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PHILATELIST

Volume 57 Number 3
May 1978

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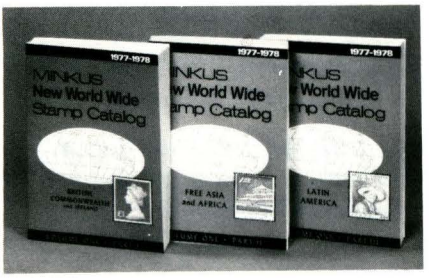
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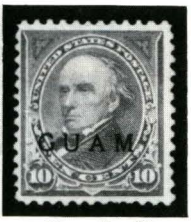
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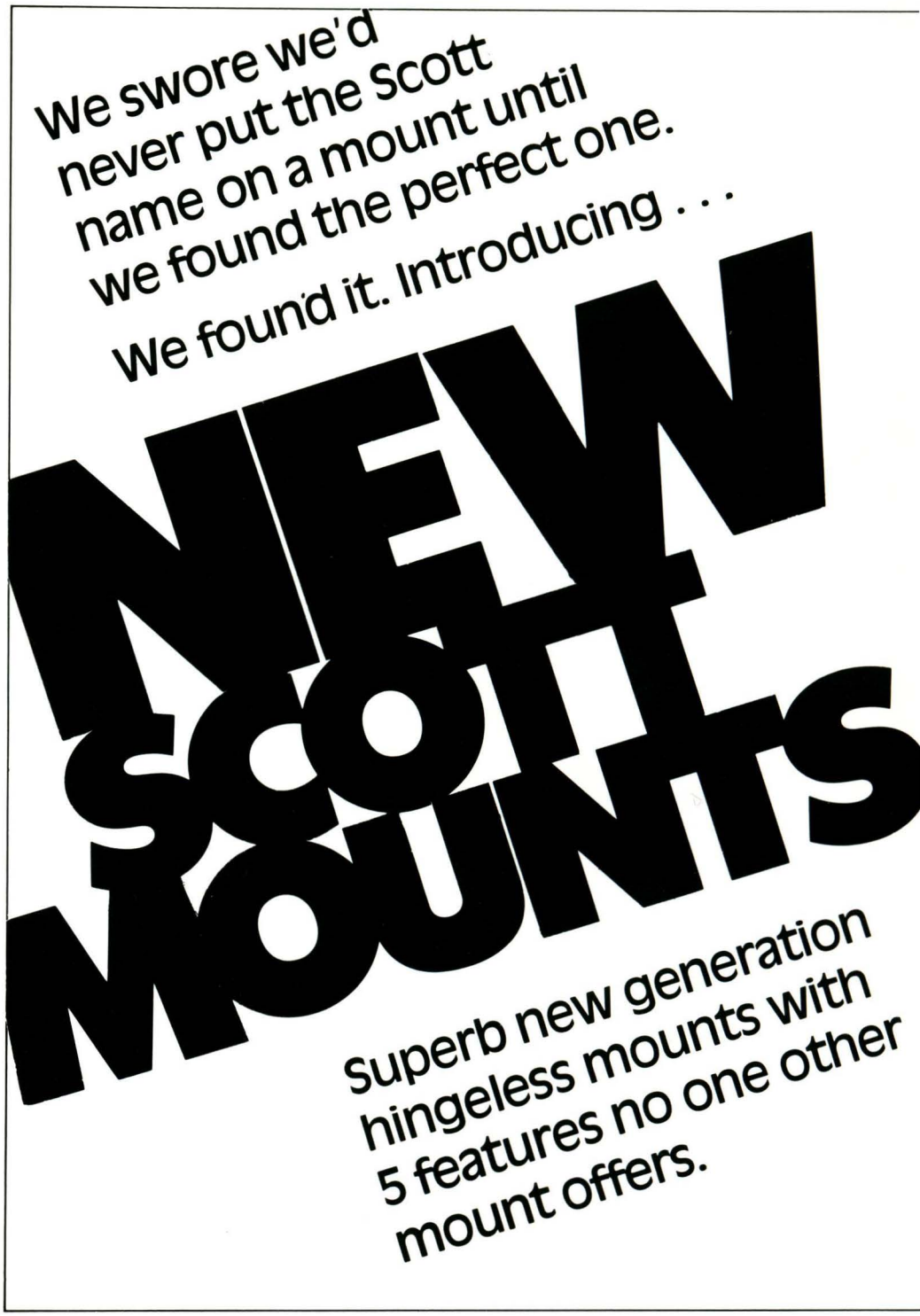
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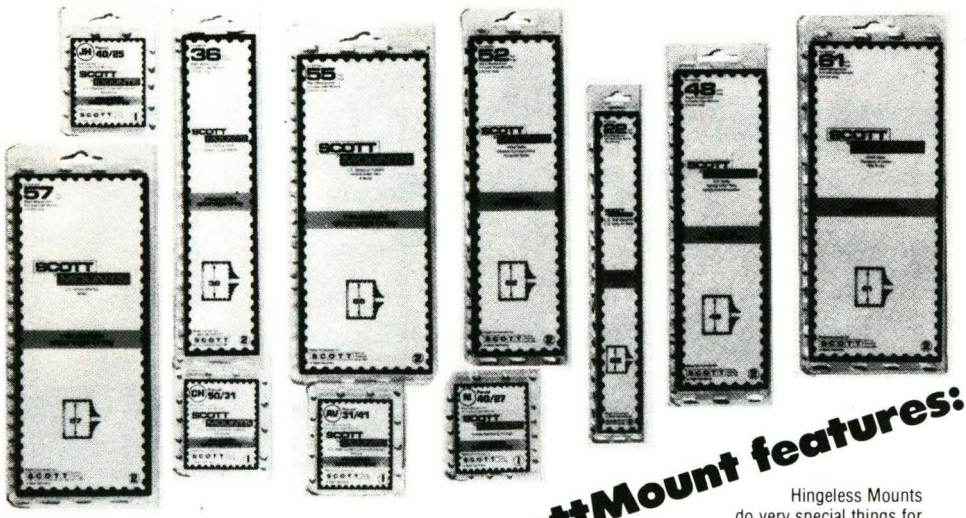
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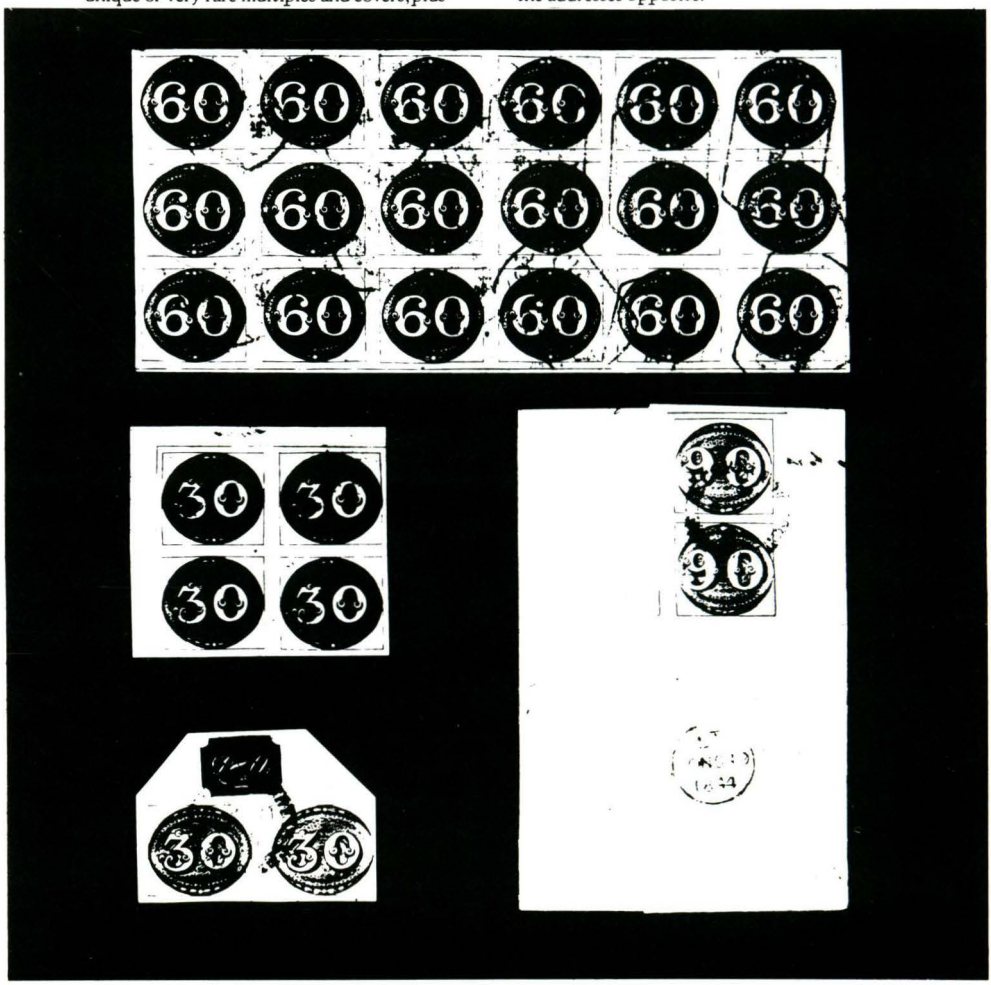
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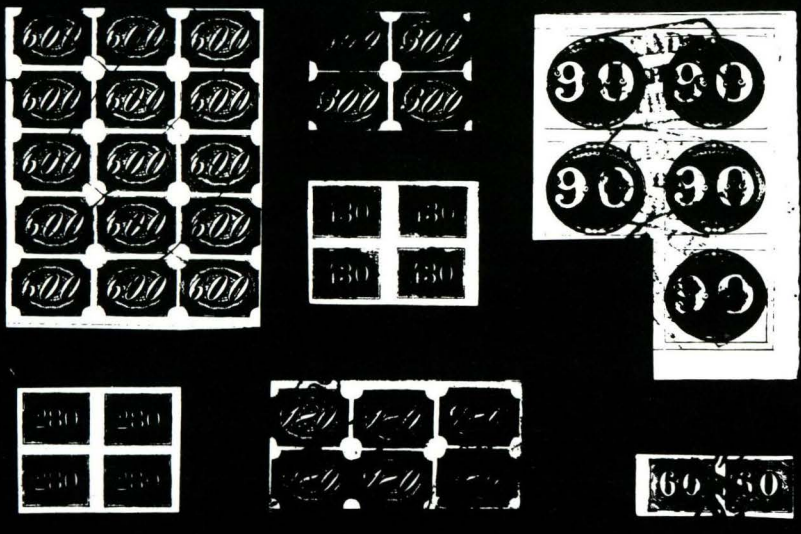
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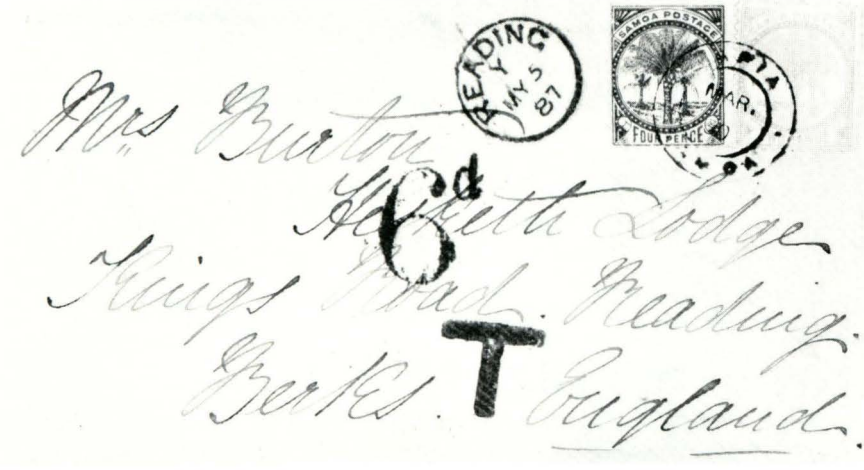
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The Collectors Club PHILATELIST

Volume 57, Number 3 **May 1978**

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Editorial

INVEST!

"Invest!"

That single word has replaced "Free" and "New," the old standbys in the hucksters' vocabulary, to misguide, delude and deceive those who know little about the merchandise they are being conned into buying.

Fur coats are hawked in print, radio and TV advertising, not as fashionable, utilitarian garb, but as "investments."

A diamond may be forever as a material expression of eternal love, but today's gem dealers stress "investment."

Oriental rugs no longer are offered as superlative hand-made floor coverings for the home, but as "investments."

Works of art may excite the purchaser's aesthetic sensibilities or not, but they are acquired as "investments."

With runaway inflation so universally rampant, one might tolerate the spending of a weakened dollar for tangibles when shrewd, if not dishonest, wordage promises future value growth.

All of us have noted with increasing anxiety, the manner in which this deplorable approach has been applied to our avocation.

We are not talking of the hiked prices the serious philatelist is compelled to pay for rare and elusive items needed to build a collection and which reach the market only infrequently. Most collectors in that category have increased incomes to pay for such material. (When reckoned in terms of contemporary bread, petro or hotel dollars, stamps really don't cost that much more in 1977 than they did a decade or two ago.) We do talk about the misleading pressure claims that appear in high circulation weeklies that reach the uninformed. As anyone who reads "Business Week," "U.S. News and World Report," "National Geographic" and the rotogravure inserts syndicated to Sunday newspapers cannot but be struck by the full-page and double-truck color ads extolling the future of "personally addressed covers" with "official postmarks" and the "certification of series available in very limited numbers."

When we read articles planted by enterprising entrepreneurs in Wall Street periodicals about the fail-safe security of philatelic property we are filled with dismay. Just where will the "investment" stampede end?

We cannot contradict the facts: that Germans salvaged fortunes both during the disastrous inflationary period after World War I and the refugee exodus before the second conflict; that Hind Estate executors could profitably dispose of stamps while his other assets sold for ten cents on the dollar; that certain choice sets of popular issues have enjoyed 1,000% rise in value.

Promoters will cite the British "Jubilees," that boomed, but carefully avoid mention of the "Coronations," purchasers of which took a financial beating two years later. Touts recall the 24-cent air-mail invert, but suppress mention of the scores of commemoratives of a generation ago which still are available in wholesale lots at less than face value.

What we deplore is the illogical—if not dishonest—arguments offered by the "investment experts." The constant iffiness of comparisons of philatelic profit potentials is repugnant. "If the 'Hindenburg' had been filled with helium instead of hydrogen it wouldn't have crashed at Lakehurst;" "If Moses had turned right instead of left, Israel would own today's oil," and so on.

We cannot find sympathy for those who spend money for material offered by the Shannahans, Schwenns and other philatelic portfolio peddlers, any more than for him who forks $100 over to an alley character for an "heirloom ring."

Desire for security by the inexperienced is driving prices so high, that they deprive the serious philatelist of gems he needs and wants for his albums and research. At every important auction, lots are knocked down to agents for individuals who think more about costs than value. Most such purchases are then crammed into bank vaults to deprive stampdom's lovers and connoiseurs of seeing them again not only in the immediate future but, perhaps never again. It is the philatelic tragedy of the present. *(E.A.K.)*

CAPEX '78

Under present rules, only two serious International Philatelic Exhibitions are possible in the english speaking countries of North America in each decade. Two years ago, Interphil added its success to the long string of U.S. shows. In June, the cycle will be completed by CAPEX '78 in Toronto.

Each international show is, by virtue of its location, people and even the collecting habits of the decade in which it is staged, unique. So it will be with CAPEX. Toronto will for the first time be host to an international show in what should be an outstanding venue for such shows. The City of Toronto itself has much to offer in sights to see, places to go, and an unusually wide selection of fine restaurants. The weather should be nearly perfect at that time of year. The hall is particularly well suited to a philatelic exhibition. In short, all the elements of a memorable show, not to mention the exhibits themselves, have been admirably provided for.

As is true with so many international shows, a large contingent from overseas is already looking forward to the trip to Toronto. We south of the border have a much shorter distance to travel but that does little to diminish the anticipation. The opportunity to get together with the philatelic friends of many years is for most an occasion limited to internationals, when good company and good stamps join to maximum effectiveness. The chance to see old friends and to make new ones in an atmosphere generated by some of the finest stamp collections in the world is seldom found at any other time. Those who have never attended an international may find it hard to imagine how complete an experience such a show can be, even for one not involved as an exhibitor. The individual is rare who has so specialized or such unusual collecting habits not to find something of interest at an international. The dealers take great pains to provide their best. Meetings and social gatherings unite collectors of similar as well as diverse interests. And then there are the exhibits. Something for everyone.

There will be the inevitable minor problems, but if there were none it would the first time in the history of internationals. We wish them well; that whatever problems arise may be minimized, and that CAPEX '78 will be a fine show which the philatelic world may fondly remember for many years to come. *(R.P.O.)*

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.

SOUTH AUSTRALIA

by John O. Griffiths, F.R.S.L.

A stamp issuing entity for 65 years, South Australia provides a vast and complex field of exploration for the serious collector of classic British colonials.



A full set of the "London Prints" of the First Issue unused. They were cancelled by favor of Perkins Bacon & Petch. Six copies of each value were so produced.

A fascinating area for collectors, South Australia is of absorbing interest to the specialist. Although historically short, its postal history is long in engrossing detail. Beginning in 1836 it ended in 1912, even though it, along with New South Wales, Victoria, Queensland, Western Australia and Tasmania, became part of the newly formed Australian Commonwealth in 1901. Although officially no longer a colonial entity, it continued to use its own postage stamps for another eleven years through what was to be a short-lived economy move.

Founded in adversity, the colony's backers had high hopes and noble aspirations for it. A letter in my collection to a Mr. John Leake in Van Diemansland, written in July 1834 and sent at the rate of 4/10d, clearly shows what the South Australian Association and its provisional committee had in mind. Consisting of 19 members of Parliament and 14 non-official, it included Rowland Hill, soon to become father of the Uniform Penny Post and the world's first postage stamp.

"The object of this Association," states the letter, "is to found a colony in which the comforts and conveniences of an old established country shall be united, as far as practicable, with the

John Griffiths, Secretary of The Royal Philatelic Society, London, is the leading collector of South Australia and is a recognized authority on the postal history of that colony.

advantages of a new one." It goes on to say that, "There will be no convicts and there will be equal quantities of the sexes, these to be young in age, and have no children."

It is interesting to note that the writer, a young man by the name of O. Gilles, went to South Australia and opened a general store in Adelaide. It became the Gilles Arcade on Currie Street in which the first Post Office was installed on June 1, 1838. Several entires from these early years in my possession describe the life of those times. They point out, among other things, that the land was very fertile and the crops abundant. Whatever was grown or reared, was a great success. And that, since there was no money, a system of barter was cultivated. There was, however, one great and tragic drawback—disease! The death toll was heavy, and as men died plantation after plantation, sheep station after sheep station became abandoned with no one to run them. Worse, no one had money to buy them. In consequence, they became cheaper and cheaper, until a farm with vast acreage could be bought for as little as £200.

Then the tide turned. More immigrants began to arrive, bringing money with them. A boom ensued and, like locusts, they began to snap up valuable property for a song. Another letter, I have, written in 1843, is from an anxious nephew pleading with his uncle to send "as quickly as possible" another £2000, as buying prices were soaring.

Such entires and covers are of prime interest to the cancellation collector and the postal historian as well as providing splendid forerunners to the colony's first postage stamps.

Before considering these, however, we must pause a moment to discuss the initial issues of South Australia's closest neighbors, New South Wales and Victoria.

New South Wales introduced postage stamps for its own use on Jan. 1, 1850. The three values, produced in Sydney and printed from copper plates, were primitive in production. They depicted a view of the city with Industry sitting on a bale in the foreground releasing convicts from their shackles. The basic design was taken from the great seal of the colony. Three days later, Victoria issued its own lithographed design printed in Melbourne.

By 1853 both colonies had begun to get their raw material and plates for new stamps from Britian. Proofs of the 6d in various colors and devoid of one corner were arranged on a chart with manuscript notes describing the inks used and sent to New South Wales by Perkins, Bacon and Petch Co., who were the producers of that material. That chart is of great importance to collectors of South Australia since there are so very many shades of that colony's stamps. It plays an integral part in the study and classification of such stamps and provides an insight as to how such shades occurred.

As an example, one reason was because the inks sent out by Perkins, Bacon & Petch were in powdered form. Shades occurred due to separating out after the ink was allowed to stand for several hours following mixing with a liquid. Another reason was because the inks were stored in a different climatic condition of that of England. Still another was through lack of one of the constituent parts at the time of mixture and making do with another.

So, although South Australia did not issue its first stamp, the 2d rose carmine, until Jan. 1, 1855, this digression was necessary. One further digression. I should like to explain a few facts with respect to catalogue listings. There are, in fact, up to 1911, when issues ceased, about as many Stanley Gibbons catalogue numbers as there are for Great Britain. It can be seen, then, how vast is the area to be covered by the serious collector. While this article can only touch on the salient facets of this fascinating subject, it is hoped that it will generate further interest and possibly new research in the field.

Now, back to the stamps. Following the issuance of the 2d, the colony brought out the 1d and 6d values on October 26th of the same year. These were recess printed by Perkins, Bacon & Petch and sent out to the colony imperforate, together with the plates, paper, ink and other materials, including circular date stamps and the press to print them on. These stamps are known as London



Block of 21 of the 6d "London Print." The largest known.

Prints and are the only ones outside the colony.

I have been able to obtain the pulls from the dies, proofs and the issued stamps, unused and used, apart from the shilling which was never issued and, obviously, therefore, never used. My unused copy leaked out when no one was looking.

Illustrated is the used block of 21 sixpence stamps, one of the two great pieces of South Australia (the other is the one shilling orange multiple). It is in extremely fine condition with minimal creasing and good margins. Another interesting piece worth mentioning is the cover. Also illustrated here, it contains not only the highest franking of any stamp known on cover emanating from South Australia, but, I believe of any British Colony up to the 1875 period. The rate is 19 shillings, sixteen paid with 32 6d stamps and three shillings in currency. 3/2d was retained by South Australia and 15/10d (written in red manuscript) was credited to England. Sent on April 7, 1857, it arrived at its destination on June 12th, 66 days later.

The second issue was produced after the equipment and raw materials purchased from Perkins Bacon had been installed at Adelaide. This issue known as the Colonial Printing was the first when shades began to play their part. The blood reds are particularly intriguing. The shilling value of this issue was changed from the violet of the London Print to orange because its original color was too much like the blue of the six pence in artificial light. The first printing of this value was the red orange.

After a couple of years it was decided that there should be an easier way to separate the stamps in a sheet. So, in 1858, a rouletting machine was shipped to the colony by Perkins Bacon and what is known as the 1st Roulette issue was produced. The initial production was produced from stamps left from the first Colonial printings.

As in all the colonies, the state printers were required to account for each sheet of paper used. If there was an unsatisfactory print on one side it was rejected and printed again on the other side, causing such varieties as the shilling roulette printed on the back and the 2d imperforate likewise. These are not offsets.

By 1860 stamps printed in the original shades had been depleted and those issued after that we class as the second Rouletted Issue.

At the beginning of this second Roulette period, South Australia issued a new design. This was the nine pence value which was intended to cope with a new routing of mail to England via Mar-

seilles. It went from that seaport by train to Calais, then by ferry to Dover and by train once again to London, cutting the time involved by the sea route considerably. The stamp saw the light of day on Dec. 24, 1860.

This rate was changed five years later to 10d. However, the now unneeded 9d plate was still used. The stamp was printed in a different color, orange-red, and overprinted with an arced form in blue. A year later, on July 20, 1866, the color of the stamp was changed to yellow. Then, on Sept. 13, 1869, the overprint changed to black. Varieties occur such as the one with the surcharge inverted at the top.

The next important thing to occur in South Australia's postal history happened in 1867. This was the acquisition of a line perforating machine with a 22-inch bed. It was able to perforate from 11½ to 12½/depending where, along its length, the sheet was perforted. This machine was sent with a set of duplicate pins for the sum of £23.10s. invoiced from Perkins Bacon on July 19th of that year. Imperforate remainders of old stock were perforated from February 1868. Copies of these are rare, and remainders from the rouletted issues perforated all around are very scarce. Normally, the perforating machine perforated horizontally, while the roulet-



Cover from Kapunda to England, April 7, 1857, with 32 6 pence stamps from the "London Prints." Possibly the highest rated cover of any British colony up to 1865—certainly the earliest known so far.

The shilling value was changed to yellow for the second rouletted issue on Oct. 26, 1861, but after eighteen months was changed to brown, remaining in that color to the end of the century.

The second new design which appeared during this period was that of the four pence and the two shillings. These were taken from the American Bank Note Company's design for the two cent and five cent Nova Scotia stamps. Both of these stamps were issued on the same day, the 24th of January, 1867.

ting machine perforated horizontally.

The first known date of this issue is for the 6d bright blue on May 29, 1867. Unused copies of this issue are very scarce and many of them can be put on a parity with the first roulettes. The last of this issue occurred Jan. 26, 1870 and consisted of the 1d in a grey green shade.

Commencing on Feb. 1, 1868 and overlapping the use of the roulette machine, we see what is generally considered the 1868-1879 line engraved issue with the stamps perforated 11½ x 12½

on all sides. The roulette machine was not used for these stamps at all. This issue, however, did not include the line engraved 2d value which was the most commonly used stamp.

At this time, Penrose Julyan, the agent for the Colonies, suggested that Thomas de la Rue should be approached to produce the stamps as he considered their security printing better. They were more exact with quantities, did not retain remainders, charged less for plates and were more prompt with their delivery dates. In a letter, written on Dec. 11, 1867, they were asked to produce sample designs in different colors. Up to this time Perkins Bacon line engraved work had all been printed on their universal colonial handmade paper watermarked with a large star. De la Rue went them one better, producing color trials on plain paper. They secured the contract and then produced the colony's own watermarked paper, known as Crown above South Australia (wide). Typographed proof sheets, the die, printing ink, a plate of 240 impressions in 4 panes of 60, a pair of paper moulds and 20 reams of handmade paper stitched and bound and watermarked Crown SA were shipped to the colony and invoiced on March 26, 1868.

Thus, with this "do-it-yourself kit" the South Australians began their relationship with the firm that was to produce the rest of their new stamps and relegate Perkins Bacon to the role of supplier of maintenance parts to keep their existing plates at work as long as possible.

The typographed 2d was issued in August 1868. It was on handmade paper supplied by Turner and Co., Chafford Mills, Tunbridge Wells and was rouletted. By March 1869, the 20 reams sent from England had been used up and Perkins Bacon "Large Star" paper, made by Stacey Wise, Northhampton, was used as a stop-gap. The first known date of this usage is March 13th. The perforating machine came into action on these stamps by July 1869 and we find examples in combination with roulette. These are quite crude, but extremely scarce.

Returning to the perforated 11½ x 12½ line engraved issue of 1868-79, we find the lack of a two pence printing of significance because a second plate was sent to the colony on Dec. 12, 1863 and therefore had a life of only four years or so. The two pence was the stamp most used and this demand increased as the years progressed.

We find the following in Perkins Bacon hardening records: "9 Dec 1863 7 a.m. hardening 2nd 2d South Australian Postage. Very large thin plate 10.15 to 10.50 am surface—very hard and clean except patches on the margin and one or two heads at the top. These heads appear to be filled up with a hard red substance . . ." This, together with the purchase of the third plate from De la Rue that it did not do its job as well as it might have.

The shilling value also had two plates. These had been sent out way back on August 26th 1856 and we have evidence suggesting that they worked right to the end in 1900 both alongside one another. The only other two comments I would like to make about this issue is first in regard to the 3d values: The varieties I have obtained are the ones without any surcharge. The second refers to the ten pence on nine pence yellow: This was normally printed on large star paper, but in Nov. 1868 it was printed on Crown SA (wide) which is commonly accepted as an error. I do not think so. I believe it to be a trial for the new De la Rue paper to see whether it could be used for the line engraved stamps thus cutting out one supplier. The two copies I have, have the watermark arranged in a totally different manner from any other Crown SA watermark. The watermark is severed across so that the SA comes with a large gap above the crown, rather than below. This is a complete reverse of the watermark as designed.

A new perforating machine arrived in January 1870 to take the place of the rouletter, but this time it was supplied by De la Rue the perforations it made were guage 10. The first stamp to appear at this time was the ten pence on 9d yellow, which was perforated by the new machine. It was also used in combination with the Perkins Bacon machine, producing the next two grouped issues on a haphazard basis until 1873. There is one notable variety, the 4d printed on V over Crown watermarked paper borrowed in mid-July 1871 from Victoria when they

ran out of supplies of the large star paper from England. An example of this is a strip of three in my collection with no watermark on the left hand stamp. It is, at present, the only one known.

In 1876 the paper changed to what is known as the Broad Star watermark and remained so with these line engraved plates for the twenty-four years. The Perkins Bacon 11½ x 12½ machine did the brunt of the work while the perforation 10 machine was used to perforate a small quantity of two shades of the 6d in November 1879. I also have an unused copy of the shilling so perforated which is rare. It is not known used. Although this perforate 10 machine was used a little more extensively in combination with the 11½ x 12½ machine, these were on smallish printings on a makeshift principle. The machine was not used after 1887.

The 11½ x 12½ machine, late in life, went through some repairs leading to modification early in May 1897. Stamps appeared on the 6th of that month with large perforation holes.

The most important variety of the 11½ x 12½ issue is a double surcharge of 3 pence on four pence. That year, 1877, mail from South Australia was being conveyed to San Francisco and I have a cover franked with a 6d stamp sent from Adelaide on June 19th which arrived on July 27th, taking 38 days to reach the California city. It then went on to its destination in West Virginia for an extra 5 cents.

A new value for this issue, the eight pence, was introduced in July 1876. It was printed on the 9d plate not that the 10d was no longer necessary due to a new European route which had just opened—Brindisi to Ostand to London. It took 41 to 43 days instead of the former 52 and was a penny cheaper and was 9 to 11 days faster (mainly because of the Suez Canal and steam ships). This route came about during the Franco-Prussian War of 1870-71. The competition which followed that innovation soon brought the price down.

March 9, 1880 saw the nine pence issued, again in purple and then in lilac rose. It was used as the rate to Germany and other parts of Europe. This brings me to the final line engraved issue printed in 1901-02 on the handmade paper produced in the colony from the moulds furnished by De la Rue in 1868 (only the 9d, 1/ and 2/ values were printed on it and it is the only guideline to the difference between the regular stamps and the reprints).

Let us return to 1869 and the De la Rue two pence and other surface printed stamps which were about to appear. That stamp went through the same complications as the line engraved one with regard to separation, papers and color, producing many combinations and varieties. The perforation 10 machine had, by 1870, taken over with a few minor exceptions, the surface printed section. The last line engraved issue, the one penny appeared in 1873 and on August 21, 1874, the die and the plate of 240 in 4 panes of 60 of the one penny together with 6 proofs were invoiced to the colony. The same applies for Plate 2 of this denomination and Plate 2 and 3 of the two pence which carries us up to 1900.

The one penny was issued on January 10, 1875, perforated 11½ x 12½ but the gauge 10 perforator soon had full control. Then, on the 9th of February 1876 there was a change of paper for the one penny. This is important because it marks the introduction of machine made paper imported from England, ready gummed and bound in books of 500 sheets. It is identifiable by the slightly different watermark, the "Crown SA close" from that of the colonial handmade paper's "Crown SA wide." The perforating 10 machine continued to monopolize these two stamps with three minor exceptions. First, on August 8, 1899, the one penny was changed to rosine as all six states fell into colorwise. The two pence followed suit on October 10th when it changed to bright violet. The die proof of this value pasted on cartridge paper with manuscript note from the De la Rue engraving book state—"Plate 3 completed 29th October 1898." By 1906 this Plate 3 was so corroded and damaged on the right hand side that Plate 2 was put back into use.

A new watermark was introduced in 1905, the Crown over A. It remained in use until 1912 when the South Australian issues terminated.

(To be continued)



THE UNITED STATES POSTAL STATION at the 1900 PARIS EXPOSITION

Frederick Langford & John Hayhurst

The first foreign post office to operate on French soil in peacetime, the United States Postal Station at the Paris Exposition of 1900 spawned a number of fascinating covers and cancellations.

The International Universal Exposition of 1900, held in Paris, was formally inaugurated on 14 April by President Loubet and was opened to the public on the following day. The rain on the day of inauguration returned many times during the early months of the Exposition and the attendance fell below what had been expected. To provide additional revenue the Exposition was extended beyond the originally planned closing date of 5 November and did not close until 12 November, when it again rained. Among the many buildings was one, the American, which contained an unique feature: the United States Postal Station, the first ever foreign post office on French soil in peacetime.

A contemporary guide-book[1] describes the American as one of 23 national buildings on the Rue des Nations lying between the Quai d'Orsay and the River Seine, and stretching between the Pont d'Alma and the Pont des Invalides. Its front displayed a triumphal arch before an enormous dome. One access to it was by a subway from the river side walk leading to a circular room, in one corner of which was a staircase leading to the ground floor. Two other circular staircases and two elevators served the four floors. The various rooms on the ground floor and on the second floor were reception rooms for the individual states of the Union. Those on the higher floors formed a 'home' for the American citizen in Paris. There he would be at home with his friends, his newspapers, his guide-books, his stenographic facilities, his typewriters, his money exchange office, his information bureau, and his post office.

The Report[2] of the Commissioner-General for the United States to the International Universal Exposition, Paris, 1900 contains the report of L.P. Moore, Superintendent of the United States Postal Station, in which the credit for "the idea of establishing such a branch post-office" is dutifully given to the Hon. Charles Emory Smith, Postmaster-General of the United States. Hon. George W. Beavers, chief of the salary and allowance division of his Department, was designated "to carry out the details of the installation of an American post-office in Paris, and also to arrange with the French Government all the questions of an international character affecting the exchange of mails between the United States and France. To this end, Mr. Beavers took passage February 7, 1900 per steamship St. Paul, visited Paris and arranged with M. Millerand, minister of commerce, postes, and telegraphes, all details for establishing a model post-office at the Paris Exposition of 1900."

The formal French authority for this post office was promulgated in March.[3] The government of the United States of America was authorized, as an exceptional measure, to install a post office in the national American building. It would be opened on 15 April. The service would be provided by clerks belonging to the United States Post Office working under the supervision of the French postal administration. Letters emanating from the Postal Station were to carry French postage stamps appropriate to the charges then in force in France. If letters were not stamped, or were insufficiently stamped, they were to be surcharged as though they had come from a French post office. The postage stamps were to be cancelled by a date stamp carrying around its perimeter the indication of U.S. Postal Station Paris (France, Exposition 1900). In the opposite sense, the office would receive direct U.S. mail addressed to the exhibitors in the American section; this mail would be kept for the addressees in special boxes in the American office, or forwarded by the office to the central French post office at the Exposition to be delivered by the latter. Letters which were not stamped or which were insufficiently stamped would have French postage due labels affixed to them.

Mr. Moore's report shows that the U.S. Postal Station was a great success.

Mr. Langford, who resides in Pasadena, California, and Mr. Hayhurst, who lives in Ashford, England, are keen students of French philately. Mr. Hayhurst has written several monographs, including, "The Pigeon Post Into Paris 1870-71" and "The Pneumatic Post of Paris."

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1. 1900 L'Exposition et Paris; Guide Illustré du Bon Marché
2. Report of the Commissioner-General for the United States to the International Universal Exposition Paris 1900; Senate Document No 232, 56th Congress, 2nd Session, Volume I
3. Bulletin Mensuel des Postes et des Télégraphes, 1900 No 3

According to him, it opened on 14 April and on that date the first letter ever sent from an American post office situated on foreign soil was dispatched - a letter from the Hon. Ferdinand W. Peck, Commissioner-General for the United States to the Paris Exposition, addressed to the Hon. William McKinley, President of the United States, Washington, D.C.

To quote at length from Mr. Moore: "The utility of the Exposition postal station was demonstrated, not only by the vast number of letters handled, but also by the many services it was able to render to the large number of American patrons as a bureau of information in the way of directing to places of interest in Paris and the Exposition and assisting to secure proper hotel accommodations, etc. The money-order and registry department of this office was recognized as a convenience, especially in view of the fact that while our systems gave perfect security in transmission, the systems of other countries are not so fully satisfactory. The selection of the working force of the office was most judicious and the staff employed was very efficient. A proviso had been set by the Post Office Department, making it obligatory upon all who might participate in this foreign service to speak the French language. As a result of the ensuing competition the talents of the Department were evidenced to a remarkable extent. Not only was French spoken by the clerks secured but in instances German and Spanish also. The office was visited by post office officials from every part of the civilized world. The merits of the United States system which were fully inspected were demonstrated by working models of the latest type . . . I may say that, so far as I have been able to learn, in no European country do the postal authorities employ machines of like pattern or rapidity to those in use in the United States nor do they employ the same expeditious means of handling and transporting mail matter as are in use in our system. . . The office was a credit to the pavilion as well as to the Department in each detail. Physically it was of quietly attractive presence, the inclosing framework being of hard wood and glass, finished, exterior and interior, after the highest class of cabinet work, and admired by all who visited the Pavilion." According to Mr. Moore, the Postal Station closed on 5 November. As Superintendent he should have been correctly aware of the opening and closing dates but the French official report[4] of the Exposition gives them, apparently erroneously, as 15 April and 6 November.

Before turning to the philatelic aspects of the U.S. Postal Station, it is of interest to note that there was a quite separate Post Office Museum exhibit located in the United States Merchant Marine and Weather Bureau Annex in the Champ de Mars, near the Pont d'Iena. This is described in another part[5] of the Report of the Commissioner-General, which relates that it contained "a complete collection of United States postage stamps from the date of their introduction in 1847 to the present time, including all official, newspaper and periodical, and postage-due stamps." There was "a complete set of post-route maps, on roller map rack, illustrating not only the geography and wide dimensions of the United States, but indicating in a striking and impressive manner the vast extent of our mail service and the frequency with which mails were sent out into the most remote and sparsely settled regions of the country." On display were models of a postal car, the steamship Paris, a Mississippi River steamboat, a flat-bottomed steamboat, a Concord stagecoach, an Indian mail carrier, and a cowboy. Finally, there was "a curious collection, in two glass cases, of miscellaneous objects from the Dead-Letter Office which had been sent by mail and failed to reach the persons for

4. Exposition Universelle Internationale de 1900, Rapport Général Administratif et Technique
5. As reference 2 but Volum III



Fig. 1

whom intended. Several articles exposed in these cases were, during the season of the Exposition, identified by visitors as belonging to themselves or acquaintances, and information was given as to the proper method of proceeding to secure possession of the property. The last incident of this nature occurred the day before the closing of the Exposition, when an American lady, now residing in Paris, recognized a beautiful medallion portrait of a deceased niece, and was much rejoiced to be able to communicate the intelligence of her discovery to her family in Virginia."

Returning to Mr. Moore's report, the work done by the U.S. Postal Station was:

(French) Stamps sold to amount of	$13,020.50
Number of registered letters (pieces)	179
Number of money orders issued	373
Money orders paid to the amount of	$30,000.00
Number of letters received	87,725
Number of letters dispatched to United States	96,020
Number of letters dispatched to French post office	182,621
Number of papers received	100,930
Number of papers dispatched	11,987
Number of letters forwarded	9,960

The work of the U.S. Postal Station was only a very small fraction of the total postal work within the Exposition. It has been recounted elsewhere[6] that no less than 8,257,156 letters were dispatched by the Exposition's French post offices: the principal one at Porte Rapp, and the subsidiary offices Alma, Beaux Arts, Iéna, Invalides, Presse, and Suffren, all in the main Exposition grounds, and the further subsidiary office at the Annexe at Vincennes. Rapp was attached by a special tube to the network of the Paris pneumatic postal service, and express messengers operated between it and its six subsidiary offices within the Exposition grounds; this pneumatic service was not available to the U.S. Postal Station.

No indication has been found in any official report, American or French, of the equipment used in the post offices to cancel postage stamps, and this aspect of postal history can only be deduced from an examination of covers and cards which have survived; while some are fairly common, some are very scarce. It is, however, certain that the French Postes et Télégraphes used at Porte Rapp two of the twelve Bickerdike rapid cancelling machines supplied to Paris by John B. Young of the Canadian Postal Supply Company. The relationship of this maker's machines to those of the American Postal Machines Company has already been published.[7] Apart from this, the statements made in this present article must be regarded as provisional, and subject to amendment as further information appears.

The U.S. Postal Station applied to mail the markings of rapid cancelling machines of three U.S.A. companies: American Postal Machines Company, Barr-Fyke Machine Company, and Barry Postal Supply Company.

The cancellation of the American

6. Documents Philatéliques No 45: L'Exposition de Paris de 1900, J.D. Hayhurst
7. Feuilles Marcophiles No 211: Les oblitérations drapeau de Paris 1898-1906, J.D. Hayhurst

Fig. 2

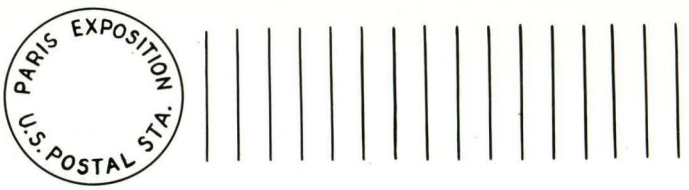
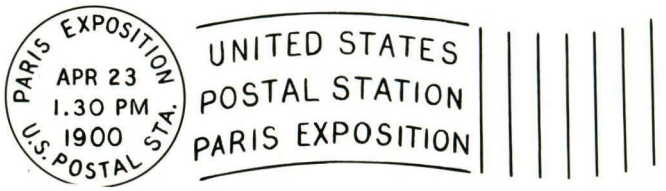


Fig. 3



Postal Machines Company is the most commonly encountered but it is found only on dates starting from near the first half of the period of the Exposition.

The earliest usage date known to the authors is 10 July and it is believed to have been regularly and continously used thereafter until the closure of the Postal Station on 5 November. Prior to the opening of the Exposition the Company had prepared the flag cancelling die of Fig. 1, but with it a circular postmarking die inscribed PARIS at the top and U.S. POSTAL STATION at the bottom. An objection to the design of this postmarking die appears to have been made by the American and/or French authorities and it was never used in Paris. A few trial impressions with the date of 7 April were imprinted in the Company's headquarters in Boston. While these have their own interest they are not relevant to an article on the Postal Station and they have been fully described elsewhere.[8] It will be remembered that in 1900 flag cancelling machines of this company were the most common machines in use in the United States, so it was most appropriate that an American flag cancellation should have been used at the Postal Station. The Company intended that this should be so but, for some reason which cannot now be explained, it took the Company a considerable time to prepare and supply a new and acceptable postmarking die to be installed with the original flag cancelling die, and for its machine to be brought into service at the Postal Station. This delay enabled a much smaller company to see one of its machines used for the first months of the Exposition. The Barr-Fyke machine applied four cancels.

The authors know of only one example of each of the first two (Fig 2 and Fig 3). The first is on a French official envelope of the Exposition and is addressed to a French civil servant working on the Exposition. While no date is shown it is considered probable that it was contemporary with the opening of the Exposition, i.e. around 14 April. The second is on an official envelope of the United States Commission to the Exposition and shows a date of 23 April. Both these cancels employed the same postmarking die, which by having PARIS EXPOSITION at the top may have been exposed to the same objection as that of the American Company's postmarking die referred to above. The third cancel, having a modified postmarking die (Fig 4) was introduced, probably after some delay; it is recorded used on dates from 8 May through 14 June. The cancelling die with arcs was then changed to another consisting of seven horizontal lines, but is central line failed to print properly and was mostly

8. Standard Flag Cancel Encyclopedia, Frederick Langford Page 104.

Fig. 4

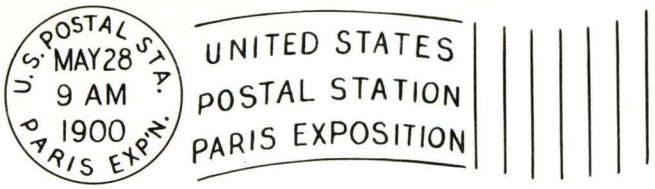
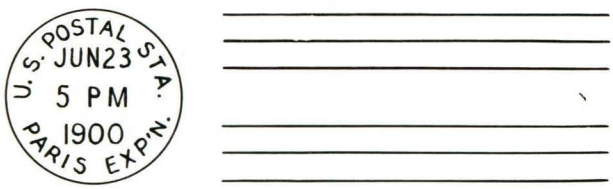
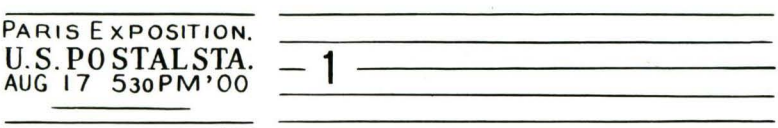


Fig. 5



absent, even on the earliest of its known dates of usage from 21 June through 3 July and again on 28 July (Fig 5). The last date falls within the period of regular use of the American Company's machine, and it could either be a favor imprint or represent a temporary use of the Barr-Fyke machine while the American machine was unserviceable. The use of the Barr-Fyke machine is thereafter referred to by Mr. Moore in his report quoted above. Nevertheless, some hand cancelling would have been inevitable, and two handstamps were employed. The first, and least often used, was of rubber (Fig 7), and resembled the Barr-Fyke arc cancelling die. It was probably manufactured locally in Paris, and had no associated postmarking circle. It may have been used on mail which did not

Fig. 6



not again recorded until 24 and 29 October, by which dates the full center line had been completely restored.

The Barry machine used only one style cancel (Fig 6).

It was in occasional usage in the second half of the period of the Exposition; dates recorded are 8, 14, and 17 August and 4 and 23 October, well within the period of regular usage of the American Flag machine. From its rarity, it is possible, or more likely probable, that the Barry machine was on exhibit only, and that mail passed through it only by favor and for demonstration purposes.

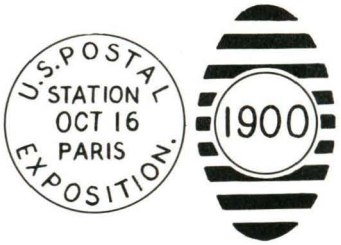
The U.S. Postal Station would have sought to use machine cancellations whenever possible in order to demonstrate the working models and machines need a date, such as papers and printed matter, but it is known on 22 May as a cancel on arrival at the Postal Station of postage stamps which had escaped cancellation at despatch from a Paris town post office.

The illustration in Fig. 7 shows 4 vertical bars but the limited evidence is insufficient to confirm this and there may have been more vertical bars. The second handstamp (Fig. 8) was of steel and contained a postmarking element. It is often found in conjunction with a machine cancel upon mail with multiple adhesive stamps, of which some stamps were not within the range of the machine cancel's imprint. Examples of its use as the only postal marking upon a piece of mail bearing a single adhesive may be found less

Fig. 7



Fig. 8



frequently, either on first class mail or on the wrapper which enclosed a paper or printed matter. It was also sometimes used as a requested favor. It is known to have been used on many dates between 31 May and 29 October.

Not all accessory postal service markings that might be expected have been seen. One missing would be that to be applied to registered mail in association with a registration vignette. The French Postes et Télégraphes used a linear mark at Porte Rapp. While Mr. Moore does refer to the registry department of the Postal Station, it did not do much business since only 179 registered letters were handled, of which perhaps none has survived to establish positively that there was an accessory mark for registered mail. A money order handstamp had however been reported (Fig 9).

Fig. 9



The U.S. Postal Station did not provide a telegraph facility and consequently could not deal directly with mail of the Paris pneumatic post. Items destined for this servie which were handed in at the Postal Station were cancelled there, then passed to the French post office at Porte Rapp where they were treated as though they had been wrongly posted, and were given the cachet 'Trouvé à la Boîte'. They were then accepted onto the telegraph counter at Porte Rapp, postmarked, and delivered into the Paris pneumatic system.

As written above, this account of the cancellations of the U.S. Postal Station is a preliminary one. More evidence is required before a complete picture can be drawn and answers given to the following questions:

1. Was any, or what, machine in regular use from the opening of the Postal Station until (?) 23 April ?

2. Was any, or what, machine in regular use from (?) 23 April until (?) 8th of May?

3. What machine(s) were in use

Continued on page 188

So What?

by Robert P. Odenweller

Sooner of later, every philatelic researcher will, in the process of studying some aspect of stamps or covers, make a discovery of some procedure, rate or usage which is not necessarily as applicable to his area of interest as to that of someone else. The discovery may be one which he might consider so minor as to forget it at once or at least fail ever to mention it to others—what may be termed a non-world-shaking event. At least to him. He may be tempted to say—So what?

In spite of this probability that lack of interest may be universal, philatelic pursuits being what they are, this gem of information may apply to someone who, though not necessarily looking for that specific solution, may find it useful and directly applicable to some other problem that has bothered him.

Such a discovery came recently while I happend to be researching Samoa Palm Trees covers. It has nothing to do with those covers, however, outside the fact that a group of at least 77 of them seem to have passed through the New York City Registry Office on Sept. 6, 1894. In doing so, the New York office chose to apply thin transparent registry labels to the covers even though a sequence of registry numbers had already been applied, probably in San Francisco, by an advancing number ink stamping device.

The interesting part of the problem is this—although each set of numbers is in a definite sequence, the correspondence of numbers is not immediately evident. In other



Registry cover from Samoa showing a transparent label applied by the N.Y. Registry Exchange.

(Continued on page 187)

THE STAMPS OF BARWANI

by A. Mac Gillycuddy

Continued from page 57, Vol. 57, No. 2, March 1978



Sketch map of India showing approximate position of Barwani State. scale about 1″ = 600 miles.

No. 9. Quarter Anna, Steel Blue (SG 6; Scott Unlisted.)

This stamp is clearly the one Gibbons had in mind with their reference to "blurred impression." The most striking feature of these stamps is the central portrait, which in extreme cases shows up as little more than a patchy blob. The paper used is probably the same as for No. 8—a very inferior coarse wove. The slight differences evident can probably be put down to variations in the batch, rather than to a new purchase of paper.

The chronological order of this stamp is easily determined. It does not have the colored dots on clichés 1 and 3 common to Nos. 7 & 8. Further, the development of the ink clots in the top and bottom tablets, particularly, shows that it belongs after No. 8, but before No. 13 the next Quarter Anna. The best of these ink clots, for the purpose of tracing the order of printing, seems to be that between the words of value in the bottom tablet of cliché 3. It shows quite clearly that this group—Nos. 7-9—belong *after* the Quarter Anna green on laid paper, and not *before,* as Gibbons suggests. The link to No. 7, and its apparent link with the One and Two Anna values suggests that Nos 7 to 9 probably appeared in 1922.

No. 9 (and No. 8) shows traces of plate rim in the top and bottom sheet margins, 3 mm from the printed impressions. However, there does not seem to be any regularity about this. Like its predecessor, No. 8, it was generally perforated through the center only, both horizontally and vertically, but may be found with perforations in other places as well.

It was produced in the usual sheets of 4, and issued in booklets.

No. 10. One Anna, Vermilion. (SG 10; Scott 8.)

This was evidently a very large printing, at least by Barwani's modest standards. It was not reprinted for another nine years, and unused copies are not at all hard to find.

Although the intensity of color does vary quite considerably (from pale to deep) all copies of No. 10 are basically the same color. I think that, under the circumstances, this probably does rule out any more than the one printing before that of No. 29 in 1931. (The problem of obtaining a perfect, or near perfect, match with the Reds is well known. Given the variations in intensity within the single sheet of their product, it seems unlikely that the printers of Barwani succeeded where others had failed.)

Cliché 1 usually shows a slight trace of a rivet head in the left margin, near the top corner. This seems to be the only extraneous mark in the margins.

The stamps are always found perforated horizontally, at the top and through the center of the sheet and vertically down the center of the sheet only. An interesting point is that sheets, or singles for that matter, with top margin attached are very scarce. The reason for this is probably the extreme fragility of sheets—the big ragged perforations make them particularly liable to split into horizontal pairs, and it is likely that the top margins were lost in removing sheets or singles from the booklets in which they were issued. (The arrangement of the perforations simplifies plating, of course: any copy of No. 10 with perforations at top, bottom and right must be cliché 1, and so forth.)

11 & 12. Two Annas, Purple - Violet. (SG 12 & 15; Scott 9 & Unlisted.)

Unlike all the other values, there seems to have been only one printing of the Two Annas between 1922 and 1932—a printing which also yielded No. 12, as well as the so-called "violet" shade listed by Gibbons as SG 12c.

Stoney thought that the printing on toned, unglazed wove, No. 12, might have been the first Two Anna issued, since it was first recorded in 1923 and the glazed paper type, No. 11, was not recorded until 1928. He concedes that the shades of the two are similar, but there are good reasons for supposing that No. 12 dates from the time of No. 11, the

lag in reporting notwithstanding. Cliché 1 usually shows a large, irregular void patch in the top left corner of the stamp. No. 11 can be found showing every stage of the development of the void patch, while No. 12 has it in an advanced, but probably not final, state. No. 12 shows the same flaws, the same minor flaws and the same shade. From this it seems reasonable to infer that it belongs to the same period as No. 11, and that it probably represents a sub-printing of that stamp. (Possibly caused by the inclusion, for whatever reason, of some non-specification paper in the supply.)

This leaves the problem of the "violet" shade, SG 12c. Anyone who has gone through a number of copies of No. 11 trying to allocate them to "purple" or "violet" shades will know that this presents awful problems. There is no clear-cut division between them, but rather a range of shades from purple to dark violet. The reason probably is that the ink used for printing the Two Anna was produced in small batches by mixing the vermilion of the One Anna with the blue of the contemporary Quarter Anna. This would produce the inconsistency in shade.

Sheet format and perforations are the same as that of the One Anna, No. 10. There is a small "tadpole" shaped diagonal mark in the left margin, beside cliché 1, but this is the only mark in the margins of the sheets.

13. Quarter Anna, Greyish Ultramarine (SG 16; Scott 1.)

This stamp was probably part of the quartet of large "definitive" printings of 1922-23, which included Nos. 10-12 and 14. However, there are differences from the higher values in paper and perforation.

While this was also on thin wove paper as is No. 14, the paper used for No. 13 was greatly inferior: a very poor quality product ranging from reasonably white to the toned shade (Gibbons lists as 16a). (It is arguable whether this "toned" paper type should be listed separately—there is a range of paper colors from white to heavily toned, making it difficult to nominate a dividing line.)

The perforation, gauging 8, 5, is peculiar to this issue and the two One Anna values of 1948 (SG 33a, Scott 20b & SG 38a, Scott 25b.) Further, the arrangement of the perforations usually found with No. 13 is the reverse of that for No. 10, 11, 12 and 14. More often than not the horizontal perforations are through the middle and bottom of the sheet, while the vertical perforations are confined, economically, to the center. As a general rule, booklets were bound through the perforated margin. In the case of No. 13, where the bottom margin was perforated, sheets were bound through it. When they were perforated through the top margin, the binding was through the top margin too.

No. 13 marks a distinct stage in the development of the Quarter Anna plate. Cliché 4 begins to show a small vertical line in front of the "QUARTER" in the top tablet; this remained pretty constant until the plates were overhauled for the 1935-48 printings. More importantly, cliché 1 (probably the most flaw-ridden cliché of any value) developed yet another imperfection—in the bottom frame at Th.12. The cliché seems to have been gouged with a sharp instrument, throwing up an oblique ridge of metal with, to the left of it, a void space along its length. This remained constant until the end, becoming more prominent with time and improved printings.

As noted above, No. 13 was issued in booklets. The sheets were of four, with no change in the position of the clichés.

No. 14. Half Anna, Green. (SG 13; Scott 12.)

This was another large printing, as was that of the contemporary One and Two Annas, probably dating from early 1923. Policy at this time seems to have swung to big printings, although without necessarily bothering too much about uniformity of paper. No. 14 was fol-

lowed, perhaps immediately, by No. 15.

No. 14 was always perforated at the top and middle of the sheet horizontally and down the center of the sheet vertically. Thus any single copy of this stamp can usually be assigned to its correct cliché from the position of the perforations. A trace of a rivet head is often visible towards the top of the margin between the first and second stamps, and another between the right hand stamp and the edge. The cliché arrangements and sheet size were as before, issued in booklets.

No. 15. Half Anna, Green. (SG 7; Scott Unlisted.)

The paper and impression of No. 15 show certain resemblances to those of No. 8—with which it is grouped by Gibbons—but the paper is of inferior quality with a clear mesh, yielding an inferior impression. The color is quite constant, although it varies considerably in depth from pale to dark. This is a common phenomenon with the 1921-32 printings and extreme variations can occur within a single sheet.

The development of the ink clots in the value tablets, particularly in the bottom tablet, suggests a need for a revision of the accepted order of issue. In this case the ink clots clearly place the stamp *after* No. 14, suggesting that it probably appeared in 1923 rather than 1921-22.

No. 15 shows traces of rivet heads in a number of positions. Over cliché 1, on the right and left of cliché 2, and to the right and bottom of cliché 4. It also sometimes shows traces of the edge of the plate 3 mm from the impression of the stamps. All these, with the exception of the rivet heads over cliché 1, are a little unpredictable in their appearance. Sometimes they show up, at other times they do not.

The perforations in this issue are also a little erratic: of three sheets I have of No. 15, two are perforated all around, and one perforated on all sides but the top of the sheet. I have a single, however, of cliché 3 imperf. at left and on the bottom. About all that can be said is that these perforations do set No. 15 apart from No. 8.

16. One Anna, Vermilion. (SG 14; Scott Unlisted.)

I have never seen a copy of this stamp, nor have I seen anything in writing—Gibbons' listing aside—about it. It was probably a sub-printing of No. 10, as No. 12 was part of the No. 11 printing. Alternatively, it might be part of a small printing done just before work started on the Half Anna, No. 14. It would be interesting to know whether it is on the same paper as No. 14. —a relatively good quality wove—or on some other paper. It would also be instructive to know whether cliché 2 shows the same heavy damage to the top right corner evident in No. 29.

No. 17. Quarter Anna, Black. (SG 17, Scott 11).

With No. 17 we come to another of the minor mysteries of Barwani. Why, after keeping strictly to green, and then blue, for the color for its Quarter Anna values, did Barwani burst forth in 1923 with a black Quarter Anna? And that is not the only odd thing about No. 17—it is the only issue of Barwani for which we have the total number printed. The original report ot its appearance in the April 1925 issue of Philatelic Journal of India is interesting: "The first issue stamps of this State are of considerable rarity, notably the ¼-a. black (wove paper) of 1923. We learn from a very reliable source that only 1,200 of these were printed."

There is no doubt that No. 17 is a genuine printing, probably from 1923. The question is, why in black? And, why is it the only stamp for which we have the number printed ("from a very reliable source")? It has been suggested that supplies of the appropriate colored ink had run out, and black was used instead.

I do not find this convincing. Most obviously, why was a new printing of the Quarter Anna necessary so soon after that of No. 13, which had been quite large? Perhaps I have an unpleasantly suspicious mind, but it does seem to me that No. 17 might represent Barwani's first (and, perhaps, last) lapse from philatelic grace.

Color aside, No. 17 is a fairly typical issue of the period, printed in sheets of four, clichés still in their original positions and issued in booklets. It does appear to have been bound for booklets through the long vertical margin, as in the case of No. 13. This was usually the bottom margin. Otherwise No. 17 has no special distinguishing characteristics.

No. 18. Quarter Anna, Rose. (SG 18; Scott 5.)

No. 18 is another oddity the only Barwani Quarter Anna in red, it is the only Barwani stamp printed in sheets of 12. There does not seem to have been any attempt to explain these features in any of the articles on Barwani to date. Perhaps No. 17—the Quarter Anna in black—convinced writers that the Barwani Post Office was now capable of any sort of extravagance. Despite this, Barwani was usually reasonably restrained in its issues, apparently producing them to fill postal needs. Thus, the issue of two new Quarter Annas—Nos. 17 and 18—so soon after the big printing of No. 13, and of the Half Anna, No. 14 does call for some explanation.

In my notes on No. 17 I raised the possibility of foul play. There is something odd about No. 18 also. Why red? Red was the color of the contemporary Revenue stamp, and the designs of the two would be very similar to an illiterate assistant to the printer (they differ only in the wording of the four tablets.) Peter Röver has suggested that the 1938 One Anna Brown, SG 42—Scott 29, was a Revenue stamp accidentally printed in the color of the contemporary Postage stamp and then issued for postal use as an economy measure. Might No. 18 be the reverse ? A Postage stamp printed in the color of a Revenue stamp which was also put into use regardless.

Another possibility, given that No. 18 dates from 1923 as does the dubious black printing, is that it has the same sort of background as No. 17 and was, perhaps, an effort to step up sales to collector by producing something really different following disappointing sales of the limited printing in black. Or it may have been a combination of the two, a genuine blunder in which someone saw the chance to improve sales. One thing is certain, though; both saw genuine postal use, and so, at least, warrant continued recognition.

No. 18 is not distinctive only for its color. It is one of the few Barwani issues on laid paper. Quite different from any of the other laid papers used by Barwani, it has a sheet watermark of a seated Brittania in a triple line oval frame surmounted by a crown. Other parts of the sheet have the lettering "GUARANTEED" and "BRITISH MAKE" in large double-lined letters. The paper, incidentally, should be described as laid bâtonné.

The complete sheet as printed, has three impressions of the plate horizontally, roughly 20 mm apart.

As the Gibbons listings show, the perforations for No. 18 are more involved than for any other Barwani issue, or appear to be. Apart from an imperf. between error, Gibbons also lists a compound perf. 12 and 6, and a pin perf. 7. An inspection of a sheet of 12 will quickly show the origin of the compound perforations. The device used for perforating produced only one line of perforations at a time. At one end, for at least 45 mm, every second pin was blunt (or blunted?) and produced only a slight indentation in the paper, but no hole. (Weak strikes of the perforator may account for some of the imperf. between varieties.)

The gauge 12 perforation is unusual in itself. The only other example of this gauge in Barwani is among some of the

stamps of the first Setting of the Devi Singh types of 1932. There is no reason to suppose that the same perforator was used for both. Quite unlike any other issue of Barwani, double perforations are quite common with the perf. 12's of No. 18, particularly vertically.

The pin perf. 7 is rather more of a problem. Stoney records that he had a pair of them, "on a very thin horizontally laid paper very toned in color." I have never seen a copy of this stamp, nor have I seen a copy of No. 18 on such paper, though Dr. Benders has reported a copy of No. 18 pin perf. 6 to 7 on two sides, with the other two sides not being measurable, but on the normal No. 18 paper. Without wishing to deny the existence of Stoney's pair, I wonder whether it might not be a freak example of the perf. 6 occurring on all sides (theoretically possible), or, perhaps, simply a pair of the contemporary Revenue stamps referred to above. In any case I would be delighted to hear from anyone having a copy of the stamps described by Stoney.

While the sheet consisted of three strikes of the plate, there seem to be no oddities in the plate itself to record. The clichés were still arranged as before. I can find no evidence that No. 18 was issued in booklets.

No. 19. Quarter Anna, Blue. (SG 19; Scott 6.)

No. 19 appeared in 1926, although the last new issue of Barwani had been in 1923—the two Quarter Anna values, Nos. 17 and 18. It represents a radical break from previous practice in being issued in sheets of 8, produced by two impressions of the plate side by side (and not separated by 20 mm of gutter as with No. 18.)

While sheet format looked forward to the printings of 1928-31, the quality of the printing was a relative retreat from the clarity of the 1923 issues. The portrait is occasionally clear enough to reveal less important details, but it also occurs as a mere blue blur. As often seems to have been the case with Barwani's less happy productions, the paper takes part of the blame—it just doesn't seem to have been suitable. As with No. 18, this issue was on laid paper, but with the lines running vertically. It had a sheet watermark consisting of a shell, and large double-lined capital letters "SHELL" beneath.

Despite its three years in storage the plate does not seem to have deteriorated. There are no new flaws to record, although this may be due in part to the quality of the printing. (With some copies of No. 19 it can be hard to find existing major flaws, so poor are the impressions. Cliché 2 may show signs of a rivet head in the left of the top margin, but this is not as consistent as rivet heads seem to be with other printings. It does not appear to be dependent on overinking or depth of impression. Apparently, it is a function of where the ink was applied on the plate, since the rivet head is usually associated with traces of plate rim.

While the sheets of 8 were not made up into booklets, it may be that part of the issue was. I have a single of cliché 3 with bottom margin attached, and what appears to be a staple hole in the right hand side of the margin. The sheets may have been split in two for booklet use.

No. 19 was perforated all around with the perforator used for the 1928-31 issues. After No. 19 it seems to have been put into temporary abeyance. In fact, it did not hold up terribly well for No. 19, many of which show rather ragged perforations.

Nos. 20, 21 & 22. Quarter Anna, Milky Blue, Half Anna, Bright Yellow-Green and Four Annas, Orange-brown. (SG 2o, 21 & 23; Scott 1, 4 & 13.)

This little set represents the nadir of Barwani's stamp printing efforts. The Quarter Anna is usually a featureless blob. It is also often impossible to read the inscriptions in the tablets of the Half Anna, even under magnification, while the Four Annas is clearer than the lower

values, and its successors, only because it was the first printing from the new plate and had not yet developed the ink clots characteristic of this value. Again the paper is in part to blame. Gibbons describes it as a "thin, hard wove" and that it is. (A word of warning, it is also very brittle!) This hard, impermeable surface combined with the Barwani printers' generous applications to ink to produce the affects described above. It may be that they began work with the Quarter Anna value, as this is generally the worst. Then they gradually learned how to use the paper so that by the time they started printing the Four Anna the result was at least identifiable as a postage stamp .

These three stamps belong together, despite the misleading way in which they are listed in the catalogues. The papers of all three are the same, and so are the perforations. Thus, No. 22 is not perforated on a sewing machine. (The perforations are slightly under 1,5 mm in diameter. What sort of needle produced them?) To test my doubts about the reality of these "sewing machine" perfs, I had a few pages of "perforations" run off on an old treadle machine. Size of the holes aside, the true sewing machine perforations always formed complete holes through the paper, never giving the pin-perf. effect of half-punched holes with the paper still in place found on Nos. 20-22.

All three values were printed in sheets of four and issued in bookelts.

Quarter Anna

Impressions of this value are so bad it is impossible to be sure of the state of the flaws on the individual clichés. Cliché 2 shows the rivet head referred to under No. 19, but this time it seems to be constant. However, it is not uncommonly perforated out.

Half Anna

The Half Anna, No. 21, marks an important stage in the development of the Barwani issues. For the first time a plate was taken apart and the clichés were reassembled in different positions. The clichés in the Half Anna plate were now arranged: 1 4
2 3.

The reason for the dismantling of the Half Anna plate was the need for a cliché for the printing of the Half Anna post card. There being no spare clichés, it was necessary to take the plate apart for each new printing of the cards. While Barwani had got by for 6 years on the first printing of the post card, resettings of the plate, presumably occasioned by reprintings of it, now followed thick and fast. There were other developments as well. Now, after four years of disuse, the plate was taken out and put to turning out a small printing of PS cards and stamps. Understandably, it had developed flaws. Cliché 2 shows two of them very well—An upwards slanting nick in the right frame at Th.F7/8, and the bottom corner slightly flattened and protruding out. Both flaws remained constant until the end.

Traces of plate rim can usually be found 4,5 mm from the edge of the stamps in the left margin, and cliché 4 shows a curiously shaped large colored mark in the margin, southwest of the impression at Th.J8. There is also a range of semi-constant small colored dots in the margins. Cliché 4 has one at Th.B8 which may be constant.

Four Annas

This was undoubtedly the first Four Anna value issued by Barwani. The ink clots come into their own with this value. They developed quickly and extensively, particularly in the top tablet. Following them, from No. 22, which has virtually none, to Nos. 23 and 24, which already show them strongly and on the No. 30, is simple and conclusive. Cliché arrangement was of course: 1 2
3 4.

There do not seem to be any distinctive features about the plate at this stage, apart from the individual cliché characteristics that we have noted earlier.

Nos. 23 & 24. Four Annas, Orange-brown. (SG 22, 22a; Scott Unl., 13a.)

For this second issue of the Four Annas, probably also dating from 1927, the plate was re-arranged—the clichés were now: 4 1
3 2.

That this was the second, and not the first issue, is shown quite clearly by the development of the ink clots. Since Stoney pointed out the correct order 35 years ago, it is strange that Gibbons persists in listing these two as if they were the first Four Annas.

The main distinguishing feature between Nos. 23 and 24 is the perforations—one is done on a sewing machine, and one is pin perf. However, to describe one as gauging 6 or 7 is a little misleading. The sewing machine perf., small holes running around the outside of the stamps and cutting the margins horizontally across the center only, may in fact gauge from 6 to 10 or more. The pin perf., big holes, often not removing the paper, ranges from 6,5 to 7,5 and goes all around the stamps, cutting the margins in all directions. Those stamps with sewing machine perfs seem often to be appreciably more heavily inked than the pin perfs, but I have not seen enough of either to generalise.

An interesting little flaw appeared on cliché 1 of this printing. It consists of a small colored mark at the bottom of the medallion, just over the "NI" of "BARWANI." This was not present on No. 22, nor did it appear on any subsequent printings of the 4 Anna. The paper used for these two stamps is also distinctive—a thick, very slightly surfaced wove. Evidently the printers had decided to swear off thin papers after the fiasco of Nos. 20-22.

There do not seem to be any other distinguishing features. Printed in sheets of four and issued in booklets.

Nos. 25 & 26. Quarter Anna, Blue and Half Anna, Green. (SG 25 & 26; Scott Unlisted.)

This pair marks the transition from the earlier group of printings, ending in Nos. 20-22, the pair of Four Annas, Nos. 23 & 24, and the later printings of 1928-31.

They conform to the earlier sheet size, are still perf. 7, but are now on the later type of glazed paper. The colors are very similar to those used later, while the quality of the printing is as good as anything which had passed before. Despite Gibbons' rather slighting valuations, they are not particularly common. The Quarter Anna is quite scarce. This cannot have been a large printing.

Quarter Anna

This stamp shows the value tablets untidier than in almost any other printing. As they were generally clean for No. 19, the blame lies squarely on No. 20. There was obviously no attempt made to scrub the plate down between 1927 (when No. 20 appeared) and 1928. No. 25 does not seem to have developed any new imperfections. It was printed in sheets of four, and issued in booklets.

Half Anna

For this printing the plate was taken apart once again. This time the clichés appear as: 3 1
2 4.

Thus the top row (2 4) of No. 21 became the bottom row of No. 26, and vice versa.

Cliché 4 now clearly shows a crack in the right frame at Th.B7/8, which later developed into a small dent when the piece of metal became detached. (The crack seems to be faintly visible on No. 21, but given the quality of the impression it is not easy to be sure.)

Cliché 3 (position 1 on the plate) shows pairs of rivet heads at top, right and left, and one at the right at the bottom. Neither of the other two clichés shows signs of rivet heads. There are usually traces of plate rim visible, particularly over cliché 1.

These were again printed in sheets of four, and issued in booklets.

(To be continued)

The Clubhouse

The Meeting of September 21, 1977
THE FIRST HUNGARIAN STAMPS & THE CLASSICS OF 19TH CENTURY HUNGARY
Presented by Gary S. Ryan

The fall season was begun with a fine display of Hungary shown by Gary S. Ryan, who journeyed from Northwood, England, to deliver his talk. Mr. Ryan's remarks follow:

Thank you for extending this invitation to show the "Anthony Collection" at The Collectors Club. Further thanks go to Dr. Fred Reed and Robert Odenweller who initiated this show. Regretfully, 20 frames are insufficient to show the full extent of the collection. Therefore, I have decided to show the most interesting items of the 1867 issue together with the unusual items of the lithographed and engraved material at the expense of the later (1874-1881, 1888 and 1898) issues so that I may include a few frames of the Postal History Collection.

This collection has not yet been full put together because the writing up and mounting takes such a long time. Also, like so many other collectors, I changed my mind after I had prepared a number of frames and started all over.

The collection comprises a number of parts. Part one contains prestamp postal markings, an important, but not fully appreciated area. For the collector of Hungary it is the fountain of knowledge. One learns from it the routes taken by the post coaches, the methods of conveyance, the rates paid, the method of payment, the markings used, all basic to philately. Pre-stamp markings, incidentally, should be collected on cover.

With the trend toward specialization over the past 25 years, interest in collecting postal history as a specialist subject is being shown. The collector of Hungarian stamps should also direct his attention to the pre-stamp period, partly as a research into postal history and partly as background to his knowledge of philately. Traditional philately is the collecting of postal stamps and postal markings of all periods, classical and modern. Postal markings are postmarks used on mail which distinguishes them from cancellations which are used on adhesive postage stamps and postal stationery. Hungary knows of postal markings from 1752. A study of the post offices and of the pre-stamp postal markings used by them makes a collection of Hungary more complete.

There are three good books on the subject. The best for a collector of Hungary is Béla Térfi's book published in both German and Hungarian in 1943. Another book which embraces the whole Austrian Empire and is mainly for collectors of Austria is that of Edwin Mueller. A third, published regrettably only in Hungarian, is the "Monographia of Hungarian Philately." It, however, does not contain any evaluations and is complicated to follow.

The second part of the collection contains the issues of the Austrian Administration. These are the stamps of Austria used in Hungary and cancelled by Hungarian post offices under the administration. Unfortunately, I cannot show you this part tonight because in itself it contains more than twenty frames. Now, let me give you a few facts:

1. All serious collectors of Austria realise that this area is one of the most interesting and certainly provides some of the scarcest usages of Austrian stamps. It is here that we find the majority of bisects, negative cancellations, the Homona-Tokay and very rare colored cancellations.

2. All large Hungarian collections should be well represented by stamps (preferably with full cancellations) of the Austrian Administration period.

3. When, in 1850, stamps were introduced in Hungary for postal purposes, a part of the kingdom was divided into 5 Postal Directorates situated in what was called Hungary proper. These were the Directorates of Sopron / Pest / Pozsony / Kassa and Nagy Várad. They were subordinate to the Central Ministry of Commerce in Vienna.

4. The Kingdom of Hungary comprised, apart from Hungary proper, further territories. These were Transylvania, Voivodina, Croatia Slavonia and the Mil. Border Districts. Collectors of Hungary have traditionally collected stamps of the Kingdom of Hungary.

5. These further territories, forming part of the Kingdom of Hungary, were administered in turn through 3 additional Postal Directorates: Transylvania through the Directorate at Nagy-Szeben; Croatia Slavonia and the Military Border Districts (which had two parts—the Croatia Slavonia proper and the Coratian Slavonian Military Border District including Mur Island) through the Directorate at Agram (Zagreb), and the Serbian Military Border District and Voivodna including the territory known as Syrmia through the Postal Directorate at Tamesvar.

The third part of the collection contains the First Issue of Hungary—the 1867 issue. I know that some of you listening may disagree with these views, but that is good for the collecting habit. It stimulates discussion generally. At this stage, it may be useful to go over some basic facts which, while known to many, are not known to all.

The Independent Hungarian "Postal" Administration was created by a treaty on April 2, 1867, made between the Austrian and Hungarian Ministries. The administration of postal service was to be divided as of May 1, 1867. To appreciate fully the degree of separation of the postal administration one should read carefully the order issued by the Austrian Ministry, a copy of which you see in one of the frames.

The new postage stamps and stationery were distributed on an equal basis, but continued to be printed by the Austrian State Printing Works. The stamps were of the same denominations as the previous 1853/54 issue, so were the 1 kr. Newspaper stamps and Postal Envelopes. Hungary had no printing works at the time and the Hungarian Postal Administration therefore agreed that the stamps printed in Vienna should be used by both administrations. As you see, the abbreviation "kr" was used to denote currency on the stamps and it could be interpreted as a "kreuzer" or as a "krájcar."

The use of the same stamps by the Austrian and Hungarian Independent Postal Administrations seems to be a curious and possibly unique situation in the annals of postal history. This is sometimes the reason why some philatelists consider this a "common issue." However, this is not the case. Such a view is an error compounded "in good faith."

The stamps, although needed quickly, could not be delivered in time and did not reach Hungary until June. This necessitated continuing the use of the old Austrian postage stamp. They were only demonetised on June 15th 1867 in Hungary. It is significant that the same stamps continued to be used in Austria and were not demonetised there until August 31st 1869. This fact is still another reason why this is not a "common issue." If it was, the 1863/64 stamps should have continued in use in Hungary as long as in Austria.

The independence of the postal service brougth out the desire on the part of Hungarians to print their own stamps as soon as possible. Unfortunately, for various technical reasons, this was not possible.

For one thing, the printing establishment in Hungary was small and incapable of dealing with stamp production. That, however, has no bearing on the independence of a postal administration or on whether the stamps are the first issue of a particular country.

The Independent Hungarian Postal Administration took over the 5 postal directorates in Hungary proper and the Postal Directorate in Nagy Szeben (which retained control of the Transylvanian post offices) and also the Postal Directorate at Temesvár. However, the offices situated in Slavonia and the Military Border Districts became subordinated to the Directorate at Agram, which remained temporarily under Austrian administration. This is a very important point, since the collector of Hungarian stamps must realise that the stamps used in this territory from May 1, 1867 to March 31, 1868 are "*not used in Hugary.*" They properly belong to Austria. Equally important is the fact that the Croatia Slavonia District under the Directorate at Agram became Hungarian from April 1, 1868 when a Postal Inspectorate was created at Semlin (Zimony) which took over the administration in both Military Border Districts.

At the same time (May 1, 1867 to March 31, 1869) six post offices in Bosnia were put under Hungarian administration. They were: Bukarest / Foksany / Galatz /Giurgevo / Ibraila / Ploesti.

The Military Border Districts previously were under control of the postal administration run by the Ministry in Vienna. After April 1st 1868 the Common Military Administration took charge of such post offices under the Semlin Inspectorate controlled by the joint Ministry of War. The use of these stamps in the Military Border District *is* a "*common use,*" and what many philatelists consider to be a common stamp issue *does* apply here since the same postage stamps were used in a territory under one postal administration.

Now we come to the most important matter. Where should these stamps be shown in the catalogues? I have no doubt that the stamps of 1867 are the first stamps of the Hungarian Postal Administration and should so be shown in all catalogues under both Hungary *and* Austria. Furthermore, the present state of catalogue listing can, perhaps, be described as a "fine cluster of inconsistencies." Almost every one of the important international catalogues shows them in a different way, many with erroneous details. The crunch for the collector comes, of course, with the valuations. The first stamps which should be shown under Hungary, are much more valuable than the stamps of Austria. However, I have just received good news. I understand that Yvert 1978, the French international catalogue has listed the 1867 used in Hungary under Hungary and valued them separately from Austria.

The question is often put, how does one differentiate between the Hungarian and Austrian stamps? The answer is entirely one of usage. All stamps used by Hungarian post offices are Hungarian stamps. All stamps used by the Austrian post offices are those of Austria. We know that the Hungarian post offices were supplied only with the coarse whisker type.

The fourth part of the collection consists of the lithographed and engraved issues and includes mixed covers—that is covers or pieces containing stamps of the two different issues, a very interesting, but difficult part of this collecting field. Although this part of the collection is well represented this evening, it is my great regret that I am unable to show you the fifth part which contains the issues from October 1874 to the end of the century. That contains the "Envelope Issues," first without watermark then with various watermarks and perforations in great variety. It is a field which can occupy a research specialist for a lifetime.

The assembling of any collection, to make it attractive to both collector and onlooker, requires a love of the hobby and is a particular art. Whilst the question of how to assemble stamps in a collection is a purely personal matter. Nevertheless, mounting and presentation for a show or for an exhibition requires a certain approach, philatelic

research and knowledge. I hope that what you have seen and heard tonight will have made it worth your while. I wish to thank you for inviting me and for attending.

A brisk question and answer period followed the the meeting was adjourned.

The Meeting of October 5, 1977
Turkey 1863-64
Presented by Mr. Tevfik Kuyas

Classic Turkey was shown for the first time at the Collectors Club on October 5, 1977. The collection of Mr. Tevfik Kuyas of Istanbul won the Grand Prix d'Honneur in Vienna in 1965 and is one of the finest ever assembled. Showing and commenting on the three printings of the first issue, Mr. Kuyas explained features of each issue and presented interesting insights into some of the more controversial aspects of these stamps, including a theory and supporting information on plate size which differs from that commonly held.

His prepared notes which were distributed to those attending the exhibit present in brief form the scope and concept of his talk.

Turkey issued its first stamps on January 13, 1863. Despite their similarity of design, these first Turkish stamps were actually issued in three different printings. The first print was printed towards the end of 1862 and put on sale around the middle of 1864. There are two denominations, the 2 kurus blue and 5 kurus rose. The second print comprised four values, the 20 para yellow, the 1 kuru grey, 2 kurus blue and 5 kurus carmine rose, as well as four values of the so-called tax stamps with the same denominations in brown or red-brown color. The third print consists of two values; 20 para yellow and 1 kuru grey, printed and put on sale around the middle of 1864.

The first and second prints were lithographed on very fine translucent (pelure) paper with thick paper being used for the third print. The first print was set upright, while the second and third prints were set with alternate rows tête-bëche. The first and second prints have dividing lines between both the vertical and horizontal rows, but the third print stamps do not. All the stamps were colored after the printing and for this reason various colors and shades exist. After coloring, the stamps were delivered to the Department of Finance and a control band was successfully applied as repititions of the inscription ''Nezareti Maliyeyi Devleti Äliye''. The translation is ''Finance Ministry of the Supreme State''.

The collection begins with the first print. The used block of six of the 2 kurus is the only known block of this print. The vertical pairs are great rarities. Only three vertical pairs of the 2 kurus are known and all three are in this collection. Of the five vertical pairs of the 5 kurus that are known, the collection contains three. The strips that are larger than a pair are also extremely rare pieces, notably the strips of five of the 2 and 5 kurus stamps from the bottom of the sheet which are the largest known. The two blocks of the plate proof 5 kurus are the only ones known of this kind and the vertical pairs are also extremely rare. There is no known proof of the 2 kurus.

The second print features a reconstruction of the plate of the 20 para. Most of the 20 para material is ex Linz and ex Griebert. The late Adolph Passer had a block of 132 of the 1 kuru of which you see a photograph here. Mr. Passer had claimed that this block contained only one row short of a complete sheet. The vertical block of 10 that was on display demonstrates the opposite of the premise. The severed block of 48 of the 1 kuru tax stamp without the control band is the largest multiple of the 1 kuru after the famous sheet of 132.

The 2 kurus was well represented by blocks, especially the large block of 28 which is in perfect condition and is probably the most beautiful item of the early Turkish stamps.

In the range of 5 kurus stamps, the most spectacular item is part of a large

cover, ex de Beer, having a strip of 10. This largest known strip has one stamp with a double frame.

As far as the third print is concerned, on display was a study representing the 20 para and the 20 para essay which establishes the exact identity of types between essay and stamp. As the essay was printed upright and the stamp tête-bëche, obviously the same horizontal matrices of the original stone were utilized to form the main printing plate, with the only difference that there was an inversion of the rows.

The last item of the collection was the most interesting cover among the first Turkish stamps, bearing stamps from all three of the different prints in perfect condition.

Following the talk there was the usual question and answer session in which many of the Turkish specialists who had made a trip for the purpose of viewing the collection and meeting Mr. Kuyas subjected him to an incisive questioning about the fine points of the area.

(Mark Kellner)

The Meeting of Nov. 2, 1977
UNITED STATES, 1861-68 ISSUES
Presented by William K. Herzog

On the evening of November 2, William K. Herzog of Saginw, Michigan presented a program on the United States 1861-68 postage stamps. A total of 228 pages filled all 20 wall frames. They were mounted in eight chronological page groupings, that told the story of the 1861-68 stamps: I. Beginnings of the 1861 Issue; II. Demonetization of Old Stamps; III. Postage Stamps of 1861-66 (also issued in 1867-68); IV. Cancellations on 1861-66 Stamps; V. Patent Envelope and Patent Cancellations; VI. Patent Essays for Stamp Reuse Prevention; VII. Experimental Grills and Essay Grills; and VIII. Grilled Postage Stamps of 1867-68 (also issued in 1869).

The actual talk, however, was illustrated by 75 slides showing selected pages taken from the pages on display. Mr. Herzog provided the following summary of his talk.

"The U. S. Post Office Department advertised for bids on a new postage stamp manufacturing contract on March 27, 1861. Because of the impending Civil War, it was specified that stamps of *new designs* were required. The bid of the National Bank Note Company was *conditionally* accepted in May. National met the condition for *final* contract approval in late June by submitting fully gummed and perforated sheets of the 1, 3, 5, 10, 12, and 90¢ values as examples of their workmanship. These so-called *first designs* were never actually issued, except for a limited, later printing from the 10¢ first design plate. A finished state 3¢ and plate proofs of the other first design values are on display.

Shortly thereafter, new official plates for these same values were produced from more complete dies; also, plates for the 24 and 30¢ values were finally completed. The 24¢ Dark Violet and 30¢ Red Orange were *unissued* finished state trial color proofs (so-called first colors) in the earliest shades. A finished state 24¢ Dark Violet and small die proof of the 30¢ Red Orange are on display.

As the new design stamps were issued, on and after August 17, 1861, the old design stamps were systematically demonetized. By the end of 1861 the only legitimate stamps in the United States were supposed to be the new design stamps. The two Philadelphia demonetization covers on display are particularly outstanding. The first was franked by a 3¢ Rose Pink on *first day* of local advertisement for availability of the new stamps - August 19, 1861. The second was franked by an old 3¢ stamp that was cancelled, "OLD STAMPS NOT RECOGNIZED," on the *first day* of local use for that handstamp marking on adhesive postage stamps - August 25, 1861.

The 1, 3, 5, 10, 12, 24, 30, and 90¢ values were issued in late August of 1861. A few 10¢ stamps (Type I) were printed on the original first design plate, and were issued in September of 1861. Around July

1, 1863, a 2¢ value was issued to facilitate payment of the new 2 cents drop rate. In April or May of 1866, a 15¢ value was issued to honor Abraham Lincoln and to facilitate payment of 15 cents foreign rates. The most philatelically significant cover on display is the earliest known use of the 10¢ Type I, mailed on September 17, 1861. It dates Type I as following Type II.

The outstanding feature of the 1861 stamps is the great difference in shades, especially on the 3, 5, and 24¢ values. Dated covers franked by many of the unusual shades are on display. Some examples are as follows: 3¢ Pink - Aug. 27, 1861; 3¢ Pigeon Blood Pink - Oct. 7; Ashbrook's 5¢ Chestnut - Dec. 11, 1862; 24¢ Deep Blue Violet - Oct. 30, 1861; 24¢ Blue Violet - Oct. 15, 1861 (on piece); 24¢ Violet - Oct. 22, 1861; 24¢ Grayish Lilac - Dec. 7, 1861; 24¢ Dark Steel Blue - Dec. 7, 1861; 24¢ Steel Blue - Dec. 17, 1861; Ashbrook's 24¢ Boston Purple - Sept. 17, 1862; 24¢ Baltimore Reddish Brown Lilac - Jan. 8, 1864; 24¢ Cincinnati Reddish Violet - Nov. 2, 1863; and 24¢ Cincinnati Bluish Violet - June 27, 1864.

Throughout the 1860s the Post Office Department searched for a method for preventing the cleaning off of cancellations, and subsequent reuse of postage stamps. The grilled postage stamps of 1867-68 resulted from this ongoing search. The first grilled stamps were issued around August of 1867. By October of 1868, all values were being issued exclusively with grills. The A and C grills were issued in late 1867 on a limited trial basis. The D, Z, E, and F grills were officially adopted grills that were issued after January 1, 1868.

Covers of all 1867-68 grilled stamps catalogued as presently known on cover are on display, with the exception of the 90¢ F grill, which is shown on postmarked piece. The 10, 12, and 15¢ E grills, plus 5, 24, 30, and 90¢ F grills shown in used blocks form an unusual assemblage. The highlight of the manufacturing varieties peculiar to grills is the Inverted-Double-Freak 3¢ F grill.''.

A brief question and answer period followed the conclusion of Mr. Herzog's talk. The meeting adjourned shortly after nine o'clock.

CAPITAL FUND UPDATE

One year ago, in May 1977 issue of The Collectors Club Philatelist, we paid tribute to a number of our members who had pledged or achieved SHARES in the future of the Collectors Club by contributing to the Capital Fund. All previous schedules are now updted by the additions and changes in the following list:

PATRON

Pratt, Col Robert H. (A)

BENEFACTOR

DeVoss, Col. James T. (A)

DONOR

Beals, David T. (P)
Bower, Donald L. (P)
Denison, Ellery (A)
Engel, A. Richard (P)
Karash, Sam (A)
Parten, Voler (A)

CONTRIBUTOR

Blose, James F. (A)
Bulkley, Grant (A)
Galvez, Joaquin (A)
Herstsch, Max (A)
Jackson, Dr. Glenn E. (P)
Jones, Sabra E. (A)
Jordan, Richard B. (P)
Kelly, Keith H., M.D. (A)
Kessler, Arthur I. (A)
Landini, Adriano (A)
New Jersey Federated Stamp Clubs (A)
Reed, Dr. Fred L. (A)
Scheurmann, Robert (A)
Wheeler, Elena L. (A)
Whiting, Edward J. (P)
Yarry, Dr. Irwin M. (A)

CHANGE IN CATEGORY

	from	to	
Ascher, Alan	CONTRIBUTOR	SPONSOR	(P)
Cheston, Col. D. M., III	DONOR	SPONSOR	(P)
Friend, Maurice R., M.D.	CONTRIBUTOR	SPONSOR	(P)
Higgins, Albert H.	CONTRIBUTOR	DONOR	(A)
Scrivener, Norman	CONTRIBUTOR	DONOR	(A)

PLEDGED CATEGORY ACHIEVED

Daniels, Bruce G.	DONOR
Franklin Philatelic Society	BENEFACTOR
Mayer, Bernard D., Jr.	CONTRIBUTOR
Wunderlich, Rudolph G.	BENEFACTOR

To those members listed above, and to all those previously listed, the Board of Governors and the Officers give special thanks. It is through their support and generosity that the Collectors Club will remain a viable institution in years to come.

We, as co-chairmen, add our own heartfelt thanks to everyone who has made our task easier. We pledge not to rest until all our goals are achieved.

(John R. Boker, Jr., Philip Silver)

(A) = Achieved (P) = Pledged

NEW MEMBERS

NO.	NAME	ADDRESS	COLLECTING INTEREST
6021	George Orlan	Roslyn Hgts., NY	British Commonwealth
6022	Dieudonne Vaughan	Brooklyn, NY	U.S. & World-wide
6023	Philip W. Ireland	Washington, DC	China: Custom Post Issues & their Forerunners, Japan and Greece
6024	Dr. Peter Steinkamp	Bergisch-Gladback, Fed. Rep. of Germany	Classic Stamps of non-European Countries
6025	Robert C. Effinger, Jr.	Jacksonville, AL	Germany, Ryukyus, Iceland, Switzerland, Austria
6026	G. Orlandini	Firenze, Italy	Indian States, Italy, Airmails of the World
6027	Duane B. Garrett	Pacifica, CA	Classic U.S., especially 1847's & 12c 1851
6028	George S. Okell, Jr.	Palm Beach Gdns., FL	Tibet & Nepal
6029	Randall Brooksbank	Tullahoma, TN	Used U.S. #1-17, Used and Unused #323-1053
6030	Martha Goldman	Hauppauge, NY	Iceland
6031	Ethan Allen Doty	Philadelphia, PA	19th Century U.S. Covers
6032	Dr. Cartlrichard Bruhl	Giessen, W. Germany	Old German States, spec. Prussia and Wurttemberg
6033	Gilbert Cant	New York, NY	Great Britain, Q.V. & High Values; Bermuda Gibraltar
6034	Arthur Morowitz	Short Hills, NJ	Canada
6035	Dr. James Saunders	Chappaqua, NY	Cyprus, Gibraltar, Malta, Disinfected Mail
6036	David M. Zimmerman, Jr.	Glen Echo, MD	Syria & Lebanon, Ottoman Empire, French Military Covers from the Levant, Free French censorship in Levant
6037	Charles C. Carr	Galveston, TX	Korea & San Marino
6038	John Edward Evan	St. Petersburg, FL	U.S. Airmails, Canal Zone, Canada Commems, Curacao
6039	Albert Schneider	Le Chesnay, France	Dealer

6040	Tay Peng Hian	Singapore, Republic of Singapore	Stamps & Postal History of Straits Settlements (to 1900)
6041	John B. Tempesta	Easthampton, MA	1861-66 Issues, General 18th-19th Century U.S. Postal History
6042	Edmund B. Thomas, Jr.	New Ipswich, NH	Panama, Costa Rica, Salvador
6043	George Tarnowski	Ambler, PA	Danish railway Stamps, German Railway Stamps, German 19th Century Local Posts
6044	Jean C. Boyce	Cliffside Park, NJ	I.O.M. Postal History, G.B. Line Engraved
6045	Joseph B. Savarese	Bayside Hills, NY	Plate Blocks, FDC's
6046	Jeffrey B. Morowitz	New York, NY	U.S., Canada, General Worldwide
6047	Frank G. Simunek	New York, NY	France, East Africa
6048	Leonard S. Sheriff	New York, NY	U.S. Classics
6049	Lawrence Black	Bronx, NY	Zeppelin mail, Germany, France, Kennedy
6050	Rolf P. Salinger	Hartford, CT	Netherlands
6051	Henry C. Hensel	AAFB, MD	Confederate States, Postal History to 1865
6052	Enrique Martin de Bustamente	Madrid, Spain	Peru, Haiti, Uruguay, Venezuela, France, Spain and others
6053	Edward C. Hyers	Bradenton, FL	U.S. Classics & Confederates of American Postal History
6054	E. Herbert Mayer	Chappaqua, NY	Military Mail
6055	Duane Larson	Oak Forest, IL	Worldwide, Philatelic Literature
6056	Steven J. Rosen	Huntington Beach, Ca	U.S. Classics, Postal History, Philatelic Research
6057	J. Barefoot	Chesterfield, Derbyshire, England	Dealer—Europe, Asia, Postal History, Revenues
6058	Dennis James McCarthy III	Huntington Manor, NY	Ireland, United States, Irish Postal History
6059	John Patrick Davey	New York, NY	Germany & related, Japan & related

ERRATA

Due to a printer's mix up the following corrections should be made in Part III of Robert Stone's article on the Alphée Dubois Issue which appeared in the January 1978 issue:

The cover shown as Fig. 19 goes with the caption for Fig. 28.
The cover shown as Fig. 20 goes with the caption for Fig. 19.
The cover shown as Fig. 27 goes with the caption for Fig. 20.
The cover shown as Fig. 28 goes with the caption for Fig. 27.
The caption for Fig. 30 should read: The 25c on 30c Dubois 4c Provisional surcharge of Guadeloupe, 1889, on a commercial cover to New York, 1890.

The first line of the caption for Fig. 19 should read: Combination of 10c + 15c to make 25c UPU rate, Noumea, New. . . .

PLEASE NOTE

The Collectors Club Financial Statement for 1977 will appear in the July Issue.

Book Reviews

Tannu Tuva Catalog, researched, compiled and edited by Richard C. Kanak. 18 pages, illustrated. Published by and obtainable from Richard C. Kanak, P.O. Box 395, Berwyn, Ill, 60402. Price $3.00.

The territory known to philately as Tannu Touva, occasionally as Tannou Touva or just plain Touva, was carved out of an area of Russian Siberia known as North West Mongolia and to the Imperial Russian Government as Uriankai Territory. An area of Mountains, meadows and streams, it includes the headwaters of great Yenisei River. There are, perhaps, sixteen towns in Tannu Tuva of which only four were important enough to have a post office. An independent protected State of Russia from about 1921 until 1943 or '44, it was absorbed by Russia as an Autonomous Area.

Postage stamps appeared in October 1926. By 1934 it had become the chief fore-runner of today's "BLACK BLOT" stamp issuing entities. Consequently it was neglected by dealers, catalogers and collectors, except for the brave few who refused to believe the stories circulated about its adhesives. Unfortunately, there was little or no information available to collectors and students. The issues of 1934-36 noted in the catalogs as, "Not Listed," comprise various pictorial sets, perforates and imperforate, triangular, diamond, square and oblong–shape and inscribed, "Postage," "Air Mail," and "Registered" *The editors do not consider them to have been issued primarily for postal purposes.* (Italics ours) was another familiar catalog notation. The result was that whole body of stamps issued for postal purposes lay unnoticed and neglected until approximately 10 years ago. Even today, when other major catalogs have remedied their errors, Scott still does not list this material.

The Tannu Tuva Catalog corrects this error. Intended for the specialist and the student, it includes those major and minor varieties that have been brought to light by Messers Cronin, Negus and Bleckman. There are 146 major stamps listed not counting minor varieties or "A" numbers, this is quite different from the 38 major numbers given in Scott.

Further there is an interesting departure in the format of this catalog. Prices are given on a separate sheet stapled at the end of the listings. This enables pricing to be revised without reprinting the entire book. The pricing itself is probably no better than a guide or an educated guess as to actual values. A note states that, "All prices are net and based on Availability and recent auction prices realized. This list is not necessarily an offer to sell, but to inform collectors as to market value. Where prices are not shown there is no known price information available." Of the latter there are 79 major and minor listings!

Mr. Kanak is to be congratulated on preparing this specialized catalog. Two valuable conclusions may be drawn from this work. The first is, do not be put off by a "Black Blot". It is quite possible that you have more information than the assignors of the "Blot." The second is that; the greatest pleasure in collecting lies in exploring the unknown. After one has read the price list and noted that the prices total over $10,000 for just those stamps that are priced, one may realize that other conclusions may be drawn. *(H.D.S.H.)*

John Leonard Ridell, Scientist-Inventor, Melter & Refiner of the New Orleans Mint, Postmaster of New Orleans, by Karlem Riess. 110 pages, softbound. Published by Louisiana Heritage Press, New Orleans, La. Available from Hubert C. Skinner, P.O. Box 4097, New Orleans, La. 70178. $15.00 postpaid.

Among the first of the Confederate postmasters to issue provisional stamps, John Leonard Ridell's philatelic contributions are of special interest to Confederate postal historians and New Orleans specialists.

One finds in this biography not only a full account of Riddell's family history, his troubles at the New Orleans post office, his earlier difficulties at the U.S. Branch Mint, but also full descriptions of the provisionals issued by him, his handstamped envelopes and stamp money." Explained, too, is the reason for the imprint, "Usable in the New Orleans Post Office" which was added to the sheets of stamps.

More than just a philatelic biography, the book delves into Riddell's checkered career in science and politics (he achieved distinction in such fields as botany, chemistry, geology, medicine and physics) and his place as a leader in the deep South of the 19th century.

Riddell, born in Massachusetts, started as a mail carrier, went on to teach and lecture in New York, Ohio and Ontario (Canada), ending up in New Orleans in 1836 Appointed Melter & Refiner of the U.S. Branch Mint in that city by President Van Buren, he remained in that position for nine years. Some years later, in 1859, President Buchanan appointed him Postmaster of New Orleans, a job he retained until he was replaced by Union General "Beast" Bates after the city was captured and occupied by Union forces.

Oddly, although a Union sympathizer, Riddell served as post master during the Confederate period fulfilling his duties until the city was taken.

Included in the discussion of Riddell's many facets are some of his original drawings, sketches and formulas. Interestingly, he was apparently on the verge of isolating the carrier of yellow fever some forty years before Walter Reed. Too, his journal for 1831 describes his idea for a typewriter with the letters imprinted by moveable keys. He was, indeed, a remarkable man.

Well illustrated and printed on good stock, this short biography will make a fine addition to the Confederate specialist's library. Appended is a comprehensive bibliography that is useful.

SO WHAT (Cont'd.)

words, subtracting the number of a cover with a San Francisco registry number 7361 from its corresponding New York label 76406 gives a difference of 69045, but when this difference is added to San Francisco number 7425 on another cover, it gives 76470 whereas the label on that cover is actually 76348. The same holds true if a descending sequence were assumed.

Of the 17 covers I have recorded of this group, two are missing the New York labels which were probably over the U.S. stamps and removed to improve the looks of the covers, thereby further complicating the problem.

The discovery of use sequence was arrived at by arranging the data in ascending sequence of San Francisco numbers with matching New York numbers adjacent to them. In doing so, a broken pattern started to emerge, but one which required treatment as a problem in mathematics to reach a final conclusion.

Essentially, the solution yields two possible clues to the handling of Registered mail in the United States in 1894. It is evident that on this day and by this clerk, the New York labels were applied in groups of 15 in ascending sequence, but dropping to the next *lower* sequence of 15 numbers as each group of 15 was completed. This would seem to indicate either that the New York registry labels came in strips of 15, or that the letters in San Francisco were bound in packages of 15, or both. I tend to feel that the first is the more correct analysis.

So what? . . . Useless information, perhaps, but if one were faced with another cover from an entirely different sequence of covers which arrived at New York during the same period, and where the sequence of application of these labels was important, such knowledge might be useful. In airing such minor discoveries in the past, I have found with pleasure that someone, somewhere, has usually found a direct use for the information. So to the question of "So what?," I answer, "Why not?"

between 3 July and 10 July?

4. Why was the Barr-Fyke machine used on 28 July and (?) on other dates ?

5. Why did the Barr-Fyke machine reappear on 24 and 29 October and (?) on other dates ?

6. Between what dates was the rubber handstamp (Fig 7) used ?

7. Was the steel handstamp (Fig 8) used from the commencement of the operation of the Postal Station ?

A further question asks why the American Postal Machines Company was so slow in making an acceptable postmarking die, thereby allowing a rival and much smaller company to provide many weeks' use of its cancelling machine to the Postal Station.

The authors would greatly appreciate the help of those collectors who have items of mail handled by the U.S. Postal Station and who would report types of cancellations and dates of usage outside of those quoted in this article.

With the exception of Fig 7 as noted above, the illustrations in this article are intended to be exact reproductions. The first Barr-Fyke cancellation of Fig 2 has been observed by Monsieur Ch. Bridoux, the second Barr-Fyke cancellation of Fig 3 is derived from an item in the collection of the Paris Musée Postal, and the handstamps of Fig 7 and Fig 9 from items in the collection of Mr. Robert Payne, to whom the authors readily acknowledge their gratitude.

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PUBLICATIONS RECEIVED

Sudan: The Postal Markings 1867-1970 by E.C.W. Stagg. Published by the Royal Philatelic Society, London. 1974. 196 pages, illustrated, hardbound. Gift of the Society.

The 3¢ Stamp of the United States 1851-1857 Issue by Carroll Chase. Reprinted with additions from the 1942 edition by Quarterman Publications, Inc. 1975. 375 pages, illustrated, hardbound. Gift of the Publisher.

Perfins of China by Harvey G. Tilles. Published by the author, 1975. 5 pages, loose-leaf, illustrated. Price $3.00 from Dr. Tilles, P.O. Box 5466, High Point, N.C. 27262. Gift of Dr. Tilles.

Perfins of the Middle East by Harvey G. Tilles. Published by the author, 11 pages, illustrated, loose-leaf. Price $6.00 from Dr. Tilles, P.O. Box 5466, High Point, N.C. 27262. Gift of Dr. Tilles.

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The Postage Stamps of Japan and Dependencies by A.M. Tracey Woodward. Reprinted 1976 by Quarterman Publications, Inc. 768 pages, illustrated, hardbound. Price $65.00 from the publisher, 5 South Union Street, Lawrence, Mass. 01838. Gift of the publisher.

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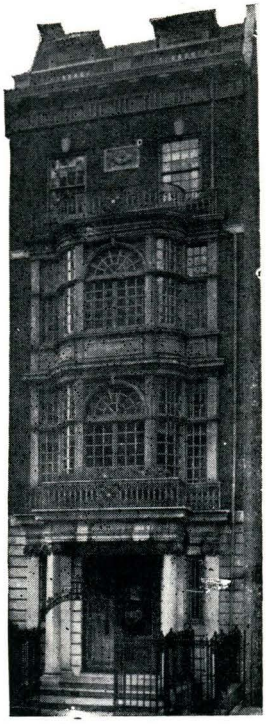
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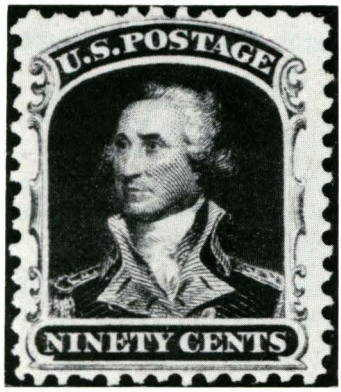
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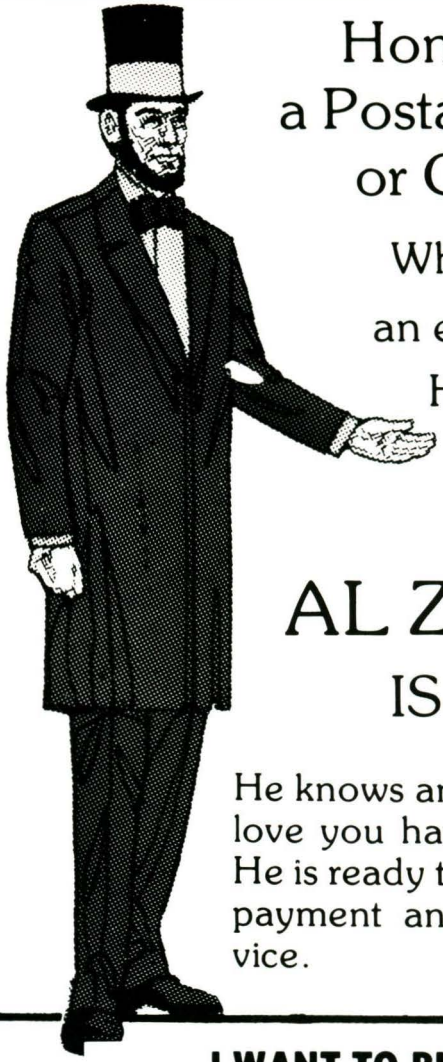


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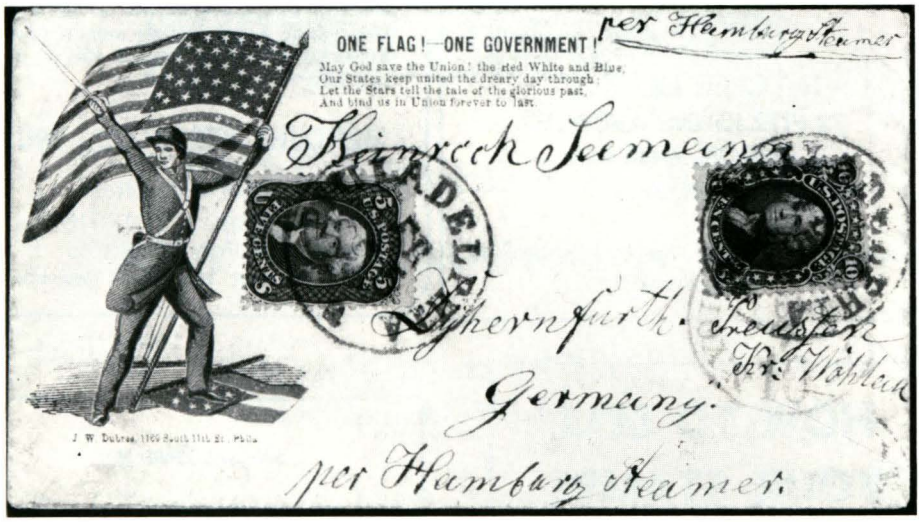
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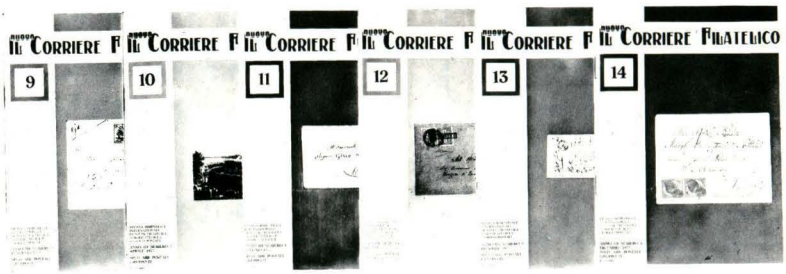
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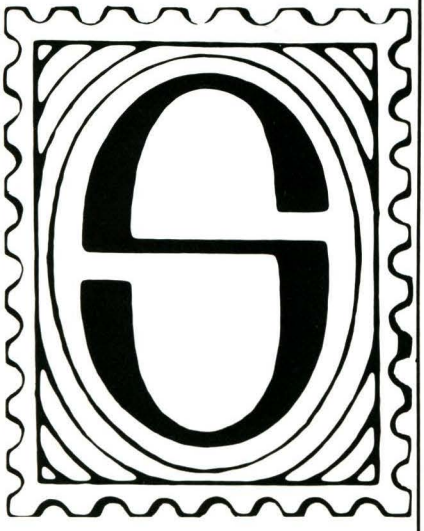
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