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PHILATELIST

Volume 57 Number 4
July 1978

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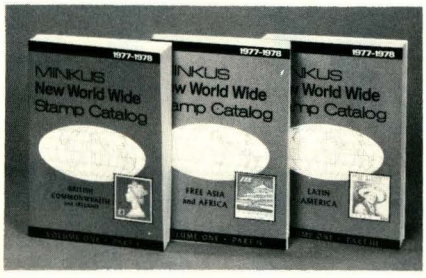
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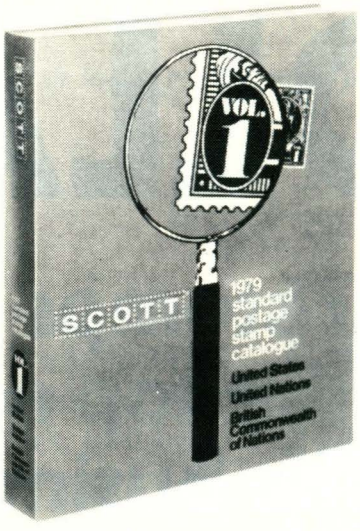
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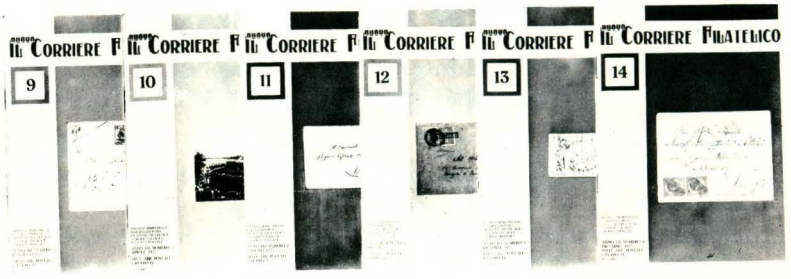
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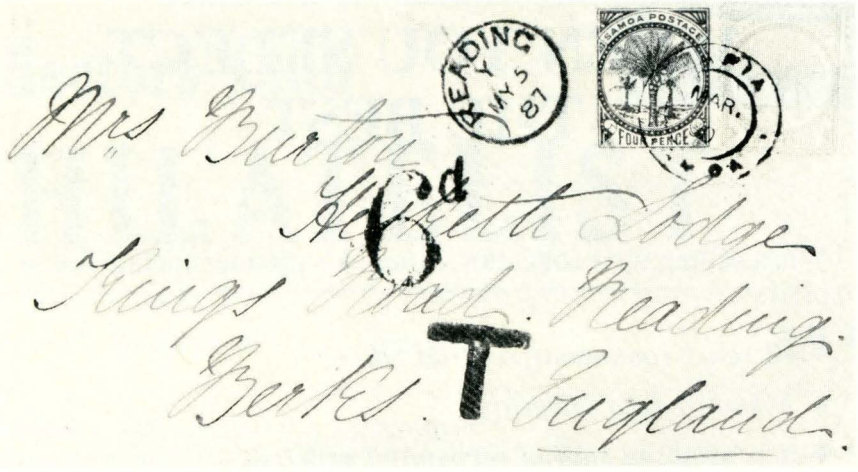
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The Collectors Club PHILATELIST

Volume 57, Number 4 **July 1978**

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Editorial Staff:
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Robert P. Odenweller
Ira Seebacher
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Editorial

PHILATELIC ENTOMBMENT

The recent transfer of Princeton University's precious philatelic properties to the Smithsonian Institution once again focuses attention on that perennial question, "Should stamp collections be donated to educational institutions?"

During our half century of active association with our beloved avocation we have witnessed the entombment of too many collections each depriving stampdom's connoisseurs and students of a chance to acquire needed material for their own albums.

Contributions and bequests to one's alma mater and other favorate institutions is a long-time practice of too many well intentioned persons. Philatelists who have devoted lifetimes to the accumulation of outstanding collections dislike the thought that they will be broken up and dispersed; hoping to perpetuate both the collections and perhaps, gain a measure of imortality by giving them to museums, libraries, schools and other beneficiaries.

In the case of Princeton, we distinctly recall the late Rev. William H. Tower's generous contribution. As a pioneer in the postal history field, he had built what was the finest and most complete philatelic story, the development of mankind's communications from Babylonian times. He dreamed of having those 55 volumes permanently available to succeeding generations of collectors and felt Princeton University, with all its famous research facilities, would be the perfect repository.

At the time, the Princeton library had other important material that was available to interested philatelists solely because its librarian had sufficient time and dedication to properly care for stamps and covers. For a few short years, the late A. S. Arnold, another serious philatelist, maintained the collection for public enjoyment. Then, when he died, the Tower and other collections were buried in storage facilities.

Brown University in Rhode Island was another recipient of precious philatelic material under the same circumstances, the most notable of which was the William Lohr Peltz holdings of United States issues. This also was relegated to storage a few years later.

We recall visiting the Bishop Museum in Honolulu, to examine and study the Atherton Collection of Hawaiian classics. After hours of inquiries, we found it the drawers of a file cabinet in a musty basement! Fortunately this treasure was salvaged and saved for posterity when—after numerous legal entanglements, it was purchased by Thurston Twigg-Smith and amalgamated by him and Alfred J. Ostheimer with the Honolulu Advertiser Foundation's Collection.

For a few years, when a small group of Pittsburgh philatelists volunteered to build a stamp collection for the Carnegie Library, hundreds of philatelists responded with valuable donations that were conspicuously displayed. When this team's dynamic leader moved to the Southwest, the institution's philatelic holdings were taken off view and buried.

The number of collections that suffered similar neglect and loss is interminable. The Benjamin K. Miller bequest to the New York Public Library is another example of what can happen to violate a concerned philatelist's intentions.

In addition to the fabulous U.S. material placed in frames for public viewing, Miller gave the librarian complete sheets of early 20th century issues so future

students might have them for consultation. Disregarding terms of the Miller agreement, these were clandestinely cannibalized and sold about 30 years ago, under circumstances that were scandalous. More recently, because of improper security, many important items were burglarized from the frames themselves.

Unless one can be certain that stamps and covers will serve their intended purpose, the donation of them to an institution seems ill-advised. (We concern ourselves solely with genuinely useful study material, not that contributed simply to deceive or defraud the Internal Revenue Service. We know of many quantities of unpopular material that is falsely appraised for far more than its real worth, then donated for tax deduction purposes.)

We have no quarrel with such gifts as those of Thomas Keay Tapling to the British Museum where it has given countless thousands of stamp lovers enjoyment for about 85 years.

There is nothing wrong with a donation to a club or society, provided the gift is used, such as in the case of the Charles Lathrop Pack Brazilian study collection owned by our own club. Ever since it was given to us, this collection has been regularly displayed at national and international exhibitions at which the Collectors Club has been invited to participate. It has been seen and enjoyed by legions of philatelists from here and the world over who otherwise never would have known how thoroughly Mr. Pack studied the transferred heads of that complicated issue.

On the other hand, the late Col. Hans Lagerloef gave his fantastic Zemstvo albums to a mid-western club, but these have not ever been displayed or seen in public since the donation more than 35 years ago.

In considering any philatelic gift, the donor ought to ask himself; A. Will my collection be used for the purposes for which I built it? B. Has the beneficiary institution the facilities to hold, maintain and make it available to the public or at least to persons who will benefit from the efforts of my work? C. Does the institution have the qualified staff necessary to properly handle philatelic material with any promise of long-time existence?

Right now we can think of only three repositories that qualify for the latter classification: The Smithsonian's Division of Postal History, in Washington: the Cardinal Spellman Philatelic Museum, in Weston, Mass., and the Wineburgh Philatelic Research Library, in Dallas*.

Such others as exist now either are more concerned with literature than stamps, or are presently active only because of the devotion and volunteer work of living philatelists. With more realism than pessimism, we vividly visualize the day when most-if not all of the latter will disappear and their properties, like those of Princeton, Carnegie and Brown, will be buried in closets to be forgotten and lost, perhaps forever.

The ideal manner in which to make contributions to institutions if such a route is demanded, is that permission be granted and instructions be included, stating clearly that if the contribution duplicates material already owned, it is to be offered for sale. In this way, sales proceeds may be more effectively used for the philatelic work the beneficiary already accomplishes. This is important, too, because the rules of many non-profit organizations prohibit disposals.

*The Philatelic Foundation, in New York, also owns and maintains one of the most fabulous reference collections in existence today. It constantly solicits additions to fill gaps and occasionally disperses items of little or no permanent reference value. But this research treasure is used chiefly by its Expert Committee when studying stamps and covers submitted for a certificate, or by individual students who make application and appointments to examine these collections.

(The Smithsonian, for example, is not permitted to sell donated material. As a consequence, it now owns what is possibly the largest stamp stock in this country, filling shelves of bulging stock books.)

Only when philatelic properties actively serve stampdom's advocates in readily accessible centers should they be donated without disposal specifications. If this cannot be done, collections and accumulations would much better serve philately by being put on the market, that they may be acquired and enjoyed by collectors who will appreciate them.

(*E.A.K.*)

Letter From Toronto

CAPEX'78

Depending upon the standards used as a yardstick to appraise today's international stamp exhibitions, *CAPEX '78* could be judged as anything between a success exceeding the optimistic expectations of the organizing committee to a philatelic failure.

For serveral hours before the doors were opened on June 10, hundreds of visitors flanked the Automotive Building of the Canadian National Exhibition grounds. Before the end of the day, according to Chairman Vincent G. Greene, more people had paid their $2.50 admission fee than had attended the entire first, 10-day *CAPEX* of 1951. Crowds continued on Sunday, then began to thin out for the remaining week. But even with this, the committee seemed content, knowing that expenses would be covered and that guarantees probably would be refunded in full. Sales of a wide variety of *CAPEX '78* souvenirs also were brisk to yield still further profit-laden income.

The design and arrangement of the exhibition floor represented one of the most attractive and convenient of recent years. All of the entries—competitive, official and hors concours—were individually grouped and identified by huge overhead signs giving not only literal contents, but individual color coding. In addition, each frame number was typed on matching colored labels. This made a viewing of the displays superlatively easy. The aisles were wide; the artificial illumination very good.

While much of the material had been seen in most of the shows since 1970, there were some extremely exciting entries of Canadian collections new to veteran international show goers. There were some collections which, for one reason or another, ought to have been there, but weren't.

When the 41-man jury completed its prodigious work (two announced members did not arrive), it had awarded four Grand Prix; 37 large gold medals; 99 golds; 127 vermeils; 137 large silvers; 150 silvers (silver bronze) and 106 bronzes. In addition there were 23 prix d'honneurs.

Hiroyuki Kanai took the Grand Prix in the FIP Class of Honor for his fantastic collection of Mauritius (which he displayed at the CC meeting of June 21), J. Foxbridge's Canadian imperf "pence" issues on and off cover, took not only the National Class Grand Prix, but a special prize. Sweden's John Jacob Engellau's collection of Danish classics won the International Class Grand Prix and Paolo Bianchi, of Italy, won the Grand Prix in the Postal History Class for seven frames of Eritrean covers.

Resident and foreign members of the Collectors Club took a majority of the large gold, gold and vermeil medals plus special prizes.

In addition to the framed exhibits, the

main floor featured the Canada Post's sales facilities, a Swiss "moving table," similar to the one Berne sent to the 1947 New York International, in which displays of Canadian essays, proofs and stamps passed under glass as visitors viewed them from comfortable chairs, and daily postmarking counters. Adjacent to this was another interesting section to demonstrate the Dominion's automated sorting, facing and postmarking machines. Also located within the Canada Post's area was a remarkable collection of artifacts of yesteryear (including scales, handstamps, mail sacks, early plane models, an arctic sled and a restored post office) that brought postal history to life. This was designed and displayed by the Canada National Postal Museum, of Ottawa.

The U.S. sales counters were in a nearby area, the size of which was decreased at the last minute to accomodate a commercial firm representing itself as the U.S.S.R.

Opposite a snack bar there was the Court of Honor in which great rarities were beautifully showcased. It was said that this comprised 28,000 items with a combined cash value of $50 million.

The sales counters of eight overseas postal administrations and 24 agencies of others, occupied one part of the mezzanine, while dealers' booths and eight society lounges occupied the remaining three.

The philatelic purists likened visitors to *CAPEX '78* to those at *INTERPHIL* two years ago. The vast majority—perhaps as much as 85% of the visitors—came to buy the souvenir gimmickry being offered by postal administrations and the *CAPEX '78* committee. As one looked down upon the vast main floor from the mezzanine, the crowds packed sales counters (often having to wait hours on line to get to a clerk on the first day) while the aisles were deserted except for jury members and a small handful of exhibitors looking at their own or competitors' displays.

The court of honor also had waiting lines because only 10 persons were allowed in at one time, and because this attraction was the only one given publicity in Toronto papers. As did the Philadelphia one, it lured the curious who were more interested in monetary worth than philatelic or historic importance of the treasures on view.

Perhaps the most conspicuous aspect of the show was its concentration solely as a *Canadian* one. As one spokesman admitted, its logo says, "*CAPEX*", not "*CAIPEX!*"

There was little if anything to give foreign visitors a feeling that the show was "international." At no public function was the cooperation, participation and volunteer work of collectors acknowledged: neither the judges, commissioners, exhibitors, dealers or postal administrations.

They almost received a tribute on opening day, but plans went awry. Philatelists representing Europe, Latin America, Asia and Australasia had been invited to the mezzanine to be presented to Governor General Jules Leger and to an audience expected to witness the formal opening ceremonies from the main floor. But because visitors were more interested in lining up to buy the Canadian and U.S. CAPEX sheetlets the party saw but emptiness below. Mr. Leger sized up the situation and simply declared, "CAPEX '78 now is officially opened," into the non-functioning microphone, then, with his entourage, descended to an area of the Canada Posts where he and Postmaster General J. Gilles Lamontagne launched the sale of the Canadian sheetlet.

Public relations on the part of the *CAPEX '78* committee was nonexistent, a fact that was evident from preview to palmares.

Tickets had been sold at $15 apiece to those who wished to attend a "champagne preview party" on the eve of the show's opening to the public. Information had been given earlier in the day that admission would be "about 4 p.m." to

(Continued on page 262)



The three cents essay.

CANADA

The Large Queen Issue of 1868

Artistically pleasing and philatelically the most interesting, the large queens of Canada provide a major area of specialization for the knowledgeable collector. Dr. Chaplin's article shows why.

by Dr. Robert A. Chaplin, F.R.P.S.L.

The British North America Act was passed on 29 March 1867. The provinces of Canada, New Brunswick and Nova Scotia were united into the Dominion of Canada on 1 July 1867. The first parliament assembled on 6 November 1867. The Post Office Act of 1867 was passed on 21 December 1867 and became effective 1 April 1868. New postal rates were established and new postage stamps were required.

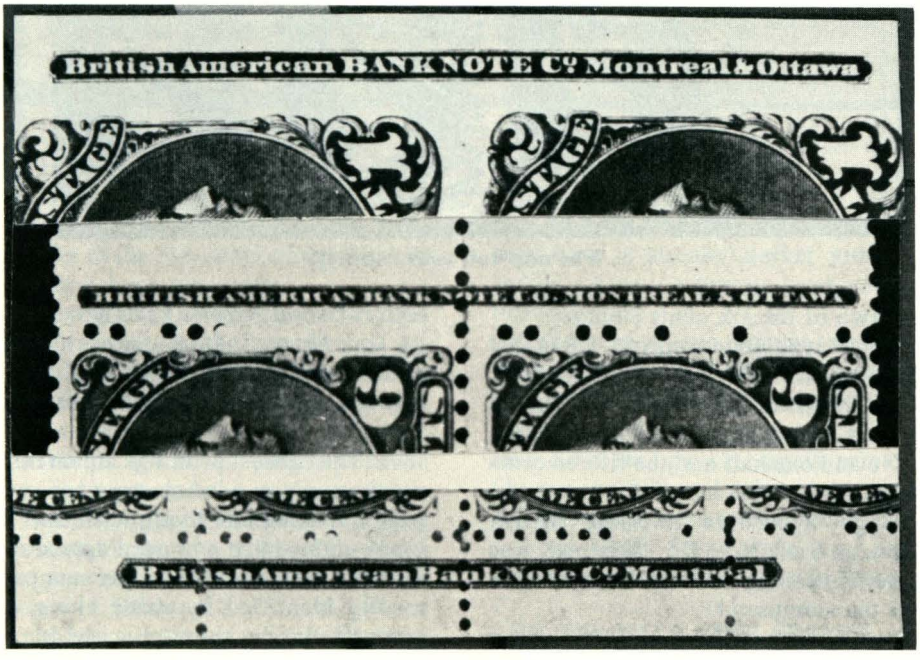
In anticipation of these changes the British American Bank Note Company had been contacted in 1866 and a contract for stamps, the large queens, was completed in October 1867. One half of

the first order was to be delivered by 1 March 1868. The demand surpassed expectations and a second order was placed in May 1868.

Many believe that the large queen stamps are the most attractive Canadian postage stamps. Certainly they are a fine example of skilled workmanship. There are few major flaws and few gross re-entries. The vignette is the same for each denomination.

cents stamp on India paper. The impression was made before "CANADA POSTAGE" and "FIVE CENTS" were engraved.

Die proofs are not common. A few are on large cards and some have been cut from a trade sample sheet which was produced by the British American Bank Note Company late in 1869. These are plate proofs in color of issue as well as a few color trials.



The imprints.

THE ESSAYS and PROOFS.

There is a three cents essay on india paper. It is similar to the approved design. The significant difference is that the "three cents" curves upwards around the central vignette. This essay exists in blue and green.

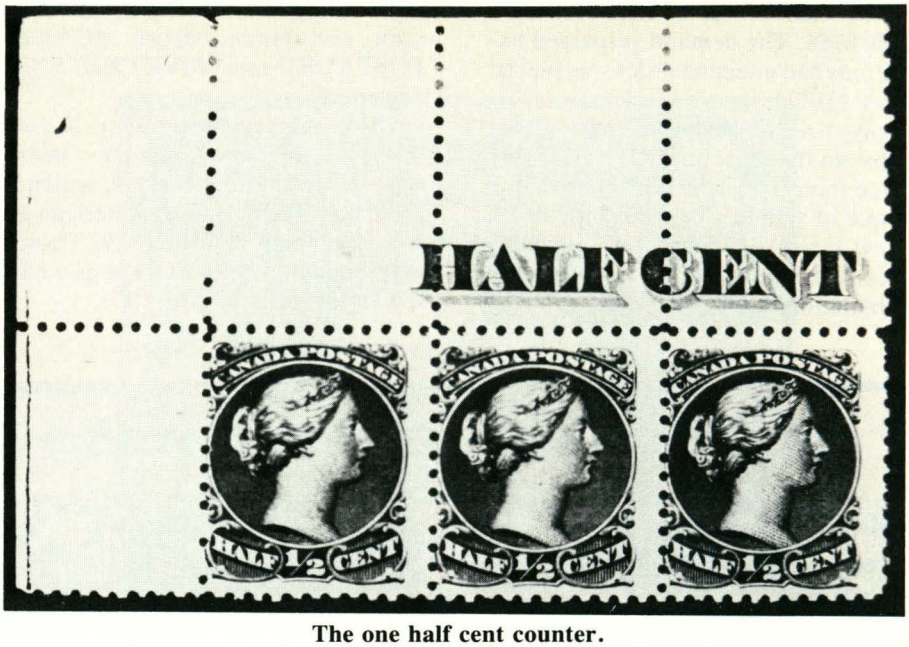
There is a progress proof of the completed vignette in black on card and similar engraved vignettes with artists' sketches of proposed designs for a two and a twelve and one half cents stamp. These are not the accepted design.

There is a progress proof of the five

THE PLATES.

Each plate had one hundred subjects laid down in ten rows of ten each. There was an imprint in the center of each of the four margins and a counter (the denomination) in capital letters was in the upper margin of most of the plates. There were three types of imprints consisting of colorless letters in a colored bar (in intaglio).

Boggs' type three imprint, British American BANK NOTE Co. Montreal & Ottawa, was on the one, the two, the three, the unused plate of the five and the



The one half cent counter.

plate two of the six cents stamps.

Boggs' type four imprint, BRITISH AMERICAN BANK NOTE CO. MONTREAL & OTTAWA, was on the one half, the plate one of the six, the twelve and one half and the fifteen cents plates.

Boggs' type five imprint, British American Bank Note Co. Montreal, was on the five cents plate which was used to print the stamps. (1)

The counters usually are in the upper left margin above the first stamps. They are in shaded capital letters approximately 4½ m.m. high on the one half, the one, probably the two, the three, the five and the two plates of the six cents. The counter on the plate for the twelve and one half cents was of unshaded capital letters. There was no counter on the plate which printed the fifteen cents stamps.

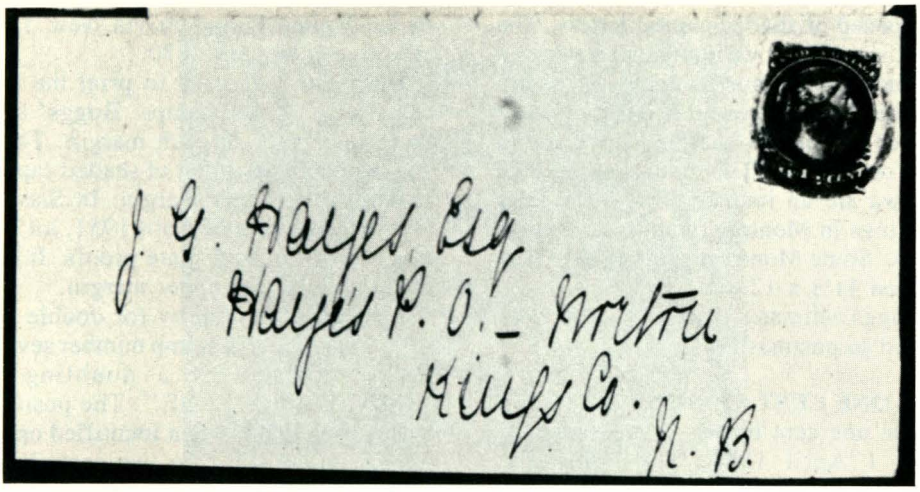
THE PAPERS.

Many types of papers were used in the production of the large queen stamps. Mr. Gerald Firth classified six groups in an article published in 1924. (2) In 1931 Mr. Charles Lathrop Pack described fifteen different papers. (3) The next year Lt. Col. M. A. Studd added six to Pack's classification. (4) It is practical to classify the major types and to omit minor varieties.

A. The earliest printings are on thin to medium crisp semi-transparent wove paper. It often has a yellowish tint. The impressions have a blurred appearance. The one, two and three cents stamps are readily identified by shade alone. The one half, the six, the twelve and one half and the fifteen cents stamps are on a slightly thicker paper and more difficult to identify.

B. The majority of stamps of each denomination and all the one cent yellow were printed on a medium to thick wove white paper which sometimes has a yellowish tone. The horizontal mesh is often well defined.

C. Medium to thick wove paper, watermarked in two lines "E. & G. BOTHWELL CLUTHA MILLS", was used for all denominations except the one cent yellow and the five cents stamps. It was rarely used for the one half cent stamps. The paper has a vertical mesh which is easily detected.



The one half cent used on a wrapper.

D. Horizontal laid paper was used to print the one cent brown, the two cents and the three cents stamps. Only two examples of the two cents stamps on laid paper have been reported.

E. A smoothwhite wove paper with no distinguishable mesh, sometimes referred to as blotting paper, was used to print a few stamps. It is most common for the six and less common for the two cents stamps. It was also used to print the one cent brown and the twelve and one half cents stamps. It is reported to have been used for the one half and the three cents stamps but I have not seen an example of either.

F. Medium wove paper watermarked "Alexr. Pirie & Sons" in single line script was used to print a few sheets of the fifteen cents stamps.

G. A very smooth thick white paper commonly referred to as "carton paper" was used for a short time to print only the fifteen cents stamps.

H. The later printings of the fifteen cents stamps were printed on medium to thick poorer quality paper.

THE PERFORATIONS.

All denominations are perforated 12 x 12. The one half, the five and the fifteen cents stamps are also perforated 11½ x 12. The five cents stamps perforated 12 x 12 are uncommon.

THE GUM.

The gum varies considerably. Early it was thin and clear. The Montreal printings have a streaky darker gum. The second Ottawa printings have a smooth brown gum.

The large queen stamps were first printed in Ottawa. Before 1875 the printing was tranferred to Montreal and compound perforations appear. The fifteen cents stamps were again printed in Ottawa in 1888 and subsequent years.

The stamps were to have gone on sale 1 April 1868. Some were used earlier and copies exist dated late in March.

THE ONE HALF CENT STAMPS.

The one half cent stamps were issued on 1 April 1868. They were replaced by the one half cent small queen stamps in July 1882.

"The rate of postage upon periodical publications, other than newspapers, shall be one cent per four ounces, or half a cent per number, when such periodicals weigh less than one ounce and are posted single, and when such periodical publications are posted in Canada, these rates shall in all cases be prepaid by postage stamps affixed to the same". (5)

One plate was used to print the one half cent black stamps. Boggs' type four imprint is in each of the four margins. The counter, in the left upper margin, is

composed of shaded capital letters. The most significant variety is the unshaded chignon. It is most marked on stamp number forty-three and exists to a lesser degree on the two stamps above it and the four below. The stamps printed in Ottawa are an intense black. The later printings in Montreal tend to be a grey-black. Some Montreal printings are perforated 11½ x 12.

Boggs estimates that 6,707,000 were issued to postmasters.

THE ONE CENT STAMPS.

The one cent brown stamps were issued 1 April 1868. The color was changed to orange-yellow in January 1869. They were replaced by the small queen stamps in March 1870. The one cent stamps were required to prepay the postage on local or drop letters per one half ounce, periodical publicatons other than newspapers per four ounces and for books and a large group of miscellaneous items including pamphlets, printed circulars, current prices, etc., per one ounce.

One plate was used to print the one cent large queen stamps. Boggs' type three imprint is in each margin. There was a counter with shaded letters in the upper margin. There are no significant varieties. The red-brown color was confused with the three cents stamp and the color was changed. The first printings in the new color were deep orange followed by pale yellow and then orange-yellow.

Boggs estimates that 12,000,000 were issued to postmasters.

THE TWO CENTS STAMPS.

The two cents large queen stamps were issued on 1 April 1868. They were replaced by the two cents small queen stamps in February 1872. They were used to prepay soldiers letters, domestic transient newspapers, periodicals printed in Canada and mailed to the United Kingdom, domestic registration, ferriage and adjoining area rates. They were also used with the six cents stamps to make up the eight cents rate on letters to the United Kingdom via New York effective 1 January 1870.

One plate was used to print the two cents large queen stamps. Boggs' type three imprint is in each margin. There was probably a counter of shaded capital letters in the upper margin. In Sissons (Toronto) auction of April 1951, lot 163 was a block of four plate proofs. It had the counter in the upper margin.

A significant re-entry (or double entry) is described on stamp number seven. (6) It consists of a doubling in "CANADA POSTAGE". The position was subsequently when identified on an imprint block. (7) The two cents large queen stamps were printed in green. There are many shades from yellow-green to blue-green.

Boggs estimates that 8,900,000 stamps were issued to postmasters.

THE THREE CENTS STAMPS.

The three cents stamps were issued 1 April 1868 and replaced by the three cents small queen stamps in January 1870. They were used to prepay the three cents domestic letter rate (five cents if unpaid).

Probably there was only one plate used to print the three cents large queen stamps. (8) Boggs' type three imprint is in each of the four margins and a counter of shaded capital letters is in the upper margin.

There are two significant plate varieties. A patch of color below the Queen's lower lip on a stamp is commonly referred to as the "goatee flaw". At some time cracks occurred in the plate. This resulted in a flaw which ran from the "C" in "CENTS" vertically across the neck just below the chin through the ornament below "POSTAGE". Another started in the "R" of "THREE" and ran through the neck into the chignon.

There are many minor varieties of paper and shades. The earliest printings on the thin crisp paper are free from any rose tint which is present to some degree in all the subsequent printings.



The goatee flaw.

Boggs estimates that 25,000,000 stamps were issued to postmasters.

THE FIVE CENTS STAMPS.

The five cents olive stamps were issued 1 October 1875 and were replaced by the five cents small queen stamps in February 1896. They were used for only four months and in reality they were provisional stamps required when the rate to the United Kingdom, via any route, was reduced to five cents per one half ounce effective 1 October 1875. They were also used to prepay the combined three cents domestic letter rate and the two cents registration charge.

Two plates were prepared but only one was used to print the stamps. There are blue plate proofs on card board with Boggs' type three imprint. Position sixteen has a lump on the Queen's neck and it has been suggested that the plate was made in Ottawa and discarded because of this flaw. (9)

The second plate had Boggs' type five imprint in each margin and a counter composed of shaded capital letters in the upper margin. The five cents stamps were printed in Montreal. They were perforated 11½ x 12 except for a few which are perforated 12 x 12.

Fairbanks estimates that 1,000,000 were issued to postmasters.

THE SIX CENTS STAMPS.

The six cents stamps were issued on 1 April 1868 and replaced by the six cents small queen-stamps in January 1872. They were required to prepay the postage on letters to the United States of America (ten cents if unpaid), the Red River Settlement and effective 1 January 1870, to British Columbia and to the United Kingdom via Canadian packet.

Two plates were used to print the six cents large queen stamps. Plate one had Boggs' type four imprint in each margin and a counter composed of shaded capital letters in the upper margin. Stamps printed from this plate can be identified by a position dot under the left corner ornament. Plate two had Boggs' type three imprint in each margin and a counter of shaded capital letters in the



Plate proofs from the unused five cents plate.

upper margin. Stamps from plate two can be identified by a position dot under the "S" in "SIX".

An interesting double print occurred late in 1871. The stamps in the right vertical row have a double impression on the right one third of the stamp. They are from plate one and the color is yellow-brown.

The early printings tend to be a deep brown, some are reddish brown and the later are yellow-brown.

Boggs estimates that 8,160,100 stamps were issued to postmasters.

THE TWELVE AND ONE HALF CENTS STAMPS.

The twelve and one half cents stamps were issued on 1 April 1868. They were required to prepay the postage on letters to the United Kingdom via Canadian packet and to prepay the postage to Newfoundland. Parcel post was twelve and one half cents per eight ounces.

The letter rate to the United Kingdom was reduced to six cents on 1 January 1870 and the rate to Newfoundland was reduced to six cents on 1 November 1872. Parcel post was changed to six cents per four ounces on 1 September 1879. There was no twelve and one half cents rate and the remaining stamps were sold for twelve cents each.

One plate was used to print the twelve and one half cents stamps. Boggs' type four imprint is in each margin. There is a counter of unshaded capital letters in the left upper margin.

Stamp number sixty-seven has the outer frame missing from the left value tablet. A plate flaw occurs in the "A" of "HALF" in an unidentified stamp.

Early printings are a deep blue and the late printings a lighter blue.

Boggs estimates that 2,430,000 stamps were issued to postmasters.

THE FIFTEEN CENTS STAMPS.

The fifteen cents stamps were issued on 1 April 1868 and were available until after 1900. They were used regularly for a longer time than any other Canadian stamp. Originally they were issued to prepay the postage on letters to the United Kingdom via the U.S.A.

One plate was used to print the fifteen



Double print.

cents stamps. Boggs' type four imprint is in each margin. There is no counter.

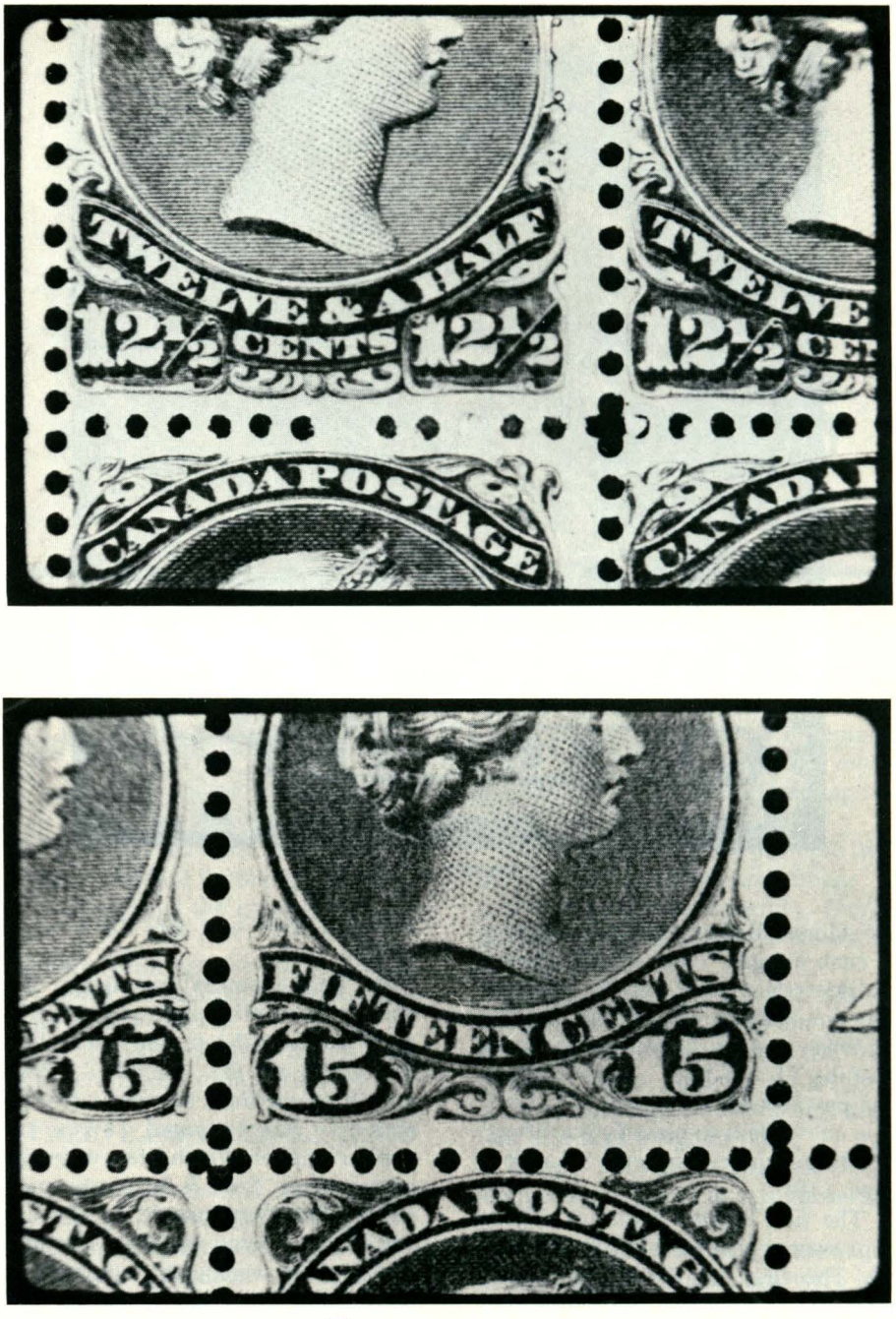
An interesting plate variety exists on stamp number ten. Three dots are the right lower margin lateral to the upper part of the "5" of "15". This is known as the pawnbroker's variety.

It is convenient to classify the fifteen cents large queen stamps into four groups. (10)

1. The first Ottawa printings. These stamps were printed before 30 June 1869. The first, on the the thin crisp wove paper, were a deep reddish-purple. Grey-purple shades followed on medium wove paper. Bothwell watermarked paper was used late in 1868 and these stamps are reddish-purple to grey-violet. Then the red-lilac shades appear on medium wove paper. None was printed between 1869 and late 1874 or early 1875.

2. The Montreal printings. These stamps were printed from late 1874 or early 1875 until late 1887. The first of this group are the "muddy" brownish purple on medium to stout wove paper and may be perforated 11½ x 12. A similar dull brownish grey was printed on the Alexr. Pirie & Sons watermarked paper. The deep purple on the carton paper was printed in 1880. During this period there were many other printings on medium wove paper resulting in gradations of shades from pale grey-violet, slate-grey, bluish grey to Studd's cold blue. Some of these stamps are perforated 11½ x 12.

3. The second Ottawa printings. When the stamps were again printed in



The pawnbroker flaw.

Ottawa the paper was a much poorer quality. The shades are slate-violet and slate-purple. After 1893 no fifteen cents stamps were received from the manufacturer except four hundred in 1896. There are dark brown imperforate stamps in this group and it has been suggested that

Continued on page 263



SOUTH AUSTRALIA

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

PART II

The next section to be dealt with is the issue of 1883-95. The halfpenny, threepence, fourpence and sixpence. I have the artist's drawings from the De La Rue records of these stamps, at present the only ones known. Each has manuscript approval, the three higher values by C. Todd, then Postmaster General of South Australia.

The fourpence, the last denomination of the group, was issued in March of 1890. The Queen's head on this stamp was better defined and I have the die proof from the De La Rue records, dated May 16th 1889, with a manuscript notation in red which states, "South Australia improved head dies—punch taken . . ." as well as other plate proofs from this issue.

The half penny had three involvements with the 11½-12½ perforating machine during this 1890-92 period. Then, in January 1893, a new machine appeared which perforated 15. It only lasted, however, until 1895 when the perforation 13 took its place. That was dropped in favor fo the old 12 x 11½ comb machine which made its comeback in 1904.

South Australia joined the U.P.U. in 1893 and the rate to England, which had been the 6d packet rate, was now reduced to 2½d the same as any other foreign country. To satisfy this new rate the fourpenny stamp was overprinted with 2½d and the sixpenny stamp was overprinted 5d until new stamps could be issued. I have a die proof and color trials of the 2½d as well as the De La Rue copy and remarks from its engraving book. The fivepence is represented by the artist's essay from the records as well as by the die proof and record from the Engraving Book. These are supported by plate proofs and color trials. The designs of these last two were originated by Mr. Tannenberg of Melbourne, Victoria, Messers Sands and McDougall of Adelaide being the State's printers at that time.

Now, let us look at what are known as the long stamps of South Australia. This design was sent to De La Rue from the Colony. An important piece in my collection is a hand painted essay on thick card of this design produced by their own artist. It is dated July 1st 1885 and comes from the De La Rue records. I have a

second item from the same source, also an essay, but this painted on buff tracing paper. It shows two values, each to be fitted into a blank tablet at the base of the design. Written in manuscript upon it is, "approved C. Todd P.M.G. 14.7.85." The Postmaster General's approval was obtained while he was visiting London. Both items, as far as we know, are the only ones of their kind. Other De La Rue plate proofs show an impression taken from the Master Plate with blank value tablet and the completed stamp with the denomination inserted, produced after a second printing operation had taken place. It is in a form of 60 impressions.

According to the De La Rue records the undenominated master key plate also had 60 impressions and cost 70 pounds. The two forms for the value tablet (2/6d and 5/-d) cost 15 pounds each and were invoiced to the Colony, March 9th 1886. The effort, hopefully, was to save money. Other value forms were ordered and reached the Colony in time for the issue to be produced on December 20th 1886. An interesting and special page in my collection shows the high values to £5 inclusive. There are fewer than eight copies of some of these known.

The long stamps ranged from the half crown value to £20. You may wonder why stamps to the equivelant of what was then $80 were made available for postage. Actually, they had a dual purpose. They were also used as revenue stamps. Because of that, "Postage Revenue" was placed in the top tablet. Then, on March 1st 1901, the Commonwealth of Australia took over all postal, telephone and telegraphic services and different accounting systems were put into operation. As many of the higher values had little used, it was decided by the South Australian postal authorities to make do as far as possible with what they had since they believed that the transitional state would be of short duration. Little did they know, however, that it would be almost 12 years before the first stamps of Australia would appear.

Faced with this interminable problem, the Postmaster General tackled it by altering the master plates of the postage Revenue issue. He cleared the top tablet and had the word, "Postage," added in thin letters to the form used for printing the denomination. The values used were the 3d, 4d, 6d, 8d, 9d, 10d, 1sh red and 2/6d. The sheets were then, as in the past, printed in two operations. First from the master plate, leaving the two now blank tablets in each impression and secondly from the form which produced "postage" and the denomination. The best known variety of this issue is the spelling error "EIGNT" for "EIGHT," which occurred once in a sheet. It was discovered almost immediately and the sheets of 60 were then issued with the offending copy removed. A. E. Fryer suggested that there were more than a dozen copies known unused, but that he only knew of four used ones. I have one unused copy as well as a used one dated March 4th 1904, making it the earliest usage of the eight pence value from March 22nd to March 4th, something so far unrecorded. On that same page I have a positional block of four showing the variety, together with the plate number on the selvage.

The only other multiple I know of is a block of 30 showing the variety, but it has no selvage and is, therefore, not positional, although it can be plated.

A third issue, released in 1904, began with the word "Postage" thicker in line. Once again it formed part of the master plate with only the denomination printed by a secondary operation. I have a number of varieties of this issue that are of interest—a pair of 10d imperforate vertically between and horizontally above, also a pair of 1sh imperforate horizontally between and also below.

In February 1906 there was a change of paper. It shows a change in the Crown above A watermark which was to be used by all six states until Australian stamps were ready for use in 1912. This constitutes the fourth issue. Varieties that I own are the 6d and 9d imperforate between as well as the values closer—3d, 8d and 9d, plus the deep lake shade of September

1909. The second, third and fourth issues have been extensively explored by our fellow club member, William Purves who wrote his first article about them 54 years ago in 1922 . . . the year before I was born!! He's still at it today.

These undenominated master plates (How many we do not know—I suspect three, although the second would not have been in use before 1902) accounted for all lesser usages in the colony, leaving the ½d. 1d. 2d, 2½d and 5d of individual design to cope with the bulk of the State's everyday needs.

The final design produced by South Australia was that of the half penny green, first known used on September 27th 1899. It is the only pictorial stamp issued by the Colony. It portrays the General Post Office in Adelaide. The design originated in the Colony rather than from De La Rue who produced the die and the plate. The idea, conceived by the treasurer of the South Australian post office, was to retain the frame, but change the pictorial content every three of four years. He endeavored to order through the Postmaster General and Agent for the Colonies, a plate in which the vignette could be removed from the frame to make the change simple. The idea was turned down by the Colony's printers for technical reasons. They are interesting, since they give an insight on printing methods at the turn of the century. To carry out the treasurer's proposal, printing would have to be done in two operations and would, therefore, require accurate registration of the paper. This, they claimed, would be very difficult to accomplish with the gummed paper then in use in the Colony. Ungummed paper would have to be sent from England and a proper gumming machine and drying chamber installed. The word "proper" is of significance. Some of the 1890's specimen stamps that I have are crudley gummed, yet the printing is excellent, suggesting that they came from De La Rue proof sheets originally and were gummed later in Adelaide.

The halfpenny die and plate were completed on December 20th 1898 at a cost of 70 pounds which included six proof sheets in green and one on black card. The Agent General for the Colonies informed De La Rue on February 23rd 1900 that the new halfpenny had been put into circulation and complained of the indistinctness of the impression. De La Rue suggested a darker ink. They felt no fault could lie with them as they were placed in the position, from the very beginning, of making the best of a bad job.

In my opinion the Paynes Double Crown Wharfdale Printing Machine, which could have produced these stamps without trouble, was either modified or replaced by 1902 when the second issue of long stamps appeared. There was no difficulty in getting correct register on those stamps and they were printed on machine ready gummed paper.

The foreign rate was reduced from two pence halfpenny to two pence on April 6th 1905 to the United Kingdom and also to a neighboring state. Seven years later South Australia met its postal demise when the stamps of Australia finally superceded the interim issues that had been in use for twelve long years.

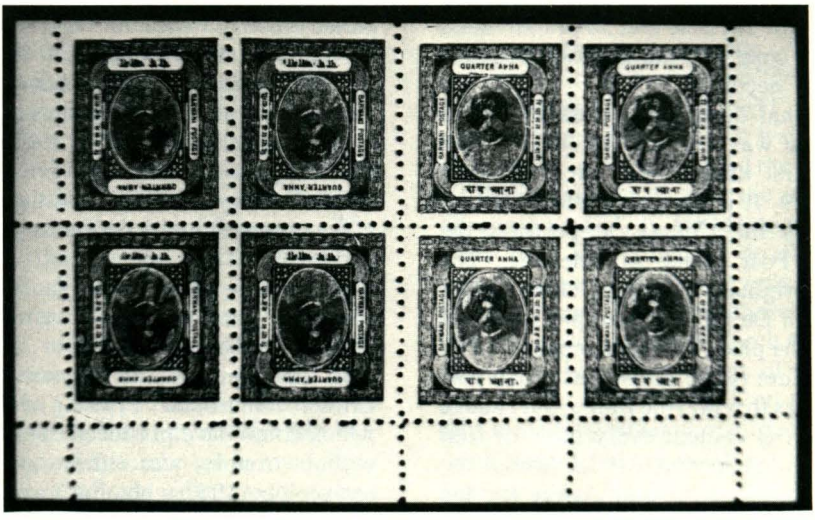
The Collectors Club Philatelist is Interested in Receiving Articles Pertaining to Your Field of Philatelic Endeavor whether it be specialized information, research or postal history.

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

THE STAMPS OF BARWANI

by A. Mac Gillycuddy

Continued from page 177, Vol. 57, No. 3, May 1978



No. 27—Printing 1: Note téte-béche arrangement of two halves of sheet.

Quarter Anna
Printing 1

This Printing is what is intended by Gibbons' SG 27 listing. The principal difference between it and later printings of this value is the perforations. They gauge 10.5 to 10.6 as against 10.9 in the others. They are also very irregular, forming anything but a straight line—this is best seen in a sheet.

The sheet consists of two impressions of the plate, tête-bêche with the left-hand block inverted. The top row is perforated all around with the perforations continuing through the margins. The bottom row is perforated at top, left and right, imperf. at bottom. This bottom (imperf.) margin is usually very small—only a couple of millimeters, while the top margin is around 15 mm from the top to the printed impression.

The shade of this Printing and of the next is a bright blue, ranging from pale to fairly deep. It should be noted, however, that these two printings give dramatically different reactions under the UV lamp. Together with the perforations, this should always suffice to separate single copies of Printings I and II.

For this printing the plate was cleaned up. Most of the ink clots left over from earlier printings are gone. The most striking exception is the lettering in the top tablet of cliché 4, where the "QUARTER" is still badly affected. (It may be that the tiny type was too hard too clean adequately).

Two interesting developments occurred in the flaws of this issue. The oblique stroke before the lettering in the top value tablet, present since No. 13, has now disappeared. (It may not have

PRINTING	COLOR		SHEET	COMMENTS
	DAYLIGHT	UV LIGHT	FORMAT	
Quarter Anna				
I	Bright blue	Grey-black	Horiz.	Perf. 10.5 — large irregular holes; two halves of sheet tête-bêche.
II	Bright blue	Pale to mid blue	Horiz.	Perf. 10.9 - regular holes; two halves normal.
III	Top half: Indigo Bottom half: Dull ultramarine	Black Blue-black	Vert.	"Double Colors;" top half clearly printed, bottom blurred.
IV	Blue	Dark grey-blue	Vert.?	"Worn" appearance.
V	Ultramarine	Dark blue	Horiz.	First confirmed 2 plate printing.
VI	Steel Blue	Deep blue	Horiz.	2 plate printing.
Half Anna				
I	Apple-green	Yellow-green	Horiz.	Clichés 2 3/1 4 — bottom row inverted. Perf. 10.5 irregular.
II	Murtle	Green-black	Vert.	Clichés 2¾ 1; Perf. 10.9.
III	Turquoise-green	Pale green	Horiz.	Clichés 4 2/3 1.

been removed completely, as a small dot shows up occasionally on heavily inked specimens of later printings.) In addition, an important new flaw appears on cliché 2. The plate seems to have sustained some damage, leaving a small tongue of metal protruding at Th.D7. It shows up as a white ring, a little over a millimeter in diameter, with a colored line pointing up diagonally from the southeast edge. This flaw remains constant for the rest of the life of the plate.

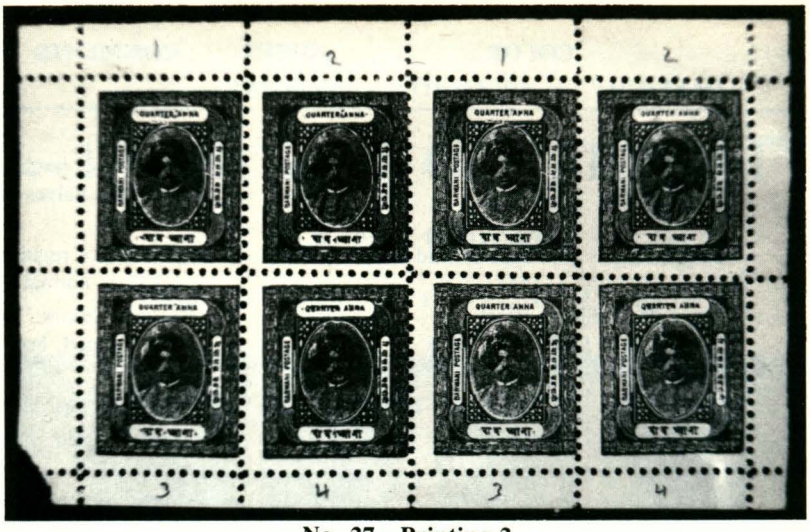
Printing 2

The color of this printing (in daylight) is virtually the same as that of the previous printing, as is the quality of the impression. This seems to suggest that it was a near continuation of Printing 1. It does differ in several material aspects, however. The bottom margin is now perforated, and the two impressions of the plate run the same way, up. Most distinctive are the perforations, which are straight and regular and apparently larger, gauging 10.9.

Cliché 2 is again of interest—not for a new flaw, but for an old one. This cliché had always had an oblique white line running from the rim of the medallion at Th.D3 to the Rama's collar at Th. E3. Beginning with this printing it suddenly became prominent, continuing so for the rest of the 1928-32 printings of the Quarter Anna, then dropping back into obscurity during the 1935-48 period.

Printing 3

The history of the 1928-32 printings seems to be one of experimentation, and Printing 3 was perhaps the most experimental of all six printings of the Quarter Anna. This was a most striking departure from the previous printing. or for that matter, from anything else which had come from Barwani: it is printed in two quite distinct shades, arranged vertically. The top half is a deepish indigo, and the bottom a dull ultramarine; under the UV lamp the top half is black, and the bottom blue-black. The top half is quite clearly printed, but the bottom half is usually rather blurred, suggestive of a double print, or as if the plate had shifted



No. 27—Printing 2.

on contact with the paper.

A contemporary report suggested that there were less than 50 sheets of this printing. This may go some way to helping understand its peculiarities, if the report is true, presumably, Printing 3 was a first try at a vertical format sheet, and the printers decided to try out two different inks at the same time. (As proofs seem to be unknown from Barwani, it may well be that the printers decided to dispense with them, simply learning as they went along.)

Stoney reported seeing a sheet from Printing 3 in the collection of a prominent contemporary collector perforated all around in the top half, but with the middle line of perforations horizontally missing in the bottom half, producing two pairs imperf. between vertically. (I have such a pair, probably from the same sheet, suggesting that it has been broken up.)

There is often a trace of a rivet head visible at the top of the left margin of cliché 1, and at the left side of the top margin of cliché 2; both apparently only come on the bottom half of the sheet. Both halves may show traces of plate rim.

Printing 4

This Printing again has wide margins, as has Printing 3, but the shade and impression are quite different. It was probably printed in vertical sheets, but I have not yet been able to confirm this. The shade is a blue, and is distinct from the previous printing. There are no signs of blurring, but all specimens show a slightly flecked appearance, even when well-inked. (I have never seen an over-inked copy.) The general impression is as if the plate were rather worn, although there is no reason to suppose that it was, as printings which indisputably come later show no such signs of wear.

This printing yielded a vertically imperf. between variety.

Printing 5

With Printing 5 I come to the most curious discovery I have made in my study of Barwani postal emanations. For this, and Printing 6, a second plate was made from the original one. (This second plate may, in fact, have been used for the two previous Printings, 3 and 4, but the evidence is still not sufficient to say so with any certainty.)

As was the case with Sarwani issues at this period, this printing was made in sheets of 8. While this was normally achieved by two strikes of the plate of 4 clichés, with detectable differences from sheet to sheet in the positioning of the

two halves, this is not the case with Printing 5. Here the two halves are always 4 mm apart at top, 3 mm apart at bottom and in the left hand impression 1 mm above the right.

In addition, there are certain small but constant differences between the two halves which become more readily detectable in Printing 6. The characteristics of the new, right-hand plate are as follows:

Cliché 1: Southwest large petal in the floral ornament at top left missing.

Cliché 2: "Q" of "QUARTER" is sometimes missing or weak, and there is a dot beside the Rana's left nostril.

Cliché 3: Colored patch in the small blank tablet at the right of the portrait (Th.F6) is smaller; extension of the top let corner seems less severe.

Cliché 4: Half-tone shading on Rana's forehead almost missing.

Printings—making flaws sometimes hard to detect.

The shade is a very distinctive rich ultramarine.

Printing 6

For Printing 6 the two plates were cleaned up, and the two halves put into better alignment—they are now 3.5 mm apart at top, and 4.25 mm apart at bottom. As with Printing 5 the sheets were in a horizontal format.

The color is a steel blue.

Accepting that a new, second plate was made up for those two printings why was it prepared, and what became of it? At this period the Barwani printers were obviously experimenting extensively with sheet size, format and so on. This may have been due to greater demand and a desire to move away from the old booklet format. As printings of the



No. 27—Printing 4: Note flecking.

Generally the left plate impression is far stronger, clearer and more regular than that of the right plate, particularly in the half-tone shading which is often weak to missing altogether in the right plate. A striking new flaw which developed between Printings 4 and 5 (since it is found on both the old and new plates) is a large colored mark at the base of the portrait at Th.G4. This occurs on cliché 3 in this and the next printing only. Printing 5 suffered badly from ink clots—they were worse than for any other of these

"high" values seem to have been few, and printings and use of the low values correspondingly great, most of the tinkering went on with the Quarter and Half Anna values. Perhaps the inconvenience of printing sheets from two strikes of a plate of 4 subjects prompted the printers to attempt the production of a second plate of four from the original, which could then be used in tandem.

Why, then, was the experiment dropped? I believe that the main reason for this was the rapid deterioration of the

new plate. It shows distinct signs of decay in Printing 6 with loss of definition, large colored blotches and so on. It is quite likely that by the end of printing it was no longer in acceptable condition, even by the fairly easy-going standards of the Barwani printers at this time. Also, in 1932, the new Rana Devi Singh types had been brought into use quite satisfactorily. (The question remains, however, as to whether some of the printings described above were made after 1932. In view of the apparently relatively small numbers printed of the Devi Singh low values, the large number of printings made of the Ranjitsingh types in their last years, and the element of continuity in experimentation—discussed later—I am inclined to think that these last 6 printings may have run right through to 1935. Certainly, the last printing of the companion Half Anna regularly turns up used as late as 1942 at outlying Post Offices.)

The idea of making up new plates did not die here as will be explained later. The first appearance of the rehabilitated Ranjitsingh types in 1935 did, in fact, continue the practice. The Half, One and Four Anna plates used were all new but were produced from only one cliché for each instead of the whole plate. Interestingly, the Quarter Anna in this setting was produced from the whole, original plate. In any case, the whole idea was dropped after this first and only appearance.

Unidentified

Apart from the sheet recorded by Dr. Benders under Printing 3, I have one other item which does not fit into any of the printings listed. It is a single cliché 2 with wide top and side margins in a deep, slightly violet blue, showing black under the UV lamp. At a guess, it might belong among the middle group of Printings 3 and 4, but I would be interested to hear from anyone who can confirm it, or for that matter, offer any additions to this list of printings.Any such findings will be recorded here at a later date.

Half Anna

By comparison with the companion lower value, the Half Anna is simplicity itself. There seem to be only three Printings—the first and last corresponding to Gibbons' 28 & 30 (Scott 15)—while the second has been ignored by the catalogues since it was first recorded by Stoney over 30 years ago. This certainly seems inexplicable, since the first and third printings resemble each other far more than they do the benighted second.

Printing 1

For this printing the clichés were again rearranged. This time more radically than ever before or afterwards. The top row became clichés 2 and 3. The bottom row was replaced inverted in relation to the first row, cliché 1 under cliché 2 and cliché 4 under cliché 3. The reason for this experiment escapes me—perhaps it was mere skittishness on the part of the printers. In all events, the arrangement was evidently unsatisfactory and was not repeated.

In other respects this Printing resembles Printing 1 of the Quarter Anna: a sheet of 8, produced by two strikes of the plate, arranged tête-bêche perforated at top and through the middle horizontally and on all sides vertically. Again the bottom margin was small. The perforations, gauge 10.5—10.6, tend to be bigger and more ragged, though just as uneven. The color, yellow-green/apple-green, is very anemic after the full-blooded yellow-green of No. 26.

There are pairs of rivet heads visible at the top of cliché 1 and to its right, and exactly the same around cliché 3 (which is of course number 2 on the sheet). In addition, there are often traces of plate rim visible on all sides.

Printing 2

For this Printing the inverted bottom row was turned the right way:

2 3
4 1.

It does, however, differ more radically from Printing 1 in other ways. First and

most striking, is color—in this Printing, a strong myrtle. The perforations also differ, as was the case with the Quarter Anna after the First Printing. Here they are clean and regular, guaging 10.9 and all sides of the stamp are now perforated. The sheet format is now vertical—two strikes of the plate, one above the other—as was Printing 3 of the Quarter Anna. (In fact complete sheets of 8, or even singles with top margin attached, are remarkably scarce for no obvious reason.)

Cliché 3 (position 2) shows rivet heads at the top (a pair) at right (a pair) and at bottom (one, at right). Cliché 1 also sometimes shows rivet heads at right and at bottom.

Printing 3

The clichés were now arranged:

4 2
3 1.

The sheets were as those for Printing 6 of the quarter Anna, although without any indication of the use of a second plate. There are rivet heads again visible around clichés 1 (one at left on top, two at bottom) and cliché 3 (one each at the right hand side of the top and bottom, one lower right, and a pair at left.) The shade is a turquoise.

I have two copies of the cliché 4 both showing horizontal streaking, particularly across the portrait, I suspect that this may be due to some imperfection in the glazing. I also have a (bottom) marginal copy of a cliché 1 in a shade somewhere between those of Printings 2 and 3. It looks as if it belongs to Printing 3, and may simply be from a very early part of the printing when there may still have been a residue of myrtle ink on the plate.

No. 29. One Anna, Rose-carmine (SG 11; Scott 8.)

With Nos. 27-28, and No. 30, the 1931 Four Annas, No. 29 forms part of the transitional printings of 1928-32, falling between the rather slapdash efforts of the earlier twenties and the much improved issues from 1932 onwards. There is little justification for retaining it in the present position in the catalogues with No. 10, beyond the fact that they are both One Anna values. It is indeed misleading, since it implies more continuity between them than there really is.

As I suggested earlier, No. 10 comes from one large printing in 1922. On completion of that printing the plate was put aside for another 9 years. It must have been during this time that the plate came in for the rough treatment that produced the range of flaws which show up for the first time on No. 29. The most spectacular of these is a large, ragged dent in the right hand end of the top frame of cliché 2. (It is worth noting that this flaw "disappeared" in the 1935-48 printings, suggesting that a second plate was produced for this value as well as for the Quarter Anna, though I can find no evidence of its use for No. 29.)

In other regards this was a far superior printing to that of the first One Anna. The color is much more uniform—although it still shows some variations—the printing is much clearer and cleaner, and the perforations are straighter and cleaner as well as appearing on all sides of the stamps. They gauge 10.9.

No. 29 was printed in sheets of 8, comprising two impressions of the plate horizontally. It has been suggested that No. 29 was not issued in booklets. Nonetheless, I have a marginal single of cliché 3 with what seems to be staple holes in the margin. It may be, then, that some at least of No. 29 did appear in booklets.

No. 30. Four Annas, Salmon. (SG 24; Scott 16.)

No. 30 belongs with the other members of the 1928-32 printings and is as complicated as any of them. Unfortunately, the scarcity of material makes it hard to say very much about it.

As Gibbons notes, the color of this stamp varies. In most earlier, technically far inferior printings the basic color was

quite constant, although it often varied in depth due to inking variations. The Two Annas, No. 11, shows a variety of intermediate shades, but that was the result of the mixing of the inks. This is not the case with No. 30—its shades are discrete colors with distinct and individual printing characteristics.

The clichés were rearranged for No. 30 (again!—the often used Quarter Anna plate had never yet been taken apart) and this time were:

4 1
3 2.

Stoney reports that they were printed in sheets of 8 by two impressions of the plate, side by side and horizontally. That may be, but I have a copy of cliché 4 with bottom margin attached, which should be impossible. Either the impressions were sometimes inverted in relation to each other, or there was another setting with the clichés rearranged yet again. So far I have not been able to find any evidence to confirm or deny this theory.

According to Gibbons, Scott and Stoney, No. 30 was perforated 11. However I have a copy in a bright orange, relatively poorly printed, of cliché 1 perf. 10.6 at top, and 10.9 on the other sides.

From my observations of No. 30 it offers great room for more research. I am not yet prepared to go further than I have done above, because I lack the material. Perhaps, if anyone does have sufficient he might care to look more closely at this issue. There is certainly a lot to be found out.

31. The 1932-48 and 1934-48 Printings (SG 31 - 42; Scott 18 - 29.)

These last issues of Barwani were dealt with exhaustively by Congreve in his 1949 article in the Philatelic Journal of India. As his original article may not be readily available, and as there is a certain amount of new material to add, I am summarizing his article below with additional comments where necessary.

Congreve found that the Rana Devi Singh types of 1932, the re-issued Rana Ranjitsingh types of 1935 and the Rana Devi Singh One Anna Revenue Type of 1938, could all be assigned to one or other of nine Settings, on the basis of a number of factors. These include the dimensions of the sheet, the arrangement of the clichés, the paper and various features of the booklets in which they were issued. Since the publication of Congreve's article, a few further details have come to light, but his basic thesis still stands unaltered.

Setting I

This was the first appearance of the Devi Singh types, and with the exception of the Quarter Anna in the last setting (ninth), the clichés were never rearranged. The most striking feature of the first setting is that the perforations appear to be nearly always 12, or occasionally a compound of 12 with 11. Perf. 11 is scarce.

Sheets are rare and booklets more so, so that the dimensions of certain values cannot be confirmed. I would be interested to hear from anyone who can fill in any of the gaps in this, and later settings, and from anyone having examples of the compound perfs or stamps indisputably from this setting, perf. 11.

Setting II

It is often difficult to distinguish single copies of this setting from those of setting I, but the shades of setting II are usually softer than those of the first. It should be noted that beginning with setting II, all stamps were perf. 11. (the sole exception was setting VIII.) This was a very small printing and multiples and booklets are rare.

Setting III

With setting III the re-issued Ranjitsingh types make their appearance, dating it to 1935. Congreve reports that the booklets of this setting contained 20 sheets, instead of the usual 8 (I have yet to see a *complete* setting III booklet.)

From Congreve's Table it will be seen

that the clichés for the Half, One and Four Annas were arranged 3,3,3,3 1,1,1,1 and 4,4,4,4 respectively. Each value was printed from only one cliché. A superficial check of sheets of these stamps will, indeed, confirm the impression that all are from the same cliché. However, a closer examination will show that not only are the stamps too regularly spaced for it to be likely that the same cliché was used for all four positions, but that there are differences between each of the four cliché "3's" etc. In other words, it is clear that new plates were made up, possibly from what were regarded as the best clichés from each plate. The Half Anna provides the best proof of this theory. The characteristics of each of the four positions on this setting III Half Anna plate are as follows (For a lot of this information, and for that on the other two values, I am indebted to Dr. Benders):

Position 1: Bottom corner shaved at left; several small cracks down the left frame.

Position 2: No distinguishing features. (Original cliché 3?)

Position 3: Top left corner blunted, and small gash in top frame just past blunted section; several cracks in left frame, but in positions different from those in Position 1 (5, 7,5 and 12 mm from top.)

Position 4: shaped mark after "ANNA"—may not be constant.

It has not yet been possible to find any distinguishing characteristics on the One Anna, and Dr Benders tells me that the only distinctive feature he has been able to find on the Four Anna is that the damage to the upper right corner in Position 3 is more pronounced than on the other three positions. This damage must have occurred between the last use of the Four Anna plate in 1931 and the completion of the new plate used in setting III. It is worth noting that it remained constant on cliché 4 in all subsequent printings of this value.

The question is, then, why were these new plates made up and put into use? It should be remembered that, for the Quarter Anna value in setting III, the original plate of clichés 1 to 4 was used.

This setting marks the first appearance of the Ranjitsingh types since the period in which the new "second" plate of the Quarter Anna appeared. Might these "one cliché" plates represent a continuation of the experiment? (For that matter, can we be sure that the use of the Ranjitsingh types did cease in 1932—might they not have continued alongside the Devi Singh types through to 1935?) The new Quarter Anna plate was not particularly satisfactory, as is clear from the results obtained from it. Might it be then, in view of the poor results obtained from that plate, built up from the entire Quarter Anna plate, it was decided to try the use of only one cliché as the basis for the new plates? On the evidence of the Half Anna of setting III—a reasonably large printing—the new plates did not stand up very well. The printings of the One and Four Annas must have been tiny, and that may be the reason they show so little indication of decrepitude. Of course, for this setting, the printers had used the orignal plate of the Quarter Anna. Perhaps, after their experiment with the new plates of the other values, the printers decided to give up the idea of new plates altogether. Certainly this was the last time any of the new plates were used.

No new plate has been recorded for the Two Anna value. Certainly it was the least used. In view of the smallness of the printings of the One and Four Annas, might there perhaps have been a tiny printing from a new Two Anna plate as well—at a guess from clichés 1 or 4? Congreve was unaware of the Devi Singh type Quarter and One Anna values from setting III. Mine, I believe, is the first report of the companion Half Anna. All three of these printings must have been very small ones indeed.

(To be continued)

THE COLLECTORS CLUB, INC.
FINANCIAL STATEMENT
December 31, 1977

June 10, 1978

To the Board of Governors
The Collectors Club, Inc.
New York, New York 10016

I have examined the balance sheet of The Collectors Club, Inc. as of December 31, 1977, the related statement of operations and surplus and the statement of changes in fund balances for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as I considered necessary in the circumstances.

In my opinion, the accompanying statements present fairly the assets and liabilities of The Collectors Club, Inc. at December 31, 1977, arising from cash transactions, the revenues collected and expenditures made by it, and changes in fund balances during the year then ended on a basis consistent with that of the preceding year.

Patrick D. Pilla
Certified Public Accountant

BALANCE SHEET
DECEMBER 31, 1977

ASSETS

CURRENT FUNDS:			
Cash — Chemical Bank			$ 22,779.00
PLANT INVESTMENT FUND:			
Real Estate	$ 69,781.00		
Furniture and equipment	28,986.00		
Library	30,293.00		129,060.00
OTHER FUNDS			
House Replacement Fund:			
Cash — Seamen's Bank for Savings	4,436.00		
Marketable Securities at cost (Market Value $44,178)	35,233.00		
Due from Capital Fund	400.00	$ 40,069.00	
J. Brace Chittenden Memorial Fund:			
Cash — Seamen's Bank for Savings	5,021.00		
Marketable Securities at cost (Market Value $25,275)	14,422.00	19,443.00	
Theodore E. Steinway Memorial Publication Fund:			
Cash — Manhattan Savings Bank	13,072.00		
Due from General Fund	20,000	33,072.00	

Dr. Harry Mark Daggett, Jr., Fund:			
Cash — Seamen's Bank for Savings		14,837.00	
Life Membership Fund:			
Cash — Bowery Savings Bank		2,491.00	
Capital Fund:			
Cash — Manhattan Savings Bank	13,625.00		
—Union Dime Savings Bank	36,578.00		
— Emigrant Ind. Savings Bank	27,342.00		
Marketable Securities at cost	212,679.00	290,224.00	
(Market Value $204,311)			
TOTAL OTHER FUNDS			400,136.00
TOTAL ASSETS			$551,975.00

LIABILITIES AND CAPITAL

CURRENT FUNDS:			
Payroll taxes payable		$ 335.00	
Miscellaneous payable		5,685.00	
Current Fund deficit		(3,241.00)	
Due to Steinway Fund		20,000.00	
TOTAL CURRENT FUNDS			$ 22,779.00
PLANT INVESTMENT FUND			129,060.00
OTHER FUNDS:			
House Replacement Fund		40,069.00	
J. Brace Chittenden Memorial Fund		19,443.00	
Theodore E. Steinway Memorial Publication Fund		33,072.00	
Dr. Harry Mark Daggett, Jr., Fund		14,837.00	
Life Membership Fund		2,491.00	
Capital Fund:			
Due to House Replacement Fund	$ 400.00		
Capital Fund Balance	289,824.00	290,224.00	
TOTAL OTHER FUNDS			400,136.00
TOTAL LIABILITIES AND CAPITAL			$551,975.00

STATEMENT OF OPERATIONS AND SURPLUS

CURRENT FUND

Income:		
Membership contributions	$27,572.00	
Contributions — Other	1,937.00	$29,509.00

Operating Expenses:		
Office	9,615.00	
Club activities	4,384.00	
House	19,655.00	
Library	4,822.00	38,476.00
		(8,967.00)
Cost of publishing *Philatelist*		(8,214.00)
Excess of operating expenses over income		(17,181.00)
Deficit absorbed by Capital Fund		17,512.00
Net change in surplus		$ 331.00

STATEMENT OF CHANGES IN FUND BALANCES

PLANT INVESTMENT FUND

Balance, January 1, 1977 and December 31, 1977	**$129,060.41**

HOUSE REPLACEMENT FUND

Balance, January 1, 1977		$ 38,827.00
Add:		
Investment income		2,540.00
		41,367.00
Deduct:		
Transfer to Current Fund		1,298.00
Balance, December 31, 1977		$ 40,069.00

J. BRACE CHITTENDEN MEMORIAL FUND

Balance, January 1, 1977		$ 18,381.00
Add:		
Investment income	$1,062.00	
Contributions	250.00	1,312.00
		19,693.00
Deduct:		
Transfer to Current Fund		250.00
Balance, December 31, 1977		$ 19,443.00

THEODORE E. STEINWAY MEMORIAL PUBLICATIONS FUND

Balance, January 1, 1977		$12,394.00
Add:		
Handbook sales	$ 1,589.00	
Investment income	678.00	
Contributions	23,133.00	25,400.00
		37,794.00

Deduct:		
Transfer from General Fund	2,522.00	
Publishing costs	2,200.00	4,722.00
Balance, December 31, 1977		$33,072.00

DR. HARRY MARK DAGGETT, JR., FUND

Balance, January 1, 1977		$13,775.00
Add:		
Investment income		1,062.00
Balance, December 31, 1977		$14,837.00

LIFE MEMBERSHIP FUND

Balance, January 1, 1977		$ 2,749.00
Add:		
Investment income		172.00
		2,921.00
Deduct:		
Dues transferred to General Fund		430.00
Balance, December 31, 1977		$ 2,491.00

CAPITAL FUND

Balance, January 1, 1977		$255,432.00
Add:		
Investment income	$18,464.00	
Contributions	33,440.00	51,904.00
		307,336.00
Deduct:		
Transfer to Current Fund		17,512.00
Balance, December 31, 1977		$289,824.00

OPERATING EXPENSES

Office:	
Salary	$ 5,580.00
Telephone	1,211.00
Postage	1,212.00
Professional services	2,404.00
Stationery and supplies	314.00
Miscellaneous	137.00
Payroll taxes	1,279.00
	12,137.00
Less: Transfer — Steinway	2,522.00
	$ 9,615.00

Club Activities:	
Meeting notices and programs	$ 1,206.00
Exhibition and special events	2,296.00
Program committee	582.00
Capital Fund appeal	300.00
	$ 4,384.00
House:	
Real Estate taxes	$ 3,325.00
Wages	3,870.00
Gas, electric and water	1,514.00
Building repairs and maintenance	2,403.00
Supplies	575.00
Elevator maintenance	732.00
Insurance	3,542.00
Payroll taxes	2,440.00
Heat	2,552.00
	20,953.00
Less: Transfer — House Replacement	1,298.00
	$19,655.00
Library:	
Salary	$ 2,695.00
Acquisitions, subscriptions and binding	349.00
Payroll taxes	1,760.00
Miscellaneous	268.00
	5,072.00
Less: Transfer — Chittenden	250.00
	$ 4,822.00

COST OF PUBLISHING PHILATELIST

Costs:		
Printing and postage		$16,887.00
Stationery and supplies		506.00
Editorial expense		1,200.00
		18,593.00
Revenues:		
Advertising	$ 9,914.00	
Subscription and sales	465.00	10,379.00
Net Cost — Exhibit B		$(8,214.00)

MARKETABLE SECURITIES

HOUSE REPLACEMENT FUND

Shares or Par Value		Book Value	Market Value
$ 2,000	American Tel. & Tel. Co. 6½% – 12/7/79	$ 1,949.00	$ 1,975.00

Shares or Par Value		Book Value	Market Value
$6,000	United States Treasury Bonds 6⅜% – 1984	5,777.00	5,610.00
3,000	United States Treasury Bonds 3¼% – 1978-83	2,998.00	2,475.00
2,000	United States Treasury Bonds 3% – 1995	1,992.00	1,520.00
2,000	Transcontinental Gas Pipeline 8⅞% – 4/1/90	1,986.00	1,982.00
10,000	E. I. Dupont 8% – 11/15/81	9,988.00	10,250.00
60 Shs.	Dow Chemical	798.00	1,596.00
200 Shs.	Exxon	4,140.00	9,600.00
172 Shs.	Cities Service Co.	5,605.00	9,170.00
		$35,233.00	$44,178.00

J. BRACE CHITTENDEN MEMORIAL FUND

$ 7,000	United States Treasury Bonds 6⅜% – 1984	$ 6,524.00	$ 6,600.00
5,000	Farrell Lines Inc. 8.05% – 4/1/88	5,000.00	5,000.00*
50 Shs.	International Business Machines	2,898.00	13,675.00
		$14,422.00	$25,275.00

* Indicates Book Value

CAPITAL FUND

Shares or Par Value		Book Value	Market Value
$10,000	General Motors Acceptance Corp. 7.35% – 1/15/87	$10,007.00	$ 9,575.00
10,000	First National Boston 7.60% – 7/15/81	10,258.00	9,912.00
20,000	First National Boston 8% – 1982	21,166.00	20,135.00
10,000	Portland General Electric Co. 10½% – 12/1/80	10,003.00	10,600.00
10,000	Columbus & So. Ohio Elec. Co. 9½% – 1984	10,159.00	10,225.00
10,000	Detroit Edison 6% – 12/1/96	8,904.00	7,025.00
15,000	First Nat'l Bank Corp. 7.2% – 6/1/79	15,255.00	14,700.00
25,000	New York Telephone 7½% – 3/1/09	25,250.00	22,669.00

Shares or Par Value		Book Value	Market Value
$10,000	Columbia Gas 5% – 10/1/82	8,251.00	8,825.00
20,000	Sears Roebuck 7¾% – 3/1/85	20,443.00	19,950.00
5,000	General Telephone (Convertible) 4% – 3/15/90	4,470.00	3,475.00
5,000	W. R. Grace (Convertible) 4¼% – 3/1/90	4,100.00	3,700.00
5,000	Reynolds Metals (Convertible) 4½% – 3/1/91	4,475.00	3,575.00
5,000	Appalachian Power 11% – 1982	5,108.00	5,350.00
15,000	First Chicago Corp. 6¾% – 11/1/80	14,618.00	14,650.00
10,000	Ford Motor 7.40% – 1/15/80	10,283.00	10,025.00
20,000	Columbus & So. Ohio Elec. Co. 9¼% – 11/1/82	20,309.00	20,300.00
10Shs.	Exxon	481.00	481.00
9,139	Farmers Home Administration Notes Guaranteed by United States Government	9,139.00	9,139.00*
	TOTAL MARKETABLE SECURITIES	$212,679.00	$204,311.00

* Indicates Book Value

The Meeting of October 19, 1977

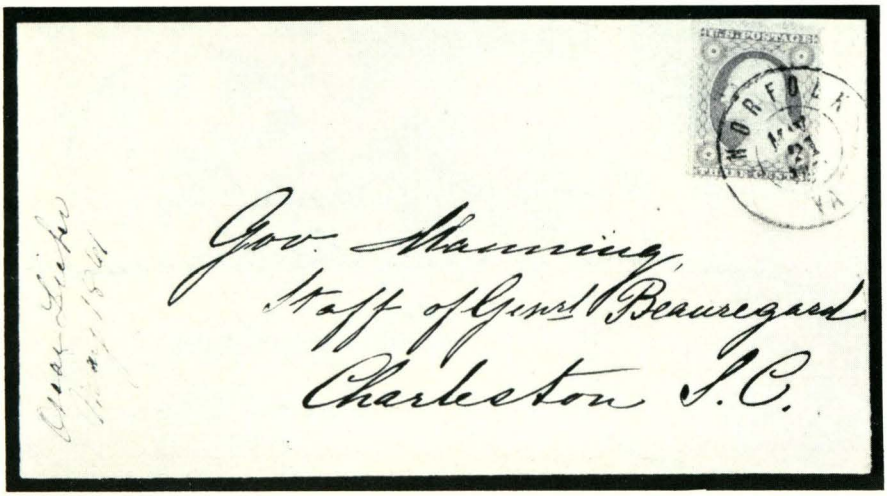
CONFEDERATE STATES OF AMERICA - POSTAL HISTORY, 1860-65

Presented by Brian M. Green

Pinch-hitting for Hiroyuki Kanai of Osaka, Japan, who was forced to postpone his showing of Mauritius until a later date, Brian M. Green admirably filled the gap with an informative and entertaining panorama of Confederate Postal History.

His presentation commenced with a slide showing of a proclamation of secession broadside of South Carolina posted in Charleston, Dec. 20, 1860. Proceeding from that point, he showed various interesting usages of United States stamps in the Confederacy. Included were covers showing Independent State usage, Trans-Atlantic (including usages to Hanover and Spain), Express and Southern Letter Unpaid. Interspersed among the philatelic slides were some showing pertinent places of association such as Fort Sumter, the Capitol and "White House of the Confederacy," both located in Richmond.

The failure of the Confederacy to secure adhesive stamps from Northern printing houses resulted in a delay due to the lack of printing facilities in the South. The Richmond firm of Hoyer &



3¢ 1857 issue used in the Confederacy. Military addressed.

Ludwig was finally awarded the contract, but it was not until October 16, 1861, that the first stamps made their appearance.

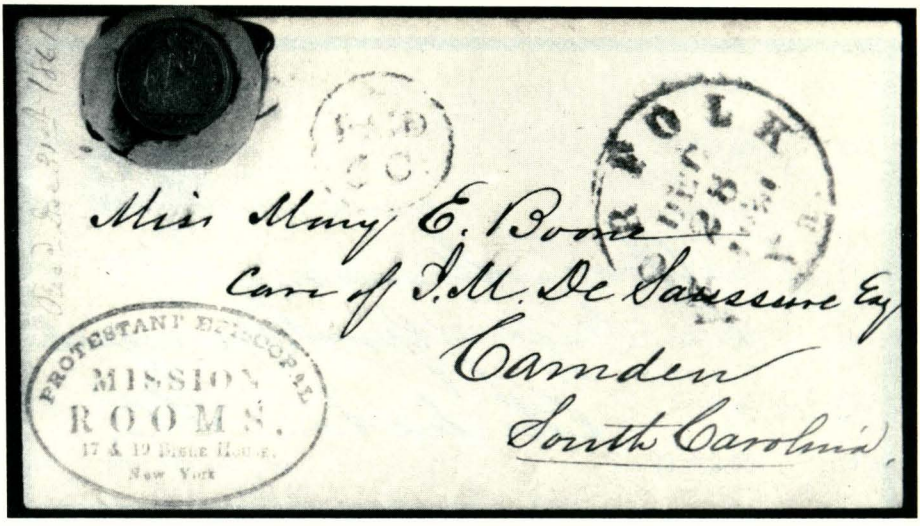
On June 1, 1861 the Confederate States Post Office Department assumed control of its operations under the leadership of John H. Reagon of Texas. Rates were set at 5¢ for the first 500 miles and 10¢ for further distances per one-half ounce. The drop, circular and newspaper rate was set at 2¢. Under the Confederate Constitution, the Post Office Department was required to be self-sufficient within two years—hence the higher rates. The letter rate advanced to 10¢ on July 1, 1862, so as to satisfy this requirement, which was eventually accomplished.

Since the first adhesives were not ready on June 1st, the Confederate States Post Office Department had to resort to Handstamped Paids and Postmasters' Provisonals for prepayment of postage purposes. Various interesting usages of these categories were shown to include provisionals such as the unique Mt. Lebanon, La. 5¢ adhesive (the "British Guiana of Confederate philately"), the 5¢ Livingston, Ala. adhesive which is the most artistic of the provisionals and handstamped paids showing revalued usage and the Confederate occupation of Kentucky.

The next part of the program dealt with the general issues of which all but one (the 1¢ orange) were used. It opened with the Hoyer & Ludwig and Paterson lithographs, proceeded to the London De La Rue prints and concluded with the Archer & Daly and Keating & Ball printings. The De La Rue printings were run into the Confederacy by blockade-runners of which one *Bermuda* was captured with her cargo of stamps. The plate and some of the captured stamps are on view at the Franklin Institute in Philadelphia.

Mr. Green then proceeded to show covers illustrating various interesting usages of the stamps which included bisects, (the Two-Cent green lithograph and the Twenty-Cent green intaglio stamps), combination, mourning, valentine, railroad, steamboat, Trans-Mississippi (including the only one with the official designation, "Via Confederate government mail," endorsed on it), patriotic, advertising and college.

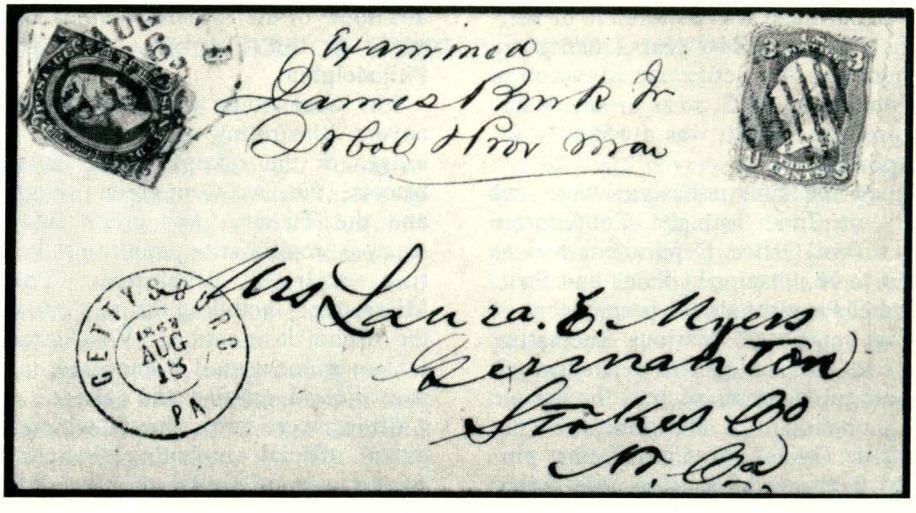
Slides were next shown which depicted official (including the earliest known usage of the Dead Letter Office) and semi-official covers of various government departments and agencies. One



Across the lines cover originating from New York with Half-dime attached (re-created) for Confederate postage via Norfolk to S. Carolina.

of the more interesting bore an Executive Department imprint and was addressed by President Jefferson Davis. It was not franked but bore an adhesive stamp (cancelled with the scarce blue Richmond, Va. postmark) as President Davis did not have the franking privilege. Only officials of the Post Office Department and postmasters writing on official business had it. Even Senators and Congressman had to pay postage (or have it sent collect) as shown by some of the slides.

The military side of the picture was covered by slides showing soldiers' covers (they could send their mail collect by endorsing it with their name, rank and unit), theatre of operatons, field cancel-



P.O.W. usage from Gettysburg, Pa. via Richmond to North Carolina.



#12 cancelled Whiteville, N.C. on wallpaper cover to Fort Fisher.

lations (both the Army of Northern Virginia and the Army of Tennessee), blockade-runs including outgoing), naval (including correspondence from Secretary of the Navy Mallory pertaining to getting mail out to the *C.S.S.-Alabama)* and General Robert E. Lee field covers. One of the Lee field usages pertained to the jinxed wedding of the "Belle of the Confederacy," Hetty Carey and General John Pegram. It contained the letter of condolence to Mrs Pegram whose husband was killed at Hatcher's Run, Va. two weeks after the wedding. The story was highlighted by slides showing the church where the wedding and funeral took place and General Pegram's grave in Hollywood Cemetery.

Another portion of the presentation dealt with Prisoner-of-War and Civilian Flag-of-Truce usage. Interesting covers were shown from such prisons as Gettysburg, Libby and Andersonville. Slides of the site of Andersonville prison as well as the grave there of the prisoner whose cover and letter were shown, highlighted this portion of the presentation. The Flag-of-Truce usages included one mailed from Havana, Cuba.

The final portion of the program was devoted to slides showing adversity usage. Illustrated here were homemade covers (from such things as maps, bank checks, proclamations, legal forms and business documents), wallpaper covers and turned covers. This latter category involved using an envelope twice by refolding it to have the first usage (outside) become the inside and the previous inside portion now become the outside. One of the covers shown was a real relic of the War. Its first usage was by a Union soldier who stamped and addressed it, but never got a chance to mail it. He was killed at the Battle of Chancellorsville and the cover (with the soldier's bloodstains) was removed from his body, refolded and then used by a Confederate soldier to write to his wife in Mississippi.

As the first philatelic slide showed a "First Day Cover" (December 20, 1860), it was only fitting that the final slide would show the latest one known. It bears a bisected 20¢ green intaglio stamp postmarked Crockett, Texas, May 22, 1865.

The very pleasant meeting adjourned with the usual question and answer period. One of the questions dealt with the only known Trans-Mississippi cover bearing the "TEN" cent intaglio stamps. A number of the knowledgeable

experts regard it as suspect while others hold it is genuine.

Another question dealt with the Prisoner-of-War situation. Here, it was brought out that a distorted picture had existed for a long time and that, in reality, Andersonville was not the worst prison of the War by percentage of deaths. Several of the Northern ones, such as Elmira, N.Y. and Fort Delaware, Del., had higher death rates. The U.S. House of Representatives Report No. 45 (1869) states that the Confederates captured 476,179 (including 13,535 arrested civilians) and confined 227,570 of them in actuality. Of these prisoners, some 36,401 died and are buried in 68 localities according to the *Records of War Department, Commissary General of Prisoners*. On the other hand the Federals captured 188,145 (including 1962 arrested civilians) and confined 94,145 of them in actuality. Of these prisoners some 30,152 died and are buried in 89 localities.

The program was enjoyed by all.

The Meeting of December 7, 1977

Postal History of the A.E.F. in Western Europe, Siberia and Northern Russia

Presented by: The War Cover Club - Speakers: Theo Van Dam and Chester S. Forrest

Although The War Cover Club presented their program on Pearl Harbor Day, their exhibit dealt solely with World War I. Its representatives, Theo Van Dam and Chester S. Forest focused on the postal history of the A.E.F. in Western Europe, Siberia and Northern Russia.

Mr. Van Dam's exhibit traced the progress of the war in postal terms. It began with a map showing the A.E.F.'s battle lines, the General Order of May 26, 1917, in which General John J. Pershing designated his staff members and ended with a "thank you" to a "doughboy" from "Marianne," mailed at the war's end.

A WWI induction notice that greeted the G.I. of 1918 was displayed, tracing one soldier's path from being drafted to his arrival at the front lines. Army installations in the U.S. were also covered as was mail processed by the "Port of Embarkation" at Hoboken, N.J. and the Chelsea Terminal in New York City.

Examples of early franked soldier's mail were shown. As of Oct. 20, 1917, soldiers overseas were allowed to send mail "back Home" without stamps. Such free franking rendered useless the booklets issued one month earlier for use by the A.E.F. Scarce items, some of those booklet stamps used on registered covers were also on display.

Many of the markings employed by the A.E.F. post offices, including the scarce, "rubber stamps" with the low numbers (1-7) were shown as well as the subsequent types in use after APO numbers were changed to the 700 and 800 series to avoid confusion with British and French field post office markings.

Some of the most interesting markings were the first and last day-use of APO 3, and "first day covers" of the single and double ring types—the 1st marking used by the Americans during the German Occupation and examples of the "800" series used at staging areas and confidential locations.

Next came various flag and mechanical cancels and the so-called "provisionals"—handmade post marking devices used when the regular types were not available. A separate frame carried a display of registered letters, some showing the use of American stamps within a foreign country, including one that went from France to Holland.

Another frame outlined the various censor markings, while the next one

showed mail from "Service Units" such as the YMCA, Red Cross, Knights of Columbus and others that supplied special envelopes and cards to the soldiers.

An outstanding item was an intact "Christmas Card Coupon" supplied to each soldier during 1918. They were sent back to the U.S. and affixed to packages going to France. Few have been preserved.

Other items shown included covers sent through the British and French mails. Especially interesting was a letter sent via the British Army Post Office, dated June 19, 1917, from a hospital unit. Equally interesting was an even earlier such item postmarked June 7th, but without a unit designation. These can be considered the earliet known A.E.F. covers, since the first American troops did not land in France until June 28th.

French and Italian unit covers were shown as were examples of mail from the Army of Occupation. The final pages of Mr. Van Dam's exhibit included "Welcome Home" cards and the aforementioned "thank you" message from "Marianne."

Mr. Forrest now took over with his display of material used by A.E.F. postal units in Siberia and Northern Russia. He pointed out that in March 1918 the Treaty of Brest-Litovsk was signed linking the Russian Bolshevik government with the Germans. In an attempt to have the Bolshevik regime fall to one of the White Russian groups and, perhaps, bring Russia back into the war against Germany, the Allies decided to move forces inland from Vladivostok to Lake Baikal, secure the trans-Siberian Railway for the White Russians and, in so doing, support a large Czech army spread out along the railway from Vladivostok almost all the way to Moscow.

The first Americans to land at Vladivostok were the Russian Railway Service Corps on August 15, 1918. They were followed by troops from Fort McKinley in the Philippines and from Camp Fremont in California. Naval participation consisted of the warships, Brooklyn, Albany, New Orleans and South Dakota plus transports Thomas and Logan. All in all, a total of 8400 men and 17 women were stationed in Russian territory. Everyone, except the women and the "Russian Railway Service Corps" enjoyed the privilege of the free frank.

A U.S. postal agency was set up in Siberia almost immediately. (A complete study of this operation may be found in the July 1975 C.C.P. written by David Opperman).

Most of these troops were out of Russia by April of 1920 and a few months later the railway and naval units were also gone. From a military standpoint the operation was a fiasco. From the postal standpoint it is a different story.

"Part of the fascination of this postal history episode," said Mr. Forrest, "is with the various censorship markings and the interesting corner cards that exist, not to mention the love letters from Siberia to girls back home."

Many interesting covers from this unique period were in the frames, including a cover mailed prior to the setting up of the postal agency which was postmarked by a censor's stamp only. Curiously, the letter contained a photo of the chief U.S. censor, Lt. Lester Ade.

Another cover bore the earliest known usage of the Shanghai marking on a Japanese pictorial envelope. There was also a satirical Russian post card sent through the Russian postal system by a U.S. soldier at Lake Baikal. Another item, a post card pictured scenes of the frozen land and carried the legend, "Greetings from the Allied Expeditionary Force in Siberia."

Siberia was not our only Russian involvement at this time. The British, in March 1918, had sent troops to Murmansk to protect its supply lines to Russia. In September, in line with the new policy of fighting the Bolsheviks, the U.S. landed 5000 troops at Archangel, slightly south of Murmansk. They comprised the 339th infantry regiment of the

85th division. Stemming from the mid-west, they were known as the "Michigan Polar Bears."

All mail for these troops were handled by the British and covers to the U.S. are usually double-censored—first by the U.S. and then by the British. North Russia covers can be identified by a double circle British marking with numbers at the bottom, preceded by the letters "P.B." An easy way to remember it is to think of it as the abbreviation for "Polar Bear."

Three covers displayed by Mr. Forrest told the story of the expedition in a nutshell. All were sent by the same soldier to his family in Illinois.

The first cover, dated August 1918, emanated from Bisley Camp, Woking, England, where the 339th jumped off. The second cover, dated December 1918, is from P.B.2, which was Archangel. Both were simply addressed to the U.S.A.

The final cover, dated June 1919, is from the ship on its way back to England. Besides the interesting, "Received from His Majesty's Ship / No Charge to be Raised" marking, the address this time read to "Good Old U.S.A." which Mr. Forrest noted, "said it all."

A brief question and answer period followed and the meeting was adjourned. *(Mark Kellner)*

ERRATA

The following corrections, changes and deletions should be made in the text of Robert P. Odenweller's, "Samoa. The Palm Tree Issue—1886-1900." The complete series will appear as a handbook and will be published by The Steinway Memorial Publication Fund.

Sept '75, p. 299 Fig. 9.—Wrong stamps illustrated. Should have been 1½d types.
p. 301 Fig. 11.—Wrong stamps illustrated. Items shown are correctly shown in Fig. 25, with intended stamps not shown.
Jan '76, p. 43—last line. Impossible should read possible.
May '76, p. 180 Fig. 21.—Bottom illustration inverted.
p. 182 Fig 24.—Left illustration inverted.
July '76, pp. 257-8 Items a through f should be matched beside each other to make sense, rather than stacked as shown.
p. 259 Omit Postal Stationery heading and place last paragraph earlier where heading is located.
Sept '76, p. 331 Wrong headings at top.
Mar '77, p. 94 In listing of OB5dE, omit (w) and substitute text of (v) for new (w).
July '77, p. 236 In heading and first line of text, make August 1 read August 15.
Second line of text should read 77 instead of 74.
Fig. 35 should read . . . (Aug 15, 1894). Note the extra number "1" . . .
Sept '77, p. 299 Fig. 42 & 43 are reversed.
p. 302 third from bottom line should read . . . period where their use in the United States had already been superseded by . . .
Nov '77, p. 366 Table IV. Many items are not properly aligned with the year date.

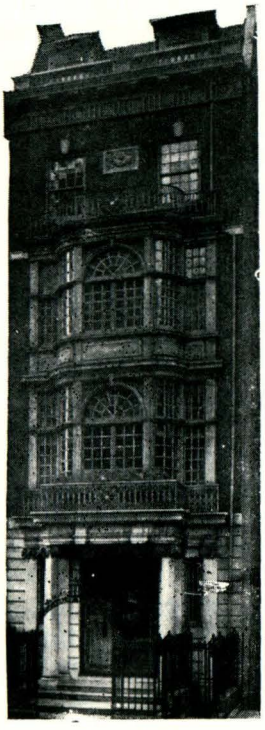
1888 (May-Jul) 3d = 5c		(Apr) Scott 216
1890		(Nov) Scott 221-223, 226
1891	(Nov) type 3,	
1894	watery purplish black	
	(Aug) type, 4 purple	
1895	2½d = 3c black	

Other information as presently aligned.
Nov '77, p. 366 fourth line from bottom should read . . . until late 1890, after which the 5c . . .

p. 372 Second paragraph should read 275 instead of 250.
p. 374 Text under item 3. third line should read . . . no stamps were available is here almost nil.
p. 372 Omit reference to "Miss May Edge" as subsequent analysis shows the covers to be more commercial in nature.

1978 PROGRAM AND CALENDAR OF EVENTS

September 20	— *HAITI*—Dr. Norman S. Hubbard, Cove Neck, N.Y.
October 4	— *POSTAL HISTORY OF THE U.S. BANKNOTE ERA.*—Seymour H. Kaplan, Dobbs Ferry, N.Y.
October 18	— *COLOMBIA AIR MAILS*—Bernard D. Harmer, New York, N.Y.
November 1	— *PANAMA REGISTRY STAMPS. Study by cities*—Dr. James B. Helme, Nashville, Tenn.
November 15	— *JUNIORS AND ASSOCIATES NIGHT.*
December 6	— *POSTAL HISTORY OF OUTER MONGOLIA 1870-1940*—Edward M. Tolman, New York, N.Y.
December 20	— *BOARD OF GOVERNORS' OPEN HOUSE.*



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Book Reviews

American Stampless Cover Catalog, published by David G. Phillips Publishing Co., P.O. Box 611388, North Miami, Florida 33161. 280 pages, hard-cover, profusely illustrated, Available from Phillips Publishing Co., Inc. $30.00

The long awaited 1978 edition of the *American Stampless Cover Catalog* has arrived, and, while its price is a hefty $30.00, it is bound to be a success. It provides, in one volume, much of the basic information needed in studying a number of areas of American postal history. For those states not already provided with a monograph on its postmarks, it is an indespensable reference. Tables of manuscript markings, however, seem to be absent from the lists of a number of states, *e.g.* Connecticut and New York. All in all, the volume is a complete revision of the previous edition with prices brought up to date. With the rapid changes in the prices of stampless material at auction today, the actual pricing will be out of date by the end of the year, though this should not in any way limit its usefulness.

The section devoted to other types of markings (Section III) is as extensive as it is useful, but as a student of transatlantic mail, I find that particular portion is wanting in historical background, especially as regards the various postal treaties. While reference is made to Simpson's excellent presentation of this material, it would have been far better to use it as a model rather than a reference. I wonder if collectors of other areas represented in this section feel similarly about their specialties.

The production of the book is generally excellent with high quality glossy paper to allow for the reproduction of the many covers and marks used as examples. In addition to its garish organge color, the cover of my copy crackles every time I open it. I feel it is going to show wear rapidly. None the less, the editors are to be commended for a well executed, extremely useful addition (re-addition?) to the literature on American postal history. With Simpson and Hargest, an indispensable triumvirate for any philatelic library.

(Martin F. Stempien, Jr.)

CAPEX '78 (Cont'd.)

allow leisurely looking before the corks were popped. By 5 p.m. scores of ticket holders, many in evening clothes, had assembled only to be told that doors would be open solely to booth holders at 6:30 p.m. and to the others only after all dealers were in. The security guards, having been given these instructions, followed them to perfection causing no small amount of discontent and complaints. We witnessed H. Chiavassa, curator of Prince Rainier III's collection, denied admission; and when another person on line whispered his identity to the guard, he was told, "I don't care if he were the prince himself. We got orders and that's it." Only a few minutes before the paying public was admitted did one *CAPEX* official show up, then promptly disappear again when subjected to too much flack.

The awards dinner, too, was unlike those normally expected at an international show. At least a dozen foreigners who'd returned home after the first couple of days, flew back into Toronto to accept their major prizes and the plaudits of their fellow collectors. But that was not to be. The prize list (which was less than complete or appropriate) was at each table place. Following the good meal, the four major prize winners were physically given their awards; three *CAPEX* committee members made brief remarks, drank a toast to Her Majesty and brought the repast to an end.

One could hear ripples of disappointment all over the Sheraton's Grand Ballroom, that so important an occasion for exhibitors had been denied them. To make up for this, many national groups hurriedly organized "victory parties" of their own—among the ones to which we were invited were Latin Americans, United States, Scandinavians and Swiss.

With so much diligent, dedicated toil having been put into the exhibition, and the remarkably impressive cooperation so many foreigners offered, it is a tragedy that a lack of experience or showmanship knowhow—or a combination of these—should have detracted from the glory *CAPEX '78* normally should have enjoyed. *(EAK)*

LARGE QUEEN (Cont'd.)

this unusual lot may be imperforates, Although there is no documetary evidence to support the theory.

4. The sale of the remainders. This took place after the last order was received from the printers and continued until the entire stock was exhausted. The remainders were issued to the postmasters until 1901 and included both Montreal and Ottawa printings. Some were still available in a few post offices as late as 1904.

Boggs estimates that 2,712,000 stamps were issued to postmasters.

Bibliography:

(1) Boggs, Winthrop S. The Postage Stamps and Postal History of Canada, Chambers Publishing Company, Kalamazoo, Michigan, 1946, pages 243 and 244.
(2) Firth, L. Gerald, "The Large Queens Issues of Canada," The Collectors Club Philatelist, vol. 3, page 56, April 1924.
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(4) Studd, Lt. Col. M.A., "The Large 15 Cents of Canada," The Collectors Club Philatelist, vol. II, page 10; January 1932.
(5) The Dominion Post Office Act 31, VICT. CAP X, Sec. 25.
(6) Boggs, W. S. "CANADA 2¢ 1868," The Collectors Club Philatelist, vol. 30, no. 1, page 39, January 1951.
(7) J. W. "CANADA, 1868, 2 CENT LARGE QUEEN MARJOR R-ENTRY," Maple Leaves, vol. 7, no. 8, page 218, February 1959.
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PUBLICATIONS RECEIVED

The Post Offices of South Dakota 1861-1930 by George H. Phillips. Published, 1975, by J-B Publishing Company, 430 Ivy Avenue, Crete, Nebr. 68333. Price $5.00. 72 pages, softbound. Gift of the publisher.

A Catalog of Telegraph Message Covers: 19th Century by William F. Rapp and John H. Willard. Published, 1978, by the J-B Publishing Co., 430 Ivy Avenue, Crete, Nebraska 68333. 77 pages, illustrated, softbound. Gift of the publisher.

Locations and Assignments: USN/USMC Mobile Land Forces and Their Post Office Facilities, World War II and Later by Robert T. Murphy. Published, 1977, by the War Cover Club. (270) pages, loose-leaf. Gift of the War Cover Club.

Queensland Cancellations and Other Postal Markings by H. M. Campbell. Published, 1977, by the Royal Philatelic Society. 161 pages. illus-

Said Malta Stamp and Coin Catalogue, 9th Edition, 1978. Published by Emmanuel Said, Valletta, Malta. 330 pages, illustrated, softbound. Gift of Morton Dean Joyce.

Postal History and Stamps of the British West Indies. A collection of publications, clippings and maps, including "Papers" 1 to 4 of the British West Indies Study Circle. Compiled, annotated and bound by Robert G. Stone. Gift of Mr. Stone.

The Postal History of Yukon Territory, Canada by Robert G. Woodall. Revised edition published, 1976, by Quarterman Publications, Inc., 5 South Union Street, Lawrence, Mass. 01843. 267 pages, illustrated, hardbound. Gift of the publisher.

Lyman's Canada British North America Postage Stamp Retail Catalogue, 26th Edition, 1978. Published by R.W. Lyman Co. Box 23-Q, Toronto, Canada M6R 3A4. Price $2.00. 72 pages, illustrated, softbound. Gift of the publisher.

The Identification of the Essays, Proofs and Reprints of the 1854 Issue of India by James A. Spence. Published, 1975, by Robson Lowe Ltd. (99) pages, illustrated, hardbound. Gift of the Publisher.

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Specialized Catalogue of Roessler Cachets by Barry Newton. Published, 1976, by F.D.C. Publishing Co. 110 pages, illustrated, softbound. Gift of Morton Dean Joyce.

Linn's World Stamp Almanac. Published, 1977, by the Amos Press, Inc. Price $10.00. 718 pages, illustrated, softbound. Gift of the publisher.

Pioneer Postcards by J. R. Burdick. Reprinted by Nostalgia Press, Franklin Square, N.Y. 200 pages, illustrated, softbound. Gift of Robert G. Stone.

Philatelic Forgers: Their Lives and Works by Varro E. Tyler. Published, 1976, by Robson Lowe Ltd. 60 pages, illustrated, hardbound. Gift of Dr. Tyler.

Railway Mail Postmarks of Wisconsin and Upper Michigan by Merwin A. Leet. Published, 1978, by the Wisconsin Postal History Society, 5401 Raymond Road, Madison, Wisconsin 53711. 107 pages, illustrated, maps, softbound. Gift of the Society.

1869 Times - Volumes 1 and 2 (1975-1977). A quarterly publication of the U.S. 1869 Pictorial Research Associates. Reprint edition, 1977.
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PHILATELIC HANDBOOKS

Published by The Theodore E. Steinway Memorial Publication Fund

UNITED STATES

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

CONFEDERATE STATES

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

OVERSEAS

Afghanistan, Its 20th Century Postal Issues— F. E. Patterson, III, 1965	$10.00	☐
Corrientes, The Issues of 1856-59 — L. Stich, 1957	Sold out	
French Morocco: the 1943-44 Tour Hassan Issues — C. Neidorf, 1953	$ 1.50	☐
Honduras, The Black Air Mail — I. I. Green, 1962	$ 1.00	☐
Philatelic Handbook for Korea, 1884-1905 — Korea Stamp Society	$10.00	☐
Manchoukuo — H. K. Zirkle, 1964	$10.00	☐
The New Hebrides, Postal Stamps and Their History — N. Hals and P. Collas, 1968	$10.00	☐
New Zealand, 1898-1900; Great Barrier Reef Island Pigeon Post Stamps — J. R. Walker, H. L. Chisholm and H. M. Goodkind, 1969	$ 5.00	☐
A Postal History of Spain — T. Van Dam, 1973	$12.00	☐

COLLECTORS CLUB

The Collectors Club Philatelist, Cumulative Index to Volumes 1 to 50, 1922-1971 — E. C. Wilkens and J. D. Dowd. 1972	$10.00	☐
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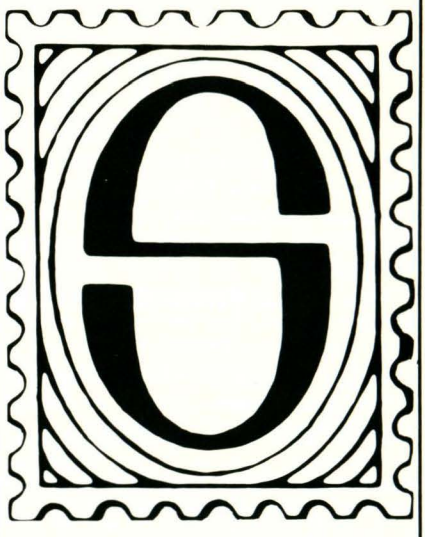
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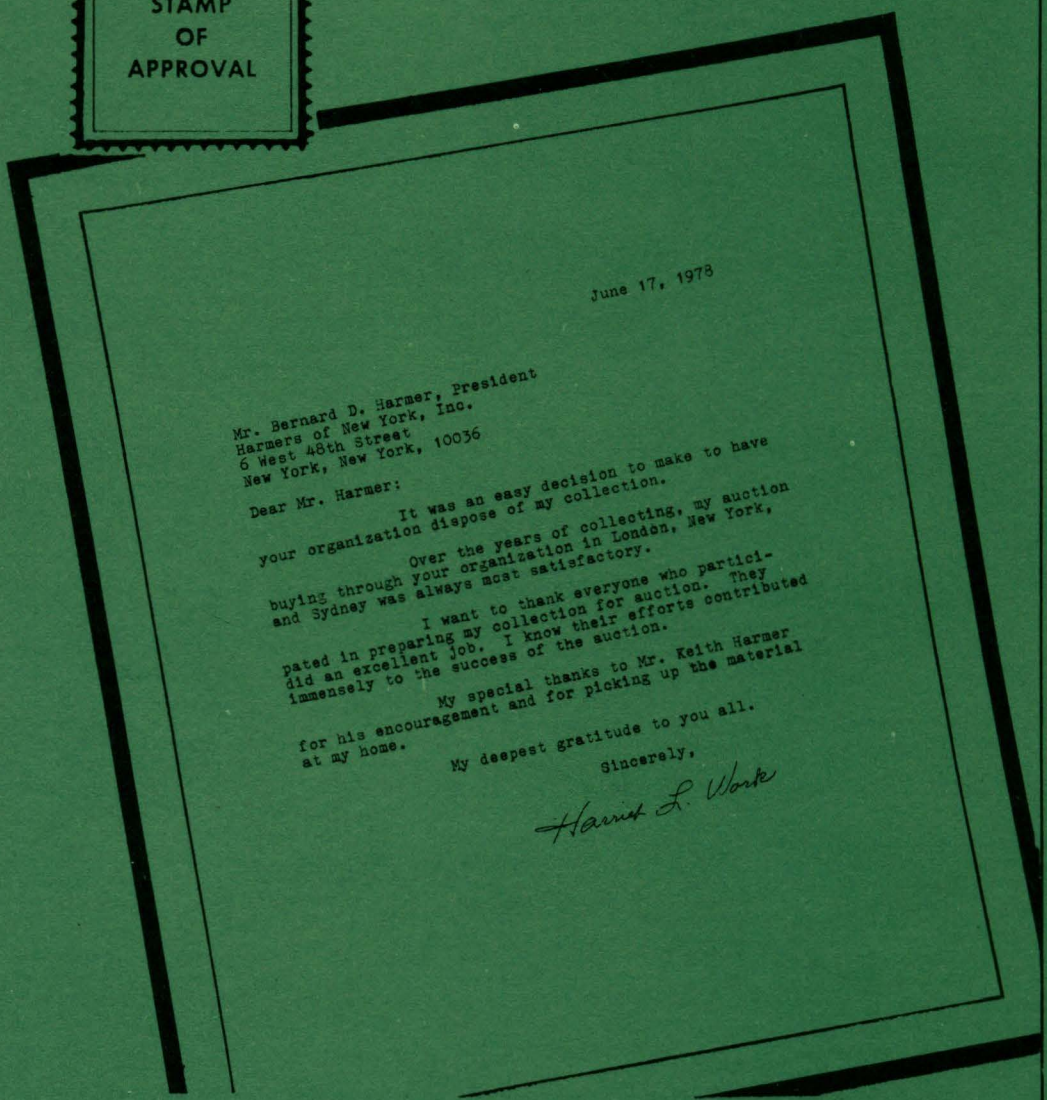
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