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COLLECTORS CLUB PHILATELIST

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783

1924 EDITION

SCOTT'S SPECIALIZED

UNITED STATES CATALOGUE *of* POSTAGE STAMPS

ILLUSTRATED

Compiled by EUGENE N. COSTALES

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etc., etc.

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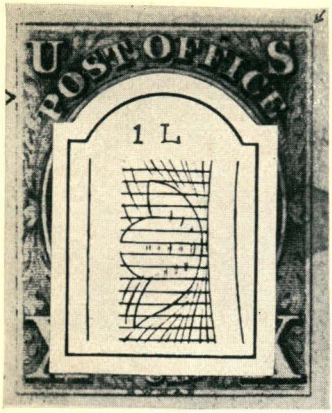
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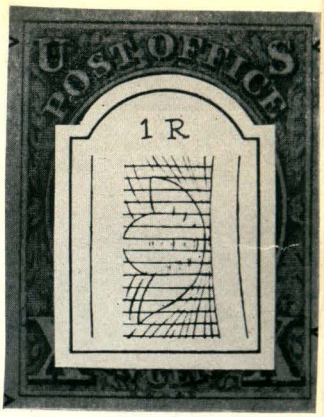
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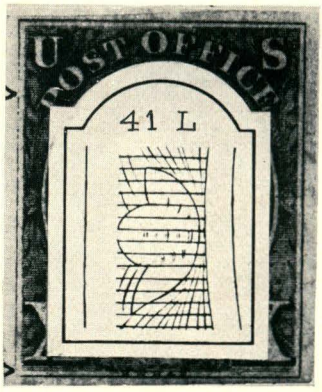
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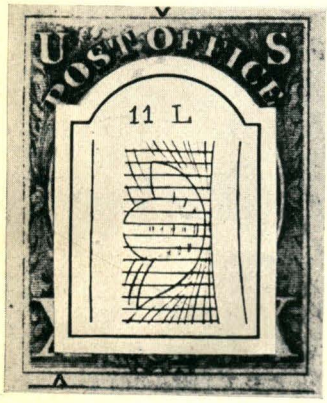
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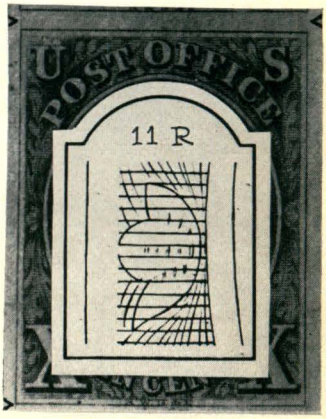
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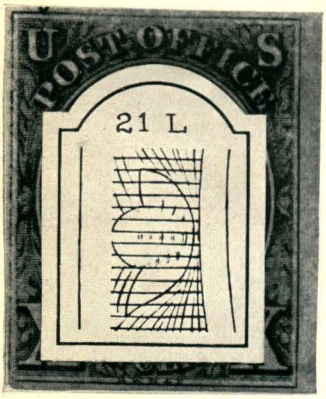


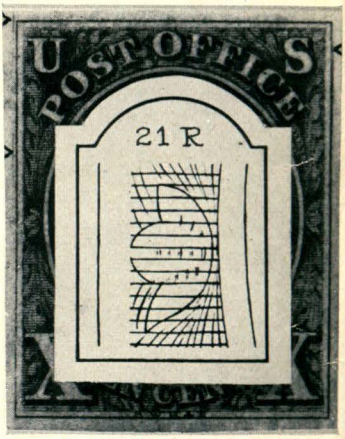


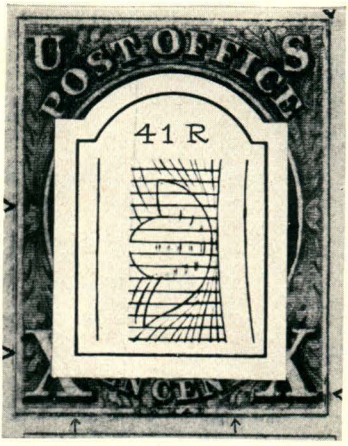


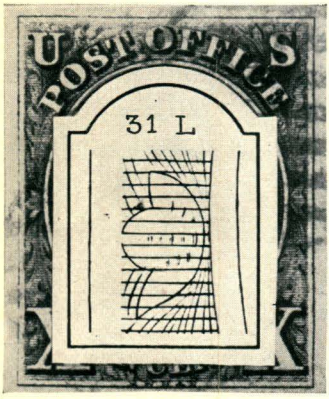


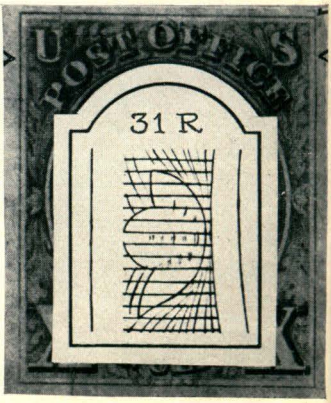
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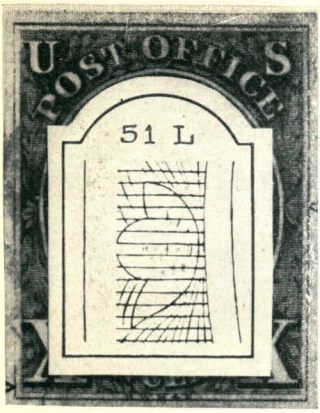


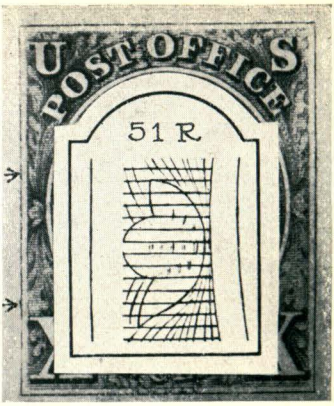


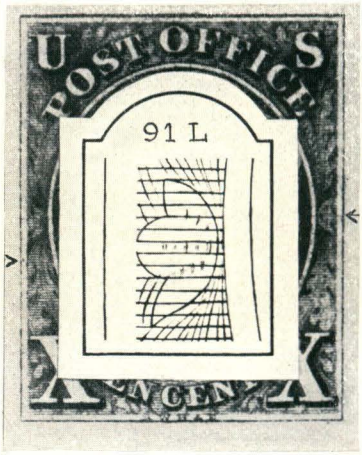


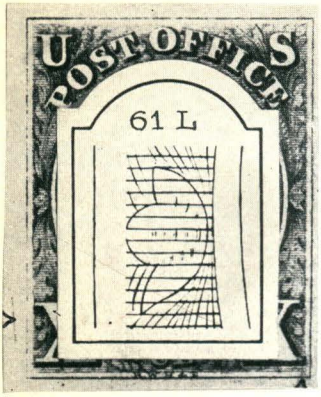
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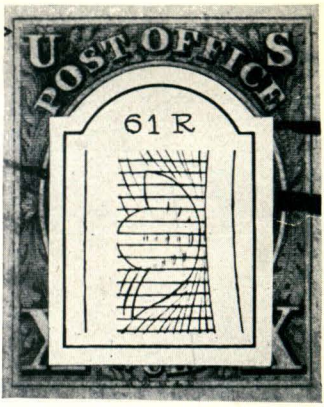
UNITED STATES 10c. 1847



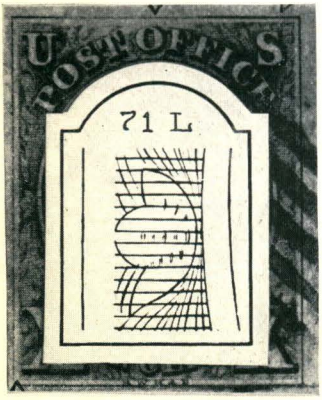


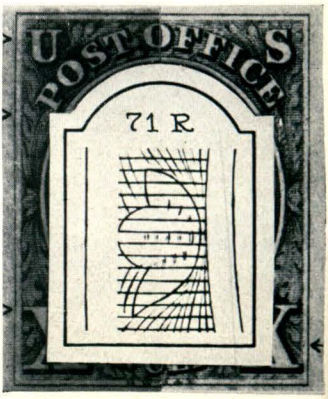


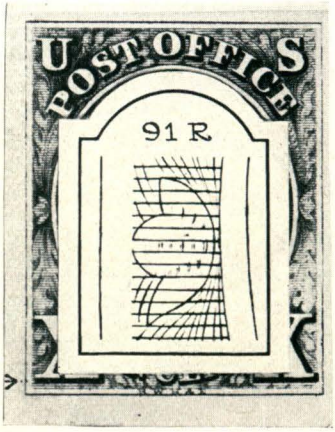


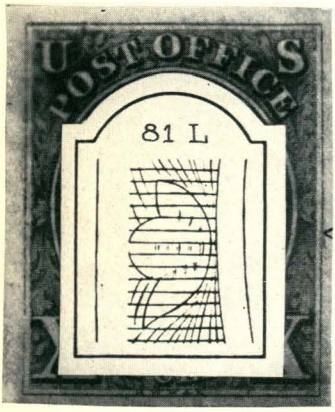


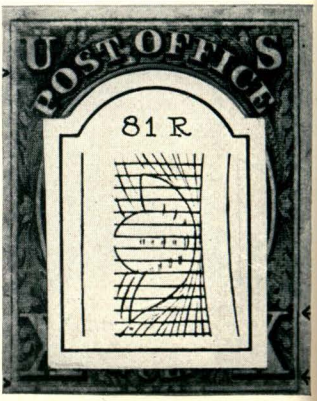
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Showing Positions 51, 61, 71, 81 and 91 of both the Left and Right Panes.

COLLECTORS CLUB PHILATELIST

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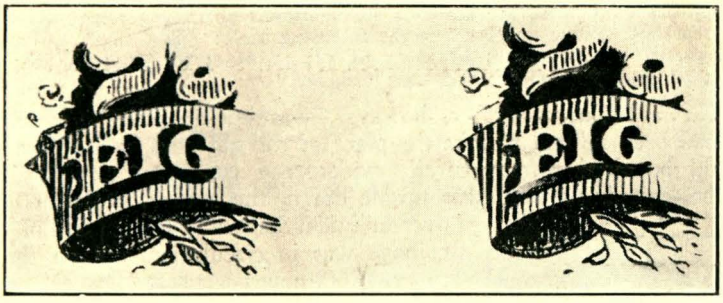
Nova Scotia

New Discoveries in the Bank Note Issues

By HERMAN TOASPERN

ONE of the most fascinating things about stamp collecting is that one never gets through learning and discovering something new and interesting. At least three times in the last decade to my knowledge, students have carefully plated a stamp, only to learn through further study, or the work of a contemporary, that their plates were wrong. Names, of course, cannot be mentioned, but the fact remains that philatelic study has cross word puzzles and radio building beaten for real mental fun and thrills.

There is no better cure for jangled nerves than a little philatelic research. Our esteemed member, Charles Lathrop Pack, exploded the theory that a great deal of money was necessary for research, by working out the 100 reis of Brazil of 1894-97. Just as much fun can be had looking for shifts on common revenues and



NORMAL VARIETY

"Unshaded E in Eight." Nos. 33 and 94 in Sheet.

postage stamps, as our own Elliot Perry, F. H. S. L., had in his marvelous work in plating the 10c. 1847.

With the passing of the first fifteen years of postage stamp manufacture, great strides were made in the preparing of stamps. The perforating machine, unknown in practical postage stamp manufacture until 1853, the rocking in of designs from master dies more skillfully to avoid retouching, and a host of other improvements manifested themselves before fifteen years had passed. The work of Perkins Bacon & Co.,

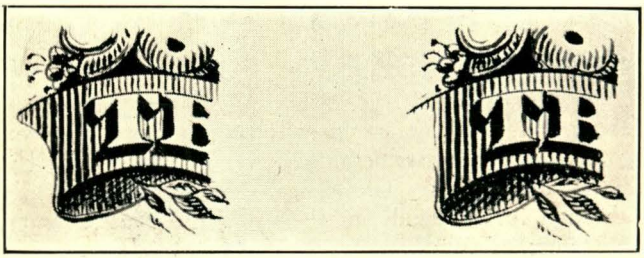
De la Rue, the American Bank Note Company and their contemporaries is not surpassed in fine workmanship even today.

From its inception the American Bank Note Campany manufactured postage stamps that compared favorably in quality and price with that of its competitors. Their engravers and workmen were craftsman who took pride in their trade.

Naturally, we cannot hope to find the wide variations in the postage stamps produced, say, after 1860, that we can in the earlier work with its crude lithographing, stereotyping and engraving with strong retouching.

The first issue of Nova Scotia was made by Perkins Bacon & Co. The work was beautiful, the stamps satisfactory until early in 1859. For years Nova Scotia had been wrestling with a double monetary standard, British Sterling and Colonial Currency. In the first instructions to postmasters, dated July 2, 1851, we find these rules:

2. Packet letters to and from England, 1s sterling, 1s3d, currency, prepayment optional.
3. Letters to and from Newfoundland, 8d currency, 5d packet rate instead of 4½d, and 3d inland, prepayment optional.



NORMAL VARIETY
"Incomplete Scroll at Lower Left."
Nos. 32, 34, 57 and 85 in Sheet.

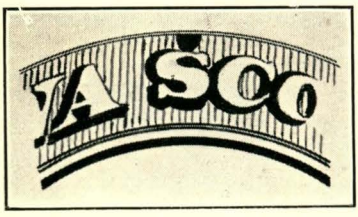
The mere reading of the rules shows how confusing the double currency made business, and early in 1859, the Decimal Currency Act was passed. This did away not only with the two currency system, but also the cumbersome methods of figuring in pounds, shillings and pence.

The first paragraph of the new law passed by the Legislature figured the gold sovereign of the United Kingdom at five dollars, the shilling at twenty-five cents and the six-pence at twelve and one-half cents.

Paragraph 5 read:

"In the laws of the Province now in force, whenever any fees, charges or other sums in currency are mentioned, the amounts so mentioned shall hereafter be computed and taken to represent dollars and cents in the following scale: A £ shall represent $4.00; a 1s shall represent 20c; a 1d, 2c; 2d, 3½c; 3d, 5c; 4d, 6½c; 5d, 8½c; 6d, 10c; 7d, 11½c; 8d, 13¾c; 9d, 15c; 10d, 16½c; 11d, 18c; 12d, 20c."

The Decimal Currency Act, however, was put in force immediately, before new coins had been minted to take the place of the old ones, and before new postage stamps could be obtained. Naturally widespread confusion was the result. The post office bookkeeping system was upside down, the senders of letters were usually over or undercharged. By the end of the year new coinage was in circulation and on the 1st of October, 1860, new postage stamps, the product of the American Bank Note Company were placed on sale. Four values were issued at this time, the 1c black, 5c blue, 10c red, and 12½c black. A little later the 8½c green was placed on sale, and after the passage of the County Postage Act in 1863 the 2c lilac was placed in circulation May 11, 1863.



"Dot over S of Scotia."

The full face stamps of this series are as fine examples of *taille douce* engravings as have ever been produced by any company. They were printed in ten rows of ten stamps, 100 to the sheet. There are two separate and distinct papers used for this issue, one white and the other yellowish wove. They are perforated 12, from a

single line perforating machine. The quantities issued are as follows: 1c, 1,150,000; 2c, 1,000,000; 5c, 3,950,000; 8½c, 600,000; 10c, 1,000,000; 12½c, 600,000.

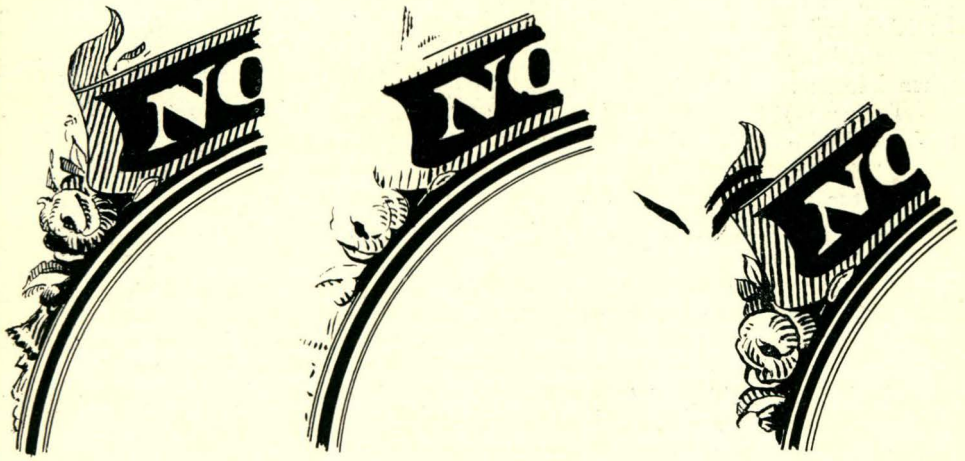
A careful study of the One and Two cent values have so far lead to nothing particularly striking in the way of a variety. The five cent stamp in large blocks is very scarce, and not much study has been put in on it as yet.

The Eight and One-Half Cents, has one strong major variety which occurs twice in the plate. This I call, "Unshaded E in EIGHT." This variety is constant. The illustration shows it quite clearly, both of the lines in E are missing. The plate position are Nos. 33 and 94.

The Ten Cents stamp also has one constant variety that occurs the same, with minute differences, four times in the plate, and another which occurs but once in the plate. The first one I call "Incomplete Scroll at Lower Left." The variety is very striking and may be found in stamps Nos. 32, 34, 57 and 85.

The second is also very plain, "Dot over S of Scotia." This is found in position 76.

There are two major varieties in the Twelve and One-Half Cents stamps. The first occurs three times in the plate, stamps Nos. 38, 48 and 58. I call it, "Defective Ornament at Upper Left." This variety was evidently due to insuf-



NORMAL VARIETY

"Defective Ornament at Upper Left."
Nos. 38, 48 and 58 in Sheet.

"Three Dashes of Color at Upper Left."
No. 91 in Sheet.

ficient rocking in of the master die, especially as they appear in a vertical row. This insufficient rocking was probably the cause of the incomplete scroll varieties on the Ten Cents.

No. 91, in the sheet, "Three Dashes of Color at Upper Left" presents a philatelic riddle. As can be seen in the illustration of the upper left corner of the 12½c, three heavy slightly curved lines appear, two in the curve of the scroll and one to the left of the scroll. What caused these constant lines? My opinion is that a careless workman dropped a tool or some hard metalic surface on the place and defaced it slightly. It seems out of the question that the stamp was deliberately retouched.

Further study will doubtless bring forth some minor varieties on these stamps, but I feel that those enumerated are quite properly major varieties for the specialist.

The illustrations, which are in the original color of the stamps, were drawn free hand by a young British philatelist, Mr. C. P. Rang. I am sure our readers will agree that they are very fine.

Louis Hanciau

Born April 9, 1835—Died November 12, 1924

By CHARLES J. PHILLIPS.

THE last of the "Old Guard" has passed on, to join the ranks of the famous founders of our hobby who have passed out of this mortal life.

Louis Hanciau was born April 9, 1835, and was nearly 90 years of age when he passed away after a grave operation.

Hanciau was the brother-in-law of J. B. Moens, the famous Brussels stamp dealer.

In some of his "reminiscences" Hanciau tells us that about 1852 he told his brother-in-law, Moens, who was then keeping an old book shop in the Galerie Bortier, Brussels, that he wanted some old stamps. Moens promised to get some, did so and developed so strong an interest in the pursuit that he decided to collect himself instead of turning them over to Hanciau.

Shortly afterwards Hanciau joined Moens to form a stamp business. Moens himself was not a prolific writer and seems to have confined his own activities to the business end, leaving the editing and publishing branch in charge of Hanciau. In 1862 he brought out the "Manual" for stamp collectors and in February, 1863, commenced *Le Timbre Poste* which appeared as a monthly magazine until 1890 when Moens retired and the business and stock were sold.

Between 1862 and 1890 Hanciau issued an enormous lot of invaluable handbooks full of official information, with many details of essays, proofs, reprints, number of stamps printed, etc., which are of the utmost value to modern philatelists.

At the same time he edited every number of *Le Timbre-Poste* for thirty-eight years and only those of us who during many years have had the pleasure of using his paper time after time, in order to trace out the first record of whatever stamps we may be studying, can appreciate the care and accuracy by which his records were kept during all that long period.

The great Moens catalogue which grew from one small volume (now very rare) to three great ponderous books, was chiefly the work of Hanciau.

During those thirty-eight years one fact stands out as remarkable, and that is his loyalty to the house of Moens.

Nothing that Hanciau ever wrote in this period (1862-1890) ever appeared in his name. All credit was to the house that he so loyally helped to make famous.

After Moens retired and disposed of his stock, publications and business, I wrote to Louis Hanciau and suggested that he must have a wealth of philatelic knowledge and articles that had never been published and I offered him certain terms if he would become a regular staff-writer for *The Monthly Journal*. This he consented to and he sent us a large number of important articles between 1900 and 1914. The first was on the *"Reprints of the Stamps of Hawaii,"* which he signed with his initials reversed "H. L." Afterwards I persuaded him to write under his own name as I considered his writings carried more weight with his name to them. All his articles came to us written in extremely small text in French and they were all translated by Major E. B. Evans who was a very perfect French scholar. After *The Monthly Journal* was merged into *"Gibbons Stamp Weekly,"* Hanciau continued his articles in that publication.

In the M. J., Vol. XVIII, and in G. S. W., Vol. VIII, Hanciau wrote an interesting series of articles under the title *"Old-Time Memories,"* mostly chatty reminiscence of the house of Moens.

I consider that Louis Hanciau laid the early foundations of very much of our modern philatelic knowledge, and to him alone I would give the proud title of the *Grandfather of Philately.*

Plating the 10c 1847

By ELLIOTT PERRY.

The first vertical row of the left pane and of the right pane

THERE follows a description of the peculiarities whereby the twenty positions comprising the first vertical row of the left pane and of the right pane may be distinguished. Four of the eight corner positions of the plate are included in these two rows as are also three of the four well known shifts, and five of the positions on which the so-called "short transfer" is strongly shown. Two or three of the positions on the plate which show the top frame line most heavily recut are included among these twenty.

Of the 200 subjects on the 10c plate 180 have a position dot near the left trifoliate ornament, but none of the subjects which make up the first (left hand) vertical row in each pane have the position dot. In this respect, stamps from these twenty positions are like each other but differ from all other positions on the plate. Several of these twenty positions have other peculiarities in common and some of them are so much alike that careful examination is necessary in order to distinguish them. Fortunately each has at least one "plate mark" which has been seen on a number of specimens and therefore probably is a constant for its position.

The "short transfers" in these two rows are Nos. 11, 21, 31, 61, 71, in the left pane. A stamp with pronounced short transfer and *without position dot* must occupy one of these five positions, unless, of course, the dot was on the plate but failed to print on the specimen. Sometimes the dot is difficult to see, but instances where it quite failed to print are excessively rare.

On all of the following twenty positions the left frame line is weak, ragged or broken, and the weak or broken parts constantly occur in about the same places, thus reflecting no doubt, a similar condition of this line on the transfer roll. Only one or two of the twenty positions show any attempts to repair or strengthen this left frame line by recutting it on the plate. On No. 51 L the lower end of the line was recut for a few millimeters, and on No. 51 R, indications may point to slight recutting. On 91 L, which occupies the lower left corner of the pane and of the full plate, the top frame line was very heavily recut. The top frame line was even more heavily recut on No. 1 L, which occupies the upper left corner of the pane and of the plate.

LEFT PANE

No. 1 L: No position dot. Left frame line was not recut and is weak and irregular for its entire length. The top frame line is characteristic, being very heavily recut except for 1 mm at its right end. Right frame recut and irregular. **See No. 91 L.**

No. 11 L: No position dot. Left frame line was not recut and is weak and irregular for its entire length. The top frame is characteristic. A pronounced "short transfer" from the right limb of "U" to the second "F" of "OFFICE" affects the frame as well as the background below it, and throughout this distance the frame appears as two fine parallel lines, the upper being weaker. Right frame recut, the lower half being noticeably crooked and irregular. A small dot of color may be found in the top margin, above the frame line, at a point over the middle of the "U" and a stronger dot almost severs the left end of the right foot of the left "X." **See No. 71 L.**

No. 21 L: No position dot. Left frame not recut and is weak and irregular for its entire length. The top frame is characteristic. The "short transfer" is evenly centered and a bit less pronounced than on No. 11 L, which this position greatly resembles. On No. 21 L there is a strong dot of color on the top frame line over the middle of "U" and the "short transfer" has weakened the frame further toward the right. Right frame line recut and is fairly regular, but is readily distinguished from No. 11 L.

No. 31 L: No position dot. Left frame not recut and is weak and irregular for its entire length. The top frame is much like No. 21 L, but the "short transfer" is not so pronounced and there is no dot on the top frame line. Right frame recut, and is quite regular, except at top where it bends outward slightly to make the corner with the top line, and at the bottom where it is a trifle weaker from the foot of the right "X" to the corner where it joins the bottom line. Often or always there is a short diagonal dash or smudge of color between G. Washington's eyebrows.

No. 41 L: No position dot. Left frame not recut and is weak and irregular. There is a decided break for 1 mm opposite the top of the "P" of "POST" and the frame line fades entirely away, just below the foot of the left "X" leaving the lower left corner of the frame open and incomplete. The top frame line is heavily recut. Right frame line recut quite evenly, except at its upper end from opposite the upper part of "S" to the corner, where it is weaker. The bottom frame line stops even with the horizontal lines of background at the left. **See No. 81 R.**

No. 51 L: No position dot. Left frame weak or broken, especially for several millimeters above and below the upper arm of the left "X." This line was recut for 2 or 3 mm at its lower end and makes a perfect corner with the bottom frame line. No other position in this vertical row has such a well defined lower left corner of the frame. The top frame is heavily recut. Right frame recut irregularly, particularly so in the upper half. A fine horizontal line crosses the right trifoliate, just above its center, and may be seen between the trifoliate and the right frame and sometimes partially in the colorless oval at the left of the trifoliate.

No. 61 L: No position dot. Left frame line not recut and is weak and irregular for its entire length. The top frame line was heavily recut, but is somewhat weakened by "short transfer." The right frame is recut quite evenly. This position greatly resembles several others in the same vertical row, but can readily be identified by the cluster of fine vertical scratches starting in the outer side of the right foot of the right "X" and continuing across the bottom frame, across the margin below and into the top of No. 71 L. Copies of No. 61 L, showing sufficient margin at the left, are readily identified by a plain scratch about 4 mm long, roughly parallel to and about 2 mm outside the left frame.

No. 71 L: No position dot. The left frame was not recut and is weak though more even than on other positions in the same vertical row. The top frame greatly resembles No. 11 L, the "short transfer" and doubling of the top line are practically identical on these two positions. No. 71 L, however, shows the continuation of the cluster of fine vertical scratches from the lower right corner of No. 61 L, and on No. 71 L these cross the top frame to the right of "S" and can be traced in the upper right corner between the frame line and the background. The right frame is evenly recut. The bottom frame was recut more strongly than is usual. The line is wider under the letters "R W H & E," and tapers off slightly toward the ends. The heavy recutting of the bottom frame stopped about 1 mm short of the lower left corner and the last bit at the left which forms this corner is much finer.

No. 81 L: No position dot. The left frame line was not recut and is weak and irregular for its entire length. The top frame is recut less heavily than on any other position in the same vertical row. The top frame line is widest at the left end and narrowest for 3 or 4 mm at its right end, over "S." The right frame is a thin and quite even line. This position is easily identified by a plain scratch 2 mm long, paralleling the right frame, just outside and very close to it. The upper end of this scratch is opposite the lower leaf of the trifoliate.

No. 91 L: No position dot. The left frame line was not recut and is weak and irregular for its entire length. The top frame is very heavily recut throughout its entire length. The right frame is recut evenly but not heavily. A very fine horizontal guide line crosses the middle of the right trifoliate, and may be detected between the trifoliate and the right frame, crossing the oval at the left of the trifoliate and sometimes very faintly on Washington's nose and right cheek. This position is most easily identified by a small dot between the oak leaf and the left frame line about 2 mm below the lower tip of the left trifoliate.

RIGHT PANE:

No. 1 R: No position dot. This is one of the four well known shifts and was named shift "A" by Dr. Chase. Partial doubling of the design is most noticeable in the upper part of the "U" and "S," in the extension of the horizontal lines of the background into the white oval at the left of the portrait, and in the upper right arm of the right "X." The colorless part of this arm contains a diagonal line of color extending about 2 mm downward, toward the left. A very faint fine line may be found close to and inside the lower end of the left frame extending across the bottom margin and joining the left frame line of No. 11 R.

No. 11 R: No position dot. The top frame line is evenly but not heavily recut. The left frame line was not recut and is weak and irregular for its entire length. The right frame line was recut irregularly, being heaviest for about 6 mm opposite the trifoliate. This position

is most readily identified by the fine guide line extending from the top of the left frame line upward to join No. 1 R, and downward from the lower end of the left frame line across the bottom margin to No. 21 R.

No. 21 R: No position dot. The left frame line was not recut and is weak and irregular for its entire length. The top frame line was evenly but not heavily recut. The right frame line was recut and is characteristic. It is split near the top and the spur outside extends parallel for 3 mm opposite "S." This position may also be identified by the fine guide line extending downward, like a continuation of the left frame line of No. 11 R. Traces of this line can plainly be seen along most of the upper half of the left frame line on No. 21 R, parallel to and about ½ mm outside the frame line.

No. 31 R: No position dot. This is the well known "POST OFFICE" shift, (shift B), which is perhaps the most noticeable and remarkable shift occuring in the general issues of U. S. stamps. Duplication of the design is very noticeable in the letters "U. S." and "POST OFFICE," and in the extension of the horizontal lines of the background into the white ovai, above the portrait. Duplication of part of the top and right frame line above the top frame also makes the upper right corner of the stamp appear doubled.

No. 41 R: No position dot. This is another of the four well known shifts and was named "C" by Dr. Chase. Duplication of the design is very noticeable in the upper right corner of the frame, in the left "X" and along the bottom frame line, which line is completely doubled. The left frame line is also duplicated for fully half its length, mostly from opposite the trifoliate downward.

No. 51 R: No position dot. The left frame line was not recut and is rather weak and irregular. The top and right frame lines were recut quite evenly but not heavily. This position is readily identified by the faint vertical scratches between the left frame line and the background above the left trifoliate, and by the short spur of color extending diagonally upward and outward from the left frame line about 1 mm above the top of the left "X."

No. 61 R: No position dot. The left frame line was not recut and is rather weak and irregular. The top and right frame lines were recut quite evenly but not heavily. The most easily distinguished characteristic of this position is a very fine line, parallel to the left frame line, extending downward for 2 mm, about ½ mm outside the upper left corner. Another very faint scratch may be found extending upward and outward for about 1 mm, inside the other scratch at the same corner of the stamp.

No. 71 R: No position dot. The left frame line was not recut and is rather weak and irregular. The top frame line was recut evenly but not heavily. The right frame is recut weakly in the upper two-fifths and more strongly in the lower three-fifths. This position can be readily identified by the very fine line appearing here and there, outside the left frame line and closely paralleling it. This faint line is strongest opposite the "U" and the "P," and is very faint opposite the foot of the left "X." There is also a faint diagonal scratch in the white border, extending upward for several millimeters from the middle leaf of the left trifoliate, and another shorter diagonal scratch in the white border above the top of the left "X." At the edge of the background, to the right of the right "X," about 3 mm above the bottom frame line, there is a very short vertical line or dot.

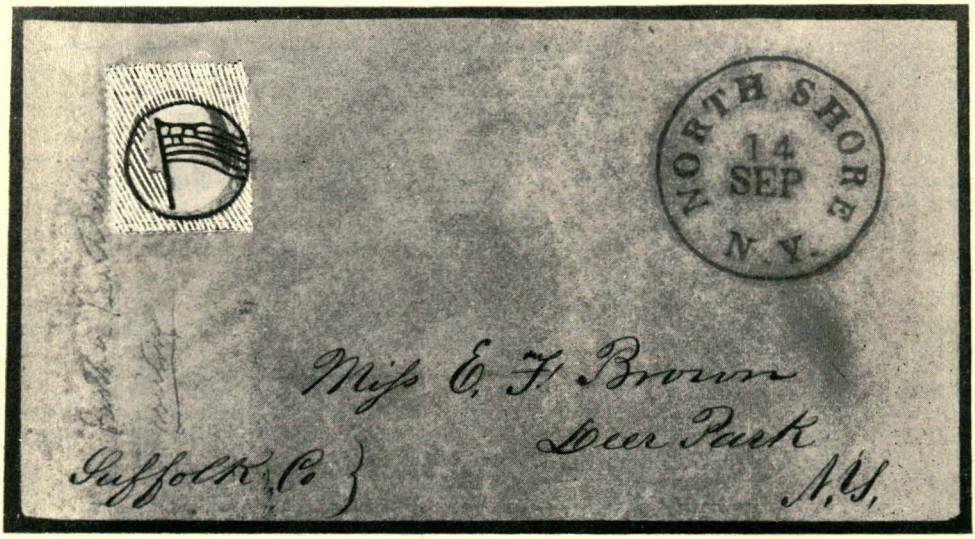
No. 81 R: No position dot. The left frame line was not recut and is a fine continuous line, fairly regular in thickness from its upper end to within 2 mm of the lower corner, where it fades away entirely, leaving the lower left corner of the stamp open and unfinished. The top frame line is recut evenly but not heavily. The right frame line is recut unevenly, particularly opposite the right "X." The bottom frame line is recut evenly, but the recutting stops a fraction of a millimeter short of the left corner, leaving there a tiny bit of the original line as it probably appeared on the die. This position greatly resembles No. 41 L, both having the lower left corner of the frame left incomplete in much the same way. On No. 81 R, however, the irregular recutting of the right frame line is characteristic, and there is also a fine scratch outside the left frame line. This scratch is about 2 mm long and parallels the left frame line about ½ mm outside it at a point opposite the base of the "U."

No. 91 R: No position dot. The left frame line is not recut and is a fine continuous line, fairly regular in thickness. The top frame line is recut evenly but not strongly. The right frame was recut but is irregular in places. This position is readily identified by two small dots, which show clearly near the lower left corner. These are opposite the shading at the foot of the left "X" and are nearly on the same level. One dot is close to and just outside the left frame line. The other dot is placed a trifle higher on the inside of the frame line and touches that line. There is also a long faint vertical scratch in the white frame, extending above and below the right trifoliate for perhaps 8 mm, and two other short diagonal scratches may be found crossing each other in the corner of the frame at the right of the foot of the right "X."

Authenticating a Beautiful U. S. Cancellation

THE illustration shows one of the most beautiful cancellations on a United States Stamp that we have yet seen. It is an American flag within a circle, cancelled in a brilliant green, in the exact center of a fine copy of the 3c Type 1, 1857. It is so perfect that it creates the impression that it must have been made to order but the history of it precludes any possibility of a fake.

In 1864 there were four postoffices on Staten Island, N. Y., designated as North, South, East and West, respectively. The North Postoffice (now known as West



Staten Island Green Flag Cancellation.

New Brighton but which at that period included everything from St. George to Mariners Harbor) was housed in an old brick building on Richmond Terrace and in this Bartlett Brown, uncle of the present owner of the cover, was the postmaster. This particular letter was written by Bartlett Brown to his sister, Miss E. Francis Brown, Deer Park, L. I.,

Three years ago, this E. Francis Brown, then an old lady 92 years of age, learned that her nephew, George Royce Brown, was a stamp collector and sent him a lot of stamps in which this cover was included. This was the only stamp in the lot to show this cancellation but many of the others bearing the dated cancellation only were in this intense green ink.

We give the history thus fully not only to authenticate this particular cover but as a guide to others who may run across the cancellation of this peculiar shade of green ink.

Cancellations on Early Danish Stamps

By HARRY M. KONWISER

The writer acknowledges his debt to O. V. Riise, the late President of the Copenhagen Philatelic Society, for the illustrations which appear in connection with this article; to A. E. Pade for aiding materially in verifying translations of Danish and German reference books, and to A. A. Kranhold for kindly checking up the statements made.—H. M. K.

SPECIALIZATION in the postal emissions of Denmark, naturally develops an interest in the cancellations used on these stamps.

When postage stamps were first authorized in Denmark, in 1851, the cancellation first adopted was the well-known four circle concentric rings with the dot center. The 1875 type was the familiar three ring circle with numeral centres; the next was the town cancellation. Black ink was employed, blue ink cancellations being specifically forbidden.

The numeral cancellations began in 1852, and were in use until 1884. The various towns were given certain numbers, along definite lines; that is from "1" to "79" were assigned to post offices in Denmark and Schleswig, for first class offices. The order then went as follows: "80" to "94" to second-class offices in Denmark and Schleswig; "95" to "112" to third-class offices in Denmark and Schleswig; "113" to "134" to first-class offices in Holstein; "135" to "147" to second-class offices in Holstein; "148" to "153" to post offices in Lauenburg; "154" to "160" to rural post offices; "161" and upward to new offices opened after the previous numbers had been assigned. "221" to "225" inclusive, were assigned to Danish army posts.

The numerals from "226" to "286" were for towns, army posts and for railway cancellations. The last numeral assigned was "286." No higher numeral is known. The few exceptions to this general order include: "1" which went to Copenhagen; "2" to Hamburg and "3" to Lubeck. Numbers higher than "229" are practically unknown on stamps issued prior to 1864.

From "160" on, we occasionally find that some of the numbers were assigned to two different offices. This was caused by the closing of certain offices whose numbers were then assigned to newly-opened offices. Some railway cancellations are also duplicated in this way.

After Hamburg and Lubeck had separated from the Danish Post Office, the numeral "2" was used for a Copenhagen branch office.

EARLY DANISH CANCELLATIONS AS ILLUSTRATED

Illustration 1.—The four ring cancellation which became effective with the authorization of stamps, April 1, 1851, and in use for about one and one-quarter years, when numeral centres were authorized in black. The blue cancellations were ordered stopped by special order, dated October 18, 1851. Violet cancellations appeared early and are seen in 1864-68 and even later and the ink used was American-made, warranted not to wash off, due to its oil contents. Blue cancellations are rare on early stamps.

Illustration 2.—This two-ring cancellation was used in Copenhagen. The stamp was made of rubber and used on letters containing currency or other contents of an uneven surface which might be damaged by a metal stamp.

Illustrations 3 *and* 4.—This is the commonest type of the early cancellations, having been used by all the offices from "1" to "286." There are twelve distinct types of the numeral "1" according to studies made by John Spohr.

Illustrations 5 *and* 6.—Sub-stations in Copenhagen.

Illustrations 7-9.—Town cancellations together with numeral centres.

Illustration 10.—A railway cancellation, the initials standing for "Fyens-Jernbane-Post-Bureau," and the "6 TOG" indicating the train by which the mail was carried.

Illustration 11.—A steamship cancellation.

Illustrations 12-14.—Small sub-stations, subsidiary post offices. When the name was too long to be placed in the centre, abbreviations as shown in No. 14 were employed. These cancellations appeared in 1863. Later some of these stations received individual numbers or employed town cancellations.

Illustrations 15-23.—Various types of town cancellations. The numeral centres become scarce with the 1870 issue and on April 8, 1884, these town cancellations became compulsory for all offices, the concentric circle cancellation becoming illegal.

Illustrations 25-28.—Types of rail cancellations.

Illustrations 29-30.—Boat cancellations.

Illustration 31.—Army camp cancellation.

Illustrations 32-33.—These are town cancellations of the modern "Swiss" type.

Illustrations 34-36.—These are specific cancellations, used exclusively for the "Fodpost" (foot post) service in Copenhagen.

Illustration 37.—Copenhagen, showing day, month and year. (Used in 1853).

Illustrations 38-42.—Cancellations in use from 1852 on. (Note the distinctive "41" type).

Illustrations 43-59.—Various offices in Copenhagen Post Office.

Illustrations 60-68.—Copenhagen cancellations. "60" is a combination of the first four ring, with dot center; with added special cancellation showing use at the post office of the Copenhagen Railway Station. "62" is a rail, same manner.

Illustrations 69-77.—These are various types of Copenhagen cancellations and food for specialists.

Illustration 78.—Used for packages and insured letters.

Illustration 79.—An experiment tried in October, 1892. A cancellation stamp with hands connected with a clock device. It was soon found to be impracticable.

Illustrations 80-81.—Used on letters which arrived in Copenhagen via boat or otherwise without proper stamp concellations at place of origin.

(*Illustrations* 82-89.—These are cancellations of foreign origin, therefore not legally Danish cancellations. It might be noted that "Bergedorf" cancellations (what might be called "legitimate foreign cancellations" were not listed by Riise, but their legitimacy is unquestioned.)

Illustration 82.—An old Bremen cancellation.

Illustration 83.—An old Schleswig-Holstein cancellation.

Illustration 84.—An old Altona cancellation.

Illustration 85.—Listed by O. V. Riise, but not explained. (Altona cancellation, probably).

Illustrations 86-88.—Used during the war period, 1864, the words reading "Konigl. Preuss Feldpost-Relais." This same type was used in Alsace-Lorraine in 1870.

Illustration 89.—Used on the Swedish expedition. There are also other Swedish types.

Illustration 90.—Railroad station cancellation.

Illustration 91-92.—Parcel post cancellations.

Illustrations 93-94.—Pen cancellations.

SOME PERTINENT POINTS

It might be interesting to record that there are numerous Danish Numeral Collections in existence, one of the best being in the possession A. A. Kranhold.

The first style of cancellation employed, with the dot centre, can be found with various types of centre dots.

The letters "K B" stand for "Box Letter." These are common on recent and current Copenhagen covers.

"F P" means "Foot Post." It was a Copenhagen cancellation.

Bar cancellations were used in Holstein and are rare.

"K D O P A" stands for "Konigliche Danish Ober Post-Amt."

Numeral cancellations are seldom found after 1886, except in combination with other recognized cancellations.

Cancellations found upon the official reprints of the early issues were obviously made to order. These usually are the "1" in concentric circles and are regarded as legitimately cancelled to order.

Numeral cancellations, as has been stated, were abolished April 8, 1884, but they are occasionly seen on stamps used after that date.

It should be stated this compilation is not the last word, in any manner, relative to the cancellations of Denmark. This effort is rather to be considered as the guide for American and English collectors who are interested in Danish stamps and cancellations.

Take the references, for instance, to "Brevsamlingssteder" (small rural sub-offices) in the cancellation list. There are very, very many of these and they properly become a study unto themselves. No effort is being made in this article to cover anything except the numeral cancellations, the other references are put in—as additional items of information.

Some of these days, the well-known Parisian, John Spohr, who has been studying Danish stamps for quite a few years, will issue his monograph on the stamps of Denmark and its colonies and as Mr. Spohr is a specialist of rare ability and a writer with an intelligent viewpoint, the real last word on these cancellations will then be written.

COMPLETE LIST OF NUMERAL CANCELLATIONS

The list following has been compiled from lists printed in Denmark and in Germany and from lists submitted by A. A. Kranhold, A. E. Pade and L. J. Flerlage. All of these lists have been checked against each other and verified by covers in the collection of the writer.

The numbers indicated are those legally assigned and used by post offices in Denmark. The order stated that each town should use the numeral given, in a three ring concentric circle, in black ink.

1. Kjobenhavn.
2. Hamburg. After 1864, Christianshavn Post-expedition.
3. Lubeck. Also Lubeck Railroad Station.
4. Aalborg.
5. Aarhus.
6. Apenrade. (Aabenraa).
7. Assens.
8. Bogense.
9. Bredstedt. Later, Fyens Railway.
10. Burg. Later, Fyens Railway.
11. Cappel. (Cappeln). Later, Fyens Railway.
12. Christiansfeld. Later, Fyens Railway.
13. Ebeltoft.
14. Eckernforde.
15. Faaborg.
16. Flensburg. Later, Flensburg Railway Station; later, Faxe Railway Station.
17. Fredericia.
18. Frederiksborg.
19. Frederikshavn.
20. Frederikssund.
21. Friedrichstadt. Later, Frederikssund Railway Station.
22. Grenaae. (Grenaa).
23. Haderslev. Later, Middelfart Railway Station.
24. Helsingor.
25. Horsholm. (Hirschholm).
26. Hjorring.
27. Hobro. (Hobroe). (Rouletted usage indicated).
28. Holbek. (Holbaek).
29. Holstebro.
30. Horsens.
31. Husum. Later, Husum Railway Station. Later, Odense.
32. Kallundborg.
33. Kjerteminde.
34. Kjobenhavn Railway Station.
35. Kjoge.
36. Kolding.
37. Korsor.
38. Lemvig.
39. Lyngbye. (Lyngby).
40. Logstor. (Logstoer).
41. Maribo.
42. Middelfart.
43. Nakskov.
44. Nestved. (Naestved).
45. Nibe.
46. Nyborg.
47. Nykjobing on Falster. (Falster is an Island).
48. Nykjobing in Jylland.
49. Nykjobing on Sjaelland Island.
50. Nysted.
51. Odense.
52. Praestoe. (Praesto). (Praest).
53. Randers.
54. Rendsburg. Later, Nyborg Railway Station.
55. Ribe.
56. Ringkjobing.
57. Ringsted.
58. Roeskilde. (Roskilde). Also, Roeskilde Railway Station.
59. Rudkjobing.
60. Rodby.
61. Ronne.
62. Saxkjobing.
63. Skanderborg.
64. Skive.
65. Slagelse.
66. Schleswig. (Slesvig.) Later, Ribe Railway Station.
67. Soro.
68. Stege.
69. Stubbekjobing.
70. Svendborg.
71. Sonderburg. (Soenderborg). Later, Ringkjobing Railway Station.
72. Thisted.
73. Tonder. Later, Lemvig Railway Station.
74. Tonning. Later, Varde Railway Station.
75. Varde.
76. Veile. (Vejle).
77. Viborg.
78. Vordingborg. Later, Vordingborg-Gaabense Dpsk. Expedition which had no numeral.

79. Wuck. (Wyk).
80. Aroeskjobing. (Aeroeskjobing). (Aeroskjobing).
81. Orosund. (Arosund).
82. Frederiksvaerk.
83. Garding.
84. Herning.
85. Hoyer. Later, Sjaelland Railway.
86. Laek. (Leck). Later, Sjaell Railway.
87. Lygumkloster. (Logumkloster). Later, Ballerup.
88. Mariager.
89. Marstal.
90. Ronnede.
91. Silkeborg.
92. Skjelskor.
93. Storeheddinge. (Storebedinge).
94. Taastrup.
95. Aakirkeby.
96. Allinge.
97. Augustenborg. Later, Aarup.
98. Fjerritslev.
99. Fredensborg.
100. Gaabense. After 1872, Norre-Alslev.
101. Gravensteen. (Graasten). Later, Laeso.
102. Gudhjem, until 1860, after which "102" was no longer used. Gudhjem reopened June 1, 1876 and became Number 159.
103. Hasle.
104. Nexo.
105. Nordborg. Later, Ullerslev.
106. Skagen.
107. Skjernbro. This post office was moved to Tarm, July 1, 1860.
108. Skodborghuus.
109. Snoghoj. From Oct. 1, 1869, Norre-Aby.
110. Stokkemarke.
111. Svaneke. (Svanike).
112. Saeby.
113. Altona. Later, Haslev.
114. Elmshorn. Later, Lundby.
115. Eutin. Later, Naestved Railway Station.
116. Gluckstadt. Also, Gluckstadt Railway Station. Later Vordingborg Railway Station.
117. Heide. Later, Odder.
118. Heiligenhafen. Later, Faxe. (Three rings and "FAXE" or "FAXE. L." also used).
119. Itzehoe. Itzehoe Railway Station. Later, Gjentofte.
120. Kellinghusen. Later, Taasinge.
121. Kiel. Later, Klampenborg.
122. Lutjenburg. Later, Borup.
123. Meldorf. Later, Silkeborg Railway Station.
124. Neumunster. Later, Vendsyssel Railway.
125. Neustadt. Later, Jydske Railway Sped. Bureau.
126. Nordtorf. Later, Lokken.
127. Oldenburg. Later, Philipsdal. (Three circles and "P H L D L" also used).
128. Oldesloe. Later, Nykjobing on Falster Island.
129. Pinneberg. Later, Baelum.
130. Plon. Later, Ronde.
131. Preetz. Later, Tureby.
132. Remmels. Later, Herlufmagle.
133. Segeberg. Later, Bronderslev.
134. Uetersen. Later, Hadsund.
135. Ahrensboeck. Later, Vester Skerninge.
136. Ahrensburg. Later, Lollandske Railway.
137. Barmstedt. Later, Lollandske Railway.
138. Bornhoved. Later, Sollested.
139. Bramstedt. Later, Korinth. (Corinth).
140. Brunsbuttel. Later, Holsted.
141. Crempe. Crempe Railway Station. Later, Ruds Vedby or Vedby.
142. Horst. Later, Jyderup.
143. Lunden. Later, Hammel.
144. Reinbeck. Later, Esbjerg.
145. Schwartau. Later, Holeby.
146. Wandsbeck. Later, Hvalso.
147. Wilster. Later, Braedstrup.
148. Lauenburg. Lauenburg Railway Station. Later, Tollose.
149. Molln. Molln Railway Station. Later, Morkov.
150. Ratzeburg. Ratzeburg Railway Station. Later, Kjellerup.
151. Buchen. Later, Svebolle.
152. Schwarzenbeck. Later, Skibby.
153. Friederichsruhe. Later, Esrom. Same type as "118" with three rings and "ESROM" in centre.
154. Blankenese. Later, "Land Post 4" which was later moved to 157. Later, Barrit. "Land Post" means a small office, a branch of a large district. There were four of these "Land Post" stations with numbers and one without a numeral used by "160" (Schonwalde). Similar non-numeral "Land Post" cancellations were in. Nordstrand (213) and Pellworm (214) prior to 1862. These are scarce as "213" and "214" were assigned in 1862-63.
155. Bordesholm. Later Land Post 1. Later, Jydske Railway Post Speditions Bureau.
156. Hanerau. Later, Itzehoe Land Post 2. Later, Fejo. (Feio).
157. Kaltenkirchen. Later, Land Post 4. Later, Kallehave. (Three rings with "K L H" centre were used).
158. Lehnsahn. Connected with Lehnsahn was a collecting office Cismar with its own cancellation which was oblong oval below which the date was handwritten. Later Hellebaek.
159. Schonfeld. Later, Land Post 3. Later, Gudhjem. (See No. 102).
160. Schonwalde. Later, Aabybro.
161. Ballum. Later, Vejen. (Veien).
162. Altona Railway Station. Later, Rendsburg Railway Station. Also Romo with a curved "2" underneath. Later Orsted.
163. Kieler Railway Station. Later, Bandholm.

164. Rungsted.
165. Slangerup.
166. Humlebaek.
167. Vedbaek.
168. Holstein Eisenbahn Post Sp. Bureau (Holstein Railway); Holstein Eb. P. Sp. B., Kieler Railway Station; Rendsburg Railway Station; Altona Railway Station. Later, Karrebaeksminde.
169. Altona; Altona Railway Station; Rendsburg; Rendsburg Railway Station; Kieler Railway Station; Bahnhof Spedition zur Wrist. Later, Jellinge.
170. Kiel Railway Station. Later, Tranekjaer.
171. Gettorff. Later, Hjallerup.
172. Marne. Later, Grindsted.
173. Trittau. Later, Aars.
174. Udbyneder.
175. Koldby. (On island of Samsoe).
176. Ringsted Railway Station.
177. Soro Railway Station.
178. Slagelse Railway Station. Later, Ryom.
179. Korsor Railway Station. (Not used after 1870).
180. Sydsjaellandske Railway. (Also No. 7, Dpskpexp).
181. Kjobenhavn - Korsor Routes, Vestsjaellandske Railway.
182. Arnis. Later, Sjaell Railway.
183. Lyksborg. Later, Vestjydske Railway. (Or reversed).
184. Tonning Railway Station. Later Vestjydske Railway.
185. (No record). Later, Karby.
186. Dampsks. Post Sped., Nos. 2, 4, 7.
187. As above, No. 1.
188. As above, No. 5.
189. As above, Nos. 1 and 3.
190. As above, No. 6.
191. As above, Nos. 1 and 4.
192. Schleswig Sped. Bureau; Schl. P. Sped. Bureau, Nos. 1 and 2. Later, Dampsk Post Sped. No. 6. Later, Nordvest Sjell Railway. (Three types of "2" are seen in Bureau numbers).
193. Bahnhof Neumunster. Later, 192, Nordvest Sjaell Railway.
194. Rendsburg-Neumunster. Later Sydfyn Railway.
195. Bahnhof Buttel. Later, 194.
196. Bahnhof Klosterkrug. Later, Hinnerup.
197. Vordingborg-Gaabensee. Later, Laven.
198. Dampskibseksp Kjobenhavn-Stettin.
199. Sterup. Later, Ringe.
200 - 201 - 202. Cancellations not known, apparently used on brown 4 sk. stamps by, respectively, Oddesund, Vildsund and Naessund.
203. Struer. Later, Skanderborg-Herning Railway.
204. Nykjobing (Nykjobing in Jylland). Later, Aarhus-Grenaa Railway.
205. Fano. (Nordby on Fano Island). (Was later Nordby).
206. Elmshorn-Itzehoe Railway. Later, Holte.
207. Kvaerndrup. (Overndrup).
208. Norresundby.
209. Vestervig.
210. Kjobenhavn-Vesterbro.
211. Kbh. Norb. Exp.; Kbhvn. Norrebro; Kjobenhavn-N.
212. Kjobenhavn - Osterbro; Kjobenhavn O. B.
213. Nordstrand. (See 154). Field Post No. 1 at Hald and Eremitagen.
214. Pellworm. (See 154). Field Post No. 1 at Hald and Eremitagen.
215. Jydske Railway. (Various).
216. Jydske Tvaerb Post Sped. Bureau. Later, "215."
217. Aarhuus Railway Station. (Not known on ore stamps, except dated. Later, Aarhus Railway Station.
218. Randers Railway Station.
219. Svinninge. (See 119).
220. Viborg Railway Station.
221. Field Post 1 and 3. Later, Skive Railway Station.
222. Field Post 2. Later, Lubeck Dpks.-Exped. (Not used after 1864).
223. Field Post 1. Later, Struer Railway Station.
224. Field Post 3. Later, Struer.
225. Field Post 4. Later, Skanderborg Railway Station.
226. Frederiksborg Railway Station.
227. Helsingor Railway Station.
228. Aalborg Railway Station.
229. Nordsjaellandske Railway Station.
230. Hobro Railway Station.
231. Fuglebjerg.
232. Kolding Railway Station.
233. Holstebro Railway Station.
234. Helsinge. (Also "Hels" in 3 rings. (As "118").
235. Dragor.
236. Reykjavik (Iceland). Used only on Skilling stamps, 1864-70.
237. Sejdisfjord (Iceland). As above but cancellations are not known.
238. Thorshavn. (Faroe Islands).
239. Bramminge.
240. Oster Svendstrup.
241. Gjedsted.
242-243-244. Ostjaelland Railway.
245. Lemvig-Vemb. Railway.
246. Morke.
247. Logten. (Also "Logtn" in 3 rings.)
248. Flauenskjold.
249. Asaa.
250. Randers-Ryomgaard Railway.
251. Uldum.
252. Trustrup. (Also "Thrst" in 3 rings).
253. Skorping. (Cancellations not known).
254. Norre-Nebel.
255. Vester Hornum.
256. Vallo.
257-258. Struer. (Or Struer-Thisted Railway).
259. Korinth Railway Station.
260. Lejre. (Leire).
261. Skjern.
262. Vinderup.
263. Ulfborg.

264. Sindal.
265. Arden.
266. Norre-Snede.
267. Langaa.
268. Bjerringbro.
269. Rodkjaersbro.
270. Hals.
271. Kjobenhavn - Gammelholm.
272. Otterup.
273-274. Nordfynske Railway.
275. Humble.
276. Orbaek.
277. Taars.
278. Faarup.
279. Borkop.
280. Hvidbjerg.
281. Allingaabro.
282. Brobyvaerk.
283. Bjerget.
284. Trangisvaag. (Faroe Islands).
285. (Probably) Havndal. Later, Middelfart Railway Station.
286. Randers-Hadsund Railway.

"It should be noted," says A. E. Pade of New York, who aided in checking up the original compilation, "that the list, as completed, gives the names of the various towns in several spellings and also notes that the same numerals were used by several cities, due to the fact that these were in use in Denmark before 1864, and after the loss of Schleswig-Holstein were assigned to new offices." Mr. Pade further says:

"For that reason several post offices are mentioned after some of the numerals, in the order of their use. As pointed out in the *Frimaerke Tidende* the different offices used different hand stamps for cancellation purposes.

"Generally, it might be said, that four kinds of cancellations were employed, as follows:

1. Either numeral cancellation.
2. Ring stamp with four or five rings without number but with a small center dot used by several post offices.
3. Three rings without number. (Note remarks on 102).
4. Four rings and one big center dot are from Borup, Glostrup and maybe Hedehusene which did not have numbers except Borup which later received No. 122. Also used by Schleswig Spedit. Bureau for railroad mail-box letters instead of this bureau's 192."

"From a letter's reception to its departure it received two to three stamps on the front cover, as:

1. Number or cancellation-stamp (always with black ink except 117, 122, 123, 131 and 260 which appear with blue as well as black ink). This number or cancellation stamp is found combined at several post offices, that is, the date stamp with the name of the post office is engraved jointly with the number or cancellation stamp. No. 1 with blue ink is rare. There are numerous blue, red and violet.
2. Date stamp in black or brown ink, also with blue, more rarely with red or green ink.
3. Instead of the date stamp appears—more rarely—another stamp, an oblong stamp with only the town name, underneath which the date and year is handwritten. Used as an emergency at several post offices.
4. L. P. (Land Post). (See foot note for 154 to 160).
5. Small post offices which did not have any number used either a small oblong or square stamp without date or used a handwritten cancellation across the letter and the postage stamp
6. Cancellation of postage stamp with the date stamp must always be considered as an error."

LOCALS, RAILS, REVENUES AND FORGERIES

Cancellations illustrated, in connection with this article, appear on some of the stamps of Sweden, and likewise on the early stamps of Schleswig-Holstein, not excluding the 1¼ shilling bisect, which was authorized to be used bisect April 27, 1864, and appeared from Altoona.

There are a mass of local stamps for Aalborg, Aarhus, Copenhagen, Fredericia, Holte, Horsens, Kolding, Odense, Randers, Svendborg, Veile and Viborg, all issued from 1880 to 1888, on which none of the regular postal cancellations appear. On the Copenhagen stamps of 1880-83 a three ring cancellation is seen, somewhat like Illustration One. A five-pointed star, in black, was used in Veile, while the other locals are variously cancelled.

The railway stamps, issued 1879-89, and the Revenue Stamps, 1862-76, do not carry any of the recognized postal cancellations.



1



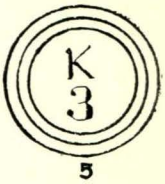
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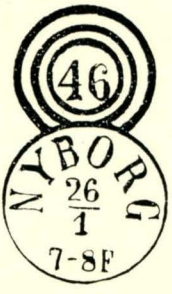
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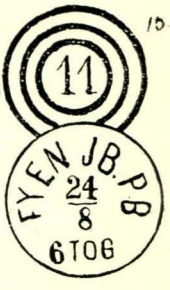
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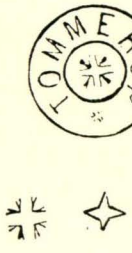
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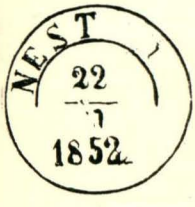
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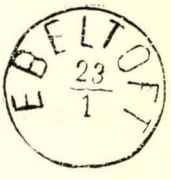
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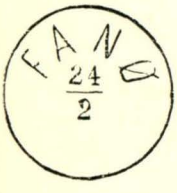
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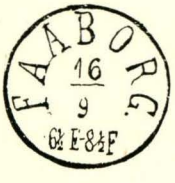
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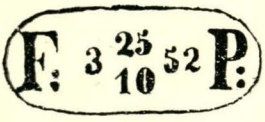
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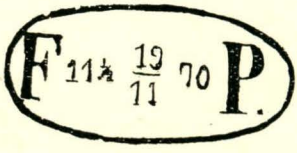
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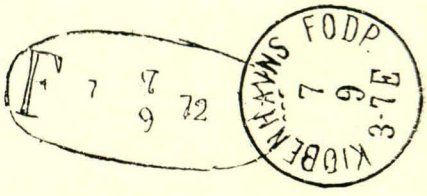
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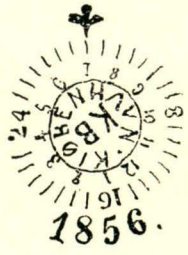
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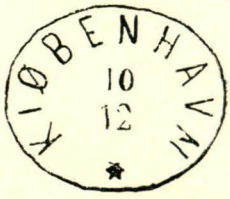
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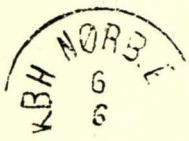
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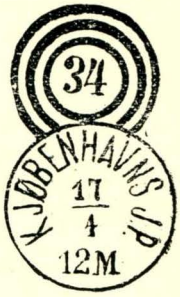
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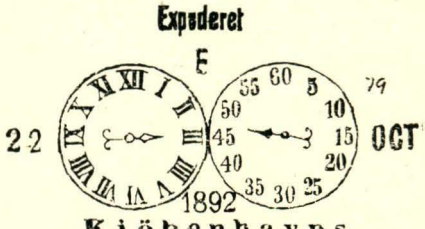
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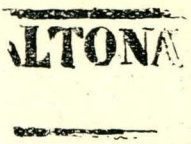
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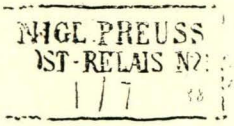
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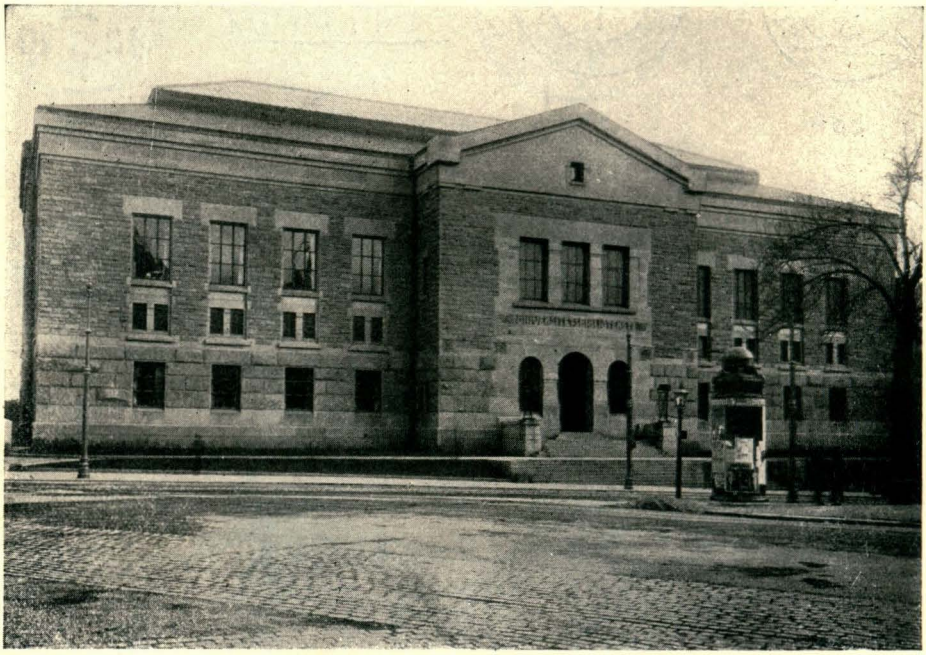
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H. L. LINDQUIST, Editor,
120 West 49th St., N. Y. C.

Norwegian Stamp Exhibition

By Rederiet Odfjell

THE First International Stamp Exhibition in Norway was held in Kristiania between September 19th and 28th, 1924, under the management of the *Kristiania Filatelist Klub.* Although this was the third International Exhibition held in Europe this season it was well attended and had nearly 200 exhibits from different countries. This response was due to the high standing of the *Kristiania Filatelist Klub,* its eminent board of directors and its monthly paper, *Nordiske Filatelistick Tidsskrift.* The exhibition was arranged in the new library of the University (Drammensveien), where a suite of large halls and rooms were filled with displays in the same manner as those at London last year. The rooms were well lighted up both by day and night.



Library where Exhibition was held.

The most prominent exhibits were to be found in the Champion class where the Grand Gold was awarded to Mr. Warren for his famous collection of Holland and Colonies. Mr. Odfjell's collection of Norway and Mr. Napier's Greece received gold medals. In the Champion class outside of Europe the Grand Gold Medal was awarded to Mr. Lichtenstein of New York, for his wonderful collection of Capes. It proved to be a most superb collection and amongst many other jewels contained a block of four of the one penny woodblock with the error "four pence" on cover.

Among the other prize winners might be mentioned:

The collection of Holland formed by Mr. Gray of London. This was a beautiful collection and contained a great number of large unused blocks. If this had been arranged in a more modern way, it might have surpassed the championship winner. Prof. J. Brace Chittenden's work on the Austrian issues was highly admired and well deserved its prize of a gold medal. The exhibit which included the plating of the Mercury stamps showed the original work of a serious and competent student.

Mr. Riesco's Capes received a gold medal, and Field's a silver medal. As you will note the favored Triangular stamps were well represented. Mr. Borchardt of Berlin received a gold medal for his Prussia, a fine collection of mint copies of these classical stamps; as did also R. T. Parkinson of London for his Mecklenburg and Oldenburg, all exceptionally fine pieces. Alf G. Johnson, Kristiania, was awarded gold medal for his Malta and Gibraltar, a splendid study of these popular stamps, well worked out on types A 25 and A 26, on English stamps. Another gold medal was given J. Benzinger, Stockholm, for rarities from Europe, each copy superb as to condition and color. A gold medal was awarded to H. Harvey for his famous collection of Victoria and another to Mr. Jenny of Switzerland for his collection of unused British Colonies of the 20th Century.

The public gave the exhibits of Norway, Sweden, Denmark, Finland and Iceland their greatest attention and there were several of these which were awarded gold medals. P. A. Mossin was represented with his wonderful philatelic work on Norway of which the well worked out first and second issues formed a part. This collection is written up exceedingly well with the exception of styling the printing errors or flaws in the first issue as "types" which are numbered from 1 to over 100 in the order in which they were discovered, although his type 7 may be found in a strip between types 64 and 23. Mr. Goodfellow's study of 4 skill 1863 and Dr. Justus Anderssen's study of 20 mm. (small die) 1885-93 both received gold medals. Messrs. Lange of Goteborg and Westberg of Stockholm, each received a gold medal for their collections of Sweden, Denmark and Finland. Both of these collections were strong in the rare first issue of Sweden. Mr. Odfjell received a large silver cup for the best Norway, Dr. Anderssen a silver cup for studies of Norwegian stamps, and Mr. Schou of Bergen a silver cup for the best Ungarn. Mr. Goodfellow received two additional gold medals, one for retouches and one for reentries on the New Zealand issues. Mr. Oldfield's 5c. Bolivia and Mr. Adutts Confederate States were quite interesting and show how much work can be done on a few issues. The first was an especially well mounted and neat collection, very pleasing to the eye.



The International Jury.

Among the exhibits of greatest interest must be mentioned those entered hors concours such as Mr. Lichtenstein's New Foundland, New Brunswick and Nova Scotia, a valuable lot where condition is superb; Mr. Sefi's wonderful collection of Cashmir, containing these rare old-blotted looking things, gathered through 15 or 20 years and including the pick of the Hancock and the Massons collections. Further Mr. Sefi's well worked ½ gr. Saxony, grey black, a splendid study in reconstructing this interesting stamp in different plates.

Outside of these there were a large number of exhibits which were awarded silver and bronze medals. I must mention Mr. Baade Mathiesen Bergen and Mr. Engelsgaards, Norway, for their two beautiful collections, rich in strips and blocks; W. T. Wilson for his Iceland in mint blocks and sheets, probably the largest collection of Iceland in existence.

Seychelles

THE 3c *ON* 4c *SURCHARGE OF THE* 1893 *ISSUE*

By H. B. NEWMAN

THE study of the various surcharges of the stamps of the 1893 issue of "Seychelles" is very interesting and a student of Philately will find a great deal of pleasure and will be amply repaid for his trouble, if he will plate the various settings of these stamps.



In this article I will only deal with the plating of the settings of the 3c on 4c but at some later date I will give the result of my study of the other surcharges.

In 1893 alterations were made in the rates of postage and it was deemed advisable to issue new values to correspond with revised charges. The new denominations were 3-12-15-45 and 90 cents and as the revised rates came into effect immediately, recourse was made to surcharging to supply new values.

The surcharging was done locally and consisted of figures about 5 mm. high with "cents" underneath in heavy type. The type was evidently not new or in perfect condition as many minor varieties occur.

The 4c stamp was printed in sheets of 120, in two panes of 60 each, and was surcharged "3 cents" in 1893. The type was set up in a block of thirty (5 rows of 6 stamps in each row) and thus each sheet had to be run through the press four times, making four repetitions of each setting of thirty, on every sheet.

This value was more used than any of the others and there were several different settings which can easily be distinguished by certain broken letters and the position of the "3" over "cents."

Mr. Poole states that there are evidences of at least six settings and that possibly more may be found but I have examined hundreds of these stamps and have never been able to find but five distinct settings. If anyone interested in this issue, has any blocks that do not correspond with any of the five settings which I am describing in this article, I would greatly appreciate their sending the same to me or sending me a description of them.

It is impossible for me to state the order in which these settings were made so I have simply called the settings which I have completed by the letters A, B, C, D, & E, and have numbered the stamps of each pane from 1 to 30, beginning with the 1st stamp in the first row and then running from left to right in regular order.

SETTING A.

On this setting the figure 3 is over "N T" on Nos. 3-4-5-10-11-16-17-22 & 23. It is over "E N" on Nos. 7-18-26-27 & 30 and on the remaining stamps it is over "N".

No. 1—"C" cut in two and the back of "E" cut away
" 4—Foot of "E" broken and "C" slightly raised
" 5—Letters "E N" are blurred
" 6—"N T S" raised
" 8—Top of 3 broken and "T S" slightly raised
" 12—Back of "C" cut and "T S" slightly raised
" 14—Back of "C" cut
" 18—"T S" slightly raised
No. 19—"T S" slightly raised
" 20—"S" slightly raised
" 21—"C" raised and foot of E broken
" 23—"N" broken near center of first stroke
" 24—"T S" slightly raised
" 25—"E" cut at back
" 26—"T" broken so that it resembles an antique "T"
" 27—"S" raised and foot of "C" broken
" 28—Foot of "T" broken off
" 30—"N T S" usually battered and 3 broken at back

SETTING "B"

In setting "B" the figure 3 is over "N" on Nos. 1-2-3-4 and 25, on all of the remaining stamps it is over "N T". This setting is known as the "raised letter" setting as only five of the stamps on a pane of thirty are normal.

No. 2—"S" slightly raised
" 3—"C & S" slightly raised
" 4—"C & S" raised
" 5—"C & S" slightly raised, upper curve of "3" defective
" 6—"S" raised
" 7—"S" raised
" 8—"S" raised
" 9—"S" raised
" 10—"C E S" raised and upper curve of 3 defective
" 11—"C E S" raised
" 12—"C E" raised
" 13—"S" raised
No. 14—"S E S" raised
" 16—"C E S" slightly raised
" 17—"C E S" slightly raised
" 18—"C E S" raised
" 20—"C S" raised
" 21—"C S" raised and foot of E broken
" 22—"C E S" raised
" 23—"C E S" slightly raised
" 24—"C E S" raised
" 25—"C" raised
" 27—"S" raised
" 28—"C E S" raised
" 29—"C E S" raised

SETTING "C"

The "3" is over "N T" on Nos. 28-29 and 30 and over "N" on the remaining stamps.

No. 1—"C" is cut in two and back of E cut away
" 4—"S" slightly battered
" 6—"S" battered
" 8—Top of "S" bent downwards.
" 12—Top of "S" bent downwards
" 14—Top of "N" battered
" 21—Foot of "E" broken off
" 22—"S' slightly raised
" 24—Top of "3" divided
" 25—Top if "3" cut off and foot of "T" broken
" 27—"T S" raised
" 28—Foot of "T" broken off
" 30—"N T S" occasionally battered

SETTING "D"

This setting has the 3 over "N" on all the stamps with the exception of No. 30 which has it over "N T".

No. 1—"C" cut in two and back of "E" cut away
" 4—"S" battered
" 6—"S" battered
" 12—"C" raised and "S" battered
" 14—"N" battered
" 16—"C" slightly raised
" 17—"S" slightly raised
No. 18—Top curve of "3" broken at back and "C" slightly raised
No. 21—"C" raised and foot of "E" broken
" 22—"S" slightly raised
" 23—"S" raised
" 27—"S" slightly raised
" 28—Foot of "T" broken off
" 29—"S" raised
" 30—Top of "S" battered

The "S" is raised on No. 30 on the two lower panes but not on the upper ones.

SETTING "E"

In this setting the "3" is over "E N" on Nos. 1-6-18-24 and 30. It is over "N T" on Nos. 2-3-4-5-7-8-9-10-11-14-16-17-21-22-23 and 27. On Nos. 12-15-20-26 and 28 it is over "N", and on Nos. 13-19 and 25 the "3" is over "E", a position which does not occur on any other setting.

No. 1—"C" cut in two and back of "E" c away
The top of "3" is battered
" 4—Top of "3" divided and "S" battered
" 6—"S" battered
" 11—Top ball of "3" divided
" 12—Top of "S" bent downward
No. 14—Top of "N" battered
" 17—"S" slightly raised
" 21—Foot of "E" broken and "S" raised
" 22—"C" raised
" 28—Foot of "T" broken off
" 29—"S" slightly raised
" 30—"S" battered

All stamps not specially mentioned in the above settings are normal.
Setting A can be distinguished by No. 8 which has the top of "3" cut off.
Setting B has No. 10 with the top of "3" divided.
Setting C has the top curve of "3" broken on No. 24.

Setting D has the top curve of "3" broken on No. 18.

Setting E has the ball of "3" divided on No. 11 and the top of "3" divide on No. 4.

There seem to be only one variety that is common to all of the settings and that is No. 21 with foot of "E" broken. From the fact that the above broken letter is in the same position in all settings of the "3" on 4c, and also in all of the settings of the other values that I have completed, it leads me to believe that the same type was used in the printing of the various settings of the "3" on 4c and probably of the other values.

There are numerous other small varieties which are not common to all of the settings and these are probably due to the wearing of the type and this would be especially true in case the same type was constantly used.

The position of the figure "3" over "cents" is not the same on any two settings and it is probable that after the first printing of this stamp the figure of value was taken out and another value inserted and as further printings were needed this process continued but the type seems to be the same in all cases, subject to the ordinary wear.

I am indebted to the book on the Postage Stamps of the "Seychelles" by Mr. B. W. H. Poole for part of the information in this article but as it was published in 1906 it was not complete in regard to this issue and I am pleased to give my fellow Philatelists the result of my study of this stamp.

It is my opinion that setting "B" was the first setting as No. 1 of this setting is normal and does not have the "C" cut in two and back of "E" cut away and No. 28 does not have the foot of"T"broken off.

If the same type were constantly used this would seem to prove that Setting "B" was printed first and that the varieties in the other settings were caused by the wearing of the type as the surcharging proceeded.

Henry Byron Phillips

HENRY BYRON PHILLIPS, one of the pioneers in Philatelic activities, died suddenly, November 22, 1924, at his home in Berkely, California. Mr. Phillips was an interested and active member of *The Collectors Club,* and just a few days before his death he sent us some data on the Wells Fargo Franks, mentioned in our last issue by H. C. Hitt, which is being incorporated in an article now being prepared. He was a charter member of the American Philatelic Society (No. 19), and for many years was Director at Large of the organization. In business he was the Secretary-Treasurer of the Doe Estates Company, of San Francisco, and in the position, handled funds of the Doe Liberty at the University of California. He was also a hard worker in Masonic and Civic organizations, and was a Past Member of Berkely Lodge, No. 363, F. & A. M. Besides Philately, he was also interested in Genealogy and Gardening as hobbies. He had a collection of Western Franks, reputed to be one of the finest in existence. He is survived by two daughters, Mrs. Paul Bailey, of Sacramento, and Miss Edith Phillips, of Berkely. He was 74 years of age at the time of his death, and in his passing, Philately has lost one of its truest friends and a man who has done much to raise the standards of Philatelic endeavors.

Early Bar Precancels

By Roy C. Frank

I.

INTRODUCTION.

I DEEM it a privilege to be able to present this article on early bar precancels to the readers of the *Collector's Club Philatelist.* It has been my experience since I first became interested in this branch of philately that the collectors of regular issues of United States postage stamps regard precancels as something quite below their respective dignities. Naturally this reaction attracted my attention and I determined to ascertain just what were the basic reasons for this concerted sentiment against precancels. One of these reasons, I discovered, was what the United States specialist considered to be the lack of opportunity for specialization. In order that I might test this theory, I searched through the field of precancels to find a branch that was capable of intense specialization and research. I found my goal in the early bars. In all my stamp experiences, I have never found anything quite so interesting, anything quite so open to study as these early cancellations. Coming out as they did during the period of precancel infancy, they show the results of much experimenting. In these stamps, one can see the remnants of regular cancellations—and what is more, the beginning of our modern precancellations. We can well say that the field of bar precancels takes us back to the formative period of precancel endeavors. Mr. Oscar Selianoff, specialist in early United States cancellations, fittingly describes the status of bar cancellations when he states: "The early bar cancellations carry the origin or historical part of present precancels."

Probably a brief resume of the history of precancels will more clearly show the important place occupied in precancel history by the early bars. As early as the year 1847, ingenuous postmasters conceived the idea of precanceling postage stamps. The first precancel called to our attention is one from Wheeling, Virginia, now Wheeling, West Virginia. In that city, the postmaster precanceled the five and ten cent denominations with the regular stock canceler, a red gridiron. Probably he was not quite satisfied that he was acting in the proper manner, for he recanceled the stamps after they were affixed to the letters. A second early precancel consists of the 1 cent 1851 on which the word "PAID" is printed. Collectors will find these precancels listed in Scott's Specialized United States Catalog. The Wells-Fargo Express Co., and the Adams Express Co. also used 1 cent 1851 stamps precanceled. The Wells-Fargo cancellations consisted of "W. F. & Co." while the Adams Express Co. used a cross made by a vertical and a horizontal penstroke.

Necessity has long been proclaimed the "Mother of Invention." What greater reason can be given for the existence of precancels? As the business of the postal department increased, the postmasters were put to task to devise ways and means of lightening the burdens cast upon their shoulders. By precanceling stamps, the postmasters found a solution to this problem. Little did they care about the shapes and forms of the cancellations—what they wanted was results. Needless to say, the ingenuity of these pioneers is manifested in the spectacular cancellations that they issued. This was the period of the Kicking Mule, Cat on the Fence, and other famous cancellations. Some of the early precancels went these cancellations one better. For example, we have the beautiful star of Glen Allen, Virginia. A great deal of interesting history is wrapped up in this stamp. More information concern-

ing this will be given later. We find gridiron cancellations, quads, squares, capital letters, such as the "M" of Menominee, Michigan, and the "G" of Glastonbury, Connecticut, and others.

However, in spite of the multishapes, the prevailing cancellations are plain ruled lines or bars running either horizontally or vertically. Hence we derive the name of "Bar Precancels." Some of the cancellations were applied with daubers, others by means of a pen, and others with printer's brass rules. Oftentimes several cities have used the same type of cancellation. It is in these cases that study and research are necessary. By comparing loose stamps with those on the original cover, the collector is in a position to classify them. Altho the cancellations may appear identical, yet there is always a difference. No two cancellations from different cities are exactly alike—the color and quality of the inks used may vary, the widths and lengths may show some variations and other means of substantiation may be found. This is what makes these stamps so interesting and fascinating.

Shortly after the issuance of bar precancels, Burlington, Vermont, and Boston, Massachusetts, printed the names of the city and state on the stamps thereby introducing the present types. But, it is very important to note that we still have bars and lines on precancels. Very few cities have entirely done away with these identities. They still play and always will play an important part in precancel history. Some cities still use bar precancels. However, the practise is gradually being discontinued. This article will deal only with bar precancels issued up to and through the 1912 issue of United States postage stamps.

Before entering upon a description and classification of the various types of bar precancels, I wish to take this opportunity to express my appreciation to the following collectors: Oscar Selianoff, Wm. H. Field, Frank McChesney, Fred Raff, Al Burns, S. J. Jones, D. D. Berolzheimer and Max Casper for their hearty cooperation in compiling data for this article.

It is not my purpose at this time to present a complete check list for your consideration. To do this would take more space than is justified. What I do wish to accomplish is to point out and explain the various broad groupings of bar precancels. Each of these groupings will be elaborated upon by specific examples with descriptions and illustrations. I shall not attempt to describe any stamps that I do not have in my own collection. By my doing this, the reader can be absolutely assured that the measurements and descriptions as to inks and markings are correct.

After describing the cancellation used by various cities, I have listed the values on which the cancellation appeared.

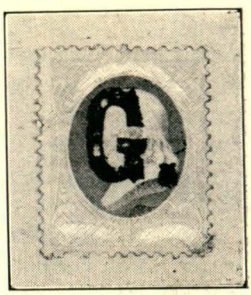
CLASS I.

The first general division of bar precancels consists of precancels having for the cancellation a letter or a picturesque figure such as a star. These are the earliest precancels and are probably the most interesting. Let us examine the various types of this classification.

1. *GLASTONBURY, CONNECTICUT.*

This cancellation consists of a large capital "G" followed by a proportionately large black period. The "G" is 12 millimeters high, 8 millimeters wide and the lines are 2½ millimeters in thickness. The stamps precanceled in this manner were used by the manufacturers of Williams Shaving Soap and other facial necessities. Very few of these precancels were used and they command a high price. The 3 cent 1869 is valued at $20.00.

1869 ISSUE	1879 ISSUE	1882 ISSUE
3 cent	1 cent	1 cent



Class I. No. 1.

2. *MENOMINEE, MICHIGAN*

The postmaster at Menominee precanceled some of the stamps used at that office with a large capital "M" reading vertically up and down. The letter is 15 millimeters wide and 12 millimeters high. The lines forming the letter are 4 millimeters wide. The one cent varieties are fairly common but the 30 cent value is very scarce.

1912 ISSUE

1 cent up
a. down

30 cent down



Class I. No. 2.

3. *NEW YORK, N. Y.*

This is a very pretty precancel consisting of a circle of pearls, 24 in number, in the center of which circle are the initials "N. Y." The "Y" is superimposed upon the "N" in such a manner as to be perpendicular to it. There are two major varieties. In the first one, the forks of the "Y" point toward the right side of the stamp. In the second variety, the forks of the "Y" face the left side of the stamp. Two different kinds of ink were used; a light blue and a grayish black.. From this description we can see that 4 sets may be made of this type. It is interesting to note that this cancellation was used only on postage due stamps.

1889-91 POSTAGE DUE

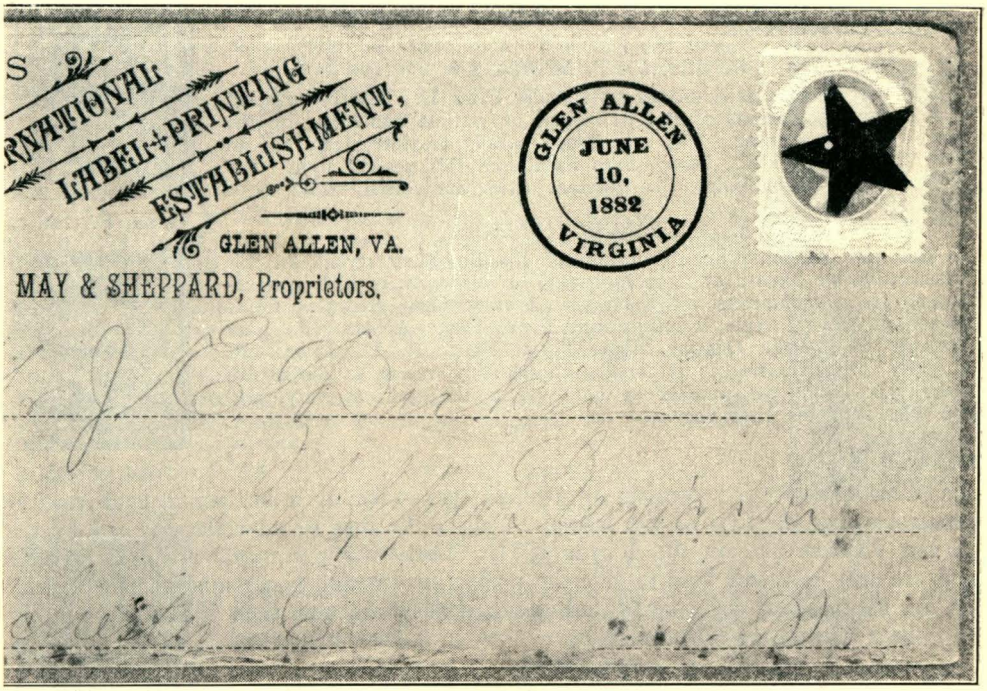
1 cent	5 cent	30 cent
2 cent	10 cent	50 cent



Class I. No. 3.

4. *GLEN ALLEN, VIRGINIA*

We come now to the most interesting of bar precancels. This stamp, as mentioned in the introduction, has a very interesting history. No article on bar precancels would be satisfactory unless it contained a complete history of the "Star of Glen Allen." The following information has been obtained by me through the courtesy of Wm. C. Michaels of Kansas City, Mo., and August Dietz of Richmond, Va. The story runs as follows:



Class I. No. 4.

In 1868, Capt. John Cussons, a soldier of fortune, settled in Glen Allen, a town approximately ten miles from Richmond, on the Richmond, Fredericksburg and Potomac Railroad, and opened a shop for the printing of druggist's box and bottle labels, prescription blanks and other small printings suitable to drugstore needs. Later on, he added a line of advertising calendars.

Captain Cussons was a firm believer in mail order advertising. At regular intervals, he sent out circulars and catalogs to his customers. At that time, the postmistress of Glen Allen

was a young lady named Josephine Hopkins. To cancel 500 or more pieces of mail by hand was quite a task for the young lady and the gallant Captain Cussons hit upon the idea of cancelling his mail for the postmistress before it was turned over to her at the postoffice.

The cancellation was performed on a job press. The form is typeset and the star is an electrotype from an original woodcut. It is to be noted that the general mail of the Glen Allen postoffice was not precancelled in this manner—only the mail deposited by Cussons, May & Sheppard, later Cussons, May & Co.

I have heard from some sources that Cussons, May & Co. manufactured postmaster's cancelling stamps and the Star was merely one of their attempts to produce a desirable cancellation. This is not the case. The Cusson's plant never made postmasters' cancelling stamps. This information is based upon the word of John Trevett, the oldest living employee of Captain Cussons.

1873 ISSUE—1 cent

CLASS II.

The second great group of bar precancels consists of those cancellations made by the use of daubers and the like. The cancellations on these stamps are in the form of broad bands or bars, thereby giving rise to the name "Bar Precancels." Only a few representative cities will be listed and illustrated.



Class II. No. 1.

1. *ORANGE, CONNECTICUT*

This city illustrates what I call the band style of bar precancel. The cancellation consists of a broad band varying in width from 6 millimeters to 9 millimeters. There are several cities that used this band style. Among these are Marshall, Mich., Elkhart, Ind., New Orleans, La., and Anderson, Ind. In order to distinguish the precancels from these various cities, one must study the inks used. In doing so, he will find that no two cities have used the same quality or the same color of ink. Anderson, Ind., for example, used a heavy black ink resembling enamel, while Orange, Connecticut, used a grayish black ink presenting a washed out appearance on the stamps. And so, we can separate the cancellations into their respective divisions.



Class II. No. 2.

2. *BAY CITY, MICHIGAN*

This city introduces a second style under Class II. The cancellation in this grouping consists of one horizontal or vertical bar made by the stroke of a small brush. The cancellation usually measures from 1½ to 3 millimeters in width. Many cities have used this general style. Remarks as to distinguishing the different cities are found under 1 of Class II.

3. *GALESBURG, ILLINOIS*

This city illustrates an elaboration of the Bay City style. In this classification we have 2 or more horizontal or vertical bars each measuring 1½ to 3 millimeters wide and spaced at various intervals. Cities using this general style include South Bend, Ind., Chicago, Ill., New York, N. Y., Lake Odessa, Mich., Floral Park, N. Y., Lyons, N. Y., and many others. It is usually considerably easier to distinguish these types since the number of bars varies, the spacings vary, and the widths of the bars vary.



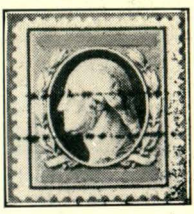
Class II. No. 3.

CLASS III.

This classification consists of a single penstroke or a horizontal and vertical penstroke over the face of the stamp. This is the type of cancellation used by the Adams Express Co. on the 1 cent 1851. These bar precancels are not desirable and are only reviewed here to give the reader information concerning them. If they are on the original cover, well and good; if they are not, then it is useless to try to collect them.

1. *ONECA, FLA.*

Oneca is a representative example of this type of cancellation. Here the cancellation consists of two horizontal penstrokes on a 2 cent postage due stamp. Other cities using a penstroke precancel are Coldwater, Mich., Jacksonville, Fla., Harrisburg, Pa., and Topeka, Kansas. I might say in passing that the Oneca stamp is quite attractive. The stamps were used by the Royal Palm Nurseries on shipments of flowers and shrubs. The cancellation consists of 2 horizontal penstrokes. The ink splotched considerably, but in such a manner as to make an attractive appearance.



Class III. No. 1.

CLASS IV.

We now come to a more interesting group of bars. This is the precancel made by the use of printers' brass rules. A detailed report of the various cities using this type will not be amiss.

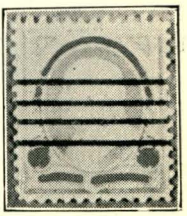
1. *ANSONIA, CONNECTICUT*

In this city we find 4 horizontal lines each ¾ of a millimeter wide and spaced 2 millimeters apart. There is another variety of spacing, namely, 2½ millimeters. The 2 millimeter spacing is far commoner than the 2½ millimeter spacing. Two point brass rules were used. In setting up the plate, the printer spaced some of the rules a trifle farther apart than he did others. Jet black ink was used. These stamps are easily recognizable off cover and can be safely collected.

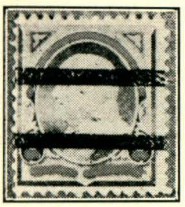
1894 ISSUE
1 cent
1898 ISSUE
1 cent
a. 2½ mm. spacing

1902 ISSUE
1 cent
a. 2½ mm. spacing

1908 ISSUE
1 cent
a. double
b. 2½ mm. spacing



Class IV. No. 1.



Class IV. No. 2.

2. *BLOOMINGTON, ILLINOIS*

Blomington used 2 six point brass rules spaced 5½ millimeters apart. This type is somewhat similar to that used by St. Paul, Minn. The differences are that the Bloomington cancellations are always horizontal while those from St. Paul are always vertical. A second difference is in the distance between the bars, that of the Bloomington type being somewhat less.

1895 ISSUE
1 cent

1898 ISSUE
1 cent

1902 ISSUE
1 cent

3. *GRAND RAPIDS, MICHIGAN*

For this type 2½ point brass rules were used. The lines are spaced 8½ millimeters apart. The lines resemble pen lines to some extent, but upon close examination, the difference can easily be seen.

1898 ISSUE
1 cent



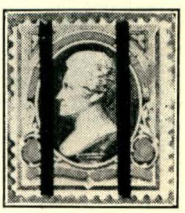
Class IV. No. 3.

4. *ST. PAUL, MINN.*

St. Paul offers an interesting study of these early precancels. This type is made up of 2 vertical lines each 2 millimeters wide and spaced 8½ millimeters apart. Six point rules were used. However, the interesting feature is that it is possible to find one 6 point rule and one 4 point rule on the same stamp, two 6 point rules, but never two 4 point rules. I have a copy on which the first line is a 6 point rule and the second line a 4 point rule. I also have a stamp of the same denomination on which the first line is a 4 point rule and the second a 6 point rule. Another interesting feature of this cancellation is to note the junction points of the rules. Small breaks are noticeable and these breaks form desirable plate varieties.

1879-93 POSTAGE DUE
1 cent
2 cent

1895 ISSUE—REGULAR ISSUE
1 cent 3 cent 5 cent
2 cent 4 cent 6 cent



Class IV. No. 4.



Class IV. No. 5.

5. *BUFFALO, N. Y.*

Buffalo has a splendid appearing bar precancel consisting of 2 horizontal lines each 1 millimeter wide and spaced 4½ millimeters apart. 2 point brass rules were used to precancel these stamps.

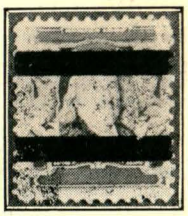
1902 ISSUE—1 cent

6. *FLORAL PARK, N. Y.*

Floral Park has used many varieties of bar precancels. This city started by using the brush daubs of Class II. The last type used however, is a very fine brass rule type. The bars are 3 millimeters wide and are spaced 13 millimeters apart. These stamps were used by floral establishments in that city. If I may be pardoned for a slight digression, I should like to point out of what great value precancels are to such

businesses. In shipping plants and other floral offerings, various shaped parcels are used. If the clerk at the postoffice had to turn these parcels from end to end to find the stamps, much time would be lost. However, by using precancels this search work is eliminated.

1902 ISSUE
1 cent



Class IV. No. 6.

7. *SENECA FALLS, NEW YORK*

One horizontal bar 3 millimeters wide. This cancellation is in heavy black ink.

1898 ISSUE
1 cent

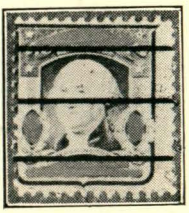


Class IV. No. 7.

8. *DAYTON, OHIO*

This type possesses for its insignia 3 horizontal lines 1½ millimeter wide, and spaced 6 millimeters apart. The lines are 1½ point brass rules. Numerous plate varieties showing the connecting ends of the rules may be found. The 1 cent value is very common, but the 2 cent is scarce and is highly prized.

1902 ISSUE
1 cent
2 cent (1903)

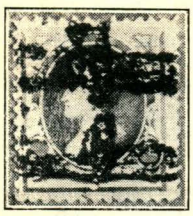


Class IV. No. 8.

The above cities represent the more outstanding styles of this great class of bar precancels. This class with Class I forms what I think is the better part of bar precancels. They present a better appearance than those of Class II and Class III, and are more easily collected. They also offer more opportunity for specialization.

CLASS V.

We come now to the last great group of precancels. This group may be properly termed the "Freak Group." There is no regularity in the cancellation varieties of this group. It consists of unique specimens of ingenuous imaginations. They are very interesting and lend beauty as well as novelty to a collection.



Class V. No. 1.

1. *SEYMOUR, CONN.*

This is a novel precancel and immediately attracts one's attention. The cancellation consists of 2 horizontal and 2 vertical bars each 5 millimeters wide, irregularly formed. The ink used presents more the appearance of shoe polish or stove blacking than it does of ink. Probably some postmaster with an inventive turn of mind, daubed his cancelling brush into his wife's favorite can of stove blacking and precancelled a sheet or two of stamps.

1895 ISSUE
3 cent

1898 ISSUE
1 cent

2. *TALLAHASSEE, FLORIDA*

In this item we discover a crude shape in the form of a cross. The cross lines were made with blue crayon. This cancellation is very interesting and adds to the appearance of a collection more than one would imagine offhand. Only one value was precanceled.

1902 ISSUE
1 cent



Class V. No. 2.

3. *VIRGINIA, MINNESOTA*

This cancellation takes us back to the era before prohibition. A brewing company located in Virginia, Minn., sent a number of circulars to various barber shops scattered throughout the United States. The reason these circulars were sent to barber shops was that in those places of business, more people would read them than if they were sent elsewhere. The cancellation was printed at the same as the other printing on the envelope. As for a description of the cancellation, the cut will have to suffice.

doing Your Friends and
favor if you will hand
cards. - - - -

SHOP DETROIT MICH,

Class V. No. 3.

4. *LANCASTER, NEW YORK*

The cancellation consists of 2 printer's quads 8 millimeters to 11½ millimeters long and 2 millimeters to 4 millimeters wide. This city is what may properly be called a specialist paradise. I have 11 different lengths of cancellations from this city in my collection. As to widths and spacings, I have never had the time necessary to cover the ground in a thorough manner. I dare say that one could obtain over a hundred varieties of this one stamp. Besides specialization in lengths and widths, there are plate varieties to be obtained; broken quads, split quads and other varieties.

1890 ISSUE
1 cent
a. double

COLUMBIAN ISSUE
1 cent



Class V. No. 4.



Class V. No. 5.

5. *NEW YORK, NEW YORK.*

New York has used a number of bar varieties. One of the most interesting is a type consisting of several grotesque blocks, triangular in shape. The sizes of the figures vary considerably in size.

1908 ISSUE
4 cent
6 cent

1912 ISSUE
1 cent

6. *YONKERS, NEW YORK.*

This type is somewhat similar to the New York type discussed. However, in this case the blocks are rectangular or square while those of the New York stamps are triangular in shape. The Yonkers type is commoner. The squares are approximately 5 millimeters square and cover the entire face of the stamp.

1890 ISSUE
1 cent
a. double
2 cent

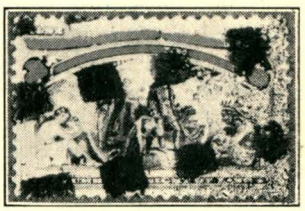
COLUMBIAN ISSUE
1 cent

1895 ISSUE
1 cent
2 cent

1898 ISSUE
1 cent

1908 ISSUE
1 cent
2 cent

1912 ISSUE
1 cent
2 cent



Class V. No. 6.

SUMMARIZING

As previously stated, the object of this article is not to present a check list. Some explanation may be necessary for the reader to understand why I listed the issues under some classes and not under others. The reason for this action is as follows: In Classes I, IV and V, each city has a distinctive cancellation. There are no two that have cancellations that are exactly alike. Therefore, the collector will be able to collect these items with safety. And, I am certain that the values listed are correct. In Classes II and III, there is no positive method of checking the values reported as having been issued as precancels. To one who has made a thorough study of the cancellations, there might be sufficient proof, especially in Class II. But, in order to eliminate any unnecessary confusion, I felt that it was better to describe only the cancellations. Of Class III, no one can accurately classify the stamps when off the original cover. In this class a listing would be worthless.

It is to be regreted that more is not known about these interesting cancellations. Work in this direction has just been started. It is rapidly gaining favor among collectors and at some time in the future, a complete work will be issued.

Denmark 2 Rigsbankskilling Once More

By JOHN SPOHR

THE power of the printed word is a wonderful thing. Put an erroneous statement in print, and—lo and behold!—it becomes truth. This may explain why Mr. Konwiser—in C. C. P. of April, 1924, and Mr. Kranhold in October, 1924, have had the misfortune to repeat some wrong information printed elsewhere about the 2 RBS of Denmark.

The Truth, with a capital T, is this:

There were two printings of 2 RBS. The first one totalling 101,800 stamps, made by M. W. Ferslew, was supplied in several deliveries in the days from April 28th, to May 5th, 1851. On this printing the burelege was printed from an engraved Steel-plate. In all German and even some Danish catalogs and monographs there is much talk about a copper-plate, which, however, has never existed. The paper used for the first printing is always thick. The color of the stamp is a very characteristic slightly-greenish blue, absolutely distinct from the blue of the second printing. Unused copies of the first printing are of the greatest rarity, at least ten times scarcer than unused copies of the second printing. The stamp was "Sent out" to the post-office in Copenhagen on April 29th, and it is not likely it was issued to the public before April 30, or perhaps May 1st.

The second printing was made by the firm H. H. Thieles Enke, owned by the two brothers, Just and Andreas Thiele, the last named of whom had assisted Ferslew with the first printing. It consisted of 377,500 stamps, supplied in one single delivery on August 5, 1852. On this printing the burelege was made by the ordinary surface printing process the same as used for the duty plates.

There never was any lithographed burelege in spite of what has been repeated a hundred times in a dozen different languages.

The paper used for the second printing varies very much; medium to thick paper is the rule, thin paper being a rare exception.

Let me add a few words about the 4 RBS. Mr. Kranhold says this stamp made its appearance March 21, 1851. This is quite true, in a way, because on this day the stamp was sent out to all post-offices in the Kingdom, and of course it had to appear before being "sent out." But what matters is the *date of issue* to the public, this date is April 1st, 1851, and cannot be any other.

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FOR ADVERTISING RATES SEE PAGE 19

FROM THE EDITOR'S VIEWPOINT

Despite annual resignations the present editor is still at the helm of *The Collectors Club Philatelist* and starting off the fourth volume with bigger plans for the future than ever * * * Our past efforts have been considered sufficiently worth while to justify raising the subscription to the magazine to $2.00 per year * * * A greater incentive to join the Club and now get $2.00 worth of magazine with your membership * * * And in addition you will get the handsome *Year Book* just issued under the supervision of our energetic worker *Chas. J. Phillips* * * * You will be particularly interested to read the thorough reports on the meetings which are also supplied by *Mr. Phillips* * * * They show just how interesting our meetings are and give some valuable data on the great rarities that exist and the methods of our foremost collectors * * * *Mekeel's Weekly Stamp News* is conducting an interesting series of special issues under the editorship of different philatelic writers * * * *Stephen G. Rich, Philip H. Ward, Jr.* and *Chas. J. Phillips,* all members of the *Collectors Club* have edited special numbers to date and the writer will have charge of the third issue in February * * * The other weekly contemporary *Philatelic Gossip* is having a fine time panning *Hugh Clark* and the *Scott Catalog* * * * This has long been a favorite indoor sport and never fails to attract a goodly number of gleeful supporters * * * The plans for the *International Exhibition* to be held in New York in 1926 are progressing favorably * * * Don't fail to send your application to *Theodore E. Steinway,* 109 East 14th Street, New York City * * * $2.00 pays your dues for one year, but better send $4.00 which will carry your membership over the exhibition period * * * *Herman Toaspern,* better known as *Toasty* is again back for a brief stay to unload his spoils on his select list of victims before again departing for his quarterly visit to Europe * * * Before leaving our midst he has thoughtfully provided us with a voluminous pile of manuscript with which to entertain and enlighten our readers * * * The meetings of the *Hot Stove League* will be particularly enriched by the choice selection of stories which he has garnered from the great philatelists of Europe * * * Some day we will print the proceedings of some of the sessions of this *Inner Circle.* They'll be good * * * The *Annual Dinner* of the *Collectors Club* will be held shortly after this issue appears and a full account of it will appear in our next issue * * * The *Philatelic Literature Supplement,* inaugurated in our last issue under the editorship of *William R. Ricketts* has aroused some favorable comment, and the *Philatelic Journal of Great Britain,* in particular, commented upon it * * * The *Year Book* of the *Canadian Philatelic Society* has made its appearance and is even better than we anticipated * * * It is filled with interesting articles on Canadian issues including one on the *Law Stamps of Manitoba* by *Senator J. A. Calder* * * * Stamps are now given to *Radio Fans* so that they can form a collection of the stations which they have heard * * * Not a bad idea * * * The *Philatelic Association of the S. S. S. R.* announce a *Philatelic Exhibition* with the aid and co-operation of the *Peoples Commissariats of Posts and Telegrafs* * * * We are awaiting a report with interest * * *

The Uptown Stamp Co., 17 West 42nd Street, New York City, have just issued a very attractive *Bulletin* which will be a regular feature in the future * * * It is so good that modesty prevents us from stating that we designed it ourselves * * * Some particularly interesting monographs have recently been issued * * * *P. W. Ware,* 69 Queens Road, Clifton, Bristol, is responsible for an exhaustive work on the *Post Stamps of the Irish Free State* * * * *Frau Mia Keil,* Danzig, has published a specialized loose leaf catalog and album of the Danzig issues * * * Reference to our advertising columns will give full information and we urge our readers to give attention to this important part of our magazine where many attractive offers will be found * * * In this connection do not overlook the full page ad of *Percy McGraw Mann* * * * What more attractive addition to any U. S. Collection * * * *George W. Angers,* 888 Worthington Street, Springfield, Mass., is doing a wonderful work for the *Aero Society* with his *Newsletter.* No collector of Air Mail stamps can afford to be without it * * * We badly need some back numbers of this magazine to complete files for some of our friends. If you do not intend to bind yours, we'd like to get them back and will extend your subscription for all we can use * * * This issue contains some especially desirable articles * * * *Harry M. Konwiser* has prepared the most elaborate article on *Danish Cancellations* that has ever appeared * * * *Roy C. Frank's* article on *Early Bar Precancels* will show many collectors who have not realized the importance of this sideline, just how interesting it can be made * * * Many of the other articles are equally good, but we never complete an issue without wishing that many of the other good things that have been squeezed out were in it * * * That is particularly true this time and we can promise an especially interesting number for next issue * * * Now that we have been elected a *Fellow* of the *Royal,* we'll have to do something particularly noteworthy * * * For your support in the past we thank you, but we expect even more in the future * * * And so endeth.

H. L. L.

A Plea for Sane Grouping and Judging of Philatelic Works

At International Stamp Exhibitions

By CHARLES J. PHILLIPS

AS one who is keenly interested in the drawing up of a really comprehensive and exhaustive program for our International Stamp Exhibition of 1926 I have been comparing the classes for Philatelic Publications as shown in the catalogues of many of the great exhibitions of the past thirty years and it seems to me that there is great scope for improvement in such classes.

The first point for consideration is the drawing up of a comprehensive program and I have asked the two greatest experts on this subject that we have in America, Dr. J. B. Chittenden and Mr. William R. Ricketts, to draft this and they suggest the following plan:

PART I. SEPARATE WORKS.

Section I. Handbooks.

A. General. B. Special.

Section II. Catalogues.

A. General. C. Exhibition Catalogues.
B. Special.

Section III. Society Publications, Reports, etc.

Section IV.

Historical.

PART II. PHILATELIC JOURNALS.

A. Annual. D. Weekly.
B. Quarterly. E. Partly Philatelic.
C. Monthly.

PART III.

A. Albums exhibited by publishers.
B. Old albums exhibited by collectors.

I should very much welcome suggestions to improve or extend this list and same can be sent to me care of *The Collectors Club.*

The next point I want to make is in regard to the judging of this class in our next Exhibition. From my experience at many European Exhibitions I have seen that this is generally the last work undertaken by the Jury, and one that has been done in a very perfunctory manner, with very little examination or consideration of the exhibits.

Take, for instance, the last London Exhibition, *"Publications, Section 7. Albums."* There nine publishers exhibited a large number of albums. Every one of these received a Diploma, no attempt being made to decide which were of outstanding merit.

Take again *"Section 9. Priced catalogues."* These nine publishers exhibited and each one also received a Diploma. That is to say that the judges placed on a par such section catalogues, as *Field's War Catalogue* or *Kimura's Japan Catalogue* with the great catalogues of *Stanley Gibbons, Ltd.,* or *The Scott Stamp and Coin Co.*

Such work is not judging the entries but is the broadcasting of indiscriminate awards by tired Jurymen.

These are examples of poor Jury work that have occured at all Philatelic Exhibitions in the past and I would like to see that in 1926 we try and improve on these archaic methods of judging Philatelic Publications.

I think that the first thing to do is to select and appoint separate Judges for Philatelic Publications of all kinds. I suggest the appointment of two competent men for America and one for Great Britain and that these three have the power to consult judges from other countries when judging works published in other language than English.

While the general body of the Jury were judging the stamp exhibits these special men would have plenty of time to examine and compare the merits of the numerous publications that will be entered if we show the world that we are going to class and judge their goods in a sane manner.

Now there is one other point about which I feel very strongly.

Publishers of important works are exhibiting such works in their own name and awards are being given to them and not to the authors. As examples to make my point clear I quote:

> "London Exhibition. Sefi Pemberton & Co. had Gold Medal for Brazil, written by Col. G. F. Napier."

In Brusssels in like manner, Frank Godden & Co. showed France, written by Sir James Clark, and United States, by Sir Nicholas Waterhouse, and the awards went to the publishers.

Do not think for a moment I am saying anything against these publishers. They are friends of mine and my own firm exhibited many works of others and got awards.

What I want to do is to appeal for justice in making our awards to authors and publishers in 1926. In my opinion, in the case of monographs, the medals, when awarded, should in all cases go to the authors, and diplomas might be given to publishers where the jury thought they had been deserved by the manner and style in which the work has been turned out.

Philatelic Literature is the foundation of our hobby and the same must be properly classed and judged at great Exhibitions to show the regard and the honor that we have for those who devote so much time to producing works which help to foster and encourage the growth of Philately.

Collectors Club Philatelist—Philatelic Literature Supplement

VOLUME I. JANUARY, 1925 No. 1.

REVIEW No. 2. Quarter Ending, January, 1925.

For Review No. 1, see "C.C.P.—III, 4, October, 1924."

SCOTT'S STANDARD POSTAGE STAMP CATALOGUE. History and Bibliography. This catalogue, the latest being the EIGHTY-FIRST EDITION just published, is the oldest catalogue published. Started in 1867 by the FATHER OF AMERICAN PHILATELY: The Late JOHN WALTER SCOTT, who was actively connected with the compilation and publishing of the catalogue from the First to Fiftieth Edition, and is a philatelic memorial to his memory. It began in June, 1867, as: *"J. W. Scott & Co.'s Monthly Price List"* (later) *"J. W. Scott & Co.'s Monthly Price List of Adhesive Stamps,"* ending with August, 1868, fifteen numbers being issued, consisting of 1 leaf, 17¼x7¼ in., and constituting the FIRST FIFTEEN EDITIONS OF SCOTT'S CATALOGUE. (NOTE: There is no complete set of these in existence to my knowledge. The Crawford Library wants eleven numbers to complete, my library has only one number, the 11th, April, 1868.

SIXTEENTH EDITION. Sept., 1868. With this edition it was issued as a real catalogue, consisting of (1)+(1 plate of eleven stamps in color)+21pp. (Catalogue)+(1)p., 7-5/8x4-5/8 in., bound in a yellow-brown paper cover entitled: *"Descriptive Catalogue of American and Foreign Postage Stamps, issued from 1840 to date, splendidly illustrated with colored engravings and containing the Current Value of each Variety."* Price 15 cents. New York: Published by J. W. Scott & Co., wholesale and retail dealers in Foreign Postage Stamps, 34 Liberty Street. September, 1868. Wm. B. Smyth, Printer, 4 New Chambers St., N. Y. Page two of cover contains "Preface"; page three has advertisement of "The American Journal of Philately," page four has adv. "Scott's American Album" and "Seventh series of J. W. Scott & Co.'s Popular Packets. (This is really the first edition and at once became the Standard American Catalogue).

(NOTE: For descriptions of 17th to 21st editions, I am compelled to use the Crawford catalogue, as my library is in want of these, but from the 22nd on I have a complete set).

SEVENTH EDITION, June, 1869. (3) +26pp., do, colored paper cover.

EIGHTEENTH EDITION, March, 1870. (3) +29+ (1) pp., do, do.

NINETEENTH EDITION, May, 1870. (5) +32+ (1 plate), do, do.
With imprint of Mason & Co., Philadelphia, Pa.

TWENTIETH EDITION, July, 1870. (5) +32+ (1 plate), do, do.

TWENTY-FIRST EDITION, November, 1870. (5) +32+ (1 plate), do, do.
(NOTE: The title and sizes of the five editions, given above, may vary from the 16th ed., as they are described from copies in the late Mr. J. K. Tiffany library, and so much of the very rare pieces as well as the common were so badly trimmed by the binder as to render some almost useless. I had the greatest pleasure in 1905, while in London, to be able to examine the Crawford Library on four different occasions, while Mr. Bacon was compiling the great catalogue.—Later I hope to make any corrections or additions necessary to this bibliography, so that it will be absolutely correct).

TWENTY-SECOND EDITION, June, 1871. *"An illustrated Descriptive List of all Postage Stamps.* This list gives the Date of Issue, Color, Shape and Value, together with a full description of every Postage Stamp that has ever been issued by any country in the world. Also the prices at which each Stamp can be purchased of J. W. Scott & Co. Beautifully Illustrated with colored engravings. Twenty-second edition. Price Fifteen Cents. New York. J. W. Scott & Co., 75 and 77 Nassau St. (1 plate) +32 (including 1st and 2nd cover page and plate of stamps) + (2) pp. (9th Series of J. W. S. & Co.'s Popular Packets), 8x5⅝ in., green paper cover, catalogue printed on tinted paper.

TWENTY-THIRD EDITION, November, 1871. 32 pp. (inc. 1st cov. p. and plate) +2 pp., 9x5¾ in., red paper cover, tinted paper.

TWENTY-FOURTH EDITION, 1872, *"Descriptive List of all Postage Stamps. Illustrated with over One Hundred Coloured Engravings."* 28 pp. (inc. 1st c.p.) +8 plates of stamps in color, 8¼x5⅜ in., green paper cover.

TWENTY-FIFTH EDITION, 1873. (2) +24 pp. +8 plates, 8⅜x5½ in., paper cover.
With W. Harry Bruce, St. John, New Brunswick in place of J. W. Scott & Co.

TWENTY-SIXTH EDITION, 1873. *"J. W. Scott & Co.'s Illustrated Postage Stamp Catalogue."* 39+ (1) pp., 8¾x5¾ in., paper cover, tinted paper.
Interleaved Edition. (NOTE: Probably almost all the editions from this on exist in interleaved editions. I list only those I have in my library).
With the imprint of J. Allan Mason & Co., Brooklyn, N. Y.

TWENTY-SEVENTH EDITION, 1874. 48 pp., 8¾x5¾ in., paper cover.
With imprint of Novelty Stamp Co., Springfield, Mass.

TWENTY-EIGHTH EDITION, 1874. *"Descriptive Price Catalogue of the Postage Stamps of All Nations."* 48 pp., 9⅛x6 in., yellow paper cover.
With imprint of L. W. Durbin, Philadelphia, Pa.

TWENTY-NINTH EDITION, 1874. 48 pp. 9¼x5⅞ in., paper cover.
With imprint of A. G. Craig, San Francisco, Cal.
With imprint of J. Allan Mason, Brooklyn, N. Y.
With imprint of J. A. Pierce, Chicago, Ill.
(NOTE: The editions used by other firms, usually have a new paper cover and the title page and advertising pages at end omitted.)

THIRTIETH EDITION, 1875. *"The Postage Stamp Catalogue Profusely Illustrated."* 40+ (8) pp., paper cover, 9x5¾ in.
With imprint of J. Allan Mason, Brooklyn, N. Y.
"Illustrations of Postage Stamps." Supplement to the Postage Stamp Catalogue. 16 pp., 9x5¾ in., paper cover.

THIRTY-FIRST EDITION, 1876. 48+ (16) pp. 9x5¾ in., paper cover.
With imprint of C. G. Calder, Providence, R. I. Printed on rose paper.
With imprint of A. G. Craig, San Francisco, Cal. Do.
With imprint of A. W. Locke, Chicago, Ill. Do.
With imprint of M. Wineburgh, New York, N. Y. Do.

THIRTY-SECOND EDITION, 1876. 48+ (16) pp., 9x5¾ in., paper cover.

THIRTY-THIRD EDITION, 1876. 48+ (16) pp. and 1 p. Supp. (Circular dated Nov. 20, 1876, allowing 10% reduction on all orders over $1.00), 9⅛x5¾ in., p.c.
With imprint of A. Wilson, San Francisco, Cal.

THIRTY-FOURTH EDITION, 1877. Title-page has Scott & Co. instead of J. W. Scott & Co. 45+ (3) pp. (blue paper) (16) pp. (white paper) 9x5¾ in., paper cover.
"Catalogo de Sellos de Franqueo, con la fecha de emision, el color, la forma y el'valor de todos los sellos de franque que han sido emitivos por todos los diferentes gobiernos del mundo. Profusamente ilustrado. La trigesima-cuarta edicion. (Printed in Spanish with the contents re-arranged). 45+ (3) pp. (white paper), 9x5¾ in., bluish paper cover.
"Supplement of Illustrations." 24 pp., 9x5¾ in., green paper cover.

THIRTY-FIFTH EDITION, 1878, 46+1 (Addenda to Supp. of Illustrations) +(1)+ (16) pp., 9x5¾ in., paper cover.
With imprint of C. F. Buswell, Montpelier, Vt.

THIRTY-SIXTH EDITION, 1879. 46+2 (Add. to Supp. of Ill.) 32 pp. ("The American Journal of Philately and Coin Advertiser," Vol. XIII, January, 1879), 9⅛x5¾ in., paper cover.

THIRTY-SEVENTH EDITION, 1879. 46+2 (Add. to Supp. of Ill.) +32 pp. (Do), the 48 pp. of catalogue printed on rose paper, 9x5¾ in., paper cover.

THIRTY-EIGHTH EDITION, 1880. 55+ (1) pp., (pp. 52 & 53—Add. to Supp. of Ill.) and illustrations throughout the text printed in red, 9⅛x5¾ in., paper cover.
Bound in back of "Scott's American Album" with copy of "The American Journal of Philately and Coin Advertiser," Vol. XV, Jan., 1881), (album +(55+(1) catalogue) +(16) (journal, 9¼x5¾ in., bound in green cloth. (NOTE: Probably other editions of the catalogue are bound up with "Scott's American Album?")

THIRTY-NINTH EDITION, 1881. 51+ (1) pp. and 4 pp. (Add. to Supp. of Ill.), 9x5¾ in., paper cover.

FORTIETH EDITION, 1882. 54+28 (Supp. of Ill.) + ( ) pp., 9x5¾ in., paper cover.
This catalogue was used by W. Furman, Waterloo, N. Y., with his label pasted over Scott & Co.'s name and address on cover.

FORTY-FIRST EDITION, 1882. 54+ (10) pp., 9x5¾ in., paper cover.

FORTY-SECOND EDITION, 1882 *"Standard Postage and Revenue Stamp Catalogue."* 66+29 (Supp. of Ill.) +(17) pp., 9x5¾ in., paper cover.

FORTY-THIRD EDITION, 1883. 65+25 (Supp. of Ill. +(6) pp., 9⅛x5⅞ in., pink paper cover. (Cat. printed on rose paper).

FORTY-FOURTH EDITION, 1883. 66+26 (Supp. of Ill.), +(4) pp., 9¼x5¾ in., greenish-yellow paper cover.

FORTY-FIFTH EDITION, 1884. 70+26 (Supp. of Ill.) +(8) pp., 9⅛x5¾ in., rose paper cover.

FORTY-SIXTH EDITION, 1885 70+(25) (Supp. of Ill.) +(9) pp., all printed on rose paper, 9⅛x5¾ in., rose paper cover.

FORTY-SEVENTH EDITION, 1886. 75+28 (Supp. of Ill.) +(9) pp., 9⅛x5¾ in., green paper cover. (NOTE: First edition with imprint of "Scott Stamp and Coin Co., Limited" on cover and title page.)

FORTY-EIGHTH EDITION, 1886. 190+ (14) pp., 9⅛x5¾ in., greenish paper cover. (pp. 103 to 190 Illustrations).

FORTY-NINTH EDITION, 1887. Part I, Catalogue, 102+10+ (17) pp., red paper cover. Part II, Illustrations, 99+ (1) pp., red paper cover. 9⅛x5¾ in.
Part I, with imprint of C. H. Mekeel, St. Louis, Mo.

FIFTIETH-EDITION, 1889. Part I, Cat., 119+3+ (22) pp., greenish paper cover. Part II, Illustrations, 108 pp., brown paper cover. 9⅛x5¾ in.

FIFTY-FIRST EDITION, 1890. 312+3+ (27) pp., 9x5¾ in., red paper cover.
Interleaved Edition.
With imprint of Mound City Stamp Co., St. Louis, Mo.
With imprint of F. Trifet, Boston, Mass.

FIFTY-SECOND EDITION, 1891. 355+3+ (10) pp., 9x5¾ in., green paper cover.
Interleaved Edition.
With imprint of E. A. Holton, Boston, Mass.

FIFTY-THIRD EDITION, 1892. 380+3+ (31 pp., 9x5¾ in., lavender paper cover.
Interleaved Edition.
With imprint of F. Trifet, Boston, Mass.

FIFTY-FOURTH EDITION, 1894. 546+3+ (29) pp., 9x5¾ in., red paper cover.
"REVISED PRINT," 544+3+ (39) pp., do, lavender paper cover.
Interleaved Edition, 544+3+ (39) pp., 9x5¾ in., bound dark brown cloth.
With imprint of F. Trifet, Boston, Mass.
"POCKET SIZE." 546+3+ (37) pp., 6⅝x4¼ in., bound red cloth.
With imprint of Bogert & Durbin Co., New York, N. Y. (Not catalogued in Crawford).
With imprint of the Standard Stamp Co., St. Louis, Mo.
With imprint of F. Trifet, Boston, Mass.

FIFTY-FIFTH EDITION, 1895. 2 (Errata) +619+4+ (3) +(10) (Cheap sets) yellow paper +(2) yellow paper +45 pink paper (Adv.) +(3) pink paper, 6⅝x4¼ in., bound green cloth.

FIFTY-SIXTH EDITION, 1896. (2) (Errata) +xxxvi+623+5+ (10) Cheap Sets, Yellow p. +(2) yel. p. +(8) green p. +(24) pink paper, do, bound yellow cloth.
Bound French morocco, interleaved, thumb indexed, printed on bond paper. Special Edition.

FIFTY-SEVENTH EDITION, 1897. 4 (Errata-orange p.) +xxxvi+656+3+ (16) cheap sets +(24) Popular packets, green p. +(24) pp. adv. pink p., 6½x4¼ in., bound light blue cloth.
"(The) International Postage Stamp Catalogue giving the date of issue, color, shape and value of all postage stamps that have been issued by any Government in the world With illustrations, etc. This catalogue is complete in regular varieties, eliminating all unusual varieties of perforation, watermark, etc. 1897 Edition." 346+ (8) adv. pink p. +(22) packets, green p. +(16) pp. (cheap sets, yellow p.), 6½x4¼ in., buff paper cover. (Not listed in Crawford).

FIFTY-EIGHTH EDITION, 1898. 2 (Errata-green p.) +xxxvi+595+4+(3)+ (16) cheap sets-red p. +(24) popular packets-gray p. +(24) pp. adv.-rose p., 6½x4¼ in. bound orange cloth.
"Supplement to the 58th Edition of Scott's Standard Catalogue." 41+(8) pp. adv. 6⅜x4¼ in., red-orange paper cover. (Not given in Crawford Library Catalogue).
"Scott Stamp & Coin Co.'s Standard Catalogue of Postal Cards and Letter Cards, Illustrated by over 1000 Engravings." 169+2+15 pp. adv., 6½x4¼ in., orange paper cover. (NOTE: Postal Cards which have been catalogued in the different editions through the 57th edition, have been eliminated in the 58th edition and given in this separate catalogue).

FIFTY-NINTH EDITION, 1900. 4 (Errata-green p.) +xxxvi+625+(1)+(20) cheap sets, deep rose p. +(24) popular packets-orange p. +(24) adv. green p., 6½x4¼ in., bound red cloth.

SIXTIETH EDITION, 1901. 2 (Errata-green p.) +xxxv+(1)+658+(20) cheap sets, yellow p. +(24) pop. packets-blue p. +(24) adv.-maroon p., 6½x4¼ in., bound green cloth.

SIXTY-FIRST EDITION, 1902. 2 (Errata-yellowish p.) +xxxvi+689+(1)+(24) cheap sets, pink paper +(32) popular packets-green p. +(24) pp. (adv. brown p.), 6½x4¼ in., bound yellow cloth.

SIXTY-SECOND EDITION, 1903. 4 (Errata-blue p.) +xxxvi+729+(1)+ (24) cheap sets, yellow p. +(40) popular packets +(24) pp. (adv.-blue p.), 6½x4¼ in., bound reddish-brown cloth.

SIXTY-THIRD EDITION, 1904. 2 (Errata-pink p.) +xxxvi+702+(24) cheap sets, olive p. +(4) popular packets-pink p. +(24) pp. (adv.-brown p.), 6½x5¼ in., bound gray cloth.

SIXTY-FOURTH EDITION, 1905. 4 (Errata-yellow p.) +xxxviii+720+(1)+(20) cheap sets, yellow p. +(36) popular packets-blue p. +(24) pp. (adv.-deep brown p., 6½x4¼ in., bound green cloth.

Thumb Indexed. Bound leather. Bound leather, thumb indexed.

SIXTY-FIFTH EDITION, 1906. 2 (Errata-brown p.) +xxxviii+761+(1)+(20) cheap sets, brown p. +(38) popular packets-pink p. +(24) pp. (adv.-green p.), 6½x4¼ in., bound light blue cloth.

Bound cloth, thumb index. Bound leather. Bound leather, thumb index.

SIXTY-SIXTH EDITION, 1907. 2 (yellow-p.) +2 (Errata-green p.) +xxxviii+775+(3)+(16) cheap sets, gray p. +(38) popular packets-blue p. +(24) pp. (adv.-brown p.), 6½x4¼ in., bound chocolate-brown cloth.

Bound cloth, thumb index. Bound leather. Bound leather, thumb index.

"Scott's Standard Postage Stamp Catalogue Supplement to the Sixty-sixth Edition." 20 pp., 6¼x4¼ in. (Not listed in Crawford).

SIXTY-SEVENTH EDITION, 1908. 2 (blue p.) +2 (Errata-red-brown p.) +xxxviii+2 (yellow-brown p.) +807+(3)+(16) cheap sets-yellow p. +(36) popular pack.-gray p. +(24) pp. (adv.-maroon p.), 6½x4¼ in., bound light green cloth.

Bound cloth, thumb index. Bound leather. Bound leather, thumb index.

"Scott's Standard Postage Stamp Catalogue Supplement to the Sixty-seventh Edition." 11 +(1) pp., 6⅜x4¼ in. (Not listed in Carwford).

ADDENDA TO THE CRAWFORD CATALOGUE.

SIXTY-EIGHTH EDITION, 1909. 2 (yellow p.) +2 (Errata-orange p.) +xxxviii+2 (dark brown p.) +791+(3)+(70) pp. (accessories-green p.), 6½x4¼ in., bound brown cloth.

Bound cloth, thumb index. Bound leather. Bound leather, thumb index.

"Scott's Standard Catalogue of the Local Stamps of the United States and China." Supplement. 33+(1) pp., 6½x4⅜ in., gray paper cover.

SIXTY-NINTH EDITION, 1910 2 (gray p.) +2 (Errata-brown p.) +xxxvi+809+(1)+74 pp. (accessories) (red orange p.), 6½x4¼ in., bound gray cloth.

Bound paper. Bound leather.

Bound cloth, thumb index. Bound leather, thumb index.

"Scott's Standard Catalogue of the Local Stamps of the United States, China, etc." 33 +(1) pp., 6½x4⅜ in., claret paper cover.

SEVENTIETH EDITION, 1911. 2 (pink p.) +2 (Errata-red p.) +xxxvi+823+(3)+72 pp. (accessories-green p.), 6½x4¼ in., bound red cloth.

Bound paper. Bound leather.

Bound cloth, thumb index. Bound leather, thumb index.

"Scott's Standard Catalogue of the Local Stamps of the United States, China, etc." 33 +(1) pp., 6½x4⅜ in. paper cover.

SEVENTY-FIRST EDITION, 1912. 2 (blue p.) +2 (Errata-green p.) +xxxvi+909+5+(72) pp. (accessories-yellow p.), 6½x4¼ in., bound blue cloth.

Bound paper. Bound leather.

Bound cloth, thumb index. Bound leather, thumb index.

"Scott's Standard Catalogue of the Local Stamps of the United States, China, and Philippine Islands." 33+(1) pp., 6½x4⅜ in., blue paper cover.

SEVENTY-SECOND EDITION, 1914. 2 (yellow p.) +2 (Errata-brown p.) +xxxix+1+939 +(1)+(72) pp. (accessories-red p.), 6½x4¼ in., bound brown cloth.

Bound paper. Bound leather.

Bound cloth, thumb index. Bound leather, thumb index.

"Scott's Standard Catalogue of the Local Stamps of the United States, China, and Philippine Islands." 33+(1) pp., 6½x4¼ in., paper cover.

SEVENTY-THIRD EDITION, 1915. 2 (pink p.) +2 (Errata-red p.) +xxxiii+(1)+980+(24) cheap sets-yellow p.+(52) pp. (accessories-red p.), 6½x4¼ in., bound orange cloth.

Bound paper. Bound leather.

Bound cloth, thumb index. Bound leather, thumb index.

"Scott's Stamp Catalogue of the Local Stamps of the United States, China, and Philippine Islands." 33+(1) pp., 6½x4¼ in., paper cover.

SEVENTY-FOURTH EDITION, 1916. 2 (green p.) +2 (Errata-gray p.) +xxxiii+(1)+1016 +(2)+(96) pp. (accessories-dark gray p.), 6½x4¼ in., bound red cloth.
Bound paper.
Bound leather, Ed. de Luxe, India Paper.
"Scott's Standard Catalogue of the Local Stamps of the United States, China and Philippine Islands." 33+(1) pp., 6½x4¼ in., paper cover.

SEVENTY-FIFTH EDITION, 1917. 2 (orange p.) +2 (Errata-blue p.) +xxxiii+1122+4+ (96) pp. (accessories-brownish p.), 6½x4¼ in., bound blue cloth.
Bound paper.
Bound leather.
"Supplement to the 1917 *Edition Standard Postage Stamp Catalogue including Chronicle of New Issues and Changes in Prices."* 93+(3) pp., 6¼x4¼ in., stiff blue paper.
Bound leather, interleaved.
Bound leather, interleaved, thumb index.

SEVENTY-SIXTH EDITION, 1919. 2 (p.) +2 (Errata p.) +ix+(1)+1161+(101) pp. (accessories), 6½x4¼ in., bound cloth.
Bound cloth, thumb index.
Bound leather.
Bound leather, thumb index.
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SEVENTY-SEVENTH EDITION, 1920. 2 (yellow p.) +2 (Errata-gray p.) +2+1213+3+ (80) pp. (1920 Price List of Postage Stamps and Philatelic Supplies), 6½x4¼ in., bound chocolate cloth.
Bound cloth, thumb index.

SEVENTY-EIGHTH EDITION, 1922. 4 (green p.) +2+1258+6+(70) pp. (1922 Price List of Postage Stamps and Philatelic Supplies), 6½x4¼ in., bound dark green cloth.
Bound cloth, thumb index.
"Scott's Supplementary Catalogue Containing: United States Local Stamps, Official Seals and Telegraph Stamps." 1922 Edition. 31+(1) pp., 6¼x4¼ in., green paper cover.

SEVENTY-NINTH EDITION, 1923 4 (yellow p.) +2+1326+2+(32) pp. (1923 Price List of Postage Stamp Albums and Philatelic Accessories), 6½x4¼ in., bound dark red cloth.
Bound cloth, thumb index.

EIGHTIETH EDITION, 1924. 4 (yellow-p.) +2+1408+(88) pp. (1924 First Edition. A descriptive List of Packets, Sets, Desirable Single Stamps, Philatelic Accessories and Publications), 6½x4¼ in., bound dark gray cloth.
Bound cloth, thumb index.

EIGHTY-FIRST EDITION, 1925. 4 (green p.) +2+1496+(64) pp. (1925 Price List of Sets, Packets, Postage Stamp Albums and Philatelic Accessories), 6½x4¼ in., bound dark blue cloth.
Bound cloth, thumb index.

REVIEW OF THE "EIGHTY-FIRST" EDITION, 1925. This edition contains 1488 pages, a gain of 88 over the eightieth-edition, 1924, and what a difference from the 16th edition, Sept., 1868, 21 pages. It will not be many years before this catalogue will be compelled to be published in two parts. The United States portion is a catalogue of 80 pages and all kinds and varieties are catalogued if we include the two other U. S. catalogues published by this Co.; Specialized Catalogue of United States Postage Stamps (now in its 2nd Edition) and "Scott's Supplementary Catalogue Containing: United States Local Stamps, Official Seals and Telegraph Stamps" 1922 Edition, with the exception of UNITED STATES POST CARDS. Why ignore these? The next edition of the Supplementary Catalogue should include a complete catalogue of the post cards, it is not a very long list and would not add many pages. This should be done even if the Scott Company do not stock them. In all other countries only adhesive stamps are catalogued, but these are thoroughly covered as all official, postage due, postal fiscal, registration, special delivery and too late stamps are included where they exist. Also all the most prominent minor varieties are included as well as some shades and the papers, perforations and watermarks are fully dealt with. In the seven and one-half pages of index there are given 924 names of countries, provinces, districts, and towns. The prices of great rareties have been given in the last two editions made possible by the sale of the Ferrari Collection in Paris. The prices as a rule compare very favorably with those of other general catalogues and all in all the Scott Stamp & Coin Co. have given us a very fine encyclopaedia of the stamps of the world and I advise collectors to get their copy at once, before the edition is exhausted.

WILLIAM R. RICKETTS.

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Since the October issue of 1924 the following gentlemen were elected members of the Club:

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505 Robt. B. Yardley.... ..Surrey, England.
Proposed by T. W. Hall.
Seconded by H. Oldfield.

506 Col. C. S. E. Napier....London, England.
Proposed by A. F. Lichtenstein.
Seconded by J. B. Chittenden.

507 Edw. A. Menczer.....Los Angeles, Cal.
Proposed by V. H. Huberich.
Seconded by J. B. Chittenden.

508 O. J. Olson.....St. Paul, Minn.
Proposed by V. W. Rotnem
Seconded by J. B. Chittenden.

509 A. A. Kranhold.....Anoka, Minn.
Proposed by H. M. Konwiser.
Seconded by H. L. Lindquist.

510 Robt. Delapierre .....Bruxelles, Belgium
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511 Henry P. Manus.....Baarn, Holland.
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Seconded by J. B. Chittenden.

512 Fred. J. Melville.....London, England.
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513 John H. Haarer.....Lansing, Mich.
Proposed by H. L. Lindquist.
Seconded by J. B. Chittenden.

514 Willis G. Whittaker.....Cleveland, Ohio.
Proposed by H. L. Lindquist.
Seconded by P. M. Wolsieffer.

515 A. F. Merell.....San Francisco, Cal.
Proposed by H. L. Lindquist.
Seconded by C. E. Severn.

516 Fred T. Norris.....Bay City, Mich.
Proposed by A. F. Lichtenstein.
Seconded by C. J. Phillips.

517 Leslie A. Davenport....Toronto, Canada.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

518 Alfred J. Marsh....Manchester, England.
Proposed by John N. Luff.
Seconded by T. E. Steinway.

519 C. B. Kyrle Fletcher....Manchester, Eng.
Proposed by John N. Luff.
Seconded by T. E. Steinway.

520 W. J. Craig.....Wilmington, N. C.
Proposed by M. Triest.
Seconded by J. B. Chittenden.

521 Edw. P. Seebohn.....San Francisco, Cal.
Proposed by A. F. Lichtenstein.
Seconded by J. C. Morgenthau.

522 David Wagstaff.....Tuxedo Park, N. Y.
Proposed by Col. Benkard.
Seconded by J. B. Chittenden.

523 Mrs. Edw. M. Weld.....New York City.
Proposed by Col. Benkard.
Seconded by J. B. Chittenden.

524 F. H. Alexander.....Winnipeg, Can.
Proposed by C. J. Phillips.
Seconded by R. C. Osborne.

525 H. S. Seaman.....Winnipeg, Can.
Proposed by C. J. Phillips.
Seconded by R. C. Osborne.

526 G. P. Persse.....Winnipeg, Can.
Proposed by C. J. Phillips.
Seconded by R. C. Osborne.

527 Edw. S. Stebbins.....Minneapolis, Minn.
Proposed by C. J. Phillips.
Seconded by J. B. Beals.

528 E. J. Weschcke.....St. Paul, Minn.
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Seconded by J. B. Beals.

529 M. Schaap.....Orizava, Mexico.
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530 F. A. Kraft, M. D.....Milwaukee, Wis.
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Seconded by J. B. Chittenden.

531 Alfred J. Hermanson.....Chicago, Ill.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

532 Lawrence L. Shenfield..Tuckahoe, N. Y.
Proposed by Percey G. Doane.
Seconded by E. S. Knapp.

533 Hugh C. Argenbright.....Staunton, Va.
Proposed by H. M. Konwiser.
Seconded by H. L. Lindquist.

534 Dr. Joseph N. Schneider..Cleveland, Ohio.
Proposed by Otto Moses.
Seconded by J. B. Chittenden.

535 August Dietz .....Richmond, Va.
Proposed by H. E. Deats.
Seconded by A. F. Lichtenstein.

536 Geoffrey E. Duveen ....London, England.
Proposed by C. J. Phillips.
Seconded by A. H. Caspary.

537 J. Ingham Kinsey.....Easton, Pa.
Proposed by J. C. Morgenthau.
Seconded by A. F. Lichtenstein.

538 Nathaniel C. Reynal....New York City.
Proposed by Col. Benkard.
Seconded by J. N. Luff.

539 Lt.-Col. J. Y. Reid.....Winnipeg, Can.
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Seconded by J. B. Chittenden.

540 Stephen D. Brown.....Cambridge, Mass.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

541 Arthur O. Litt.....New York City
Proposed by J. Hoffman.
Seconded by J. M. Bartels.

542 N. R. Hoover.....New Rochelle, N. Y.
Proposed by J. Hoffman.
Seconded by J. M. Bartels.

543 J. H. Hoffman.....New York City.
Proposed by J. Hoffman.
Seconded by J. M. Bartels.

544 G. W. A. Camp.....New York City.
Proposed by J. Hoffman.
Seconded by J. M. Bartels.

545 F. Greeley .....New York City.
Proposed by J. Hoffman.
Seconded by J. M. Bartels.

546 L. A. Burmeister.....Milwaukee, Wisc.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

547 Rolf I. Berentzen.....Kristiania, Sweden.
Proposed by J. B. Chittenden.
Seconded by A. F. Lichtenstein.

548 Eduardo Aguirre .....Mexico.
Proposed by C. J. Phillips.
Seconded by J. M. Bartels.

549 Clarence R. Charters.....Barnet, B. C.
Proposed by C. J. Phillips.
Seconded by J. A. Calder.

The following gentlemen are candidates for membership:

Hans Lagerloef .....Weehawken, N. J.
Proposed by C. J. Phillips.
Seconded by J. M. Bartels.

W. W. D. Sones.....Pittsburg, Pa.
Proposed by Justus Stahn.

Rudolph Loreck.....Bound Brook, N. J.
Proposed by P. G. Doane.
Seconded by G. B. Sloane.

Gen. F. R. Dyer.....Long Island, N. Y.
Proposed by A. F. Lichtenstein.
Seconded by C. J. Phillips.

H. Ivan Baer.....Long Island, N. Y.
Proposed by J. B. Chittenden.

Otto Luft.....New York City.
Proposed by P. G. Doane.
Seconded by G. B. Sloane.

Erich Hausmann, Prof.....Brooklyn, N. Y.
Proposed by J. B. Chittenden.
Seconded by A. F. Lichtenstein.

Dr. Victor M. Berthold.....Laurelton, L. I.
Proposed by A. F. Lichtenstein.
Seconded by J. C. Morgenthau.

J. E. Williams.....Chicago, Ill.
Proposed by J. M. Bartels.
Seconded by T. E. Steinway.

C. W. Hennan .....Chicago, Ill.
Proposed by C. E. Severn.
Seconded by H. L. Lindquist.

Brig. Gen. C. A. Coolidge.....Detroit, Mich.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

Henry Herrick Bond.....Boston, Mass.
Proposed by C. J. Phillips.
Seconded by J. B. Chittenden.

Harry Wennberg .....Stockholm, Sweden.
Proposed by N. Strandell.
Seconded by J. B. Chittenden.

Wm. S. White.....Englewood, N. J.
Proposed by P. G. Doane.
Seconded by W. S. Scott.

The next issue will contain the continuation of Perry's article on the Plating of the 10c 1847, and a very complete review of "Evenings at the Collectors Club" by Charles J. Phillips. There will also be a readable article on Philatelic conditions in Europe by "Toasty," and other articles of interest and value.

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The following collections, among others, are now in process of dispersion. Selections can be sent to any collector interested.

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The marvellous collection formed by the late HUGO GRIEBERT, representing a vast amount of original research in this most interesting field. In order that the results of this study shall not be lost, we should prefer to dispose of this collection as a whole.

WE HAVE A STRONG STOCK of most countries, including a splendid lot of MEXICO, early and middle issues, with a wide range of Town Names, Consignment Numbers, etc., etc. Our stock of other South and Central American countries is also good.

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A more or less simplified catalogue has its uses for the collector who wishes to collect on restricted lines, though its necessary limitations cause him to lose much of the pleasure of his hobby.

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STANLEY GIBBONS, Ltd.

DEPT. 26, 391, STRAND **LONDON, ENGLAND**



Toasty's Page

The photograph which adorns this page and brightens up the entire issue of the *Philatelist* is not for the purpose of doing justice to my rare beauty, nor to show my well-nigh perfect molars, nor because of my numerous feminine admirers demanding it.

It's just because I'm happy.

Pourquoi?

Perche?

Warum?

Why?

1. I have just returned with a flock of fine stamps from the principal stamp centers of Europe. And when I say fine, I don't mean "except for—"!

2. I have deposited some fat checks in the bank from collectors on my FIRST CHOICE LIST, and filed some delightful complimentary letters, telling me what they think of "Toasty condition."

3. One big collector said, "I think you are, unquestionably, the leader of the younger generation of stamp dealers."

4. I purchased many of the choicest pieces in the Waterhouse Sale, to be sold in my THIRD SPECIALIST SALE.

5. Percy Doane and I have secured the collection of Mr. G. W. Rehse, the well known cartoonist, United States specialist, and 33 deg. condition crank. Percy will sell a good share of it early in February, and I advise all particular and liberal buyers to drop a line to 154 Nassau Street and tell Percy to put you on his auction mailing list.

6. The collection of Bank Note Issues of NOVA SCOTIA, on which my article in this number is based, all full sheets, is for sale at a price so low, I cannot print it.

7. I have a wonderful little collection of the first two issues of Gambia; and one of the rarities of Norway, Sweden and Denmark that a Specialist would be proud to own.

8. I have some of the rarer WRANGEL ISSUES, including the rare errors, "PYCCIN," instead of "PYCCON," that are absolutely authentic. The errors should be Scotts 246a and 247a. Prices are reasonable, and I solicit your want list.

9. My SPECIALIST SALES have all of America and most of Europe talking. It is the best market to buy, if you want superb condition, cancellations, shifts and other material not to be found in an ordinary auction. The THIRD SPECIALIST SALE will be held early in March. It contains some of the finest items from the collection of Mr. G. W. Rehse, Sir Nicholas Waterhouse and others, for the U. S. collector. The foreign stamps are as fine a lot for condition, etc. as have ever been under the hammer of our own Walter Scott, New York's philatelic auctioneer.

WRITE ME.

HERMAN TOASPERN, F.H.S.L.

"TOASTY"

Member A. S. D. A.

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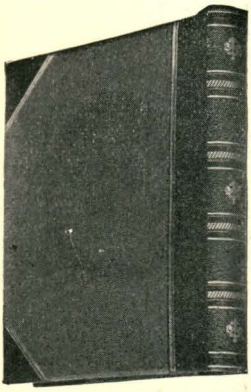
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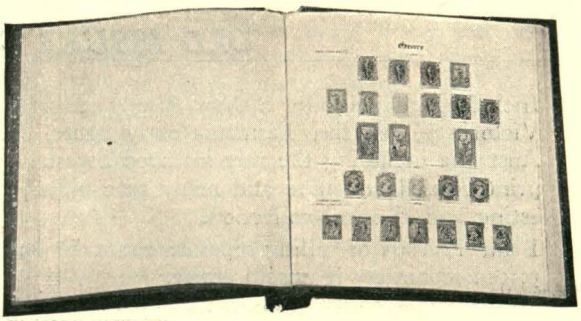
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This album is made in two sizes.

Binder size 10¼x10¾ inches contains 50 leaves size 8½x10¼ inches. The quadrille lined background for mounting is 7x8½ inches. The price of this size album as above described is $11.50 postage or express extra, additional leaves are 12c each. Binder alone $5.50 with box.

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¶ We have the stamps—

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It is erroneous to think, however, that the engraver made his engraving direct from the marble bust—this is rarely done.

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I have a limited number of photographs of this beautiful painting—which should grace the albums of the collector and connoiseur—especially those of the specialist in 3*c* 1851*s*, but every collector of U. S. stamps should have one.

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This sale of SPAIN 6 CUARTOS is without doubt the best of these early issues ever held in the United States.

We list below some of the items to show the character of the SALE:

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2 Blox of 24 each used together on part of cover. The largest known used blox. Unique
1 block of 6 with red cancellation.
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PLATE 11

Block of 10, Block of 8, Block of 4, Pairs on and off cover, strips of 3, Besides complete reconstructed Plate 11, Covers, Scarce Shades, Cancellation, etc.

Outside of SPAIN No. 1, throughout this GALA AUCTION SALE will be dispersed a splendid GENERAL COLLECTION, mainly 19th Century BRITISH COLONIES, many scarce and very rare items, as well as a SPECIALIZED COLLECTION OF PATRIOTIC COVERS OF U. S. AND CONFEDERATE STATES (over 1500).

To show these wonderful items to collectors, lots will not be sent out for inspection but Photographs of Most items will be ILLUSTRATED in Catalogue.

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1861.	10c. blue.	9 unused;	26 used.
1862.	2c. green.	14 unused;	4 used.
1862.	5c. blue.	189 unused;	41 used.
1862.	10c. rose.	7 unused;	21 used.
1863.	TEN cents, blue.	9 unused;	2 used.

There are a great lot of the small 2c.; 5c.; 10c.; and 20c. issued in all shades, blocks, rare imprints and many flaws and re-entries, in the used many rare cancellations and a great number of covers.

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SEYCHELLES, 1919-20, Mult.CA, 5 r., mint 20/-
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CANCELLATIONS:
Friedrichshafen, 15, Sept., 24, 2-3 N

Date of Departure:
Friedrichshafen, 10, Oct., 24, 5-6 N

Date of Arrival:
New York, Oct. 15, 6.30 P. M., 1924
Brooklyn, Oct. 15, 8.30 P. M., 1924

Date of Delivery:
Brooklyn, Oct. 16, 12.30 A. M., 1924

Each letter shows the following note:

CARRIED by ZR-3 on her maiden trip. LEFT Friedrichshafen Sunday, Oct. 12., 6.37 a. m., German time. ARRIVED Lakehurst, N. J., U. S. A., Wednesday, Oct. 15., 9.25 a. m., Standard time. ACTUAL FLYING TIME: 81 hours, 17 min. COVERED DISTANCE: 5066 miles.

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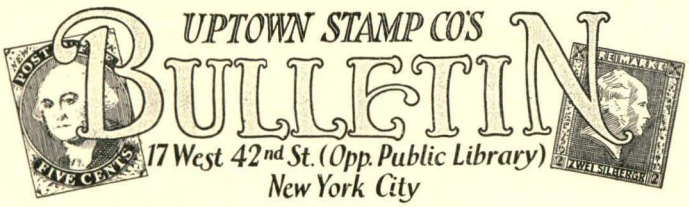
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