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Volume 58 Number 1
January 1979

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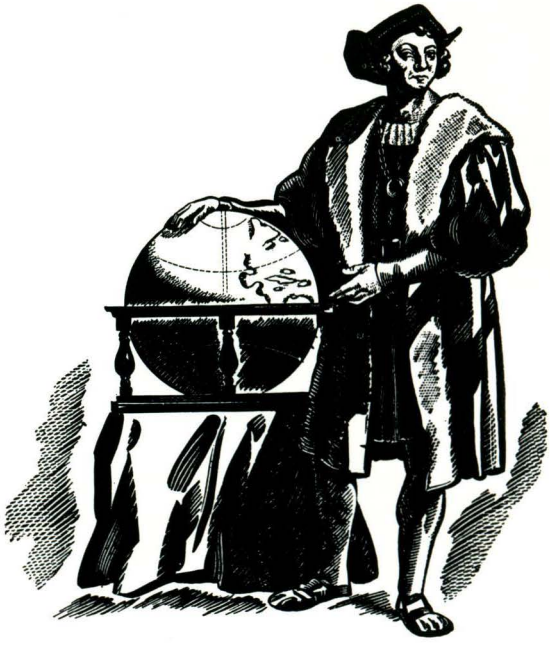
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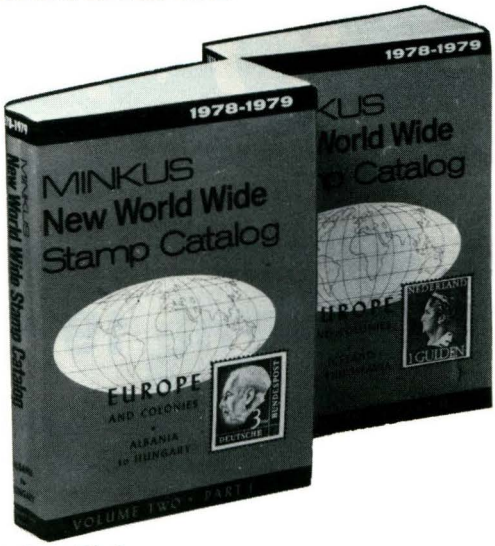
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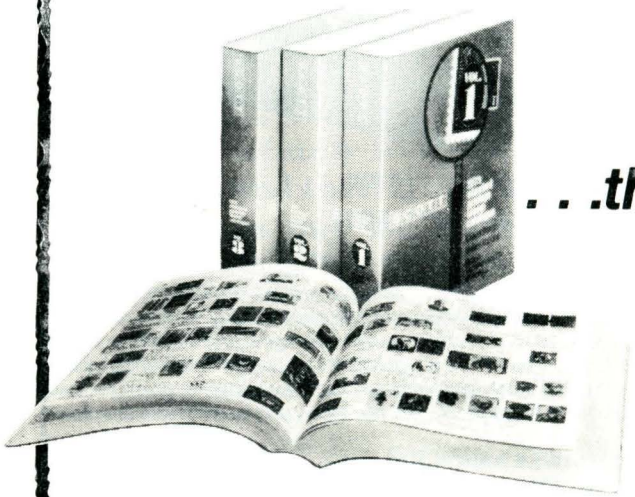
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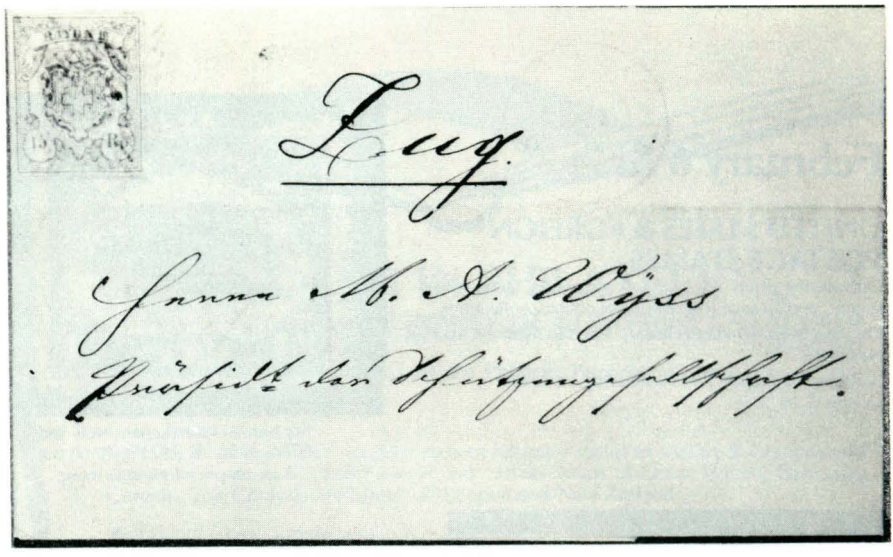
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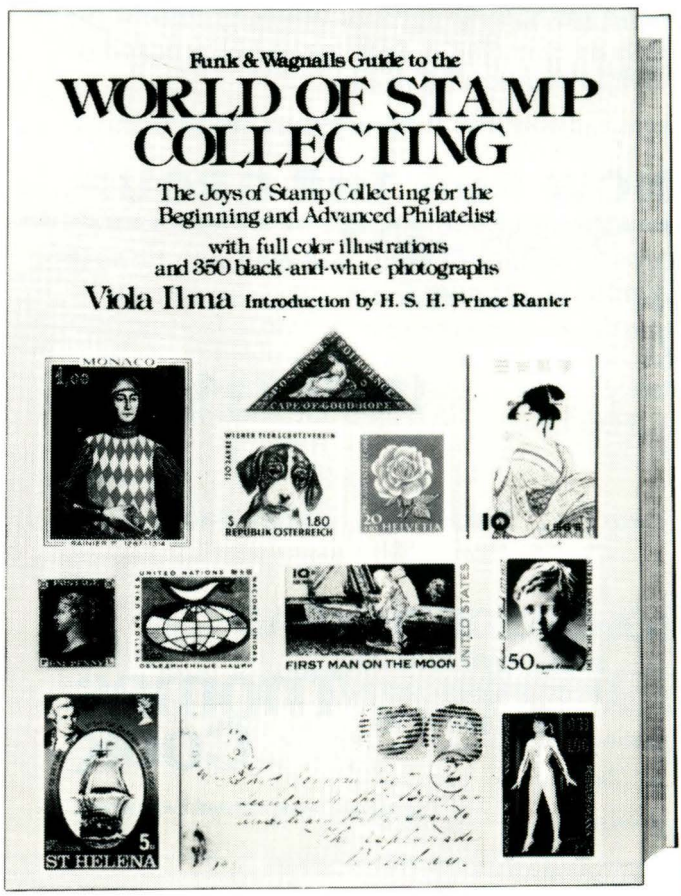
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The Collectors Club PHILATELIST

Volume 58, Number 1 **January 1979**

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Editorial

U.$.P.$. $TAMP AGENCY

Ever since Washington imported a small army of Madison Avenue marketing talent and merchandising hucksters, it became obvious that it would continue to put postage stamp production and sales before the purpose for which they were invented 138 years ago.

Now comes the stunning news that the Postal Service has taken another giant step in aping profit-hungry governments by turning stamps into so much export merchandise.

Last December, newly appointed Assistant Postmaster General Gordon Morison announced that a contract had been concluded with Hermann E. Sieger, S.A., of Wuerttemberg, for "the exclusive sale of United States stamps and philatelic products" to collectors in the Federal Republic of Germany."

We do not fault this firm, which was founded by an highly respected dealer in 1919, and is now operated by his son. It has been highly successful in scoring a number of lucrative "scoops," including the acquisition and sale of covers carried to the moon by Apollo Astronauts. As an agent for Paraquay and Uruguay it handles the sale of their stamps in Europe.

What does stagger us is that the United States felt it necessary and expedient to peddle stamps abroad to offset postal deficits at home and trade deficits on the international scene. Also, that in doing so it is imitating Australia, Canada, Fujeira, Ghana and other lands in producing for, and selling to, collectors pictorial stickers for the revenue they can produce.

As a confirmed philatelic purist, we feel that postage stamps were invented to be used to prepay mail fees for the convenience of the public and postoffice employees, and that, in fact, they are in a class with currency.

We have been unable to ascertain the terms under which our stamps will be sold in Germany. Such agencies normally buy supplies at from 20 to 50% below face value, pocketing the difference for overhead, advertising, promotion and business profits. (Can you imagine the Treasury Department offering dollars to currency merchants for less than nominal worth?)

At the same time we would like to know what precautions have been taken against possible bilking of the Postal Service. The Sieger firm is responsible, but what if this contract leads to others?

We recall an instance that came to light in 1967.

The American agent for a foreign country contracted to sell the latter's stamps "to retailers" for a 30% commision discount. In addition to hawking them to the philatelic trade, he offered supplies to American business firms that had branches in the country concerned.

If they bought in substantial quantities the stamps would be sold to them at 15% discount from face. They could be shipped to the branches and used on mail that the country in question would have to handle thereby taking a 45% loss.

What is most incomprehensible is that our Postal Service has undertaken its exploitation of collectors by saying it wants to "promote philately."

It would be enlightening if Mr. Morison would explain just what has been done to support philately, and not just use its constituency as a source of revenue.

We haven't yet seen the U.S.P.S. financially contributing to the expenses of stamp shows, the publication of useful philatelic handbooks and similar benefits such as has been the practice in Austria, Monaco, Finland, Iceland, Switzerland, and other responsible postal administrations that have not yet surrendered their integrity by engaging agents for foreign sales of their stamps.

The production of postal paper that is anticipated to appeal to topicalists and other collectors is bad enough. We could even tolerate se-tenant pairs, strips, block and full panes which can be severed and used on mail. We feel however, that other items such as the *INTERPHIL* and *CAPEX* sheetlets have been foisted upon us solely with income dollars in mind. One official frankly admitted that both were designed so the component stamps would be nearly impossible to separate and be placed on an envelope for which the Postal Service would have to render handling and delivery service!

Having arrived at second base in its stamps sales undertakings, where will the Postal Service go from there? What further prostitution can collectors and dealers expect? (*E.A.K.*)

Letters to the Editor

My copy of the Collectors Club Philatelist, Volume 57, Number 4, July 1978, arrived last Friday; And because of the delay for the first time I have just been able to read and analyse the article which also ran in Vol 57 Number 3, May 1978, based upon the paper that I read before the Collectors Club in November of last year.

While as a whole it is correct in the story it tells, there are one or two important points which must be rectified.

The first is to be found on Page 156 of the May edition second column, 2nd line down . . . 'founded in adversity . . . I never intimated nor do I agree with this statement. The Colony was founded by 'free men' so that the Continent of Australia should not be a purely penal settlement of the British Isles, therefore, I would appreciate if this historical fact was put right.

Philatelically; perforating machines and the description thereof are important as there are several. On Page 159 of the May issue, 2nd column top of the page I describe the 11½ - 12½ line perforating machine and the reason it is described so. Yet at the base of the page in this column it is described 11½ x 12½. This is inaccurate and untrue. It is 11½ dash 12½ as described on page 160 column one final paragraph. It is misdescribed again on Page 161 column one—it is mis-described on three separate occasions. Column two [it is mis-described again. In the July issue on page 237 on the] bottom of column one, the text reads . . . 'that it was dropped in favour of old the old 12 x 11½ comb machine which made its comeback in 1904' . . . . This is not correct and it should read that it was dropped in favour of the new 12 x 11½ comb machine which made its debut in 1904.

There had never been a 12 x 11½ comb machine ever before and neither did I suggest there had been. What I did say on page 14 of my text was as follows . . .

"The Halfpenny did have three involvements with the 11½ 12½ machine around the 1890-92 period. January 1893 a new machine appeared perforating 15, but only lasted until 1895, when the perforating 13 took over, only to be replaced once again by the perforation 12 x 11½ combination machine in 1904. . . ." As a result of this I do understand how my writing was misconstrued to mean that it was an old machine rather than a new one.

The final correction I would like to make to the Article is again on page 237 July issue, immediately after the 12 x 11½ comb machine. At the top of Column 2 I stated that South Australia joined the UPU in 1893. This is entirely my error and should read that it joined UPU 1st October 1891.

Could you please have the foregoing amendments in the Journal so that these errors are corrected in print. I am particularly concerned about my Australian friends who could be quite hurt by the first point that has been mis-construed and will certainly wish to have corrected the perforating machine errors.

John O. Griffiths,
Speen, England

CACHETS d' ENTRÉES

A legacy of the Napoleonic Empire, the cachets d'entree were used by France and a number of other European countries to ensure the levying of correct postage and the keeping of accounts.

By Martin F. Stempien, Jr.



Entry marks (Fr. *cachets d'entrée* or *marques de pénétration*) were a special type of postal mark applied by border post offices to letters from foreign countries either passing through France, or to be delivered in France, at their point of entry into France. These marks indicated not only the country of origin of the letter, but also the exchange office by which the letter entered the French mails. Their purpose was to insure either that the correct postal charges were levied against the addressee, in the case of unpaid letters, or, in the case of prepaid letters, that the correct portion of the total postage paid by the addressor could be debited to the account of the dispatching postal authority for carrying the letter in France. From about 1815, similar marks were used by a number of European countries for exactly the same purpose, making them another legacy of the Napoleonic Empire to be found throughout Europe.

Dr. Stempien is a research chemist residing in New York. He is a specialist in European postal history with special emphasis on the accoaunting marks of French postal treaties.

During the 18th century, and the beginning of the 19th century, postage was a complex calculation throughout Europe: it depended on both the distance travelled and the weight of the letter. While distances were generally measured in easily converted units, units of weight varied greatly from country to country, even from province to province within some countries. This made it necessary for agreements on weights and measures to be included in all postal treaties. In France, the post offices responsible for interpreting these regulations, marking unpaid letters with values of postage due, and keeping accounts of who owed how much to whom, were called exchange offices. They were originally located along the borders, generally in towns situated on the major trade and travel routes between France and its neighbors. Corresponding to each of these French offices was a foreign exchange office just across the border. It was between these offices that the mail was actually exchanged.

found on letters from England to France from 1779 to 1783. It consists of a circle containing the italic letters D'A B (Fig. 2). For many years, this was thought to mean D'ANGLETERRE BORDEAUX, a fact that did not sit well with a number of French postal historians. France and Great Britain were at war over the American Revolution during this period, therefore no exchange of mail could conceivably have taken place at Bordeaux. Persistence paid off, and details were found in French archives which indicated that the letters stand for D'ANGLETERRE BRUXELLES or BELGIQUE.

The lack of lines of communication between French and British mercantile interests due to the American Revolution caused great inconvenience throughout Europe. To remedy this situation, a treaty was negotiated between the two combatants to use Belgium, and specifically the post office at Brussels, as a neutral intermediary to pass mail. The port of Ostend served as the entry point for British mail,



Fig. 1. Marques D'Origine. D'Allemagne from London, 1726. De Toscane from Livorno, 1759. D'Hollande from Surinam, 1765.

In addition to marking letters with the amount of postage to be collected, these offices, during the 18th century, often stamped the letters with a mark indicating the country from which the letter came. Among French collectors, these marks are called *marques d'origine*. Similar marks were also used by a number of other countries during the same period. Therefore, one must be watchful in assigning them to a particular postal authority without carefully studying the route travelled by each individual letter. Most, however, are of French origin, and are found either as a hand-stamped or manuscript marking on the front of the letter.

One of the most interesting entry marks, from an American point of view, is

and a special rate was collected in France on each letter for that part of the journey to and from the port of embarkation. With cessation of hostilities between the two countries in 1783, direct exchange of mail via Calais was resumed.

Among other changes, the Revolution in France resulted in the takeover and running of the postal system as a government monopoly. The standardization of postal procedures that this brought about also led to the tight control of the exchange offices by the central authorities in Paris. Thus, all mail went to or through Paris before journeying to its final destination. In this way, the revolutionary government could easily keep watch on who got mail from where: a very impor-



Fig. 2. Dente Par Cologne from Schwelm, 20 March 1800.

tant thing in those days when merely receiving a letter from abroad opened one to suspicion.

The territorial expansion by France during the years following 1792, however, caused a shifting outward of the exchange offices from their original locations, especially as more and more territory became an integral part of metropolitan France. During this period, many new origin marks appeared, especially for use on mail from the German States, and the Italian peninsula. This situation tended to complicate both the calculation of postage and the keeping of accounts. Moreover, when a letter had to be returned to its sender, it was difficult to determine by which office it had entered France so that accounts could be rectified. The exchange office at Cologne introduced, in 1800, seven markings which indicated not only the origin of the letter, but the exchange office by which it entered France. Examples are shown below:

This idea was adopted by the central postal authority in Paris, and similar type markings were issued for each of the exchange offices along the French borders. A chronological list of these stamps issued between 1800 and 1814 diagram the expanding borders of the Empire. At the height of the expansion in 1813, we find DANNAMARC P. HAMBOURG in the north, and PRIN^{te} DE LUGUES PAR FLORENCE in the south.

Tied to the introduction of these new style entry marks was a new simplified manner of calculating international postage. It was first formalized in the Postal Treaty between France and Thurn and Taxis signed on 14 December, 1801. It introduced the concept of "rayon" or zone. The area serviced by the Thurn and Taxis postal system was divided into four rayons depending on distance from the French border. All towns within the same rayon paid the same amount to get a letter to the French border. In order to facilitate exchanges with France, the rayon number was incorporated into the departure stamp of all Thurn and Taxis post offices as shown here. (Fig. 3)



Fig. 3. Thurn & Taxis Rayon Marks.

On the French side of the border, the country was divided in similar fashion, but in this case the corresponding rayon numbers were not incorporated into the postmarks. The correct rayon numbers were stamped on each letter leaving France at the exchange office.

Thus the calculation of postage for a letter became merely the sum of two amounts—that due for the French rayon plus that due for the Thurn and Taxis rayon. This concept was used in all new postal treaties negotiated by France, and each border had its own series of rayon zones. Following the defeat of Napoleon in 1814, the return of the borders to their pre-war positions resulted in a return to the old exchange offices and their corresponding entry marks.

The return to peace also resulted in the negotiation of new postal treaties during the last half of the decade. While none of these basically changed the rayon system of calculating postage, a number of complications were introduced, particularly by the treaties with the German States. Mail was exchanged with them at a number of points along the eastern border of France: Givet, Strasbourg, Forbach, Sarreguemines and Weissembourg. These towns are spread along a distance of 200 miles. The new treaties took the distances between the exchange offices into effect by creating three different sets of rayon



Fig. 4. French Rayon Marks.



Fig. 5. Straight-line post-war entry marks.



Fig. 6. "Boxed" entry marks.

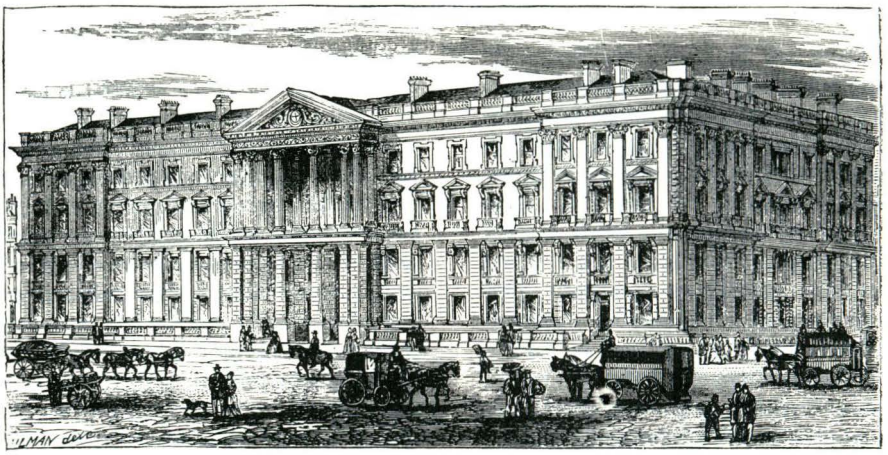
zones in France, one for the exchange office at Givet, another for the offices at Strasbourg and Forbach, and a third set for the offices at Sarregemines and Weissembourg. Because of this the rayon number of any particular town in France would depend on which exchange office it was using, making the postage to get a letter to Germany changeable. Calais is an example of such a town. It was in rayon 4 with respect to the exchange offices at Strasbourg and Forbach, and Sarregemines and Weissembourg, but in rayon 3 in respect to the Givet exchange office. Similar situations existed for about one third of all the French towns. On the German side of the border the situation was not as complex, all offices kept the same rayon number with respect to all the exchange offices. This "refinement," however, so complicated a simple idea, that it was eliminated in treaties in the 1820s and 1830s. (Fig. 4)

Until about 1819 *cachets d'entrée* were unframed. Two or three lined markings were struck on the front of letters in either black or red ink. Following this date, they were slowly replaced by a series of markings having frame lines, but bearing the same information. This way, perhaps, to slow the wear of the stamp, as well as, to give a clearer, more visible impression. This second series of markings was in general use until about 1834. (Figs. 5-6)

Beginning in 1828, the French postal authorities tried to develop a new type of arrival and departure marking which incorporated the date. A straight line type was first tried in February of that year; but the markings did not stand up well in trial and were withdrawn after only a month's use. From 1830, however, a series of circular marks with a date block in the center were tried and found to work well. Now both the date and place of departure and arrival could be stamped on a letter. This style of marking was adopted for entry marks in 1834 so that the date of entry into France could be recorded on each letter. Until their abolition on 1881, the style of the entry marks remained roughly the same. The emergence of the international railway postal service in the 1850's only resulted in an increase in the number of marks in use. The changes that were made were merely in the size and number of circles. Specific "ambulant" entry marks were applied to letters as they were sorted in the railway post offices. However, after the beginning of the Universal Postal Union in 1875, the need for these stamps steadily decreased because of the uniform postal rate between member countries. But it wasn't until 1881 that their use became superfluous, and they were finally supressed.

HOW LONDON LIVES
A Day At The Post Office
By W. J. Gordon

Written in that nostalgic gas-lit era of the nineties, a snug and peaceful time that never would be any worse and never would be any better, this tour of the London Post Office lets us explore that world again.



NEW GENERAL POST OFFICE, ST. MARTIN'S-LE-GRAND.

The Post Office is the most popular of our Government Departments. It is the one in which all take an interest, and of which all have some personal acquaintance. There are few, however, who have any idea of the amount of organisation required for its successful working. A telegram is sent or received, a letter is dropped into a pillar-box or comes fluttering through the front door, but the number who can tell how the telegram was dealt with, or how the letter was picked out from thousands and duly delivered at its address, is strangely limited.

Let us visit St. Martin's-le-Grand together and see how the communications of the Londoners are dealt with. And first, taking things in the order we come across them, let us say a few words with regard to the Telegraph Department, now housed in the buildings at the corner of Aldersgate and Newgate Streets.

The upper floor of this conspicuous block is devoted to the metropolitan circuits, while the old room is fully occupied by the provincial wires. This lower floor seems an immense area, furnished with scores of long mahogany counters, dotted confusedly with countless punchers, receivers, and transmitters, single needles, rheostats, relays, and sounders, all in full swing. After the eye becomes accustomed to the crowd, we find that we have entered at the press end, and that immediately in front of us a message has arrived on the usual 'flimsy' from one of the news

agencies for simultaneous despatch to the great towns of the North. The opportunity is too good to be lost, and we keep eager watch on what takes place.

The message is handed to a 'puncher,' who sits before a pigmy piano and proceeds to punch on paper tapes a series of holes, doing duty for the dots and deshes of the Morse alphabet. Two lines of holes are used, and for every letter a hole is made on each side of the central line. When the holes are opposite each other the two holes stand for a dot, when the holes are stamped diagonally the pair do duty for a dash. The tapes come gliding out of the piano at the rate of about sixty words a minute, and as six tapes are stamped simultaneously, food for six transmitters is at once provided. The rate of the transmitter is, however, five times that of the puncher, and to get the most out of each machine is no easy task. Business is now rather slack, the commercial work has ended for the day and the press work has hardly begun; but about eight o'clock things will wake up considerably, and we should then see these perforated tapes curling and fluttering all over the tables, and passing from hand to hand about as plentifully as shavings in a carpenter's shop.

We see the six tapes taken off each to its transmitter; and then, with a screw of the handle to the clockwork, each begins to run through, while the needle arrangement works away on the principle of the Jacquard loom, the holes in the strip permitting the contact which at the receiving-station results in the paleblue ribbon issuing from the receiver marked with the familiar dashes and dots. A beautifully simple piece of mechanism is this receiver. It consists essentially of a tiny wheel revolving in ink. Each time the contact is made by the needles of the transmitter the current is sent round the coil of the receiver, resulting in its iron becoming a magnet as long as the contact lasts. This temporary magnet attracts the arm on which the ink-wheel works and keeps it pressed against the paper. As soon as the current ceases the wheel drops, and the tape runs on unmarked. The length of the dash thus corresponds to the duration of the current, and by aid of the short and long dashes the message is rapidly reeled off.

After eight o'clock at night, during election and other verbose times, it is not unusual for half a million words to pass through these machines, and even three-quarters of a million have been reached on occasions when several streams of eloquence have had to flow in at full pressure.

Just as the mails are worked by roads so the telegraphs are worked by circuits, special circuits being formed as occasions arise. In the event of its being required for different towns on the circuit to take off simultaneously, a signal to that effect is given; and while the terminal station gets the message on tape the others on the road read it off from the sounder as it passes through. For duplicate messages tapes are used, but the instruments most in vogue are these sounders, and as we pass along the tables we see dozens of them, each steadily pegging away under its mahogany hood, while the clerk close by takes down the mechanical dictation. A strange effect have these metallic chatterboxes, each gifted with a distinct tone of its own, so that no two brass babies cry exactly alike. To increase the strength of the voice a relay is used, the relay being simply an arrangement by which the feeble whispers of the wire are received and given forth with greater power. Relays, too, have another use. On long circuits they come in to stimulate the current to further effort. The Irish messages, for instance, are all relayed at Llanfair before they are sent across the Irish Sea.

On our way down the room we reach the 'test box,' a large mahogany brass-knobbed board to which the wires that enter the building are all led. From the screw to which they are fastened a wire goes to the instrument, and this wire has to pass through another test box before it reaches the battery below. There are thus two breaks in every wire, and by this means it is rendered poossible to find out

at once in the event of a failure of conduction if the fault is in the outside wire, the instrument, or the cell. Counting bells and internal wires, there are about 2,000 on the knobs, but of these only some 700 are outsiders.

The battery-room is in the basement. There three miles of shelving carry the 30,000 cells that keep the wires alive in charge of a staff sufficient to clean and attend to each cell at least once a fortnight. A cheerless silent chamber is this heart of our telegraph system, where the enormous accumulation of electric power labours and waits in crockery jars marshalled side by side in regular rows like the jam-pots in a housekeeper's cupboard.

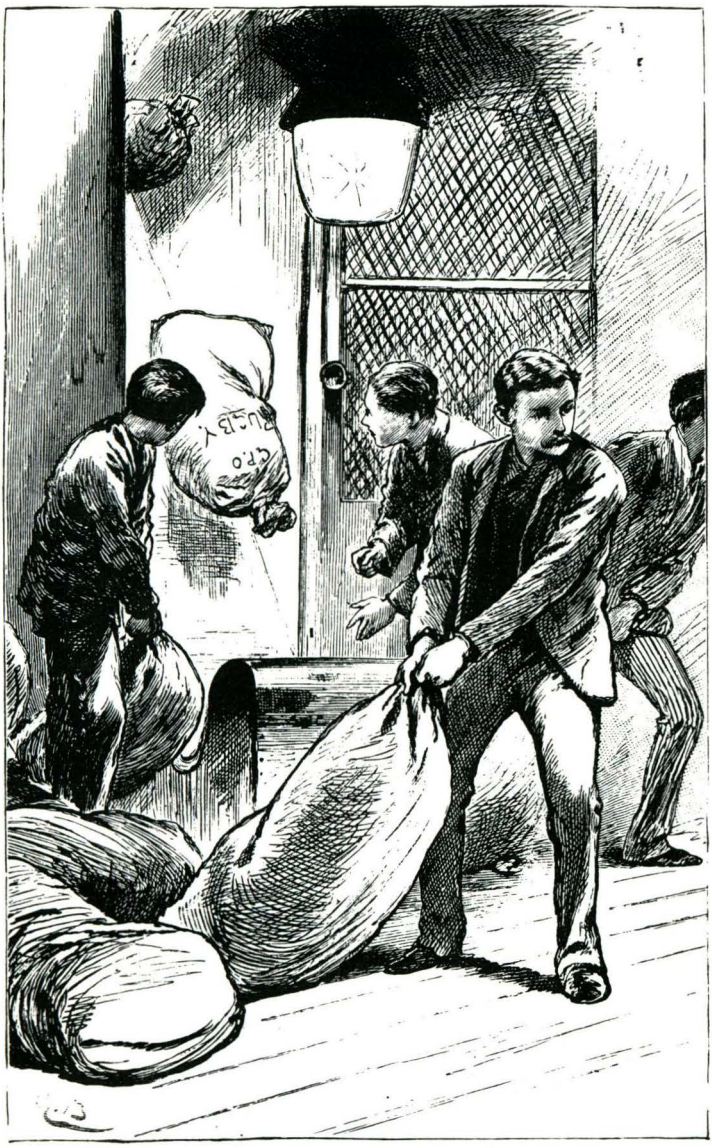
But we have not yet finished aloft. On the upper floor of all we are among the metropolitan wires. Here, as below, the clerks are men and women, not working apart as in the old days, but all together and apparently on equal terms. One difference there is, we learn, and that is that while both men and women each have their eight-hour turn of day duty, it is the men alone who do the seven hours' work required from a proportion of the staff during the night.

Here for the first time we notice the important part played by pneumatic despatch tubes in our telegraphic system. Instead of being handed about from floor to floor the messages are sent along in the carriers. These carriers are cylinders of vulcanite cased with felt, and sucked by air through leaden tubes on the familiar principle of the pump. All the London messages pass through the central office. We are standing opposite an instrument on which is the label 'Old Kent Road.' A message is signalled, sounded off, and written; and to our surprise we find it is intended for Brixton, to the instrument connected with which it is duly carried and wired away. So it is with the whole metropolis, which it has been found desirable to deprive of all cross wires. Many of the messages from the larger London centres never get on the wires till they come here, the originals being forwarded through the tubes in the carriers.

The machinery for this pneumatic service is one of the 'sights' of the Post Office. A telegraphic instrument is an unobtrusive brass affair in a mahogany box not half as imposing as a microscope. To understand it requires technical knowledge, to describe it requires technical sketches, and the average mind is satisfied to grasp the general principles as taught in the text-books, and leave the details as a profitless mystery. But the case is different with the pneumatic machinery. In the basement are four huge Galloway boilers. These work first a couple of engines, one to pump water from the artesian well, the other to drive the pulping machine close handy, in which, after being kept for two months, the used telegram forms are reduced to pulp, so that waste paper never leaves the premises to get into improper hands. But their chief use is to furnish steam for the three large engines on the floor above. One of these is at rest in reserve, and two are at work pumping air into the reservoir for use in the pipes.

The bell-like mouths of the intake, a foot and more in diameter, open opposite to each other, and into them the air is alternately drawn. As we hold our hands in front we feel our coat sleeves flutter, and can realise the truth of the tale that is told us of how some short time before a gentleman, thoughtlessly holding his hat over the bell, had it whisked out of his grasp, to be swallowed bodily by the machine. The engine-room is a model of brightness and polish, and the 50 horse-power engines, with their fifteen-feet fly-wheels and leisurely oscillating beams, remind one of the familiar Cornish pumpers working with a staid regularity that is quite mesmeric in its rhythm. The vacuum valves blow off at 20 lb. to the square inch, the pressure-valves at 14 lb., and the air in compression gives out so much heat that we can hardly hold the hand against the main.

On the floor above is the central hall, the chief attraction perhaps of the new building. It is a handsome pillared apart-



THE SHOOT AT 7·59 P.M.

ment originally designed for the Accountant-General and cruelly spoiled architecturally by the use to which it has been put. It is the centre of the London pneumatic system, and has thirtythree main-line tubes coming in from the outside. These are curved and arched round the hall so as to give it the look of a huge mechanical organ; and the resemblance is increased by the many table tubes communicating with the floors above. As we stand by the main row of pipes we hear the signal, and the dial tells us that there is a carrier in the tube from Charing Cross. Waiting for four minutes, the handle is adjusted, there comes a sullen thump, and out of the end of the pipe is taken a felt cylinder, which on being opened is found to contain forty messages, all of which are immediately sorted into metropolitan and provincial and despatched above. Four minutes have thus been taken up in transit. Had the

messages been sent by wire they would have had to follow in rotation, and half-an-hour at least would have been occupied in their transmission. We are somewhat angry at the disillusion; we had unreasonably imagined that electricity could beat anything—and so it does if the distances be only long enough. And with an expression of regret that the tubes should under any circumstances eclipse the wires, we leave the telegraph buildings and betake ourselves to the letter office over the way.

Here is another central hall, but how differently is it occupied! We have left the placid grove of tubes for a wild sea of letters, amid which long lines of men are working for their lives, snatching up spoils from the milky waves. This is the sea of 'sortation,' and the tide is rising at an alarming rate, for we are here at the busiest time on the busiest day of the week. The Postmaster-General says that he receives 1,700 millions of letters and postcards per annum, of which nearly a third are delivered in London. The number is vast—too vast, perhaps, to be impressive. But as we look down on that rippling, shivering flood of white we cannot help thinking that the statement is much below the mark, and that somehow 'per annum' should be read 'per might.'

Making our way down the lines of sorters, we are led to one of the sources of the sea—the back of the boxes beneath the portico of St. Martin's-le-Grand. There are in this world some well-meaning people who have built up what they are pleased to call a 'science' on the palms of men's hands; if at any time the backs should be thought worthy of similar honour, here are specimens by the thousand. The letters come flying and dropping and raining in as if they were the flakes of some furious snowstorm, and above the upper edge of the shower is a long line of human hands, with their knuckles towards us, and their fingers spread out in sorts, sizes, shapes, and makes sufficient to satisfy the most exacting chiromaniac. Suddenly the clock strikes, the huge mouth shuts with a snap, in goes the lid to the funnel below, and the drops from the dying storm patter on the wood—too late.

The baskets are taken away from beneath the shoots, leaving the lid to withstand the stream, and the letters are shot out on to the tables, first of all to be faced. This facing is a very speedy performance, although during it a rough sortation, or rather a weeding-out of irregularities, goes on. From the facing table we follow the letters to the stampers, who not only mark the letters, but take note of the numbers. This counting is done almost automatically in batches of fifty, the fifty-



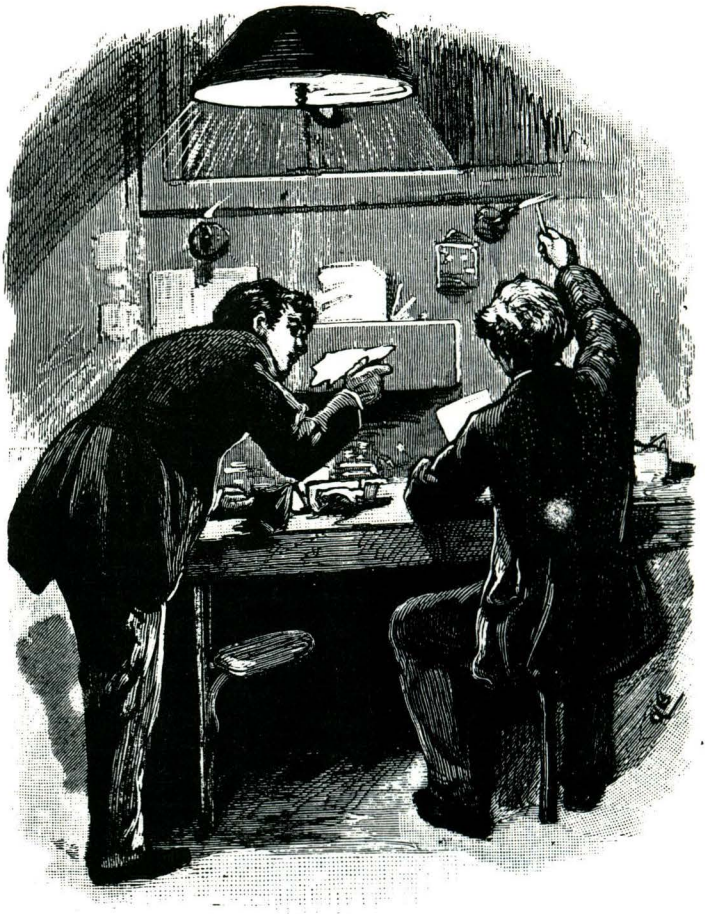
first stamp being in each case made on a strip of paper instead of on a letter so that the number of stamps on the strip gives the fifties that have passed through the stampers' hands. There is more in this stamping than at first sight appears. Away in one of the galleries is the stamp rack in charge of an officer whose duty it is to change the stamps with every mail. Every stamp used differs from the others in its marks, and every mail has a different stamp, and each stamper has to get his stamp from the rack and sign for it in a book on its delivery to him. The stamp on the letter thus shows, not only the office from which the letter was despatched, but the mail by which it was sent, and the person by whom the impression was made. This hand-stamping seems, however, to be a somewhat antique contrivance, and we are not surprised to find in our wandering a stamping machine worked with a treadle, which does its work at a rate of 450 a minute, and gets through a million in a fortnight, and by means of numbered rollers keeps account of every letter that passes through its teeth.



SORTING LETTERS.

After the stamping comes the first sortation into the main lines or 'roads' which the letters will have to travel.

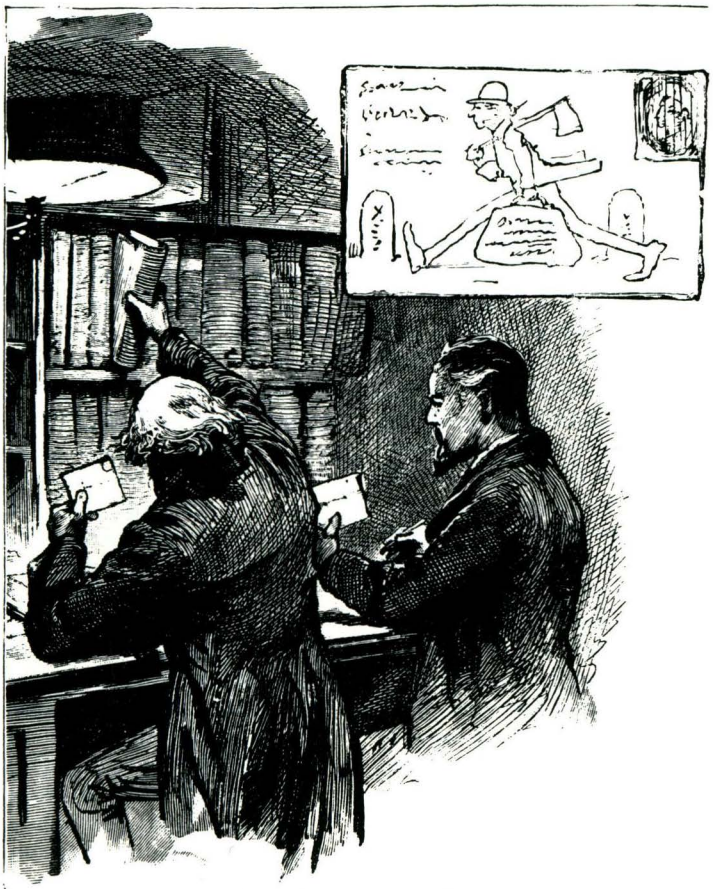
The sorters stand close together side by side along the table on which the heaps of missives have been shot. In front of them are a series of pigeon-holes with labels on square bars so that each hole can do duty for four different localities at different times of the day, and into these holes the letters are swiftly dealt. The rate of sorting depends much on the letters, but in good hands as many as fifty can be got through in a minute. The rate may sometimes sink to thirty-five, the personal equation of course coming in. The easiest letters to sort are those in good envelopes of commercial size all clearly written, such as come in from the city offices. Clerks now write so well that there is seldom a difficulty in dealing with office letters. It is in the case of outsiders and the foreign mails that the oft-quoted curiosities are so frequent. Postcards, too, are a sore trial to the sorters; they are not milled enough to make them slip, they cling together so that it is difficult to separate them, and it is really painful to watch an active sorter pulled up short by a pair of obstinate cards that refuse to part company. Verily those who are anxious to assist in a good cause and minimise the waste of work might bear in mind these sorting difficulties and entrust their correspondence to the post in the familiar shape in which it is most easily dealt with.



THE HOSPITAL.

Some folks seem to fancy that anything is good enough for the post. Here is a mysterious parcel all hollows and angles covered loosely with whitey-brown paper and with odds and ends of wood sticking out through the tears. We follow it to the 'hospital,' where all such cripples have to go to be patched up if possible to stand the toils of transit. The mysterious packet contains an assortment of wooden toys and a bow-and-arrow arrangement which have been loosely wrapped up in cap paper, and cheerily entrusted to the tender mercies of the letter bag with a label just slipping from the end. And yet articles are 'lost in the post.' How remarkable! And this delightful letter is not the only cripple by very many. Here are envelopes burst by their contents, boxes smashed in the basket, letters posted open, and the 'cases' more or less serious come in a continuous stream to be plastered up with wax or bandaged or bound, and got rid of for the mail in preparation.

Some of the letters are not addressed at all, and some bear characters that would defy even a Rawlinson. These go to the 'blind' pigeon-hole, and find their way thence to the gentlemen whose pleasing duty it is to try long shots at probabilities, and decipher the apparently indecipherable. As we stand by the desk a



THE 'BLIND OFFICE[1].'

[1] The envelope in the corner of this illustration is a copy of an address that came into the office while our artist was there.

veritable puzzler is taken up—a Welsh word three inches long, all ups and downs and quivers and points that may do duty for every consonant in the alphabet. Above the table is a long series of manuscript volumes containing the name of every village in the kingdom, even of many solitary houses, for the rural postmen have orders to report each new name to their branch, and from the branch the report comes to head-quarters, where it is duly indexed for the benefit of these leaders of the blind. A reference to this extensive gazetteer, fuller by far than the census reports, reveals the fact that the caligraphic mystery is intended for a sweet little spot in Radnor, and the almost indecipherable being thus replaced by the almost unpronounceable, the missive is then sent forth on to the Welsh road. The next enigma we notice is addressed in schoolboy hand to some one at 'Grove.' 'Which grove? What grove? How many groves are there?' we ask. 'At least fifty. That will have to go back through the Dead Letter Office.' And the parcel to Grove is despatched to its fate. The next is an address with 'C.D.' at the end. After due deliberation the mystery is unravelled. But what does "C.D." stand for?' 'County Durham, it seems.' And so on, and so on. The 'blind' come dropping in

and are dealt with as they come by these four genial guessers, who, to us, hold the most enviable position in the room.

We are shown the album of curiosities. What a pity it is that the late Mr. Mulready did not have a peep at this volume before he designed his famous envelope, 'approved by the Royal Academy,' and quizzed by everybody else! Most remarkable are some of these drawings; elephants, ostriches, donkeys, horses, butterflies, damsels, negroes, and rustics all do duty as stamp-carriers; and here and there a really well-drawn figure makes us regret that the time of a talented man should have been so wasted. Of the strange addresses the least said the better. They are simply indescribable, and would lose all their beauty in regular type. Artemus Ward sinks into insignificance in face of these astounding perverters of our native tongue.

But let us return to sortation. From the primary sortation the letters go to the subdividing-table, thence they go to the road officers, and thence they find their way into the bag. Each of these steps is but a repetition of the primary sortation, and we duly note them and pass on. In one corner of the room we come upon another phase of Post Office business. Here are the letters being prepared for despatch in the E.C. district. They are first split up into groups, then into walks, and are then handed over to the postmen, who sort their own rounds so that the letters come in the order of their journey.

From here we make our way below to the Parcel Post Office, where the same proceedings are in progress, the packages dealt with only differing in size. The pigeon-holes are replaced by baskets, the bags are replaced by the hampers. A certain quiet reigns here, unlike the feverish haste on the floors above, though forty million packages pass through the department in a year, seven million of them being delivered in London. There is no 'rush' to-night; all is serene, and the parcels will be got off without difficulty.

Returning to the letter floor we find the bags still coming in and being shot out on to the tables, the empty bags themselves being bundled up and thrown through a trap-door to the bag-store below. Leaving this hall for a time, we ascend to the newspaper room, where somewhat different arrangements prevail. It is impossible to size and face newspapers and book-packets, and they have to be dealt with individually; hence the stamping is a slow process, the packets having to be taken up and stamped one by one. The feature of this room is perhaps the desk for the detectives up aloft, whose business it is to go round the tables and select such packets as appear suspicious. It says either much for their sagacity or little for our honesty, that of the packets they select over twenty-five per cent are chargeable with excess on account of the written communications they contain. It is curious what a deal of trouble some men will take to 'dodge the post,' but it is best, perhaps, to give no details; and we leave the detectives at their work, hoping that the number of those who think it worth while to be dishonest for a halfpenny may soon grow less. Cumbrous are some of these book-packets; and now and then when, as to-night, the report of some large society is being sent out, the mail is very heavy. One of the great difficulties in Post Office business is the meeting of these sudden rushes, for no matter how much work there may be to do, it must always be done to the same time. The mail must not be stopped, and the flow of bags into the yard below must go on unchecked till eight o'clock, when it must suddenly cease. The object of all the activity around us is to get rid of the bags down the shoot. As soon as the last bag has sped past the tellers and slipped out into the night the strife is at an end.

Leaving the newspapers, we make our way to the Registered Letter Branch, where the same sortation is going on, with this difference, however, that no letter passes from one man to another without a signature. There being little here to detain us, we hasten on to the Foreign Depart-

Continued on page 47

A PROBLEM OF IDENTIFICATION

Separating the U.S. 1869 Pictorials From the 1875 Special Printing

By Robert Odenweller

Paper mesh may be the solution to separating one printing of an issue from another. Robert Odenweller presents a new technique that may make such determination a simple matter for most U.S. printings.

The first pictorial issues of the United States are usually quite easily identified by the presence of a grill which has been impressed into the paper, breaking the fibers and intended to prevent cleaning and reuse of the stamp. In some cases the grill may be faint while on others it may be misplaced to form desirable varieties such as a split grill, in which the grill pattern falls on the margins of the stamp in two (or sometimes four) locations. Further examples are known in which the grill has been omitted. Were it that this regular issue was the only one printed, these would not be much of a mystery.

But in 1875, the designs were reprinted, presumably for sale at the time of the Centennial Exhibition, even though they were not ultimately sold there. These later stamps had no grills and were relatively few in number (1,406 to 4,755 sold of 10,000 of each printed.). There occurs a problem, then, in telling the stamps of the later Special Printing from the earlier regular issue, particularly if whatever grill is present may be faint or even ironed out.

Basically, the test for the genuine Special Printings has been to compare them with known genuine copies. The paper of the Special Printings is whiter, the shade of the stamp is reasonably distinctive, often in the form of brighter colors, and careful observers have found that the designs seem to be of different sizes between the two printings, with occasional speculation that a different sized die was used. Careful matching of height and width usually permits one to arrive at a reasonably safe conclusion based on these criteria. These differences may be summarized in table form. (see Table I).

This is a fine process—if you happen to have a set of the Special Printings for comparison. But for those who don't, how can a collector know what he has unless he sends anything he suspects to be different to an expert committee such as the Philatelic Foundation to be expertized?

As a specialist in a number of fields, I have found a particular technique of looking at stamps to be most useful. It has direct application in many issues of a number of countries, the most recent in my personal contact being Samoa. This "tool" is the ability to recognize the mesh of the paper of the stamp. (See the

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Robert Odenweller is an airline pilot residing in New Jersey. He has recently completed his extensive monograph on the "Samoa Palm Trees Issues." He indulges in philatelic research on a variety of topics.

CCP, Vol.54 #1, Jan. 1975, pp 16, 17). Mesh usually runs either horizontally or vertically with respect to the design of the stamp, depending on how the paper was made and used. Differences in mesh are often quite plain and have made the problem of sorting out some issues of stamps simple in instances where on the other hand the disregarding of or not knowing how to use mesh can make one spend hours looking at a stamp and still not be sure what he has.

Mesh seems to offer a simple test to separate the 1869 pictorials from the Special Printings. How this can be done requires an understanding of mesh.

First, consider how the paper is made. A screen, similar in manufacture to ordinary home window screen, is used in the paper making process. Looking closely at such a screen, you will observe that one set of wires has alternately been pushed or pulled, with a straight wire inserted perpendicular and between them at equal intervals (Fig. 1.). The rise of the undulating set of wires impresses a very tiny weakness in the paper, which often takes the form of a tiny diamond or dash. These all line up in one direction or the other and form the "warp" of the paper, a term that comes from textile weaving which is done the same way in which the screen is made. The warp is also the mesh direction.

The strength of the paper is in the direction of the mesh. In modern stamps, the mesh must run in the direction that the roll of paper runs continuously through the press, as it is necessary to maintain quite a bit of tension on the paper to accomplish a proper print.

A visual demonstration of how mesh operates may be made with a piece of ordinary newspaper. By taking a full sheet and attempting to tear an even strip parallel to one side, you will find either that it is very easy to do or that the tear will take off towards the side. By turning the paper 90° and trying again, the opposite will happen. The direction in which the straight tear was made is the direction of the mesh, and therefore the direction that the roll of paper went through the printing press.

The strength given to the paper in the direction of the mesh also has another characteristic: Shrinkage of the paper is at a minimum in that direction. In the other direction, across the mesh, much more shrinkage will usually take place.

This was the clue that inspired me to inspect the U. S. first pictorials for mesh correlation. It is, incidentally, equally valid as a possible test for differentiation between stamps of other similar appearing issues which are known to measure different amounts in design height and width. If two stamps have this difference, you may expect to find that *the variety which is tall and narrow will be on vertical mesh paper and the short and wide one will be on horizontal mesh paper*. This holds true for almost all values of the pictorials that I have observed of both issues. Figure 2 show how these correlations worked out.

Shrinkage of paper is a natural aspect of engraved stamps in particular, since the paper for these (as well as some other printing processes) must be damp for the best impression. As the paper is moistened it expands and as it dries it contracts, but more so, as we have seen, in the direction across the mesh. Thus, an issue printed from the same plate, though one might expect it to retain the same dimensions, will give two different sized results if the mesh of the paper of one is horizontal and the other vertical. Keen observers may ask at this point if mesh may be used for a valid test in the case of sheet fed rather than rotary press printings. The answer is—yes. Mesh still is present and the characteristics still occur.

In the regular 1869 issues, the six lower values appear to have been printed on horizontal mesh paper, thus making the designs shorter and wider than the Special Printings which were printed on vertical mesh paper for the same values. The higher values reverse this pattern, with the 15c, 24c, and 90c on vertical mesh paper while the Special Printings of these values were on horizontal mesh paper. The 30c is the only value which might

possibly have been printed on both horizontal and vertical mesh paper for *both* the regular and the Special Printings. I cannot even begin to imagine why this would be so, but it just happens that the few examples I have observed seem to offer conflicting information. Any suggestions would be interesting and welcome. More observation of the 30c is needed. The second reissue of the 1c (Scott #133) is also on vertical mesh paper which is thicker and softer. Finally, the paper of the 3c, 10c and 12c (Scott #'s 125, 127 & 128) is somewhat more opaque than the others.

At this point it should be mentioned that those who use mesh regularly do so with regard to the direction of the watermark also in mind. Since most U. S. stamps, and the 1869 issue in particular, have no watermark, this distinction is less obvious. The direction of the mesh on these issues is, therefore, a function of paper production and shape, which governed placement on the press. As all the values through the 12c were printed in two panes of 150 each while those from the 15c were printed in single panes of 100, an answer might be indicated. The placement of the lower values was fixed by the shape of the sheet, and it would appear that the orientation of the mesh was horizontal in the originally manufactured paper, while the paper of the Special Printings was made so that the mesh happened to be vertical. Although the relatively square format of the sheets of the higher four values would permit placement of a piece of paper in either direction, it is not illogical to assume that the same paper had been used as for the lower values, but cut into smaller sheets for the smaller plates. If, in this cutting, the sheets produced would have been more easily handled by the printer in the 90° orientation to the plate, the observed differences would be readily accounted for. If my small sampling is correct, some of the 30c might have been placed in each direction in each printing—by two different pressmen?)

It remains then to learn how to "see" the mesh of these papers. First, locate a copy of any of a number of stamps from the 1890 issue, the Columbian issues or the first Bureau Issues. Most of these are printed on a paper with a fairly readily seen mesh. By holding the stamp up to the light and looking at it from the back, the "diamonds" of the mesh will be seen, usually more readily in places behind portions of no printing ink on the design of the front. When you have looked at a few of these you should be able to see the differences not only in the intensity of the mesh, but more importantly you should be able to see the direction in which the mesh is running. Coarser stamp papers make this job more easy. As you look at these, you will have more of an appreciation of the differences and yet will be able to see the less distinct ones knowing that they will be similar in appearance to the more easily seen ones.

A different test, favored by some mesh-conscious observers, is the "curl" test. Modern stamps, if left to sit under certain conditions, usually somewhat humid and warm, will noticeably tend to curl up from the surface on which they are lying. The direction of the curl is indicative of the direction of the mesh. For example, if lying *design side up,* the top and bottom margins of the stamp remain on the surface and the horizontal part of the center lifts upward, the mesh of the paper is horizontal. If the sides remain on the surface and the vertical center lifts, the mesh is vertical. Curling of these stamps and the earlier ones may be induced by cupping them in your hand and breathing gently on them. If for some reason the stamp should curl in the opposite direction, that is, while lying design side up the center stays down and the top and bottom or the sides lift off the surface, then you may have excellent reason to suspect that the stamp has been doctored, such as by having a backing added to it. Normal stamps do not usually behave this way. Finally, in this regard, it may even be possible to observe a stamp, from across the room, which someone else has been examining, and by the curl of the

stamp and knowing what to expect from the mesh, come to a preliminary conclusion regarding the identity of the stamp. It should be stressed that this "test," especially when the results are not *very* positive, must always be considered secondary to actually seeing the mesh.

Now try the low values of the regular (grilled) issues of the 1869 pictorials. The mesh should be seen to be horizontal. If not, go back and look at the easier ones. Sometimes putting the stamp in watermark fluid helps, or for some, watching it dry out after being put into the fluid may turn the mesh pattren. Practice seems to be the only way that the ability is developed. I prefer holding it up to a bright light and looking at the back. Occasionally returning to those stamps that have the more pronounced mesh will help rejuvenate your eye to see them.

Finally, a few cautions and possibilities are in order. Due to the relatively small number of stamps observed in reaching this hypothesis (about 600 of the regular issues and 70 reissues), there is always the possibility that there could exist an exception to the rule. So far, the rule seems fairly useful and reliable. Time will tell as others look at the mesh, too. Also, assuming that this test will stand up to close scrutiny by all interested observers, it may be much easier to arrive at a conclusion on "without grill" varieties than ever before, barring, of course, those which have merely been ironed out. Indeed, all but three values are listed in Scott's Catalogue as existing "without grill". These varieties are certainly possible results of the production process, but identification is rendered quite difficult due to the Special Printings. It is quite likely that a number of stamps, heretofore assigned as or assumed to be Special Printings, may turn out to be the scarcer variety "without grill" and identifiable as such by the mesh direction test. A special note of interest in this regard is that this test does not require that the stamps be unused and with original gum in order to be valid, as is presently required of the variety.

Mesh is a very useful tool and yet is one rarely used in looking at the stamps of a number of countries which could make good use of it. This is only the first of a number of possible uses of mesh on United States stamps. The scope of its application is limited only by the imagination of its users.

Table I

	1869 Regular Issue	1875 Special Printing
Grill	Usually present	None
Gum	Yellowish	Clear or "White", crackly
Color	Less rich, various shades	Often brighter, distinctive shade
Impression	Not unusually sharp	Quite good
Perforations	Perforated 12	Perforated 12
Cancellations	Targets, CDS, Fancy cork	(New York) Registry oval, cork
Types of 15¢	Type I, II	Type III
Paper	Variable, white to grayish	Fairly bright white
Mesh	See Table II	

Table II

Denomination	Scott# Mesh Regular 1869 Issue		Scott# Mesh 1875 Special Printing		Scott# Mesh 1880 Reissue
1¢	112	Horizontal	123	Vertical	133 Thick Vertical
2¢	113	Horizontal	124	Vertical	
3¢	114	Horizontal	125	Opaque vertical	
6¢	115	Horizontal	126	Vertical	
10¢	116	Horizontal	127	Opaque vertical	
12¢	117	Horizontal	128	Opaque vertical	
15¢	118, 119	Vertical	129	Horizontal	
24¢	120	Vertical	130	Horizontal	
30¢	121	Vert. (& Horiz.?)	131	Horiz. (&Vertical?)	
90¢	122	Vertical	132	Horizontal	

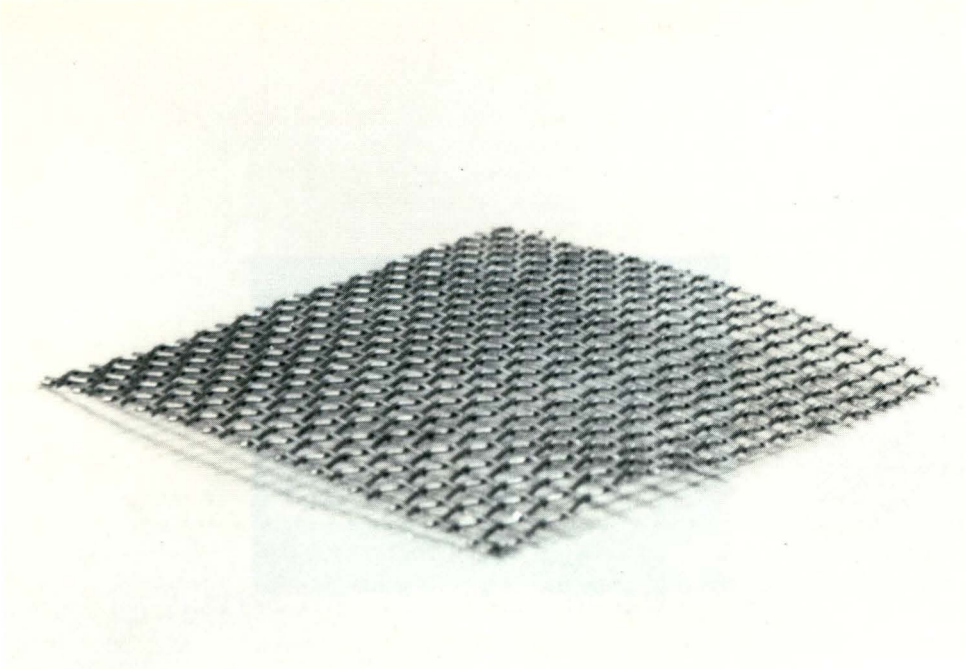


Fig. 1. The wires of this piece of screen are similar to those used in the papermaking process. The ones coming from the illustration to the viewer's right are relatively straight while the others weave above and below them. Each of the latter group of wires goes above the level of the screen and may be seen in the finished product.

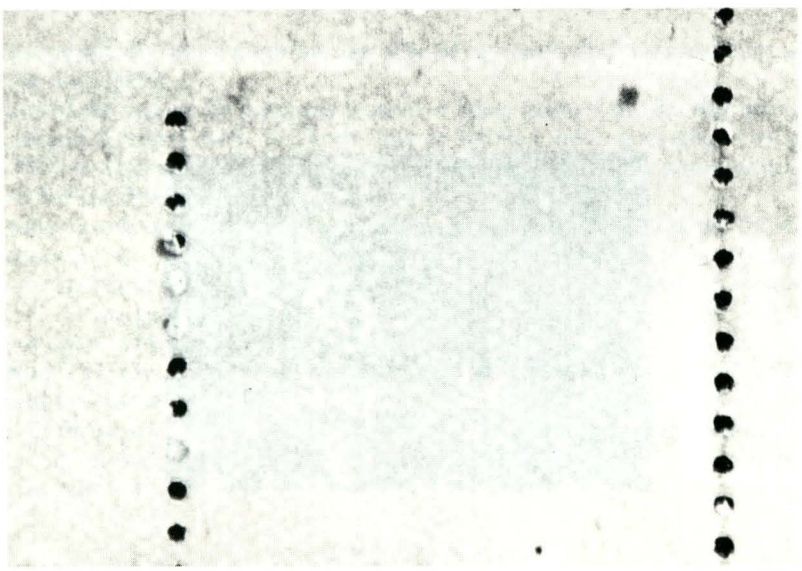


Fig. 2. This portion of the selvage of an issue on watermarked paper shows the way in which the diamonds line up in a specific direction, in this case horizontally. The light horizontal line bottom and a portion of the reversed letter P at the left are from the watermark of this example caused by the addition of "bits" to the screen which make longer thinned areas of the watermark.



Fig. 3. On the left is the regular issue, the portion in the clear area under the wing at the left showing the horizontal mesh most clearly. The Special Printing on the right shows the vertical mesh in the margin, particularly at the right. (This illustration made by transmitted light, shows some of the scrapings of the lucite holder.)

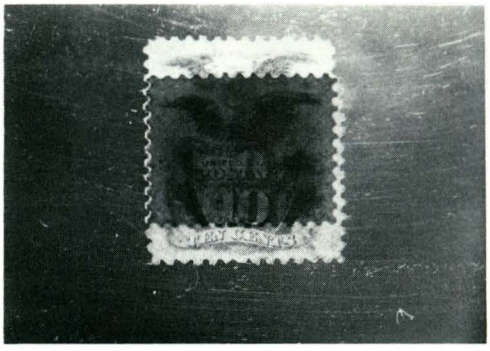


Fig. 4. Superimposing a regular issue with a Special Printing is the more usual method that has previously been used to distinguish the two. The width of the printed image often may vary between the two printings due to paper shrinkage, but is not by itself sufficient to make a distinction. Width of the stamp may vary due to perforations and may give a false impression of whiteness of paper or a wider printing, leading to misidentification. Use of mesh may avoid this problem.

COLOMBIA

PLATING THE "CUBIERTAS" OF 1870 TO 1883

By Alex Rendon

The fourth of Alex Rendon's series on plating the colorful "Insured Letter Stamps" of Colombia covers the seven different printings between 1870 and 1883.

In 1870 a completely new design was introduced for the 50 Centavos and it remained in constant use until 1883.

The colors of the flag are now printed instead of hand-painted and the flag is folded left and right around a central staff. AT both sides of the flag there is a square box with the numeral "50" on a lined background surrounded by a black and white circle inscribed" + CORREOS NACIONALES + CINCUENTA CENTAVOS".

There were seven different printings between 1870 and 1883, using six different printing stones for the black impression. As we will see later, the stone used for the 1877 Printing was later used for the 1880 Printing with the only change being the erasure of the numeral "7" in the printed date.

The make-up of the printing stones varied, thus the First Printing is in sheets of 15 (3 x 5), the Second, Third, Sixth and Seventh Printings in sheets of 6 (2 x 3) and Fourth and Fifth Printings is sheets of 7 (2 x 3 + 1) with one stamp side-ways at right.

Figures 1 through 7 show the plating characteristics for each position of the "Cubiertas" dealt with in this article. The position of each stamp in the sheet has been numbered as follows:

1870	1875, 1876 1882, 1883	1877, 1880
1 2 3	1 2	1 2
4 4 6	3 4	3 4
7 8 9	5 6	5 6
10 11 12		
13 14 15		

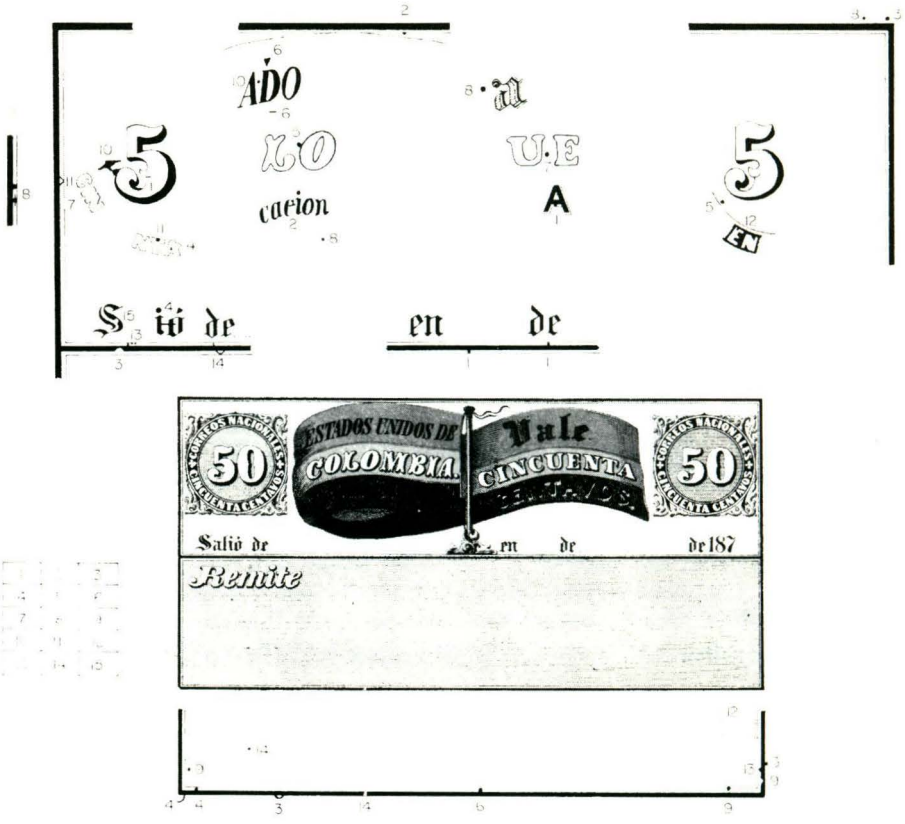


Fig. 1

1870 Printing (Figure 1)

The main characteristic is that the plate used for printing the red portion of the flag had the word CENTAVOS outlined, making the black CENTAVOS appear shaded in white. Printed in sheets of 15 (3 x 5).

Pos. 1 - Small projection in underside of crossbar of "A" in large CENTAVOS in flag. Break in the inside curve of "5" in left "50". The thick line dividing the flag area and the ruled background has two projections, one in the underside 3mm. to the right of "n" in "en", the other in the upper side below the "e" of "de" in "en...de ...".

Alex Rendon specializes, amongst others, in the stamps of Colombia and Bolivia. He is the first to completely plate the "Cubierta" issues.

Pos. 2 - Scratch across third "c" of "Certificacion". Dot in the inside top frameline, 50mm. from left corner.

Pos. 3 - Dot just outside top frameline near the right corner. Small indentation on the underside of thick dividing line under "S" of "Salio de...". Dot attached to outside of right frameline, 4mm. from bottom corner. Small arched line attached to underside of bottom frameline, 22mm. from left corner.

Pos. 4 - Line connecting "i" and "o" in "Salio de...". Large white

flaw projecting from right side of "A" in left CINCUENTA. Dot connecting bottom frameline and bottom line of ruled background, 3mm. from left corner. Curved line projecting from bottom frameline near left corner.

Pos. 5 - Dot attached to the outside left of second "O" of COLOMBIA. In the ruled background of the right "50" there is a thickening between the two lines opposite the first "N" of CINCUENTA.

Pos. 6 - Accent-shaped black dot over "D" of ESTADOS. Small black line in center of space between "D" of ESTADOS and "L" of COLOMBIA. Dot between bottom line of ruled background and bottom frameline, 61mm. from right corner.

Pos. 7 - Black dot next to right leg of "U" of large CINCUENTA in flag. Small break on the inside left frameline, 19mm. from top corner.

Pos. 8 - Two black dots between left framelines, 1mm. apart and 18mm. from top corner. Small dash to the left of "a" in "Vale". Small black dot 1.5mm. below "n" of "Certificacion". Small dot just above top frameline, 3mm. from right corner.

Pos. 9 - Small indentation on the inside of right frame-line, near bottom corner. Dot between two bottom lines of ruled background, 7mm. from right frameline. Tiny dot in ruled background 1mm. from left frameline and 5mm. from bottom frameline.

Pos. 10 - Small dot between the "A" and the "D" in ESTADOS. Small thickenings in lined background of left "50" in front of the "5".

Pos. 11 - Small curved line between left framelines, 17mm. from top corner. Small black dot in top center of crossbar of "T" in left CINCUENTA.

Pos. 12 - Small black dot in top bar of "E" in right CINCUENTA. at right center of ruled background there is a break affecting several lines, 6mm. from right frameline.

Pos. 13 - Small black dot between right framelines, 5mm. from bottom corner. One large and two small dots between the lined under "a" of "Salio de...".

Pos. 14 - Break in bottom frameline, 41mm. from left corner. Black dot in ruled background, 15mm. from left and 9mm. from bottom framelines. Curved line crossing thick dividing line under "de" in "Salio de...".

Pos. 15 - Indentation on the inside of front portion of "S" in "Salio de...".

1875 Printing (Figure 2)

The stone used for this printing, as well as the stone used for the following printing, although made with the same die as the one previously used, have a very rough appearance. There is a very strong possibility that this stone and the next one were not officially produced and that these two printings are actually Postal Forgeries. The colors of the flag are mustard, blue green and deep rose. Earliest use known to me is March 7, 1875. Printed in sheets of 6 (2 x 3).

Pos. 1 - Dot in center of space between right frameline and guideline, 5mm. from bottom corner. Three small dots just

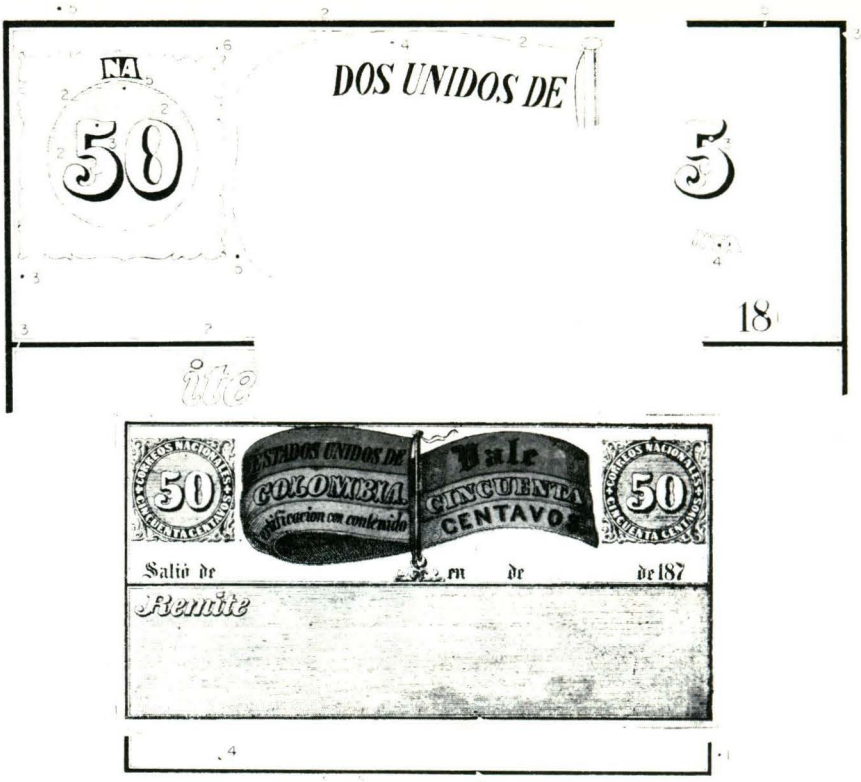


Fig. 2

below bottom frameline, one 43mm. from left corner and two 52mm. from left corner. Large white flaw in center of "8" in "187"...".

Pos. 2 - Two small double interruptions of the inside top frameline, one above the "A" of ESTADOS, the other above the "S" of UNIDOS. Lined background of left "50" has several interruptions, one over the "O", two others to the top and to the left of the "5". Several lines of ruled background are interrupted above the "t" of "Remite".

Pos. 3 - Black dot next to inside left frameline, 28mm. from top corner. White dot in shading at bottom of tail of "5" in right "50". Black dot in center of tail of "5" in left "50". Small indentation on the outside of right frameline, 1.5mm. from top corner. Very thin break through the thick center dividing line, 1mm. away from where it joins the left frameline.

Pos. 4 - Black dot 2mm. above second "S" of ESTADOS. Black dot in "T" of right CINCUENTA. Black dot in ruled back-ground, 2.5mm. from bottom, 21mm. from left framelines.

Pos. 5 - Black dot in lined background of left "50", below first "A" of NACIONALES. Dot 1.5mm. above top frameline, 6mm, from left corner. Black dot in center of space between bottom right corner of left square box and flag. Break through top frameline, 9mm. from right corner. Indentation on the outside of bottom frameline, 51mm. from right corner. Indentation on the

outside of bottom frameline, 51mm. from right corner.

Pos. 6 - Small dot just above right top corner of left box

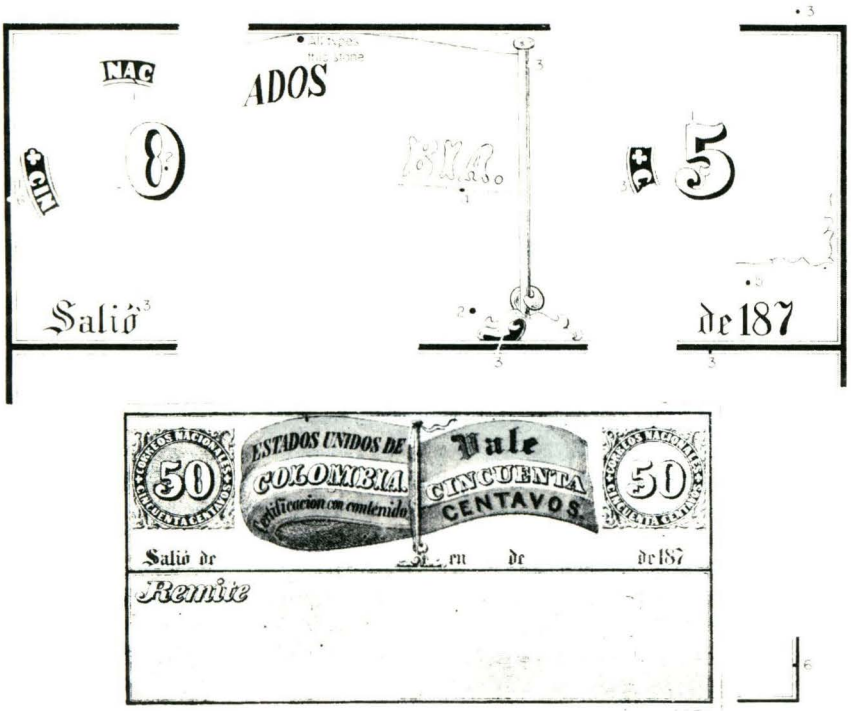


Fig. 3

1876 Printing (Figure 3)

The main characteristic of the stone used for this printing is a large black dot above the "O" of ESTADOS. Earliest use known to me is April 26, 1876. Printed in sheets of 6 (2 x 3).

Pos. 1 - Break at left top of "5" in right "50". Black dot under right leg of first "A" of NACIONALES in left "50". Small white flaw under first "C" of left CINCUENTA.

Pos. 2 - Large black dot to the left of the base of the flag staff. Black dot in the inside right of "0" in left "50."

Pos. 3 - Small indentation at the right side of flag between its top and top of the flag. Break through the center lines, below the base of the flag staff, 61mm. from left frameline. Dot in the space between thick center line and top line of ruled background, under the "d" of "de 187...". Dot 1mm. above top frameline, 5mm. from right corner. Small white dot attached to bottom front of first "C" of CINCUENTA in right "50". Dot to the right of the accent over the "o" in "Salio de...".

Pos. 4 - Black dot in the line that divides the left leg of "A" of COLOMBIA.

Pos. 5 - Black dot 2.5mm. above "1" of "de 187...".
of left frameline, 19mm. from top corner. Black dot between

right framelines, 8mm. from bottom corner.

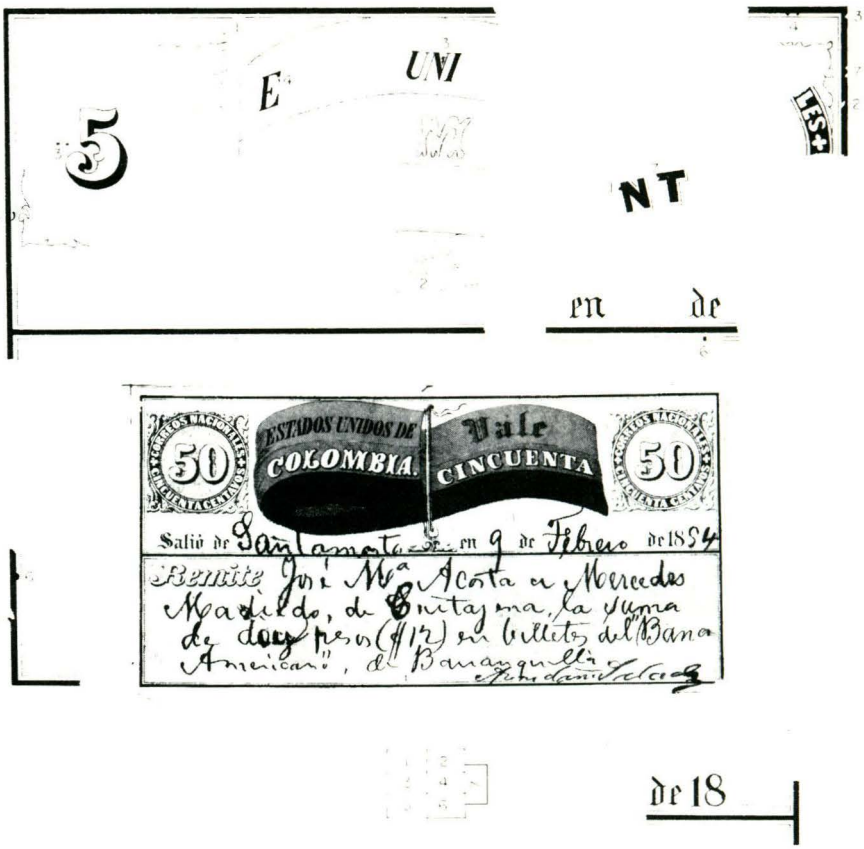


Fig. 4

1877 Printing (Figure 4)

Stamps of this printing have the same appearance as those of the First Printing except that the red stone had no outline and CENTAVOS is no longer shaded in white. Printed date "187...". Earliest use known to me is October 23, 1877. Printed in sheets of 7 (2 x 3 + 1) with one stamp positioned sideways at right.

Pos. 1 - Small interruption in the inside top frameline, 25mm. from left corner. Small projection at top of left leg of "N" in large CENTAVOS in flag.

Pos. 2 - Break in cross-hatching in red portion of flag under "con" of "Certificacion *con* contenido." Small indentation on the inside of right frameline, 11mm. from top corner.

Pos. 3 - Shading between diagonal line and right leg of "N" in UNIDOS. Tiny indentation in the outside of right frameline, just below top corner. Two tiny dots in front of the "5" in left "50".

Pos. 4 - Tiny break separating the tip at top of "E" in ESTADOS from body of letter. Two tiny dots, 1mm. apart, attached to underside of top frameline, 5mm. from right corner.

Pos. 5 - Small dot and line between left framelines, 22mm. from top corner. Indentation in the outside of left frameline, 8mm. from bottom corner.

Continued on page 50

The Clubhouse

The Meeting of January 17, 1979

Postal Route Maps of the United States of the 18th and 19th Centuries

Presented by Arthur Hecht

Despite one and a half inches of snow, about thirty persons came to hear Arthur Hecht, formerly an archivist of the National Archives in charge of its postal records for twenty-eight years, talk about 18th and 19th century postal route maps. His remarks pertained to the establishment and operation of the Topographer of the Post Office Department, the compilation and reproduction of State and territorial maps, and the problems of printing the maps.

In 1715 Herman Moll prepared the first North American route map covering the area from Canada southwards to the Carolinas. Public and private surveying maps of North America were engraved and printed throughout the 18th century by Britishers and of the American colonies and the States by such native Americans as Abraham Bradley, Jr., Abel Buel, Osgood Carleton, Simeon DeWitt, Thomas Hutchings, and William McMurray.

Lack of labor and moneys prevented postmasters from having official postal route maps during the first quarter of the 19th century. However, the Post Office Department later paid for acquiring certain State maps, and it finally authorized David H. Burr to prepare postal route maps at a salary of $1,600 per annum. By the end of the 19th century this compensation was raised to $2,500.

The Office of the Topographer came into being in 1837, and it had ninety-two employees at one time or another until the end of 1899. (Between six to thirty-seven were employed in any one year from 1871.) Of these thirty-five women served as skilled draftswomen, examiners, map colorists, map mounters, map copyists, correspondence and general clerks, and messengers.

According to various postals laws and regulations and orders of the Postmaster General for the period of the 1860's to 1899, the duties of the Topographer were to superintend his office and employees; to prepare and revise daily State and territorial postal route maps; to prepare specifications, advertisements, and contracts for the manufacture of postal route maps; to care for the stones (photolithographing) and property of the government relating to maping; to furnish lists of United States counties and revisions thereof; and to furnish information for the settlement (certification) of all postal route distances of mileages and telegraph accounts.

Problems of producing maps occurred. In the southern States between 1869 and 1875 there was apathy towards obtaining precise and reliable survey information. Consequently, no maps were produced. The ever increasing demands for the maps and their constant alterations because of the rapid extension of services (railway mail and suburban rapid transit) caused a progressive deterioration of the lithographic stones on which changes had to be made. Only two printing contractors, each paid about $15,000 per annum, were awarded contracts that were changed annually. This was risky for the stones were transported between A. Hoen & Co. of Baltimore and Julius Bien & Co. of New York City. Moreover, the contract changes delayed the first issue of maps and produced unsatisfactory work for the first six months of the contract term.

Beginning in 1895 maps were backed with muslin and some were mounted on rollers. Those of postal inspectors were in book form, on thin paper, for portable use. Prior to 1891 the issuances of maps were irratic. In 1893 there were twenty-six bi-monthly postal route maps. Each was fully illuminated and each edition corrected to date of issue, thereby forming a continuous history of the progress and changes of postal routes.

Because the maps were large, of clear subject matter, and without superfulous details, they were in great demand. The larger numbers were distributed to officers, clerks, and agents of the Railway Mail Service. Other apportionments were to officers, inspectors, and clerks in the Post Office Department in Washington, D.C.; the postmasters of first class offices; officers of the United States government departments; members of the Senate and of the House of Representatives; education and scientific institutions, libraries, and geographical publishers; telegraph and express companies; State authorities and State libraries; and foreign governments.

A question period followed together with general comments about early United States maps.

DEFINITIVE LITHUANIA HANDBOOK PUBLISHED BY THE CLUB

Every once in a great while a group of enthusiastic philatelists concerned with a specialty, get together, toil for years researching existing information and, after adding their own expertise, publish it in the form of a handbook-catalogue.

Such is the case with the officers and members of the Lithuanian Philatelic Societies of New York and Toronto. As a team, they labored for the love of it and completed "Postage Stamps of Lithuania," which was published by the Theodore E. Steinway Memorial Fund of the Collectors Club.

Average collectors have had only an academic interest in this limited field. But those of Baltic extraction, and other astute philatelists—especially in Europe—long have appreciated the sets issued between 1918, when the little land attained independence, and 1940 when it was overrun, occupied, oppressed and subjugated by the Soviet Union.

Lithuania generally has been neglected or overlooked by most of stampdom's populace, largely because they never realized its philatelic potentials and horizons. As the late Vincent Domanski once explained, "Its stamps don't have the pictorial oomph of some of our modern nations. Because they were produced by less than adequate print shops during troubled times, collectors haven't yet discovered the exciting opportunities its errors and varieties offer the student."

Wiser ones have long been searching for and buying these issues with all their many minor distinctions whenever they surfaced on the philatelic market. As a consequence values have risen sharply, even in the United States where "prices are ridiculously low in comparison with those of Europe."

The new handbook is monumental in scope; the contributing philatelists, impressively prestigious. The manuscripts were assembled by Jonas Grigaliunas, Steve Ivanauskas, Charles Matuzas, Joseph Mulevich, Dr. Vytautas Doniela and Kazimieras Lietuvis. Demie Jonaitis edited the copy to bring exactitude to the spelling and proper accenting of the Lithuanian words used where essential.

Abbot Lutz, a Governor of the Collectors Club, not only directed the printing but added a comprehensive bibliography.

Following a preface, history of the nation and a summary of postal developments since 1410, the volume classifies, describes and lists all the stamps, issue by issue, to make it ideal as a definitive reference source. While the book concerns itself only with the stamps of a single small land, its style, arrangement and contents may well serve as a model

upon which future handbooks on specialized subjects might be patterned.

Just about everything a serious collector could want to know is tabulated clearly and succinctly. Listed are designer, printing firms and methods, paper, watermarks, perforations and kindred data, including quantities issued.

Copiously illustrated and hardbound for permanency, the 240-page work is available from the Collectors Club, 22 East 35th St., New York, NY 10016, at $14.50 postpaid, a price that would not have been possible without a publication grant from the Theodore E. Steinway Memorial Fund. *(EAK)*

HOW LONDON LIVES (Cont'd.)

ment, which is busy to-night owing to the India and China Mail going out. Eight days ago the P. and O. boat that is to take it left the Thames, and now the mail has to be got off overland to catch her at Brindisi. Again we are amid the everpresent 'sortation,' but here the 'roads' are names well known in geography, and the sorter's work would seem to be more interesting. And the bags, too, are worth a thought. Here is one that we are told has been round the world a dozen times at least! Every precaution is taken to insure against mistake. The bags, for instance, have different-coloured bands according to their destination, so that the lettering is not the only guide.

Beside the Indian monster we see the various Continental mails in rapid progress. Here is also a New Zealand mail preparing for a private ship due out from Plymouth to-morrow morning. Here are minor mails for Queen's ships on station abroad sent to be left at their next point of call. And among the odds and ends are some 'closed mails' from the United States. These 'closed mails' seem an admirable device. When a batch of letters is found to be addressed to any one particular place they are sealed up together in one bag, and this bag is sent off in the larger bag and practically treated as one letter through to delivery. One of the bags before us has come from the other side of the Atlantic, addressed to a town in the centre of Russia, and it is now going on unopened. 'Sort, sort, sort,' is the cry of the Post Office all over the world. Here is a bag of German letters addressed 'Travelling Post Office, Verviers—Dusseldorf,' and this bag will go to Verviers unopened, where it will be taken in hand by the German authorities, who are best qualified to sort out its contents into the crowd of minor towns of the Fatherland for which they are intended.

But the crisis is approaching; eight o'clock is at hand. The bags are clearing rapidly off the floor. The wax-pot, with its seal kept in water to prevent its becoming too hot, is in constant request. The bags are stringed and the wooden labels attached and the seal affixed, and one by one, with a sigh of relief from the sealer, are dragged to the trap-door, and with a vigorous hoist dropped on to the slope and fly down into the darkness. As each one passes the scorer he ticks it off. So many enter the shoot at the top, so many emerge from it with a bound at the bottom. The waybill is ready; the bags are shifted along the gallery and dropped into the carts waiting widemouthed to receive them. As the clock strikes eight the last bag appears from above. It is gripped and swung on to the top of its fellows. Before it settles down the lids of the van have closed and the horses are on the move.

We return to the hall. The sea of sortation has run dry. The tables are empty; the baskets over the pigeon-holes are all turned up and nothing is left in them. The night mail has gone.

And the foreign floor is also free. Hidden in its thousand bags the overland has vanished, and with it down the same narrow road to start with have gone all its companions. On the same table letters from many a distant spot met here for an hour destined for the four quarters of the globe. And now they have parted again, bound for Canton or Cape Town, Winnipeg or Wellington, or wherever a trade is to be done or a friend to be found.

Book Reviews

The Philatelic Cross Reference of Australia and New Zealand, by Roger J. Bailey, 128pp softbound, available from Ronald Cowie Philatelist Ltd, P.O. Box 62-042, Sylvia Park, Auckland 6, New Zealand, $4.50 surface post paid.

This book is a cross reference between Stanley Gibbons, Scott and the Australian Commonwealth Specialists Catalogue in the case of Australian stamps, and the first two with Campbell Paterson's Catalogue for the issues of New Zealand. It is laid out in a very straighforward manner and gives all the information necessary and available (except prices), especially to one who would like to know alternative catalogue numbers without having to buy all three catalogues. As such, it is valuable for such purposes as interpretation of auction catalogue listings in a different reference scale than that usually used by the reader. Where available, dates of issue and quantities issued are shown. An attempt is made to list each main variety included in each catalogue, although sometimes this points up the conspicuous lack of an entry of the less specialized catalogues.

As a feat of compilation this represents a lot of work, lovingly given. It should prove useful to those who do not have the need for all three catalogues, although the specialist in the field will frequently do so. It may be hoped that should there be a major revision of one of the listings concerned, which is presently contemplated, it will result in either a new edition of this useful reference work or an addendum.

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

(Robert P. Odenweller)

Postal Forgeries of Spain by Francisco Graus and Enrique Soro. 604 pages, Gauflex bound in a boxed edition of 1,050 with a supplementary box of 285 black and white transparencies. Lavishly illustrated in color. $150.00 from Filatelica Pedro Monge, Fernando 59, Barcelona, 2, Spain.

One of the most sumptuous philatelic works currently available, this is a classic work on forgeries. Senor Graus and Soro have illustrated each "forgery" in color alongside an example of the genuine. The color values are excellent—matching those of expensive art books. To make the work even more useful there is a box of transparency overlays that can be put over each forgery illustration making the key points of identification stand out sharply. The entire work is in both English and Spanish.

Incorporating much previously unpublished research, this study will probably be considered the definitive work on Spanish postal forgeries for decades to come. It is also a useful guide to any student of forgeries of the classic period.

This reviewer finds only one significant weakness in this otherwise outstanding work. That is: conclusions are drawn from archival material that is not reporduced. Thus the reader must rely upon the interpretations of the authors. While some of the archival material is available through the major Spanish libraries, some critical material is held in private libraries and thus is not generally available. In a visit to one of the authors this reviewer did double-check the source documents on one item of considerable postal historical significance, and can confirm that

the authors had adequate documentation to draw any controversial conclusions. This is not to say that another student might not read the documents differently. Recommended.

(*C.M.H.*)

Scott's Stamp Market Update, 16 pages, issued quarterly, 8½x11, three hole punched. $20 for the first 2-year subscription. From Scott Publishing Co., 3 E. 57th St., New York, N.Y. 10022

This new publishing venture from Scott is aimed at the investor market. The introductory issue devotes six pages to the latest prices for U.S. and U.K. stamps, particularly those never hinged. In addition, revised prices for the first 110 issues of G.B. are presented.

Appropriately, the n.h. prices start with the Bureau Issues in the U.S. and the Jubilees in the U.K. presumably because of the improbability of finding many genuine n.h. earlier. It might be noted that the APS is about to announce a policy of refusing to issue expertising certificates on n.h. as opposed to unused vs. used and that other services are moving in the same direction. The new regumming techniques and hinge removal methods are making it impractical to devote expertizing resources to determine n.h. even when possible. Thus, investors buying n.h. should not count on being able to sell it as such.

In addition to quarterly updates on key country prices, this publication plans to also discuss investment opportunities in philately, as well as problems investors are likely to run into. In the initial issue, Mr. Maidenberg comments upon a number of investor pitfalls ranging from reserves, wash sales, creaming and fee splitting to downright forgery and swindling. This reviewer well remembers an interview with one investor type who was "taken" for over $100,000 by one dealer alone because he didn't follow the elemental rules of investing. He apparently thought the rules of the stock or commodity markets were suddenly suspended for the stamp market. They are not. Similar precautions are needed.

Stephen Datz in another article discusses the importance of supply and demand in the stamp market and the difference between speculative (or investor) demand and collector demand. In his analysis, however, he places more importance upon historical trend lines than this reviewer feels warranted from his knowledge of forecasting.

(*C.M.H.*)

The Saxon Post, by John P. Mackey, 3 Rowan Park, Blackrock, Co., Dublin, Eire; 100pp, illustrated, price not given.

Saxony long has been an outstandingly popular philatelic specialty field. Articles and monographs about its stamps and postal history have appeared all over the world, notably through the Dresden Philatelic Club, which was formed in 1877; the Germany and its predecessor states.

Author Mackey evidently has read most of them, for his book on the subject seems to be a compendium of what we have previously seen, sprinkled with incidental data he and his contemporaries have been able to add to existing knowledge. For anyone who has not been able to read the former, Mr. Mackey provides a fine basis for the understanding of Saxony's mail services, services that began in the early 16th century.

The effort is full of facts, figures and names, but it becomes evident that the author has a much greater philatelic than journalistic talent. The recitation of facts is dry and tiring; the editing seems to have been hasty, for a number of typographical errors have been spotted. Also, Mr. Mackey uses German words to describe officials and employes, omitting English translations. For example, specialists and historian might know the meaning of "Beybotten" (sic) but he does not explain what these interesting (and important) carriers were. That would have add-

ed much interest.

Considering the economical printing method, the illustrations are rather good. However, proper filtering of the original photographs used—especially where the importance lies in the postal markings—would have immeasureably improved their quality. *(EAK)*

CUBIERTAS (Cont'd.)

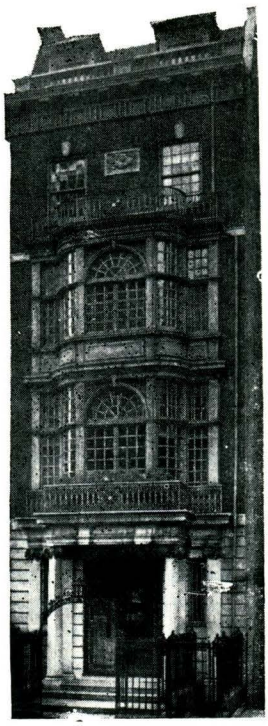
Pos. 6 - Tiny dot between two top lines of ruled back-ground under the "de" of "en...de...", 42mm. from right frameline. There is a thickening on the inside of the left frameline, 11mm. from bottom corner.

Pos. 7 - Two tiny indentations on the outside of right frameline, 7mm. from top corner. Small nick left of crossbar of "T" in large CENTAVOS in flag.

(To be continued)

The Collectors Club Philatelist is Interested in Receiving Articles Pertaining to Your Field of Philatelic Endeavor whether it be specialized information, research or postal history.

If you have such material for publication or in the process of preparation please contact Executive Editor, Ira S. Zweifach, The Collectors Club, 22 E. 35th St., New York, N.Y. 10016, for its possible inclusion in a future issue of our journal.



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January 3	— *CONFEDERATE STATES. UNUSUAL USAGES DURING DISUNITY*—Richard Krieger, Norwalk, Conn.
January 10	— *ANNUAL MEETING*
January 17	— *POST ROUTE MAPS OF THE UNITED STATES DURING THE 18th AND 19th CENTURIES*—Arthur Hecht, Washington, D. C.
February 7	— *UNITED STATES. THE 1869 ISSUE*—Rudolf Wunderlich, New York, N.Y.
February 21	— *IMITATION POSTAGE. THE BOGUS ISSUES OF THE WORLD*—Jan Kindler, New York, N. Y.
March 7	— *PERU 1857-1862*—Dr, Norman S. Hubbard, Oyster Bay, N. Y.
March 21	— *CZECHOSLOVAKIA*—Dr. James J. Matejka, Jr., Chicago, Ill.
April 4	— *MONTENEGRO*—Harry Sutherland, Toronto, Canada.
April 18	— *AMERICAN MACHINE CO. FLAGS*—George T. Turner, Washington, D. C.
May 2	— *RUSSIAN RURAL STAMPS—ZEMSTVOS*—Jacques Marcovitch, Rego Park, N. Y.
May 9	— *ANNUAL AWARDS DINNER.*
May 16	— *TOPICAL COLLECTING TODAY*—George T. Guzzio, Brooklyn, N. Y.
June 6	— *HOSTER CANCELLATIONS OF ENGLAND AND GERMANY*—Abbot Lutz, New York, N.Y.

SUMMER RECESS

September 12	— *BRAZIL. THE 1894-1906 ISSUES*—John Fosbery, Newton Abbot, Devon, Great Britain.
October 3	— *THE SAGA OF THE C. C. N. A*—Alex Rendon, New York, N. Y.
October 17	— *LOOKING AT THE ITALIAN RESORGIMENTO THROUGH PHILATELIC EYES*—Dr. Enzo Diena, Rome, Italy.
November 7	— *NEW ZEALAND 1855-1873*—Robert P. Odenweller, Bernardsville, N. J.
November 14	— *SWEDEN. THE "SKILLING BANCO" ISSUE*—Tomas Bjaringer, Stockholm, Sweden and Lauson H. Stone, Brooklyn, N. Y.
December 5	— *TALES OF THE MISSISSIPPI*—Harvey Warm, New York, N. Y.
December 19	— *BOARD OF GOVERNOR'S OPEN HOUSE*

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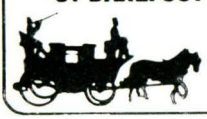
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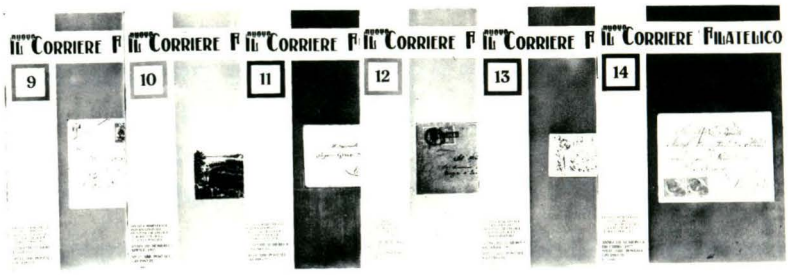
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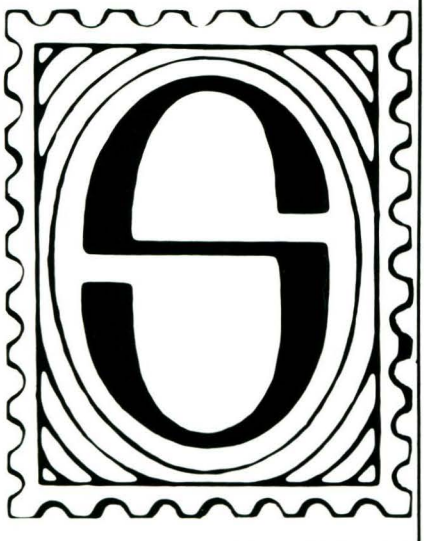
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