FOUR DOLLARS

The Collectors Club Philatelist



March 1983 Volume 62 Number 2

1982 — Our 64th Year

STAMPS WANTED

Each Year Our Public Auctions
And Gold Medal Mail Sales
Sell Over 100,000 Lots!
We Urgently Need Additional Material!

You want the most for your stamps. We gladly pay it without delays or bargaining. Bring in personally, or send in by insured mail or express, attention: Appraisal Dept. All shipments are held aside intact awaiting your instructions after we send our offer or advice. Informal appraisals are free, and our buyer can visit you to inspect properties of a value over $15,000.

J. & H. STOLOW, INC.

989 Av. of Amer. cor. 37th St.,
New York, N.Y. 10018

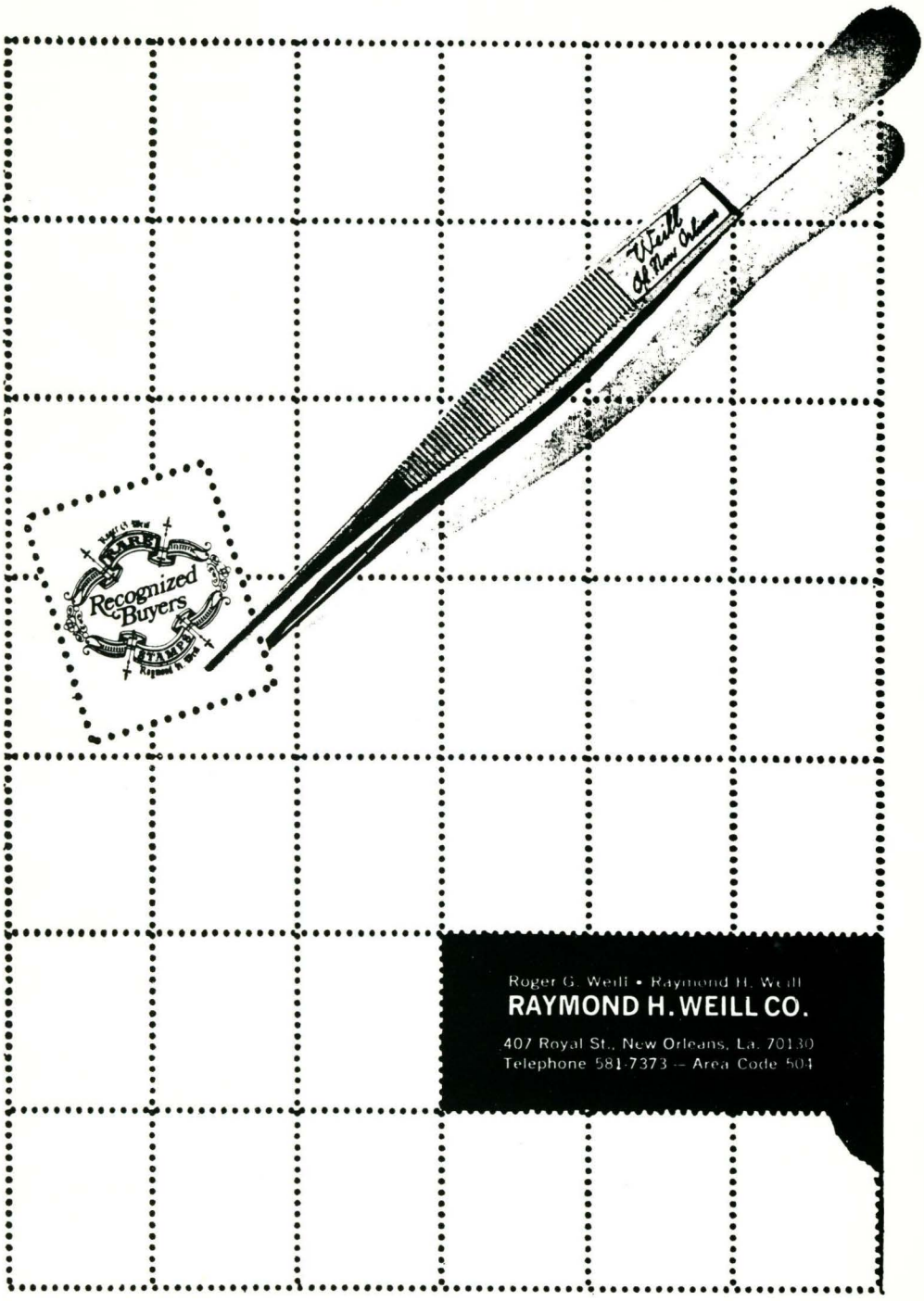
Tel: (212) 594-1144
(800) 221-2779

"Rated first in stamps by all standard authorities"

Stolow's has purchased outright, at the top market price, with immediate cash payment, more than *$100,000,000* worth of fine stamps. Our needs are unlimited.

Fair treatment is always assured

Collectors Club Philatelist (ISSN 0010-0838) is published bimonthly in January, March, May, July, September, and November by The Collectors Club, Inc., 22 East 35th Street, New York, N.Y. 10016. Second-Class postage paid at New York, N.Y. and additional mailing offices. POSTMASTER: Send address changes to *Collectors Club Philatelist,* 274 Madison Avenue, New York, N.Y. 10016.


Weill
of New Orleans
Recognized
Buyers
Roger G. Weill • Raymond H. Weill
RAYMOND H. WEILL CO.
407 Royal St., New Orleans, La. 70130
Telephone 581-7373 — Area Code 504

Quality Stamps Aren't Hard To Find

If You Look In The Right Place.



U.S. and Worldwide stamps bought

and sold through our auctions.



Simmy's Stamp Co., Inc.
148 State St.
Boston, Ma 02109
617 227 2770 In Ma
800 225 6276 Toll Free

Catalogue Gratis

David Feldman, Geneva

. . . the obvious choice!

because we are one of the largest auction companies in Switzerland, the world's most prominent and secure philatelic centre

because we produce over 24,000 superbly illustrated de-luxe auction catalogues sent to an exclusive international clientele

because of our sale of the famous "Blue Boy" cover at US$ 1 million, the highest price ever paid for a philatelic item!

because we offer an unrivalled service regarding advance and final payments according to your requirements and instructions

Absolute confidentiality and discretion guaranteed

When visiting Geneva, please come and see us in our spacious office premises only 10 minutes from airport or city centre.

DAVID FELDMAN S.A.

Case postale 81, (Offices: 175, route de Chancy), 1213 Onex-Geneva, Switzerland
Tel.: (022) 57 25 30 • Cables: DFSTAMPS GENEVA

The AUCTION SALES 67/69
October 25th-30th, 1982
confirm again:



CORINPHILA
remains
CORINPHILA

Extraordinary prices for outstanding material!

Each lot effectively sold—no returns to the former owners—due to our appreciated CORINPHILA tradition and to our files, built up through more than 50 years.

All bidders should have received by now the complete list of prices realized.

CORINPHILA **CH-8022 ZURICH**

Bahnhofstrasse 1 (Switzerland)
P.O. Box



Japan 15 sen violet and 10 sen green on cover from YOKOHAMA via San Francisco and New York to Milan. One of the lots in the 238th Köhler auction.

Whether you are buying or selling, Heinrich Köhler is the European auction house for you. Take part in our three international sales every year.

Our Specialties: As well as general and specialized material of Germany and Europe, we handle valuable stamps and postal history of the whole world and Airmail and Zeppelin covers.

CONSIGNMENTS ALWAYS DESIRED

Our next auction will take place on June 8-11, 1983, in Wiesbaden. Closing date for entries: 15 April 1983.

Just drop us a line—or give us a call—we will be happy to advise you.

A special offer to our customers: We will send you our 3 yearly catalogues by subscription for $25 by airmail; for one please send us $10 (that's only air mail surcharge).

HEINRICH KÖHLER gegr. 1913
Ältestes Briefmarken-Auktionshaus Deutschlands

HEINRICH KÖHLER
INH. VOLKER PARTHEN
Bahnhofstraße 63/10
D-6200 Wiesbaden, West Germany
phone 01149-6121-39381

At Your Service

For All

Philatelic PHOTOGRAPHY

For RESEARCH & STUDY
For EXHIBITIONS
and
For PUBLICATION

2 x 2 Color Slides

ADRIEN BOUTRELLE

(Photographer for the Collectors Club Philatelist.)

1 Montgomery Place
Brooklyn, N.Y. 11215

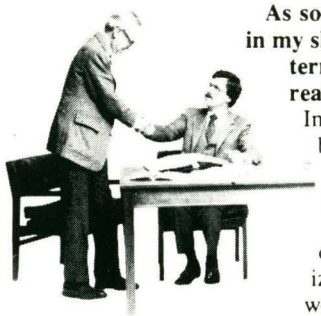
POSTAL HISTORY AUCTIONS ZURICH

We
hold
regular auctions of rare and attractive postal items;
publish
POSTAL HISTORY
for collectors of letters, documents, and post-marks, in German every quarter year;
buy and sell
postal items, letters, covers, stationery, documents, post-marks; and
invite
your inquiry.

Hans R. Schwarzenbach
Limmatquai 72
CH-8001 Zurich, Switzerland

Put me to work for you.

When it's time to consign your "yesterday's collection" to auction, call me. I'll go to work for you right away. First, I'll personally come out to see you. (If I'm not in when you call, it's because I'm on the road seeing another collector. But I'll call you back.) Then, in the comfort and privacy of your home or office we can discuss the best way to handle your collection. You'll find me helpful and sympathetic.



As soon as your material is in my shop, I'll study it to determine the best way to realize the most for you. Important decisions will be weighed. Shall we clear it all out in a single auction? Shall we place parts of it in our auctions of specialized material where they would fit in nicely? Shall we place parts into sales of "name" collections where they might be enhanced by such proximity? Shall we put aside exceptional items for inclusion in our annual Gem Sale where realizations are often astonishing? You won't be left out of these deliberations. You'll get my recommendations and reasons why before we lock up the sales.

After that, we'll turn to the critical business of lotting and describing. We pride ourselves on this. Since we know our collector-buyers, we break lots down with their interests in mind. We don't cherry-pick the easy ones and relegate the rest to large lots and remainders. We milk each decent item. This means better realizations for the collector-seller. In each lot, we look for the "hidden value" — the unusual cancel, the faint double transfer, the out-of-the-ordinary usage that would make that item a prized addition to a collection. And this too makes for better realizations for you.

We're meticulous in our descriptions. For instance, when is "fine" not so fine? A stamp off-center top and bottom is worth more than the same item off-center left and right. Yet each can properly be described as "fine." To make sure the better "fine" gets the better price, we photo it. Who benefits? Both you and the buyer.



I work for you in other ways:

All auction catalogs are not created equal. I honestly think mine are better. Since "presentation" in a catalog is so important, you'll see that I picture 75% of the items, many larger than actual size. This 75% compares with an average of 50% in most others' catalogs. That's important for your material, because most buyers can't come personally to view the lots. If a buyer can't see what he's buying, chances are he won't buy. But a photo does the trick. Also, you'll find the important items illustrated in full color in every sale. This draws attention to them and they realize more. And as much as possible, we position photos adjacent to their lot description. That's a convenience to the buyer and a giant headache to us. But since buyers expect it and sellers request it, we do it.



A truism: "If you're willing to sell, they're willing to buy." I make sure your material is offered in my catalogs to thousands of collector specialists and dealers here and abroad. Their collecting interests cover a broad spectrum. They're a very receptive audience for quality material and they're serious buyers.

As an auction is concluded and the hammer falls on the last lot, we'll already be hastening our settlement with you to get your money into your hands. A number of factors will be working for you here. First, our computerized system eliminates the mountain of tedious paper work in tracking and invoicing every lot and bidder. Secondly, our buyers tend to pay promptly; we discourage slow payers by dropping them from the catalog list. Most important, our return rate is surprisingly low. We work hard at that by making sure our descriptions are accurate, our claims not exaggerated, and most material photographed.

Let me respectfully suggest that when the time comes to sell, take a few minutes for a toll-free call to me (800-424-9519). Let's discuss your collection. You may end up putting me to work for you then and there.

John W. Kaufmann

CALL TOLL FREE: 800-424-9519

IN WASHINGTON, D.C. AREA,
CALL: (202) 638-5658

APS

John W. Kaufmann, Inc.

1522 K Street, N.W.
Washington, D.C. 20005

Thinking of selling your stamps? Go to the Source—Scott

Selling your philatelic property is likely to be the most difficult experience a collector will have. It should be approached with the same care and diligence that built your collection. As Scott we understand just how important it is, and we are ideally qualified to assist you.

Our staff has the experience and resources to realistically evaluate your collection. We'll advise you on your selling options so you may realize the most for your property.

Because we are in need of all types of philatelic material for both outright purchase or consignment, we welcome both small and large holdings. We will travel to inspect significant properties.

Should you choose outright sale, you will receive on-the-spot cash payment. Liberal auction terms and private sale transactions are also available. You will appreciate our earnest interest in seeing that your stamps are sold in their best environment.

Include yourself with the thousands of others who have profited from the diverse experience and solid reputation of a philatelic institution like Scott.

Call our nearest office toll free:
1-800-525-0152 in Denver
1-800-221-7276 in New York

610 Century Bank Plaza
3300 East First Avenue
Denver, Co. 80206

3 East 57th Street
New York, N.Y. 10022

SCOTT®
Serving collectors since 1863.

ARE YOUR STAMPS FOR SALE?

AMERICA'S PREMIER AUCTION HOUSE

OFFERS

IMMEDIATE AND MAXIMUM CASH ADVANCES

At no charge our auction house will immediately advance interest-free cash to you. *The only charge to you is a 10% commission on what your collection realizes at auction.* The buyer also pays a 10% buyers premium.

Advances available on request on collection consignments valued in excess of $2,500.

AMERICA'S PREMIER AUCTION HOUSE
FIRST IN PRESTIGE
FIRST IN DOLLAR VOLUME

OUR AUCTIONS REALIZED $10,635,907 IN 1982.

AUCTION SCHEDULE

March 9,10	United States and General Foreign
March 14,15	Haas Postal History
April 12	United States Postal History
April 13	Specialized Revenues, Coins, Currency
April 23	Annual "Rarities of the World"

Robert A. Siegel

AUCTION GALLERIES, INC.

160 E. 56th Street
New York, N.Y. 10022

Tel.: (212) 753-6421
Established 53 years

The Collectors Club Philatelist

Volume 62, Number 2 **March-April 1983**

Articles

United States The Beacon Air Mail Stamp of 1928 Revisited, by Philip Silver 55
Philatelic Judging, by Robert P. Odenweller 62
Identification of the 1863 Philippine 1 Real Issue, by Donald J. Peterson and John Moodie 70
George W. Brett to Receive 1983 Alfred F. Lichtenstein Memorial Award 73
Letters to the Editor 75

Departments

Publications Received 82
Book Reviews 83

E. E. Fricks
Editor

Ernest A. Kehr
Editorial Commentator

Brian Green
Advertising Manager

William J. Latzko
Book Review Editor

John D. Dowd
Business Manager

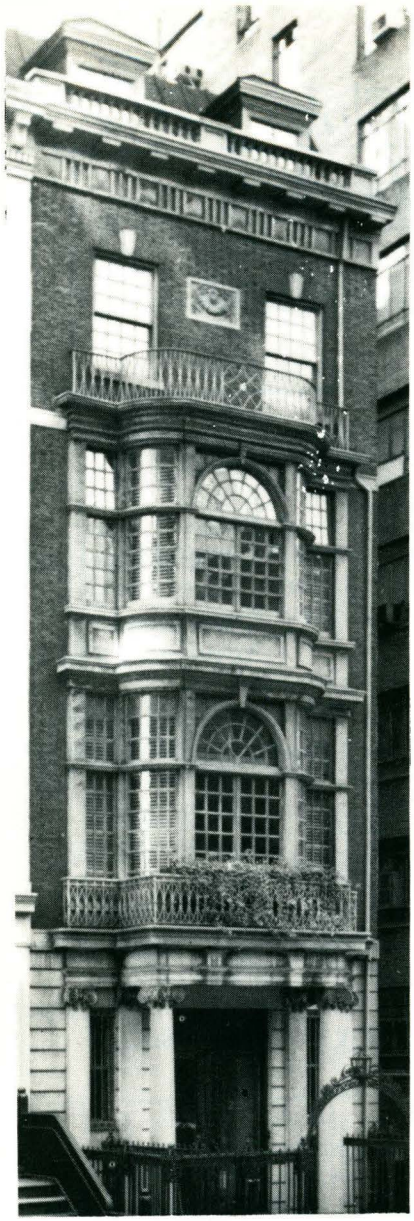
Editorial Staff
H. D. S. Haverbeck
Abbot Lutz
Robert P. Odenweller
Phillip Silver

Collectors Club Philatelist (ISSN 0010-0838) is published bi-monthly in January, March, May, July, September, and November for The Collectors Club by The Moretus Press, Inc., 274 Madison Avenue, New York, N.Y. 10016. Telephone (212) 685-2250. A subcription to the *CCP* is included in dues paid by members of The Collectors Club. Subscription prices for non-members: in the United States, individuals $20, institutions $25. In Canada, individuals $26, institutions $31.50. Overseas, individuals $26, institutions $32.50. These prices are for surface mail only. First class and airmail are additional: for first class (North America and Mexico), add $6; for airmail (Central and South America and overseas), add $11. Subscriptions from outside the U.S. should be paid for in U.S. funds drawn on a U.S. bank. Back issues $5 plus postage.

Claims for undelivered issues are honored only six months from the date of publication. Beyond that, replacements are provided at the back issue price. Back issues of the *CCP* are available. For a complete list, write the publisher.

Copyright © 1982 The Collectors Club. All rights reserved. The *CCP* is registered with the Copyright Clearance Center, 21 Congress Street, Salem, Mass. 01970 and requires that a fee of $3 plus $0.25 per page be paid for all copying beyond that permitted under Section 107 or 108 of the U.S. Copyright Act. We do *not* give implied or other consent for copying for more than personal use and specifically require that appropriate fees be paid to the Center for copying for general distribution (including classroom use), for advertising or promotional purposes, for creating new collective works, or for resale. If in doubt about the legality of any projected copying, consult the publisher, who is fair-minded.

Indexed in *Literature Nachrichten* (Philatelic Literature Digest, Berlin) and *Index to Current Philatelic Literature* (The Stamp Lover, London).



The Collectors Club

22 East 35th Street, New York, N.Y. 10016

President
Louis Grunin

Vice President
Robert P. Odenweller

Secretary
Helen M. Galatan

Treasurer
Ernest Wilkens

Governors

Class of 1983
Ernest A. Kehr
Abbot Lutz
Ira S. Zweifach

Class of 1984
E. E. Fricks
Helen M Galatan
William J. Latzko
William H. Miller
Robert P. Odenweller

Class of 1985
Elliott Coulter
Louis Grunin
Louis K. Robbins
Michael E. Ruggiero
Ernest Wilkens

Trustees

William H. Miller, Jr.

Awards and Honors

1955 Third Exposicion Filatelica Nacional (Bogota), Gold Medal for Volume 30

1955 Third Exposicion Filatelica Nacional (Bogota), Silver Medal for the "Hawker Stamp of Newfoundland" to Henry M. Goodkind, March 1955

1955 Exposicion Filatelica Internacional Centenaria de Cuba, Gold Medal

1981 TAIPEX, Silver medal for volume 59

1982 STAMPSHOW '82 (APS), Gold Medal for Volume 60

1982 Dorothy Colby Award for best original article appearing in the philatelic press, to Abbot Lutz for "Post Office Machines: Metered Mail—Coin Fed for Public Use," July 1981

United States The Beacon Air Mail Stamp of 1928 Revisited

Philip Silver

The May 25, 1981 issue of *Linn's Stamp News* included a piece entitled "Beacon Addenda" which I had sent to the editor to correct misinformation in one of its columns several months earlier. My comments in the "Readers' Opinion" section of that publication had brought me an outpouring of correspondence from collectors I had referred to as "Beacon aficionados." "Beaconites" is another name for collectors of the United States Beacon air mail stamp of 1928, Scott. No. C11.

Apparently, Henry M. Goodkind knew there were many collectors of Beacon material—stamps, covers, cancelations, etc.—when he wrote *United States The 5c Beacon Air Mail Stamp of 1928*, published by the Steinway memorial Fund of The Collectors Club of New York. It proved to be a popular addition to aerophilatelic literature, and still is used as a source book by collectors of that bi-colored stamp.

Goodkind acknowledged my assistance in "making many corrections and suggestions for changes." On page 59 he indicates that I "went over every word of the long manuscript. ..." That is only partially true. I did read the manuscript quickly—there was a publication deadline to meet—and, as I recall, I suggested approximately thirty changes, additions, and corrections.

That was more than eighteen years ago. In the intervening period, I built my own collection of Beacon stamps, and have had occasion to refer to Goodkind's book for guidance. In retrospect, I wish I had had more time to read his manuscript prior to publication. There are other corrections and additions I would have suggested.

That is the reason for this article. The letters I received in answer to my piece in *Linn's* indicated others were aware of several shortcomings in the Goodkind book. Several correspondents suggested that I write a follow-up. This will be an attempt, therefore, to bring

the Beacon book to the definitive status its author tried to achieve. Knowledge is not static, however; I am reasonably sure that other collectors will suggest changes and additional material.

For each correlation, the suggestions for changes and additions will be keyed to the pages of the Beacon book itself.

PAGES 4 to 6. In discussing the source of the design of the Beacon air mail stamp, Goodkind credits an article by Harley G. Moorehead in the October, 1937, issue of *The Bureau Specialist*, the publication of the Bureau Issues Association. That article was also reproduced in full in the March 12, 1938, issue of *Weekly Philatelic Gossip*. On page 6 of his book, Goodkind states that "the designer was A.R. Meissner of the U.S. Bureau of Engraving and Printing. *He made a number of changes, such as with the house on the ground, the type of plane and its position when flying past the tower*" (emphasis added). That is only partially true. The only change Meissner made in the design was in the type of plane. All the other changes referred to already had been made in 1924 or early 1925.

Reproduced here is the cover page of the April, 1925 Monthly Supplement to the *United States Official Postal Guide* (Fig. 1). As will be noted, it pictures a biplane; in the design prepared for the stamp in 1928, Meissner changed it to a monoplane. However, in Fig. 1 the plane is shown flying at the left of the tower as in the stamp itself, and the house on the ground already has been modified.

For complete accuracy, one should refer to Moorehead's article. He indicates (without specifying the exact date) that Colonel Paul Henderson, Second Assistant Postmaster General, and Carl F. Egge, General Superintendent of Air Mail Service, with the thought of giving wide publicity too the air mail service, had "conceived the idea of having a picture of an airplane passing one of the beacon lights in a night flight across the Rocky Mountains." The difficulties of getting a proper picture are detailed in that article. Pictures 1, 2, and 3 are repeated as Goodkind's Figs. 2a, 2b, and 2c. Moorehead's picture 4, not reproduced in the book, shows the composite photograph achieved by the photographer, Nathaniel L. Dewell, of Omaha, Nebraska. That photograph, reproduced on the cover of the *Monthly Supplement*, was used extensively by the Air Mail Service to publicize and promote the use of air mail in this country.

Other than that photograph, I have been unable to locate any of the promotional matter used by the Post Office Department for that purpose. That photograph, incidentally, is almost identical to the one shown on page 212 of Max G. Johl's *The United States Postage Stamps of the Twentieth Century*, volume 3[1]. In this illustration there is additional detail at the right: the house on the ground plus part of a shed or outhouse to the right of the house. The caption under the Johl photograph reads: "The highest beacon light in the

[1]Max G. Johl, *The United States Postage Stamps of the Twentieth Century, Vol. III* (New York: H.L. Lindquist, 1935.

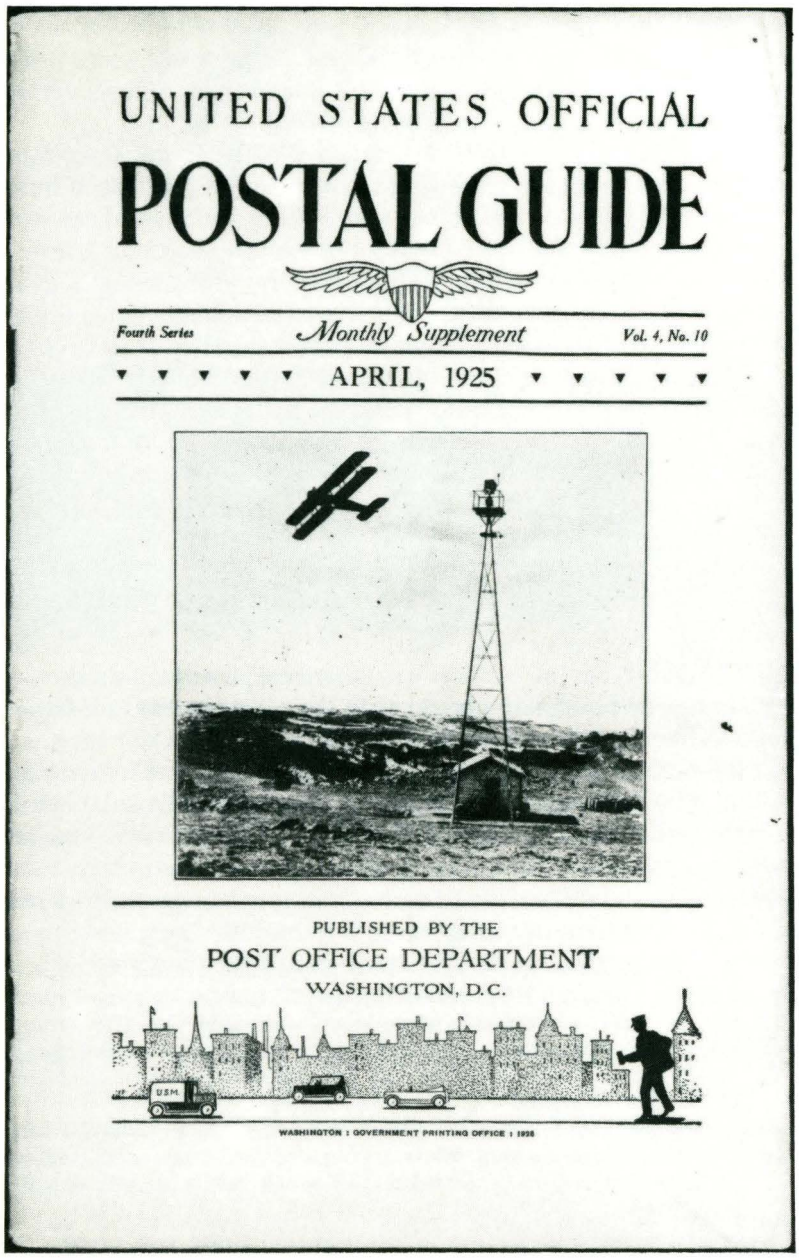


Fig. 1. Front cover of the April, 1925, *Monthly Supplement of the United States Official Postal Guide* showing the design used for the 1928 Beacon air mail stamp.

World. This 5,000,000 Candle Power Beacon is located on the top of Sherman Hill between Cheyenne and Laramie, Wyoming, 8,600 feet above sea level. It is used to guide air mail pilots on the night flights on the Trans-Continental Route."

This caption, with relatively few changes and without attribution, appears to have been lifted from page 10 of the April 1925 *Monthly Supplement*, which reads (in part): "On the cover page of this issue of the Monthly Supplement is a picture of *the highest beacon light in the world. This 5,000,000-candlepower beacon is*

located in the Rocky Mountains on top of Sherman Hill, between *Cheyenne and Laramie, Wyo., 8,600 feet above sea level.* It can be seen for many miles in all directions *and guides the air-mail pilots* of the transcontinental service *on* their lonely *night flights* over the mountains of Wyoming" (emphasis added).

In my own collection there is a negative of the composite photograph. It was in a collection of Beacon material purchased more than twenty-five years ago. It may very well be the original negative of the photograph taken by Nathaniel Dewell. At least that is how it was captioned on the album page of the previous owner. A print from that negative is shown as Fig. 2. It will be noted that it is almost identical to the Johl photograph except that the shed at the right of the house is complete. What is especially interesting about the negative is the hand-lettered, two-line inscription at the bottom. Because there is a distinct possibility that this inscription may not reproduce well, or be somewhat illegible, it is quoted here:

> The highest beacon light in the world—This 5,000,000 Candle Power beacon is located in the Rocky Mountains on the top of Sherman Hill / between Cheyenne & Laramie, Wyo. 8,600 feet above sea level—It's used to guide Air Mail Pilots on Transcontinental route on the night flights.

One may once again ask, "which came first, the chicken or the egg?" I suggest that the caption was added by photographer Dewell or someone he hired, was copied with variations by the Post Office Department, and then reworded by Johl.

A footnote to the history of the photograph used as a model by Meissner for the design of the Beacon stamp may be in order at this point. Several years ago, Dewell's grandson, Benjamin L. Dewell, wrote a letter to the American Philatelic Society, which was forwarded to me for a reply. Because it is of more than passing interest in the development of our story, it is quoted (in part) here:

> About five years ago I came into possession of an heirloom—a painted photograph from which the 1928 five cent air mail stamp entitled, "Beacon on Rocky Mountains" was made. This photograph, which was subsequently painted over to give it color for the stamp, was taken on Sherman Hill by my grandfather, Nathaniel L. Dewell of Omaha, Nebraska.
>
> I am seeking your counsel on this artwork in hopes of determining its exact historical value. Monetary considerations are not of particular importance to me, and I would just as soon see it in a museum if it is wanted.

My answer to Dewell's grandson was that there was no way to determine its monetary value. If he was interested in its sale, that could be determined in the open market through sale at auction. On the other hand, because of its historical value, I suggested it be donated to the Smithsonian Institution. There it would join the other fine item I was instrumental in "steering" to the Smithsonian, the May 15, 1918, first flight cover, franked with Scott No. C3 and autographed by President Woodrow Wilson to be auctioned for the benefit of the American Red Cross. Mr. Dewell's answer was, "Regarding its future, I will make no decision at this time. However, if the eventual outcome is to donate the piece to the Smithsonian, I would very much like to take you up on your generous offer



Fig. 2. Nathaniel L. Dewell's composite photograph of the beacon towers on Sherman Hill, Wyoming, and Swann, Nebraska, used as a model by the Beacon stamp designer, A.R. Meissner.

in making the arrangements."

The conclusion one must come to, therefore, is that the picture made for the Post Office Department by photographer Dewell in 1924 or 1925 was used, with only one change, by Meissner as his model. Dewell had already combined the features of pictures 2a, 2b, and 2c shown in the Moorehead article in *The Bureau Specialist*. Meissner merely had to change the type of plane. For reproduction in the printing process, it may have been advisable to use a monoplane. For beauty, and for more accurate portrayal of the type of airplane used on the transcontinental flights, it would have been better, in my opinion, to use the biplane in the original photograph.

PAGES 6 to 8. On page 7, there is a listing of the siderographers and plate finishers who worked on the plates for the Beacon stamp. The siderographer listing is correct. With reference to the combination of initials, C.I.R.,J.H.S., it should be stated that Ronsaville and Silbert combined their talents on only one plate, No. 19591.

The plate finisher listing on pages 7 and 8 requires amendment. Joseph A. Clark and Edward L. Shankle did not work independently on any individual plate. Their initials are found only in combination with another plate finisher on one plate:

J.A.C. only with W.E.S. on plate number 19568
E.L.S. only with R.F.W. on plate number 19551

Though not stated by Goodkind, it might be germane to mention at this point that the initials of the siderographers and plate finishers are entered only on the frame plates.

PAGE 10. Goodkind states that "Finally, only on the earlier printings, the siderographer's and platemaker's initials were placed in the lower left and right corner sheet margins respectively, as men-

tioned before. So far, it has not been determined when these initials were discontinued. It is believed from examining sheets of C11 that the initials were no longer put on the plates shortly after the third printing started."

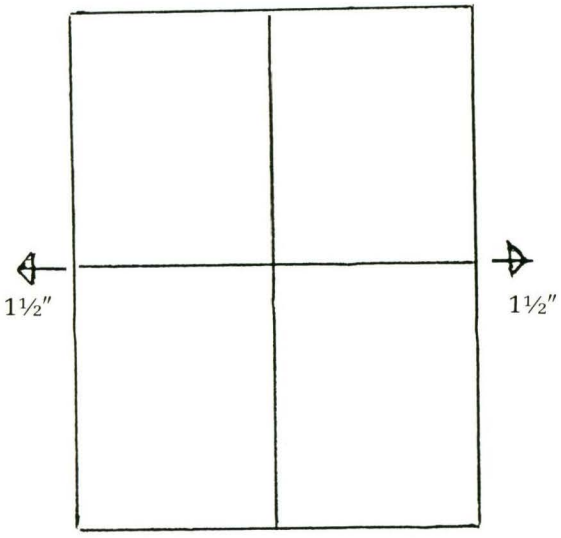
To determine the date, or at least the plates on which these initials were entered, I made a trip to the Division of Philately and Postal History of the Smithsonian Institution in Washington, D.C. I examined plate proofs of all the plates used in printing the Beacon stamps. I was thus able to determine the siderographer and plate finisher for those plates on which their initials were entered.*

Frame Plate Number	Siderographer Initials	Plate Finisher Initials
19549	A.E.F.	W.E.S.
19550	A.E.F.	W.E.S.
19551	A.B.	E.L.S. R.F.W.
19552	A.E.F.	J.M.B.
19565	A.B.	J.M.B.
19566	A.E.F.	R.F.W.
19567	A.B.	[none]
19568	A.E.F.	J.A.C. W.E.S.
19569	A.E.F.	W.E.S.
19570	A.B.	J.M.B.
19571	A.B.	W.E.S.
19572	A.E.F.	W.E.S.
19585	C.I.R.	R.F.W.
19586	C.I.R.	R.F.W.
19587	C.I.R.	R.F.W.
19588	C.I.R.	R.F.W.
19589	C.I.R.	[none]
19590	C.I.R.	[none]
19591	C.I.R. J.H.S.	R.F.W.
19592	C.I.R.	[none]
19605	C.I.R.	R.F.W.
19606	C.I.R.	R.F.W.
19607	J.H.S.	[none]
19612	J.H.S.	R.F.W.
19613	G.F.H.	[none]
19614	J.H.S.	J.M.B.
19615	J.H.S.	J.M.B.
19620	G.F.H.	W.E.S.
19621	J.H.S.	R.F.W.
19622	J.H.S.	R.F.W.
19623	[none]	[none]
19624	[none]	R.F.W.

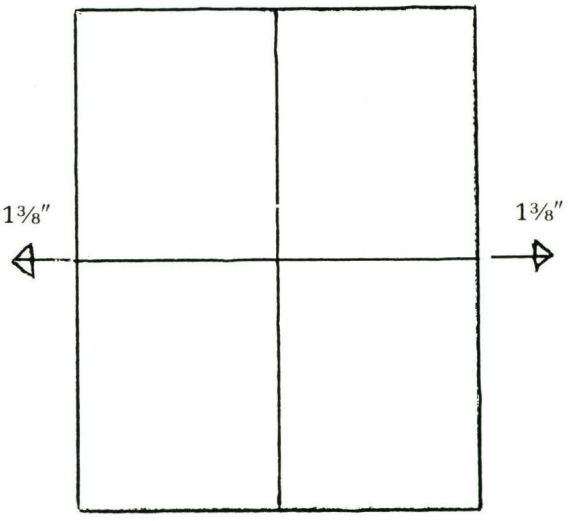
*C.f. my "Siderographers' and Plate Finishers' Initials" in *Collectors Club Philatelist*, (vol. 44, 1965, page 311). See also three articles by John S. Meek in *The United States Specialist*: "Initials of Siderographers and Plate Finishers" (vols. 39-40, 1968- 1969), "Further Notes on Siderographers' Initials" (vol. 41, 1970, page 167), and "Initials of Siderographers and Plate Finishers" (vol. 49, 1978).

At the bottom of page 10, Goodkind makes the following statement:

> According to Johl, there were side markings in the sheet margins located about one and half inches from the stamps, but these were cut off in trimming the sheets before sale. An untrimmed sheet has never been seen, so these side markings cannot be described. Also since no sheets were ever sold like this, such markings will remain unavailable to philately.



Vignette Plate



Frame Plate

My trip to the Smithsonian was productive in that I was able to examine all the plate proofs and am now able to describe these markings, so that we know what they were, even though they are unavailable. There are red arrows on the frame plates at the right and left ends of the horizontal red guidelines which separate the fifth and sixth horizontal rows of stamps. These are found at a distance of approximately 1.375 inches from the outer right and left columns of stamps on the sheet. For the vignette plates, there are blue arrows also found on the plates in the same position as the red side arrows. These are placed at the extremities of short blue lines of color located at a distance of approximately 1.5 inches from the right and left columns of vignettes. As noted by Johl and repeated by Goodkind, these side arrows were cut away when the sheets were trimmed after printing. These arrows are similar to the red and blue arrows found at the top and bottom of the sheets.

This is a good place to correct an error made by Johl, though not referred to by Goodkind. On page 215 of his book, Johl lists two types of arrow markers, solid and cross-hatched. There is actually only one type of arrow, and it is cross-hatched. Solid arrows—at least what appear to be solid arrows—result from the application of uneven pressure in the wiping of the plate before printing. In the wiping process, apparently less pressure was applied to the extremities of the plates, and much of the ink that had collected between the engraving lines was not removed. As a result, some

arrows appear to be solid. I took particular note of such solid arrows when I examined the plate proofs at the Smithsonian. A good magnifying glass disclosed the cross hatching-lines under the layers of ink.

One final note concerning these plate proofs should be mentioned at this point. As would be expected, there are separate plate proofs for the frames and separate plate proofs for the vignettes, the frame plate proofs being in red and the vignette plate proofs in blue. A mistake was made on frame plate proofs 19587 and 19588. The proofs were taken in blue ink. Though the error was noted in pencil at the bottom of these proofs, no attempt was made to prepare corrected plate proofs in the red color.

To be continued

Philatelic Judging

Robert P. Odenweller

Philatelic judging is a complex subject. Anyone contemplating becoming a judge must have a strong appreciation of the unusually high demands expected if one is to be successful. Although much has been written on the subject, it is surprising that certain considerations that can make a judge more effective have never, to my knowledge, been discussed in a philatelic context.

Most of the articles previously written on philatelic judging seem to resort in varying degrees to a discourse on how an exhibitor should prepare the exhibit. From such comments the reader is supposed to infer what is to be looked for by the judge. That approach is often very helpful to exhibitors as well as to judges, but usually the result is to leave the reader with a very simplified idea of a judge's responsibilities.

Other writers have allowed personal prejudices to color their treatment of certain areas, the most common being an objection to the rarity factor in an exhibit. This may be the result of the author's inability to afford the rarer material, which results in a downplaying of that aspect. If taken seriously, though, this prejudice can only hamper the development of a judge's ability to evaluate an exhibition.

This article will offer a number of thoughts, some of them in areas not previously discussed, to guide the philatelist with the necessary experience and knowledge (or at least close to what is needed for those qualifications) in becoming a judge. Exhibitors may find information of interest that will help them to understand the problems facing judges and how they solve them, but this information will be of very little use in the preparation of an individual exhibit. There are, of course, many fine sources of information about exhibit preparation in the literature of philately.

Judging, particularly at the international level (where many members of the Collectors Club may be found), requires substantial philatelic experience and perspective. The standard against which an international exhibit (and, to an increasing degree in the United States, national exhibits) is compared is: *How does what is shown stack up against what is known to exist? This series will discuss ways to arrive at a consistent and fair answer to that question.*

The Techniques of Judging

Evaluation of philatelic exhibits in a manner that will be consistent and accurate depends on the use of a methodical approach to the judging of each exhibit. Two basic techniques are common: team (group) judging and individual judging by group members, with a group conference to agree on the findings reached by each member. The former is the more usual practice, as most competent international judges find that the single consideration of a majority of exhibits assigned to them will be adequate to reach a final conclusion on its level.

Judging individually, however, has much to recommend it. Slow team members can hold up a group working together, while each individual can work singly at a speed more of his own choosing. A judge unfamiliar with an exhibit which is well known to the others may want to spend more time looking at the material and write-up, while on the other hand he may not wish to hold up the group or may be reluctant to betray his limited knowledge in the area. (In a group, a person with very limited knowledge could benefit since the most knowledgeable member in an area is usually deferred to for a quick analysis of the strengths of the collection by others.) Other judges may have personal techniques which demand a longer time than normal for each exhibit, slowing the group and preventing it from being able to see many, if any, of the exhibits outside the group assignment area. If a judge is the sole representa-

tive from his country, he will feel some obligation to see each of the exhibits of his country's exhibitors, regardless of the area to which he has been assigned.

Working individually can also help to avoid the psychological traps that often face judges. By starting each judge of a team at a different location in the group of assigned exhibits, the result is more apt to minimize the sequence and contrast error, particularly if half of the team is asked to go in reverse order from the starting point.

Whether working as a team or individually, the time will come for comparison of the results of each judge's deliberations. In team consideration, this usually occurs at the frames, when each judge has finished his inspection of the exhibit. If the judges use the individual approach, comparison of findings will be made at a meeting of the team.

Any competent judge will be prepared to offer his individually arrived at results without fear of embarrassment. Valid statistical means exist to compare the findings of an individual against the accepted final result to see how effectively he has performed. (This will be covered later in this article.) As a technique, and in the interest of saving time, the team chief should ask each member for his results for the exhibit in question only, with the final result being accepted in the case of unanimity or very close agreement, unless a team member feels strongly that a different award should be made. In the latter case, a brief discussion of the attributes of the exhibit that merit the different award should be initiated by the judge who disagrees. If no other judge disagrees with the recommended change, the team chief may ask if the others agree to the changed award. If so, it is recorded. If not, discussion may be continued until a majority decision is reached. In rare cases, outside assistance from another jury member or even a distinguished specialist may be sought.

If, in the roll call of findings, a significant deviation of results is found among the judges, a brief analysis of the exhibit should be requested of the highest and the lowest award-recommending judges. Others may add to these remarks in areas not mentioned, but care should be taken to avoid repetition in detail of already mentioned attributes or defects. A brief mention, however, of the significance of these attributes or defects may be made in supporting arguments if it appears that the opposite thinking judge has given excessive weight to them. As no judge can be expected to know all areas, it is at this point that one may yield to those who are more familiar with the exhibit in question, unless the judge believes that an uncommonly high or low award is being considered for reasons other than sound judging principles. The team chief should be prepared to control the discussion and to ask the necessary questions to avoid over-concentration on any specific exhibit or attribute of it, to the point of closing debate, calling for assistance, or any other step required to speed the work of the team and assure the quality of its results.

In national exhibitions, judges will normally inspect and render findings on all exhibits, unless a specific set of judges has been asked to cover distinct groups (such as traditional, thematic, or literature). At the international level, it is virtually impossible for a judge to see all the exhibits. In such cases, judges will have occasion to consider exhibits assigned to other teams. When the team results are posted, if the recommended award is not acceptable to any judge outside the team, he should take advantage of the agreed-upon procedures to have the exhibit re-evaluated by the original team at the earliest possible convenience. Communication between teams should take place through the team chiefs, however, so the protesting judge should request the action accordingly. If a simple discussion does not yield a mutually agreeable result, discussions at the frames with all interested parties and any outside help (such as honorary jury members) should provide a basis for a compromise decision. If dispute still exists, the honorary jury members are often used as a final court of appeal, but the jury as a whole may in certain cases be asked to vote on an award. Fortunately, this very rarely happens, as the vast majority of awards can be agreed upon amicably at a lower level of involvement.

An Individual Approach to Judging

The following is a useful sequence upon which one may tailor a technique most suited to his specific style.

1. At national shows, and to whatever extent possible at international exhibitions, it is highly desirable to minimize psychological errors. This can be done in part by walking rather quickly through the area to be judged and observing the exhibits in a general overview. On reaching the end, a reverse walk to the starting point should be made. This scan should help to "calibrate" a judge's thoughts and minimize sequence and contrast error.

If no meeting of judges has yet taken place, or no specific recommendations from the team chief or jury chairman have been received, the judge should ascertain where the other judges are starting and find a different starting point (such as half way through the exhibits). If the others are going in an ascending order of exhibit numbers, consider choosing the reverse. Try to avoid any exhibits where the owner is hovering or showing other "vitally interested" specialists through his "gems." Come back to such exhibits later (or, if this is not possible, politely request that you be granted a few moments to do your work). Don't be too harsh, though, for such interest, however transparent, seems to be all too human.

2. Examine each exhibit using a regular thought sequence. One approach is to consider the scope of the exhibit first. The title of the exhibit from the catalogue or a title page, if any, will be very useful at this point. Evaluate how broad or how limited the subject is. Consider what material exists in an "ideally perfect" collection of this area and what top award would be won by such a theoretical exhibit. In many, if not most, national level exhibits, the theoretical

maximum could be the grand award. At the international level, a more modest spectrum may be expected. The remainder of the exhibits may be of such a nature as to aspire to less lofty goals. These are not to be looked down upon, of course, nor is the theoretical maximum to be treated as iron-clad once that level is set—surprises can occur which might cause a higher level than originally imagined to be the proper award.

3. Inspect the exhibit. If in the previous step it was determined, for example, that a very limited exhibit of commonly available material with few remarkable pieces would at best be awarded an international silver medal, then a 100% attainment of what was to be shown would yield the silver medal and a lesser showing would have a lesser result. Obviously, inclusion of some "surprises" (such as new research and exceptional or unrecorded combination covers of significance) could make the exhibit somewhat better than originally thought, but this could be treated as a "higher than 100%" performance, with improved results. As a normal approach, and especially in those cases where the highest level would be grand award capability, try a two-level approach. First inspect the exhibit for the material that is present until sufficient has been seen to justify an award at the gold medal level. At that point a new start is called for, but this time the exhibit should be analyzed for what is *not* there (but should be to justify the higher award). As deductions are made, it is important to remember that since the presence of material has *already* justified a gold medal, the reverse inspection should not result in anything less lower than a gold medal. In all important considerations, remember one important warning—avoid giving too much weight, either positively or negatively, to any single factor. Be critical but not a nitpicker. A single insignificant omission by an exhibitor (which could be a matter of taste) should not normally be cause for severe down-grading. Each omission should be evaluated against the standard of *what is known* to determine its significance.

4. As each exhibit is reviewed, and particularly at the national level, pause a moment to note the strengths and weaknesses of the exhibit, jotting down any significant or impressive pieces and whatever other thoughts are worth mentioning to the exhibitor about improving the exhibit. All of this will be of particular value at the judges' critique (which is now mandatory at APS national shows). At the international level, these notes (usually in the special catalogue provided) will frequently save a trip back to the frames to discuss minor matters. Some judges take the trouble to prepare a notebook for more extensive notes. And remember, there is often little that will please an exhibitor more than the knowledge that the judges saw and appreciated the finer material in their exhibits. That they also noticed the missing items that could have justified a higher award goes a long way toward soothing any arguments by exhibitors about meriting better results.

A sample format for use in keeping such notes is shown here (Fig. 1). The numbers with each category are those agreed to by the F.I.P.

Commission for Traditional Philately to be allocated for each area, but they are for the *guidance* of exhibitors and new judges only, and are not intended to be used as a point system. Naturally, if a national level organizing committee chooses to use a different scale of importance for the various areas, they may do so, and every effort should be made by the judges to observe any changed emphasis. In the absence of such restrictions, however, if any controversy arises over the relative importance of any area, the indicated figures may be cited as F.I.P.-level thought. This is most useful if an exhibit at a national show may soon be competing at the international level, since the importance of each category will be relatively the same as it advances.

Often the category which receives heaviest emphasis at lower levels of exhibitions is presentation. This is natural, as lower level shows often lack the concentration of fine material that is necessary in international exhibits, and a stronger emphasis on presentation will encourage those of limited philatelic means to compete. At the national level, this should decrease to a small figure, close to the 5% importance found in the F.I.P. guidelines.

Presentation is probably the most mis-evaluated category of all. It is an unfortunate fact that judges with little or no knowledge in an area have only presentation to fall back on. This is also true of those affected by the error of pride. If such is the case, presentation could possibly account for half or more of an inexperienced judge's evaluation, and the results are as widely variable as might be imagined—grand award-winning exhibits have subsequently been assigned bronze medals and almost (but not quite) the reverse has happened in some national shows. Fortunately these occurrences are rare but nonetheless lamentable.

In spite of all of this, presentation does have an important part to play in the evaluation of an exhibit, but not as "presentation." The logical grouping that permits the judge to look at an area and to be satisfied that he has seen everything that he should expect to see, without digging it out of some obscure place chosen by the exhibitor to bury it, is more than presentation. It rather represents the knowledge of the exhibitor of what he has, and in making it easier for the judge to be content that he has seen everything, makes it possible for the judge to come to a satisfying conclusion and move on to the next exhibit. The exhibitor who "hides" material or chooses an obscure approach to presenting what he has runs the risk of having the judges miss key pieces by their not having enough time to sift through the exhibit for them in the overall time pressure of a show.

At an average national show of 240 frames, if the judges have eight hours of working time, that amounts to exactly two minutes per frame or, with the usual sixteen-page frames, only four seconds per page. Since time is taken for re-examination of certain exhibits and jury discussions, these numbers are in reality even lower. In internationals, the number of frames is higher, distances to be covered are greater, and time available is proportionately even

Judging and Critique form for Individual Exhibits

Exhibition _____

Date _____

Exhibitor _____

Title of Exhibit _____

FAVORABLE	UNFAVORABLE

Philatelic Knowledge (25) and research (10)

Philatelic Importance (15) and rarity (20)

Condition (15)

Completion (10)

Presentation and balance (5)

Key items and other notes (continue any of the above categories as necessary.)

Note: The numbers in parentheses indicate the percentages approved by the F.I.P. Commission for Traditional Philately and are for the guidance of exhibitors and new judges, and are not intended to be used as a point system.

smaller and is often eaten into by required meetings. All of which is sufficient reason why a point system cannot effectively be used. The exhibitor who "writes a book" suffers because the "book" cannot possibly be read. The exhibitor who learns to highlight important features by judicious use of illustrations of features (such as rare cancellations or other subtle but important features) will show knowledge through presentation. These faults or attributes should be brought to the attention of exhibitors to help them to prepare their next exhibit. Since there are usually a good number of offenders for many of these common exhibiting errors, general remarks about them at the beginning of the critique will often forestall the necessity of repeating them in detail when an exhibitor asks about an exhibit.

A good critique is one from which the exhibitors depart feeling satisfied that the judges know the material they saw, judged it fairly, and offered specific suggestions as to ways to improve the exhibits. Lack of preparation for this final, important duty can undermine much of the effort of the judging and can destroy confidence in the ability of the judges. The effort taken to insure a good critique is well worth the time needed in its preparation.

Working With Point Systems

Although it is rare for judges to be called upon to use point systems, they can occur, and judges should be prepared for them. European national shows use them in some countries. In the United States, organizing committees have the right to ask judges to abide by their published criteria, since the prospectus establishes the basis on which exhibits are prepared and entered.

Two approaches are commonly encountered. The more usual is found with organizing committees who have a particular (some would say naive) aversion to the importance of rarity in a philatelic exhibition and wish it to receive no more than a small percentage of consideration. Although this is not a realistic approach, and many experienced judges would either ignore the restriction or decline to serve as judges at such an exhibition, it is nonetheless important that the judges abide by such dictates as much as possible. If there is any reason to suspect that irregular demands might be made, it is best to determine them at the time of being invited to participate and to discuss them.

On some occasions, it may be possible to discuss the matter with the organizers, but without a heavy hand. They and the exhibitors will have worked in good faith and understanding to that point, and to try to force a change is as graceless to them as it might be distasteful to the judge to follow the rules. One should try to make the best of what is presented and to operate within the organizers' stated desires as much as possible. It could be an interesting exercise in flexibility. If certain exhibits score markedly differently from what they would in "normal" shows, make a point of noting

that in your critique—not to criticize the organizers, but to guide the exhibitors in how he might do in a different show.

The other approach is to require ajudication sheets to be prepared for the exhibitors. Although this has been a feature of topical and thematic judging over the years, it is generally impractical at a national show and would not be used at all at an international exhibition. The advent of the judges' critique largely eliminated any need for these, except for those who could not attend, and is an extra chore for the judges whenever it is in effect. The worksheets shown in Fig. 1, however, are close to the format that is often used in such instances. If a judge has no objection to copies of these being forwarded to the exhibitors who could not attend, it would probably be helpful to satisfy this desire. On the other hand, the worksheet is intended solely as a convenience for the personal use of the judge, and how much or how little he may choose to use it is his own choice. If there is an instance when an adjudication sheet is desired to "de-brief" exhibitors, especially those unable to attend, the chairman of the jury should discuss with the organizers how to come to a solution mutually acceptable to them and the judges in this extra burden. Suffice it to say that, these days, the critique should be enough.

(To be continued)

Identification of the 1863 Philippine 1 Real Issue

Donald J. Peterson and John Moodie

The early issues of Spain and its colonies, Cuba and the Philippines, bear the profile of the sovereign, Queen Isabella II—and, like the issues of Great Britain, they do not show the name of the country. In most instances, there are easily detectable differences between the early stamps of Spain, Cuba, and the Philippines. However, because of similarities of color and design, some of the early stamps of the Philippines may be difficult to distinguish from each other, and from certain Cuban issues. Since the catalogue values of these issues may be quite disparate, it becomes increasingly important to make positive identification of these stamps.

In particular, the 1863 Philippine 1 Real issues (Scott numbers

20 and 20a) are not always easy to identify. From our personal experience, expert collectors and dealers alike occasionally misidentify these issues, which may also be confused with the 1857 Cuba 1 Real issues (Scott numbers 13 and 13a).

The 1863 Philippine issues were lithographed on white, unwatermarked paper in Manila. However, beyond that, there is little agreement in philatelic literature as to the exact printing dates (EDIFIL, the Spanish catalogue, gives the date for Scott No. 18 as March 2, 1863, and for Scott No. 20 as October 1, 1863) or the quantity of the various shades printed. In fact, there are repeated inconsistencies in the description of these issues, as well as a lack of description by failing to mention other good identification features. The 1857 issues of Cuba were typographed on white, unwatermarked paper. Neither the Philippine nor the Cuba issues bear the name of the country. Both bear identical inscriptions ("CORREOS") and the identification of value.



Fig. 1. Philippines No. 18. Roman letters. Rounded bust. 94 pearls. Interrupted vertical "V" on side border.

Because these Philippine and Cuban stamps were issued in various shades of green, color is generally not a good identification feature. Instead, the major characteristics used to distinguish these issues are the style of letters (roman or block, sometimes called sans serif), the vertical "V" hatchmarks on the border, the pointedness of the bust, the distance from the point of the bust to the pearls (Palmer, at the beginning of this century, shows 96 pearls on Scott No. 20, when in reality there are only 76. Since the time Palmer was published, every other researcher has used the 96 pearls), the length of the word "CORREOS", and the number of pearls in the circle. There are other differences as well, but these are the major ones. The Scott catalogue lists the Philippine and Cuba issues as follows:

Table 1.

Philippine Islands 1863				Cuba 1857			
18	A8a	1r	gray green	13	A1	1rp	gray green
20	A9	1r	green	13a	A1	1rp	yellow green
20a	A9	1r	emerald				

The difference in the Scott description of values (1r Philippines and 1rp Cuba) is of no significance, since both the Philippine and Cuba stamps show the values as "1 RL [Real] Plata F [Fuerte]."

In its note on the philippine stamps, Scott states that "No. 18 has "CORREOS" 10½ mm. long, the point of the bust is rounded and is about 1 mm. from the circle which contains 94 pearls." Scott does not list a No. 19.

There are basically three problems which can potentially confuse the collector. One is the lack of description, or incorrect description, of Philippine No. 18 in the Scott catalogue. The second is the similarity in both color and style of the lettering between Philippine No. 18 and Cuba No. 13. The third is the similarity of



Fig. 2. Philippine No. 20. Block letters. Pointed bust. 76 pearls. Uninterrupted vertical "V" on side borders. No. 20a is similar.

color between Philippine Nos. 20 and 20a and Cuba Nos. 13 and 13a, respectively.

Specifically, the first problem is that the illustration in the Scott catalogue for Philippine No. 18 (which is A8a) does not correctly show roman letters. Although the roman letters on No. 18 are not as clearly lithographed as in the earlier typographed 1856 Philippine issue (No. 8), or as in the Cuba Nos. 13 and 13a, upon closer inspection it does have roman rather than block letters. The literature also confirms this difference.[1] Illustration A8a is correct, however, for Philippine Nos. 20 and 20a. We believe that the Scott catalogue should indicate that Philippine No. 18 has roman letters, while Nos. 20 and 20a have block letters. The Scott catalogue would further reduce confusion if it included an additonal illustration for No. 18 showing the roman letters and, perhaps in a footnote, direct attention to the difference between Nos. 18 and 20 and between No. 18 and the Cuba No. 13.

The second problem is that the Scott catalogue describes both Philippine No. 18 and Cuba No. 13 as being "gray green." The Philippine stamps which have come to the authors' attention appear as "grayish blue-green", whereas the Cuban stamps we have seen have been more green than gray, without a bluish tinge. Yet, unless the two stamps can be observed side by side, they may easily be confused.

The third problem is that the 1863 Philippine No. 20 green or 20a emerald stamps may be confused with the Cuba No. 13 gray-green or No. 13a pale yellow-green. Additionally, all issues may be found in various shades. However, the Philippine issues have block letters whereas the Cuban issues have roman letters (similar to Philippine Nos. 8 and 9). The variance in lettering is the most distinctive feature, although there are other differences as well. Figs. 1, 2, and 3 illustrate Philippine Nos. 18 and 20 (and 20a) and Cuba No. 13a (and 13), respectively.

Table 2.
Identification of the 1863 Philippine 1 Real Issue and Related Issues

	Philippines (1863)			Cuba (1857)	
Char./Scott No.	18	20	20a	13	13a
Scott Illus. No.	A8a	A9	A9	A1	A1
Scott Color	gray green	green	emerald	gray green	pale yellow green
Type of Printing	litho	litho	litho	typo	typo
Lettering	roman	block	block	roman	roman
No. of Pearls	94	76	76	73	73
Point of Bust	rounded	pointed	pointed	pointed	pointed
Dist. Bust/Pearls	1 mm	½ mm	½ mm	½ mm	½ mm
Vertical Hatch Marks	interr.	unint.	unint.	interr.	interr.
"CORREOS" length (mm)	11	11	11	9.5	9.5
Corner Circles	solid	solid	solid	flecked	flecked

As previously indicated, there are many characteristics which can be used to distinguish these issues. Table 1 summarizes some of these characteristics. Most of the information in the table was obtained by examining the stamps. Therefore, some discrepancies exist between the data in the table and the literature. For instance, the number of pearls actually counted in the circle of some of the Philippine issues varies from the number given in some literature sources.

We hope that this article may be useful to the collector in identifying these issues. For additional, refer to Hanciau, Harradine[2], and Palmer.[3] Some more difficult to obtain but excellent references also include Mencarini[4] and Moens.[5] If anyone has any additional information on the subject, please feel free to contact the authors.



Fig. 3. Cuba No. 13a. Roman letters. Pointed bust. 73 pearls. Interrupted vertical "V" on side borders. No. 13 is similar.

References

[1]Hanciau, L. "The Postal Issues of the Spanish Colony of the Philippines" *Stanley Gibbons Monthly Journal*, April 29 and July 31, 1905.

[2]Harradine, P.W.A. *Philippine Postage Stamps, Handbook, Section 1, Spanish Period, 1854-1898/99*. 1977. London.

[3]Mencarini, J. †Catalogo Descriptivo de los Sellos de Correos y Tarjetas Postales de las Islas Filipinas. 1896. Manila.

[4]Moens, J. *Catalogo Prix—Courant de Timbre—Poste . . . Fiscoux, Essais . . .* 6th edition. 1883-1884. Brussels. And supplements 1884-1889.

[5]Palmer, F.L. *The Postal Issues of the Philippines*. 1912. New York.

George W. Brett To Receive 1983 Alfred F. Lichtenstein Memorial Award



The action of the Board of Directors in granting the Alfred F. Lichtenstein Memorial Award for 1983 to George W. Brett should occasion no surprise; Mr. Brett's name has been a familiar one on the philatelic scene for more than fifty years.

Many of us have our philatelic organization preferences. For George Brett, that was and continues to be the Bureau Issues Association. He has served that organization in almost every conceivable capacity, including president, member and chairman of its Board of Governors, and, finally, chairman emeritus. Before reaching the presidency, he served on many committees: production methods, catalogue listing, and publications, to name

but a few.

Mr. Brett is also a past president of the Canal Zone Study Group and has served in somewhat similar committee capacities for that society.

It is mainly in the publishing field, however, that Brett has made his mark. From the time he became active in writing, starting in 1930, he has written more than 300 articles. Most of these have appeared in *The Bureau Issues Specialist* and *The United States Specialist*, but his articles have also appeared in many other publications, including (but not limited to) *The Essay-Proof Journal*, *Stamp Collector*, f462The Collectors Club Philatelist, and *Stamps*.

Brett is probably the best-informed philatelist in the field of postage stamp printing and production methods in the United States. Some of the articles with which he has helped educate several generations of United States philatelists in these areas are: "Differentiating the Dry and Wet Printed Product of the Bureau of Engraving and Printing," "The Making of Plate Numbers," "Production of the FIPEX Souvenir Sheet," "Manufacture of United States Postage Stamps," "The Nine-Color Webfed Intaglio Press," and "A New Era in United States Booklet Production." If some of these articles were technical in nature, they nevertheless fall into the "for-the-record" category, without which philatelic knowledge would not be complete.

Mr. Brett has written several books, including *The Giori Press* and *The United States Bicentennial Mural Souvenir Sheets*, the latter in joint authorship with James T. DeVoss. Several other books in preparation relate to postage stamps, their production and study.

When the Pennsylvania State University began to give seminars in philately in 1980, Brett was one of the participants, giving lectures in printing and production methods. He has been on the panel of philaterlists who present these annual seminars in each succeeding year as well.

Brett has served as a member of the Postmaster General's Citizens' Stamp Advisory Committee. Starting in 1936, he has been a judge at many local, regional, and national exhibitions. He is an accredited judge of the American Philatelic Society. Two of the international stamp exhibitions at which he has served as a member of the jury are SIPEX (Washington, D.C., 1966) and INTERPHIL (Philadelphia, 1976).

Mr. Brett serves on several expert committees, including those of The Philatelic Foundation, the American Philatelic Society, and the Society of Philatelic Americans. He examines approximately 100 items each month involving, but not limited to, all kinds of printing and production problems.

He is a member of most of the major philatelic organizations including the American Philatelic Congress, American Philatelic Society (Life), American Printing History Association, Bureau Issues Association, Essay-Proof Society, American Revenue

Association, Canal Zone Study Group, Society of Philatelic Americans, Washington, D.C., Philatelic Society (Life), Society of Paper Money Collectors, United Postal Stationery Society, and The Philatelic Foundation.

For his many services to philately, Brett has received the Hopkinson Memorial Award for Literature (1954, 1968), the SEPAD National Merit Award (1964), the Bureau Issues Association Special Award (1974), the John N. Luff Award of the American Philatelic Society (1978), APS Unite 30 Writer's Hall of Fame (1979), the Hugh M. Southgate Distinguished Philatelist Award of the Bureau Issues Association (1980, first recipient), and The Philatelic Foundation Award for Meritorious Service (1981, first recipient).

For his devotion to philately over a period of more than fifty years, The Collectors Club takes great pride in designating George W. Brett as the 1983 recipient of the Alfred F. Lichtenstein Memorial Award.

Philip Silver

Letters to the Editor

To the Editor:

I have just received the November-December issue of the *CCP* and read with amazement the book review of my book on the Pence Issues of Newfoundland. I have always believed that a reviewer should attempt to tell the reader why a certain book would be of interest to him and not be telling the wide wide world about the wonderful attributes of the reviewer. Evidently Mr. Hahn has little previous knowledge of British North American philately.

I falter on his statement that a cross reference to Boggs is necessary to understand the procurement of the stamps. The same information is in both books; however, in mine it is properly identified, related to the procurement and shortened to essential information. Boggs' book, by the way, is not named on page 359 but it is the one published in 1942. I knew Mr. Boggs and had great respect for him and his writings—which were accurate as far as the data available to him were concerned (we discussed this prior to his death). The 1852 Report quoted by Boggs was actually for the three months of 1851 (written in 1852) when the Post Office was in operation but not as yet accepted by the Crown, and the 1852 Act quoted in his book was never approved by the Crown and thus had no effect on the purchase of stamps. The 1865 and earlier rates are all covered in the listing of the covers where they are most relevant, and it would be redundant to cloud the beginning with all the rates.

As far as the "issued to the Public" is concerned, page 23 states that some of all values (and all of the 2d) were given to the Postmaster General by 1 January 1857. The 2d was a stamp for which there would be very little use (newspapers to the United States), so the counterman might not have had any need to sell any and so did not report any available.

What, pray tell, is the "*sold* horizontal Laid paper?" I believe *single* or *solo* would be more appropriate. The 1862 printings Hahn talks about were made in 1861 and I feel that separating the two printings is an impossible task and have said so. The present catalogues attempt to do this and try to define them by thick and thin paper (which is an erroneous assumption), or by dark and light printings, or dense or opaque colors or paper (which are equally elusive). To be consistent, I have followed the same outline in the Catalogue section, as there *were* two printings, however with some doubt as to the reliability of such a listing. I do not approve of anyone with only a "looking" ability to attempt to sort this out, nor do I feel that dates are of any use (except for the 3d), as the stamps apparently arrived in the Colony at the same time. Frankly, I even doubt my own ability at times to separate the printings, except for the 8d rose and the 1d and 5d Violet Brown with shades.

I deliberately did not make reference to the forgeries as these items have been well disclosed and properly written up by those who have studied them carefully. I accept no credit for being other than basically knowledgeable about forgeries and would hesitate to write in detail about them. Hahn states that "only singles (of the plate proofs) could be confused with the Trade Samples." No way could this happen, as the board on which they were printed is totally different from any of the black printings of the Trade Samples. I accept the blame for the omission of the details of the Trade Samples which distinguish them from all other printings. This will have to be remedied in a later issue of the *CCP*; some things seem to get lost and forgotten.

Not being a professional, I could not be a "limpid" writer, whatever that is (the dictionary says "transparent" or "crystal clear," neither of which seems to apply in this case). I do think I am a natural writer (dictionary: "free from affectation"), as I naturally write what I believe to be true. What I have attempted to portray is fact—and sometimes unembellished fact is unlimpid and natural. Sorry about the Index—if you don't know how to spell a word, how do you use a dictionary? I suspect Mr. Hahn had trouble knowing what to look for. This is a fact book (based on new research and an extensive collection), not a primer for beginners (although I am sure the interested student, even if a beginner, could find the book useful). I realise that facts are difficult reading, but if you want to learn they must be studies. Either Boggs or Poole are good books for the novice—they contains some errors of fact—but Boggs has been used as a reference where applicable and supported by research.

As I do not have the "*Stamp Collector*, February 3, 1979" at hand

(and I do not think many will), I cannot appreciate the reference to the disagreement on the 3 December 1862 cover, not can I comment. What is this all about? With regard to Petrie the famous forger, it is most difficult to assume that he could have had any part in the double order of 1861, which is totally explained by the action of the PMG going over the head of the Colonial Secretary. Pure fantasy, this. It is possible that he could have had some of the remaindered rose stamps, they seem to have been freely distributed (one postcard to him was sent in 1886). As for the bogus items, I'll leave that to those who carefully study forgeries.

Robert H. Pratt
Milwaukee, Wisc.

Mr. Hahn replies:
Bob Pratt's long letter of objection to my review requires a long response. He is being somewhat less than candid in professing amazement at the review inasmuch as he was sent an advance copy on June 17, 1982, together with a number of additional errata should be care to correct the errata sheet. Perhaps he has forgotten this courtesy.

If the review in fact tells the world "about the wonderful attributes of the reviewer," I can only apologize to him and the readers. That is not the function of a review and I don't think the allegation is correct. Certainly my comment that the work is "written by the leading collector-student" and "can be expected to be the basic reference work on the subject for many years to come" reflects to his credit and is not about an attribute I may have.

I plead guilty to not having named Boggs as the author of the 1942 basic work on *Newfoundland*, but do think the review makes it clear to whom I was referring and recognizing as a major predecessor.

Pratt and I obviously disagree as the documentation for a basic reference work. In my opinion, the material from Boggs' Newfoundland (pages 20-21 and 26-28) illuminate the material Pratt selected and, I would have liked the quotations even if only in a footnote or an appendix.

As a point of fact, the page 85 quote of my review was that the 2d was "issued to the public on 1 January 1957" is not substantiated by the cited reference on page 23, as noted in Mr. Pratt's letter. The idea is specifically rejected by Boggs on page 28 of his work is not supported by Pratt's Table I data as I noted in my review. Page 23 does show that the 2d was turned over the Postmaster General on January 1, 1857, but not that it was issued to the public. Both the evidence of Table I and Boggs support the February 15 date.

Pratt correctly spotted a typographic error, wherein "sole" horizontal paper was transformed to "sold." I would hope that the 90 percent of the readers would read the correct interpretation into this.

Regarding the four printings, Scott number listings are given on

page 151 insofar as the stamps are concerned. The catalogue on page 140 is Mr. Pratt's and specifically splits the four printings. I did not contend collectors *must* separate the issues, but abstracted the best guides I could locate in Mr. Pratt's book for those collectors who do insist upon collecting in that fashion. It is not my function to tell them how to collect. I must add that on page 95, Mr. Pratt specifically states "it would not be difficult to separate the stamps by printings" with the proper tools (unfortunately expensive!), and even he states in his letter of objection that he can tell the 8d rose, 1d and 5d violet brown with shades despite an earlier remark that "separating the two (1852 issue) printings is an impossible task." His own book and words refute him. I did specifically state that "only specialists will probably try to separate these two printings."

Because I view his book as a basic reference, I felt a few paragraphs on the forgeries would have been appropriate, despite the fact that the data is published elsewhere.

Mr. Pratt faults me for reporting the rarity of plate proofs other than singles and, therefore, concluding that "only singles could be confused." The fact that they can be identified by the difference in the board does not invalidate my statement. Magazine cutouts of famous stamps have been submitted to Expert Committees (evidence of confusion), whereas the difference Pratt cites is not sufficient to eliminate confusion in all cases!

As can be seen from the above, Mr. Pratt's writing is not always sufficiently clear so that his meaning is automatically understood. There is cloudiness and contradiction that makes a reader study hard to get full benefit from the book. What Boggs meant in a paragraph is far easier to ascertain than what Pratt meant, so that Boggs is the more limpid writer. Further, I was not maintaining that Pratt was an affected writer, but rather that writing is not an innate talent of his. The fact that he is not a professional writer is irrelevant. I absolutely do not agree with Mr. Pratt that facts are difficult reading in and of themselves. It is the writer's ability in presenting them that determines how difficult the reading will be. One has only to look to Asimov or Sagan for an illustration of this.

With respect to the *Stamp Collector* article regarding the disagreement of two expert committees on the December 2, 1862 cover, I merely noted Pratt came down on the side of one expert committee and not the other. It seems sufficient justification to refer to that issue, when Pratt discusses the cover as an authority, since between 20,000 and 30,000 collectors received it.

It is amusing to see that Pratt picked up the question I posed (as to whether Petrie "might" have been involved in the double order) and concluded that the Postmaster General's going over the head of the Colonial Secretary is sufficient. But why did the Postmaster General do this? Does Mr. Pratt have proof that the Colonial Secretary did not normally notify the Postmaster General about matters concerning him? Or might Petrie have "gotten" to the Postmaster General?

To the Editor:

During the recent NOJEX Show at the Meadowlands Hilton, I was talking to Horace Harrison, who judged the Show, about some important reference material for postal historians. He asked me to write to you and pass on the information for possible use in the *CCP*.

When you finally get "hooked on" postal history, you want to learn about the provisions of various postal treaties, not by reading Hargest but by reading the treaties themselves. Hargest footnotes a number of different sources he used to study treaties. It is somehwat difficult to chase these reference books down. In the process, I came across a new series of reference books that is a dream-come-true for this sort of endeavor. The series is called *The Consolidated Treaty Series*, edited and annotated by Clive Perry, LL.D. The series was published by Oceana Publications, Dobbs Ferry, New York, in 1969 with a Library of Congress Catalogue Number 70-76750. The series runs well over 100 volumes and probably can only be found in larger law libraries or very large public libraries.

Here is the wonderful aspect of this series. It reprints all the treaties between various governments from the Peace of Westphalia of 1648 to modern times. The treaty transcripts are usually in the languages of the two parties. Included are all the different *postal treaties*. And, best of all, they are all in one publication, this series, as opposed to a number of different sources such as Professor Hargest had to use. The postal historian who wishes to read of the "detailed regulations" that usually were produced in conjunction with the basic treaty, will usually be disappointed, however, as most of these are missing. But, the basic treaties give all the details agreed to, including rates, exchange offices, accounting requirements, etc. All in all, a marvelous series of reference books and a great find.

I hope that by informing other postal historians of this series, we can encourage more philatelists to get involved in basic research. There are many aspects, less popular and not well known, that have not been published yet in the study of postal rates.

R.F. Winter
Burke, Virginia

To the Editor:

The artic le "SCADTA: The Carriage in Colombia of Airmail Originating Abroad" (*CCP* September-October 1982, pages 281-291) was most interesting; I learned much to add to the little I had known about the subject. However, I should like to add more information about such mail coming from this country. All I can add are some gleanings from the USPOD *Postal Bulletin*, which I offer in case it may of some interest to readers.

The availability of the Colombian internal air service was first publicized by a notice of December 27, 1923 from the Second

Assistant Postmaster General (hereinafter referred to as "2d") in *Postal Bulletin* 13355 (December 29), that airmail service from Barranquilla was available for letters bearing special Colombian airmail stamps if enclosed in outer envelopes addressed to the Aero post office in Barranquilla. The name and address of the U.S. agent for the stamps was given. *PB* 13430 (April 9, 1924) had "2d" notice of April 8 giving a new stamp agent in New York.

Mixed franking was authorized in the United States effective June 1, 1925 by "2d" notice of 26 May in *PB* 13785 (May 27). It applied to any Postal Union article (which in the U.S. excludes parcel post). Special Colombian stamps were to be affixed next to U.S. stamps paying the ordinary rate to Colombia, and canceled by the U.S. origin post office. There was also to be in the upper left a special green sticker furnished by the Colombia air service or an endorsement in green, "Via Colombia Air Mail—Correo Aero " The rates payable by Colombian stamps (in gold centavos, equivilant to U.S. cents) were: letters, 30c per 20 grams; printed matter and samples of merchandise, 15c/20g. Registered articles required the U.S. registry fee in U.S. stamps and a special Colombian air registration stamp of 20c.

In *PB* 14765 (August 13, 1928) was a "2d" notice of August 11 that, effective with the first flight from Barranquilla on the extension of Colombian air service to Buenaventura (Colombia) and Guyaquil (Ecuador) on August 11, any Postal Union articles destined for Colombia, Ecuador, Peru, and Chile might be sent by that service. Rates were as before, but this announcement made it explicit that the surcharge on post cards was the same as on letters, and that all AO ("other articles") matter might be sent, and not just printed matter and samples.

From the U.S., this system ended on June 14, 1931. Thereafter, 35 cents per half ounce (which included ordinary postage) was the rate for the only service available, which included air transmission in the continental U.S., by USFAM to Cristobal (Canal Zone) or Colombian coastal cities, and onward by the Colombian air service. The announcement said that for a brief time, articles prepaid at the 30 cents rate (which had been the rate for USFAM services only, ordinary postage included) would be dispatched as if prepaid at the 35 cents rate.

I have seen no specific mention in U.S. postal publications, but I assume it was possible, before June 15, 1931, to use the Colombian airmail stamps alongside U.S. stamps paying the USFAM service (and air service in continental U.S.) to Colombian coastal points. The rate for that service was set at 40 cents per half ounce on May 21, 1929, with service first to Buenaventura, later also to Cartagena and Barranquilla. Effective January 1, 1930, the rate was reduced to 30 cents. Also available in 1929 was a 15 cents per half ounce rate which provided for air service in continental U.S., sea service to Cristobal, and USFAM carriage to the Colombian points it served.

The rates of ordinary postage to Colombia during this period

were: letter, 2 cents per ounce; postcard, 1 cent to October 1, 1925, then 2 cents to July 1, 1928, when it again became 1 cent; Other Articles were 1 cent per 2 ounces, with minimum of 5 cents for Commercial Papers and 2 cents for Samples of Merchandise. Starting February 13, 1928, there was a classification of Merchandise Packages not over 8 ounces, for which the rate was 1.5 cents per 2 ounces, or 1 cent per ounce if the contents were seeds or other plant matter.

There was also provision for air transmission in Colombia of parcel post. PB 14348 (April 2, 1927) had "2d" announcement of April 1 that parcels bearing the special Colombian airmail stamps could be sent under outer cover to the air post office in Barranquilla, with U.S. stamps on the outer cover paying the ordinary parcel post rate to Colombia, then 14 cents per pound. The Colombian air rates were given (with some obvious error) as: parcels not over 1 kilogram, 15 cents per 20g; over 1kg, $3 "each" kg, and 75 cents for each additional quarter kilogram.

In *PB* 14945 (March 19, 1929) was "2d" notice of March 16 of a single cover mixed franking system for parcel post up to the existing weight limit of 22 pounds. $1 per pound was to be paid by the special Colombian airmail stamps, and the ordinary parcel post rate in U.S. stamps. By then, the U.S. parcel post rate to Colombia was 13 cents for the first pound and 12 cents for each additional pound, plus a surcharge for 5 cents per piece and another surcharge by weight steps (e.g., 55 cents if over 7 pounds but not over 11 pounds) if over 2 pounds. I am not sure when this arrangement ended; perhaps at the same time as the mixed franking system for Postal Union matter.

Henry W. Beecher
Ashland, Oregon

Andrew Johnson Letters Sought

The University of Tennessee Library is seeking copies of letters written to or by President Andrew Johnson for cataloging and possible publication. Owners of documents of any type dealing with the late President are encouraged to provide copies to the Library, which will reimburse donors for copying and mailing expenses. To date, five volumes of Johnson papers have been published. For further information, or to send copies, contact Dr. LeRoy P. Graf, editor, Andrew Johnson Papers, Hoskins Library, University of Tennessee, Knoxville, Tennessee 37916.

Publications Received *Werner Elias*

British Commonwealth—Catalogues

Stanley Gibbons. *Elizabethan Specialized Catalogue 1983*, 19th edition. Stanley Gibbons Publications, London, 1982. 717 pp, illus, softbound. Price £14.95. Gift of the publishers.

Canada

George C. Marler. *The Admiral Issue of Canada*. American Philatelic Society, 1982. 567 pp, illus. $35. Gift of the publishers.

Catalogues, General

Stanley Gibbons Stamp Catalogue, Part 2: Austria and Hungary, 2nd edition; Part 3: Balkans, 2nd edition; Part 11: Scandinavian, 2nd edition; Part 17: China, 2nd edition, all 1982. Stanley Gibbons Publications, London. 206, 436, 178, 210 pp respectively, illus, softbound. £6.50, £10.95, £5.95, £5.95 respectively. Gift of the publishers.

China

Prize Selections from the Rocpex Taipei '81. Directorate General of Posts, Taipei, Taiwan, 1982. 709 pp, illus. Gift of Col. Alexander M. Dickie.

Cinderellas and Seals

Vernon E. Bressler, ed. *Green's Catalog of the Tuberculosis Seals of the World*. Henry Irwin, Chicago, Ill., 1979. 384 pp, illus, loose leaf, illus. Gift of John D. Dowd.

Directories

Peter Browning. *Fell's International Directory of Stamp-Auction Houses*. Frederick Fell Publishers, 386 Park Avenue South, New York, N.Y. 10016, 1982. 316 pp. Price $24.95. Gift of the publishers.

France

Fremy Fils. *Le Livre d'Or de la Timbrologie*. Fremy, Douai, France, 1888. 48 pp, softbound. Anonymous donation.

France—Postal History

Anon. *L'Indicateur de la Poste aux Lettres a l'Usage du Public*. Just-Bouvier det E. Le Bouvier, Paris, France, 1833. 98 pp, softbound. Purchased with library funds.

Paul Charbon. *Au Temps des Malles-Poste et des Diligences*. Editions Jean-Pierre Gyss, Stasbourg, France, 1979. 173 pp, illus, softbound. Purchased with library funds.

Great Britain—Catalogues

Stanley Gibbons. *Collect British Stamps*, 31st edition. Stanley Gibbons Publications, London, 1982. 93 pp, illus, softbound. L1.80 plus 30p postage. Gift of the publishers.

Great Britain—Postal History

R. Kirk. *British Maritime Postal History Volume 2: The P&O Lines to the Far East*. Proud-Bailey Co., England, 1982. 224 pp, illus. Purchased with library funds.

Honduras—Postal History

Nazry Bendeck. *Prefilatelia de Honduras*. Federación Interamericana de Filatelia, c/o Dr. Roberto Rosendo, 50 Riverside Ave., Yonkers, N.Y. 10701, 1982. 23 pp, illus, softbound. Gift of the publishers.

Ireland—Catalogues

David MacDonnell, ed. *Stamps of Ireland—Specialized Catalogue*, 1983 edition. MacDonnell Whyte Ltd., 102 Leinster Rd., Dublin 6, Ireland, 1982. 147 pp, illus, softbound. L3.50. Gift of the publishers.

Maps and Atlases

Marie Cleckner Goodman, ed. *Map Collections in the United States and Canada: A Directory*. Special Libraries Association, New York, N.Y., 1954. 170 pp, softbound. Gift of Werner Elias.

Mexico

Howard Frome. *The Manuscript Postal Markings of Mexico*. Published by the author, 20 Cranes Nest, Stuart, Fla. 33494. 52 pp, illus, loose leaf. $10 postpaid. Gift of the author.

Philatelic Almanacs

Linn's World Stamp Almanac, 4th edition. Amos Press Inc., Sidney, Ohio, 1982. 756 pp, illus, softbound. $15. Purchased with library funds.

Postal History—General

Anon. *Landkarten und Postroutenkarten*. Bundespostmuseum, Schaumainkai, 6000 Frankfurt 70, W. Germany, 1982. 46 pp, illus, softbound. Price not indicated. Gift of the publishers.

J. C. Arnell. *Atlantic Mails—A History of the Mail Services Between Great Britain and Canada to 1889*. The National Postal Museum, Ottawa, Canada, 1980. 411 pp, illus. Purchased with library funds.

Postal Stationery—World

Higgins & Gage World Postal Stationery Catalog Listing Update and Price Supplements, 1982 edition. Classic Philatelists, Huntington Beach, Calif., 1982. Not paged, illus, loose leaf. Purchased with library funds.

Purpose of Issue Stamps

Michele Picardi. *European Integration—Specialized Catalogue (quadrilingual), 10th edition. D'Urso Editore, Roma, Italy, 1971. 728 pp, illus. Anonmyous donation.*

San Marino—Stationery

Luigi Pertile. *Cento Anni di Interi Postali della Republica di San Marino.* Ufficio Filatelico di Stato, San Marino, 1982. 62 pp, illus, softbound. Price not indicated. Gift of the publisher.

Stamp Collecting

James H. Bruns. *The Philatelic Truck.* Bureau Issues Association, Tacoma Park, Md., 1982. 101 pp, illus, softbound. $8. Gift of the publishers.

Burton Hobson. *Getting Started in Stamp Collecting, revised and enlarged edition.* Sterling Publishing Co., 2 Park Ave., New York, N.Y. 10016, 1982. 160 pp, illus. $7.95. Gift of the publshers.

Gerald M. King. *Alice through the Pillar-Box and What She Found There.* All-Americas Publishing Service, P.O. Box 807, Winnetka, Ill. 60093. 36 pp, illus. $15. Gift of the publishers.

Thematics—Space

Gian Carlo Mazzini. *Conquest of Space Catalogue* (quadrilingual). D'Urso Editore, Roma, Italy, 1963. 354 pp, illus, softbound. Anonmyous gift.

United States

Winthrop S. Boggs. *Early American Perforating Machines and Perforations 1857-1867* (reprint of two articles published in the *CCP, volume 33). The Unitrade Press, 127 Cartwright Ave., Toronto, Ont. M6A 1V4, Canada, 1982. 35 pp, illus, softbound. $3.95 plus $1 postage. Gift of the publishers.*

United States—Catalogues

Scott 1983 U.S. Specialized Catalogue, 61st edition. Scott Publishing Co., New York, N.Y., 1982. 822 pp, illus, softbound. $18. Gift of the publishers.

United States—Air Mail

Robert Schoendorf. *Catalogue of Classic American Airposts and Aeronautica 1784-1900.* Postilion Publications, Southfield, Mich., 1982. 99 pp, illus. $25. Purchased with library funds.

United States—Postal History

Donald Dale Jackson. *Gold Dust* [California Gold Rush]. Alfred A. Knopf, New York, N.Y., 1980. 361 pp, illus. Gift of E. E. Fricks.

J. L. Ringwalt. *Development of Transportation Systems in the United States.* Published by the author, 1888. 398 pp, illus. Purchased with library funds.

Book Reviews

The Sri Pashupati Issues of Nepal, by Colin Hepper. 135 pages, illustrated. Published by The Nepal and Tibet Philatelic Study Circle, c/o Hepper, 4 Osric Court, Peterborough, Cambs. PE1 5LW, England. Price £7.50 ($14).

The turn of the century saw a new Prime Minister in Nepal, Sir Chandra Shumsher Rana, one of whose first tasks was the modernizing of the old postal system. He first introduced postage stamps of a new design. The old dies had been in use since 1881 and had become badly worn and clogged with dried ink, so that the impressions were nothing better than a solid block of color with no inscription or design distinguishable. That the currency was changed to a decimal system in 1903, made the old denominations obsolete, contributed to the

need for anew series of stamps.

In 1906, the Prime Minister turned to Perkins Bacon and Company of London for the production of a new series of modern stamps. This transaction was arranged through Keymer and Sons of London, the agents for Nepal. A basic design was chosen, incorporating the most sacred god of Nepal, Shiva Mahadeva (Pashupati) amidst the Himalayan Ranges. This design was used for the next 41 years; only the outer inscriptions, date, and method of production changing.

There have been a number of very good studies of the Shri Pashupati design stamps published in philatelic journals, many of which dealt with the local printings of 1941-1948. This is the first time that a detailed study of all the stamps of this design has been compiled under one cover.

Each of the separate issues is exhaustively treated and each line of study is followed down to the finest point. There is even a treatment of the so-called experimental negative proofs of the 1907 stamps that did not come to the attention of collectors until 1948. The locally typographed issues are copiously illustrated and all known variations are reported, even the philatelically inspired last impressions. If any collector wishes to build a specialized collection of the Shri Pashupati types, he needs to study this book for the logical and clear arrangement of the different printings. Mr. Hepper is to be congratulated upon this fine study.

The book is soft bound but sturdy as the spine is solidly stapled. It is offset printed on a clear, bright white paper in elite type, which makes for good readability. For the most part the illustrations are somewhat lacking in detail but not enough to make them unusable. We recommend this book to the Nepal specialist. *HDSH*

Encyclopedia of the Colors of United States Postage Stamps. Vol. II: 1869-1893, by Roy H. White. Published by Philatelic Research Ltd., Box 320, Germantown, Md. 20767. $28. (Looseleaf binder available at $10 for this and preceding volume; slipcase also available for $5).

This second volume is a continuation of the work I reviewed earlier (*CCP* vol. 61, no. 3, May 1982) and recommended for most collectors of U.S. classic stamps. This volume is not quite as essential as the first volume, for there are fewer stamps in the 1869-1893 period where color differences make for large price swings. Nevertheless it is a worthwhile addition to the library of any collector of the later classics and should be on most dealers' shelves.

Because of its importance, this book deserves extensive treatment. While it would be nice if each of the issued stamps of the period was shown in its various shades, cost factors limit the ability to do so. Thus omissions will be discussed primarily where the added cost would be small or the need is particularly great. As with the first volume, there are editorial problems in coordinating the text pages and the color pages. Also it is essential for the maximum benefit to follow Mr. White's instructions as to how to use this work. Without the lighting he suggests, some of the shades do not convey the proper impression and dealers and collector specialists may feel they are "off" when that is not true.

1869 issue. There are a large number of tints or shades of the lower values of the 1869 issues. For example, the 3 cent is known in 27 tints or shades. Particularly missed in this work are two. First is the blue shade of Scott no. 114 which is almost identical with the blue of no. 125 so that a comparison of these two is an important lack as at least one philatelic lawsuit turned on this shade. Second is the rare violet item which is not catalogued but which can be found in the Stever color studies of the 3 cent stamp. I believe white also has the dark blue cited by Brookman which the color committee did not borrow.

While it is correct to note that both the 3

cent and 6 cent are normally found in a blending of iron blue and ultramarine colorants, the text recognizes that a single colorant example "would be a rarity". As they apparently do exist, illustration would have been appropriate. Nevertheless, it was a felicitous choice to show the reissue colors next to the originals in as many cases as was done, even though a "blue" Scott 126 and a "yellow" Scott 127 were not shown.

By noting that the 24 cent was printed in "virtually identical" colorants to the 24 cent 1870 issue (Scott 153), collectors can expect to find a range of the violet shades in the 1869 issue. The one difference, White tells us, is the use of a mineral pigment in this lake colorant. White does not name this mineral although he felt it sufficiently important to put a footnote to his research on it.

While a bluish tone in the black of the 90 cent Lincoln is noted as characteristic, it was not so designated by the color committee while the illustrated stamps all appear to have a red "wipe" in the black portion of my book. The reissue does not have the characteristic clarity that jumps out when you see it "in the flesh."

1 Cent 1870-1887. A wide variety of shades of the 1 cent stamps are offered. The major omission is the special printing, Scott 167, which can be told, normally, by its mutilated perforations and the shade, which Scott notes is a different ultramarine from Scott 156. As this is the most valuable 1 cent, the shade should have been shown. White makes a good case for ignoring minor shade differentials that properly result from ink degradation. Eustace Power notes the shades actually range from indigo to milky blue.

2 Cent Banknotes 1870-1879. White correctly notes that the "secret mark" is not a good guide for these stamps and refers readers to the differences cited by Brookman, e.g. the joining of the lines between the "ball" and the frameline above "U.S." and the extra color at this joint found always on Continentals and never on Nationals.

The plating difference will confirm color differences for collectors who find difficulty in spotting the red shades. One major student, Power, noted that for the average collector, the Nationals are "always red brown" and the Continentals "always a dark brown with no red at all". White confirms that Continentals are generally darker and browner as a result of black-brown manganese oxide in the colorant and a reduced use of the reddish iron pigment. However, he notes dark reddish browns as well as yellowish or light browns can be found in both printings. In the American printing, only the rare soft paper special printing could be confused.

For the 2 cent vermilions, there is no real color difference and one must rely upon soft vs. hard paper to separate the Continental and the Americans. It would have been nice to have seen an example of the "carmine vermilion" Continental special printing in the color plate here.

2 Cent Banknotes 1881-1887. After noting that Willard classed the Scott 210 into three shades, metallic red, orange brown, and red brown, it seems inappropriate not to illustrate at least a sample of each shade despite the fact that the orange browns are affected by sunlight and result from higher oil to pigment ratios. The photo plate had room for the extra shades with no extra cost. The green selection for Scott 213 is adequate considering the shades for the 3 cent banknotes.

3 Cent Banknotes 1870-1887. The selection of greens shown does not include the yellow green or the pale green of the catalog listings—readers have to revert to the Scott 213 example to match a yellow green. White does challenge the existence of the olive green no. 158b while showing an example of it. He suggests the shade results from a chrome yellow colorant mixed with linseed turning slightly brown with age to yield an "olive" appearing shade. Thus, olive is not a true but a degraded color. The numerous green "shades" found in the 3 cent banknote result, White

avers, from the varying admixtures of white fillers, degradation of the yellow and blue pigments and slight differences in mix proportions.

The basic colorant of the 3 cent vermilion Scott 214 is mercuric sulfide (cinnabar). White notes the 3 cent scarlet (Scott 74) used the same colorant in 1863. While the formulae should be identical, it is interesting to compare the orange vermilion of Scott numbers 214 and 183.

4 and 5 Cent Banknotes 1875-1880. White reports that the colors used for the 4 cent blue-green and the 5 cent blue are far more consistent than previous formulations. The reference to Scott 21 in the text is a typo for Scott 211 as careful readers will have realized. While Scott 216 is cataloged as "indigo", this shade is not shown by White. This is unfortunate as the only indigos shown in the four volumes are the controversial Scott numbers 63 and 239. In commenting upon the latter, White notes the shade is printed from an iron blue pigment to which carbon black was added with the difference between dark blue and indigo representing the amount of carbon present.

As the carmine colorant of Scott 215 was refractory, it would have helped to have included either the plain rose or the plain carmine and shown just one of the oxidized (sulphurized) examples.

In the brown Garfield's, White noted that most of the "yellow browns"—the basic color in the catalog—represented discolored paper rather than a true shade. He attempted to show the characteristics of Scott 205C, the soft paper gray brown, but noted the result was not satisfactory as it shifted the grey toward the brown as a consequence of a slightly reddish cast in the printing. No actual brown shade was shown.

In the 5 cent Taylors, White reports quite different ink compositions for Scott nos. 179 and 185 with the greenish blue resulting from a copper impurity in the ink. He elects, happily, to show us a dry print. He notes Scott 185 results from a mix of a dominant ultramarine pigment with some iron with the bright blue showing more of the iron. This shade is similar to that of the special printing Scott 181 which was not shown.

6 Cent Banknote 1870-1882. A key problem with these stamps is that the same colorants were used for the Lincolns that were used for the 1861 3 cent stamps including cochineal which is fugitive in sunlight. Thus, not only are there large variations in the batches of ink used for printing, there are also scarce fugitive colors such as a true pink. Because of the susceptibility of the stamp to change from sun, air contaminants, and dipping, it is difficult to determine the original color of many of them. White presents no examples he feels can be called violet carmine or brown carmine and hints those changes may be changlings. He does, however, document a true pink Scott 148 used August 21, 1872, which he feels may be one of the scarcest U.S. stamps. He adds that the ink composition differs from the other National and Continental printings.

Because of this National "pink", this volume rejects the designation of "dull pink" for any of the shades of Scott 159, suggesting they are all rose variants. Also rejected is the "pink" designation for Scott 186. Unfortunately, White does not show us examples of what he feels are the rejected pinks, leaving the average collector somewhat in the air insofar as knowing what the designated shades of the catalog look like. Adding all of the catalog colors (relabeled as well by the Color Committee where necessary) would have greatly expanded the utility of this work for the majority of collectors and dealers.

The 7 Cent to 12 Cent Banknotes 1870-1882. The 7 cent vermilion banknote is reported to be the first stamp in the U.S. using only cinnabar as a colorant, it is also one of the few classics printed with just one colorant (10 cent 1847, 1 cent 1851-7, and 5 cent 1857-61 are others). Again, the special

printing (Scott 196 scarlet vermilion) is not illustrated. White reports the difference in tints in the vermilions is a function of the colorant crystal size, not additives.

The 10 cent banknotes have a wide range of colors, most of which are shown, other than the plain brown and the olive brown which White apparently feels is a degraded color resulting from aging. The only shade with a price premium is the black-brown (Scott numbers 188a and 209b). As this is often confused with the purple-brown, White wisely illustrates them side by side.

According to the text, the 12 cent Nationals "invariably" are pale or dull violet. However, this apparently applies only to the early grilled printing for both dark and deep violet Scott 151's are illustrated. True color on the Nationals may be hard for the collector to find as the violet colorant is susceptible to fading from sunlight and it washes out in watermark fluid. As the Continental blackish violet has carbon black as an ink component, it is much less susceptible to fading or wash out. Bright Nationals should be checked for color alteration.

A major finding by White is the fact that all the lower values of the banknotes have an ink formulation difference between the National and Continental printings. For example, on the 12 cent violets, the Continental ink formulation substituted zinc white for the lead white filler used in the National inks. White believes a differentiation in formulation probably applied to the higher valued banknotes as well, and that it may serve to differentiate the printings between the banknote companies or to confirm differences previously made on the basis of color or paper.

Higher Value Banknotes (15 cent - 90 cent). Differentiating the higher value banknotes by printing companies has presented collectors with one of the more difficult philatelic tasks in classic collecting. A great deal has been written about the problem, much of it controversial or confusing.

Paper is one major differentiating characteristic and the Scott catalog does not give all the clues. The rule of thumb is that the National and Continental printings are on hard paper and the American on soft. To this can be added the fact that early Continental printings (1873) were on ribbed paper and only Continental printings are known on this paper. Double paper, too, is normally a Continental characteristic although Steel's February 1869 patent for double paper did result in some National double papers (6 cent known November 1, 1870 and 24 cent). However, contemporary accounts report 20 million double paper stamps were released in 1876 during the Continental printing period.

During its first contract (1873-1877), Continental used steam presses for lower value printing with such poor results that the second contract required hand presses and it was not until July 1, 1885 that steam press printing was again authorized. Early in its second contract, Continental used an intermediate paper. Sometimes stamps on this paper are passed off as National printings; the paper can also be misidentified as a soft paper American printing by collectors who are not real paper students.

Even more confusing is the fact that for several months prior to the February 4, 1879 merger of the Continental company into the American Banknote Company, Continental printed on soft paper. As many as half a million soft paper Continental 15 cent stamps may have been printed. Most collectors lump these soft paper Continentals with the American printings. However, they are all yellow orange in shade rather than the red orange shades usually found on American soft papers. Brookman notes that they lack the fine line over OS of "Postage" which is found on the American printings.

The supposed secret marks that differentiate the National and Continental 15 cent banknotes are not consistant in either the case of the "V" or the "triangles" as Perry in *Pat Paragraphs* (pp. 1261-1271) definitely proved. Other than dated examples and ribbed paper, the best test has been color.

White notes that the identifiable Nationals are generally darker than the Continentals, but that the data may not be conclusive.

Particularly interesting is the fact that White found that all the National printings he checked showed the same ink composition and that all the Continentals also showed a consistent ink which was different from the Nationals. Apparently the different formulations involve orange lead and cinnabar, but this work does not tell us which is associated with which printing.

Despite the fugitive nature of the purple ink on the 24 cent Scott banknotes, White believes he may have successfully identified ink differences here as well. As the paper is used by both companies, it cannot be used to differentiate the Continental and National printings. However, White feels he may have identified two, or possibly three, different ink formulations that may let us separate the 24 cent stamp in the future, with some assurance.

Traditionally, the 30 cent banknotes have been separated with black and full black being assigned to the Nationals and grayish blacks to the Continentals along with the greenish blacks. White cites Perry who points out that grayish blacks are known during the National period on cover. His color committee also holds that the full and intense black Nationals or Americans are the result plate wiping or ink consistency and not a clue as to the printing company.

Nevertheless, White has found that each company used somewhat different formulations of ink, particularly in filler material, for the black, gray-black and intense blacks so that a differentiation can be made. The greenish blacks of the Continental and American printings are the result of iron blue colorant with a copper impurity. Again, he does not tell us the difference in filler materials he discovered although this is presumably available in his footnoted Technical reports.

The 90 cent banknotes are another problem area in assigning the stamps to the three companies. The rule of thumb is that the Nationals have a tinge of blue while the Continentals show a trace of yellow. White notes that cochineal is a key ingredient of these laked colors just as it was in the 6 cent banknotes and the 1861 pinks. White reports that on the small samples available, the National ink formulation differs from that of the Continental and the American. While he draws attention to the comparison of the National carmine and rose carmines to the American carmine-rose, he never tells us what the conclusion is. An unfortunate typo refers readers to Plate II-14 for a discussion of the effect of interference factors on stamps printed with carbon black ink. No such discussion takes place there and while a discussion of interference does take place on I-14 and 1-15, it is not tied to carbon black ink used in stamps. The reader is just left confused by these cryptic references.

The Columbian issue. There are no significant price differentials based upon color in the Columbian issue other than the 4 cent blue color error. Almost all of the catalog listed colors are shown except for the deep ultramarine 4 cent, the pale brown and yellow brown 5 cent, the basic purple 6 cent, the 50 cent plain slate blue, the $2 deep brown red, the $4 rose carmine, and the $5 blacks. None of the omitted colors is significant and examples of the shades are available elsewhere in the work.

Happily, White has shown several oxidized examples to accustom readers to the problem of oxidation. He has also shown a particularly attractive 6 cent bright red-violet—the way fresh stamps should appear. He did not have space to show a very dark blue 1 cent where the shade comes from an admixture of carbon black in the ink.

In sum, there are few significant omissions from this volume. Its major addition to the total of philatelic knowledge is White's preliminary evidence that the banknote issues can probably be positively identified by the different admixtures of

colorants and fillers. While it would be possible to do a great deal more in shades and tints on some of the stamps—a full page could have been devoted to the 2 cent Columbians—there is little market demand for such a study and White properly resisted doing so. What would have been appreciated is illustration of half a dozen of the rarer, and uncataloged, shades and a more detailed explanation of his findings on the banknotes. The book is a workmanlike product and can be recommended as such. *Calvet M. Hahn*

Wells Fargo in Arizona Territory, by John and Lillian Theobald and edited by Bert Fireman. Tempe: Arizona Historical Foundation, 1978. Illustrations, Preface, Contents, Appendix. 210 pp. $10 paper; $12.50 cloth.

To many Arizonans, if not to all westerners, it is a sad and melancholy fact that two of the three editor-authors of this book have died since it was prepared for publication. John Theobald did not live to see the book in press, and Bert Fireman passed away shortly after, but not before he, and Lillian Theobald, autographed this copy, to the great satisfaction of this reviewer.

Like the Theobald's earlier work *(Arizona Territory Post Offices and Postmasters)*, this book is also a compendium containing long lists of offices and agents and including many biographical sketches and illustrations, data for the curious dilettante. But there is history here, too, not only of Wells Fargo in Arizona but of subjects related to business enterprise, transportation, economic development, law and order. However, this is not entrepreneural history; pioneer courage was the motivating force behind all developments.

One is tempted to compare this work with Turrentine Jackson's recent *Wells Fargo Stagecoaching in Montana Territory*. The emphasis is perforce different because the company did very little, if any, stagecoaching in Arizona; rather banking and expressing were its forte. Jackson footnotes his study, using mainly newspapers; the Theobald sources can only be guessed at. Jackson has a more rigid sense of chronology, of historical development, than the Theobald-Fireman work, which also lacks accuracy in some of its detail.

To sum up, this book will be interesting to both the business historian and the buff, as the one searches for a larger account of economic development, and as the other for discrete pieces of historical information. *William H. Lyon*

Catalogue of Egyptian Revenue Stamps with Sudanese Revenues and Egyptian Cinderellas, by Peter R. Feltus. 1982: Postilion Publications, Roger Koerber, Inc., 605 Northland Towers West, Southfield, Mich. 48075. 209 pp., ill. $42.

In the past few years, philately has been blessed with a number of outstanding books—aesthetically pleasing yet definite in scope and coverage of detail. This phenomenon has occurred despite the frequently heard complaint that there are no longer any "real students" left. The reasons for this outpouring are not hard to discover. Some semblance of a market in philatelic literature exists that economically justifies a print run; relative affluence permits a not inconsiderable number of collectors to pay $40 or $60 for a book; and, high standards of philatelic scholarship have been fostered and maintained by the major organizations responsible for publishing (for example, the Club's Steinway Fund, the Royal, and now Koerber's Postilion). Consequently, manuscripts that represent carefully crafted labors of love and intensive philatelic study are available in increasing numbers.

What a magnificent book! Peter Feltus has distilled many years of collecting and trade experience and the resulting knowledge into a handsomely published exposition. Much thought has obviously gone into

the presentation not only of each type of stamp usage (general revenue, salt tax, etc.) but a wealth of background information has been brought out into the light. A book on Egyptian revenues is important to postage stamp collectors because the same production means were used and many of Egypt's postal cancellations are best studied on the revenues.

A short chapter on Egypt's history surveys the important highlights and reveals the significance of design elements shown on both the postage and revenue issues. Each printer is dealt with in a short sketch so that an appreciation is built of stamp-making capabilities during each period. Of particular interest are the appendices which considerably flesh out the handbook nature of this work. Correspondence between De la Rue and the Egyptian government in 1886/86 and illustrations provided by proofs and drawings give considerable insight into the production of the first general issues. The drawings from the Hewett collection illustrate designs done in the 1930s and 1940s and the items from the Egyptian royal collection are fascinating.

A short appendix deals with the Interpostal seals, last treated in detail in a book by the Club's own E.A. Kehr in 1962. A survey of the cinderella seals of Egypt not only entertains but provides the collector with protection against those who would peddle the seals as postage "essays". The story of the salt tax, its stamps, and cancellations, is likewise of great interest and is laid out in some detail. The quality of cancellations' tracings is high and the clear reproduction of the salt requisition adds to the discussion.

The four color plates portray typical colors and designs with a high degree of fidelity. The black and white illustrations are good so that many design details are visible.

Since the catalogue is Mr. Feltus' sales list as well as a reference handbook, he adopts a novel form of price indication. A price expressed as, for example, "15.51" means the item will be sold for $15. The cents indication represents a rarity scale: .01 (relatively common) to .51 (not available, ten or fewer copies known).

Printed on heavy off-white stock with a binding that opens easily and lays flat, the book is largely without blemishes. On page 23, it would seem that a title for "revenue stamps on checks" is missing and the numbering system jumps from 188 to 191 to 194. Room for expansion, items removed before publication, or what?

Where items are not priced, as in the Israeli issues for the occupied Sinai and Gaza, Mr. Feltus does not hesitate to refer the reader to other publications for further information. He also includes short squibs on the major collector organizations interested in Egyptian philately.

A most highly recommended work. *EEF*

The Stamp Collector, a computer program distributed by Andent, Inc., 1000 North Avenue, Waukegan, Ill. 60085. $49.

With mini-computers becoming increasingly popular for small business and home management use, as well as for entertainment, it was inevitable that programs aimed at the philatelist would begin making their appearance. Andent's Stamp Collector is the first of these to come to my attention.

Described by Andent's brochure as "a powerful Data Base program [which] consists of six programs," the small disk does contain a very general data base management program and a file transfer utility for sorting and copying. The other four "programs" are merely examples ("Foreign Stamp List," "Domestic Stamp List," "Meeting List," "Source List") of files that one could construct from the data base management program. With a fair amount of patience and no knowledge of computer programming per se, anyone with this program and the required Apple II computer (with Applesoft, 48k memory, one disk drive, and, preferably, a printer) could construct similar files for books, cars, baseball scores, telephone numbers, or scientific names for

fish! Andent (a dental corporation, actually) also markets what appears to be the identical program with numismatic examples under the title "The Coin Collector Catalogue."

Adapting "The Stamp Collector" to philately is a task that still rests squarely on the shoulders of the user. The program permits you to assign, within generous limits, characteristics under which you wish to classify any stamp or cover (or fish, birthday, or recipe, for that matter). For example, the country of origin could be one such heading, although it might be better to create a separate file for each country to avoid having to key in the name for each item. They you might want the catalogue number, condition, value, price paid, date of purchase, source, or storage location. Figuratively speaking, the program provides you with the pencil and paper; you must decide what you wish to write. Whether anyone could devise a universal data system for stamp collectors is debatable, but certainly Andent has not.

Report generation, the typical end-product of these files, will require some experimenting by the user to develop a suitable format. The instructions are unclear (as well as ungrammatical and poorly spelled), and do not always agree in detail with the disk that was sent with them. The manual originally received by this reviewer described an earlier version of the program, and even one page of the replacement was similarly out of step.

Some of the format-generation questions refer to information that is no longer on the monitor screen, having been scrolled off by answering the previous questions. Some questions are answered by pressing a single key while others require a key plus "return"; the user has no advance clue.

The use of "default responses" (that is, answers requiring only the use of the "return" key), augmented by reverse field and/or flashing characters, would have greatly improved user interaction with the keyboard. Too many questions lead to a possible dead-end with no means of backing out. At one point we are allowed to choose between creating a new report format or deleting an existing one, but (a) there is no explanation in the manual or on the monitor screen as to how the existing format can be identified, and (b) there is no "parachute" by which to escape should we wish to take neither action. Instead of a graceful exit being provided, we must "reset" and start the format generating process all over, from scratch.

Finally, the choice of a suitable printer is somewhat less than infinite. The program claims to be selectable between the IDS 440 Paper Tiger, the Epson MX80, and the Centronics 737/739. However, when the Centronics option was used, the program announces that you have just chosen the Epson! Bias? No, just a point of sloppy programming. Perhaps the Centronics would work—I don't know. My Apple Silentype did work, with sufficient care being taken in configuring the format.

The various shortcomings mentioned above are not unique to Andent or Dick Stein of Rainy City Software (by whom the program is copyrighted). They are far too common in the mushrooming software industry, but one still wishes that more attention would be given to the creation of "friendly" software— understandable, useful, and free of "booby-traps."

In my opinion, this program is not a panacea for philatelists. At the price, it might be a reasonable acquisition for the data base management user with more than minimal skill or patience.

R.Willing

Handbuch der Wurttemberg-Philatelie: Postscheine der Kreuzerzeit, by Hans A. Weidlich. Verlag fur den Bund Deutscher Philatelisten, Soest, West Germany. 1979. 264 pp, illus. N.p.

This book—Vol. I/2 of a Handbook of the Philately of Wurttemberg in development—deals with the study and collection of a spe-

cifically Central European type of postal document: the "Postschein" or "Recepisse" (in other words, a postal receipt), which the various regional postal services issued during the eighteenth and nineteenth centuries for shipments of coins and other valuables entrusted to them. It owes its existence to the fact that, contrary to other parts of Europe, the movement of goods, money, and people remained in the German states, Austria, Switzerland, and Denmark a prerogative of the sovereign and was an integral part of the public postal system, be it that of the Emperor or of one of the territorial princes. All these administrations issued "Postscheine" on printed forms, similar in content to those nowadays furnished for insured mail. These receipts are now being studied diligently since they document the existence of postal stations at a given time; their collection enjoys growing popularity among German postal history buffs.

Professor Weidlich, the author of this book, is considered a pioneer in the field of postal receipts. He has written extensively on the subject. His tomes on Wurttemberg and on Brunswick and Hannover will for many years remain the standard texts. The volume at hand is well printed and illustrated. The catalogue of all known Wurttemberg receipts which represents the major portion of it is supplemented by a booklet with valuations on a point scale, compiled by Heinz Thoma.

WKE

I Corrispondenti Postali [*Forwarding Agents*] *Con Particolare Riguardo All'area del Mediterraneo*, by Luciano de Zanche. Editrice del Corrier Maggiore, Padova, Italy. 1982. 88 pp, illus. 20,000 lire.

Ever since Kenneth Rowe published The Forwarding Agents about fifteen years ago, this institution has received increasing attention on the part of postal history collectors. Dr. Zanche's book represents an important contribution to the literature on this subject. The author, one of Italy's leading postal historians, describes in detail the various situations that caused firms to attend to routing mail in the eighteenth and nineteenth centuries. While his study is mainly concerned with conditions in the Mediterranean region, it provides many insights into the forwarding system throughout Europe—elaborating, for instance, on the important differences between forwarded letters in general and the so-called "Vermittlungsbriefe" encountered in the German area and used in connection with merchandise shipments. Extensive listings of forwarding firms add many names to the rosters furnished by Rowe, Migliavacca, and Vandervelde. Several maps add to the understanding of the text, and so do a large number of reproduced covers. Captions in English are provided for both covers and maps, and an English summary is also supplied, thus rendering the work quite useful for readers unable to follow the Italian text.

WKE

Japanese Occupation Issues of the Dutch East Indies (1942-1945), by Tom R. Bleeker. Published by Philip Cockrill, Hampstead Norreys, Newbury, Berkshire RG16 0TT, England (Cockrill Series Booklet 27). Also available from American Society of Netherlands Philatelists, c/o Walton, 930 Martha Lane, Lancaster, Pa. 17501. 1982. 60 pp, softbound, $10.

Now that world catalogues are becoming impossibly bulky and expensive because of the flood of issues seldom used for postage, it is truly scandalous that no world catalogue yet lists the Japanese-overprinted stamps of occupied Indonesia, issued forty years ago. World catalogue editors, if they deign to comment at all, try to justify the omission by asserting that these were "local" issues. This feeble excuse seems to rest on nothing more substantial than the irrelevant fact that, when the Dutch occupied these islands, they used the same stamps in all of them, while the the Japanese chose to provide different stamps for different is-

lands or island groups. Neither logic nor law requires one occupying power to use the same arrangements as an earlier occupying power. Similarly, if the British government can authorize separate stamps for different parts of Britain (and even for small surrounding islands—and have all of these routinely included in world catalogues), there is no justification for disparaging Japan's issues for the various regions of occupied Indonesia. They were more often used for postal purposes than the thousands of stamps that are in the catalogues and they were not "locals" by any acceptable definition.

One suspects that the real reason the world catalogues still ignore these issues after forty years is that cataloguing them is not nearly as easy as listing the latest omnibus series of wedding, birthday, and baby commemoratives from governments with no perceptible interest in the Princess of Wales except to exploit philatelists. But even this hidden excuse falls flat. Boekema's very detailed lists of the Japanese issues for the East Indies were available in English as well as Dutch as far back as 1946, and since then even better lists have been published in Japan and the Netherlands (e.g., the 1975 Catalogus van de postzegels, uitgegeven in Nederlands Indie onder Japanse bezitting 1942-1945, compiled by the Dai Nippon society in the Netherlands. This is spiral-bound to open flat, with 173 pages 149 x 211 mm (very slightly larger than the Bleeker format), and has several useful appendices as well as a very detailed listing of overprinted and definitive issues of all parts of occupied Indonesia, with catalogue numbers and valuations in Dutch currency. It is in Dutch but the listings are easy to follow.

The Bleeker book is in English but totals only 60 pages, barely a third as long as the Dai Nippon catalogue, and it is essentially a list without catalogue numbers or valuations. (There are some "value ranges," such as "RR," equal to $50-100.) The two books are also arranged differently, and using either will require some study and practice, since these are complicated issues. Although we have not made a thorough comparison, it appears that the Dai Nippon catalogue is more complete but that Bleeker lists some stamps not in the Dai Nippon. Bleeker also has an interesting map showing dates of Japanese landings, but has mislabelled Sumbawa as Flores. Conversely, Bleeker avoids one error made in the Dai Nippon catalogue, which mistakenly describes Japan's 2 sen Nogi and 4 sen Togo regular issue as "Russo-Japanese War commemoratives"—an error obviously copied from Yvert, the only world catalogue to make such a curious mistake.

Many of the overprint illustrations in both these books fall far short of photographic accuracy, but those in Bleeker are definitely inferior to those in Dai Nippon—in many instances they look like freehand sketches that only roughly approximate the appearance of the actual overprint. Of course, overprints are difficult to illustrate but a good photographer, working from stamps in colors that are easiest to filter out, could do much better than has been done here. We recognize that some philatelic authors and cataloguers deliberately alter overprint illustrations to discourage their use by forgers, but there are limits beyond which such changes render illustrations almost useless to collectors. (For many years, Japan's military ["gunji"] overprint in the Scott catalogue was taken from a forgery, but that was a mistake, not an intention.) Nevertheless, we think collectors of occupied Indonesia will find the Bleeker pamphlet useful in some ways as an adjunct to the Dutch catalogue.

Dr. Robert M. Spaulding

Ascension, The Stamps and Postal History, by J.H. Attwood. Published by Robson Lowe Ltd., distributed in the United States by HJMR Co., P.O. Box 6638, Hollywood, Fla. 33201. 71 pp. N.p.

HMS Ascension was surely the strangest

sloop of war in the Royal Navy. Commissioned in 1816, commanded by a Captain of the Navy with a crew of 67, the 36 square mile "craft" never left its station in the South Atlantic. Originally claimed for "His Britannic Majesty" (George III), it was occupied chiefly to prevent the escape of Napoleon Bonaparte from St. Helena. The island remained in the Royal Navy until 1922, when it became a dependency of St. Helena. Apart from birds and turtles, and stamps, there does not appear to be much to recommend it.

Mr. Attwood presents a detailed review of all the aspects of Ascension's philatelic interest. He divides the work into four parts: pre-1922 (when English stamps were used, as befits a sloop of war), the definitive issues, the commemorative issues, and post-1921 postal history.

Color has been used in the book on a basis which has little to do with philately, but rather is a function of the cost of the color in printing the book. Fortunately, no attempt was made to match the myriad shades of the various values of the issue. Single colors were used, and an attempt was made to match the colors in the printing of the book to colors on printed stamps. In general, the 1 cent green and the 2 cent red enlargements turned out well, as did the 5 cent blues. Where the die proofs were reproduced in color, the book is generally a failure. The 10 cent bistre brown looks well in the enlargement, but the 20 cent is not true to the color at all. In general, it can be said that the yellows and oranges did not reproduce well at all and that the darker shades were an enhancement. Certainly the re-entries show up better in color than they would in black-and-white. It is better, in my judgment, to look at illustrations which approximate the color of the stamp than to look at them in black-and-white. Richard Sine, the APS Director of Publications, is to be commended for attempting something new in philatelic color printing. Like the little girl with the curl, where the color is good, it is very good, and where it is bad, it is horrid. Nevertheless, on balance the color is an enhancement to the book, even though some of it is distractive.

This book will be the definitive work on the stamps of the Admiral period. About a year and a half ago, a slim volume on the postal history of the Admiral period was written by Allan Steinhart of Toronto. That volume will be a companion piece to George Marler's original work on this issue published in 1929. Eventually, there will be a definitive work on the postal history of the Admiral period which will be a companion volume to this work on the stamps. The third volume in the set will consist of a thorough study of the Admiral postal stationery of Canada. The standard set by the Honorable George C. Marler will be difficult for these future companion volumes to match.

Horace W. Harrison

The Admiral Issue of Canada, by the late Honorable George C. Marler, PC, BCL, LLD. American Philatelic Society, P.O. Box 8000, State College, Pa. 16801. 556 pp, $35.

Thirty-five years ago, in 1947-1948, the American Philatelic Society published a series of articles in its monthly journal concerning the Admiral Issue of Canada by Mr. Marler. Subsequently, the type was saved and a handbook published in 1949. That slim volume was the forerunner to this monumental and definitive work.

The table of contents occupies thirteen pages of the book, and is divided into five parts and twenty-two chapters. It represents a subject index by denomination and form of issue, such as sheets, coils, or booklets. The index at the end of the book comprises ten pages. It begins with "arrows, guide" and proceeds through the printing processes to "worked over die."

The bibliography consists of thirty-one citations, plus a reference to a talk given by P.J. Wood in November, 1935. There are no footnotes in this mammoth work, but the author does refer throughout the text to the

published works which are listed in the bibliography. However, this book is devoted to the printing of the stamps and well over ninety percent of the information is the result of original research by Mr. Marler, with the active cooperation of the American Bank Note Company's branch in Ottawa.

The volume, as the title implies, is separated into two parts. Part I, "The Early Mail Services," covers the period prior to 1842 and up to 1885, embracing chapters entitled "Government Mail Boats 1804-1836," "Overseas Mail 1842-1834," "Internal and Interinsular Mails 1849-1885" (a period of which very little has been known), and a chapter on the postal period 1858-1885. There follow 18 appendices covering 36 pages of records, fine food for the specialist to digest. Part II, "Postal Markings" (arranged by islands), lists the post offices on each island, gives a thorough study of the postal markings of Crooked Island, Nassau, and the numerous Out Islands, including a deep study of the Interinsular Packet Service. This area of postal history has been carefully researched when so little was known. The alphabetical listing of post offices, with dates of opening and closing, covers about 150 post offices scattered among 19 islands, and contains maps showing their locations, illustrations of the offices, the names of ships that carried the mail, postal markings, pen cancels, temporary data stamps, etc., all material on which the postal historian can feast.

An invaluable section of Part II covers the Out Islands, and in 41 pages delineates alphabetically each post office and its postal markings, type, color, dates recorded, rarity, and special notes on opening and closing. This section makes the volume a ready reference for the collector.

Dr. Irwin Yarry

P.S., A Quarterly Journal of Postal History, [Number 15], edited by Diane DeBlois and Robert Dalton Harris. Published by 'aGatherin', P.O. Box 175, Wynantskill, N.Y. 12198. Subscription $5 per year, $2 per issue.

Based upon the concept of a philatelic house organ such as Perry's *Pat Paragraphs*, P.S. is the brainchild of Robert Dalton Harris, a well-known young dealer in literature and philatelic ephemera as well as an occasional cover or two. This particular issue focuses upon one of Harris's favorite topics—the telegraph covers—with a 10-page story that illustrates the earliest known example and discusses some of the early lines. It is part of an ongoing series.

Also in this issue are several reprints including one from *Mad* magazine discussing philatelic rarities in its usual "humorous" vein, and several postal bulletins (the 1917 2 cent/5 cent error and the change in the Trans-Mississippi stamps) and two news releases (the 5 cent airmail rate anniversary and the first automatic vending machines, 1948 version). There is a review of a new book on paper watermarks, and two research studies.

The first research study is an analysis of the relationship between quantity and price in philately, which ranges from the Columbian and Hudson-Fulton issues to Swiss Zepp covers, Canadian RPOs, Vermont stampless, and the rarity factors in the Tom Alexander revision of Simpson's U.S. Postal Markings 1851-1861. He comes up with a formula $P = CA^x$, where P = price, C = constant, A = abundance (or quantity), and x is a measure of the depth of the market. For a wide range of items he finds the x to be -0.5 to -0.8, which applies to both stamps and rarities. For the more common postal history "rarities," however, the x slope is steeper, -1.3 or -1.4, with the shift occurring somewhere around 20-30 recorded examples. In other words, the price rises rapidly as the quantity recorded diminishes to 20 or 30 items and then rises at a much lower pace reminiscent of the early twentieth century commemoratives.

Another research study is his analysis of the combination of stamps used to make up

a rate in relationship to the printing quantity of the stamps. For this Harris used the 1938 Presidentials and 1100 covers paying the 20 cent registry plus 3 cents postage rate of 1944-1945. He found a fair correspondence between rank order of number of covers and the rank order of the printing quantity of the highest denomination used on a given cover.

Occasionally humorous, frequently thought-provoking, and usually idiosyncratic, *P.S.* has through the years held to a high level of accomplishment. It is a worthwhile publication and you won't go wrong in subscribing.

Calvet M. Hahn

Bahamas Early Mail Services and Postal Markings, by M. A. Ludington. Published by Alpha Philatelic Printing and Publishing Co., Washington, D.C. 210 pp, illus. $35.

Mr. Ludington has produced a work that should become the standard reference for Bahamas islands postal services and history. It succeeds a previous work published in 1968 (*The Bahama Islands*, by Ludington and Raymond). The amount of research and new information in this volume, compiled with the generous help of many of the outstanding collectors of these islands, is gratefuly acknowledged in the preface. It is the product of the author's more than 12 years of thorough study and collating the source material, invaluable efforts to the collector of these Caribbean islands.

While there are numerous illustrations, few of them are of stamps. Stamps are illustrated only on cover and the title page. Most of the pictures are of island scenes which appear to have been taken from local postcards. The author would have been well advised to illustrate the same scenes on the stamps which commemorate the various aspects of Ascension.

The author mentions quite a few varieties which are not listed in Gibbons. From this point of view, and for background on the commemorative issues, this text is quite good.

WJL

The Gregory Pos Catalogue of Ukrainian Postage Stamps 1918-1920. Published by Gregory Pos, 153, Cavendish Road, Carlton, Nottingham, England. 1982. 64 pp. $20.

This is a handsomely printed volume with a colorful cover and very clear photographs of most Ukrainian stamps from the 1918-1920 period. Particular emphasis is placed on the trident overprints of Russian stamps. Almost every type of trident overprint is illustrated, including many subtypes and several hundred "new discoveries."

Ukrainian philately in general, and tridents in particular, is a very interesting but complex collecting area. The differences between the various overprint types is often minute and comonly obscured by inking problems. In addition, the problem of properly identifying the overprints is further complicated by the many forgeries which abound. Thus a good, comprehensive English language catalogue would be a welcome addition and of great help to collectors. Currently the only comprehensive catalogue in the field is Dr. Seichter's Sonder-Katalog Ukraine published in 1966, and written in German.

One would have wished that Mr. Pos, in the present volume, would have included some general introductory remarks to the uninitiated about the postal history and production of trident overprints. Of particular interest would be an explanation of how Mr. Pos was able to discover hundreds of new varieties of overprints which have escaped more than 60 years of diligent research by several thousand collectors and experts such as Dr. Oscar Peters, C. W. Roberts, Dr. Rudolf Seichter, Evhen Vyroivyi, among many others. This indeed is quite strange and unfortunately casts a pall over the book.

In the short introduction provided by Helen Cybaniak, a person essentially unknown to most collectors of Ukrainian stamps, Mr. Pos is called "perhaps the world's greatest living expert on Ukrainian

stamps." Unfortunately, this is only promotional hyperbole, since until the publication of this catalogue Mr. Pos had not published on the subject in any of the specialist journals. Neither is he recognized as an expert by any of the organizations active in the field of Ukrainian philately. Furthermore, even a cursory reading of the catalogue (and without any specialist knowledge) produces errors unbefitting the "world's greatest living expert," such as incorrect identification of heraldic devices (page 62), misspellings, and inconsistent (and sometimes incorrect) transliterations of names.

Such errors, though regrettable, in and of themselves would not significantly diminish the usefulness of this catalogue. However, closer inspection reveals that on page 12 the illustration of an Arnold type overprint is that of a forgery, as is that of Katerynoslav IIb (Yekaterinoslav) on page 22. The genuineness of Odessa VIb black and in red ink (page 27) are equally in question. This is only the tip of the iceberg that threatens the ship of Ukrainian philately. About 475 of Mr. Pos's "new discoveries" of Podilia types Ia through XVIe are, in my opinion, also all forgeries. And until these "new discoveries" are thoroughly documented, they can only be considered questionable. Even the great experts are occasionally fooled or make mistakes, and apparantly Mr. Pos is no exception.

This review would not be complete without mentioning some of the glaring omissions noted: Kiev I multiple handstamps of 2, 3, and 5 subjects are not listed; Kiev II subtypes b, d, and e of the 5 subjects handstamp; Poltava I in green ink as well as Poltava II in purple ink are also not listed. On the other hand, the Konotop overprint pictured on page 49 is a fantasy produced by Shramchenko.

Pricing in a catalogue is always a controversial subject, and few catalogues manage to please everyone. One does expect, however, some consistency or systematic relationship to market prices. The pricing in this catalogue is not only unrealistic but often borders on the ridiculous. There is not even an attempt to bring the prices in line with realizations at auctions or to take into consideration that a strip of 5 in the kopeck values is considerably more common than a similar strip of 10 ruble stamps!

In summary, it is unfortunate that this beautifully produced catalogue, which obviously required a great expenditure of time and money, cannot be recommended for use by collectors since, in my opinion, it adds more confusion and controversy to the area it seeks to illuminate.

John Bulat

The United States Postal Guide and Official Advertiser, Volume I, July 1850—June 1851, and Volume II, July 1851—June 1852, by Peter Washington and Columbus Alexander. 376 pp and 372 pp, respectively. Both reprints published by Theron Wierenga, P.O. Box 595, Muskegon, Mich. 49443. $100.

These two volumes are among the scarcer documents for classic U.S. philately and are among the models used for the later *U.S. Mail and Post Office Assistant*. Because of the years they cover they have had an important mystique among collectors.

When a complete and partial set came up in a recent Siegel auction, Mr. Wierenga successfully outbid several others and used them to produce this reprint.

There is no question that a source document such as these two books belongs in all major philatelic libraries. However, it is questionable (considering the cost) how many private collectors will find the data of sufficient use to add to their personal postal history libraries.

A very large proportion of both volumes is devoted to non- philatelic writing such as patents, order of the Supreme Court, industrial expositions, reports of the Treasury, etc. This type of material probably comprises sixty percent of the bulk of the volumes. Of material dealing with the postal service, a very substantial amount deals

with the problems of free franks and the ways in which postmasters should fill out their various reports. There are also a number of pages devoted to the establishment of and discontinuance of postoffices, as well as name changes. This leaves only a very small proportion of the entire book that will be of active interest to most collectors.

Among the useful tidbits that can be found here are the latest laws and regulations, and a question-and-answer column that is the direct predecessor of the one in *U.S. Mail and Post Office Assistant*. However, if one packed together all the new and useful information now available in these two volumes, one would find about thirty solid pages that weren't available elsewhere. That's a fairly small proportion of the almost 750 pages, and probably not worth the $100 price tag to the individual collector.

Selecting some of these useful items, we find a monthly breakdown of the California (I, 48), scheduled sailings of the Ocean and California lines (I, 20), registered money letters (I, 127) post office advertising (I, 310-311), postage to Chile (I, 130), handling of the Bremen mail and the possibility of franked letters thereon (I, 319), the June 10, 1951, regulations concerning the new postage stamps (I, 362-363), the explanation for the rarity of newspaper wrappers (II, 230), mails to New Mexico and Texas in 1851 (II, 121), a legal case on the subject of mail on the canal between Albion and Rochester, New York (II, 248), and detailed quarterly statistics (II, 343).

If the above items are of interest, you should definately borrow this work from your nearest philatelic library. If you are a postal historian and can afford it, you may wish a personal copy. The average collector of the U.S. 1847-1855 period will find that this work is best consulted in a library.

I must regretfully note that this reprint is not complete, for the table of distances that was part of the February, 1852, issue is not included. Reference to it can be found in volume II on page 256.

Calvet M. Hahn

Prefilatelia de Honduras, by Nazry Bendeck. Published by Federacion Interamericana de Filatelia, 1982. In Spanish. N.p.

This booklet is a compilation of the prestamp postmarks of the Republic of Honduras. Señor Bendeck lists each mark in an alphabetical, narrative format, in which the marking is given a full-size illustration. Following each illustration is a summary of the postmark colors, dates, and known destinations of wrappers, letters, or fronts, as the case may be, and a rarity factor. In addition, each city with a prestamp postmark is briefly identified with relevant historical and census information, and the relative location of that city on the postroad concerned is stated.

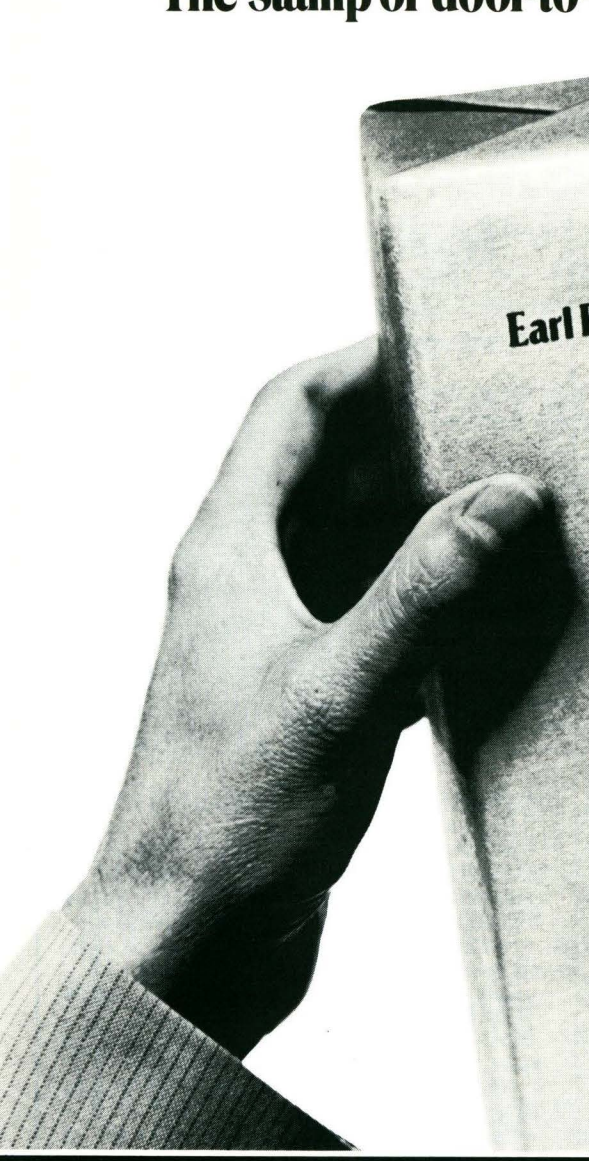
The Federación Interamericana de Filatelia (FIAF) is to be commended for establishing a policy of publishing one or more such booklets yearly, for the issuance at the appropriate FIAF meeting. The FIAF and the author concerned apparently share the publication costs.

There are only two blemishes upon this memorable effort, which otherwise clearly fills a necessary void in Central American philately. The first is that the underlying listing of Honduran prestamp postmarks, including much of the artwork, was previously done by Don Ignacio Agurcia in the English publication *The Mainsheet* ("The Prestamp Postal Markings of Honduras," vol. 4, pp. 17-20, September-October 1975). In this reviewer's opinion, inadequate acknowledgement may have been given to this pioneering, principal, and primary source.

The second blemish is factual. In a number of cases Señor Bendeck lists rate markings "2," "3," or "4" with the postmark concerned, leaving the clear impression that these rate markings were applied in Honduras. They were not. In most cases these markings (expressing the postage due in reales) were applied at Guatemala City, where the relevant wrapper or cover either was addressed, or was in transit.

L.J. Harris

The stamp of door-to-door service.



Earl P. L. Apfelbaum Inc.

Hold out for Apfelbaum.

There is one stamp that assures you of service that is a bit more far-reaching than you might have expected when selling your stamps. That's the stamp of an Apfelbaum.

It's the symbol of a staff that regularly calls upon philatelists throughout the nation and throughout the world, throughout the year, in search of the unusual.

In fact, when it comes to travel, our specialists will even come right to your door, when the collection or your need warrants it.

That's the kind of service no other stamp firm can offer the way Apfelbaum does. And for over 50 years and four generations, that's always been the way we've done business.

To hold out for your own free consultation and more good reasons to consider Apfelbaum when selling your stamps, call Apfelbaum today.

We'll tell you how to get the most for the ones you love.

Earl P. L. Apfelbaum Inc.
2006 Walnut Street
Philadelphia, PA 19103
215/567-5200 800/523-4648

☐ Send me your monthly, 64 page price list Ads & Offers.

☐ Send me your auction catalogs.

☐ I'm thinking of selling my philatelic holdings.
Their approximate value is $ _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Best time to call _____

GILBERT & ELLICE ISLANDS

Covers, Proofs, Specimens, Postal History

Write to the Specialist in Pacific Islands and British Borneo Postal History. Tell me what you need and photocopies will be in the return mail. Sorry, I do not carry stamps. May I hear from you?

HOWARD LEE

P.O. Box 636C

New York, N.Y. 10163

POSTAL COVERS

"Covers of the World"

Mail Bid Sales

Postal History Specialties
Military & War Covers
Maritime, Railroad & Air mail
Locals & Cinderella
Literature
Postal Stationery
etc.

For illustrated catalog send $1.00 to:

THEO. VAN DAM
P.O. Box 26, Brewster, N.Y. 10509

GREAT BRITAIN

1840 & 1841 imperforate 1p and 2p

CAPE OF GOOD HOPE

Handstruck covers, Triangulars, Rectangulars.

BRITISH COMMONWEALTH

A fine selection of pre 1936 issues.

Enquiries from discerning Collectors Club members will be welcomed and anwered promptly.

F. W. COLLINS
Stoborough Croft, St. Cross,
Winchester, Hants., England.

EUROPA

ANDORRA-1092—1.60, 2.30 imperfs . 44.00
Collective sheet, scarce 168.00
DeLuxe Sheets, cpt 82.00
AUSTRIA-1961—Wien Conferences, 1.80,
Imperf, rare 290.00
BELGIUM—We do have scarce imperfs and rare Black Presentation Sheets ..... P.O.R.
CYPRUS-1962—Dove "Specimen" (201/3)..... 105.00
GERMANY-1979-30p, 40p, "Muster" (768/9)..... 90.00
ITALY-1963—"Annulato" cpt. (880/1(..... 120.00
YUGOSLAVIA—1963-25¢, green, Die Proof, Rare, (704)..... 290.00
LEBANON-1962—Europe Championship, 2.50 blue, dble, Impression (1313)... 45.00
5p Very light color (1314) 14.00

Please ask for additional offers of Andorra, France, Monaco - EUROPA. We do have one of the FINEST SELECTIONS of almost all TOPICALS. Cash with order. Subject to prior sale. Satisfaction Guaranteed or Immediate Refund.

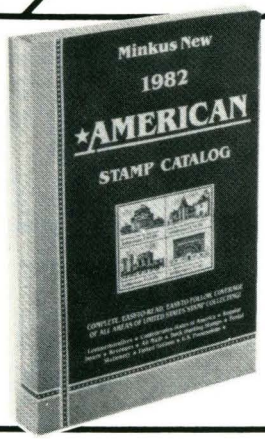
S. SEREBRAKIAN, INC.
P.O. Box 448 Monroe, N.Y. 10950

MINKUS
The Creative Publisher
- HEADQUARTERS FOR: -

Quality Albums



For the specialist or neophyte, and anyone in-between. Over 75 different albums to choose from. Each album updated annually, see the MINKUS supplement (Issued in December). All stamp accessories are available.



CATALOGS

1982 American Catalog $9.95

Choice of 12 Regional Catalogs covering EUROPE. Worldwide editions.

MINKUS CATALOGS have won awards at all major international shows.

MINKUS STAMP & COIN JOURNAL

Updates your catalog — Complete listing of new issues — Enjoy full color topical stamp spreads. Many other interesting, unusual and exclusive features.

One Year (4 issues) $6.00
Two Years (8 issues) $11.50
Three Years (12 issues) $16.00

Outside U.S.: One Year (4 issues) $9.00

Order NOW from any of the stores listed below, or write directly to MINKUS STAMP & COIN JOURNAL, 41 West 25th St., New York, NY 10010.

Sample issue: $2 at stores listed below or MSCJ.

MINKUS Offers:

Comprehensive World-Wide Coverage

* **New Issues Service**
* **Complete Mint Sets**
* **Year Groups**
* **Packets**
* **First Day Cover Service**
* **Want Lists Welcomed**

Reserve your 1983 copy of the information packed "Stamp News" still 95c (plus 85c postage).

ATLANTA—Rich's
BETHESDA—The Hecht Co.
BOSTON—Jordan Marsh
CHICAGO—Marshall Field & Co.
CINCINNATI—Pogue's
CLEVELAND—The Higbee Co.
COLUMBUS—Lazarus & Co.
DENVER—The Denver
DETROIT—J. L. Hudson
GARDEN CITY, N.Y.—Gimbels
HARTFORD—G. Fox
HOUSTON—Foley's
MILWAUKEE, WIS.—Gimbels
NEW YORK—Gimbels, Gimbels East
PARAMUS, N.J.—Gimbels
PHILADELPHIA—John Wanamaker
PITTSBURGH—Kaufmann's
PORTLAND—Meier & Frank
RICHMOND—Thalhimer's
ROCHESTER—Sibley's
SAN ANTONIO—Joske's of Texas
SAN FRANCISCO—Emporium-Capwell
SEATTLE—The Bon Marche
SKOKIE, ILL.—Marshall Field & Co.
ST. LOUIS, MO.—The Famous Barr
TOWSON, MD.—Hutzler's
VALLEY STREAM, N.Y.—Gimbels
WASHINGTON, D.C.—Woodward & Lothrop
YONKERS, N.Y.—Gimbels

THE WOLFFERS QUALITY EDGE
WE FIND QUALITY. WE SELL QUALITY.

NEXT SALES
April 27, 28, 29, &30
at WESTPEX

June 15, 16, 17



MAY WE HELP YOU BUY OR SELL QUALITY?

Catalog, including realization for previous auction, 4 weeks before sale. Send name, address and $3.00.

RICHARD WOLFFERS, INC.
Stamps of quality | Stamp Auctions of integrity
127 Kearny Street, San Francisco, California 94108 · Tel. (415) 781-5127

1948 •1949 •1950 •1951 •1952 •1953 •1954 •1955•1956•1957 •1958•1959 •1960 •1961• 1962• 1963 •1964 •1965• 1966 •1967• 1968 •1969 •1970 •1971 •1972 •1973 •1974 •1975 •1976 •1977 •1978 •1979 •1980 •1981• 1982•

TIME PROVEN SHOWGARD® SAFETY MOUNTS



Showgard Mounts are the choice and recommendation of experienced collectors.

—For over 34 years Showgard Mount special material has proven perfectly safe for stamps under every climatic condition in all parts of the world.

—In all the years, Showgard Mount twin-seam construction has never been equalled—It is the only one with two gripping seams and the time proven safety of Showgard mount special foil.

—Showgard Mounts are thin enough to insure that bound albums are not strained, loose-leaf binders hold many more pages.

—It is a philatelic fact that collectors switch to Showgard Mounts as they gain in experience. It's a sensible idea to start and save with Showgard Safety Mounts. At dealers everywhere.

Available with dark display or clear see-through background. Write for sample and size guide.

Vidiforms Co., Box 488, New City, New York 10956, U.S.A.

Showgard
SHOWGARD

The TROY Collection







UNITED STATES AND POSSESSIONS
April 21, 1983

Postmasters' Provisionals, Classics, Inverted Center Errors, Bank Note Special Printings, Coils, Back-of-Book, Revenues, Confederates, Hawaii and other Possessions.

BRITISH EMPIRE AND WORLDWIDE
April 22, 1983

Canada, Cape of Good Hope, other British Empire, French Colonies, Switzerland, and other European.







Fully illustrated catalogues for each of these sales are available individually for $3, $5 by mail. The cost for both catalogues by mail is $8.
Send your check or money order to:
Christie's Stamp Department
502 Park Avenue, New York, New York 10022
*New York and California residents add sales tax.
Inquiries to the Stamp Department at 212/546-1088.



Robson Lowe
The Stamp and Postal History Department at
Christie's

Leading America in Philately



Whether it's for buying or selling,
You can always rely on . . .

ANDREW LEVITT, INC.

"America's leading buyer of major philatelic properties."

Box 342-SP Danbury, Connecticut 06810
For your personal consultation call (203)743-1908

Life member: APS, SPA, ASDA, Collectors Club of New York, U.S. Classics Society, and The Philatelic Foundation.Bank References and Letter of Credit also furnished on request.



SELL OR CONSIGN YOUR CLASSIC U.S. TO METRO!

You'll get the best price possible. Our quality auctions with worldwide bidders assure maximum realization for your material. Our frequent auctions assure you of rapid payment.

Our experience and integrity make the difference. The best writers in the auction field describe your stamps, and our catalogs are lavishly illustrated. Mention your membership in the Collectors Club and we will be pleased to send you our next three catalogs free of charge.

We travel for large holdings. Call us today, TOLL FREE at 1-800-221-0155 (or 0156).

Reference: Chase Manhatten Bank



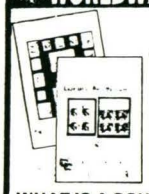
METRO STAMP CO., INC.

75-20 Metropolitan Ave., Middle Village, NY 11379

WORLDWIDE STAMPS & POSTAL HISTORY

Schiff Auctions

"Especially for Specialists®"



If you do not get our catalogs you are missing out! Send $8.50 ($12.50 overseas) for a year's subscription to catalogs and prices realized or send $1.00 ($1.50 with prices realized) for our next auction.
Catalogs picked up at our office are complimentary.

WHAT IS A SCHIFF "ESPECIALLY FOR SPECIALISTS® " AUCTION?
It's an auction designed with YOU in mind. whether you are a buyer or a seller of U.S. or Worldwide stamps.

FUTURE AUCTION DATES (In New York City, NY)
U.S. & Worldwide Stamps and Postal History
"148" May 5-6 "149" June 29-30
New York Holiday Inn Coliseum
(Consignments now being accepted for our future auctions)

WE INVITE YOU TO CONSIGN individual stamps, covers or collections for Public Auction or Private Treaty Sale.

WE ALSO PURCHASE OUTRIGHT!
Contact us first, describing your material. Include your address and phone numbers.

Jacques C. Schiff, Jr., Inc
195 MAIN ST.
RIDGEFIELD PARK, NJ 07660
Licensed & Bonded Auctioneers
Established 1947



Telephone: 201-641-5566, From NYC: 662-2777

A BROCHURE DETAILING OUR SERVICES SENT UPON RECEIPT OF A STAMPED SELF-ADDRESSED LEGAL SIZE ENVELOPE.

• ESPECIALLY FOR SPECIALISTS • ESPECIALLY FOR SPECIALISTS • ESPECIALLY FOR SPECIALISTS

COVERS

POSTAL STATIONERY

Specialist Material

•

WHAT ARE YOUR NEEDS?

FSDA CCNY

New England Stamp
643 Fifth Ave. South
Naples, Florida 33940

Rare Proofs & Essays

for the connoisseur

William S. Langs

Phone 516-791-4044
Or write with your specific needs
121 Franklin Place
Woodmere, N.Y. 11598

Member of all leading Societies and Associations

PURSER ASSOCIATES INC.



Moody Lane Danbury, CT 06810 AUCTION AGENTS

(203) 748-2237
(203) 748-8508

MICHAEL D. PURSER
JEFFREY L. PURSER
MELISSA G. WHEELER

Auction Agent Services

- **Comprehensive Coverage**

Coast to Coast & Around the World

- **"Search" Service**
- **Reliable - Accurate**
- **Confidential**
- **Monthly Auction Newsletter & Calendar of Sales**

Members: ASDA, APS, BIA, SPA, AFDCS, ATA, PF, CCNY

Central & Eastern Asia

In 1982 we offered over 5,000 lots of rare stamps and postal history with a value in excess of ONE MILLION DOLLARS exclusively from Central and Western Asia.

Interest in the Asian market has never higher. The broad world-wide demand coupled with the strong local markets of Japan, Korea, Taiwan, Malaya, Thailand, and Hong Kong have produced consistently high realizations in our auctions.

We are now preparing our next major auction of Central and Eastern Asia and invite you to contact us regarding your consignment. Our commission rate is 10% to the seller and 10% to the buyer.

George Alevizos

2716 Ocean Pk. Bl., Suite 1020
Santa Monica, CA. 90405 USA
Tel: 213/450-2543

SPECIALIZING IN

CHOICE

UNITED STATES

Stamps and Covers

CANADA

PENCE ISSUES

Bruce G. Daniels

27 STATE STREET
BOSTON, MASS. 02109

WE SELL YOUR STAMPS
WHERE THEY SELL BEST

Robson Lowe has been a leading British auctioneer since 1920. Now a part of the Christies International Group with regular sales held in London, Bournemouth (England), Zurich (Switzerland), and New York, the added facilities of Christies mean our service is second to none. The company's reputation has been built on giving personal attention.

Send for free brochure of sales services to Miss Louise Burman, Robson Lowe Ltd., 39 Poole Hill, Bournemouth, BH2 5PX, England.

FORTHCOMING SALES

April		
6/7	New York	**U.S.A. AND GENERAL FOREIGN** including part of the Stephen A. Crump collection, French Colonies, Austria, Greece, Hong Kong, and Treaty Ports, valuable Thematic collections offered intact.
7	Bournemouth	**GENERAL SALE** with collections, covers, Literature, Great Britain, Europe, Overseas & British Empire with the collections of Dr. A.R. Hands of Oxford and the late Patrick Cannon of Dorking.
*12	London	**GREAT BRITAIN** includes College Stamps formed by the late Rev. H. Cummings, a remarkable series of surface printed reconstructions and single rarities and the booklet collection formed by the late Dr. H.H. Hirst.
*13	London	**BRITISH EMPIRE** with sections of British Guiana, Burma (Japanese Occupation), Gambia, Gold Coast, Indian classics, Jamaica, a fine lot of St. Helena. A fine range throughout.

Catalogue prices: Bournemouth $4, London $5, each.

available from:

Robson Lowe at Christies

502 Park Avenue, New York 10022
or Gordon Torrey, 5118 Duvall Drive, Bethesda, Md. 20016



ROBSON LOWE INTERNATIONAL

a member of the Christies International Group
10 King St., St. James's, London SW1Y 6QX

Cables: "Stamps London SW1" Telex: 916429
V.A.T. No. 323/7655/54

MARESCH

WHERE THE BNA ACTION IS

With a minimum of four Auction Sales a year, we probably sell more proofs, stamps, and postal history of British North America than any other auction house.

As a collector of this material you should be on our mailing list (Canada $10, U.S.A. $15, Overseas $20 per year including realizations).

If you are thinking of selling your treasures, we will put as much love and care into presenting them as you did in collecting.

We would be delighted to send any reader a sample catalogue including prices realized.

r. maresch & son

DEALERS IN RARE STAMPS SINCE 1924

330 BAY ST., STE. 703 • TORONTO, CANADA M5H 2S9 • (416) 363-7777

SUBSTANTIAL AND SPECIALIZED COLLECTIONS ACCEPTED FOR OUR AUCTIONS

W.E. LEA (Philatelists) LIMITED

have moved their base of operation to:

Kestrel Grange, The Mount, Esher, Surrey.

Due to extensive re-building of our premises at 1 The Adelphi, Strand, London W.C.2. we have taken advantage of the situation to move to Esher, which is ideally placed for us, being situated 14 miles south west of London between both international airports.

Although clients will now only be able to view stamps by appointment, we shall be operating our usual mail service for approval orders and our auction representation will continue as before.

With our lower overheads, our price structure will be even more competitive, so we look forward to offering our clients an even better service in the future.

All new enquirires and further details should be addressed to:

W.E. LEA (Philatelists) LIMITED

Kestrel Grange,
The Mount,
Esher,
Surrey KT10 8LQ.
Telephone: Esher 68263.

Helpful Hints For Selling Your Stamps

. . . Auctioning Internationally

Whether you have a collection or single rarity, now is the ideal time to contact us and reserve space in upcoming sales. With four active Houses on three continents, the Harmers International network covers the global philatelic market. Close liaison between our New York, San Francisco, London and Sydney Houses means that your stamps are sold to maximum advantage in the proper market.

More modest properties (at least $1000 market value) as well as the most valuable collection, enjoy the same personalized attention and superb services that include appraisal, liberal advances and the unique Harmer Guarantee Plan. For details, request our brochure "Philatelic Selling".

We are now cataloguing our End of Season Sales. Although many valuable properties have already been received, there is ample time to include your material.

HARMERS *of New York Inc.*
6 West 48th Street
New York, NY 10036
Cable: Harmersale New York Tel. (212) 869-5400

HARMERS *of San Francisco Inc.*
49 Geary Street
San Francisco, CA 94102
Cable: Harmersale San Francisco Tel. (415) 391-8244

HARMERS *of London*
Stamp Auctioneers Ltd.
41, New Bond Street, London
W1A 4EH, England
Cable: Phistamsel London W1, Tel. 01 629-0218

HARMERS *of Sydney Pty, Ltd.*
17-19 Brisbane Street
Sydney 2010, N.S.W.
Australia
Cable: Harmstamps Sydney, Tel. 264-8685