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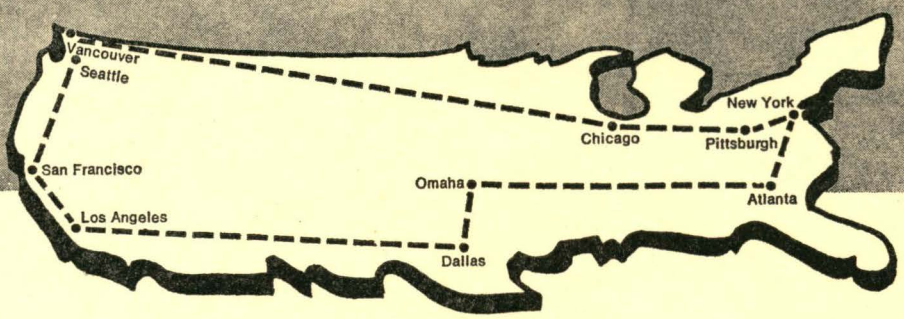


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PHILATELIST

Volume 51 Number 2
March 1972

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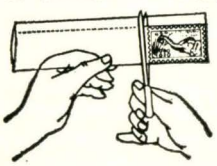
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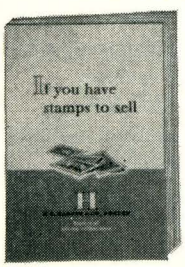
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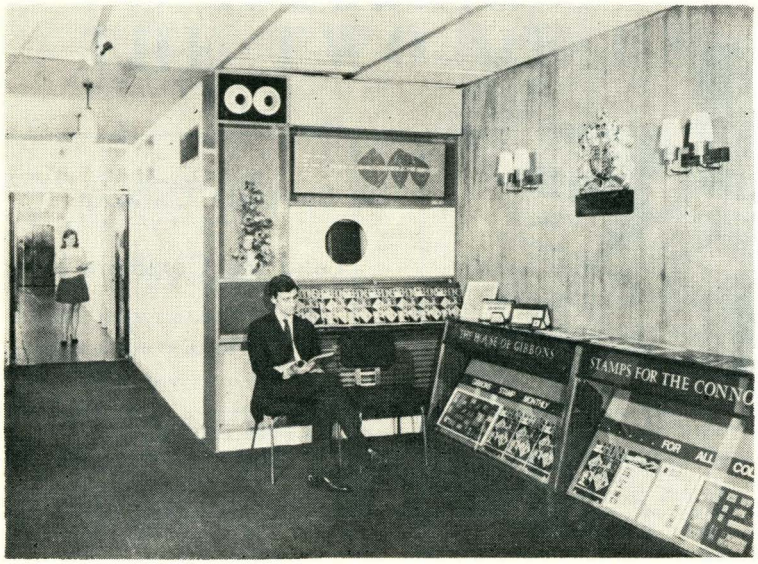
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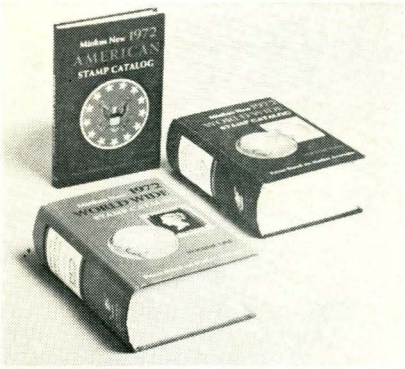
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Volume 51 Number 2
March 1972

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Across the Editor's Desk

Mr. Willy Balasse, the well known member of The Academy of Philately of Belgium, who has been a supporter of international exhibits for many years, calls our attention to the following information which was included in the talk which J. R. Boker gave during the ANPHILEX Banquet on November 26, 1971 and of which there was no text —

HOW ANPHILEX WAS BORN

During the international exhibition at Hamburg in 1959, John R. Boker, Jr. met Mr. Jacob Engel of Denmark, who is a very well known specialist of Denmark, as well as Schleswig-Holstein. Both of them discussed the fact that it would certainly be a wonderful thing some day to organize an exhibition which would include only the finest collections known of each country of the world — that is nothing but Gold Medal collections.

In this way, collectors, including those new to the hobby, would have the benefit of seeing samples of "Perfection" and this would have a great advantage for philately in general.

At Hamburg, both of these men arrived at the conclusion that such an exhibition would not only be extremely difficult to organize, but would also require a very unusual method of financing. However, at the same time, Mr. Engel added that he would be very happy indeed to participate in such an exhibition if it were ever held.

In this way the idea was born that was realized at ANPHILEX '71, in which Mr. Engel was invited to exhibit his collections of Denmark, Oldenburg and Schleswig-Holstein.

Best,
JOHN R. BOKER, JR.

1972 PROGRAM OF MEETINGS

March 1st	— *RESEARCH NIGHT*
March 15th	— *PORTUGAL AND PORTUGESE COLONIES* — José Gonzalez Garcia, Lisbon, Portugal
April 5th	— *ROMAN STATES FIRST ISSUE AND BISECTS*— Giorgio Bizzarri, Rome, Italy
April 19th	— *ANNUAL COMPETITION*
May 3rd	— *COVERS OF CANADA, CAPE OF GOOD HOPE, AND RUSSIA*—W. E. Lea, London, England
May 10th	— *ANNUAL AWARDS DINNER*
May 17th	— *SAGA OF THE MAILS, 2600 B.C. TO THE MODERN ERA*—Edith Faulstich, Yonkers, N. Y.
June 7th	— *LICHTENSTEIN-DALE NIGHT*—Anne Boyd Lichtenstein Foundation

Summer Recess

Alfred F. Lichtenstein Memorial Award



The recipient of the Alfred F. Lichtenstein Memorial Award for 1971 was Dr. Soichi Ichida, noted philatelic student of Japan. Dr. Ichida has done research work on the Dragon stamps of Japan, 1871-72, the Cherry Blossom issues of Japan, 1872-76, the 6 Sen violet brown Native Paper, 1874, and the 1 Sen blue Native Paper, 1872.

His collection of the Cherry Blossom issues of Japan was exhibited at Sipex, 1966, 'hors concours', and was awarded a small gold medal at Amphilex 1967. His collection of the 6 Sen violet brown Native Paper was exhibited at Praga and Efimex, 1968, 'hors concours'. Dr. Ichida has formed a collection of the stamps of Japan and its foreign mails. His early collection of Japanese was exhibited at Wipa, 1965, and at Philympia. 1970, in the Court of Honor, while the collection of Foreign Mails of Japan was exhibited at Praga, 1968, in the Court of Honor.

Dr. Ichida has been representative of the Japan Philatelist Congress to F.I.P. since 1968 and has been the chief organiser of national exhibitions since 1960. He has been President of the All Japan Philatelic Federation since 1955, representative of Japan Philatelic since 1968 and on the Council of F.I.P. since 1969.

Dr. Ichida has served on international juries since 1965 and on the jury of national exhibitions since 1955. He was Chairman of the Executive Committee for Philatokyo, 1971.

(Continued on Page 121)

The Fine Art of Forgery Detecting

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Most collectors do not give enough serious thought to the forgery problem. Perhaps they should give more. For example, in 1970 one wellknown collector told me "I was taken for well over $80,000 in forgeries." It was not a case of not being warned. Specialists had alerted this collector that he was buying junk. But, he didn't believe it. Further, he never researched a single stamp or cover he purchased. He asked to be fleeced.

Perhaps the published records of one major collection would serve to give dimension to the problem. The Dale/Lichtenstein collection was one of the best. The final sale, #11, was designed by the owners to clean up all questioned items from the preceding ten sale sessions. These valuable items were now reoffered with Certificates such as ,"A faked cover." "Cannot be certified as genuine." "Genuine, unable to certify as unused." "The rate is not correct, the appearance of the stamps from the inside of the letter sheet is condemnatory and the obliteration does not appear to tie or correspond." "Unused, has faked perforations."

A well-known specialist wrote me last year about another much publicized name auction, "I was aware that X had a number of forgeries in his collection. I was very suspicious of lot #000." In this case, the auction house was also aware of the problem, but was not equipped to detect all the forgeries that had crept in.

The problem is not confined to "important" covers or collections. The writer as a postal history collector has been offered forgeries, at relatively inexpensive prices, by almost every prominent dealer and auction house in the field. The forgeries ranged right down to the $1-specials. It is true that most dealers and auction houses were glad to refund the price when the forgery was pointed out; however, a forgery is often sold and resold before detection. At that point some collector probably loses. This is particularly true with the rising market in postal history. An inexpensive forgery write-off of five or ten years back could be an expensive loss today.

Reference sources don't always help. There are known cases where certificates were denied to genuine items and granted others which subsequent research has cast under suspicion. In one well-known philatelic reference work the Page & Keyes City Express is referred to as a bogus post. Yet in the auction of Blake's "Boston" collection two covers from this post were sold — one containing dateable contents. Elliott Perry purchased one of them. While fakes may be known from this post, it does not follow that all covers from it are fakes.

Collectors of stampless postal history do not have the same advantages of certification as do other collectors. Experts are reluctant to certify stampless covers and in many cases refuse to do so. The problem extends from the cheap covers to the great rarities. The faking of "cheap" stampless covers may well have been a way for the forger to establish the "legitimacy" of a cancellation used to tie a very valuable stamp to its cover.

The detection of forgeries in stampless material is frequently by feeling or sixth sense. The cancellation just doesn't look right. Men who handle hundreds of rare stamps and covers begin to develop this feel and can frequently pick out a forgery that others would be likely to overlook. In this article, the writer would like to pass on some guides that the postal historian can use to check his "questionable" covers. He lays no claim to being an expert in de-

tecting forgery. But, he tries to check his material and feels that the case history of forgery detection in one example would be useful to his fellow collectors.

The Cover

A recent auction contained a pale blue folded lettersheet with no interior contents. It had a red 32mm NEW-YORK/28/DEC/5 cts. circle and a curved red PAID. A manuscript "Paid" and an address to a Mr. L. B. West, Halseyville Tioga Co., N. Y. were in the same ink and handwriting. In a different handwriting and a brownish ink was "Van Antwerp Hubbell & Co. Jany 3/49", an apparent docketing notation. In a pale grey clear ink was a handstamped 30½mm x 11mm boxed CITY HOTEL/NEW YORK. (Figure 1).

The value, if any, of this cover lay in the hotel marking. The New York handstamp was unusual, as well, in having a tiny 5 in the "5 cts." The lot contained supporting data such as a newspaper rotogravure illustration of the hotel, a typescript writeup of some of its history and a receipt, illustrated with the hotel's picture, for one night's lodging at the hotel in 1846. There exists a reasonable possibility, not checked, that this cover once rested in one of America's most famous postal history collections. The documentation is similar to that found for other hotel covers in that collection.

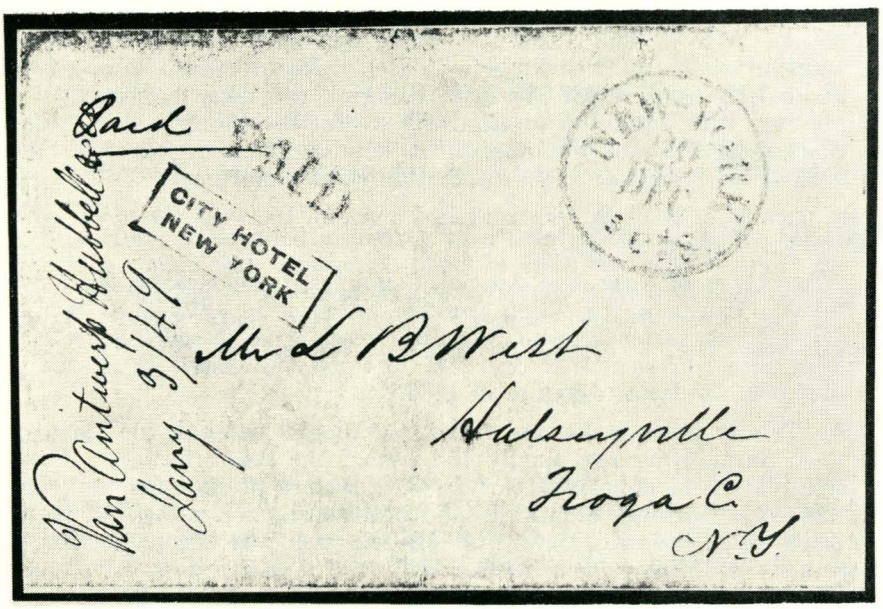


Figure 1. CASE STUDY COVER. This cover purported to be a hotel forwarder, used from one of America's most famous hotels. It is actually a fake with a value of about 10c as an ordinary, but retouched, New York City circular date stamp.

Historical Importance

The City Hotel and the land upon which it sat is one of the more important pieces of land in New York City. Its history is a rich and fascinating one and to appreciate the cover some of this should be known.

Illustrations of the City Hotel show that it stood on Broadway, two doors north of Trinity Church, which is at the head of Wall Street. The number of the address on Broadway varied through the years depending upon the various renumberings of Broadway. The land, and a subsequent building were part of the Trinity Corporation.

Trinity Church had been given sizeable land grants by Governor Fletcher in the 1694 period. A long-standing contention by New York State was that this land, or large portions thereof, were usurped and the title invalid. Governor Fletcher was known to be bribeable and in Bellomont's report to the Lords of Trade on November 28, 1700 (New York State Documents relating to the Colonial period England, France and Holland, Vol. IV, pg. 528) he notes "Colonel Fletcher's intolerable corrupt selling away the lands of this Province." In 1767 Trinity Church leased to Abraham Mortier, for 99-years, a large stretch of land. Mortier is a well-known early New Yorker. Gustavus Myers in his *History of the Great American Fortunes* notes, on pg. 129:

> "To go back, however: In 1767 Trinity Church leased to Abraham Mortier, for ninety-nine years, at a total annual rent of $269 a year, a stretch of land comprising 465 lots in what is now the vicinity bounded by Greenwich, Spring and Hudson streets. Mortier used it as a country place until 1797, when the New York Legislature, upon the initiative of Burr developed a consuming curiosity as to how Trinity Church was expending its income . . . A committee of investigation was appointed; of this committee Burr was made chairman. Burr never really made an investigation. Why? The reason soon came out, when Burr turned up with a transfer of the Mortier lease to himself. He at once obtained from the Manhattan Bank a $38,000 loan, pledging the lease as security. When his duel with Hamilton forced Burr to flee the country, Astor promptly came along and took the lease off his hands. Astor, it was said, paid him $32,000 for it subject to the Manhattan Bank's mortgage."

On page 96 of N. S. B. Gras and Henrietta M. Larson's *Casebook in American Business History,* we find,

> "Two types of leases are especially significant (in making the Astor fortune). The more important was the purchase in 1803-05 of the Trinity Church leases from Aaaron Burr, who was forced to sell because of debts. This parcel of somewhat over 241 lots was purchased at approximately $120,000, the lease to expire in 1866."

The Trinity leases, thus, are tied into Colonial scandals and bribery, the history of Aaron Burr and finally the rise of the Astor fortune. They may also have played an important part in the fortunes of an important figure in postal history. Konwiser identified one Abraham Martier as the first postmaster at Albany, N. Y. We do know that Mr. Martier was the paymaster of the British Army at Albany from the Sir William Johnson papers. We also know that the Albany postoffice reported through the Army. Thus Mr. Martier would have paid for the posts and might be said to be postmaster. Whether this Abraham Martier is the same as the Abraham Mortier of the Trinity leases is not known. Spellings in the period were inaccurate and it is quite possible that they were the same.

An illustration on page 124 of *Valentine's Manual of 1917-18*, shows the site of the City Hotel. Upon the site is a building of Hatch & Co., Lithographers & Engravers, in 1866. This company is important to American postal history in the engraving of our early stamps. On page 55, another illustration, circa 1890, shows the same building and refers to it as the Trinity Building. Thus there is a link between the City Hotel and the Trinity Corporation, and the Trinity lands.

There is an even closer link to John Jacob Astor. On page 94 of the *Casebook in American Business History,* a reference to Astor runs as follows:

> "In 1828 he (Astor) bought the City Hotel, the largest in New York. This hotel was run part of the time by a manager and at other times on lease."

A tablet on the site of the City Hotel gives some further information about this early New York landmark,

> "115 Broadway. The site of the old historic DeLancy house, afterward the City Hotel. The Tavern located here had various proprietors by whose names it was successfully called, being among others known as the Province Arms, the City and Burn's Coffee House. It was here that the celebrated non-importation agreement in opposition to the stamp act was signed October 31, 1765. Erected by the Holland Society, March, 1890."

The hotel was also a location where Lafayette and Washington were welcomed and where Dickens was feted on his trip to New York. It is a constant reference in diaries of the period and was a favorite of Mayor Hone. In 1822 it became the headquarters of James Fennimore Cooper's "Bread and Cheese Club" which comprised some of the best known men in literature, law, science and art including Halleck and Bryant, Chancellor Kent, Samuel F. B. Morse, etc.

The building itself was opened in the fall of 1794 and was the first building erected exclusively for hotel purposes in America. While it adhered closely to the traditions and practices of the Inn or Tavern, it set a new standard in size with some 73 rooms — enough to have visiting Europeans note it as an "immense establishment". Its only important rival in the early days was the American Hotel at Broadway and Barclay, however, many others sprang up in subsequent years including John Jacob Astor's own bid for rivalry with his City Hotel, the Astor House.

A City Hotel is recorded in 1852 with a printed menu "Guests marked on the cards the dishes they desired." And in 1873 the proprietor of the City Hotel was one Clipper Orvis, according to Inspector Byrnes in an interview with the author "Bugs" Baer. During his "reign" the Inspector said the City hotel was recognized as the nest of a mob of forgers. Orvis was a dealer in counterfeit money.

First Suspicions

Until the appearance of this cover, no marking associated with the City Hotel had appeared. This venerable institution was not known to have been graced with a handstamp. The handstamp represents a specific postal purpose for in hotel covers, patrons of the hotels "posted" their letters at the desk and the hotel carried the mail to the post office, to local business companies, and, in a few cases, beween towns. A charge might or might not be imposed. This cover purportedly was carried by the City Hotel from the hotel to the main post office, which at this time was in the old Dutch Reformed Church on Nassau Street between Cedar and Liberty, a distance of a half a dozen blocks.

The first question of the cover's authenticity came from an examination of the circle date style handstamp of the New York post office. The small "5" in the "5 cts." was unknown. This problem lead rapidly to an examination of the entire handstamp, normally not a subject of consideration in such a common marking. This examination showed that portions of the ORK in YORK had been "strengthened" and that the ink or coloring matter used was a slightly more red or scarlet shade than the orange-red of the original handstamp. Again, not an important point if the cover were genuine but indicative of some tampering. Much more suspicious was the tiny "5". This was particularly odd in view of the apparent erasure of a larger "5" underneath.

A considerable body of research on the circle handstamps of New York City is in existence. It is the result of the studies of a series of collectors over the past 30-40 years. Little of it has been published to date but it does circulate among New York specialists. Unfortuntely much of the work on the "5 cts" styles was rendered obsolete by an improper classification and only now are new dates and types being established. A style #7 is known from October 10, 1848 until September 12, 1849. It has a large 5, a month under day slug, 31½ mm size, a large "s" in "cts" and a distinctive look to the NE in "NEW." The date range is correct for this cover and the distinctive NE fit. It would seem that this cover had, originally, the large "5" which was removed.

Checking for authenticity

An initial examination of the folded lettersheet shows that the blue tablet lined, stitch watermarked paper was correct for the period. Actually fake watermarked papers or phony paper are not typical of this particular period as an abundance of genuine product is available. For earlier, Colonial period items where problems may exist, Churchill's *Watermarks in Paper in Holland England, France, etc. in the XVII and XVIII Centuries and Their Interconnection* can be of assistance.

The reason for the subsitution of the tiny "5" in the c.d.s. is not known. Ultraviolet light, however, was used on this cover to see what erasures or other changes might be revealed. It is a useful cover reearch tool and most stamp dealers have one. It did not, surprisingly, reveal any erasure. Apparently the original large "5" was a light strike and thus the small could be substituted directly over it. It might be noted that again there was a trace of too much red or scarlet in portions of the tiny "5" which indicated that something had been added.

The ink of the two colors of manuscript markings showed no indication of having been tampeerd with. In fact, there would be no purpose in so doing. The gall-type inks of the period are difficult to produce effectively today for the color is a long run chemical change over many years and other inks of the period show tiny particles which have a distinctive pattern of distribution. Their grainy texture under a magnifying glass is noticeable. However, the docketing did call for investigation.

The docketing on this cover establishes the date of use as late December 1848. It indicates that a Van Antwerp Hubebll & Co. wrote it. Who were they and where were they located? The *New York City Directory* of 1848 supplies this data. It shows that this company were hardware merchants at 87 Pearl Street. John Van Antwerp lived at 39 East 20th Street while Gaylord Hubbell lived in the Williamsburg section of Brooklyn. Why was a hotel marking put on a cover that was not written by someone staying at a hotel or normally in that area? True, all sorts of explanations could be tossed out. These

might range from a meeting with an out-of-town customer, to a luncheon at one of the city's noted landmark hotels or even to visit there to see a secret mistress. Nevertheless, while not conclusive the lack of an obvious need for a critical marking is highly suspicious.

The Non-existant Hotel

City directories frequently list hotels. It so happens that in the 1848-50 period, the New York City Directory does not list them in a separate section nor does it list them alphabetically but only according to the proprietor. However, in 1851 there is a listing of hotels in the *Rodes City Directory*. The City Hotel is noted at 429 Broadway under the ownership of Florence & Harpel. The address is significantly different from the location two doors north of Trinity Church as this location is at the corner of Howard Street. It is this City Hotel that had the printed menu in 1852 and which is referred to in subsequent years as the City Hotel. The owners, George W. Harpel and John Florence, Jr. both live at the hotel. Going backward, the 1850 City Directory notes that the hotel is the Florence Hotel at 400 Broadway in that year while the 1849-50 Directory notes that John Florence, Jr. boards at the Florence Hotel and that Mr. Harpel is a butcher at 51 Washington Street, living at 91 3rd Street. In 1848-9 Mr. Florence is at the Refractory of the Florence Hotel at 400 Broadway and Mr. Harpel is a butcher.

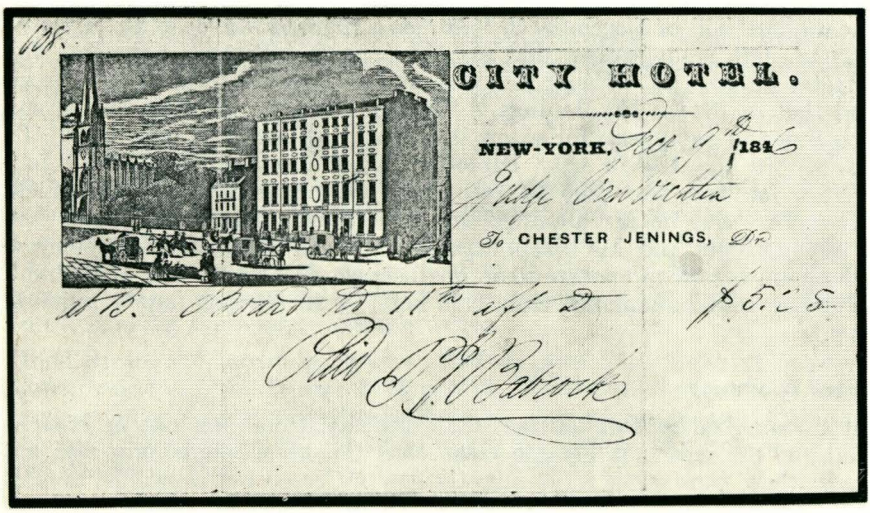


Figure 2. Illustrated bill for lodging at the City Hotel on December 9, 1846. This bill shows the location and appearance of this famous hotel in lower Manhattan near Trinity Church at the head of Wall Street. A pencilled breakdown on the back shows the traveller's expenses as follows:

Stage to Point	$ .12½
Passage to N.Y. & Tea.	1.50
Weighter & shoeblack	.37½
City Hotel (3 days)	5.25
Weighter	.25
Cab to Boat	.15
Passage to Tea.	1.50
Water	.12
Postage	.05
Decr 22 Expresses to Kingston 2 days	1.97

Another important piece of evidence turns up in the 1850-51 City Directory. This is an advertisement for J. T. Martin & Bros. at 113 Broadway (Old City Hotel Block). Mr. Martin does not show up in this location in the 1849-50 Directory. The Directories, normally, appear in June or July and late changes are about June of the first year of the date of the two years noted in the title. Regular listings were probably compiled around March.

Proceeding through the City Directories in the opposite fashion, it is noted that the City Hotel appears as a separate listing for the last time in the 1842 directory when it is reported at 123 Broadway at the corner of Thames and Cedar Streets. John Florence shows up in the 1844/45 Directory, which was dated July 11, 1844, at a Refractory at 239 & 40 Broadway, living at 415 Broadway.

Because of the hotel bill supplied in the auction lot with the cover in question, we know that the City Hotel was in existence in the fall of 1846. The 1846-47 City Directory contains an advertisement near the front for George H. Swords whose business address is noted as 116 Broadway, "opposite City Hotel." The same notation appears in the 1847/8 directory, no ad appears again until 1851 when the "opposite City Hotel" line is omitted. These dates tell us that sometime between the Spring of 1847 and the Spring of 1850 the old City Hotel was torn down and a new establishment erected. Common sense would suggest at this point that a late 1848 handstamp would not be reasonable.

Even more data proving that the handstamp is a forgery is available. The legitimate hotel bill of December 9, 1846 has a printed line on it to "CHESTER JENINGS, DR." suggesting that Mr. Jenings is collecting payments for the City Hotel (Figure 2). Using this clue and going back to the City Directories we find that in 1844/5 Mr. Jenings is listed at the City Hotel at 133 Broadway. He continues to so appear for every directory until his last date in the 1847/8 directory. In the 1848/9 City Directory he does not appear at all for any New York location, nor does he return in the next two or three directories. We, therefore, can tie Mr. Jenings into the statement that Mr. Astor ran the hotel by managers and his disappearance prior to the 1848/9 directory shows that the hotel ceased to operate sometime between the summer of 1847 and 1848. A December 1848 handstamp from this hotel is an obvious impossibility and a forgery.

The Faked Handstamp

With establishment of the fact that the City Hotel was not in existence at the time of the cover, it became clear that the hotel handstamp was a fake. However, there were other ways, slightly less preferred but workable, to establish the same fact.

The original description of the handstamp noted its clear pale grey color. This type of grey is not known on other covers of the 1840's. The pale clear tone is typical of the later coal tar or aniline dyes. The first of the aniline shades was a mauve (purple) discovered by Sir W. H. Perkin in 1858. Its commercial use in philately is considerably later. We find it on the Hussey handstamps of the mid-1870's. The aniline black shade has a number of peculiarities that render it subject to identification without even using chemical treatment. The particular shade of grey on this cover is one I have not seen until the mid-1860's.

In the process of checking the ink in this strike I asked one of the better-known New York dealers who has had to examine a number of forgeries. The "print-through" of genuine inks of the period is somewhat different from that

of forgeries as the genuine inks tend to follow the paper fibers to a greater extent than the later aniline inks. Also, under a magnifying glass on the strike itself there is less metallic deposit and the ink is drawn toward the outside of the strike. The earlier inks have a grainy deposit throughout the handstamp. While this handstamp did not show all the characteristics of a forgery, it had sufficient that, by inspection alone, it could be pronounced suspicious.

The detection of a forgery, as illustrated in this case history, can be made at any of a number of steps:

1) examination of the paper (color, watermark).
2) examination of the manuscript inks used.
3) examination of the impression characteristics of the handstamps.

These first three steps are all technical in nature but the postal historian can make at least some preliminary guesses about each of them and use other documents to make comparison checks.

4) Determine if the use is logical for what the cover purports to be. Many covers are faked by people who do not know the proper rates or dates of the material they are forging. This is particularly true of the older forgers who did their work before much work was done on dates and rates of postal markings. For example, one important series of forgeries was detected because the forger created a handstamp from a town that did not have a post office during the time specified by the mail rate on the cover.

5) Does the data on the cover fit all the proper usage facts? In the case of this cover we first examined to see that hotel usages was a reasonable consideration in the 1848-9 period. Then the cover was examined to see if the facts fitted such a usage. As the hotel had been torn down at this time, and as the writers had no reason to use a hotel service, it was clear that the use did not fit the facts.

In a similar situation, one additional fact published by Elliott Perry in his monograph, *100 Years Ago,* would have suggested that even earlier use of a City Hotel handstamp was unlikely. That fact was that the City Despatch Post, when taken over by the government, had a postbox in the City Hotel. With such a government service in the hotel, there was no reason for the hotel to advertise a service of carrying the mail to the post office.

Hotel covers are known as early as 1840 in New York City. However, few are known from the 1842 through 1846 period. In that period the City Despatch Post, under the government, had postboxes in most of the major hotels and we find the hotel handstamps do not come into their own until after the demise of the City Despatch Post.

Two major research sources should be specified for the detection of forgeries. The first of these is the City Directories which give names and addresses for the writers and receivers of most postal history. They also contain the names of private mail agents and postal clerks. The second is the local newspapers. Newspapers often contain special notices about sailing dates, new local services, or peculiar circumstances that might affect mail (a major snow or a mail robbery). An additional source, but one not found published in most cases is a detailed rundown of all the known postal markings of a city or town with sizes, colors, and detailed dates. Such data may only reside in the compilations of several leading collectors of the town or it may be necessary to put it together from scratch. A growing body of such data is being put together by postal historians. It is useful in determining scarcity as well as forgeries.

IT HAPPENED IN ST. PIERRE:

Those Overprinted Issues of 1885-1892

By Robert G. Stone

(Continued from Page 38)

6) The Labels of February 1886

When the Commandant issued the order of 5th January that stamps would no longer be sold at the post office, it was not specified whether that would apply to all denominations or only to those which had for some time been allegedly on verge of running out of stock — the 5, 10, and 15c. However, on 22 January an *Arrêté* was issued stating that until the expected supplies of stamps arrived from France, letters addressed to the interior of the colony would be franked with a mark reading "PD" *(Payé à Destination)*. The local mail called mainly for denominations of 5, 10, and 15c, though some printed matter could go for 1c, 2c, or 4c, and heavy-weight or registered letters for more than 15c. We have no evidence of the application of this *Arrêté* until about the 11th of February when the post office started using squares of white paper, individually hand-stamped with a device "PD/5," "PD/10," or "PD/15," glued to the face of the letters by the postal clerk to show that postage had been prepaid in cash to the amount on the label. These were used until February 27 when the stamp supplies arrived from France (according to an *Arrêté* of that date), though we have not seen any postmarked after Feb. 26.

There are a number of important observations to be noted about these unusual provisionals. We may deduce that the only values to actually go out of stock were the three printed on the labels, and that this didn't happen until Feb. 11 although the authorization was issued on Jan. 22. The administration appeared to choose not to issue more overprints when it came down to the nitty-gritty of a real shortage; but this may not have been out of prudent conservatism, for on the one hand they probably were short on all denominations (having used up all the remainders and overages) and could not spare any more to be over-printed, while on the other they knew the emergency would be very brief because they had a cable from France a month or so in advance that the new supplies were coming on the next boat (3-4 weeks passage). Also they had another option, as literally required by the *Arrêté,* which would have been even simpler — that was to merely handstamp the letters with the "PD," as was done by a number of other colonies in similar emergencies. And so we have a hint they may have made it fancy for more appeal to the speculators. Indeed it looks as though that was it, for the speculators lost no time in exploiting it while it lasted.

Although the postmaster has been quoted as stating in 1886 that only 100 of each label were issued, the quantities on the philatelic market that appear to be genuine are so great that something of the order of 500 to 1000 each must have been used. Some catalogers have priced the 5c higher and some the 10c on the basis of hearsay information or vague impressions from the number of copies they had seen. Years of checking auctions leads us to the conclusion that about the same number of each were issued, the 5c perhaps slightly more common. Only copies originally used on cover in the correct period can be genuine. Local speculators and Halifax dealers had a quantity of covers addressed to themselves or customers, from most of which the labels were later cut out or soaked off.

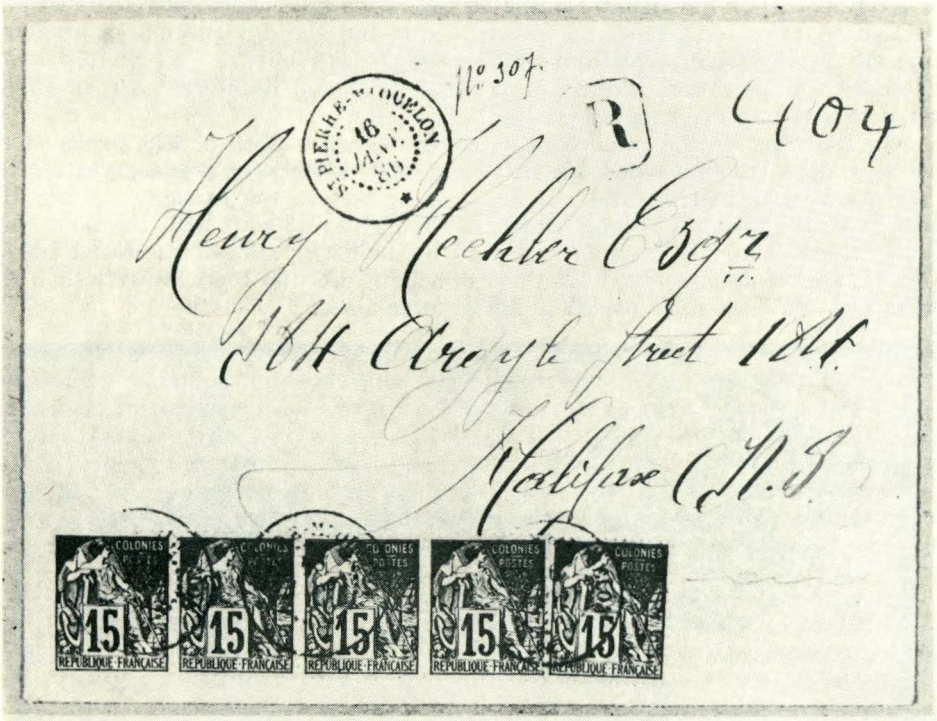


Figure 10. Cover from postmaster Denouée to Hechler postmarked 16 Jan. 1886, with five unoverprinted 15c Colonies stamps, for registration with insurance. It would seem that the 15c were still in good stock (though exhausted three weeks later), else he would have used a 75c or three 25c unoverprinted stamps. Mon. Denouée (a collector himself) was paying for stamps he had bought, remarked about his illness, his family, etc. — he had kept up a friendly correspondence and trading with Hechler for the past 15 years or more.

Covers are now rare, perhaps 25 are in philatelic hands. A few of the covers are addressed to France with combinations of 2 or 3 of the labels to make up the 25c rate; although they passed the mail thus to destination they were strictly speaking illegal since the *Arrêté* did not authorize them for other than local mail and since the French posts and the UPU had not been notified to accept them, as postage stamps that is. But in the French postal system the "PD" (or "PP") handstamp had since early in the 19th Century always been regarded as the *prima facie* evidence of prepayment rather than the adhesive stamps. The amount of postage paid would normally be separately written or stamped on the letter. Combining the PD and the rate on a label did not really change anything basically. It seems clear, however, that the St. Pierre administration did not consider these labels as postage stamps since the initials or name of the colony was not included; and therefore they are *de facto* if not *de jure* mere acknowledgements of receipt without the negotiability of ordinary adhesive postage stamps, especially since they were not on sale to the public.

There are many outright forgeries of these labels, some cancelled in the colony with later types of postmark backdated or not, and some on colored papers. Also so-called reprints are alleged to have been made for certain individuals — these are difficult if not impossible to detect unless the postmark or paper is improper. We have not seen any of the labels on cover that did not appear to

be genuine. Very few of the cancels on the labels are clear and well inked and these often have a suspicious character; faint and smudgy postmarks predominate, as if they were struck one after another in a hurry. We do not know whether to judge this as indication of commercial and indifferent use, or intentional to cover up an incorrect dating, a fake, etc.

In 1887 Mr. Hechler was retailing covers with the labels at $20, pretty steep for those days (though today one will bring $500-$1000). For some years after 1885 the French catalogs did not know of or believe the existence of the 10c label, with the result that later when they finally caught up with the facts they had to assign it an "A" number to avoid renumbering a lot of successive issues. This experience seems to have led them to believe that the 10c was rarer than the other two and they have priced it higher ever since.

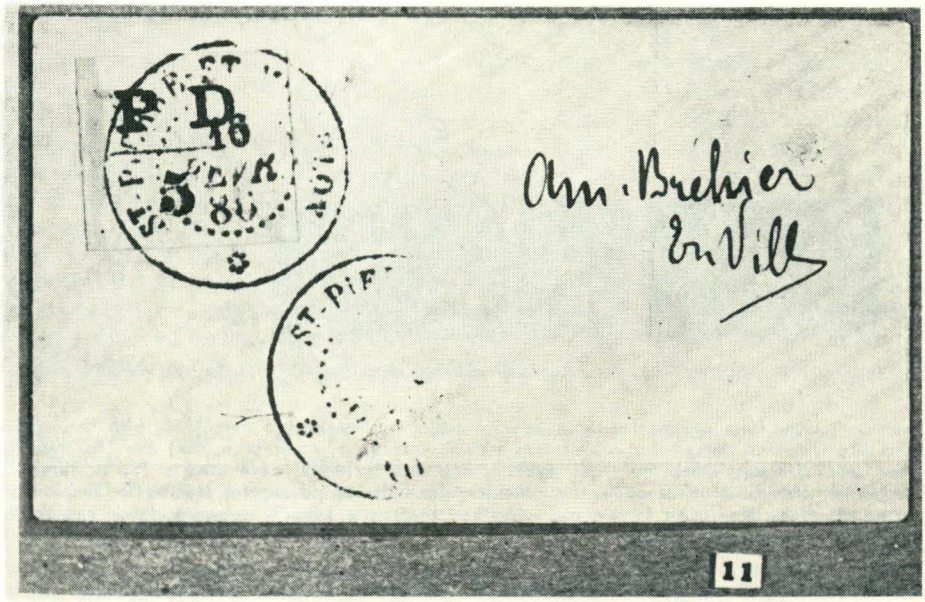


Figure 11. The PD/5 label of Feb. 1886 on cover self-addressed by Bréhier and postmarked 16 Feb. 1886. Note the typically unclear cancellation and the glue slopped over the left margin.

In the Ferrari Collection multiples of the labels occurred — a vertical strip of 3 of the 5 on piece, and a vertical pair of the 15 on piece — which must have been made up as favors if they were not reprints or fakes. The labels were all clearly and neatly struck and no errors or varieties are reported. Some copies are trimmed close or not cut square. The paper is grayish or yellowish. Some copies have the glue smeared on the margins of the face.

All the stamps overprinted during 1885 were apparently overstocks and obsolete types. The 2c and 4c Dubois were not values much used, and overages had accumulated over the past several years. The 20c Dubois up to 1885 were used for the local letter rate but in 1885 when the rate was reduced to 15c became of little need and hence overstocked; the Sage stamps overprinted were from supplies sent to the colony in 1877-78 and left over in 1881 when the first Dubois supplies were received. One can speculate that the presence of these overages and obsoletes encouraged the authorities to make overprints on them for philatelic sale and thus get some money out of them for the treasury — but as we have already pointed out the amount received was small, the speculators obtaining 10 to 200 times as much.

The 1891–92 Surcharges

This series of 44 postage values, 9 dues, and 3 postal stationery actually consists of five groups differing sufficiently in style and circumstances of issue that one cannot logically lump them all together.

1) The 27 April 1891 Issue

An *Arrêté* of 1 May (published after the issue) indicated that again certain denominations were running low in stock threatening the post office's ability to meet the postal needs; it was apparently only the 15c that they were concerned about and three higher values (30, 35, 40c) of the General Issues of 1881 were authorized surcharged with 15c and SPM separated by a bar. It was effected by typography in large serifed characters from a single form of type of 50 cliches, about 13,000 stamps but incl. only 800 on the 35c. The circumstances of this issue seem to parallel those of the 1885 issues, and again we have to assume the alleged threat of shortage was a real one. The reason for the shortage is not known; whether it resulted from poor planning, unforseen demand, or delay in shipping new supplies from France, we can only guess. Only three other colonies, Martinique, Reunion, and Congo, also overprinted with 15c at about that time, which does not suggest a widespread shortage of that value. A slight delay in resupply from Paris may have occurred which seemed to threaten a shortage; this was probably seized upon as an excuse under philatelic speculative pressure to make some overprints which were to prove unnecessary since the new supplies soon came from France. Philatelic exploitation of the issue is evident from the large quantity overprinted, the predominance of cancelled-to-order copies, the many seen on philatelic covers (often used years later), the great rarity of commercial covers, etc. There were some very inconspicuous constant minor varieties in the setting, and a few inverts due to one or two sheets fed in upside down, but we think these were accidental. At one time "reprints" were claimed to exist, described as fuzzy and differing from the originals somewhat, hence probably the Fournier-made imitations.

The catalogs list an anomalous variety of this issue, the 15 on 35c in which the 15c is in much smaller type than the rest of the issue; the decree had specified only the larger-sized type. It represents an abuse of authority by the postmaster (perhaps with approval of his superiors), who made two sheets of 50, one upright, the other inverted, of this variety at the request of the local agent for "a great specialist of Paris," months after the original printing was done and the type form broken up. He used the original decree as a cover for it and sold some at the post office window to give it a color of legitimacy. They were made from a new setting of type in the early days of October 1891, and most of the genuine cancelled copies are postmarked 10 Oct. or not long thereafter. Mint copies are much rarer than cancelled ones, which are nearly all obviously CTO, and we know of none on cover (though some on piece). "Experts" in such matters claim very "dangerous" forgeries exist — mint copies would be the most suspect and difficult to expertize, but the shade of the 35c could be a clue (originals were dark). We have seen only one pair offered in auction.

2) The Diagonal Overprints of Colony Name Issued 15 October 1891

This overprint resulted from a directive letter *(Dépêche)* of the Minister of Colonies dated 6 May 1891, that requested all colonies to overprint their entire stocks of the General Issues on hand with the name or initials of their colony;



Figure 12. Block of 9 from left pane of the setting of diagonal overprint of October 1891, on 75c, showing inverted cliches in a diagnal row extending from lower left to upper right. This block is from the lower left corner of the pane of 25 (5 x 5). Large blocks with the inverts are very rare of any denomination — they have mostly been borken up to take out pairs.

it was explained that this was in view of a policy decision to henceforth have only definitive issues for each colony. A new design (the "Peace and Commerce" or Allegorical Group Type) for these definitives was in preparation, but would not be ready for another year. The rush to convert all the General Issues to definitives was primarily to benefit the Asian-Indian Ocean colonies who were "losing money" on their stamps through traders playing on the differing exchange rates between these colonies.

St. Pierre after some months dutifully complied, on 15 October. It was stated in the decree that after 24 November unoverprinted stamps would no longer be accepted for franking. Thus in theory until the Peace and Commerce type appeared these overprints were the only stamps available, and in fact they are essentially the only ones we see on commercial covers for the next 15 months. The quantities overprinted varied greatly with the denomination, and are interesting as an indication of what the customary stocks kept of each value probably were. The 1, 2, 4, 15, and 20c were in the 15,000-30,000 range, the 10c about 50,000, the 5c 165,000, the 25c 315,000 the rest 900-7,500. These are likely representative figures as the colony had probably been resupplied by Paris only in the preceding spring or summer.

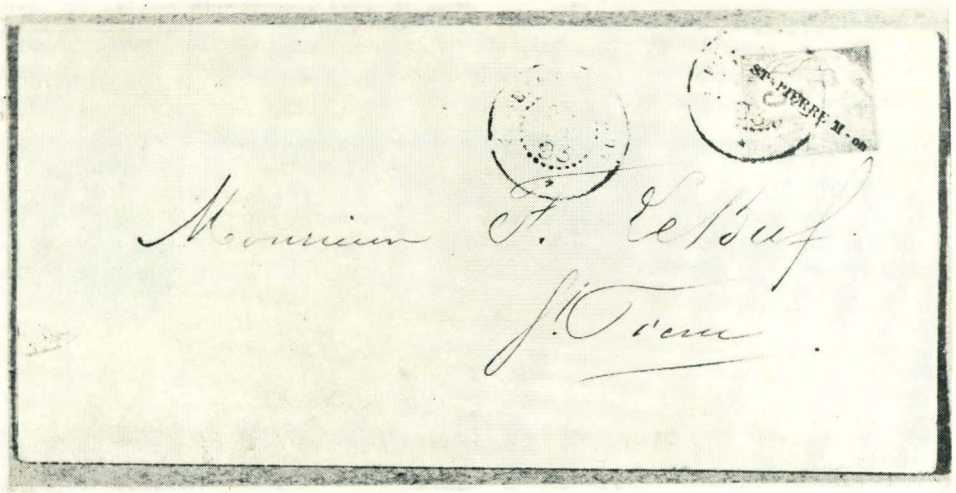


Figure 13. A commercial entire with 5c diagonal-overprinted stamp of October 1891 issue, addressed locally and postmarked 25 Jan. 1893. It is a folded printed circular containing notice of a legal hearing.

Some of the stamps of four of the denominations were at first surcharged in a pale red which was hard to read, so the rest of the printings were all made in black ink. A form of 50 cliches of type was used, covering two panes of 25 with gutter between. The well-known variety with the colony name inverted was due to one whole diagonal row of 5 cliches, extending across one pane of the form of 50, being inverted. It was corrected in the course of the printing and thus was probably inadvertent. The 5, 15, 20, 30, and 40c are not catalogued with the inverted variety; however, the Leroy d'Étiolles stock when auctioned was listed as containing sheets and singles of these with inverts — as for the sheets Montader later reported that was a mistake and the singles were fakes. Other minor varieties, such as double prints, missing or displaced letters, etc., were accidental or developed from damage and wear to the form of type during the course of its use. Two settings of 50 cliches seem to have been used; one had the row of inverts in the left pane (which was corrected in course of use). The setting in which the inverted row had been corrected, was used the most; some mint panes from it are extant, but the pane with the inverts is extremely rare even in small blocks and we have not heard of the recent existence of any complete sheets with it. Complete panes or sheets of the other setting may exist but must be extremely rare, as the "great collections of French Colonies" except d'Étiolles' did not have any of either setting. The Luff reference collection has a sheet about 3/4th complete. A reproduction of the pane with the inverted row appears in Marconnet's "Vignettes Postales" (1897) and Montader published an analysis of the d'Étiolles sheet containing it *(Le Postillon,* Dec. 1906).

The philatelists gobbled up many of these stamps, mint and cancelled-to-order, yet except perhaps for the four highest denominations the stocks remained sufficient for ordinary postal needs until the Peace and Commerce stamps arrived in late 1892. We have to recognize this as a fully legitimate issue not seriously exploited philatelically.

In addition to the crude Fournier and other fakes, the scarce 35c (especially the invert) has been well counterfeited. No convincing evidence is known to us for the alleged "reprints" of this issue, except those made legally as the basis

for adding the 1, 2, and 4c surcharges of 1891-2 (to be described next). Various shades of many of the overprinted stamps can be found in this issue, which is to be expected since the stocks contained sheets from different previous years printing of the Dubois.

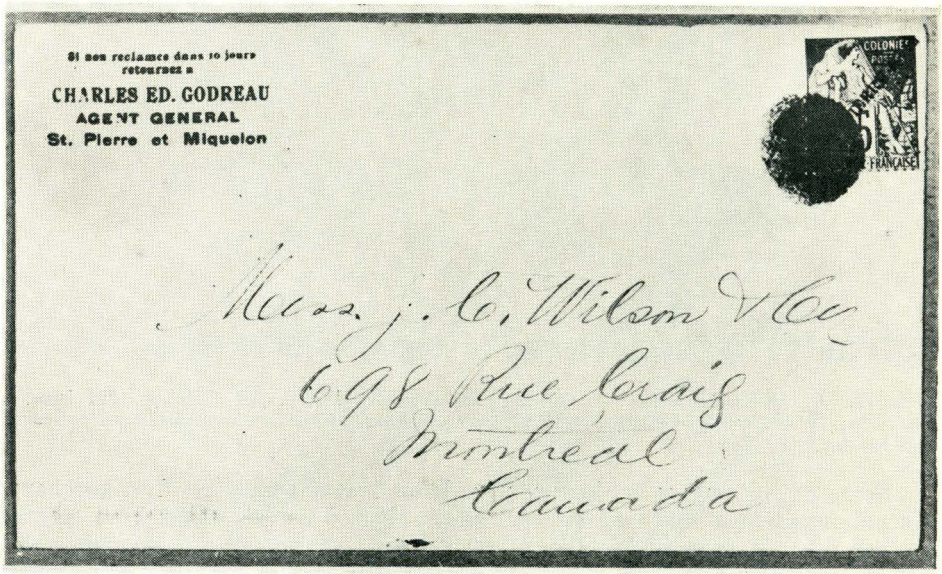


Figure 14. Commercial cover addressed to Montreal bearing 25c with diagonal overprint of October 1891 issue, cancelled with a round cork on arrival at Halifax (backstamp Aug. 1892), having been mailed on a boat at the St. Pierre docks and carried as a loose ship-letter. Such uses are fairly common on St. Pierre mail after 1900 but rather rarely seen in the 19th Century.

3) The Issues of 24 November and 29 December 1891 and 26 June 1892

This was a purely philatelic affair which unfolded in three stages. The *Arrêté* of 24 November 1891, alleging that the stock of 1, 2, and 4c stamps was exhausted and that large stocks of the other values were available, authorized surcharges of 1, 2, and 4c on 5, 10 and 20c stamps, presumably meaning those already bearing the October 1891 overprint. This was not precisely what was done. The form of the surcharge (as specified in the *Arrêté)* was a "1 cent." ("2 cent.", or "4 cent.") straddling the diagonal "ST-PIERRE MIQ-on"; and in case of the 1c and 2c the three lines were overprinted in one operation from a single form of type, meaning it was printed on unoverprinted stamps not on remainders of the Oct. 1891 issue. But the 4c were overprinted in two separate operations.

The quantities were 23,000 of each. It appears from our study of the details of the settings of the colony-name part of the overprint that a new setting of the colony name was used for the 1c and 2c and thus the stamps overprinted with these values must have been obtained from Paris in unoverprinted state *after* the October 1891 overprinting was made. This was necessary because there were not enough of the 5 and 10c of Oct. 1891 in stock to use for this purpose; however, we do not believe the stocks of 5 and 10c were actually too small to cover 23,000 but rather the postoffice desired to keep them for use on regular commercial mail, else they would soon have to be making surcharges of 5 and 10c!

The 4c surcharge presents another problem. The literature claims and it has been generally believed that all the 4c were overprinted on 20c of October 1891. This might be doubted because there were only 28,330 of the 20c over-

printed in October. We agree with the Yvert specialized catalogue that only part (about ⅔?) of the 23,000 issue of 4c was on October's 20c, the rest being printed in one operation (like the 1c and 2c), perhaps later on (in Dec. or next June), on unoverprinted 20c freshly received from Paris. There are some sheets of the 4/20 in which spacings are so regular and the inking and pressure so uniform that one can assume they could have been printed in one operation. On the other hand, the 20c was a little-used value (after 1885) and perhaps the post office felt the several thousand that would be left over after this November surcharging would be adequate for stock; on this assumption the catalogs have for years priced the 20c of October several times higher than others of the issue printed in about the same quantity.

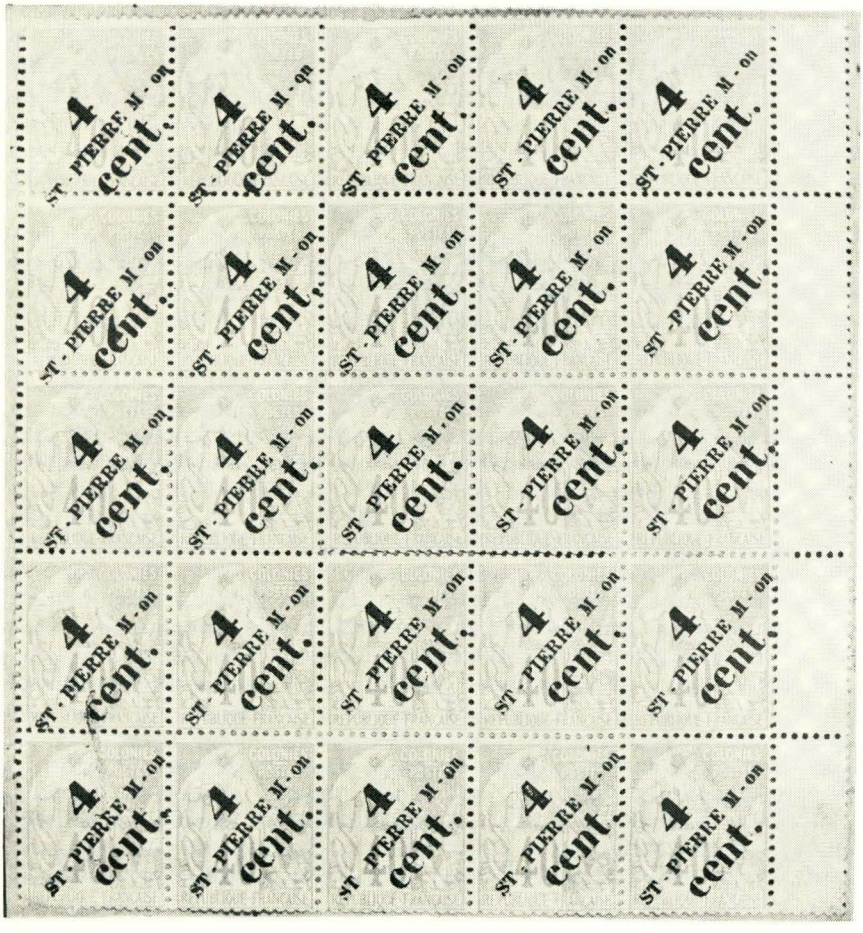


Figure 15. Pane of 25 (5 x 5) of the 4c on 40 surcharge of 29 December 1891 issue, showing overprint made in one operation — spacing of the "4 Cent" and "St.-Pierre M-on" are regular and the inking is rather uniform. It was a fresh setting and early print, the wear varieties are negligible.

We doubt the allegation in the *Arrêté* that the 1, 2, and 4c of October were already sold out, but it is possible. More likely the *Trésor* was out of them for sale in quantity to speculators, while the post office was keeping some for local commercial use. There is no doubt that these low denominations were popular and more readily salable to the stamp trade than the higher values.

All these circumstances of the 24 November issue confirm a suspicion that it was made solely to keep the stamp trade happy. The postal service would normally take a long time to use up 23,000 of these low values — probably 1½ years at least. If the colony was concerned that it stood to lose considerable *potential* revenue in lowering the face value of its stocks by 5 times, then the merchants must have had to put quite a bit of pressure on the administration to make such surcharges. On the otherhand there was perhaps no actual loss to the colony's treasury, because Paris had been furnishing the stamp supplies at cost of manufacture which was very much less than face of course; in fact Paris may even have been giving away these extra supplies in 1891-92 since they would otherwise soon become obsolete and worthless. In that case the colony would be ahead from the sales of the surcharges, and happy to accommodate the merchants.

Naturally the first issue of 1, 2, and 4c surcharges only whetted the appetites of the merchants for more. On 29 December 1891, only five weeks later, an *Arrêté* authorized a further overpriting of the same three low denominations in the same style, specifying the 1c on 10c, 2c on 15c, 4c on 30c and on 40c; the justification given was that stocks of the 1c, 2c, and 4c stamps *in the Treasury* (not in the p. o.) were exhausted. Business has been good. There were 17,888 each of the 1c and 2c, and 7,500 of each of the 4c.

Again the 1c and 2c were overprinted in one operation from a single form of type of 50 cliches. The setting of the colony name on these seems to be similar in most deails and wear varieties to that of the 1 on 5 and 2 on 10 of 24 November, but the settings of the numerals and "cent." were altered from 24 Nov., the alignments being different.

Part (probably half) of the 4c on 30 and 4c on 40 were made in two operations, and the rest in one. The setting of the colony name on 4c done in two operations is not the same, however, as that in either of the October 1891 settings nor on the 24 November issue; it has much fewer error or wear varieties. Moreover, there are really two different settings of this "ST-PIERRE MIQ-on" on the 4c on 40c — one is like that on the 4c on 30 done in two operations, and the other like that on the 4c on 20c of 24 Nov. done in two operations. Thus we begin to see evidence that the printery, foreseeing probable further use of these surcharge formats, was saving the type forms and trying to use them or parts of them over again as needed and with such modifications as required by the wear and tear of previous use and any changes in format. As we shall see, it gets more and more complicated for them. As for issues to this time, we make the preliminary deduction that the printery saved the forms of type from October 1891 and opened the forms in November and December to add, renew, or correct shifts, breakages and dropouts in type, and causing some minor changes in the alignments of the old setting each time it was opened. However, according to printers we have talked with, this was unlikely owing to technical problems, and a complete resetting would have been necessary each time. In any case, the typesetting of the diagonal overprints of 1891-2 was a tricky job and it is not clear just how they managed it. If complete resetting was necessary for each printing, the apparent similarities between successive settings in error and wear varieties recurring in the same positions could be explained by the fact that the press, the plate (form of type locked in chase), and the individual type and furnitures all have inherent mechanical weaknesses making certain positions and

characters susceptible to certain types of defects. It is an interesting technical problem which could be given further study as many mint panes and some sheets (of 50) are still available; however, if it turns out that panes were interchanged between settings or printings that were re-used or re-set, then there may not be enough material to unravel it all.

On 26 June 1892 another run of the 1, 2, and 4c overprints, similar in format to those of Nov.-Dec. 1891, was authorized to be made on 25c stamps. Again the justification was that the stock of the 1, 2 and 4c stamps was "exhausted" (only in the Treasury, no doubt). This time 50,000 of each were printed, in one operation from single forms of 50 cliches. The setting of the colony name is new, even if the same type taken from the forms of Nov.-Dec. 1891 was used; it is very close in detail to that on the next issue, that of Nov. 1892; and the numerals and "cent." also were reset. There is no question in this case that large additional quantities of unoverprinted 25c stamps must have been obtained from Paris for the surcharging. The quantities are much larger than in previous issues, so the administration must have been convinced by the quick turnover of the previous surcharges of the capability of the stamp market to absorb them. The speculators were apparently not hesitant to take a lot of them because with low denominations they didn't have too much money tied up.

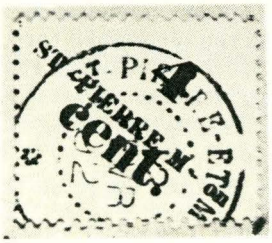


Figure 16. 4/40 stamp of Dec. 29, 1891 issue, from printing made in two operations. Note the uneven spacing, and the inking of "St.-Pierre M-on" considerably lighter than of the 4 Cent.

Practically all of these 1, 2, and 4c surcharges went to philatelic consumers, and we have not seen more than one or two indubitably commercial covers franked with them. Of course their proper use on printed matter and greetings would not likely be preserved for collectors. One sees many philatelic covers with them in multiples and combinations for higher rates used down through the 1890's, suggesting they were a "drag" on the market for years.

But these overprints do not lack for conspicuous varieties such as double and triple prints, not to mention the many minor varieties similar to those on the October 1891 issue (but in different positions) except that no inverts of the colony name are known. Many of the minor varieties are not constant and a complete listing of them has never been made or published, if it is even possible. It is usually feasible to identify the printing made in two operations by the variable spacing or alignment of the two parts of the surcharge and by differences in intensity of the inking or pressure. This is especially obvious in the variety where only the colony name is doubled (4/30 and 4/40).

The three issues of typographed 1, 2, and 4c overprints are thus of considerable interest for the lover of "plating" and student of printing, but hold next to nothing for the postal historian or topicalist.

4) The Issue of 4 November 1892

The low-face surcharges of Nov. 1891-June 1892 must have been sold out in jig time, for on 4 November, four months after the last printing of 150,000 stamps, another large series of compound overprints of 1, 2, and 4c on top of the colony name appeared (— we have not seen the decree). In order to facilitate their salability it was thought that this time the style of the surcharge should be different from the preceding. Hence, the numerals were added by handstamp; and in two different styles of numeral, one solid, the other hollow-shaded. Thus we have a set of solid "1," "2," and "4" on the 25c and a set of hollow "1," "2," and "4" on the 5c. The literature has always cited the quantity printed as 50,000 of each stamp, but a communication we have seen from Bréhier to one of his customers states that it was 50,000 total of each denomination. In either case the amount is so large that we are certain the stamps were new supplies from Paris and that the overprint of colony name had to be a new one, not remainders from October 1891.

The handstamps were rather carefully struck on the slant, to be parallel with the colony name, from single pieces of type mounted in holders. Imagine it — stamping 300,000 impressions this way! The grumbling of the clerks could be heard all the way to Ile-aux-Chiens, especially since it was all to benefit a few merchants (unless one was a relative). Yet very few displaced, double or missing strikes are found. The setting of the colony name is the same on each stamp and is either a new setting or one modified slightly from that used on the 26 June 1892 issue — there are the same wear varieties in the same positions plus a few more. Mint panes of the solid-numeral types are numerous, but rare of the hollow-numeral type; a few sheets of 50 are known. An error in which both "2" and "4" are struck on the same stamp and some doubled numerals are reported.

As for the usage of these stamps, the same observations apply as we made on the Nov. 1891-June 1892 issues. The hollow-numeral type proved very popular with collectors — it has a certain charm and is quite visible on the green stamp; but the solid-numerals do not stand out on the dark 25c stamps and no ordinary collector can be faulted for not wanting them — probably the reason so many mint panes and sheets of them are still around.



Figure 17. Strip of three of the 1c solid numeral on 25c of 4 November 1892, with double strike of handstamped "1" on middle stamp (—not a common error).



Figure 18. Pair from Nov. 4, 1891 overprinting showing stamp with "2" missing se-tenant to a stamp with "2" — a rare error.

5) The Issue of 1 December 1892 (Postage and Dues)

A month after the previous issue, the colony was in a hurry to take one more fling at surcharging for the philatelic market before the definitive Peace and Commerce stamps (already on the boat from France) arrived. They just barely made it by several weeks. A typographed setting of the diagonal colony name (like 1891) but with letters "T" and "P" (for "Timbre-Poste") straddling it was applied in one operation from a form of 50 to the set of Fr. Col. General Issues postage dues of 1884 from 10c to 5Fr, and similarly the diagonal colony name alone to the set of the dues stamps from 5c to 2Frs, all in a pale red, except in black on the Franc values. The overprint with "T" and "P" was to convert the dues to postage stamps. Quantities printed were relatively small, judging from the high catalog prices (the decree is not available).

There is possibly an administrative and legal impropriety in this issue, apart from its flagrant philatelic nature, in that the Ministerial directive of May 1891 did not include specifically or by implication the authority to overprint the general issues dues with colony name, because the Ministry intended to retain the general-issue dues for use in all colonies after 1892 (and in fact did so until well after 1900). Thus SPM was strictly on its own initiative on this one, though possibly special approval was obtained from Paris (which would be cited in the decree). We suppose the reason for overprinting the dues was that neither Paris nor the colony had any more excess postage stamps available for unnecessary surcharging. The dues used were from stocks in the colony (held since 1884) but probably not all of them as SPM continued to use the unoverprinted dues until 1894 or later.

The setting of the colony name is a new one, and is the same on both sets of the surcharges, the same minor accidental varieties appearing in the same positions. However, about half of the minor and wear varieties are the same as on the 20 June and 4 Nov. 1892 issues, which suggest the printery worked over the

former type or it may be coincidental for the reasons we explained earlier in discussing the December 1891 issue. Inverted overprints of several values of the dues set have been offered but are suspect.

Mint sheets of 50 are available though rare.

One sees these stamps on numbers of philatelic covers, often used in the mid-1890's and sometimes later, and cancelled-to-order copies are frequent. Many covers with deficient postage were sent from France to obtain the dues stamps on them by collusion of recipient and postmaster. We have never seen a genuine commercial use.

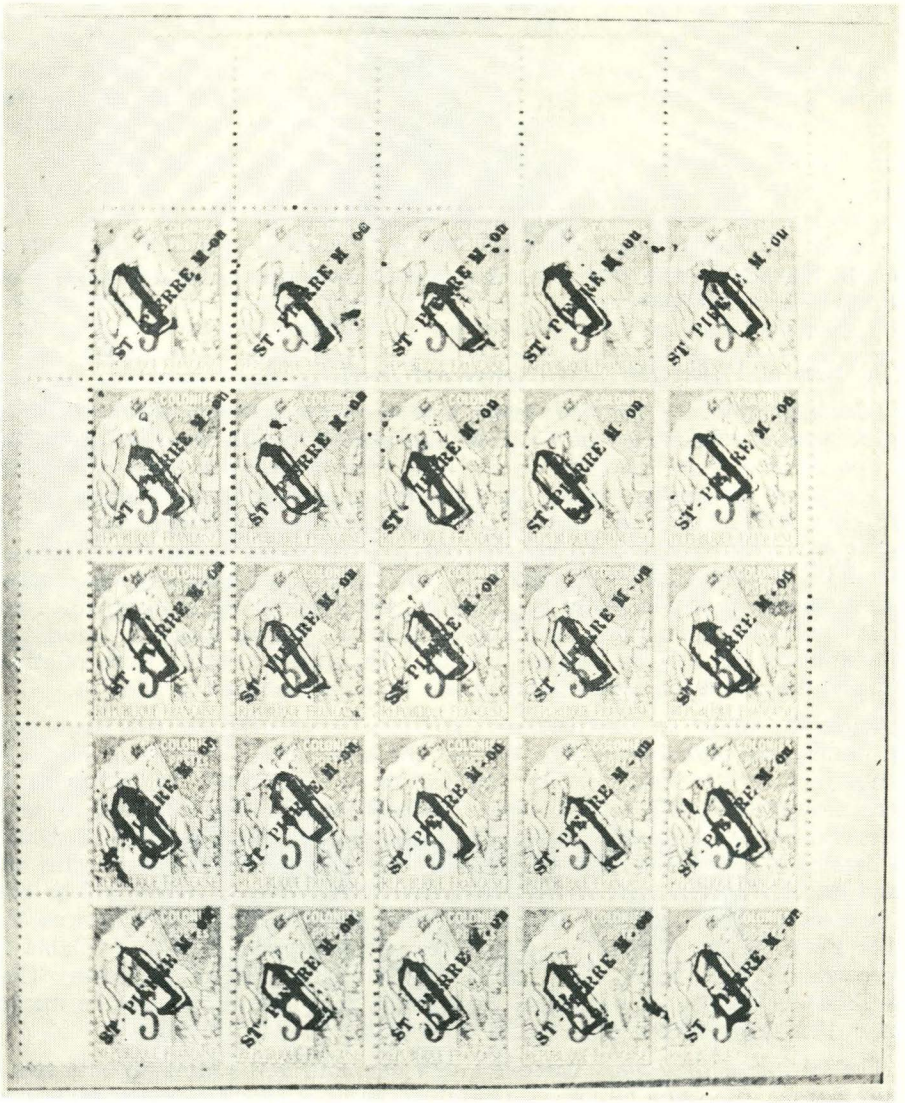


Figure 19. Pane of 25 (5 x 5) of the 1c hollow-numeral handstamp on 5c green of Nov. 4, 1891, issue. Note the rather uniform positioning of the handstamps, characteristic of this issue — total 300,000 impressions!

6) The Overprinted Postal Stationery of 1892

Sometime in 1892, the 1885 issue of Colonies postal stationery with Dubois vignette (cards and letter-cards) in stock at SPM were overprinted in serifed capitals "S P M." These included the 10c postcard, the 15c letter-card, and 25c letter-card in two varieties of perforation. It could be construed that the May 1891 Ministerial Directive meant to include the Dubois stationery, but the fact that SPM waited until well in 1892 to overprint them suggests it was philatelic inspiration. However, one does find them commercially used (rare), and they are even scarce philatelically used, but common mint. Errors of double and triple surcharge on the 25c are reported. Also some copies show a part of the outline of the handstamp-holder block when it wasn't held perfectly vertical. The "P" is often raised somewhat out of line (due to shifting in the holder?).

A Comment on the Diagonal Style of Colonial Surcharges

Except for the April 1891 issue and the 1892 overprints on the postal stationery both of which are in a style reminiscent of the issues of 1885-6, the 1891-92 surcharges of SPM are basically in the diagonal-overprint motif. In view of the inherent complexity of typesetting a form of diagonal overprints and the fact that it was not necessary, one wonders why they chose this style. It is all the more curious because the 1891-93 surcharges of Reunion, New Caledonia, Guiana, Nossi-Be, Tahiti, Senegal and Diego Suarez are also mostly diagonal. (Only Martinique, Guadeloupe, Benin, Nossi-Be and Congo followed a horizontal arrangement in all or part of their overprints). Did SPM copy the idea from the other colonies or was it just a printing fad of the period? Only Reunion issued its 1891-2 series of overprints before SPM did, and it is possible that SPM was influenced by Reunion in this. (The fact that SPM was the second colony to respond to the May 1891 directives is interesting too, perhaps indicative of eagerness to have overprints and take advantage of philatelic interest). An argument could be made that the diagonal style was a means to accommodate a long name without resorting to abbreviation or title division — indeed, SPM had the longest title of any colony and the majority of the colonies choosing the diagonal format are ones with relatively long names. But Martinique opted for abbreviation so they could keep it horizontal and allow room for a large-sized type with added numeral, while Guadeloupe could make theirs horizontal by compressing the word with small type (same size as SPM's). St. Pierre-Miquelon could only have overprinted horizontally by abbreviating or dividing the title into two lines, which would have been adequate. So we suspect a desire to be fancy or different was involved.

References

We list only the sources we found significant for our purpose (— the sources of the *Arrêtés* are given in the text, Section III). The very numerous and often confusing or dubious discussions of the alleged forgeries are largely omitted.

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(3) F. Marconnet: "Les Vignettes Postales de la France et de Ses Colonies." Nancy, 1897, 2 vols. Text and Atlas.

(4) Theo Larsen: "S P M," *Halifax Philatelist,* Vol. #1, 1887, p. 5; Vol. 1, #2, p. 5; Vol. 1, #3, p. 3.
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(11) A. Forbin: "St. Pierre et Miquelon," *L'Échangiste Universelle,* #668, Dec. 1955, p. 295, #671, March 1956, p. 71.
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(14) (anon): "Les erreurs du Congo et les Iles St. Pierre et Miquelon," *La Révue Francaise des Collectionneurs,* 25 March 1907, p. 50.
(15) F. Serrane: "Vade Mécum du Spécialise Expert," Vol. 1, Nice, 1927.
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(17) "Catalogue de Vente de Collection Ferrari," 12eme Vente, G. Gilbert, Paris.
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(20) "Catalogue of the Sixth Portion of the Arthur Hind Collection of Postage Stamps . . .", Oct. 22-24, 1934, London, H. R. Harmer.
(21) "Catalogue of the Dwight Collection of Rare Stamps, Part Three, French Colonies . . .", New York, Oct. 22-24, 1940, H. R. Harmer & Co.
(22) "The Alfred H. Caspary Collection, Sale 11, Europe, Pt. 1", Nov. 18-21, 1957, New York, H. R. Harmer.

(The End)

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The Clubhouse

The Meeting of October 6th, 1971

Samoa — Robert Odenweller

I have always felt that an award winning Samoa collection could still be assembled starting from scratch. On October 6th, Robert Odenweller confirmed this. He displayed eight frames from his collection which was started about four years ago, and which is now, I am sure, one of the top four collections in existence today. Aside from examples of fine material, the collection includes research.

The evening started with an innovation. At the door was a one-page precis of the display. The guests were able to read this and look at the frames intelligently before the speaker began. His talk was therefore more meaningful, since the audience knew in advance the basics of his discussion.

The first Samoan postal arrangements were a private venture sponsored by the owner of the local newspaper. The stamps issued, known as the "Samoa Express" issue are classics of Pacific philately. Mr. Odenweller displayed the gamut of this issue, starting with proofs, which are elusive, to put it mildly. Shown were imperf. proofs of the 1d (4 copies), the 3d in black, a horizontal strip of three of the 6d, single copies of the 9d and 1/- plus a horizontal pair of the 1/-. There are three states of the stones used in printing the Express stamps. State I is very desirable and quite difficult to find. Many examples were shown, as well as sheets of the later states, various postmarks, and multiples. Examples of reconstructed stones in various states were also displayed.

The "piece de resistance" as far as I am concerned was dual in nature, namely two examples of the Express issue on cover. Only ten such covers have been recorded, four of which show combination usage with New Zealand stamps. The two covers shown here represented the earliest and latest usages of such New Zealand combinations. These covers are nos. 2 and 10 as listed in "The Postage Stamps of New Zealand, Vol. V." Mr. Odenweller showed that cover no. 2, listed as being used on October 20, 1878, was in reality dated one year later in 1879.

After the Express stamps were discontinued circa 1881, there was a hiatus in official postal service. In 1886 a new postal system was established by John Davis. Due to the power struggle that was going on in the islands between Germany, Great Britain and the United States, Davis was able to get support from New Zealand, and his stamps, the so-called "Palm Trees" issue (which includes the Malietoa 2½d and the Flag 5d) were printed by the New Zealand government stamp printers on New Zealand stamp paper which was watermarked NZ over star. The paper varies as to mesh and distance between the NZ and the Star. By classifying the papers and the perforations, and then correlating the recorded dates of printing, a logical progression of printings can be recognized and definite shades can often be attributed to the specific printings. The research along this line is fairly recent, having been started by A. R. Burge, whose results were published in the aforementioned "Postage Stamps of New Zealand, Vol. V." Mr. Odenweller has carried it one step further. The normal method of mounting and display is to show each issue and printing in chronological sequence, with each described as to paper, perforation, shades, etc. Mr. Odenweller, who has had previous experience in depth with New Zealand, is familiar with Campbell Paterson's catalogue arrangement

of discussing one denominations of one design at a time, and then dissecting it by printings and varieties. He did this with his Palm Tree issue display. The results were striking, with the shade variations by printings almost leaping at the viewer.

Of particular interest were mint examples of the first perforation 12½. Very few people realize how scarce this first printing is in mint condition. Also displayed were copies of the ½d, 1d, 2d and 6d perf 12 x 11½ on horizontal mesh paper with a 6 mm distance between the NZ and star. These are from a small printing that was only recently recognized. They are most uncommon. Two used examples of the 1d post card were also shown. One was addressed to Maurice Burrus in his own handwriting. It was possibly a cancelled to order example, addressed by Burrus at a later date, but even cancelled to order copies of this postcard are quite uncommon. The other card was completely commercial, however, bearing Seapost markings. As an indication of the scarcity of these postcards, only 7,328 were issued, and the bulk are found unused.

Several combination covers with U. S. and Samoa stamps were shown, also a unique piece of newspaper bearing two copies of the 2d palm tree, a 3c U. S. 1890 issue and a ½d Great Britain. The newspaper was addressed to Britain and franked with 4d in palm trees and 3c in U. S. postage to carry it across the U. S. to its destination. When it arrived in Britain it required forwarding (the address is crossed out on the piece displayed) and the ½d was added to pay this forwarding fee. The ½d was the newspaper rate at that time in Great Britain.

Among the stamps shown were two copies of the 2½d black Malietoa perf 11, and a used example of the 1900 3d green surcharge showing a portion of a registration marking. This is the only used example known, and if the postmark is genuine, proves that the issue was in use for at least one day prior to the partition of the islands. He also showed pairs imperforate between, of the 2d surcharged R3d and the 2/6 perf 11; varieties of the various 5d on 4d surcharges, making the point that the so-called overprint errors are merely the result of poor inking of the handstamp; and the 1/- bisect.

The 1/- bisect came about after the April 1, 1895 fire which destroyed not only the post office but most of Apia as well. This bisect was used to frank letters mailed from Apia after the fire till the end of May, when the new perf 11 printings were received. Genuine copies are perf 12½ and postmarked in blue. The bisect did not represent a 6d rate, but rather was an indication that postage had been paid. Covers were noted addressed to New Zealand, Great Britain, and Canada. The latter was a lovely item from the Supreme Court, Samoa. Also shown were later "reprints" of the bisect made from perf 11 printings and cancelled in black ink.

One of the questions pertaining to combination covers bearing Samoan and U. S. stamps is that of where the U. S. stamps were applied and where they were postmarked. It had been assumed in the past that the U. S. stamps had been applied in San Francisco to pay the Transit postage from that port to addresses in other countries or to pay the U. S. registration fee to American addresses. This theory had later been questioned, the new thought being that the stamps had been sold in Apia and cancelled there. Mr. Odenweller showed a combination cover to London with all stamps cancelled by a cork. There were three Samoa 4d and a 10c and 15c U. S., ALL CANCELLED BY THE SAME CORK. This is rather clear proof that the U. S. stamps were sold in Apia and cancelled there. Whether they were sold by Davis at his post office or by the American Consul, remains an open question, but the point of application has apparently been answered.

After the occupation of German Samoa by the New Zealand forces in 1914, the German issues were overprinted "GRI." Two frames were shown including almost every accepted variety of genuine double and inverted overprints, and the comma after "I" varieties. The so-called "errors" of the 3d on 30pf and 4d on 40pf, which were printed after the issue was retired, were not shown, since the exhibitor did not consider them valid. Several covers were displayed, including the 5/-.

This was a comprehensive display and discussion of an out-of-the-way philatelic entity. The study was complete and the audience was treated to a lucid discussion of the research involved.

The Meeting of October 20th, 1971

The "Dale-Lichtenstein" United States Stamps exhibited by courtesy of the Anne Boyd Lichtenstein Foundation. The Paper presented by Ethel Harper

The Trustees of the Anne Boyd Lichtenstein Foundation, whom I have the honor to represent, send congratulations to the Collectors Club on its 75th Anniversary, and all good wishes for its continued progress and success as the premier Club in the western hemisphere.

The Anne Boyd Lichtenstein Foundation recognizes the responsibility with which it has been entrusted under the terms of Mrs. Dale's Will, and is desirous that the stamps in its custody will be made available for worthy philatelic exhibitions and projects. This is also in keeping with its wish and intention to continue, whenever possible, the traditional philatelic educational pattern set by Mrs. Dale and her father Mr. Alfred F. Lichtenstein.

Therefore it is with pleasure that we are contributing to this 75th Anniversary of the Collectors Club, not only by tonight's display, but also by participation in "ANPHILEX '71" — the international stamp exhibition that will be staged next month at the Waldorf Astoria Hotel in New York.

In view of the very close association of both Mr. Lichtenstein and Mrs. Dale with the Collectors Club, I would like to quote from the "*Collectors Club Philatelist*" for September 1952 — the occasion of the establishment of the Alfred F. Lichtenstein Award:

"The members of the Collectors Club have a special place in their hearts for "Mr. Lichtenstein because our very home is the result of his inspiring leader-"ship and generosity . . . As an organizer and benefactor of the Club's activities "no one has yet equalled his example."

"His daughter (Mrs. Louise Boyd Dale) has been a collector of stamps in her "own right since childhood. She shared an abounding interest with her father "who tutored and trained her up to the time of his death in 1947. Through "his daughter philately still enjoys the Lichtenstein influence as she carries "out her late father's ideas and objectives."

And now, through the Anne Boyd Lichtenstein Foundation we hope that philately will continue to enjoy the Lichtenstein influence.

The United States stamps displayed in the wall frames are selected from one of the collections assembled by the late Alfred F. Lichtenstein and Louise Boyd Dale. They cover the period approximately from 1842 to 1875.

It is not our intention to demonstrate a detailed specialized study, but rather to try to illustrate in a general way the many attractions that this period of United States philately offers. With this objective we have included a representation of Carriers, Locals, Postmasters and General Issues — unused, used, cancellations and covers.

We have endeavored to show something to appeal to all tastes — something that may open up new avenues of collecting for some — examples of scarcer items that otherwise, some may not have had the opportunity to study.

Locals

These stamps were issued by independent mail carriers and private posts that competed with, and sometimes supplemented, the Government services. Most of the local posts operated in the east from the early eighteen forties through 1861 when practically all were legislated out of business. During this period some 120 private firms weer in operation; Boyds and Husseys Posts were two that continued until about 1880.

THE CITY DESPATCH POST (or Grieg's Post as it was also called) commenced in New York City February 1, 1842. The stamp issued was the first adhesive to be used in the United States. When Grieg introduced his service he sent out a circular in which he explained the necessity of communication by letter from one part of the city to another, by which (quote) "Despatch, punctuality and security . . . may be attained . . ." This he set out to do for a fee of 3 cents a letter. This City Despatch Post ceased as a private post on August 16 1842 when it was sold to the United States Post Office. It was then operated as a Government Carrier under the title THE UNITED STATES CITY DESPATCH POST. Greig's City Despatch Post stamps were used provisionally and were accepted for the Government Service. Used by Grieg's Post they were usually cancelled by the Company handstamp and the word "FREE", as illustrated by the cover on this slide (Fig. 1). As a Government Carrier, the stamps were cancelled by the New York Post Office, and the letters "U S" in a box.



Figure 1.

Carriers

The term "Carriers' Stamps" is generally applied to those used to defray the cost of delivery within the same city, from one post office to another, and also for collection and delivery between sender and addressee. This was at the time when the Government postal charges covered the costs from post office to post office in different cities.

These private posts operated under the authority of the Postmaster General, by which token the stamps also were issued. These posts served many of the major cities and were in use concurrently with the Local Posts. The United States Government first issued Carrier stamps in 1851 — the Franklin and Eagle types with which many of you are familiar.

We show here some of the semi-official Carrier Stamps for BALTIMORE, Md., the One Cent Post Office Despatch, of which there is a block of eight of the 1 cent blue. The One Cent Government City Despatch demonstrates the make up of the complete sheet of ten stamps in which they were issued. The variety "Sent" for "Cent" is found in the black and the red series, as indicated.



Figure 2.

The Postmasters' Provisionals

These stamps are examples of some of the earliest efforts made to speed up the postal services by use of adhesive stamps for prepayment of postage. Between 1845 when uniform postal rates were established, and 1847 when Congress authorized the Postmaster General to issue adhesive stamps, the postmasters in several cities issued provisional adhesive stamps of their own.

ST. LOUIS, MO. provides some of the most desirable in this group. These stamps were issued in 1845 from an engraved copper plate, each of six subjects comprising 3 x 5 cents stamps and 3 x 10 cents stamps, in two vertical rows. The 5 cents on cover shown here is the bottom left corner copy of the sheet, pen-cancelled and tied with "ST. LOUIS, Mo. Dec. 23" (1845) cancellation (Fig. 2).

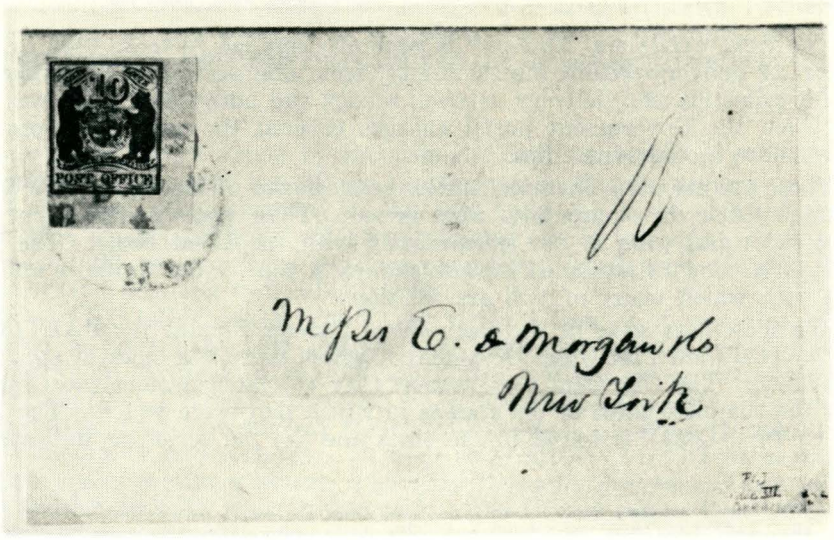


Figure 3.

The next slide shows a companion cover bearing the 10 cents value from the bottom right corner of the sheet, tied by "ST. LOUIS, Mo., Dec. 4" (1845) (Fig. 3). We only regret we cannot produce the 20 cents in a corner copy on cover to complete the set! This denomination was issued after the other values were made, and was included on the plate of six subjects by changing two of the 5 cents to 20 cents. This alteration was achieved by hammering out the "5" from the copper plate and re-engraving "20".

The Regular Issues

Now we come to the regular Government issues which appeared *July 1, 1847*. These comprised the 5 cents brown and the 10 cents black, of which there are numerous examples in the frames.

The first slide shows the use of a pair of 5 cents on cover to Canada. The United States stamps paid the 10 cents rate "to the lines" from New York City, October 1850, and the "4½ (p)" inscribed in manuscript indicates the Canadian postage due from the border to Montreal.

The next cover shows the use of the 10 cents stamps on an 1849 cover from New York to Montreal via HUDSON RIVER MAIL — the cachet is in red at the bottom left corner of the cover, and the "4½ (p)" due for postage from "the lines" to destination is inscribed in manuscript (Fig. 4).

The 17 bar round grid cancellation with slightly wavy lines is peculiar to the HUDSON RIVER MAIL route. It is believed to have been used by the mail route agent on the steamboat between New York and Albany and Troy. The 1850 Annual Report of the Postmaster General describes the contract for this Express Mail Line as follows: "From New York to Albany and Troy. 150 miles. 19 trips per week. 13 times a week to Albany and 6 times to Troy. Annual Compensation $30,000,00" (Stanley B. Ashbrook 'Special Service').

Another lovely copy of the 10 cents on cover is shown here, from Troy, N. Y. September 18 1850 with an attractive and photogenic blue cancellation. This also went to Montreal and bears similar markings.

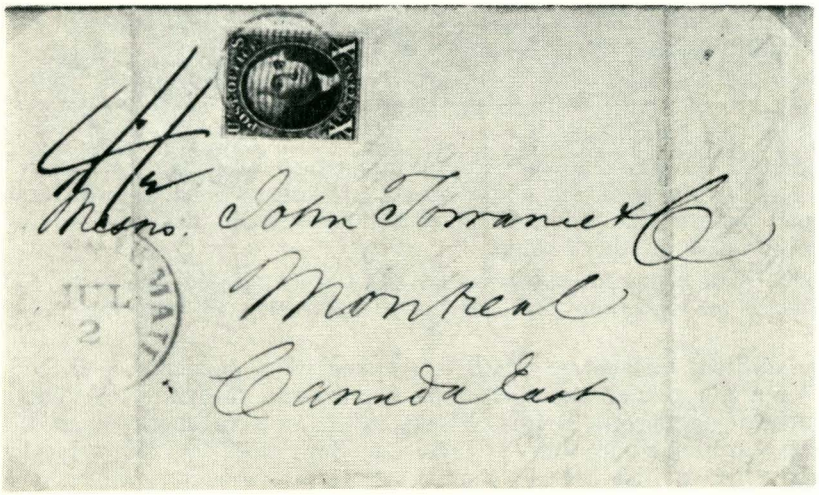


Figure 4.

The Act of March 3, 1847 called for a postal rate of 40 cents between the east and west coast. This letter inscribed "BY STEAMER via NEW YORK" is an example of the 40 cents rate to California. The single 10 cents stamp was affixed and cancelled at Washington, D. C. March 25; the marginal strip of 3 of the 10 cents was added and pencancelled, making the 40 cents rate.

The next cover demonstrates the use of a bisected 10 cents stamp, used as 5 cents from Bennington to Middlebury, Vermont, July 1850 (Fig. 5).

The 1851 series included the 1 cent and 3 cents denominations for the first item. These values were issued to meet the new rates of 1 cent for newspapers

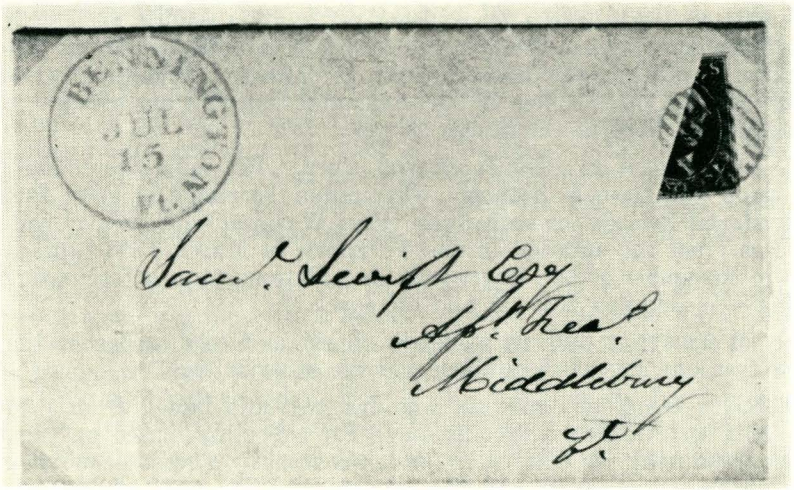


Figure 5.

and "Drop" or local letters, and the 3 cents for prepaid letters up to a distance of 3,000 miles as enacted by Congress March 3, 1851.

The other values in the series are 5 cents, 10 cents and 12 cents, all of which are shown in the wall frames with a variety of cancellations and types with which this issue abounds.

Varieties of cracked plates occur on both the 1 cent and the 3 cents values. The full illustrations of the major cracks are included in the wall frames by reproductions from the publications by Stanley B. Ashbrook on the 1 cent, and by Carroll Chase on the 3 cents.

Portions of these cracks are shown on the stamps on this slide. That on the 1 cent is on the lower stamp of the pair, position 13 from the left pane of plate 2.

In addition, this cover, which is franked by a pair of the 1 cent and a single 3 cents, also is an example of the 5 cents rate to France by open mail to the United Kingdom via British Packet, which was in operation at the time. This letter originated in New Orleans, La., September 8, 1856, was placed on the New York British Packet September 17, for London, where it arrived September 29, thence to Paris and Bordeaux, France September 30. The "19" cents in black, handstruck on the face of the cover represents the ocean rate and British charges.

The major crack on the 3 cents value is on position 94 on the left pane of plate 5 and runs up from the bottom of the stamp towards the right. The lesser crack is on position 9 on the right pane of plate 5, and is towards the bottom right of the stamp and follows closely the line of Washington's peruke. Both of these cracks occur on the late state of the plate and were caused by flaws originating in the surface metal of the printing plate.

The next cover is a nice example of a forwarded letter. It originated in Davenport, Iowa where the 3 cents stamp was cancelled in black, and was forwarded from Vernon, Connecticut where an additional 3 cents stamp was affixed and cancelled in red.

The 1857 to 1861 series is similar to the previous issue, but is perforated 15, and includes values to the 90 cents. Typical representations of cancellations and covers are in the wall frames.

On this slide we have a magnificent set of mint copies, each with the top margin from the 1 cent to the 90 cents. As you can see each stamp was severed by scissors, despite the perforations which are intact. Consequently, somewhere there are at least three copies of each denomination with one straight edge, and some lacking portions of the design as well.

The next item is an 1859 Territorial cover. The four 3 cents stamps make the 12 cents rate from Vancouver, Washington Territory to West Point, N. Y. The Territorial Periods for each State vary; Washington Territory had a life of 36½ years from the creation of the Territory in March 1853 until it became a State in November 1889. Territorial cancellations form a fascinating type of collecting — on stamps both on and off cover.

The 90 cents is a difficult stamp to obtain in nicely used condition. Here we show two, one cancelled in black and the other in red.

In *1861* a completely new set was designed and issued from 1 cent to 90 cents. This series offers enormous scope for collecting, based on the cancellations, the use during the Civil War (which is actually a reason for its existence), the use on Patriotic covers and the stamps used for small change during the shortage of small currency created by the War.

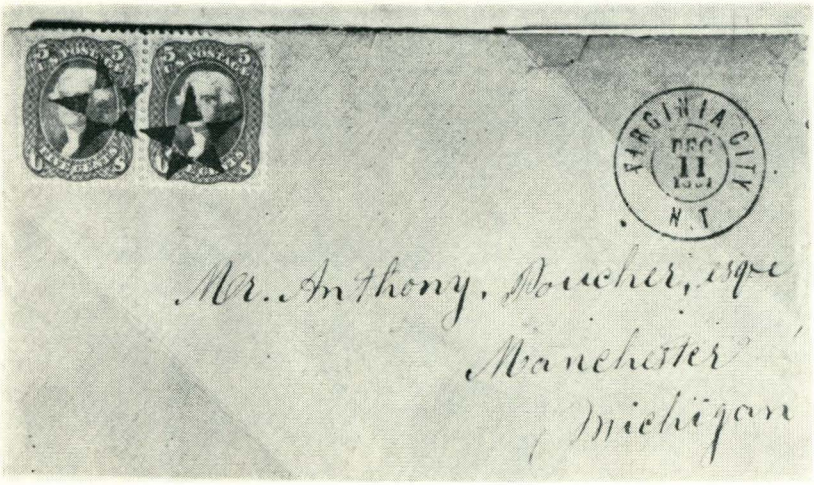


Figure 6.

A good representation is displayed in the wall frames, and the next two slides show a variety of the cancellations that can be found on the 3 cents value. The reconstruction of the legend "HELD FOR POSTAGE" on three separate stamps, is rather fun. There are the different types of PAID and PAID ALL, the numerals, ship, colored, fancy, Wells Fargo, geometric and floral cancellation devices. The area covered by these cancellation is vast and the philatelic knowledge that can be devolped from the study of this comparatively common stamp is boundless.

Here is another Territorial cover. This time from Nevada Territory in December 1861. It shows a pair of the 5 cents brown yellow on a letter from Gold Hill, cancelled with the bright blue STAR of Nevada Territory, plus the blue "VIRGINIA CITY N. T." postmark. The Territory was created in March 1861 and the State in October 1864. A most delightful piece (Fig. 6).

Another use of the 5 cents is illustrated on this letter from Jamaica, West Indies to Ragged Island, Nova Scotia. And the whole story is told by the postal markings on the front and the back of the cover. October 5 1861 it left Kingston, Jamaica and was carried to New York by Tucker & Lightburn, Forwarding Agents. It entered the United States mails at New York where the 5 cents stamp was put on for local U. S. postage, and cancelled October 5. The Boston British Packet cachet on the back is dated October 16; the "U/STATES/ HALIFAX" exchange mark, also in black was applied October 18. It arrived at destination October 22. The "8d" due struck on the front in black, represents the unpaid Packet Postage of 5d, and the Nova Scotia inland postage of 3.d, currency.

The next cover is franked by the 24 cents steel blue, the 5 cents and a pair of the 1 cent, making a total of 31 cents. It went from New York in 1861 to Darmstadt, Germany by: "New York American Packet PAID 7" for a single letter, via Prussian Closed Mail to Aachen and thence to final destination. By this method the mail was sealed in New York, and went via London where the mailbags were transhipped but unopened until they reached Aachen.

Here is another cover that shows the use of the 30 cents from Wabash, Indiana to New York in 1865, for conveyance by "New York American Pack PAID 7" via Prussian Closed Mail to Vaduz, Lichtenstein.



Figure 7.

The rates for the use of the Prussian Closed Mail varied in accordance with the contracts between the United States and Prussia at different periods, from 28 cents to 40 cents, of which the 7 cents for a single letter and 14 cents for a double letter always included in the "New York American Packet" cachet, was the amount due to Prussia for this service. The balance was allocated to the United States, Britain and countries of destination based on the rates prevailing at the time.

The use of the 90 cents on cover, like its predecessor is not common. This slide illustrates the use of the 90 cents in combination with the 10 cents, 5 cents and 3 cents making $1.08 for a double rated letter to China (2 x 54 cents) in December 1862, prior to the change of rate to 53 cents for a single letter from July 1863 (Fig. 7).

The next cover is similar and bears the 90 cents plus the 10 cents and two copies of the 3 cents, making a total of $1.06 for a double weight letter to China in April 1864 at the new rate of 2 x 53 cents (Fig. 8).

In 1863 and 1866 the first 2 cents and 15 cents stamps were issued, both in block, along with the 5 cents brown, and the 24 cents in lilac shades.

Here is an example of the 5 cents on cover from New York to Cape Breton in January 1864. This cover went by Boston British Packet to Halifax, where the "U/STATES/HALIFAX" exchange mark was applied, thence to Arichat. The due marking of "13½c" on the face of the envelope, struck in black, covers the unpaid packet postage of 8½ cents and the Nova Scotia inland postage of 5 cents.

The next cover shows the use of the 15 cents in pair, in combination with the 2 cents pair, making 34 cents by New York American Packet, via Prussian Closed Mail to Aachen en route to Zurich, Switzerland.

The 1869 series incorporates the first pictorial designs, the only values bearing Presidents' heads being the 1 cent, 6 cents and 90 cents.

The set also provides considerable opportunity for the collection and study of cancellations, postal rates and the combination of values on one cover. Many such examples are on display in the wall frames, and there is a nice selection on the slides as well.

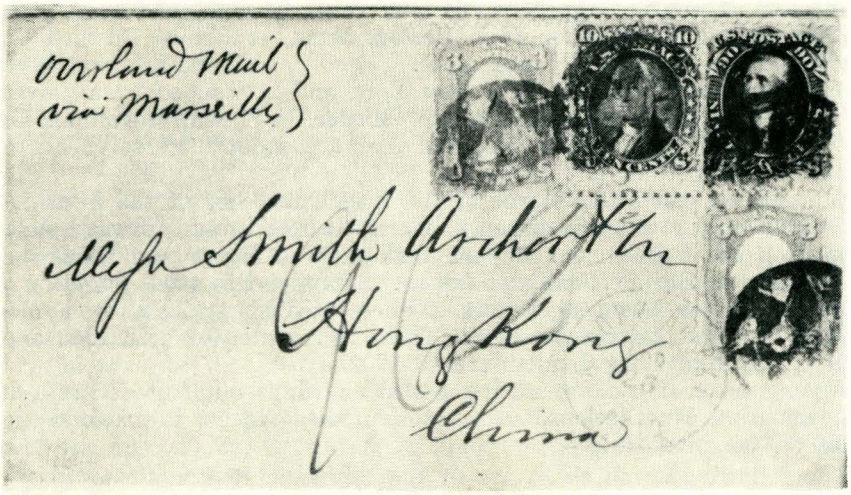


Figure 8.

The 1 cent used alone on cover is not rare, but it is not that easy to find. Here we have it on a local letter.

This one shows a pair of the 2 cents on a cover from Boston, Mass., to Allstead, New Hampshire.

The 3 cents on the following cover is cancelled by a fancy device in green from "MURFREESBOROUGH, TENNESSEE" to Red River County, Texas.

This cover from Newark, N. J. to Toronto, Canada is franked by a single 6 cents stamp.

Another attractive item is this cover with the 10 cents value, from China via San Francisco, California to Iowa in October 1870 with "P. O. D. U. S. CONSUL GENERAL SHANGHAI" in circle in black (Fig. 9).

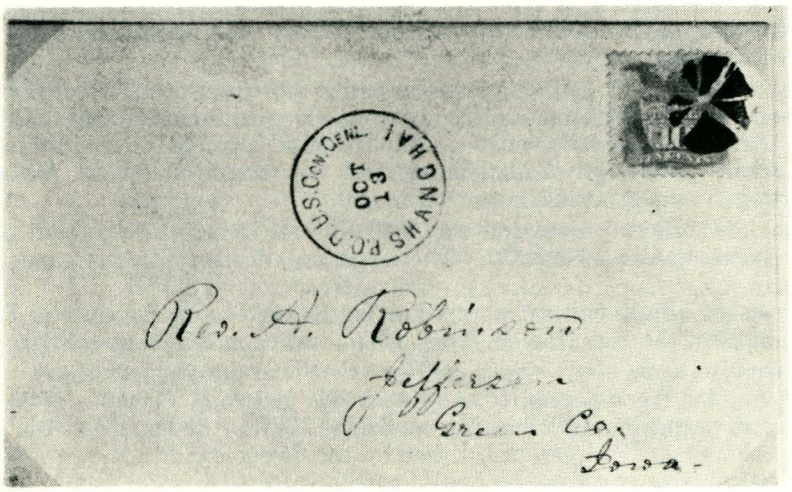


Figure 9.

A piece of unusual appeal is the next cover bearing the 10 cents used in combination with the 2 cents, from Boston, Mass., to Prince Edward County, Canada West, with the red cancellation.

This 1869 cover originated in New York and is franked by a pair of the 12 cents stamps. It is addressed to the "Master, U. S. Ship Savannah, Care of B. F. Stevens, United States Despatch Agent, London" whose cachet in red appears in the bottom left corner.

Stevens was not an employee of the Post Office, but of the State Department. His Agency was established primarily to receive and forward mail passing between the Government Departments in Washington and Officers of the United States in Europe, Asia and Africa. His cachet is often found on letters to naval officers in European waters. Others used his ervice as well. He was appointed as United States Despatch Agent in London June 23 1866 and continued in office until his death March 5 1902.

Among some of the fascinating postal markings on United States stamps are the maritime cancellations. A selection of the "Anchor in diamond of dots" type is on the next slide.

The following seven slides are of the Reprints, Re-issues and the Special Printings of previous series. These were made in 1875 for the Exhibition of 1876. Also the 1880 Special Printing of the 1879 issue.

The 1857 issue was produced by Toppan, Carpenter & Co., perforated 15. The Reprints were made by the Continental Bank Note Co., and perforated 12. They were not available for postage, and are without gum. In addition, new plates were made for the 1 cent, 3 cents, 10 cents and 12 cents. The complete set in imperforate pairs is also displayed here.

The 1861-1866 issue was printed by the National Bank Note Co., perforated 12. The same company produced the Re-issues in 1875. The latter are distinguished from the originals mainly by the shades, and the paper which is hard and white instead of yellowish, and by the white crackly gum. New plates were made for the 1 cent, 2 cents, 5 cents, 10 cents and 12 cents.

The original 1869 set and the Re-issue of 1875 were produced by the National Bank Note Co. The latter was without grill, on hard white paper, with white crackly gum. New plates were made fo rthe 1 cent, and for the frame of the 15 cents which is similar to the original type I, and is referred to as type III.

In 1880 the American Bank Note Co., printed a Re-issue of the 1 cent buff, with gum and the 1 cent brown orange without gum. Both without grill on soft porous paper.

The 1873 issue of both the original series and the Special Printing of 1875 were made by the Continental Bank Note Co. Although perforated 12, the Special Printing was frequently cut apart with scissors. In addition to this characteristic the shades of the stamps and the very white paper are also distinguishing features of the later printing.

The 1879 original issue and the 1880 Special Printing were both produced by the American Bank Note Co. The latter on very soft porous paper without gum.

The seven album pages that contain the Re-issues and the Special Printings are mounted in the last frame. They make quite a glorious assemblage.

I deeply appreciate the privilege that my co-trustees have accorded me in giving me the opportunity to present this program. I have enjoyed many, many hours preparing and working on this collection. I hope that tonight, you too have shared in this pleasure, either by the discovery of a new era to collect, or by a detail here or there that may prove helpful to you, or simply by looking at nice stamps.

The Meeting of November 3, 1971

75th Anniversary Night

Only two members of the Collectors Club knew what was in store when the membership gathered on the evening of November 3, 1971 for the special program to celebrate the Club's Diamond Anniversary. The program was arranged by the President and Vice President, with the former presiding.

In the meeting room frames the audience found an extensive collection of club memorabilia, some of it going back to the year of the Club's founding, 1896. Included were early annual reports, invitations to dances and dinners, flyers announcing programs, library lists, dinner programs and menus, photographs of social affairs, early membership lists, photographs of the clubhouse interior and some of its illustrious members, dance posters and similar items. Arrayed on two mobile exhibition frames at the front of the room were the framed photographs of 22 present and former Governors of the Club. Also displayed was the original Certificate of Incorporation granted to the Collectors Club by New York State in 1896.

After greeting the audience and acknowledging the presence of many guests and families of members, President Sellers recounted a brief history of the Collectors Club. He pointed out that the Collectors Club was organized on October 15, 1896 and incorporated under the laws of the State of New York on December 14, 1896. Initial capital of $2,500 was subscribed by 100 of New York's most prominent dealers and collectors at $25 per share.

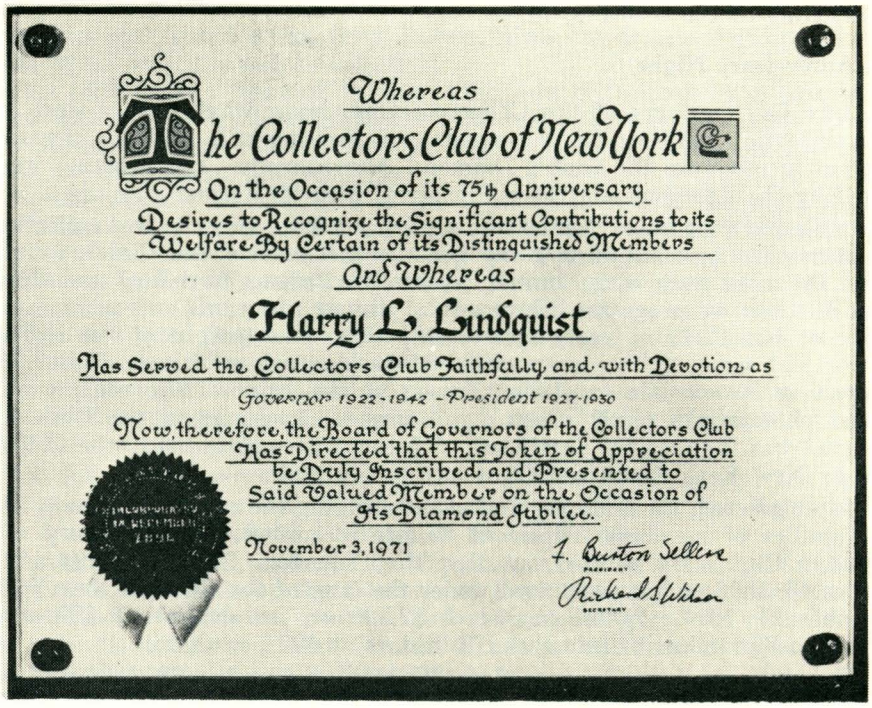
The club was formally opened on Wednesday, October 28, 1896 at its first home at 351 Fourth Avenue. Accommodations included a basement billiard room and store room, a first floor office and general lounging and smoking room, and second floor meeting rooms for the Philatelic Society, the National Philatelic Society and the Manhattan Philatelic Society, plus the club library. The first officers were William Herrick, President; Charles Gregory, Vice-President; J. Walter Scott, Treasurer; and J. M. Andreini, Secretary. Governors were Hiram E. Deats, John N. Luff, F. E. P. Lynde and F. A. Nast.

The first illustrated lecture, comprising 100 lantern slides prepared and shown by Joseph S. Rich, was presented by John Luff on May 6, 1899. In February 1905 the Club moved to its second home, on the second floor at 24 West 24th Street, which was leased for $70 per month. About 1909 the Club moved to a third home at 14 East 23rd Street, and in January 1911 to a fourth location at 14 Park Row in the Kalil Building.

By 1912 the Club Library had grown to such significant proportions that its first librarian, Hiram E. Deats, was named. In November 1913 the Club moved to 30 East 42nd Street, its fifth home in a building long since demolished. In that same year the Club subscribed $250.00 to the International Philatelic Exhibition in New York, the first International Show held in the U.S.A.

Another move, to a sixth location at 120 West 49th Street, was made in November 1917. By 1919 membership had reached 71 resident members and 16 non-resident members. The Collectors Club Philatelist was begun as a Quarterly in 1922, when Club membership totaled 272, with Harry L. Lindquist as Editor. In about September 1926 the Club moved to a fine new home, its seventh, at 51 West 48th Street where a 47 year lease was acquired from the owner, Columbia University. At this time membership had grown to 650 and the library contained 6,000 separate works and 80,000-90,000 magazines.

The coming of Rockefeller Center in 1931 forced the Club to move again, but $35,000 was received for the balance of the lease. While a new permanent



Whereas

The Collectors Club of New York

On the Occasion of its 75th Anniversary

Desires to Recognize the Significant Contributions to its Welfare By Certain of its Distinguished Members

And Whereas

Harry L. Lindquist

Has Served the Collectors Club Faithfully and with Devotion as

Governor 1922-1942 - President 1927-1930

Now, therefore, the Board of Governors of the Collectors Club Has Directed that this Token of Appreciation be Duly Inscribed and Presented to Said Valued Member on the Occasion of Its Diamond Jubilee.

November 3, 1971

F. Burton Sellers
President

Richard S. Wilson
Secretary

The illuminated scroll presented to distinguished members.



Ezra D. Cole receiving the scroll from President F. B. Sellers.

home was sought, the Club temporarily returned, its eighth location, to the building at 30 East 42nd Street. In late 1937 the last move was made to the ninth location, the present clubhouse, where we will shortly celebrate a quarter century of residence.

At this point President Sellers introduced the Immediate Past-President, Philip Silver, who in turn introduced a special guest for a special presentation. The special guest proved to be Mr. John Zuccotti of the City Planning Commission of the City of New York. Mr. Zuccotti then read and presented to the President a proclamation issued by New York City Mayor John V. Lindsay designating November 26, 1971, the opening day of the Anphilex show, as "Collectors Club Day" throughout the City. The Proclamation was illustrated on page 17 of the January 1972 issue of the CCP.

After the pleasure and applause occasioned by this surprise had subsided, the President turned to a series of presentations to the 22 Governors whose photographs graced the mobile frames at the front of the meeting room. These 22 Governors comprised the 14 living former Governors and Officers, plus 8 current Governors and Officers who had given at least 10 years of service as a Governor. Included in this group of 22 were 6 Presidents, 7 Vice-Presidents, 5 Secretaries, 3 Treasurers, and 3 of the 5 CCP Editors. Three recipients of the Collectors Club medal and five winners of the Lichtenstein Memorial Award were also among this group.

To each of those of the 22 who were present including many of the former Governors who had received special invitations, the President presented a beautifully illuminated scroll, appropriately mounted on a walnut plaque. Illustrated herewith is the plaque presented to the CCP's first Editor, Mr. Harry Lindquist. As each presentation was made, in the chronological order of their memberships, a brief synopsis of the Governor's service to the Club, plus interesting facts about his sponsorship, residence and business and collecting interests at the time of joining the Club, were related by the President.

Those honored, with an indication of their service, are listed below. In many cases other offices were held in addition to those indicated, but only the most significant is listed:

Harry L. Lindquist	Governor	1922-1942
	President	1927-1930
	Editor CCP	1922-1938
Ezra D. Cole	Governor	From 1958
Morton Dean Joyce	Governor	1960-1964
Franklin R. Bruns, Jr.	Governor	1944-1952
	Editor CCP	1942-1948
Thomas F. Morris	Governor	1940-1945
	Vice President	1943
Julian F. Gros	Governor	1951-1956
Dr. George Camnitzer	Governor	1947-1956
Dr. Irwin M. Yarry	Governor	1960-1971
Winthrop S. Boggs	Governor	1953-1956
H. D. S. Haverbeck	Governor	From 1947
	President	1958-1960
	Editor CCP	From 1970
John R. Boker, Jr.	Governor	1947-1950
		From 1957
	President	1963-1964

Mrs. Berthold Ehrenberg	Governor	1964-1969
Albert H. Higgins	Governor	From 1956
	Treasurer	1957-1966
John J. Britt	Governor	1947-1957
	President	1953-1954
Stanley R. Rice	Governor	From 1957
William R. Rankin	Governor	1948-1955
	Vice President	1953-1954
John F. Rider	Governor	1957-1960
Philip Silver	Governor	From 1961
	President	1968-1970
Malcolm G. O'Reilly	Governor	1956-1969
	Vice President	1961-1962
Bernard D. Harmer	Governor	1958-1964
F. Burton Sellers	Governor	From 1960
	President	From 1971
J. William Middendorf	Governor	1959-1962

After these presentations, the President called attention to a framed metal plaque on one of the mobile frames at the front of the room. This was described as one of the most cherished possessions of Henry M. Goodkind, the late Editor of the CCP. It was the plaque presented to him on the occasion of his signing the Roll of Distinguished Philatelists in Great Britain. In a brief note to the Club, Mrs. Goodkind indicated that she and her family wished to present it to the Collectors Club. The President voiced the pleasure and pride of the Club in accepting this gift as a memento of a member who had given such tremendous service to the Club.

In closing the formal part of this 75th Anniversary program, the many events still in store for members in connection with the Anphilex show and the conclusion of the anniversary year were mentioned by the Chairman. After adjournment of the meeting, the members and guests gathered in the newly decorated 4th floor lounge where a specially decorated anniversary cake was cut and served, concluding what many described as an outstanding program.

(F. B. S.)

Seventy-Sixth Annual Meeting held January 12th, 1972

For Year 1971

The meeting called to order at 8:10 p. m.

The President read the notice of meeting dated December 29th, 1971. The Secretary advised that a quorum was present.

It was moved, seconded and carried to dispense with the reading of the Minutes of the last annual meeting and to approve the full report as published in the Collectors Club Philatelist in March 1971.

The attached reports were read by the Chairman of the various Committees and Officers of the Club and on motion duly made, seconded and carried, accepted with thanks.

It was moved, seconded and carried that the actions and decisions of the Officers and Governors during the year ending December 31, 1971 be approved.

The report of the Nominating Committee was presented. In accordance with the Constitution and By-Laws this report has been posted on the Bulletin Board for thirty days. The Secretary advised that no additional nominations had been received.

It was moved, seconded and carried that the Secretary cast one ballot for the slate presented by the Nominating Committee. The following Governors were elected to the Class of 1974:

Ezra D. Cole	F. Burton Sellers
Ernest A. Kehr	Philip Silver
Howard B. Lee	Ira Zweifach

Meeting recessed while Governors retired to elect officers for 1972.

Meeting reconvened and announcement was made of the election of the following officers for the year 1972:

F. Burton Sellers, *President*	Richard S. Wilson, *Secretary*
Alex Rendon, *Vice-President*	Philip Silver, *Treasurer*

Proposed by Mr. Ezra Cole and carried unanimously that "the thanks and gratitude of the membership of the Collectors Club be directed to Dr. Norman Hubbard, John Boker, Bernard Harmer, Robert A. Siegel, Mrs. Joan N. Hubbard, Alex Rendon and their assistants for their fine job in making ANPHILEX one of the greatest philatelic exhibitions of all time."

Meeting adjourned at 9:45 p. m.

Report of the Awards Committee

The Collectors Club Philatelist for the year 1971 contains many interesting articles and its editor is to be commended for the high standard of our magazine.

But one treatise, which appeared in 5 installments, is truly outstanding. The Committee unamiously selected as the winner of the 1971 Collectors Club Philatelist Medal:

DENWOOD N. KELLY
PRIVATE POSTS IN BALTIMORE, 1844-60

For the Committee
Herbert J. Bloch, *Chairman*

Report of the Publications Committee

This report covers the full range of activities of the Committee, that is, both the Collectors Club Philatelist and the Theodore E. Steinway Memorial Publication Fund.

The Collectors Club Philatelist continues to be the premier magazine of philatelic record published in the United States and the only learned journal covering the full range of philately, postal history and stamp collecting. The year 1971 marks the completion of the first year fully under the leadership of your present editor. It is his opinion that the high standards set by the former editors have been upheld. Since the only complaints or criticism have been with the number of typographical errors, an occurence over which he has little control, his opinion must be shared by the large majority of the members.

The activities of The Theodore E. Steinway Memorial Publication Fund were directed this year towards the preparation of the fifty volume Cumulative Index of the Collectors Club Philatelist that all members will be receiving free in the near future. This work was done by Ernest Wilkens and John Dowd, following the format established by R. King-Farlow with the first cumulative index. Our grateful thanks go to these gentlemen for their labors. The over run of the printing of the Index will be offered for purchase at a price of $10.00. The Fund is also offering for sale at $2.00 a Reprint of the First Scott Catalogue of 1868. These were presented to the Club by the Scott Publishing Co. as a donation towards the Fund.

We would like to remind the members that these activities cannot be carried on without their continuing support. *(H. D. S. Haverbeck)*

Report of the President for the Year 1971

As I told our membership at the general meeting following my election as President last January, it is a singular honor and privilege to serve the Collectors Club as its President. This was particularly true during this past exciting year when we celebrated our 75th anniversary.

Not only was 1971 a Diamond Anniversary Year, but it was a year of outstanding accomplishments for the club, as you have heard from the reports of the various officers and committee chairmen. While much of the more spectacular activity of the club took place in the last quarter of 1971 as the 75th anniverasry celebration culminated in the Anphilex exhibition at the Waldorf, there was also much sold accomplishment in the first three-quarters of the year.

Probably the most significant accomplishment was the complete redecoration and refurbishing of the clubhouse. This began during the summer recess and was substantially completed in early fall. Included were complete painting of the walls and ceilings, reupholstering and refinishing of chairs and tables, replacemn of curainste, drapes and venetian blinds, refurbishing of pictures and other decorations, the addition of new lamps and lighting fixtures, replacement of worn rugs and carpets and the installation of much new carpeting, the relocation and rebuilding of bookcases, and the rearrangement of portions of the library to new locations. The move in 1970 to other quarters by the Philatelic Foundation permitted the return of 4th floor facilities to club usage. The front room on this ffoor has been furnished as a lounge and small meeting room, and the rear room, used during 1971 as Anphilex headquaqrters, will now become a part of the club library. Because of the tremendous growth of our library, parts of it must now be housed in the reear rooms on both the 3rd and 4th floors, and certain seldom-used materials will be relocated to new "rolling-shelves" in the basement.

These extensive activities of the House Committee in bringing our quarters up to a new standard of cleanliness and quality were made possible by the accumulation of funds from several years earnings of the Capital Fund. While the Capital Fund itself was not touched, the proceeds from the sound investment of these funds, raised through the generosity of many members and by the far-sighted efforts of previous officers and boards, permitted us to invest more than $15,000 in this refurnishing program. The net cost to the club, however, is substantially less than this because more than 50 club members have contributed more than $4,500 to the clubhouse rehabilitation fund in response to my appeal, and contributions are continuing to arrive.

The Capital Fund itself now exceeds $172,000, but additional contributions are needed to reach our goal of $250,000 so that we may insure future financial stability. At the present time our regular expenses, exclusive of the unusual rehabilitation expenses already mentioned, exceed our income. Only the availability of earnings from the Capital Fund has made it possible for us to continue club services at their present level.

After a comprehensive review of the club's activities and financial affairs this summer by the Internal Revenue Service, they have just advised us that our Federal tax-exempt status continues. This is welcome new indeed and a tribute to the club's counsel and officers who assisted in this review. However tthe New York City Tax Commission has just notified us that our exemption from real estate taxes has been terminated. We must submit a new request for exemption, with supporting documentation and a formal hearing before the Commission. Although we have every reason to believe that we are entitled to such

exemption as an educational organization, we must consider the possibility that opr claim may be refused. The additional financial burden that real estate taxes would impose, coupled with the deficit operation of the past several years and the probable continuing mounting costs of operation, suggest that we should move rapidly to supplement the Capital Fund if we are to insure future financial stability.

It was gratifying to note from the Secretary's report that there was an increase in all categories of active membership in 1971. We should continue our efforts to reach full membership quotas in 1972 for this will also contribute to the viability and financial well-being of our club.

Among some of the more significant business matters attended to during the selection of a new auditor to prepare the club's financial reports and tax returns. A considerable reduction in the expense of this service resulted from this change. The troublesome problem of obtaining adequate liability insurance for the club was settled with the acquisition of a $1 million policy with a $25,000 deductible provision. Our total exposure however was further reduced to $2,500 by the acquisition of a second policy. A modern safe was obtained to replace several relics of a bygone era, to meet insurance requirements. Other types of insurance coverage wer adejusted to reflect present needs and values.

All of the usual activities of the club were continued during the year. These included the very successful Annual Awards Dinner where Mr. Mortimer Neinken of N. Y. was the recipient of the Lichtenstein Award, the annual member competition with the usual outstanding group of entries, participation in the ASDA and Anphilex shows where Collectors Club booths were manned, and continuous use of the clubhouse facilities by the regular Study Groups and a wide variety of other philatelic organizations which held meetings and competitions in our quarters.

Because it took place so recently, many of our thoughts center on the activities celebrating our Diamond Anniversary and those concurrent with Anphilex. In addition to the pleasure of the social functions such as the Collectors Club Open House and Anphilex Banquet, there are many lasting evidences of this anniversary year to which we can point with pride. Every club member will receive copies of a Club History and an outstanding Cumulative Index to the First 50 Volumes of the Collectors Club Philatelist. Those 22 present and former Board members who were honored for their contributions to the club over the years each have a lasting memento of the occasion in the form of a beautiful illuminated plaque. Those members who attended regular meetings throughout the year were treated to a series of outstanding programs by excellent speakers who displayed magnificent material.

In summary, 1971 was a year of great accomplishments and outstanding activities for the Collectors Club. Problems were met and surmounted, the club moved forward in meeting its educational responsibilities, and the membership can look forward to 1972 and the years beyond in the firm assurance that all challenges will be met by a concerned membership and dedicated officers and Governors.

Respectfully submitted,
F. Burton Sellers
President

(The Balance of Committee Reports from the annual meeting will appear in the May issue. *Editor*)

Book Reviews

Catalogo Unificado (Especializado) EDIFIL España y Dependencias Postales (Edifil S.A. Madrid-Barcelona, 1971). Price $1.00 (Unificado). Price $3.00 (Especializado).

This is the new catalogue of Spain produced by the stamp dealers associations of Madrid and Barcelona since 1966. It appears yearly in a regular and specialized form. The regular one is an excellent pricelist, with clear illustrations, easily readable type. It lists the issues of Spain and its overseas territories and the former colonies, without too much detail. It is very suitable for the general collector.

The "specialized" version is closest, but not as detailed, to the Galvez 1960. It gives up-to-date pricing of the classics, on cover, in multiples and with various postmarks. It also lists many of the special issues of the Civil War of 1936-1939, but not the local charity issues, found in Galvez Part II. All in all it is still an excellent catalogue and very useful, and what is also important readily aavilable.

The "Unificado" follows its own numbering system but a conversion table with their own, Yvert, Scott, Michel and Stanley Gibbons numbers may be still available. *(Th. v. D.)*

Catalogo Hevia de España 1970-71, (Ediciones Hevia, Plaza Mayor 8-12, Madrid, 13, Spain). Price $1.00.

Actually this is the pricelist of a wellknown Spanish dealer, well illustrated, on par with the "Unificado" regular (not specialized) catalogue and frankly in this reviewer's opinion, redundant. The numbering system is according to Yvert, it lists all the major items, very few varieties and gives no prices for the stamps on cover or for special cancellations. It lists some of charity stamps, such as the Barcelona municipal tax and the postal employees issues, but only very few of the "patriotic overprints" of the Civil War.

All the former colonies are listed, and it gives up-to-date information (unlike the "Unificado") on the Philippines and Cuba, even includes the current "Castro" stamps, tabu in the U. S.

This is strictly a dealers pricelist and it is curious that the prices for the 19th century stamps are generally lower than "Unificado," but the current issues are priced higher in this catalogue. *(Th. v. D.)*

A Catalogue of Spanish Local Civil War Madonna Stamps (by Marshall H. Williams, 98 East Rock Road, New Haven, Conn. 06511).

This is a small illustrated pricelist, published by the author, of special interest to the topicalist. For some strange reason the pages are not numbered, but it is well printed, on a good quality paper, and the illustrations are clear.

This listing gives no philatelic information, such as year of issue, printing quantities, name of printers or type of paper. None of the varieties mentioned in the text are illustrated. It does list, however, several varieties not mentioned in the Galvez specialized catalogue.

In this reviewer's opinion the prices for some of the issues are highly exaggerated, in some cases double of the current "Unificado," which are generally sold at 50% off list.

This booklet does serve a purpose, even if the appeal is limited. *(Th. v. D.)*

PRIFIX 1972 — Specialized Stamp Catalogue, completely illustrated, for Luxembourg and a listing of all Europa issues. (221 pages) Published by Banque du Timbre A. Ungeheuer, 17 bd. Prince Henri, Luxembourg. Paperback, price 50 Francs ($1.00 U. S.).

Well printed on coated stock. Numbered according to Yvert with secondary numbers in brackets being Michel. Written in French and German this is an excellent catalogue for the specialist. Luxemburg numbers 1 and 2 besides varieties are also valued with 42 different cancellations.

FDC are listed and priced. Under Air Mails there is a listing for all special flights plus an excellent Zeppelin listing.

There is a very interesting section listing and pricing German stamps with Luxemburg cancellations.

Postcards are handled thoroughly.

The Europa section is a normal listing without varieties. All in all well put together with realistic market prices. The motto of the publisher/dealer is "Luxemburg — Kleines Land, Kleine Auflagen!" *(Abbot Lutz)*

Continued from Page 77

He has published 'Pleasure of Philately' (first and second volumes) and is actively engaged in the study group of early Japanese stamps.

He was Born in 1910, graduated at Kyushu Imperial University, metallurgical faculty. At present is the president of Japan Special Section Steel Co., Ltd.; Doctor of Engineering and a specialist of "Application of Oxygen on Steel Making."

He collected stamps since a schoolboy, but interrupted up to 1950 and started again based on the general collection of his late father. Concentrated in Japan, U. S. A. and British Colonies for a while and began his study on the classic Japan.

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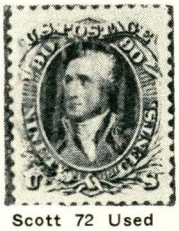
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