

The Collectors Club PHILATELIST

Volume 58 Number 6
November 1979

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With the value of fine stamps increasing at the current high rate a lot of people are advertising to buy stamps. To determine who you should contact when you wish to sell stamps we suggest you consider the following questions.

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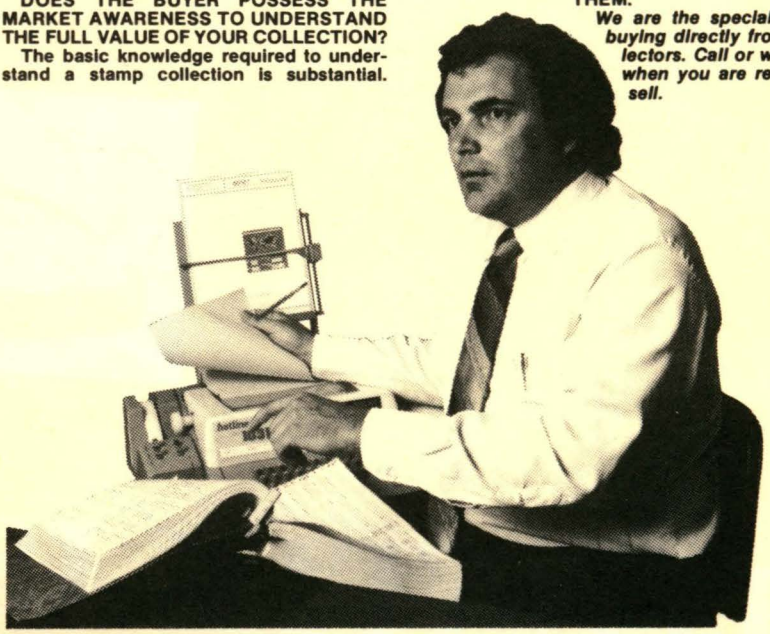
DOES THE BUYER POSSESS THE MARKET AWARENESS TO UNDERSTAND THE FULL VALUE OF YOUR COLLECTION?

The basic knowledge required to understand a stamp collection is substantial. Numerous determinations regarding quality, rarity, and desirability must be made. And today the really rapid market changes impose the requirements of another kind of knowledge. Market awareness. Because no matter how well a buyer understands your collection, if he doesn't understand what's happening in the market it could cost a lot of money.

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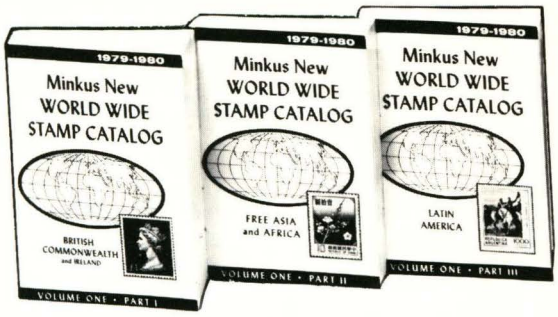
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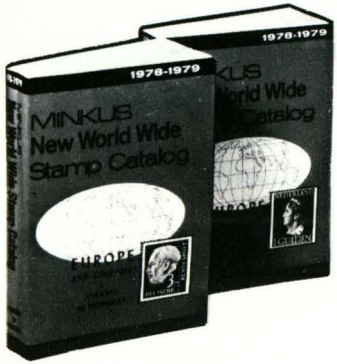
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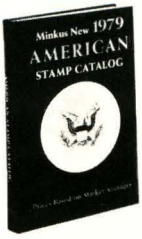
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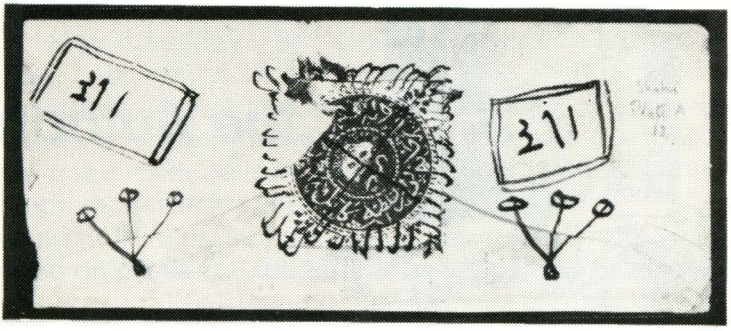
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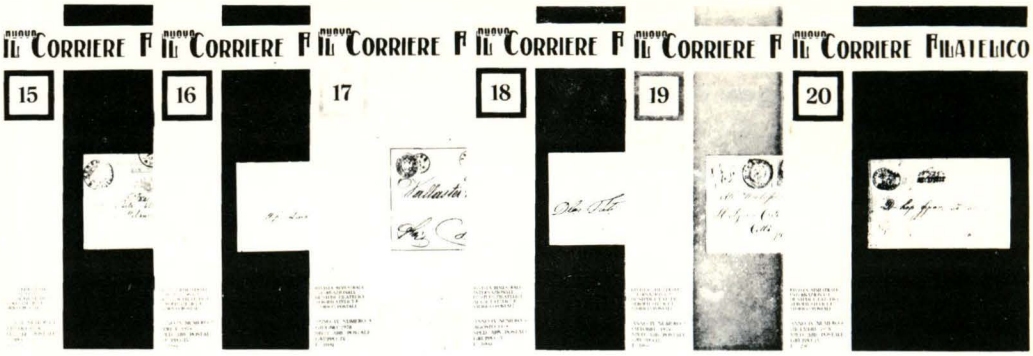
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The Collectors Club PHILATELIST

Volume 58, Number 6 **November 1979**

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Executive Editor

Ernest A. Kehr
Editorial Commentator

Abbot Lutz
Advertising Manager

Editorial Staff:
H. D. S. Haverbeck
Robert P. Odenweller
Ira Seebacher
Philip Silver
Ernest Wilkens

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Editorial

LONDON 1980

Today's international philatelic exhibitions are so numerous and varied that most of them have lost their worthiness and luster. Reports of them concentrate on the number of frames that have been filled or the legions of visitors they attracted.

The mere fact that 10,000 square meters were necessary to display entries is not a standard of quality of importance—especially since the aisles were usually deserted.

Nor are we impressed by announcements that postal administrations, dealers and commercial agencies sold X-million dollars worth of merchandise at bourse booths where admission-fee payers congregated in hopes of picking up bargains or buying pseudo-philatelic gimmicks with future profit halucinations.

It is with eager anticipation, then, that we look forward to *LONDON 1980*. Though it's only six months in the future, it promises to be *THE* exceptional exhibition of our generation.

Our optimistic visions are based on the wonders witnessed at the previous decennial shows our colleagues of the United Kingdom staged. All of them—from 1950 onwards—reflected an aura of inspiring distinction that excited all connoisseurs who attended them. Their hallmark was dignified character, a factor that made one rightfully proud to be called a philatelist.

The earlier ones, like all our own internationals since 1913, were exclusively stampdom's successful enterprise: financed by the trade and amateurs, and staged by volunteer altruists.

We laud the British Post Office for its generous support and monetary contributions that will minimize budgetary concerns and worries in these inflationary times.

This, despite the realization that these donations (made possible by the sale to collectors of semi-postal and other paper) seem to have a self-serving purpose.

But, no matter how deeply a government becomes involved, it eventually is stampdom's faithful service that makes the difference between just another stamp show-bourse and a philatelic triumph.

In this, our British brethren have been unstinting in giving of their experience, expertise, energies and time for the necessary preparatory labors.

Under the capable leadership of George South, Chairman of the Executive Committee, such veterans of the trade and amateur fraternity as Ron Lee, Ron Butler, Sidney Leverton, Alan Huggins, Eric Etkin, John Griffiths, Ernest Huggings and, of course, indefatigable Kay Goodman, already have done a superlative preliminary job. They and their helpers toiled in the face of "handicaps occasioned by strikes and disruptions of postal services in various parts of the world."

With the aid of younger teammates, they will guarantee that *LONDON 1980* will do credit to their nation's philatelic prestige.

And so certain are we, on this side of the Atlantic, that the exhibition will be one we cannot afford to miss, we will be there in force. For more than a year now, we have heard from hopefuls who submitted applications for frame space and made definite reservations to be on hand when *LONDON 1980* opens on the 140th anniversary of the Penny Black.

Officers and members of the Collectors Club are particularly gratified that once again we will share with the Royal Phila-

telic Society, its lounge at the exhibition. Our institutions have been linked and cooperative in the promotion of serious avocational progress for many years in the truest spirit of fraternal friendship.

American anticipation, however, is not confined to our Club.

To attract its members to London, the American Philatelic Society has organized a charter flight at advantageous fares to its more than 40,000 members. The American Air Mail Society voted early in 1978, to hold its 1980 convention in London. Other smaller groups also are planning to be represented.

With that kind of excitement we cannot say anything but, "Britain, Be Prepared! The Yanks are Coming!"—and without promotional prodding by Robert Morely or the Board of Trade. *(E.A.K.)*

Had we seen the replies to our earlier editorial before they were published, we personally would have thanked each correspondent for having reacted precisely as wh had hoped. It is solely through the exchange of educated opinions that philately's thorny questions may be answered intelligently. That we succeeded in stimulating such thoughtful commentary by our deliberatly worded challenges is a source of gratification. *(E.A.K.)*

Letters to the Editor

A collector of worldwide postal stationery, I was more than mildly interested in your editorial of July. I have no quarrel with your comments that postal charges are increasing while service is decreasing, and collectors are being exploited by postal agencies. However, I believe there are misstatements regarding the history of postal cards and the collectors therof.

First, "dressing up" of postal cards began in their first decade of use, the 1870's, not after the turn of the century. One need only observe the first issues of most countries, including the United States. The fancy designs, borders, etc. were in accordance with public taste of the time, and, in fact, are also reflected in the intricate scrollwork common to most adhesives of the period. There is no evidence of any phlatelic influence at this time, either of design or issuance policy.

Beginning about 1890 the collecting of postal, and post, cards became so popular that the press called it a "mania." The previously prohibited private post card provided an inexpensive means to discover the rapidly expanding known world in a manner not previously available. Some countries produced postal cards incorporating scenes to promote local pride, such as those issued by New Zealand, Argentina, Portugal and Colonies, Peru, Natal, Italy, Cape of Good Hope, Rhodesia, etc.—all prior to 1900. Only the Seebeck printed postal stationery of some Latin American countries seem to have been philatelically inspired.

When most catalogs removed their postal stationery listings at the turn of the century, collecting waned, and by the mid 1930's this segment of philately had about expired. At about the same time, however, many European countries began the practice of issuing postal cards depicting local views, for the use of tourists, local boosters, etc. That these cards have been, and are still, difficult to obtain by non-resident philatelists lends support to their non-philatelic purpose. So does the small quantities usually printed and the low face value. There are no "high denomination" cards to increase profits as there are for adhesives. Only the recent Canadian and Australian pictorial sets, sold greatly in excess of face value, were aimed for the philatelic market.

It has only been lately that some countries have attempted to milk this particular cow, and the commemorative cards of the

(continued on page 370)

THE STAMPS of BARWANI

A basic catalogue of the stamps of Barwani, the listings herein should be appended to Mr. Mac Gillycuddy's series of articles that have already appeared in the "Philatelist."

By A. Mac Gillycuddy



Type 1



Type 2



Type 3



Type 4



Type 5

All Barwani stamps were printed by typography from plates of four subjects, on many types of wove paper of varying quality, as well as on several laid papers.

Until about 1930 the stamps were produced by the Ranjit Printing Press of Barwani Town, and subsequently by the Rising Star Printing Press of Mhow (Indore State).

Numbers 1 to 30 were issued without gum.

The comparative value code adopted is as follows:

C	— Common	R	— Rare
M	— Elusive	RR	— Very Rare
S	— Scarce	RRR	— One or two examples known.

Above values are for mint; used are generally at least one or two grades scarcer.

A political analyst for the Shell Co. of Australia, Mr. Mac Gillycuddy resides in Melbourne. He is a longtime student of the stamps of the Indian Native States with especial emphasis on Barwani.

1921 (April?). Medium off-white paper. Perf. 7 all around. Clear impressions.

1 T.1 ¼ Anna, blue-green (dull to deep). (SG 1) R
a booklet pane of 4. RR

2 T.1 ½ Anna, dull blue. (SG 2) R

a Booklet pane of 4. RR

1921 (June?). Soft white wove paper. Perf. 7 x imperf. on one or two sides only. Blurred impressions.

3 T.1 ¼ Anna, green (shades). (SG 3) S
a booklet pane of 4. R

4 T.1 ½ Anna, ultramarine (dull to pale). (SG 4) S
a booklet pane of 4. R

1921. Off-white or cream-toned vertically laid batonne paper. Imperforate.

5 T.1 ¼ Anna, green (shades). (SG 8) M
a booklet pane of 4. S
b toned paper. S
c as b, booklet pane of 4. S

6 T.1 ½ Anna, green (shades). (SG 9) C
a booklet pane of 4. C
b toned paper. (SG 9b) M
c as b, booklet pane of 4. M
d perf. 11 at top or botton only. (SG 9a) M
e as d, booklet pane of 4. S
f as d, on toned paper. (SG 9ba) M
g as e, on toned paper. S

1922(?). Thickish glazed white wove paper. Perf. 7 x imperf. on one or two sides only. Clear impression.

7 T.1 ¼ Anna, dull ultramarine. (SG 5) R
a sheet of 4. RR

1922(?). Smooth, soft, white medium wove paper. Perf. and imperf. on one or two sides only. Fairly clear impressions.

8 T.1 ¼ Anna, dull grey-blue. (SG unlisted) S
a booklet pane of 4. R

1922. Smooth, soft, off-white medium wove paper. Perf. 7 x imperf. on one or two sides only. Poor impressions.

9 T.1 ¼ Anna, steel blue. (SG 6) S
a booklet pane of 4. R
b perf. 7 all around. R
c as b, booklet pane of 4. RR

1922. Thickish glazed white wove paper. Perf. 11 x imperf. on one or two sides only.

10 T.2 1 Anna, vermillion (shades). (SG 10) C
a booklet pane of 4. S
b vertical pair imperf. between. (SG 10a) R

11 T.2 2 Annas, purple grading to violet. (SG 12, 12c) C
a booklet pane of 4. S
b pair imperf. between. (SG 12b) R
c doubly printed. (SG 12a) R

1922. Thickish, dark toned paper. Perf. 11 x imperf. on one or two sides only.

12 T.2 2 Annas, purple. (SG 15) S
a booklet pane of 4. R

1922. Thin poor quality off-white to toned wove paper. Perf. 8½ x imperf. on one or two sides only. Weak impression.

13 T.1 ¼ Anna, grey to grey-blue. (SG 16) C
a booklet pane of 4. C
b pair imperf. (SG 16aa) R
c as b, booklet pane of 4. RR
d pair imperf. between. (SG 16b) R
e as d, booklet pane of 4. RR

1923. Thin smooth white to toned wove paper. Perf. 11 x imperf. on one or two sides only. Variable impression.

14 T.1 ½ Anna, green (pale to deep). (SG 13) C
a booklet pane of 4. C
b pair imperf. between. (SG 13a) R

1923. Thickish soft toned to white wove paper. Perf. 7, usually all around. Generally poor impression.

15 T.1 ½ Anna, green (pale to deep). (SG 7) S
a booklet pane of 4. S
b perf. 7 x imperf. on one or two sides. R
c as b, booklet pane of 4. R

1923 (?). Thin smooth unglazed wove paper. Perf. 11 x imperf. on one or two sides only.

16 T.2 1 Anna, vermillion. (SG 14) RR
a booklet pane of 4. RRR

1923 (March?). Poor quality wove paper. Perf. 7 x imperf. on one or two sides only.

17 T.1 ¼ Anna, black. (SG 17) S
a booklet pane of 4. R

1923 (May?). Horizontally laid batonne paper, irregular perf. 11½ - 12.

18 T.1 ¼ Anna, rose (shades). (SG 18) R
- a vertical pair imperf. between. (SG 18a) R
- b gutter pair. S
- c sheet of 12 (3 panes of 4). R
- d perf. 6 on one or more sides. (SG 18c) S

1925 (?). Off-white, vertically laid batonne paper. Perf. 11.

19 T.1 ¼ Anna, blue (pale to deep). (SG 19) C
- a sheet of 8. M

1927. Thin slightly toned wove paper. Perf. 7 (large holes). Generally very poor impressions, the ¼ Anna being quite blurred.

20 T.1 ¼ Anna, milky blue (shades). (SG 20) M
- a booklet pane of 4. S

21 T.1 ½ Anna, yellowish green (shades). (SG 21) M
- a horiz. pair imperf. between. (SG 21a) R
- b booklet pane of 4. S

22 T.3 4 Annas, brown-orange. (SG 23) S
- a booklet pane of 4. R

1927. Thickish, soft off-white wove paper. Perf. 7 (large holes).

23 T.3 4 Annas, orange-brown. (SG 22a) S
- a booklet pane of 4. R

Irregular perf. about 6-10 by sewing machine.

24 T.3 4 Annas, orange-brown. (SG 22) S
- a booklet pane of 4. R

1928. Thickish glazed white wove paper. Perf. 7 (large holes).

25 T.1 ¼ Anna, deep bright blue. (SG 25) M
- a booklet pane of 4. S

26 T.1 ½ Anna, bright yellowish green. (SG 26) M
- a booklet pane of 4. S

1928 (November). Thickish glazed white wove paper, Rough perf. 10½.

27AT.1 ¼ Anna, bright blue. (SG 27) M
- a horizontal tete-beche pair. (SG 27a) M
- b horizontal sheet of 8, with 2 tete-beche pairs. S

28AT.1 ½ Anna, yellowish green (shades). (SG 28) M
- a vertical tete-beche pair. (SG 28a) M
- b horizontal sheet of 8, with 4 tete-beche pairs. S

1929-32 (?). Thickish glazed white wove paper. Clean-cut perf. 11.

27BT.1 ¼ Anna, bright blue. C
- a indigo. S
- b dull ultramarine S
- c as b, vertical pair imperf. between. RR
- d as b, horizontal pair imperf. RR
- e blue. S
- f as e, horizontal pair imperf. between. R
- g ultramarine. M
- h steel blue. (SG 29) C
- i horizontal sheet of 8. S
- j vertical sheet of 8. RR

28BT.1 ½ Anna, myrtle-green. S
- a vertical pair imperf. between. (SG 30a) R
- b vertical sheet of 8. RR
- c turquoise-green. (SG 30) M
- d horizontal sheet of 8. S

29 T.2 1 Anna, rose-carmine. (1931) (SG 11) M
- a horizontal sheet of 8. R

30 T.3 4 Annas, salmon (to shades of orange). (1931) (SG 240 S
- a horizontal pair imperf. between. (SG 24a) R
- b horizontal sheet of 8. R

(Insert illustrations of types 4 & 5)

1932-38(?). Medium to thickish, white or cream surfaced wove papers. Perf. 11, 12 or compound. Close cliche settings: overall stamp dimensions from centre to centre of perforations, 23½mm x 27mm or less. Booklet panes have margins at left only.

31 T.4 ¼ Anna, grey-slate (shades). (SG 31A) C
- a booklet pane of 4. M

b perf. 12 M
c as b, booklet pane of 4. R

32 T.4 ½ Anna, green (shades). (SG 32A) C
a booklet pane of 4. M
b perf. 12. S
c as b, booklet pane of 4. R

33 T.4 1 Anna, brown (shades). (SG 33A) S
a booklet pane of 4. R
b perf. 12 R
c as b, booklet pane of 4. R

34 T.4 2 Annas, purple (shades). (SG 34A) C
a booklet pane of 4. M
b perf. 12 S
c as b, booklet pane of 4. R
d perf. compound of 11 and 12. S
e as d, booklet pane of 4. R

35 T.4 4 Annas, olove-green (shades). (SG 35A) R
a booklet pane of 4. RR
b perf. 12 S
c as b, booklet pane of 4. R

1935. Thickish, cream surfaced wove paper. Perf. 11. Close cliche setting: overall stamp dimensions from centre to centre of perforations, 24½mm x 30mm or less. Booklet panes with margin at left only.

36 T.1 ¼ Anna, slate-black (shades). (SG 36A) C
a booklet pane of 4. M

37 T.1 ½ Anna, dull yellowish-green (shades). (SG 37aA) M
a booklet pane of 4. M

38 T.2 1 Anna, deep brown. (SG 38A) S
a booklet pane of 4. R

39 T.3 4 Annas, deep yellow-olive. (SG 41A) R
a booklet pane of 4. RR

1938. Medium cream wove paper. Perf. 11.

40 T.5 1 Anna, dark brown. (SG 42) M
a booklet pane of 4. S

1938-48. Various medium to thickish, white to toned, wove papers. Perf. 11. wide cliche settings: overall stamp dimensions from centre to centre of perforations, 23½mm x 28½mm or more. Booklet panes with margins on all sides.

41 T.4 Anna, salte-grey (shades). (SG 31B) M
a booklet pane of 4. S

42 T.4 ½ Anna, yellowish green (shades). (SG 32B) S
a booklet pane of 4. S

43 T.4 1 Anna, brown (to deep). (SG 33B) M
a booklet pane of 4. S
b deep reddish-brown, perf. 8½ (1948). (SG 33aB) M
c as b, booklet pane of 4. S

44 T.4 2 Annas, bright claret. (SG 34aB) S
a booklet pane of 4. R

45 T.4 4 Annas, yellow olive. (SG 35B) M
a booklet pane of 4. S

1938-48. Papers and perforations as above (numbers 41 to 45—. Wide cliche settings: overall stamp dimensions from centre to centre of perforations, 26mm x 33mm or more.

46 T.1 ¼ Anna, slate-grey (to deep). (SG 36B) C
a booklet pane of 4. M

47 T.1 ½ Anna, yellowish green. (SG 37aB) M
a booklet pane of 4. S

48 T.2 1 Anna, deep brown. (SG 38B) (1938) M
a booklet pane of 4 (margin at left only). S
b perf. 8½ (SG 38aB) (1948) M
c as b, booklet pane of 4. S
d deep yellowish brown. (1945?) S
e as d, booklet pane of 4. R

49 T.2 2 Annas, bright purple. (SG 39B) (1938) S
a booklet pane of 4 (margin at left only) S

50 T.2 2 Annas, rose (to deep). (SG 40B) (1945?) M
a booklet pane of 4. S

51 T.3 4 Annas, olive-geen (shades). (SG 41B) M
a booklet pane of 4 (margin at left only). S
b yellow-olive. (SG 41aB) (1945?) C
c as b, booklet pane of 4. M

(continued on page 370)

COCHIN ANCHAL OFFICES

Malayam to English - A Transliteration

Identifying early malayam postmarks and cancels can be a baffling procedure. Mr. Griffin's transliteration provides an important adjunct to collecting this material.

by Donald B. Griffin

If other collectors interested in the stamps, stationery or postal history of Cochin have as much difficulty identifying the early Malayam postmarks and cancels as I did the following Malayalam-English transliteration should prove helpful. This listing gives the English equivalent of the Malayalam spelling of the names of an even hundred Cochin anchal offices.

The majority of the equivalents have been worked out from the data provided in the official Cochin Government Calendar for the year 1119ME. In addition the malayalam calendar for the ensuing year these government publications provided a listing, in Malayam, of all anchal offices functioning at the time the calendar was prepared. The help of Mr. K. I. Bonaventure of Alwaye, Kerala, with part of this project is gratefully acknowledged. Some of the transliterations have been provided by Mr. John Trowbridge of the India Study Circle (England).

Nearly half of the listed transliterations have been cross checked against Cochin covers that have c.d.s. strikes in English but registration strikes in Malayalam or visa versa. A few additional offices were checked against appropriate illustrations in G. B. Pai's excellent volume "Cochin Postmarks and Cancellations."

It should be noted that a number of the listed offices apparently have more than one Malayalam spelling. In actuallity the spelling is not different, the anomaly results from the fact that a consonant may take either of two different medial vowel signs. Omission of these variations might cause confusion to those not familiar with malayalam spelling and grammar, hence the listing includes all "different" spellings that have been noted.

Interestingly enough some of these vowel sign differences occur on the same cover. I have several examples on which one vowel sign is used in the office name on a registration handstamp and an alternative vowel sign for the same office name in a c.d.s. strike on the same cover.

Don Griffin is a chemist and is the Director of Research for the Reichold Chemical Company in Tuscaloosa, Alabama. A leading specialist in the stamps of Cochin, he has written many articles on the postal history of that popular Indian State.

ച	
ചെലക്കര	CHELAKKARA
ചെന്തമംഗലം	CHENDAMANGALAM
ചെന്തമംഗലം	CHENDAMANGALAM
ചെരനല്ലൂർ	CHERANALLUR
ചെറുത്തുരുത്തി	CHERUTHURUTHI
ചൊവ്വര	CHOWARA
കൊച്ചി	COCHIN
കൊച്ചി സിറ്റി	COCHIN CITY
കൊടകര	KODAKARA
കൊടുങ്ങല്ലൂർ	KODUNGALUR
കൊടുങ്ങല്ലൂർ	KODUNGALUR
കൊരട്ടി	KORATTY
കൊഴിഞ്ഞാമ്പാറ	KOZINJANPARA
നെല്ലായി	NELLAYI
നെന്മാറ	NEMMARA
നെന്മാറ	NEMMARA
പെരിങ്ങോട്ടുകര	PERINGOTTUKARA
പെരുമാനൂർ	PERUMANUR
തെക്കൻ ചിറ്റൂർ	SOUTHERN CHITTUR
വൈന്തല	VYNTHALA
ത	
തത്തമംഗലം	TATAMANGALAM
തത്തമംഗലം	TATAMANGALAM
തിരുവമ്പാടി	THIRUVAMBADI
തിരുവാങ്കുളം	THIRUVANKULAM
തിരുവില്വാമല	THIRUVILMAWALA
വ	
വടകാരി	PADAGIRI

പളരുത്തി	PALARUTHY
പാടി	PADY
പഴുവിൽ	PALUVIL
പറപ്പൂർ	PARAPPUR
പരിയാരം	PARIVARAM
പട്ടികാട്	PATTIKAD
പഴഞ്ഞി	PAZHANJI
പഴയന്നൂർ	PAZHAYANNUR
അ	
അഡൂർ	ADUR
അക്കിക്കാവ്	AKKIKAVU
അമ്മാടം	AMMADAM
അണ്ടിക്കാടവ്	ANDIKADAVU
അരണാട്ടുകര	ARANATTUKARA
അരിമ്പൂർ	ARIMBUR
അയ്യമ്പിള്ളി	AYAMPILLI
അയിലൂർ	AYILUR
അഴിക്കോട്	AZHIKODE
മ	
മുളങ്കുന്നത്തുകാവ്	MULANKUNNATHUKAVA
മുള്ളൂരുത്തി	MULLURUTHY
മുള്ളൂർക്കര	MULLURKARA
മുണ്ടൂർ	MUNDUR
മുണ്ടൂര	MUNDUR
ത്ര	
ത്രിശ്ശിവപേരൂർ	TRICHUR
ത്രിശ്ശിവപേരൂർ	TRICHUR
ത്രിശ്ശിവപേരൂര	TRICHUR
ത്രിശ്ശൂർസിറ്റി	TRICHUR CITY

തൃശ്ശിവപെരൂർ സിറ്റി	TRICHUR CITY
തൃപ്രയാർ	TRIPRAYAR
തൃപ്രയാർ	TRIPRAYAR
തൃപ്പൂണിത്തുറ	TRIPUNITHURA
കു	
കുമ്പളം.	KUMBALAM
കുമ്പളങ്ങി	KUMBALANGI
കുന്നുകുളം.	KUNNAMKULAM
കുന്നംകുളം.	KUNNAMKULAM
കുന്നുകുളം സിറ്റി	KUNNAMKULAM CITY
കുട്ടൂർ	KUTTUR
കുഴിക്കാട്ടുശ്ശേരി	KUZHIKATTUSSERI
കുഴൂർ	KUZHUR
ചേ	
ചേലക്കര	CHELAKKARA
ചേർപ്പു	CHERPU
ചോഴുരുത്തി	GOTHURUTHI
കേച്ചേരി	KECHERI
തേവര	THEVARA
തോപ്പുംപടി	THOPUMPADY
വേലൂർ	VELUR
മ	
മഹാരാജാവ് പാലസ്സു്	MAHARAJA'S PALACE
മാല	MALA
മലയാറ്റൂർ	MALAYATTUR
മാലിപ്പുറം.	MALIPPURAM
മണലൂർ	MANALUR
മണുത്തി	MANUTHY
മരടു്	MARADU
മറ്റം.	MATTOM

ക	
കളത്തുംകര	KALETTUMKARA
കണ്ടശാംകടവ്	KANDASANKADAVU
കാഞ്ഞൂർ	KANJOOR
കരവന്നൂർ	KARAVANNUR
കരുപടന്ന	KARUPADANA
കാട്ടൂർ	KATTOOR
കാട്ടൂര	KATTOOR
ന	
നല്ലേപ്പിള്ളി	NALLEPILLI
നല്ലേപ്പള്ളി	NALLEPILLI
നന്നിയോട്	NANNIODE
പു	
പുതുകാട	PUDUKAD
പുതുകാട്	PUDUKAD
പുഴക്കൽ	PUZHAKAL
എ	
എൽത്തുരുത്തി	ELTHURUTHI
എറണാകുളം	ERNAKULAM
എറണാകുളം ബസാർ	ERNAKULAM BAZAAR
എറണാകുളം സിറ്റി	ERNAKULAM CITY
എരുമപ്പെട്ടി	ERUMAPETTI
ന	
നാറക്കൽ	NARAKKAL
കു	
കുനമുച്ചി	KUNAMUCHY
കുർക്കഞ്ചേരി	KURKANCHERI

വ	
വടക്കാഞ്ചേരി	VADAKANCHERI
വടക്കാഞ്ചേരി	VADAKANCHERI
വടക്കുംകര	VADAKUMKARA
വളങ്ങി	VALANGI
വരന്തരപ്പിള്ളി	VARANDARAPILLI
ച	
ചാലക്കുടി	CHALAKUDI
ചിറ്റൂർ	CHITTUR
അ	
അമ്പലൂർ	AMBALOOR
അരക്കുന്നം	ARAKUNNAM
ഒ	
ഒല്ലൂർ	OLLUR
ഒല്ലൂർ	OLLUR
ഉ	
ഉറകം	URAKAM
ര	
രാമവർമപുരം	RAMAVARMAPURAM
ഇ	
ഇരിഞ്ഞാലക്കുട	IRINJALAKUDA
അ	
അളൂർ	ALUR

THE U.S. 20-CENT PARCEL POST STAMP OF 1912

(A Correction of a Correction?)

by Henry M. Gobie

Henry M. Gobie, a former postal supervisor and author of the recently released postal history, "U.S. Parcel Post," answers Henry W. Beecher with a "Correction of a Correction of a Correction."

On page 293 of the September 1979 issue of the Philatelist, there appears an article titled "The U.S. 20-cent Parcel Post Stamp of 1912; a Correction of a Correction," authored by Henry W. Beecher. In Mr. Beecher's opening paragraph, he parenthetically states, "I will try not to stumble in my turn; a correction of a correction of a correction might make all of us involved in the publication of the series look ridiculous!" Mr. Beecher, welcome to the club-*you said it*!

Occasionally many of us who do philatelic research, the writer included, fall into the trap of making an assumption based upon conjecture. It is quite evident that this is also one of Mr. Beecher's shortcomings.

Now to the correction—Philip Silver's article of March 1975 stated "For reasons that will become apparent later, Quincy, Illinois, is in the fifth parcel post zone and Sherman, Texas, is in the sixth zone, a one-zone distance between the office of origin and the office of delivery." That information was incorrect, resulting from a simple misunderstanding between Mr. Silver and an employee at his local post office.

Although this was information given Mr. Silver at his post office, it is quite evident to the writer that the postal employee who gave it misunderstood the query and merely quoted the zones of these cities as measured from the standpoint of home post office.

If the man had really understood the question, he could only have guessed at the answer since accurate zone information from the standpoint of other cities would not have been available to him.

The parcel post zone system is quite complex and the writer will try to just touch the high spots in explanation. The entire country was divided into small numbered sections and each postmaster was sent a map and a guide or key. Zones from each post office were thus predetermined, a system today in effect.

It was with this thought of correcting the misinterpretation of parcel post zone procedures that Mr. Silver was contacted; also for his mention of the fact that an invoice or bill with a parcel did not require additional postage.

To the writer, the postal zone involved with this parcel made little difference, whether the fourth, fifth, or even sixth zone—but that the *procedure* be correctly described was highly desirable.

We used only very rudimentary geography to estimate that Quincy, Ill. is "something over 600 miles from Sherman, Texas." According to the Illinois map in our Rand-McNally road atlas, Quincy is estimated to be about 100 miles northwest of St. Louis. Sherman, Texas, seems to be about 60 miles north of

Dallas. The United States mileage chart in this atlas shows the distance between Dallas and St. Louis as 630 miles—thus our "over 600 miles" estimate as fifth, zone rates.

Unfortunately, I do not own a map of the United States that is large enough for me to be able to determine whether the two cities are 525 miles apart. But Mr. Beecher should know that if the writer had considered this zone information vital he could have obtained it from official sources.

Concerning Mr. Beecher's statement "that insured mail *required a dated postmark* and thinking it unlikely that they would have been placed elsewhere than on the tag envelope bearing the postage and addresses"—we have a typical example of a partial quote of postal regulations, plus some embellishment. The Parcel Post Regulations did NOT provide for the postmarking of insured parcels (ref. Sec.62, appendix, US Parcel Post by this writer). Sec. 62. 2 says:

> 2. When a parcel is insured, the sender will be given a receipt showing the office and dates of mailing and number of the parcel. The parcel should be numbered to correspond with the receipt, stamped "INSURED" and an insurance tag attached. (Used tag illustrated pg.55,"U.S.PARCEL POST.")

The receipt mentioned in the official instructions was the stub of the insurance tag, which was postmarked and numbered to correspond to the number placed upon the parcel and main portion of the tag. Only the tag received a postmark, not the parcel itself.

Mr. Beecher's statement that ". . . an insurance endorsement and number, and thinking it unlikely that those would have been placed elsewhere then on the tag envelope bearing the postage and addresses," must also be questioned. Firstly, tag envelopes are quite scarce, but they would fit into the same general category as parcel tags. There was no postal regulation concerning the placing of insured numbers on parcels other then the simple instruction that it should be numbered and stamped "INSURED." In all my experience I have not yet discovered a parcel tag upon which all insured data, as well as postage and addresses is shown. Two tags are recalled which were stamped "INSURED," without numbers—but these were not full markings without numbers.

Concerning the rating of parcels—early tags bearing postage and addresses are often found with postage amounts which could not correctly match any zone rate whether insured or not. This is thought to be quite understandable, as the new system must have been thoroughly confusing to some postal employees.

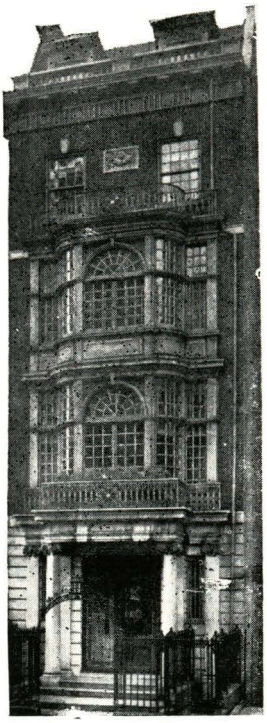
Now, let's look at Mr. Silver's parcel. It is possible that Beecher is right, and it was a 10 lb parcel at 4th zone rates. But this is only one of the possibilities. The writer had suggested that it was a 6 lb parcel zone 5 rates, plus 5 cent for insurance. It cannot be established whether this parcel was insured without the wrapper. To muddy things a little further, effective Sept. 1, 1915, insurance rates on parcels could vary in amounts as follows; 3 cent, 5 cent, 10 cent, and 25 cent. However, let's get back to the fact that it is the *procedure* that is important.

In taking pot shots at Mr. Silver, Beecher goofs again. For Mr. Beecher's possible enlightenment, PMG's order #9010 did indeed change parcel post rates.

(Re order #9010—this increase in rates affected parcel post addressed for delivery in the *1st & 2nd zones only,* where the distance over the shortest regular mail route was *300 miles or more.* Refering to the Parcel Post Regulations, kindly note that the supposedly approximate distance limit is a radius of 150 miles. This graphically illustrates the flexibility of the zone system. Incidently, a 300 mile radius happens to be the limit of zone 3.

Mr. Beecher's conclusion that the stamps in question were used after the 3 cent stamp was issued is ingenious. This is almost as perceptive as noting that Mr. Silver made a slip of the pen concerning the perforated initials.

THE COLLECTORS CLUB BUILDING DESIGNATED A NEW YORK LANDMARK



On September 11, 1979, the Landmark Preservation Commission designated The Collectors Club Building an official New York City Landmark. In a letter to President Zweifach, Lenore Norman, Executive Director of the Landmark Commission, wrote, "In recent years more and more people have become aware of the importance of designating and saving New York City's fine buildings. It is especially significant for us to add The Collectors Club Building to the distinguished list of designated Landmarks. The Commission looks forward to working with you in the future."

Appended to the letter was the Commission's Designation Report containing a complete history and description of the building. A fine piece of research, it was prepared by Marjorie Pearson, Director of Research for the Commission with the assistance of Louise Gilroy. You will find it most enjoyable reading.

Landmarks Preservation Commission
September 11, 1979, Designation List 127
LP-1047

COLLECTORS CLUB BUILDING (Former Thomas B. Clarke Residence), 22 East 35th Street. Borough of Manhattan. Built 1901-02; architects McKim, Mead & White.

Landmark Site: Borough of Manhattan Tax Map Block 864, Lot 53.

On May 8, 1979, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Collectors Club Building and the proposed designation of the related Landmark Site (Item No. 10). The hearing had been duly

advertised in accordance with the provisions of law. Six witnesses spoke in favor of designation. There were no speakers in opposition to designation.

DESCRIPTION AND ANALYSIS

This charming building, now the home of the Collectors Club, was constructed in 1901-02 as the residence of Thomas Benedict Clarke in the fashionable Murray Hill Section of New York. An especially notable example of neo-Georgian architecture, it was designed by the firm of McKim, Mead & White, and is one of their outstanding residential designs in New York City.

Murry Hill had begun to be developed with residences in the mid-19th century. The area took its name from the country estate of Robert and Mary Murray.[1] According to legend, during the Revolutionary War, Mary Murray had detained General Howe at the family house on their country estate, thus allowing George Washington to escape further northward.[2] Following the opening of Lexington and Fourth Avenues through the area in 1848, rows of brownstone residences were quickly built along the side streets. Socially prominent and wealthy residents, such as A.T. Stewart and J.P. Morgan, moved into the area, concentrating their residences along Fifth and Madison Avenues. Although by the turn of the century commercial development was beginning to encroach upon Fifth Avenue, the streets to the east of Madison still remained fashionable, due in large part to the efforts of J.P. Morgan.[3] Consequently in 1901 Thomas B. Clarke purchased a brownstone rowhouse on East 35th Street with the intention of creating a new residence suitable for housing his extensive art collection.

Thomas Benedict Clarke (1848-1931) was a prominent New York City art collector, dealer, and decorator. Although he began his career as a merchant and banker, his first love was art. In 1892 he became a dealer, opening his "art house" at 4 East 34th Street. He collected and sold art in a number of areas, including 17th and 18th-century English furniture, Chinese porcelain, and European antiques. He was the first major collector in the United States to concentrate on American painting, especially works by late 19th-century artists and Hudson River painters.[4] This collection was sold at auction in 1899. While reviewing the furniture and antiques in Clarke's collection prior to an auction in 1925, the noted art critic Royal Cortissoz described "the signs every where discernible of an exacting taste and a thoroughgoing knowledge of the subject" and praised the collection as having "on it the bloom of superfine quality, of things chosen with pondered judgment."[5] Throughout his collecting career Clarke remained devoted to and continued to add to his collection of early American portraits. With over 170 examples at the time of his death, it was "pronounced the finest in the world in private ownership."[6] Clarke also served as president of the New York School of Applied Design for nine years, and endowed an annual composition prize at the National Academy of Design.

To design his new residence as a suitable showcase for his varied collections, Clarke turned to the prestigious firm of McKim, Mead & White. By 1901 McKim, Mead & White was the most prominent architectural firm in the United States. Founded in 1879 by Charles Follen McKim (1847-1909), William Rutherford Mead (1840-1928), and Stanford White (1853-1906), the firm began to achieve a national reputation with its designs for the Henry Villard Houses (1882-86), a designated New York City Landmark, and the Boston Public Library (1887-95). This reputation was consolidated and expanded by the World's Columbian Exhibition of 1893 in Chicago, which set a trend for monumental neo-classical architecture. Through the skill of its members and the breadth of its resources, the firm was able to produce a vast number of designs in a variety of classical styles for many types of buildings, ranging from residences to monumental public edifices. The firm can be credited with popularizing classical stylistic modes inspired by English and colonial American precedents. Following the American Centen-

nial of 1876 which renewed interest in colonial antecedents, McKim, Mead & White began to closely study the forms of colonial architecture.[7] Throughout the 1880s the partners utilized these forms, particularly in their designs for suburban and country houses. However, they also utilized the more urbane forms of colonial Georgian architecture, beginning with a group of town houses on Commonwealth Avenue in Boston. They continued this trend for urban town houses, like that of Thomas B. Clarke, well into the 20th century.

The design of Clarke's house has long been attributed to Stanford White,[8] a personal friend of Clarke with many of the same interests. White achieved fame even greater than that of the firm, not only for his prolific work in residential design, but also because of the public scandal which surrounded his murder in 1906. While White had ambitions to be a painter, he joined the architectural firm of Gambrill & Richardson at the age of 19 in 1872. He stayed with Richardson until 1878, working on many residential com-missions and designing many interiors and much ornamental detail. In 1878 he left Richardson to travel in Europe, staying for over a year in Paris with the American sculptor, Augustus Saint-Gaudens, with whom he would collaborate on many occasions in later years. Upon his return in 1879, he joined McKim and Mead in partnership. In the office he continued many of the same archi-tectural interests he had developed with Richardson.

Although Clarke desired a new residence, the architect chose to drastically alter the existing brownstone rowhouse, rather than completely demolishing and replacing it. The party walls and floors were left intact, but a new front was added, the rear was extended, and an additional story was built.[9] The interiors were completely redesigned in accordance with the new configuration of the exterior. Upon its completion in 1902, the house was described in the *Sun* as "an art home . . a home absolutely unique, as beautiful as it is individualistic. There is nothing like it in New York."[10]

The five-story building is faced with contrasting red and gray brick laid up in Flemish bond—a characteristic of neo-Georgian design—with contrasting stone and metal detail. The entrance is approached through a small front area enclosed by a tall, elegant, wrought-iron fence and gate. An arch form with cage lantern rises above the gate. While now painted black, this wrought iron-work is shown in early photographs as being painted a light color to match the stonework of the building.[11] The rusticated ground story is dominated by a classically-inspired entrace portico. Smooth columns with fruit and flower-adorned Ionic capitals support a projecting entablature to form the portico, while Ionic pilasters flank the doorway and two narrow side windows. The glass entrance doors and windows are framed by wrought iron.

Rising above the portico is a two-story projecting window bay, the dominant feature of the facade. The design of this bay is strongly reminiscent of widely-published designs by the British architect Richard Norman Shaw for the New Zealand Chambers in London (1872-73) and also for his own house at 6 Ellerdale Road (1875).[12] At each story the central portion of the bay consists of small-paned casement sash set beneath a fanlight transom. This portion is flanked by curved sash set with small panes of curved glass which follow the curve of the muntins. These, in turn, are flanked by small-paned sidelights set flush with the brick facade. Graceful wrought-iron railings, whose design is based on Georgian prototypes, are set at the base and on top of the projecting bay. The total effect is graceful, light, and airy—qualities which are suggestive of White's role in the design. For contrast, it is interesting to compare the exuberant Clarke house with the more restrained neo-Georgian Philip A. Rollins residence, 24 East 78th Street (within the Metropolitan Museum Historic District), designed by Mead and McKim and also completed in 1902.[13]

The fourth story of the Clarke house, rising above the projecting bay, is set off by a paneled stone bandcourse which contrasts with the red brick facade. Two windows with flat brick arches, keystones of Georgian design, and projecting sills, have double-hung twelve-over-twelve sash set with square panels. A swag-adorned stone panel adorns the wall between the windows. A modillioned cornice set above a frieze with triglyphs sets off

the mansard roof which forms the fifth story. Two hipped-roof dormers pierce the roof.

In 1937 the house was purchased from Thomas B. Clarke's estate by the Collectors Club, an organization founded in 1896 and devoted to philately. While the exterior of the house was left intact, certain changes were made to the interior to better serve the purposes of the club. According to the records of the club,[14] these were supervised by Clarence Brazer (1880-1956), an architect member. Brazer designed the town of Essington, Pennsylvania, for the Westinghouse Corporation and the Capitol building in San Juan, Puerto Rico. After his retirement in 1947, he became a stamp dealer and appraiser; he was responsible for appraising Franklin Delano Roosevelt's stamp collection.[15] Records in the Buildings Department indicate that the architect was very anxious to retain features of White's original design, especially the interior staircase and stair hall.[16]

The Collectors Club is one of the foremost organizations of its kind. Its library contains one of the world's largest and most comprehensive collections of philatelic literature.[17] The club also publishes a bi-monthly, scholarly periodical, *The Collectors Club Philatelist*.

The neo-Georgian design of the Collectors Club building is both unusual and delightful, looking both to English and colonial American precedents, yet using them in an original way which is the hallmark of the best work of McKim, Mead & White. It remains an outstanding visual asset to the Murray Hill community and is a notable contribution to the New York City work of McKim, Mead & White. It has historical significance as the home of an early collector of American art and as the present-day home of a notable philatelic organization. It is indeed fortunate that a sympathetic re-use, from residence to club, has allowed it to remain for the enjoyment of all New Yorkers.

Report prepared by Marjorie Pearson,
Director of Research,
with research assistance from
Louise Gilroy

FOOTNOTES

Anita Pins, *An Historic District in Murray Hill* (New York: The Murray Hill Committee, Inc., 1977), p. 9.

2. Pins, p. 7.
3. Pins, p. 12.
4. W.H. Truettener, "William T. Evans, Collector of American Paintings," *American Art Journal*, 3 (Fall 1971), 54.
5. *New York Times*, January 19, 1931, p. 17.
6. *Ibid.*
7. In 1877, before their partnership was formed, the three architects and William B. Bigelow made an expedition to sketch New England colonial architecture. See: Vincent J. Scully, *The Shingle Style and the Stick Style* (New Haven: Yale University Press, 1971), pp. 29-30.
8. Leland M. Roth makes this attribution in "Notes on the Plates," *A Monograph of the Works of McKim, Mead & White, 1879-1915* (New York: Benjamin Blom, 1973), p. 66; and in *The Architecture of McKim, Mead & White, 1870-1920: A Building List* (New York: Garland Publishing, Inc., 1978), p. 43. New York City, Department of Buildings, alteration permit 2789-1937 notes that the building was designed by "the late Stanford White of McKim, Mead & White."
9. New York City, Department of Buildings, Alteration Permit 1551-1901.
10. *The Sun*, May 25, 1902.
11. "No. 22 East 35th Street," *American Architect and Building News*, 87 (February 4, 1905), 40, plate. *A Monograph of the Works of McKim, Mead & White, 1879-1915* (New York: Benjamin Blom, 1973), plate 162.
12. Richard Norman Shaw's work is usually called Queen Anne in style. The Queen Anne

movement in England and the Colonial Revival movement in the United States had much in common. Both looked to similar antecedents and used similar forms. Certainly White knew Shaw's work, and in this particular case, he found it very sympathetic to his neo-Geogian design.

13. Roth describes this attribution in his "Notes on the Plates," p. 66, and in his *Building List*, p. 133.
14. William W. Wylie, *An Informal History of the Collectors Club* (New York: The Collectors Club, 1971), p. 12. New York City, Department of Buildings, Alteration Permit 2789-1937, lists the architect as Floyd Yewell. If Brazer was not licensed in New York State he may have had Yewell file the plans for him.
15. *New York Times*, May 8, 1956, p. 33.
16. Alteration Permit 2789-1937.
17. Wylie, p. 16.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Collectors Club Building (former Thomas B. Clarke Residence) has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Collectors Club Building (former Thomas B. Clarke Residence) is an outstanding example of the residential work of McKim, Mead & White in New York City; that it is a noteworthy example of neo-Georgian architecture, looking both to English and colonial American precedents; that among its important features are the graceful projecting window bay, the classically-inspired entrance portico, and the elegant wrought-iron fence and gate; that it was built for Thomas B. Clarke, an early collector of American art; that it is now the home of the Collectors Club, a prominent philatelic organization; and that the building remains an outstanding visual asset to the Murray Hill community.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Collectors Club Building (Former Thomas B. Clarke Residence), 22 East 35th Street, Borough of Manhattan, and designates Tax Map Block 864, Lot 53, Borough of Manhattan, as its Landmark Site.

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The Meeting of June 6, 1979

The Hoster Cancellations of England and Germany

Presented by Abbot Lutz

Abbot Lutz' retrospective view of the cancelling machines from 1853 to the introduction of the Hoster machine in 1882 was the club's final program before the summer recess. An excellent choice to close the first half of the season, it proved to be both interesting and entertaining

Mr. Lutz opened his talk with a brief history of the machines and the need for them. Then moving to the frames, he showed various examples of the cancellations that emanated from these early devices. There were 13 frames in all aranged in dated order. Displayed were the Pearson Hill impressions including the "Oper Glass." Examples of cancels from Charles Rideout's machines followed with a rare example of the RC coding, dated July 4, 1854, among them. Previously, the only other example known was dated February 21, 1859, as recorded by Wesley and Dubus.

Next came a complete display of the obliterations of the Pearson Hill Parallel Motion Machine. These included unlisted numbers and a page with the coding used with these machines.

The three trial periods of the Azemar machines were shown with a page devoted to measurement differentials for determining the trial periods. Following these were pages devoted to the 1870 period of post cards and the numerous experiments with them. The J.G., Orb & Cross, Sloper Arrow and their attendent hand punch experiments were all displayed.

Six frames were given over to the Hoster machine. Shown were the actual German, English and American patents that proved Hoster was really the salesman of the machine, not its inventor. All the many Hoster cancellations were shown except for the first two trials. Only one of each of these exist. Many new varieties were displayed and in the final frame were the Berlin and Hamburg cancellations with a trial card showing cancellations dated July 27, 28, 29 and 31, July 1885, on both sides. They were made by the engraver, E. Wolte. Each of these dates were prior to actual usage. The last page showed a photo of the machine itself.

The usual question and answer period followed and the meeting was adjourned.

(I.Z.)

NEW MEMBERS

NO. NAME	NEW MEMBERS	COLLECTING INTEREST
7022 Paul Anthony Enderle	Chicago, IL	US, UN, Gilbert & Ellice, Tuvalu
7023 Thomas G. Barrett	Marblehead, MA	US-1869 Issue, Falkland Islands
7024 Ursula Gogolinski	Hamburg, Germany	19th Cent. Germany & Colonies
5861 Julius Lieberman (Reinstatement)	Levittown, PA	Ethiopia, Scandanavia, Mexico
7025 Duncan W. Gwynn	New York, NY	G. B. 1912-22, Falkland Islands, 1st & 2nd issues of Hungary
7026 Jackson L. Sothern	Somers, NY	Chile, Perfins, World Wide Used
7027 James E. Orr	Los Altos, CA	Great Britain, Classic Latin America

7028 Paul L. Davies, Jr.	San Francisco, CA	Austria, Netherlands & Colonies, Switzerland
7029 Henly Kitagawa	Hoboken, NJ	German Colonies
7030 Jeffrey M. Foster	San Mateo, CA	US Classics with special emphasis on the 1869 Pictorial Issue
7031 William O. Schuman	Jenkintown, PA	US-all issues, Plate #5 Cuba, Guam, Philippines, Puerto Rico overprints
7032 Egon L. Gogolinski	Hamburg, Germany	US 1847-1893 on cover, German Imperial Navy Covers
7033 Robert G. Lahita	New York, NY	Philately, Autographs (combined with Philately)
7034 Joseph Kardwell	New York, NY	Stamp collecting, coin collecting
7035 John A. Winham	Brooklyn, NY	United States
7036 Robert D. Zatorski	Linden, NJ	US Singles (Unused and Used) (Special Cancellations)
7037 William Charles Tatham	Whittier, CA	Jamaican Postal History, Into County (Calif.) Postal History
7033 Robert G. Lahita	New York, NY	Philately (Autographs combined with same)
7034 Joseph Kardwell	New York, NY	Stamp collecting, Coin collecting
7035 John A. Winham	Brooklyn, NY	United States
7036 Robert D. Zatorski	Linden, NJ	United States Singles (Used and unused) (Special Cancellations)
7037 William Charles Tatham	Whittier, CA	Jamaican Postal History, Into County (Calif.) Postal History

1979 PROGRAM AND CALENDAR OF EVENTS

November 7	— *NEW ZEALAND 1855-1873*—Robert P. Odenweller, Bernardsville, N. J.
November 14	— *SWEDEN. THE "SKILLING BANCO" ISSUE*—Tomas Bjaringer, Stockholm, Sweden and Lauson H. Stone, Brooklyn, N. Y.
December 5	— *TALES OF THE MISSISSIPPI*—Harvey Warm, New York, N. Y.
December 19	— *BOARD OF GOVERNOR'S OPEN HOUSE*

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.

Book Reviews

The Postal History and Stamps of Bermuda by M.H. Ludington. 432 pages including approximately 200 illustrations, 8 maps and 25 pages of postal markings and their descriptions. Buckram bound. $40.00 postpaid from Quarterman Publications, 5 South Union, Lawrence, Mass. 01802.

Since the publication of his articles in 1939 about Bermuda postal markings, Mr. Ludington has been the chief published source for information about Bermuda's stamps and postal history. This work is basically a reprint of his classic 1962 limited-edition work. It is divided into two parts—one on postal history and one on the stamps—comprising some 26 chapters, 11 appendices and a supplement. Unfortunately, only three chapters are substantially different from the 1962 edition. New material has not been well integrated into the text and it is difficult to follow the text references to illustrations as the numbering system differs. (Example: Pg. 43 refers to Plate LIII).

In the early postal history, Mr Ludington apparently did not have access to the files of Sir Henry Tucker or did not use them. Some of the earliest letters out of the Bermudas are not cited, e.g. the letters in the Rich correspondence of 1616-23 from the "Sommers Isles." Ludington also does not appear to have drawn upon the archives of the *Colonial State Papers* which contain a number of Bermuda letters. There were, in the 1680's, some excellent discussions of how to get mail in and out of the islands as well as the problems of handling official mail. (CSP 1685-88 Document #602 for example).

For the collector who had not had access to the rare early editions of Mr. Ludington's works, this book will probably prove invaluable. It pulls together much of the data on Bermuda in an easily accessible form. It is not for the advanced collector who has Ludington's other works. *Calvet M. Hahn*

The History of the United States Post Office to the Year 1829 by Wesley Everett Rich. 190 pages, buckram bound. Reprint of the 1924 edition. Available from Quarterman Publications, 5 South Union, Lawrence, Mass. 01802 $20.00 postpaid.

This work was originally written as part of Wesley Rich's PhD requirement at Harvard. He became associate professor of Economics at Wesleyan and died in 1918 as a result of influenza contracted during World War I when he was in the service. It is a memorial tribute and a particularly fitting one from the postal history viewpoint, for it is one of the finest works available on the early history of the American postal system. As such it belongs in the library of every postal historian as a reference work.

I find it necessary to refer to Rich's work constantly in my own postal history writing, and presume other students do as well. In fact, before this reprint, I found it necessary to have a copy flown in from Los Angeles so that I might finish up one set of articles.

Dr. Rich put early postal history into the proper economic perspective and gives us the necessary evolution of a complex administrative structure. Unfortunately, he died before writing the 2nd volume which would have taken the postal service into the 20th century.

Calvet M. Hahn

Basic Philately by Kenneth A. Wood. 79 pages including 56 illustrations and a glossary in 8½ x 11″ soft cover format. Available postpaid at $3.95 from Van Dahl Publications, Box 10, Albany, Oregon 97321.

This easy-to-read work consists of a series of 24 articles developed to cover the philatelic basics for newcomers to stamp collecting by one of philately's best known editors. He has devoted his considerable editorial talents to filling a void in currently available philatelic literature

with clarity and grace.

On one side of "Basic Philately," we have the outreach book, e.g., one marketed to the non-philatelic audience and designed to draw new collectors into the flock. A recently published example is Viola Ilma's "World of Stamp Collecting," available from Funk & Wagnalls. On the other side, we have the absolutely indispensible basic work for philatelists, L.N. and M. Williams', "Fundamentals of Philately," available from the A.P.S. Unfortunately, its size and profundity tend to scare off beginners who see it as some sort of advanced college text.

The gap between these two has now been neatly filled by Editor Wood. He leads the beginning collector from the definition of a stamp to where to get material, how to select an album, how to soak stamps and the use of basic philatelic tools. Well into the book he shows how to lay out display pages and how to get the maximum impact from the presentation of one's collection.

While answering all the questions the neophyte collector will probably ask, Wood does not pontificate. Further, he shows a sensitivity to the nuances of collecting. That is, the text makes it clear that the average collector should collect for themselves—not to "make a profit," not to impress some older or advanced collector and definitely to express one's own creativity.

Mr. Wood properly warns new collectors not to overextend their interests in terms of difficulty and expense. (An equal warning about too narrow a field causing a loss of interest would be appropriate.) For example, he properly notes that in postal history, modern material is readily available at minimal cost from the wastebasket although the chase may be difficult.

I have one or two minor caveats with this otherwise excellent book Mr. Wood has given us. First, I miss balloon mail (Chapters 11 and 12), Second, the first U.S. perforated stamp appeared February 28, 1857, not Feb. 6 (pg. 14) although the error is understandable. Some of the definitions (pgs. 66-9) could be sharpened; good ranks above average, n.h. implies o.g., cover included folded lettersheets and wrappers, U.S. definitives do not always come in sheets of 400.

Both dealers and collectors will want this book for their new collector friends. Dealers should stock it for the beginner as one of the easiest introductions to philately available. Collectors will want to give it to the new collector or, use it themselves if they are ever called upon to explain collecting to a less advanced audience—advanced collectors tend to flounder on this, and Wood provides the guidance they need.

(Calvet M. Hahn)

St. Helena, Postal History and Stamps, by Edward Hibbert. Published by Robson Lowe, Ltd. Bournemouth, England. 208 pages, hardbound, illustrated. U.S. distributor, HJMR Co., P.O. Box 6638, Hollywood, Florida 33021. $40.00 plus postage.

Mr. Hibbert has produced a philatelic classic. Beginning with the establishment of St. Helena's first post office in 1815, the year in which Napoleon was exiled there, his book covers every aspect of the island's postal history and stamps. It will appeal to everyone who collects the postal emanations of this African island.

Hibbert's historic bibliography of Napoleon's last refuge reads like a noevel and could fill a volume all by itself. A treasure trove of information, the book's 26 chapters deal with the postal rates of the prestamp period—a gold mine for the postal historian. Covered in depth is the use of the 6 pence Perkins Bacon plate that, with its surcharges, served postally from 1856 to 1894. It was a most fascinating and unique period for the plating enthusiast.

A rarity chart with an appendix reference details the flaws and reentries in minute detail. The many surcharges are fully described and with them there are eight pages of cancellations. The Boer War handstamps, cancellations and cen-

sor marks are all illustrated and classified. For the non-specialist the various definiitive and pictorial issues are shown and discussed. The Edwardian, Georgian and Elizabeth issues up to 1971, the 150th anniversary of Napoleon's death on the island, are described in detail and are fully illustrated with all their varieties. Included is the famous "Red Error" Edwardian. All aspects of St. Helena's contemporary issues are also covered with great care. Included here are such interesting items as the St. Helena Tristan Relief semi-postals.

A fine student of postal history, Mr. Hibbert's collections have won many awards. His study of the philatelic history and stamps of this interesting island is a true work of love. A handsome book with Robson Lowe's usual mark of quality, it is a worthy addition to any philatelic library.

(Irwin M. Yarry)

United States Beer Stamps, by Thomas W. Priester. vii + 95 pages, illustrated, hardbound. Published by Mr. Priester, P.O. Box 400, Davenport, Iowa 52805. Price $20.00.

Over a hundred years ago the English philatelist, E.L. Pemberton, commented in the November 1872 Philatelis Journal on trends in collectiong. "The present mania," he said, "is commencing with bung-labels and physic stamps and will finish with reel-tops and the lunatic asylum." If such an opinion is capable of change, then Tom Priester's handbook on bung-labels will change it; for his work is based on the same principles that have produced the enduring works in classic philately. These principles are a close and detailed study of the surviving material, the stamps, and a thorough exposition of the historical and regulatory background which affected the issue and use of the stamps.

This handbook describes and prices the federal issues of beer stamps from 1866 until they were discontinued in 1955. In addition, there are chapters on shades and varities of the stamps and paper on which they were printed, and on the Acts of Congress relating to their use. Particular attention has been paid to the complicated periods before and after National Prohibition. The difficult overprints are now identified in a very sure manner.

Beer stamps have always been a popular field for revenue collectors. With the publication of Tom Priester's thorough and well-produced handbook, new collectors may be tempted to take an interest in a fascinating branch of philately.

(Ernest C. Wilkens)

Confederate Patriotic Covers, including a Check List of all Known Designs, by Van Dyk MacBride. Published by Triad Publications, Weston, Mass. Reprint edition, stiff cover, 64 pages with numerous illustrations. Available from Triad Publications, 30 Drabbington Way, Weston, Mass. 02193. $12.95 postpaid

This classic work on Confederate patriotic covers was first published as an American Philatelic Society handbook in February of 1943. It was authored by the late Van Dyk MacBride, an acknowledged authority in this field as well as in other areas of CSA postal history.

When MacBride began collecting and studying Confederate stamps and covers his interest was stimulated by their historical connotations and their connection to the history of the C.S.A. of all its historical phases, patriotic covers appealed to him the most.

In acquiring them, MacBride soon became aware of their true scarcity in used condition. In fact, he thought that for every surviving Confederate patriotic cover there were 1,000 Union ones. As this collection developed, he thought that a listing of all the known designs would be of use to interested collectors and students of this aspect of CSA postal history. What began as a series of articles in "Stamps" magazine (November 1941 - March 1942) soon developed into this handbook. It discusses the origin, comparative scarcity of patriotics, unused versus used, designs of these covers as

well as letter sheets, oddities and fakes, The hand also contains a design checklist which identifies and evaluates some 100 principal designs and another 100 varieties. It is profusely and well illustrated.

Long out of print and selling in the $50.00 - $75.00 range, the publisher has made a significant contribution with this reprint to those interested in this phase of Confederate postal history. It is a job well done and to the publisher's credit, he has added to the checklist those varieties which were published in the 1945 edition of the Dietz Conferate States Catalog and Handbook. Unfortunately, those in the 1959 edition were omitted. Nevertheless, we recomend it.

(Brian M. Green)

The Waterbury Cancellations 1865-1890 by Paul C. Rohloff. Buckram bound. 265 pages including 302 photos, 5 illustrations and over 350 drawings. $30 deluxe with slipcase, $25 regular edition. From Collector's Club of Chicago, 1029 N. Dearborn, Chicago, Ill. 60610

This essay will serve as both a review and critique of this book. The book is laid out so as to open with a short historical section covering the background of the cancels and their carver. Mr. Hill, as well as the rarity factors involved. Next there is a short section on the associated town circle date stamps and their periods of use. Following that is the bulk of the work.

The major section consists of drawings of each fancy cancel together with data on reported dates of their use. This is supplemented by photographs of "authenticated cancels as well as a chapter on counterfeits and fantasies. The Appendix reproduces the first Waterbury sale of 1919.

Investor/collectors, who can afford to buy Waterbury fancy cancels, which are among the most expensive of American fancy cancels, will be particularly interested in this work. Too, It has great appeal for those who are called upon to expertize covers from this era, or who hope to learn more about expertizing techniques. In this report, the inclusion of the unauthenticated, counterfeit and fantasy examples are most helpful.

Mr. Rohloff has not only devoted numerous hours, but his well-known artistic skill to a careful reproduction of these markings. Unfortunately, much of this excellent effort is denigrated by a poor editing job, which greatly diminishes the value of this work.

What is wrong with the editing? In addition to poor reproduction of the handwriting or address portion of a number of covers—which may have been intentional to focus on the markings through filtering—no size dimensions of the cancels are reported.

More significantly, the dates included in the drawing section as "inclusive," do not always cover the dates of the covers illustrated. In addition, important known fancy cancels, several from the Jackson sale, are not always included. Further, data on markings contained in the Appendix has not been incorporated into the main body of dating.

Particularly annoying is the failure to relate the historical background to the reported illustrations. For example, the "baseball fancy" is reported to have been used, "on July 24, 1867," motivated by a baseball game that day. But no such cancel is illustrated or noted. The earliest baseball is Sept. 7, 1807, with another reported in the 1874 or after period. There is a reference to a snowstorm inspired cancel on Feb. 21, 1864, but no Waterbury fancy is reported until May of that year! The duck is reported used on Sept. 27, 1867, but the only recorded examples are 9/21-9/24. A statement on the fish says, "the *fish* design reveals that by July 15 Hill was concentrating on one of his favorite pastimes." However, the cancel, is reported only in mid August 1866.

Other problems include the misidentification of town cancels and the inclusion of impossible covers as "authentic." In other words, the town circle date stamps have not been correlated with the fancy cancels. For example, a Jan. 1, 1869, cover is reported as bearing town

cancel T4. However, in the section on uses of the town date stamps that marking is reported as "used from some time in 1872."

Plainly, someone misidentified the circle T2 for T4 or a typo was missed. Since there are a number of similar "goofs." Misidentification seems most likely.

Another interesting problem arises in connection with the Waterbury double circle town cancel. When the markings are date sequenced, this town type is known from 1865 through late 1868 only. However, a cover with this town date stamp is reported on 11/239 with an 1869 adhesive (Scott #112) "tied" by a unique fancy cancel. This item is reported as "authentic" without explanation. It might be noted that the handwriting is one of the suspect types.

The author and editors apparently did not feel that a date sequence of known fancy markings was useful. However, such a sequencing causes unusual or suspect cover to stand out. For that reason, this reviewer is appending such a listing. The data has been taken from the Rohloff book as well as the Jackson and Matthies auctions and the 1919 Waterbury sale. The period covered is basically before Mr. Hill became postmaster, e.g. 1865-70 with the addition of the subsequent T3 (no outer ring) circle dae stamp associated markings.

The result of this sequencing is to suggest that a number of Waterbury pieces need expertizing or reexpertizing in light of current data. A number of pieces that might pass scrutiny separaely become questionable when viewed in sequence with a mass of other covers.

Date sequencing reveals that a number of problem covers seem to fit one or another correspondence, just as a number of the fakes exposed in this book are part of the Buell correspondence. A number of unique covers, together with some date sequence problem covers, are part of the same correspondence. While other items in this correspondence raise no questions, there is one group that appears with identical handwriting that renders them suspect. That is, the handwriting is not just similar, but so close that the writing can practically be overlaid letter by letter from one cover to another.

All items which need further examination have been marked with a "?" in the annexed list. Obviously a number of these will turn out to be good when more carefully examined. However, there are definite "baddies" among these. Owners or prospective buyers of such item would be well advised to examine them carefully before taking possession.

It is one of the facts of life in phílately that a book such as this will probably be nominated for an award or two. The more superficial reviews will fail to detect the internal problems that sharply reduce its value and make it unworthy of an award. These internal contradictions, and the resulting problems, are only obvious to the reviewer or reader who actually tries to work with the book rather than just leaf through to see the pretty pictures. Serious philatelists will find they need to use this work with great caution.

(Calvet M. Hahn)

WATERBURY CANCEL DATE SEQUENCE BEFORE HILL BECAME POSTMASTER (1865-70) PLUS THE NO OUTER RING CANCEL

Town Cancel TI (Double Circle)

1865

3/17	Star & hearts J10?
8/26	8-wedge circle D16
8/31	Oval grid H16
9/1	Star S2
9/18	Star S2
9/25	Star S2
10/3	Triangles in circle D17
10/9	Star S6
10/14	7-segment rosette P5
10/16	7-segment rosette P5 described as P6)
11/1	8-segment rosette P13
11/8	(same) P13
11/11	(same) P13

12/8 7-segment rosette P6

1866

1/9 Dog A4
1/13 Eagle A8
1/15
1/16 Eagle A8
1/17 Dog A4
1/20 Dog A4
1/22 Dog A4
1/27-
1/28 Man w/derby E7
2/2 U S M3?
2/6 W K15?
2/8 Leaf L2?
2/8 A K1
2/13 -
2/14 W K15
2/15 Soldier E3
2/16 W K16
2/17 W K16
3/2 W K15
3/6 W K14
3/13-
3/14 U S M3
3/15-
3/16 U S M3
3/17 Shield Q3
3/19 Shield Q3
3/19 U S M3a
3/20 Shield Q3
3/23-
3/24 Shield Q3
3/30 Shield Q3
4/2 Shield Q3
4/5 Shield Q3
4/8-
4/10 Skull R2
4/12-
4/17 Skull R1
4/18 Elephant A2
4/20 Elephant A3
4/21-
4/22 Man w/hat E5
4/25 Bridgeport fireman E6
4/27 Woman w/bonnet E21?
4/30-
5/1 Man w/hat E4
5/3-
5/5 Bridgeport fireman E6
5/7 Fireman E6a
5/12 W K14
5/16 W K14
5/24 W K14
6/2 W K14
6/8 W K17
6/16 A K2
6/20 A K2 (described as K1)
6/21 A K2
6/26 W K17
6/29 W K17
7/3 W K17
7/6 W 18mm K18
7/14 W K18
7/16 W K18
7/23-
7/24 Elm leaf L1
7/28 Elm leaf L1
7/31 Elm leaf L1
8/10 Elm leaf L1
8/16 Elm leaf L1?
8/16 Fish A12
8/20 Fish A12
8/21 Leaf L2
8/23 Circled G K10?
8/24-
8/25 Leaf L2
8/26 G K7?
8/28-
8/31 Leaf L2
9/4 G K7
9/6 Leaf L2?
9/8 G K7
9/8 Circled G K10?
9/11 Shield Q2
9/21 Shield Q2
10/3 Shield Q2
10/11 7-segment rosette P9?
10/17 W K16
10/29 W K-
11/23 Balloon grid H24 (year?)

1867

5/3 8-segment rosette P15
5/12 Indian E9?
5/14 Mortar O5
5/26 8/segment rosette P15
6/14 12-segment rosette P31
6/17 12-segment rosette P31
7/3 8-segment rosette P13
7/8 8-segment rosette P15
7/20 Shield Q10
7/22 Shield Q10
7/27 Shield Q10
8/3 Shield Q10
8/6 Arrowheads B8

8/15-
8/17 Arrowheads B8
8/24 Man w/pipe E1
8/27-
8/29 Star & crescent S10
8/31 Masonic square & compass O4
9/2 Pitcher O11
9/7-
9/9 Baseball game O2
9/11-
9/14 Circle of hearts J11
9/16-
9/17 Mug O8
9/19-
9/20 Man w/pipe E1
9/21-
9/24 Duck A10
9/25 Pig A5
10/1 Oval grid H21
10/5 Diamond geometric D21
10/7 Diamond geometric D21
10/9 Mortar O7
10/14 Tulip F4
10/14 Pear G3? (small pumpkin?)
10/16 Small pumpkin unlisted
10/18 Hexagonal grid H22
10/22 Hearts and star J10
10/25-
10/26 Hearts and star J10
11/2 3 Hearts, 3 Diamonds J9
11/6 Teardrop circle D24
11/9-
11/12 Barrel O1
12/6 3 Hearts, 3 Diamonds J9
12/12 W K17
12/16 W K-
12/18 Man w/pipe E1?
12/20 Padlock O10
12/23 Man w/pipe E1?
12/27 Padlock O10
12/31 Padlock broken hasp O10

1868

1/12 W K12
1/29-
1/30 11-segment rosette P29
2/10-
2/11 10-segment rosette P28
2/14 Star S5 (Masonic)
2/18 Star S5
2/20 Star S5a
2/26 Star S5a
2/28-
2/29 Double heart J1
3/6 11-segment rosette P29?
3/14 9-segment rosette P27
4/11 9-segment rosette P27
4/24-
4/25 Shield Q4
4/29 Shield Q4
5/4 Shield Q4
5/6 Shield Q4
5/14 W K12
5/16 Star S3
5/18 Star S3
6/6-
6/8 Star S3
6/10 Star S3
6/30 Diamond geometric D20
7/3 Mortar O7?
7/14-
7/15 Diamond geometric D20
7/18 Moartar O7?
7/27 8-segment rosette P17
8/6 8-segment rosette P17
8/11 8-segment rosette P17
8/24 Circular grid H20
9/9 Circular grid H20
9/9 Pumpkin G2?
9/11 Pumkin G2
10/8 Man w/pipe E2
10/15 8-segment rosette P20
11/2 Circular grid H19
11/23/ 1869 Rose F2?

T2 Town Cancel (wide CT circle)

1869

1/28 Broken G K8 (town CDS mis described)
2/17-
2/18 7-segment rosette P9
2/24 7-segment rosette P9 (noted P7?)
-/28 Circle of hearts J8
3/5 Circle of hearts J8?
3/5 8-segment rosette P14
3/8 8-segment rosette P14
3/12 8-segment rosette P14
3/20 Circle 8 diamonds D14
3/26 Shield Q9
3/27 Tombstone R5
3/29 Tombstone R5
3/31 Tombstone R5
4/1-
43 Tombstone R5
4/5 Zebra A6?

4/8	Tombstone R5
4/12	Circle of hearts J8?
4/26	Broad-veined leaf
5/5	Circle of hearts J8
5/18	Circular grid H18
6/8	Fireman E6a?
6/14-6/15	Mortar O6
6/19	Mortar O6
6/21	Mortar O6
7/1	Square grid H25
7/3	Pumpkin G2
7/5	Pumpkin G2
7/8	Pumpkin G2
7/15	Pumpkin G2
7/24	Pumpkin G2
8/9	7-segment rosette P9?
9/9	10-segment rosette P28a
10/11	Arrowheads B16
11/25	Holly L4?
11/29	Running chicken A11
12/1	Skull R3?
12/4	Mug O9
12/11	Shield Q5
12/14	Shield Q5
12/28	Mug O9
12/30	W K13

T2a Town Cancel (broken, wide circle 1970)

1/4	Shield Q8
1/6	W K13
1/19	4-segment rosette P7?
1/19	7-segment rosette P8
1/21	Chrysanthemum F3
2/1-2/3	Small Bee A14
2/10	Skull R3
2/14	Heart & arrow J6
2/15	Woman E12
2/17	Shamrock F12
2/24	Shamrock F12
2/28	Shamrock F12?
2/28-3/2	Acorn G4
3/3-3/4	Woman E10
3/7	Woman E10
3/10	Women E10
3/12	Acorn G4?
3/12	Small Bee A14
3/12	Large Bee A13
3/15	Large Bee A13
3/17-3/18	Small Bee A14
3/19	3-button shoe O13
3/20-3/22	Gaiter shoe O12
3/24	Gaiter shoe O12
3/26	Gaiter shoe O12
2/28	Shield Q1?
3/31	Small Bee A14?
4/2	Leaf & Diamon (unlisted)
4/4	8-segment rosette P-
4/5	Holly leaf L4
4/7	Maple Leaf L6?
5/7	6-segment rosette P2
5/7	6-segment rosette P4?
6/2-6/4	12-segment rosette P30
6/21	Mug O9
6/22	Negro silhouette E8?
6/23-6/24	Shoo Fly M2
6/27	Mug O9a
7/3	Mortar O7
7/18	Mortar O7
7/30	Holly L4
8/15	5-point star S1
9/14	6-segment rosette P2?
9/21	6-segment rosette P2
12/17	6-segment rosette P4?
12/25	Clover F13

T3 Town Cancel (No outer ring)

1871

5/19	Oval grid H15
10/13	8-segment rosette P12
10/20	Oval grid H15

1872

3/8	6-segment rosette P1
5/3	Arrowheads B10
5/17	5-point star S8
6/13	Arrowheads B10
10/28	Arrowheads B10

Note: Items marked ? should be reexpertized or expertised as questions exist regarding stamp, date sequence, etc.

New Publications Received

Stanley Gibbons Stamp Catalogue. Part 1: British Commonwealth, 82nd Edition, 1980. 1092 pages, illustrated, hardbound. Price $20.00 plus $1.50 postage from Stangib Ltd., 601 Franklin Avenue, Garden City N.Y., 11530. Gift of the publisher.

Essays For U.S. Adhesive Postage Stamps, by Clarence W. Brazer. Reprint edition, 1977. xvi, 295 pages, illustrated, hardbound. Published by Quarterman Publications by Quaterman Publications, Inc., 5 South Union Street, Lawrence, Mass. 01843. Price $30.00. Gift of the publisher.

The Postage Stamps of New Brunswick and Nova Scotia, by Nicholas Argenti. Reprint edition, 1976. 223 pages, illustrated, hardbound. Published by Quarterman Publications, Inc. Gift of the publisher.

United States Beer Stamps, by Thomas W. Priester. Published 1979. 95 pages, illustrated, hardbound. Price $20.00 from Thomas W. Priester, P.O. Box 400, Davenport, Iowa 52805. Gift of the author.

Stanley Gibbons Channel Islands Specialized Catalogue of Stamps and Postal History, First edition, 1979. 348 pages, illustrated, hardbound. Available from Stangib Ltd., 601 Franklin Avenue, Garden City, N.Y., 11530. Gift of the publisher.

Stanley Gibbons Great Britain Specialized Stamp Catalogue, Volume 4, Queen Eliabeth II Decimel Issues", 2nd edition, 1979. 348 pages, illustrated, hardbound. Price $16.00 from Stangib Ltd. Gift of the publisher.

Postal History of American POWs: World War II, Korea, Vietnam, by Norman Gruenzner. 138 pages, illustrated, maps, softbound. Published, 1979 by the American Philatelic Society. Gift of the publisher.

Railway Mail Service, Eighth Division (Far West), 1874-1908 by Charles L. Towle. 60 pages, illustrated, maps, softbound. Published 1976 by the Mobile Post Office Society. Gift of David L. Jarrett.

The First Forty Years: Analysis of the Growth in value of U.S. Plate Blocks from 1937 to 1977 by Lawrence Sherman. (12) pages, charts, softbound. Published 1977 by Almar Stamps, 242-09 Northern Blvd., Douglaston, N.Y. 11363. Gift of Dr. Sherman.

The Noble Official Catalog of U.S. Bureau Precancels, 61st edition, 1979. 260 pages, illustrated, looseleaf. Price $6.00 from Gilbert W. Noble, P.O. Box 931, Winter Park, Fla. 32789. Gift of the publisher.

The Pioneer Miner and the Pack Mule Express by Ernest A. Wiltsee. Reprint edition, 1976. 143 pages, illustrated, map, hardbound. Price $20.00 from Quarterman Publications, Inc. Gift of the publisher.

The Postage Stamps of Japan and Dependencies, by A. M. Tracey Woodward. Reprint edition, 1976. 791 pages,illustrated, hardbound. Price $65.00 from Quarterman Publications, Inc. Gift of the publisher.

The Postal History and Stamps of Bermuda, by M.H. Ludington. Reprint edition, 432 pages, illustrated, maps, hardbound. Published by Quarterman Publicatins, Inc. Gift of the publisher.

Postmarked Iowa: A List of Discontinued and Renamed Post Offices, by Guy Reed Ramsey. 553 pages, illustrated, maps, hardbound. Published, 1976 by J-B Publishing Co., 430 Ivy Avenue, Crete, Nebraska 68333. Price $34.00 postpaid. Gift of the publisher.

BARWANI (cont'd.)

Stamps in designs similar to Types 3 and 5, but printed in red, were intended for Revenue use only

The stamps of Barwani became obsolete when the State Post Office system was closed on the 1st July 1948.

LETTERS TO THE EDITOR (cont'd.)

United States are an indication of an unfortunate trend. However, earlier issues of most countries, even those with pretty pictures and designs, should be considered "non-philatelic."

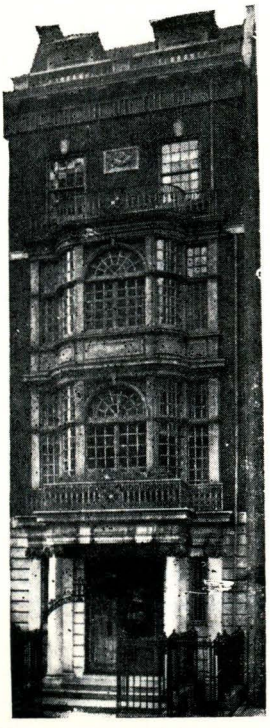
Wayne Menuz
San Jose, Cal.

Some times it takes just a trivial incident, such as the reprinting of Charles Gregory's stock certificate from 1896 in the Collectors' Club, to make one realize how long one has been in philately.

Charles Gregory was still dealing in stamps when the writer opened his office on Nassau Street in 1935.

He was among the several so-called "satcheleers" who made the rounds of Nassau Street each day, buying and selling, who left his satchel overnight in our cavernous—but almost empty—huge safe which we found in the office we had rented at $20 per month.

Herman Herst, Jr.
Boca Raton, Fla.



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PHILATELIC HANDBOOKS

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United States, The Ten Cents Stamps of 1855-59 — M. I. Neinken, 1960	$10.00	☐
The Pony Express — M. C. Nathan and W. S. Boggs, 1962	Sold out	
United States, The 5c Beacon Air Mail Stamp of 1928 — H. M. Goodkind, 1965	$ 2.00	☐

CONFEDERATE STATES

Civil War Prisons and Their Covers — E. Antrim, 1962	$10.00	☐

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Honduras, The Black Air Mail — I. I. Green, 1962	$ 1.00	☐
Philatelic Handbook for Korea, 1884-1905 — Korea Stamp Society	$10.00	☐
Manchoukuo — H. K. Zirkle, 1964	$10.00	☐
The New Hebrides, Postal Stamps and Their History — N. Hals and P. Collas, 1968	$10.00	☐
New Zealand, 1898-1899, Great Barrier Island Pigeon Post Stamps — J. R. Walker, H. L. Chisholm and H. M. Goodkind, 1969	$ 5.00	☐
A Postal History of Spain — T. Van Dam, 1973	$12.00	☐
Postage Stamps of Lithuania — Lithuania Philatelic Societies of New York and Toronto, 1979	$14.50	☐

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The Collectors Club Philatelist, Cumulative Index to Volumes 1 to 50, 1922-1971 — E. C. Wilkens and J. D. Dowd. 1972	$10.00	☐
Reprint of the First Scott Catalog, 1868 — 21 pages	$ 2.00	☐

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with a Foreword by Herbert J. Bloch

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The book is Crown Quarto (246 mm × 189 mm) with some 600 pages. It is bound in buckram with titles in gold blocking and is supplied in a proective slipcase. There are 40 plates in full colour and over 100 in monochrome with other illustraitons in the text. A very high standard of production has been achieved.

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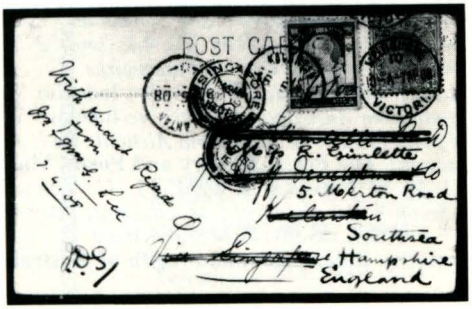
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