGAL**—Good books of early issues, unused and used. I find good copies with large margins of the 1866-67 issue getting scarce and have been buying what I could find. Here are some fine singles, pairs and even a block of four of these desirable issues. The early Portugal are interesting and scarce and worth far more attention than they receive in this country. The early varieties are properly catalogued in Stanley Gibbons Foreign Countries catalogue, but rare and common are jumbled together in Scott's catalogue in the issue 1870 to 1880 in particular, but this has some advantages as it enables some of us who "know" to pick up many rare items at ordinary price.

**AZORES, MADEIRA & GUINEA**—A very fine book of early Azores and Madeira, and a few first issue Guinea (small surcharge only).

I find both the Imperf. and Perf. 1st type of Azores and Madeira to be really good stamps in fine condition, and am always glad to have the opportunity to purchase any of these.

In Azores a set of the scarce "St. Anthony" is also included.

**BRITISH COLUMBIA & VANCOUVER ISLAND**—Three new books have just been made up from the balance of the collection I recently purchased in B. C. These are grouped as follows:—**1.** Unused, finest shades and varieties. **2.** Used, finest and rarest cancellations and one or two early covers. **3.** General, Used and unused, the cheaper copies.

**ITALIAN STATES**—Three good books comprising Modena, Two Sicilies, Sicily, Parma, Roman States, Sardinia, San Marino, Tuscany and Italy. A number of rare stamps are included, Naples ½ torn. Arms, and ½ torn, Cross, but most of the stamps are priced half catalogue or less.

**AFGHANISTAN**—Two fine books of early issues only, 1870 to 1878 inclusive. Most are unused and cut square. This book is priced at one-half to one-third of catalogue prices. It contains many rare stamps mostly from the Ferrary collection.

**TASMANIA**—Rare and Early Issues only, 1853 to 1871, etc. Includes 1st issue 1d blue, one unused, and used on letter, three singles and a pair. 4d orange and orange-yellow, plates I. and II. all fine copies cut square, 2 pairs and 19 singles. Many of the rarest varieties in the perforated issues.

**CURACAO**—A fine book of early issues strong in the rare perforations. Among the great rarities there are Perf. 11½x12, 5c. and 25c unused, and 2½c, 10c and 50c used. Also a few early unpaid and a fine lot of color trials.

**HAWAII**—Three books are now ready. No. 1 contains a nice lot of 5c and 13c of 1853-1868 and about fifty of the "large figure" type, including a number of rare cancellations. The other books have a good lot of the later issues, in particular the issue of 1864-71 have been divided into stamps on various papers and with varieties of gum. In the later issues there is a fine copy of the error, overprinted in red on 10c red brown. No. 61b, not too dear at $120.00 mint being listed $250.00.

**SHANGHAI**—A fine lot of early types and some very rare provisionals. 2 books of unused and used.

**PORTUGUESE INDIA**—A very fine lot of early issues only up to No. 108 in the catalogue. In this book there are no less than 24 copies of the scarce 300, 600 and 900 reis in many varieties, also some rare provisionals on these first type stamps only.

**GERMAN STATES**—Four new books. Baden to Wurtemburg. Many fine unused and used scarce issues and all priced very low, mostly at 35 to 50% below catalogue prices.

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|---|---|---|
| **ITALY**—1890-91 | No. 58 to 63 (set 6) | $ .55 |
| 1910 | "Garibaldi" (set 4) | 1.50 |
| 1911 | "Jubilee of the Kingdom" (set 4) | .15 |
| 1912 | "Campanile of Venice" (set 2) | .10 |
| 1913 | No. 107 to 109 (set 3) | .07 |
| 1915-16 | "Red Cross" (set 4) | .18 |
| 1921 | "Reunion of Venezia Giulia" (set 3) | .25 |
| 1921 | "Dante" (set 3) | .40 |
| 1921 | "Victory" (set 4) | .12 |
| 1922 | No. 117 to 120 (Yvert) (set 4) | 1.40 |
| 1922 | "Mazzini" (set 3) | .30 |
| 1922 | "Propaganda Fide" (set 4) | 1.00 |
| 1923-24 | No. 142 to 145, 158, 159 (set 6) | .35 |
| 1923 | "Fascisti—March on Rome" (set 6) | .90 |
| 1923 | "Fascisti—Black Shirt" (set 3) | .45 |
| 1923 | "Manzoni" (set 6) | 2.80 |
| 1924 | No. 160 to 163 (set 4) | 1.50 |
| 1924 | "Crociera Italiana" (set 7) | 2.90 |
| 1924 | "Holy Year" (set 6) | .85 |
| 1924-25 | No. 164, 165, 167, 168, 169, 174 (set 6) | .35 |
| 1925-26 | "Royal Jubilee" (set 3) | .35 |
| 1926 | "St. Francis" (set 6) | .90 |
| 1926 | No. 553 to 557 (set 5) | .65 |
| 1926 | "National defence" (set 4) | 1.00 |
| 1927 | "Volta" (set 4) | .25 |
| 1921 | B.L.P. complete as by Yvert Frs. 2670 (set 14) | 62.00 |
| 1928 | "National defence" (set 4) | .80 |
| **DALMATIA** | 1921-23 No. 1 to 8, 51, 52, 100 to 103 (complete) (set 13) | 5.00 |
| **FIUME** | 1920 No. 86 to 99 (set 14) | 3.80 |
| 1921 | No. 134 to 148 (set 15) | 6.00 |
| 1921 | No. 149 to 160 (set 12) | 7.10 |
| 1923 | No. 172 to 183 (set 12) | 4.25 |
| **TRENTINO** | 1918 No. 1401 to 1417 (set 17) | 124.00 |
| 1918 | No. 1421 to 1431 (set 9) | 3.60 |
| **TRIESTE** | 1918 No. 1351 to 1363, 1365, 1366, 1368 and 90h (set 17) | 18.50 |
| **ITALIAN P. O. IN CHINA:** | | |
| | Pekin 1918 No. 1, 3, 4, (set 3) | 14.00 |
| | Tientsin 1918 No. 1, 3, 4, (set 3) | 19.00 |
| **CASTEIROSSO** | No. 51, to 74 (complete) (set 24) | 3.00 |
| **CORFU.** | No. 101 to 108, 111 to 116 (complete) (set 14) | 5.70 |
| **CRETE-Italian Offices** | No. 1 to 19, 51 (complete) (set 20) | 18.00 |
| **EGEO-Italian Offices** | No. 1 to 652 (complete) (set 148) | 16.00 |
| **SASENO** | No. 1 to 8 (complete) (set 8) | 1.90 |
| **ITALIAN COLONIES:** | | |
| 1916 | "Red Cross" (3 Col.) (set 12) | .85 |
| 1922 | "Victory" (3 Col.) (set 12) | .45 |
| 1923 | "Propaganda Fide" (4 Col.) (set 16) | 5.25 |
| 1923 | "Fascisti—March on Rome" (4 Col.) (set 24) | 4.80 |
| 1924 | "Manzoni" (4 Col.) (set 24) | 15.00 |
| 1925 | "Holy Year" (4 Col.) (set 24) | 4.50 |
| 1925-26 | "Royal Jubilee" (5 Col.) (set 15) | 1.20 |
| 1925-26 | "St. Francis" (5 Col.) (set 25) | 3.30 |
| 1926 | "Colonial propaganda" (5 Col.) (set 30) | .80 |
| 1927 | "National defence" (4 Col.) (set 16) | 3.50 |
| 1927 | "Volta" (4 Col.) (set 12) | .65 |
| **SAN MARINO** | 1894 No. 26 to 28 (set 3) | 1.50 |
| 1899 | No. 29, 30 (set 2) | .30 |
| 1917 | No. 351, 352 (set 2) | 1.80 |
| 1918 | No. 353 to 361 (set 9) | 1.75 |
| 1918 | No. 362 to 367 (set 6) | 1.25 |
| 1918 | No. 362a, 363a, 364a (set 3) | 7.80 |
| 1921-23 | No. 50 to 60, 67, 68 (set 13) | 1.80 |
| 1922 | No. 61 to 66 (set 6) | .25 |
| 1923 | "Red Cross" (set 7) | .50 |
| 1924 | "Garibaldi" (set 5) | .50 |
| 1924 | No. 77 to 80 (set 4) | 1.50 |
| 1925 | No. 82 to 93 (set 12) | 2.80 |
| 1926 | No. 94 to 97 (set 4) | .65 |
| 1926 | No. 98 to 103 (set 6) | .60 |
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| 1928 | "St. Francis" (set 4) | .70 |

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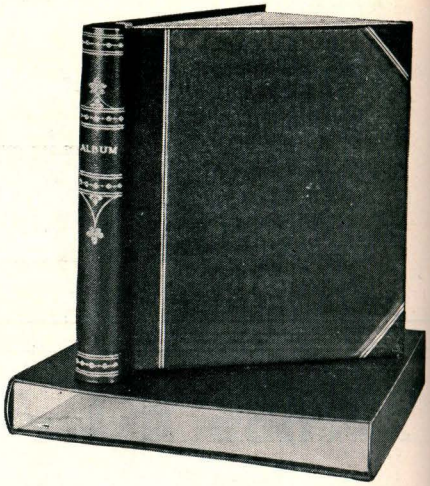
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