The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

Volume XXXII, No. 5 September, 1953

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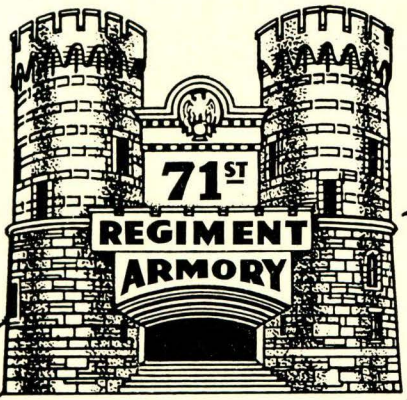
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September 1953 **Vol. XXXII, No. 5**

Please address all communications directly to the editor, Collectors Club, 22 East 35 Street, New York 16, N. Y., and not to individual authors.

Editorials

Outside Philately Looking In

As a stamp collector, no doubt you often have been asked to explain the attraction of our hobby. The belief seems so general among outsiders that collecting stamps is an odd, dull and curious pastime. Many consider it a complete waste of time that serves no utilitarian purpose and they are not at all reticent to tell you this. Surely you have been told time and again: "I do not see what there is to stamp collecting."

No matter how carefully you try to explain philately to outsiders, it all seems to fall on deaf ears. For instance, if you have read some of the many biographies now being published about the late President Franklin D. Roosevelt, you will find in each some short reference to his philatelic activities. The usual form is to depict the President in the throes of an especially troublesome time, weighted down with the heavy responsibilities needing vital decisions. To the surprise of the raconteur, instead of finding F. D. R. deep in contemplation with his worries, there he sat "playing with" his stamp collection. The implication seems plain that it cannot be understood how in times of such great crisis, one in this most responsible position could be bothering with such trivia as philately. But you and I know differently.

It is most difficult to explain the fascination of philately. You cannot convey that spirit of innermost enjoyment which you receive to one lacking a kindred interest. Therefore, we have ceased worrying about the outsider's confusion about our hobby.

You must decide for yourself whom you wish to satisfy—yourself or those around you. If you rightly know that you are collecting stamps for your own welfare, then pay no heed to outside opinions that you are a selfish individualist sitting alone in your ivory tower. As we age, we should become inured to unfair accusations and misunderstandings. So ask yourself; "Am I collecting for my own enjoyment or to impress my family and friends?" If your eye is on others, not yourself, then you will remain under a constant pressure to keep up an appearance with those who have no comprehension of what you are doing. It is obvious that, in our own estimation, we collect solely for one person.

To best express this feeling, a personal experience of last winter will be related. It was a rainy, bleak Sunday. My family wished to visit friends in the suburbs, but this had no appeal for me. So I managed to tactfully beg off. But before the family departed, they felt a bit guilty about leaving me by my lonesome. They asked me several times if I minded their leaving me alone. I assured them that I would manage happily to pass the day, so off they went but with a feeling of compassion for the "hermit" they had left behind.

What seemed like only a few hours later turned out to be more than ten hours when my family returned in the night. They found me exactly where they had left me early in the morning, at my desk with my stamp collections. Had I eaten? Yes, I had had a bar of chocolate. Had the telephone rung? Had anyone called? I did not know. My family looked at me with amazement; then in a true spirit of envy, without sarcasm but with complete frankness, stated:—"Oh! you are so lucky that you can lose yourself with your stamps."

We are reminded so often of this experience by the stream of philatelic literature that comes into this building. So many are writing telling us this, that or the other thing is wrong with philately. Surely, we too have our pet peeves, but how important are they? There is no question but that philately needs good, constructive criticism. We are all for it. But it must not be the continual fare and once in a while someone should write—*What is good about philately,* rather than a constant "what is wrong". It is my own opinion that there has been too much "chip on the shoulder" writing in the stamp papers, eclipsing the fundamental lure of stamp collecting.

This brings to mind that much-told tale of the two youngsters standing before the imposing statue of Abraham Lincoln. The one boy with great reverence in his voice said: "What a wonderful man!" The other quickly followed with this remark: "Yea, but look at that big wart on his face."

What do your eyes see in philately? The warts or the basic charm and fascination of one of the greatest pastimes that ever existed.

H. M. G.

A Dime Wise But A Dollar Foolish

How often is related the sad story of the collector who, when he came to sell his collection, discovered the market value was only a fraction of his outlay; or also of the Estate, which had anticipated considerably more than the sale price, having calculated the value of the collection on the records of prices paid by the owner?

In most cases, no one is at fault; neither the dealer who sold the stamps originally, the collector, nor the ultimate buyer. The collector usually proves to be, either a beginner who has not gathered the experience that comes with time, or a "lone wolf" who has pursued his hobby in almost secrecy.

Collections or accumulations which this type of collector usually forms, frequently represent vast quantities of stamps of the world, ranging in price from a few cents to perhaps a dollar a piece. If any collector consistently buys this type of material, stamp by stamp, a considerable proportion of his outlay must go in justifiable overhead charges, which are included in the price of the stamp. With the exception of the capital cost, the expenses involved in selling a stamp priced at 5 cents are exactly the same as in marketing one priced at $10 or $100. Therefore if a collector persists in buying individually, all of his stamps priced at 10 cents or less each, and spends a total of $1000 over a period, the intrinsic value of the collection when he comes to sell, obviously must be a fraction of his cost. Furthermore, the dealer to whom he sells is entitled to a legitimate trading profit. Had the collector spent his $1000 spread over a wide range of price values and arrived at some sort of completeness, either in sets or issues, he would have found that his return would be far more compatible with his outlay.

When a collector begins, he should decide on a course. For example:

a) How much he has to spend initially.
b) How much he can spend subsequently, say monthly.
c) What he wants to start to collect.

(Continued on Page 279)

RUSSIA

Number One

By V. RACHMANOV

Russia is one of the few countries that issued postal stationery before adhesive stamps. As early as 1845 envelopes with an impression of a 5 kopeck stamp had been issued for the St. Petersburg and Moscow City posts. On September 27, 1848,(1) Czar Nicholas I issued a decree authorizing envelopes for use throughout Russia, effective December 1, 1848. Finally on November 12, 1856, Czar Alexander II agreed to a proposal that the State Council introduce adhesive postage stamps for the use of the populace. The denominations were 10 kopeck, 20 kopeck and 30 kopeck for use on letters of 1, 2, and 3 loth(2) weight respectively. The details of manufacture of the stamps and the date of issue were left to the discretion of the Chief Director of the Post Office Department in collaboration with the Minister of Finance.

The Post Office Department for some time previously had shown considerable interest in the new method of using adhesive stamps for payment of postage. An official of the Department, Councillor Tcharukowsky, made a two-year trip to Great Britain and Germany to study the methods of stamp production. After his return, the engraver *Kirchner* of the Printing Office for Government Obligations at St. Petersburg produced a number of *essays* for 10 kopeck stamps. All these essays were circular and showed in the center in typography, on a netted background, either a Mercury head, or the Russian coat of arms, a double-headed eagle. These essays were cut to shape and pasted on envelopes of yellowish-white paper, 138 x 118 mm. in size. They are known in dark green, blue, carmine and black, as well as in blue with a black center.

These essays were not accepted. So the Printing Office on August 10, 1857 submitted *new ones*. They showed the circular design of the 10 kopeck envelopes (Fig. A) of the 1848-49 issue, and were embossed in black on white, yellow, straw, rose, red, dark blue and green papers. There was a roulette around each design. On the insistence of Councillor Tcharukowsky, a number of bicolored essays were also printed with the same design and rouletting. Eight such bicolored essays are known namely:

Frame	*Center*
Green	Olive-brown
Green	Rose
Brown	Rose
Brown	Gray
Brown	Yellow green
Carmine	Lilac
Carmine	Lilac rose
Carmine	Green



Fig. A The circular design used on the 10 kopeck envelope.

(1) All the dates in this article conform to the Russian (Julian) Calendar which was twelve days behind the Gregorian Calendar used in Central and Western Europe.

(2) A loth is equivalent to about one half of an ounce.



Fig. 1 One of the Haase essays in actual size.

Aside from these essays officially produced by the Government Printers, but which were not considered satisfactory, there also exist *essays* made by the printing firm of *Gottlieb Haase's Sons* at *Prague* (Bohemia), which were probably manufactured in 1856. These essays can be considered the origin of the first Russian stamps, as their size and features were rather similar to the issued stamps. The center, embossed in color on white ground had the Austrian coat of arms (which was somewhat similar to that of Russia) showing a double-headed eagle, surrounded by a band with the firm's name, "GOTTLIEB HAASE SOHNE / PRAG" in the center of a crowned coat of arms. A network background covers most of the frame, with the inscription "Kais. Kön./Hofbuchdruckerei" which means "Imperial Royal Court Printing Works", above and below the coat-of-arms. Four such bi-colored essays are in the collection of Sir John Wilson, London, who has kindly permitted us to illustrate the design (Fig. 1, original size, and Fig. 2, enlarged). The color combinations are:

Frame	*Center*
Blue	Carmine
Carmine	Green
Green	Carmine
Brown	Blue

The last combination eventually was accepted. A fifth combination, blue frame with orange center is believed to exist.

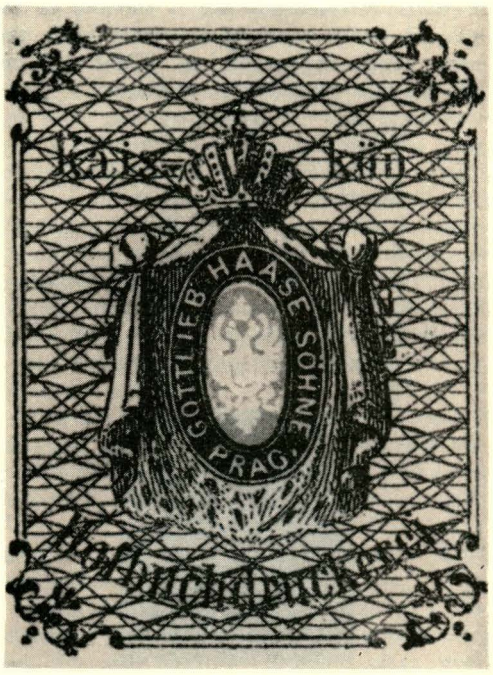


Fig. 2 An enlargement of the essay shown in Fig. 1.



Fig. 3 The painted model, a prized possession of the late Agathon Faberge, shown in actual size.

These privately manufactured essays were presented to the Post Office Department to be used as models for further work. The engraver *Franz Kepler* of the Government Printing Office produced a *painting* of the proposed design which was eventually used for the issued stamps. The coat-of-arms in this painting, namely the double-headed Russian eagle, was shown as it appeared before 1857. In that year, the coat-of-arms was changed, so the issued stamps showed the eagle in the new form. Kepler made the painting in the actual size and colors, brown and blue, with gouache pigments. For several decades, this painting except for slight changes was used as a model for Russian stamps. The original painting had been in the possession of the late Agathon Fabergé, the great Russian collector. *We illustrate it here for the first time* (Fig. 3, actual size, and Fig. 4, enlarged).

Kepler engraved the design—the frame and the center separately—on steel. A number

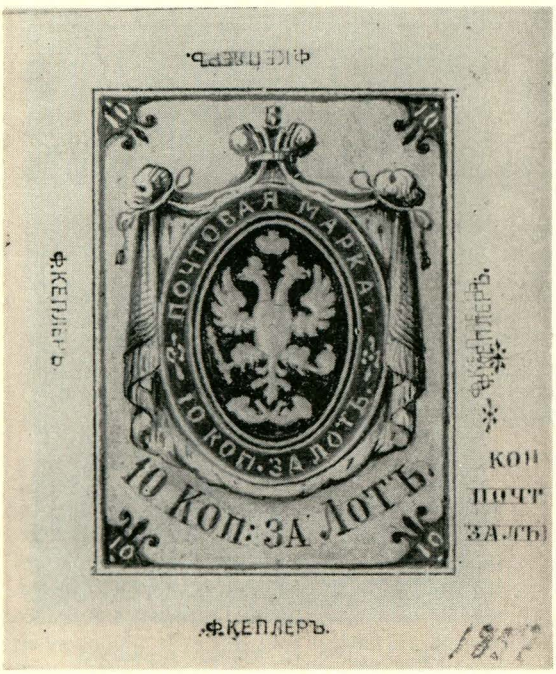


Fig. 4 The enlargement of Fig. 3.

of *proofs* were then made from these dies. Three die proofs in black of the frame of the 10 kopeck stamp are known. Two of them are on ordinary paper, one stamped in black "F. KEPLER" in Russian letters above and below the design; below the inscription "F. Kepler" at the bottom is the pencil notation "first impression" in Russian. The third copy is on chalky paper, also stamped in black "F. KEPLER" above and below the design; below the inscription at the bottom of the design is "second impression", also in pencil. These proofs are now in the collection of Mr. H. C. Goss of London. In the same collection there is also a margin block of ten of the 10 kopeck frame on ordinary paper with a trial perforation 15, as well as twenty *color proofs,* on paper watermarked "1", in the following combinations:

Frame	*Center*
1. Deep carmine	Yellow orange
2. Bright carmine	Violet
3. Carmine	Yellow green
4. Brown	Yellow green
5. Brown	Blue
6. Orange	Yellow green
7. Orange	Violet
8. Violet	Yellow green
9. Violet	Orange yellow
10. Blue	Orange
11. Indigo	Yellow orange
12. Indigo	Yellow green
13. Indigo	Milky blue
14. Violet blue	Dark brown
15. Bright yellow green	Carmine
16. Dark yellow green	Orange
17. Dark green	Violet
18. Dark green	Brown
19. Bottle green	Carmine
20. Bright green	Rose

These color proofs were originally bought by Agathon Fabergé from the estate of M. Zarubin, an official of the Post Office Department. When purchased each was mounted on a separate sheet with the watermark "WHATMAN 1849" and had a protective cover of pelure paper. It may be noted that the color combinations of the proofs numbered "5", "10", and "3" are the same as those used later for the issued stamps of 10, 20 and 30 kopecks.

In the collection of Sir John Wilson are *die proofs* of 10, 20 and 30 kopecks in original colors on pieces of regular paper, as well as such die proofs on glossy, chalk-surfaced paper, the latter each with a small circular hole in the center. In addition the collection has a 10 kopeck with dark blue frame and brown carmine center, perforated 15 and three proofs of the 20 kopeck all perforated 15, with green frame and violet center, on regular paper as well as on paper with watermark "2", and in the issued colors on so-called "Prussian paper", in use at that time by the Prussian State Printing Works.

All preparations for the first Russian issue were made at the *Printing Office for Government Obligations* at *St. Petersburg,* where all printing material was manufactured and also the stamps themselves were printed. Even the paper with a large watermark "1" on each stamp, showing the watermark as a thickening instead of the usual thinning of the paper, was manufactured there.(3) For the 20 and 30 kopeck denominations, which were issued only perforated, a similar paper, but with watermark "2" and "3" respectively,

(3) This is known as an "opaque" watermark, in contradistinction to the usual watermark called "translucent".

was used. Of the 10 kopeck, an unused copy with *inverted watermark* is known. This rarity was sold unrecognized in a Corinphila Auction at Zurich in December, 1950. No other example of this variety has ever been found, although collectors of Russian stamps had anticipated that it existed, having unsuccessfully sought it for a long time. Prior to printing, the *surface* of the paper was coated with a special preparation which sometimes penetrated the paper itself. This coating was intended to make forgeries more easily detectible, and also to prevent curling of the sheets due to gumming or atmospheric conditions. This process seems to have succeeded in these respects. The preparation consisted of Arabic gum with various added chemicals. The gum on the back of the stamps was also Arabic gum.

For the *printing* of the stamps two different presses were used, one for the *frame* and one for the *colored embossing of the center.* As the printing office had no press suitable for the latter operation, a special one had to be purchased in Berlin. The *sheets* consisted of *100 stamps,* in four panes of 25 stamps (5 x 5) each, separated by gutters of unknown width.

A perforating device was ordered from the Austrian State Printing Works to apply a *perforation* similar to that used for the first perforated Austrian stamps which were about to be issued at that time. Its delivery was delayed, but eventually it arrived in such bad condition that an immediate and thorough repair was required. To meet the announced date of issue of the stamps, 3,000,000 copies of the 10 kopeck stamp had to be placed on sale imperforate.

The printing of the stamps was accurate and clean. No major printing varieties, especially no inverted centers, are known. Even a copy with a pronounced shifting of the center has not been found. An interesting *plate variety,* obviously a retouch, was found by Dr. G. Fulpius of Geneva, Switzerland, and described in the "Schweizer Briefmarken-Zeitung", No. 10 and 11 of 1947. It shows the numeral "1" of the figure "10" in the top right corner redrawn. The numeral is smaller and of different shape, and there was also a redrawing of the small dots of the background at the left of the figure (Fig. 5, enlarged). A few copies of

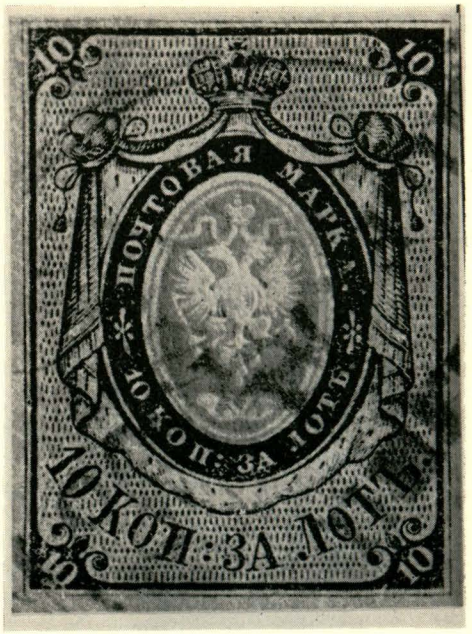


Fig. 5 The 10 kopeck retouched.

the imperforate 10 kopeck as well as a number of perforated copies with this interesting retouch have since been found.

After Czar Alexander II had approved the new stamps on November 20, 1857, the Post Office Department on December 10, 1857 issued a circular which announced the *introduction* of adhesive stamps for general use on private mail. The post offices were ordered to start immediately with the sale of the stamps, but they were not valid for postage in European Russia until January 1, 1858, and not until March 1, 1858 were they valid in Siberia, Caucasia and Transcaucasia. The circular had, as an appendix, instructions for the sale, safekeeping and use of the stamps, including one stating that the new stamps were valid only for regular domestic mail, for which their use was obligatory (Article 29) while the fees for all other mail, such as money letters as well as all foreign mail had to continue to be paid in cash as before (Article 33). The stamps were to be affixed on the face of the letters, but stamps on the reverse side of the envelope were tolerated (Article 25). Until the introduction of special cancellers, the stamps were to be defaced by drawing a cross on them in black ink (Article 31).

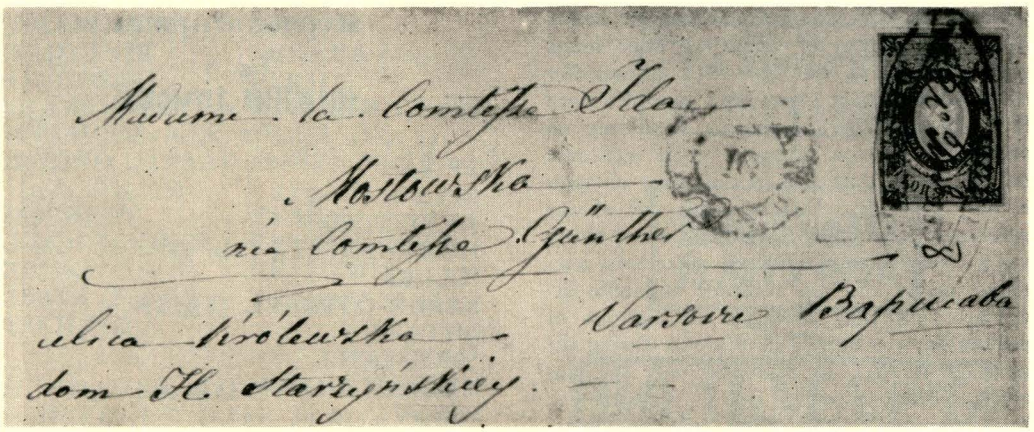


Fig. 6 A cover showing the postmark cancel used after the decree of February 26, 1858.

The various catalogs give different dates for the *first day of issue* of Russia No. 1, either December 10, 1857 (Moens, Michel) or simply 1857 (Scott, Zumstein and Yvert) or 1858 (Stanley Gibbons and Senf). There is no doubt that the *sale* started in December, 1857—Mr. Hansen gives the number of copies sold in that month as 10,510 ("Rossica" 1934, No. 15). However, their *use* did not start until January 1, 1858 (January 13, 1858 by the Gregorian calendar). Two copies are known with the date January 1, 1857 in the cancellation, undoubtedly the result of carelessness on the part of the postmaster, who forgot to change the year date on the first day of the new year. The stamps in question actually were used on January 1, 1858.

Russia Number One was *demonetized,* together with the perforated bi-colored stamps, after the 1883 issue was introduced. It ceased to be valid for postage on December 31, 1884.

Cancellations.

Three kinds of cancellation are found on Russia Number One:

1. *Manuscript Cancellation.* Paragraph 6 of the circular of the Post Office Department introducing postage stamps ordered the post offices to cancel the stamps by pen crosses on all posted letters. In cases where this had been omitted by the post office when the letter was mailed, paragraph 7 ordered the post office delivering the letter to cancel the stamps.

2. *Cancellation with Town or Franco postmarks.* In a decree of February 26, 1858 (No. 138), the Post Office Department abolished the bothersome pen cancellation and ordered all post offices, until special cancellers were introduced, to cancel the stamps with postmarks (Fig. 6). These were required to show the town name and the date. Another decree dated September 10, 1858, stated that these postmarks were to be supplied by the Post Office Department. But the postmarks which were used from that time on by the various post offices differ so much in design, size, ornaments and inscriptions that there can be no doubt that at least a large majority of them were manufactured locally. A number of postmarks were of pre-stamp origin, having already been used on letters thirty years before stamps were introduced. At that time, the manufacture of postmarks was left to the initiative of the individual post offices, resulting in much more variation than in later years.

The same *black ink* generally used for the pre-stamp markings was now ordered for the cancelling, but nevertheless *red* and *blue* cancellations are not very rare. The Post Office Department had to remind the postmasters in several circulars (No. 58 of April 12, 1860, No. 18 of May 21, 1860 and No. 72 of January 10, 1861) that *only black ink should be used* for cancelling and that the use of ink in other colors was not permitted.

The various *types of postmarks* used as cancellers can be classified by their design. In this way we can distinguish several main

groups. In each group are placed the names of the post offices of which we have found the postmarks of that type used as *canceller* on Russia Number One. We have refrained from listing those postmarks seen only on perforated stamps although their existence on the imperforate 10k in a number of cases is very probable. Unfortunately, all of our reference material, assembled over thirty years by checking specialized collections, auction catalogs and the available philatelic literature containing hundreds of pictures of postmarks, was burned in Warsaw during the uprising of 1944, so that now only the material which we were able to assemble in this country(4) during the past five years can be listed. Therefore, the following lists are rather incomplete and many later additions can be expected. Great help was given by Mr. H. C. Goss of London, the owner of a large specialized collection of Russia, who submitted his file of drawings of postmarks and permitted its use in this article. We thank him for his very valuable assistance which greatly helped us in our task.

Most of the postmarks show the inscription in Cyrillic letters and only a small number have Latin inscriptions. We have marked the latter in the following list with an asterisk (*). A few postmarks, all from the Baltic provinces, have the town name in Cyrillic as well as in Latin letters. Some of the postmarks have, aside from the town name, additional Russian inscriptions, especially "OTPRAVLENO", meaning "dispatched", and "POLUCHENO", signifying "received". In a few cases the town name was preceded by a "V" which signifies "at", or by "IZ" which means "from". The abbreviation "LIF." means "Liflandski" which stands for "Livonian Gouvernement". "P.S." is the abbreviation for "Post - Station" (Postal Agency).

I. STRAIGHT LINE TOWN POSTMARKS WITHOUT DATE INDICATION:

ГОГЕНКРЕИЦЪ

Fig. 7

(4) The author is now a resident of the United States.

КЕРЧЬ ОТПРАВЛ.

Fig. 8

НИЖНІЙ ЛОМОВЪ

Fig. 9

EPIFAN
FELLIN
JACOBSTADT
HOHENKREITZ (Fig. 7)
ILLUKS
KERCH OTPRAVL. (Fig. 8)
MITAVA
*MOISEKILL
NIZHNIJ LOMOV (Fig. 9)
PSKOV
SARANSK
SLUTSK
VLADIMIR

Ia. SAME, BUT IN SCRIPT LETTERS:

Бєрдичевъ

Fig. 10

BELTSY
BERDICHEV (Fig. 10)
PROSKUROV
WINNITZA

II. STRAIGHT LINE TOWN POSTMARKS WITH DATE INDICATION:

ГРОДНО ОТПРАВ
25 И 1858

Fig. 11

ЛИБАВА МОСКВА
15 ФЕВРАЛЯ 1858 АВГУ 26

Figs. 12 and 13

ПУЧЕЖСКОСТР ТУБ
МАРЗ 22 ДН 1858

Fig. 14

RUIENPOST
APRIL 58

Fig. 15

ARHANGELSK
BERDYANSK
BIELGOROD
BOGORODISK
DINABURG (red)
GRODNO OTPRAV. (red) (Fig. 11)
HASENPOT
KERCH JENIKOL
KURSK
LIBAVA (Fig. 12)
MARIUPOL
MITAVA
MOSKVA (Fig. 13)
PERM
PUCHESH KOSTR. GUB. (Fig. 14)
*RUIEN POST (Fig. 15)
VYAZMA
VYAZMA OTPR.
ZHITOMIR (greenish blue)

III. FRAMED TOWN POSTMARKS WITHOUT DATE INDICATION:





Figs. 16 and 17

KA: PODO: (Kamieniec Podolsk) (Fig. 16)
No. KREMIENIETZ
PROSK (Proskurov)
PUCHESH
SWIENTZIANY (Fig. 17)
WINNITZA

IV. FRAMED TOWN POSTMARKS WITH DATE INDICATION:

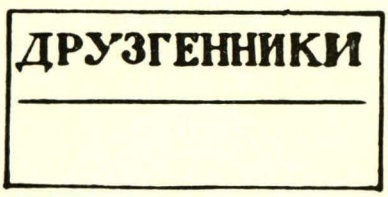


Fig. 18



Fig. 19

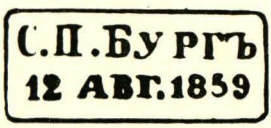


Fig. 20

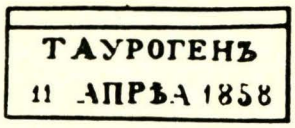


Fig. 21



Fig. 22



Fig. 23

BERDICHEV
BREST
BYELOSTOK
DRUSKENNIKI (red, date in manuscript, violet) (Fig. 18)
GROBIN
KHARKOV
KOZLOV
NYEZHIN
ODESSA (Fig. 19)
POLTAVA
RYBINSK
S. P. BURG (St. Petersburg) (Fig. 20)
SMORGON
TAUROGEN (Fig. 21)
VILNO (Fig. 22)
VOLMAR OTPRAVLENO (Fig. 23)
ZHITOMIR

V. SINGLE CIRCLE TOWN POSTMARKS WITHOUT DATE INDICATION:





Figs. 24 and 25





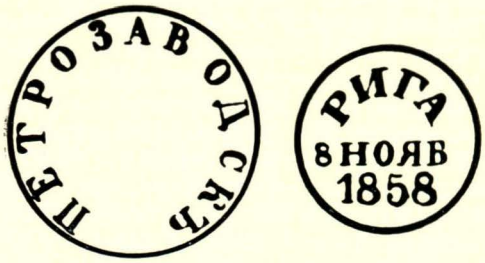
Figs. 26 and 27



Fig. 28

DINABURG (red) (Fig. 24)
KIEV OTPRAV: (Fig. 25)
KIEV P (Fig. 26)
KOVNO P (Fig. 27)
P. S. RUTZAU (Fig. 28)
P. S. BEHGOF

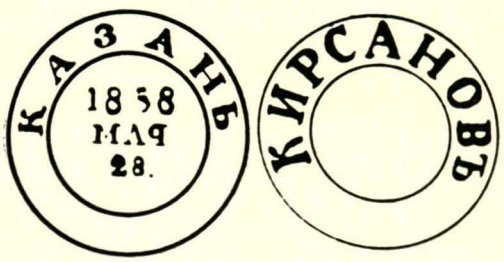
VI. SINGLE CIRCLE TOWN POSTMARKS WITH DATE INDICATION (frequently omitted or in manuscript):



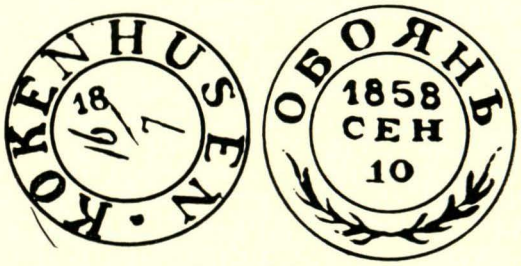
Figs. 29 and 30

KOVNO
DINABURG (red)
PETROZAVODSK (Fig. 29)
RIGA (Fig. 30)

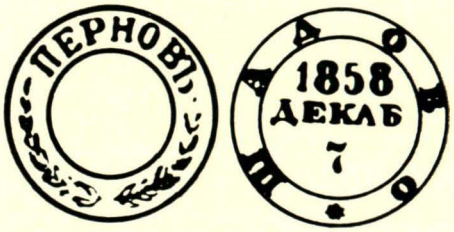
VII. DOUBLE CIRCLE TOWN POSTMARKS WITH DATE INDICATION (frequently omitted or in manuscript):



Figs. 31 and 32



Figs. 33 and 34



Figs. 35 and 36



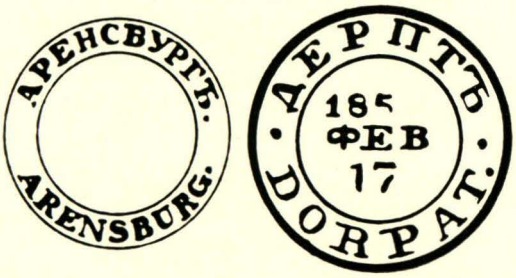
Fig. 37



Fig. 38

KAZAN (Fig. 31)
KIRSANOV (Fig. 32
*KOKENHUSEN (Fig. 33)
OBOYAN (Fig. 34)
PERNOV (Fig. 35)
SHADOVO (Fig. 36)
V SARATOVIE POLUCHENO (Fig. 37)
SMOLENSK
*TAUROGGEN (Fig. 38)
TAMBOV
*WERRA

VIIa. SAME, BUT BILINGUAL:



Figs. 39 and 40

ARENSBURG - ARENSBURG (Fig. 39)
DERPT - DORPAT (Fig. 40)
GOLDINGEN - GOLDINGEN
PERNOV - PERNAU
VINDAVA - WINDAU

VIII. OVAL TOWN POSTMARKS WITHOUT DATE:



Fig. 41

S. P. B. (St. Petersburg) (Fig. 41)

IX. OVAL TOWN POSTMARKS WITH DATE INDICATION (frequently omitted or in manuscript):

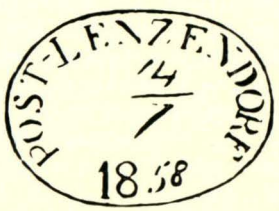


Fig. 42



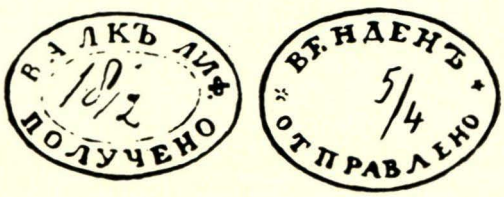
Fig. 43



Fig. 44



Figs. 45 and 46



Figs. 47 and 48

*POST LENZEN-DORF (Fig. 42)
*POST SEGEWOLD
RATNO: OTPRAV: (Fig. 6)
OTPRAVLENO SOKOLKA (Fig. 43)
IZ TIFLISA OTPRAVLENO (Fig. 44)
TULA (Fig. 45)
TVER (Fig. 46)
VALK LIF.
VALK LIF. POLUCHENO (Fig. 47)
VENDEN OTPRAVLENO (Fig. 48)

X. DIAMOND-SHAPED TOWN POSTMARKS WITH DATE INDICATION:



Fig. 49

*ODESSA (Fig. 49)

XI. "PAID" POSTMARKS (mostly used at the offices in Turkey):

*FRANCO (framed)
*FRANCO (in oval, blue)
*FRANCO (in italics, single circle, blue)
*FRANCO PORTO (in fancy frame, blue)

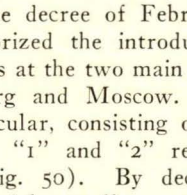
In the period immediately following the publication of the decree of February 26, 1858, some post offices continued the practice of cancelling the stamps both with pen crosses and their postmarks. This transition period has therefore produced stamps which are cancelled twice.

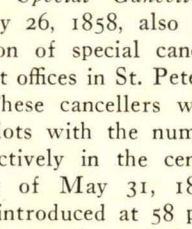




Figs. 50 and 51

3. *Cancellation with Special Cancellers.* The decree of February 26, 1858, also authorized the introduction of special cancellers at the two main post offices in St. Petersburg and Moscow. These cancellers were circular, consisting of dots with the numerals "1" and "2" respectively in the center (Fig. 50). By decree of May 31, 1858, special cancellers were introduced at 58 post offices in towns, which were the capitals of territories, called "Gouvernements". They were similar to those of St. Petersburg and Moscow except for the numerals "3" to "60" in the center. Those post offices in the towns which were the seats of the district governments also obtained special cancellers, rectangles of dots enclosing the numerals "1" to "612" (Fig. 51). The border post offices received as cancellers ovals of dots with the numbers "1" to "9" in the center (Fig. 52). The travelling post offices had cancellers of dots forming hexagons with flat sides, and the numbers "1" to "17" in the center (Fig. 53). By decree of August 17, 1858, two more types of dotted cancellers were introduced; hexagonal ones with pointed sides, numbered "1" to "103" for post offices in smaller towns and hamlets (Fig. 54), and triangular cancellers with oblique corners, numbered "1" to "1700" for the postal agencies, branch post offices and post offices at railroad stations, as well as on the mail boat lines to the Levant (Fig. 55).





Figs. 52 and 53





Figs. 54 and 55

These cancellers, especially the last type, were introduced gradually, the last ones coming as late as 1863, except the triangular ones which remained in use until 1877. Generally only those numbers which were used at post offices functioning before 1860 are found on Russia Number One. All numeral cancellations are usually black, but blue and occasionally red ones can be found.

Some business firms wanted to make sure that the stamps were not removed from their letters by dishonest employees or postal clerks resulting in letters going unfranked. They used to "attach" the stamps to the letters by tying them with their firm's handstamp. Therefore, we can find stamps which show such a handstamp in addition to the postmark, but in singular cases post offices considered a firm's handstamp sufficient and abstained from adding their canceller (Fig. 56).



Fig. 57

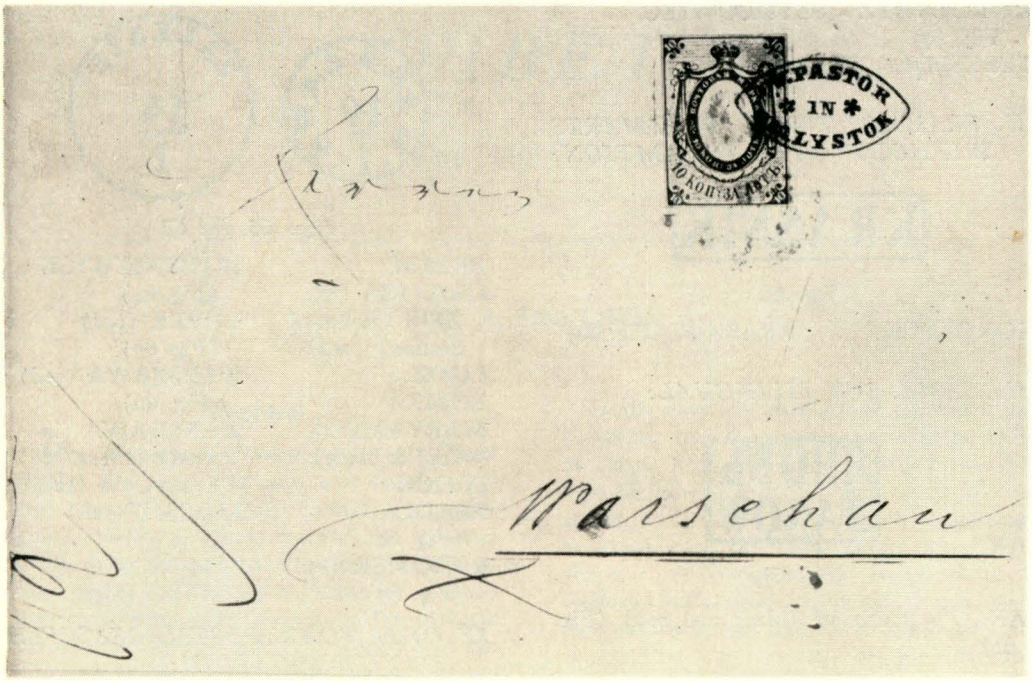


Fig. 56 An example of a cover showing the stamp tied with a business firm's own handstamp.

Because the postal service in the *Kingdom of Poland* was administered in 1858 by the Russian Post Office Department, Russia Number One was introduced at the post offices in Poland, as in Russia, on January 1, 1858. First the stamps were cancelled, as in Russia, with pen crosses, later with pen markings and town postmarks, and finally with town postmarks only. On March 27, 1858, special cancellers were introduced at all post offices in Poland, consisting of four concentric circles with a numeral "1" to "269" in the center (Fig. 57). As probably not all of the post offices had obtained the numeral cancellers immediately, stamps cancelled with the town postmarks as late as April 1858 are frequently found. The postmarks were to a large extent from the pre-stamp period. Their inscriptions were all in Latin letters with the town names in Polish. Only a few were bilingual, Russian-Polish; otherwise they were similar to the contemporary Russian postmarks. Black ink was used regularly but red cancellations can occasionally be found. We have found the following Polish postmarks on Russia Number One:

I. STRAIGHT LINE TOWN POSTMARKS WITHOUT DATE INDICATION:

BIŁGORAY

Fig. 58

BILGORAY
(Fig. 58)
TARNOGROD (red)

Ib. SAME, BUT BILINGUAL:

ШИДЛОВЕЦЪ
SZYDŁOWIEC

Fig. 59

SHIDLOVETZ - SZYDLOWIEC
(Fig. 59)
TERESPOL - TERESPOL

III. FRAMED TOWN POSTMARKS WITHOUT DATE INDICATION:



Fig. 60

GONCZYCE KRASNIK (Fig. 60)

IIIa. SAME, BUT BILINGUAL:

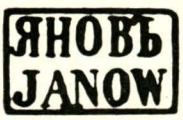
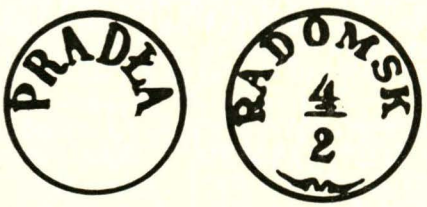


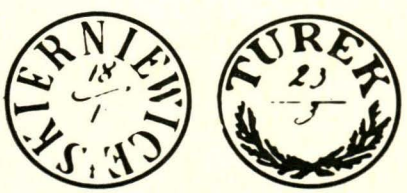
Fig. 61

JANOV - JANOW (black and red) (Fig. 61)

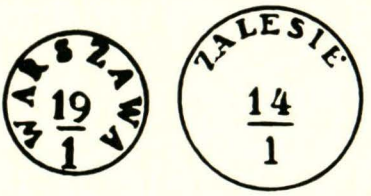
VI. SINGLE CIRCLE TOWN POSTMARKS WITH DATE INDICATION (frequently omitted or in manuscript):



Figs. 62 and 63



Figs. 64 and 65



Figs. 66 and 67

BRZESC
GRANICA DR. ZEL. (Railroad Station) (red)
LODZ
LOMZA
MARYAMPOL (red & black)
PLOCK
PRADLA (Fig. 62)
RADOMSK (red) (Fig. 63)
SKIERNIEWICE (Fig. 64)
TUREK (red) (Fig. 65)
WARSZAWA (red) (Fig. 66)
WARSHAWA (in cyrillic letters, red)
WLODAWA (red)
ZALESIE (red) (Fig. 67)
ZAMOSC
ZGIERZ (blue)

IX. OVAL TOWN POSTMARKS WITH DATE INDICATION:



Fig. 68

ZOLKIEWKA (Fig. 68)

From about the middle of April, 1858, the first Russian stamps are found cancelled with the four-ring numeral cancellers, usually in black, but occasionally also in red, especially during the early months of their use.

Faked postmarks on Russia Number One usually served the purpose of transforming unpopular pencancelled copies into those cancelled with a postmark, but some were also applied to untampered pen-cancelled copies. Such faked postmarks of Lublin and Warszawa are known, but others may also exist. Several faked postmarks have been offered recently at auctions.

TIBET

The 1933 Type

By E. A. SMYTHIES

Preface

Mr. Haverbeck's monograph on Tibet* divides the 1933 type into two issues, 1933 and 1939, based on three factors: (1) paper (2) colors (3) perforations. In practice these three factors have proved unsatisfactory and unreliable as a basis for division into two issues. In this article the problem of determining the order or sequence of the different printing is examined on a different basis.

First, plating tables have been prepared for all values, showing the characteristic features and flaws of each of the 61 clichés, by means of which it is claimed that every cliché can be recognized. Then, by a detailed examination of numerous complete sheets printed early and late, a number of different settings and states of the printing plates is proved, which have the clichés in a different order or spacing. Finally an attempt is made to show in what sequence or order these different settings and states if plates were used, based on various factors including progressive damage flaws which developed during use.

With this sequence determined, the possibility of division into two separate issues is further examined, and the conclusion is reached that there is no distinguishing feature or clearcut demarcation line for division into two issues. There are two appendices to the article, the first gives the plating tables and progressive damage flaws, the second gives a brief note on how to recognize forgeries of this type.

* COLLECTORS CLUB PHILATELIST Vol. XXXI pages 146-151.

In the excellent monograph on Tibet, published by THE COLLECTORS CLUB PHILATELIST in 1952, Mr. Haverbeck divided the third type of Tibet locally printed stamps into two issues, 1933 and 1939.* When suggesting a separate issue for 1939, he wrote:—"While there is no change in the design, there are sufficient differences in the colors and papers to warrant calling this a separate issue". He added that the practice of pin-perforation was discarded at the same time.

It must regretfully be admitted, however, that all three factors have proved unsatisfactory and unreliable as a basis for division into two issues. Regarding *the paper,* Mr. Haverbeck himself noted:—"The paper used was again . . . the same as in earlier issues", and again:—"From the nature of the manufacture, this paper varies considerably in thickness and in color. It is possible to find sheets of stamps where the paper varies from thick to thin in the same sheet".

Regarding *colors,* Mr. Haverbeck's own lists show considerable overlapping of colors between the two issues. It is known that new inks were prepared for each printing, that comparatively small numbers were printed at a time and, therefore, that there were a comparatively large number of printings, and that it was not possible to get the same shade each time. In fact we frequently find quite different colors for the same state of plate, and the same colors (by chance) for different settings and states of plate. In other words, colors are no reliable guide to the sequence of printings.

Regarding *perforations,* the monograph has this to say:—"The Postmaster at Lhasa

made a hand perforating device consisting of a wooden handle holding a steel wheel with spikes in it, much the same as a dressmaker uses when doing pattern work".

This rather cursory mention scarcely does justice to the perforations, which are really important and interesting. It does not seem to have been recorded before, but there were in fact a number of different perforations. I have so far noted four distinct perforations (and there may be more), as follows:—

(i) Pin-perf. 8½ to 9½, small holes widely spaced.
(ii) Pin-perf. 11, small holes.
(iii) Rough perf. 11, larger holes closer together.
(iv) Pin-perf. 12, small holes.

Numbers (i) and (ii) have been seen on sheets of the 2 and 4 trangka values *earliest state;* Number (iii) on 1 trangka singles, also early; Number (iv) on sheets of various values *all in later states.* This suggests that there were two periods of perforation, very early and very late, and corrects a statement in the monograph that the practice of pin-perforation was discarded in 1939. Specimens of these latest pin-perforation are known used on recent covers. It should also be emphasized that between 1933 and 1939 more than half the sheets issued were undoubtedly imperf. This indicates that perforations cannot be used as a basis for division into two issues, i.e. before and after 1939, as the monograph suggests.

By the appearance, one or more of the pin-perforations might have been made with a sewing machine, if such machines occur in Tibet! Alternately there must have been at least four spiky wheels, or some similar perforating devices, registering different gauges of perforation. The gauge sometimes varies appreciably in the same sheet.

A search for some further evidence in support of the idea of two separate issues now seems indicated, and I propose to examine the evidence for two or more settings or states of printing plates, and the order in which they were used.

Mr. Haverbeck has established the following interesting facts concerning the method of preparing the printing plates and the method of printing:—

1. There were only 12 clichés of each value. They were carved by hand in brass by one of the best artisans in Tibet, where the carving of printing plates has developed into a fine art. Actually one extra cliché of the 4 trangka was engraved, to replace one that was lost, making 61 clichés in all.

2. The method of printing was the ancient Chinese one of rubbing. The blocks or clichés were tied together with a leather strap, placed face up, inked, and a piece of paper laid over the plate thus formed. The printer then pressed the paper with a felt-covered wooden block and stripped off the printed impression. After the desired number of sheets had been printed, the clichés were sometimes loosened and tossed into a box until needed again. This printing method was described in detail to Mr. Haverbeck by Tsarong Shakhaba, the Director of the Mint responsible for printing money and stamps.

These facts suggest the possibility of further evidence of separate printings and issues. It is obvious that if or when further printings were necessary at any time, and the clichés had to be reassembled to remake the printing plate, the reconstructed plate would show a different arrangement and sequence of the clichés (unless by some device, such as serial numbers on the back, the clichés could readily be recognized and put back in the same order, of which there is no evidence at all).

Is it possible to recognize such cliché? In other words, can this type be plated?

In attempting to plate these stamps, there are two difficulties. The first is the wonderful workmanship of the artisan, who carved the clichés with such fidelity and accuracy, that it takes a great deal of patient and detailed search to find constant flaws or variations in the clichés. The second is the crude method of printing, which frequently introduces smudging and slurring of the details in the printed stamps, and thereby tends to conceal the small differences of the engraved details on which plating depends, and to introduce numerous and more obvious differences which are ephemeral and, therefore, useless for plating.

However it can be done. A plating table for 12 clichés of each denomination is given as an appendix to this article. Generally



Fig. 1 ½ Trangka. Second or intermediate setting.

speaking, the Tibet and Roman letters in the top and bottom tablets and the figures of value in the side tablets are so uniformly carved that they are of little use for plating.

The features of the design where slight differences do occur are chiefly (1) the two outer frame-lines and (2) the details inside the central square. These details are:—On top, a small *white circle* with a *worm*-like wriggle in the centre, with a decorative wriggle on each side, somewhat reminiscent of a *snail* in appearance, and another below, resembling *pincers*.

In the middle is the White Lion, with a hairy *tail* and well marked *shoulder* and *loin*.

Below is another small circle, with two small *hooks* attached to it on the left, and there are two long *hooks* below the lion's feet. In the side panels are the figures of value between two decorative *ornaments*, and *ornaments* are also found flanking the word TIBET. (The words in italics above occur frequently in the plating tables). The plating tables have been prepared by a careful examination of a number of complete sheets of all denominations, from the earliest printing to those which were still on sale at Lhasa in 1950. Generally speaking only those flaws or variations have been recorded which are traceable all through, and which therefore were part of the original engraved design. This brings to light progressive damage flaws, of which a certain number have also been noted. In the 4 trangka, a list of these damage flaws is also given, as they help to fix the order of the different settings or states of plate.

With these plating tables we can now recognize clichés of any value wherever they may be on the plate. In each table the numbers

in the first column show the position of the cliché *in the earliest printing,* and excellent illustrations of the early printings of the different denominations are available in the monograph.

Here I should perhaps explain the difference between *"Setting* and *"State"* of plates.

One setting differs from another when the clichés on the plate have been re-arranged to a greater or less extent.

One state differs from another when the clichés have *not* been rearranged at all, but show differences of spacing and/or angles of tilt. It is evident that the leather strap, which held the clichés together, was sometimes a bit loose, so that there was a certain amount of play between the clichés, resulting in these differences of spacing and tilt. Some idea of this is given by the three settings of the ½ trangka. In the first setting, there was a comparatively wide space between all clichés, and the overall sheet measures 106 x 77 mm. In the third setting, the clichés are jammed tightly together, and the overall sheet, measurements are in consequence reduced to 100 x 74 mm. The difference, i.e. 6 mm. horizontally and 3 mm. vertically, is a measure of the amount of play.

Before going on to describe the different settings I have found so far, I should explain how the *sequence* of the different settings is indicated. The most reliable guide is, of course, the progressive damage flaws, of which a few have been noted in the tables for all denominations, and a considerable number for the 4 trangka. Obviously a sheet without the damage flaws must have been printed earlier than one which shows them.

A second indicator is perforation. Up to now, the pin-perf 12 has only been found in the latest printings and the other perforations only on early printings.

A third, but less reliable indicator, is the nature of the printing. Over a period of 19 years of spasmodic use, the sharp details of the clichés inevitably became somewhat worn and blurred, so that early printings usually show up clearer and better printed than the later ones. (I say usually, because I have exceptionally found fairly clear prints which the progressive damage flaws proved must have been late).

Now I shall turn to a consideration of the different settings of the printing plates, and at the outset I must emphasize that I make no claim that the list is complete. I have, I think, the first and the last settings correct in each value, but there may well be intermediate settings which I do not happen to have seen. In all denominations the clichés of the earliest settings are numbered

1	2	3	4
5	6	7	8
9	10	11	12

and each cliché retains its specific number when re-arranged in later settings. Thus in a later setting, the number I (or any other number) may occur anywhere in the diagram of the plate.

I. *The ½ trangka yellow.* (For the First setting see Haverbeck's Figure 28, for Second and Third settings see my Figures 1 and 2)

In this case, cliché No. 1 moves to the Fifth position in the Second setting and to the Twelfth position in the Third setting. And so on for the others. It will be seen that the clichés could very well have been "tossed into a box" and reassembled at random for the next setting. This is the most difficult value of all to plate, since the yellow color gives particularly bad printing impressions, often with severe over-inking. Haverbeck's figure 28 has been taken as the First setting,

1st Setting				2nd Setting				3rd Setting				4th Setting			
1	2	3	4	7	11	6	4	9	5	10	8	12	5	4	6
5	6	7	8	1	3	12	2	7	4	12	2	11	2	8	10
9	10	11	12	8	10	5	9	6	11	3	1	1	9	7	3



Fig. 2 ½ Trangka. Third or final setting.

because some perforated stamps in orange-red correspond, and these are certainly very early. The Third setting was still current in 1950, and the Second setting is found in ochre or brownish yellow which was also fairly early. There is a 4th setting printed in chrome yellow.

II. The 2/3 *trangka blue.* I have seen 4 settings. The First was a very early perforated sheet, and Mr. Haverbeck's Figure 29 is the Second setting, the Third setting is my figure 3. The distribution of clichés in the four settings is shown below

III. *The 1 trangka carmine.* In this value. I have also found four settings. Taking Mr. Haverbeck's Figure 30 as the First setting, I have a number of sheets, in very different shades, from the Second setting, (my Figure 4), one of them in a rare red-orange shade. Recently two more settings have been seen, from the evidence of the damage flaws it is difficult to decide which is the Third and which the Fourth setting.

1st Setting				2nd Setting				3rd Setting				4th Setting			
1	2	3	4	5	7	12	2	12	5	6	3	9	7	6	8
5	6	7	8	1	4	10	6	1	2	4	10	11	10	5	1
9	10	11	12	8	9	11	3	11	9	8	7	2	12	4	3



Fig. 3 2/3 Trangka. Last setting.

1st Setting				2nd Setting				3rd Setting				4th Setting			
1	2	3	4	5	2	3	4	6	4	9	1	6	4	2	12
5	6	7	8	1	11	7	8	5	10	3	12	5	10	3	1
9	10	11	12	9	10	6	12	11	7	8	2	11	7	8	9

It will be noted that only two pairs, i.e. 1 and 5, 6 and 11, have been interchanged between the First and Second settings, and again two pairs, 1 and 12, 2 and 9 between the Third and Fourth settings and the remaining clichés left undisturbed.

IV. *The 2 trangka vermilion.* Here there are three settings known. Haverbeck's Figure 31, being a perforated sheet, is certainly early. The latest sheets available in Lhasa show two different states of the First setting in a variety of shades as the cliches are often at different angles and spacing, while other sheets show two rearrangements of the clichés, i.e. two more settings. (See table in Appendix.)

V. *The 4 trangka green.* This is the most interesting of all the values. Four different states of the printing plate, with 2 different settings, have been recognized, and were used in the following order:—

First setting

First State. (early, 1933, perforated sheet. My Figure 5) All clichés widely spaced, and fairly straight. 12 clichés.

Second State. (Haverbeck's plate 33B). No. 7 cliché sloping to left, 11 clichés, (No. 4 missing).

Third State. My Figure 6. Nos. 1 and 2 clichés close together, and sloping to left. No. 7 cliché sloping slightly to right.



Fig. 4 1 Trangka. Last setting.

Nos. 11 and 12 far apart. No. 4 missing. 11 clichés (No. 3 cliché struck in to the empty space from another sheet)

Second Setting.

Fourth State. Haverbeck's plate 33A shows a new cliché No. 12, very noticeably different to all the rest, inserted close to the adjoining cliché. 12 clichés.

In this state, all the clichés have been rearranged as follows:

1st Setting				2nd Setting			
1	2	3	*	11	2	9	6
5	6	7	8	12	8	11	7
							new
9	10	11	12	3	5	1	12

* 4 in 1st State.
Blank in 2nd and 3rd States.

i.e. cliché No. 1 of first three states now occupies the 11th position, and so on.

It will be noted that Haverbeck's Figure 33A comes *after* 33B and not before, as recorded in the monograph. This is an interesting discovery, which is proved by the plating table and progressive damage flaws, as explained below.

The *order* of use of the four settings is determined partly by the arrangement of the clichés and partly by progressive damage flaws which appear on the clichés.

The first state, on a *perforated* sheet, is very clear and with no damage flaws.

The second and third states must have followed the first with no re-arrangement of the clichés. The second state shows some damage flaws, the third state shows these and some more as well. So must *ipso facto* be



Fig. 5 4 Trangka. First setting, first State, early (Pin perf. 11). 12 cliches.

after the second state. In the third state, stamps were often cut out of a sheet and stuck into the blank corner to facilitate post office sales. (Figure 6)

Possibly to avoid this trouble a new 4 trangka cliché—the 61st was engraved. This 2nd setting shows 11 old clichés of the 3rd state re-arranged with all their damage flaws, and the new cliché put into position 12. This new cliche is unmistakable, being 1½ mm. broader, and having several differences of engraving from all other clichés, e.g.

i. The right snail is the wrong shape.
ii. The right hook is the wrong shape.
iii. The left snail is the wrong shape.
iv. The left back leg is the wrong shape, being more bent.
v. The letter B is distinctly larger.

This 2nd setting cannot have come before the 1st (vide damage flaws) nor between the 1st and 3rd (vide rearrangement of clichés) hence it must be the last state so far found. The list of more obvious damage flaws is attached to the plating table.

I will now summarize the different settings, some of which show more than one state, some show different overall (sheet) measurements, and all show a great variety of colors, as noted below.

	½ trangka	2/3 trangka	1 trangka	2 trangka	4 trangka
1st Setting	1 State	1 State	1 State	2 States	3 States
measurements mm.	107 x 77	101 x 76	104 x 78	107 x 78	107 x 78
2nd Setting	2 States	1 State	1 State	1 State	1 State
measurements mm.	102 x 76	100 x 75	104 x 78	107 x 78	104 x 78



Fig. 6 4 Trangka. First setting, third state. 11 cliches (Cliche No. 3 duplicated, and blank position 4 filled in from another sheet.)

(Photos by Boutrelle)

3rd Setting	1 State	1 State	1 State	1 State	—
measurements mm.	100 x 75	99 x 74	107 x 78	106 x 80	—
4th Setting	1 State	1 State	1 State	—	deep green
measurements mm.	102 x 77	100 x 75	106 x 78	carmine	olive green
Colors.	red-orange	Pale blue	lake	carmine-rose	dull green
	orange yellow	blue	carmine	scarlet	yellow green
	chrome yellow	deep blue	carmine-red	red	emerald.
	lemon	indigo	rose-red	crimson	
	ochre		rose	dull orange	
			red-orange		

This gives a total of 17 settings and 21 states of printing plates, and there may be more. This does not give us much evidence in support of two distinct *issues* of the 1933 type, one could argue that there were three issues (or settings) of one value, two of others, and one only of one value! The stamps were printed again and again as and when required during the period of 19 years, and we are reluctantly forced to the conclusion that there is no distinguishing feature or clearcut demarcation line where we can say—before this was one issue, after it another.

However, whether we call them one issue or two, it in no way affects the interest and pleasure which a detailed study of these stamps provides. Mr. Haverbeck noted in his monograph "It is possible that further study may be able to show the sequence of

printings from the arrangement of the clichés". Although this article says little about the sequence of printings, I think that I can claim that it does throw some light on the sequence of states and settings of the printing plates.

In conclusion I should like to add that it is Mr. Haverbeck's splendid monograph that has opened the way to further research. But for it, we should still be groping in the dark confusion that prevailed up to 1952. All philatelists interested in this fascinating country owe a debt of gratitude to him, and to the COLLECTORS CLUB for publishing it.

List of Illustrated Sheets

The illustrations which accompany this article are supplementary to those in Haverbeck's monograph, and have been selected to show settings and states of plates not shown in the monograph. The *combined* illustrations show the following:—

½ Trangka yellow	First setting, Haverbeck's Figure 28.
	Second setting. My Figure 1.
	Third setting. My Figure 2.
2/3 Trangka blue	First setting. Haverbeck's Figure 29.
	Last setting. My Figure 3.
1 Trangka carmine	First setting. Haverbeck's Figure 30.
	Last setting. My Figure 4.
2 Trangka red	First setting. Haverbeck's Figure 31.
	(I do not know of any other setting).
4 Trangka green	First setting, 1st state. My Figure 5.
	First setting 2nd state. Haverbeck's Figure 33B.
	First setting, 3rd state. My Figure 6.
	First setting. Haverbeck's Figure 33A.

(Note. The first of these 4 Trangka illustrations shows no damage flaws, the second shows some, the third and fourth show all listed in the Appendix).

Appendix I

Tibet 1933 Type Plating Tables

Introductory remarks. The *object* of making plating tables of the Tibet 1933 type is to make it possible to recognize each of the 12 clichés of each of the 5 values wherever it may occur in complete sheets. Only when this can be done is it possible to recognize the different settings of the printing plates, and to get some idea of the *sequence* of the different printings.

The *possibility* of making plating tables is due to the fact that every cliché of every value was separately engraved by hand, and hence inevitably shows small but characteristic differences or flaws from the other clichés. Two, three, and occasionally four characteristic features have been recorded in the plating tables for every cliché. To be sure that these are permanent features (and not ephemeral), a number of sheets of each value were compared, including as far as possible the earliest and the latest printings.

Each cliché is given the number corresponding to its position in the earliest known setting. (In later settings of course, cliché No. 1 may be anywhere in the plate, and so for any other cliché).

The 4 trangka value was apparently rather roughly treated. One cliché was lost altogether (necessitating the engraving of a new cliché later), and many of the others developed progressive damage flaws. A list of these has been made, which gives a useful indication of the order of the settings.

The other values do not seem to have suffered the same rough treatment, or to have developed permanent damage flaws to the same extent. But some damage flaws for the other values have also been recorded and listed.

TIBET 1933-52

Arrangement of cliches in all Settings

Settings →	1	2	3	4
½ trangka yellow	1 2 3 4 5 6 7 8 9 10 11 12	7 11 6 4 1 3 12 2 8 10 5 9	9 5 10 8 7 4 12 2 6 11 3 1	12 5 4 6 11* 2 8 10 1 9 7 3
2/3 trangka blue	1 2 3 4 5 6 7 8 9 10 11 12	5 7 12 2 1 4 10* 6 8 9 11 3	12 5 6 3 1 2 4 10 11 9 8 7	9 7 6 8 11 10* 5 1 2 12 4 3
1 trangka red	1 2 3 4 5 6 7 8 9 10 11 12	5 2 3 4 1 11 7 8 9 10 6 12*	6 4 9 1 5 10 3 12 11 7 8 2	6 4 2 12 5 10 3 1 11 7 8 9*
2 trangka red	1* 2 3 4 5 6 7 8 9 10 11 12	12 4 8 6 7 5 11 10 1 3 2 9	9 11 12 2 6 4 5 3 10 8 7 1*	
4 trangka green	1† 2 3 4† 5 6 7† 8 9 10 11 12	10 2 9 6 12 8 11 7 new 3 5 1 12		

* Cliche decidedly crooked.

† 4 trangke value, cliche 4 missing in 2nd & 3rd states.
cliche 7 crooked in 2nd state.
cliche 1 crooked in 3rd state.

TIBET 1933-52 Plating Tables

No. of cliche	1. ½ trangka yellow (Items marked * are damage flaws).	New position of cliche in setting 2	3	4
1	i. L. jaw of pincers meets the circle above ii. R. vertical line thick behind tail. iii. R. hook short iv. Outer frameline missing on R.	5	12	9
2	1. 4th Tibet letter broken in tail ii. Outer frameline flexed outwards at S. E. corner iii. White vertical lines thin, especially opposite mouth and tail	8	8	6
3	i. L. edge of design bulges in the centre ii. Hooks below feet coalesce iii. Outer frameline broken above 5th Tibet letter	6	11	12
4	i. Top edge of design bulges up on the centre ii. Outer frameline weak except at top iii. Inner frameline bent outwards at NE corner	4	6	3
5	i. Long tentacles of R. lower ornament nearly touch T. ii. Hook below back foot flattened and stem abnormally bent iii. Outer frameline broken on R. (lower half)	11	2	2
6	i. Line of loin slopes to left ii. Lower horizontal white line thin, especially on left iii. R. hook rather short	3	9	4
7	i. Clear double framelines nearly all round (missing on L in 4th setting) * ii. Small flaw connects hooks iii. Framelines broken above 4th Tibet letter (except in 1st setting) *	1	5	11
8	i. Both framelines fairly strong, and outer bends outwards at SE corner ii. White lines round central square rather thin iii. R. jaw of pincers thick and nearly meets circle	9	4	7
9	i. Outer frameline strong on sides, weak or absent below E ii. 4th Tibet letter broken in tail iii. L. vertical line thin	12	1	10
10	i. White dot touches circle on R ii. Outer frameline weak or absent on 3 sides, inner wavy on R iii. Hooks coalesce below feet	10	3	8
11	i. All four central white lines fairly thick, especially above ET ii. Worn in circle small and stunted	2	10	5
12	i. Inner frameline wobbly on L., and broken above 3rd Tibet letter ii. Outer frameline missing on R lower half	7	7	1

TIBET 1933-52 Plating Tables

No. of cliche	2. 2/3 trangka blue (Items marked * are damage flaws).	New position of cliche in setting 2	3	4
1	i. Inner frameline bent inwards SE and NW corners, outwards NE corner, and bent upwards above 5th-6th Tibet letters ii. Frameline broken above 2nd Tibet letter (in later settings only) *	5	5	8
2	i. Top of lower circle below paw is cut flat. ii. 4th Tibet letter broken in tail iii. Framelines strong and distinct nearly all round iv. Two top hairs in back leg are short, and coalesce in later printings*	4	6	9
3	i. Outer frameline missing on R and top (centre), and meets inner at bottom ii. L. Jaw of pincers long and touches circle above iii. Hooks below feet coalesce	12	4	12
4	i. Outer frameline missing nearly all round ii. L. hook below feet does NOT meet circle iii. White dot touches and flattens top of upper circle	6	7	11
5	i. Worn in circle horizontal, and shaped ⌒ ii. Hooks below feet coalesce	1	2	7
6	i. Tip of tail of L. snail cocked up ii. L. jaw of pincers meets circle above iii. 8th Tibet letter broken in half	8	3	3
7	i. Outer frameline absent top and L. ii. R. snail touches circle, L. snail touches dot iii. Lower tentacle of lower L ornament swollen. iv. 8th Tibet letter broken in half	2	12	2
8	i. Framelines strong SE corner and flexed outwards ii. Tail of R. hook horizontal and not cocked up iii. White flaw connects bottom of value on L with ornament below (not in 1st)	9	11	4
9	i. Framelines wavy on R. ii. Horizontal line above figure of value on L contacts ornaments above iii. White loop in bottom of lower R ornament (in later settings only) *	10	10	1
10	i. Tip of tail of L. snail cocked up. (ii) Pincers a closed circle * iii. R. vertical line broadens behind back leg iv. Outer frameline weak on R. and bends inwards at SE tip	7	8	6
11	i. Outer frameline missing on R lower half ii. 8th Tibet letter broken in half iii. Small white line between E and T. (in later settings only) *	11	10	5
12	i. Inner frameline bends slightly inwards SE and SW corners ii. R. vertical line contracts and swells behind tail iii. Very small white flaw in margin of R. panel opposite upper ornament*	3	1	10

TIBET 1933-52 Plating Tables

No. of cliche	3. 1 trangka red (Items marked * are damage flaws).	New position of cliche in setting 2	3	4
1	i. Dot touches upper circle on R ii. L. snail abnormally wriggly iii. Outer frameline missing on top. (R side)	5	4	8
2	i. Outer frameline missing on top, strong on R. ii. Slight swelling in L. vertical line opposite mouth iii. Bottom hair of tail long and meets adjoining vertical white line	2	12	3
3	i. Break in inner frameline above 3rd Tibet letter ii. R. snail touches dot iii. Paw and hook below coalesce	3	7	7
4	i. R. hook very short ii. L. vertical line thin at top, broader below mouth iii. 8th Tibet letter broken in half, and small white flaw SE corner of it	4	2	2
5	i. Outer frameline missing top, bottom, and lower R ii. Hooks below feet just touch iii. Flaw connects L. snail with horizontal white line above*	1	5	5

6	i. Outer frameline missing L, inner bent inwards NW, and outwards NE corner ii. L. jaw of pincers meets circle above iii. Paw and hook below coalesce	11	1	1
7	i. Top outer frameline crooked, and nearly meets inner line above 3rd-4th letter ii. 8th Tibet letter broken in half iii. Pincers form a closed circle (in later printings only) *	7	10	10
8	i. Outer frameline missing most of L., inner very strong on L & below TIB. ii. Lion mark bent over at tip iii. 8th Tibet letter broken in half	8	11	11
9	i. Outer frameline missing top and bottom ii. L. snail rather wriggly	9	3	12
10	i. Both framelines visible nearly all round, and nearly coalesce at base ii. Lower horizontal white line very thin at left iii. Curve of loin leans too much to the left	10	6	6
11	i. White flaw in 3rd Tibet letter (weak in early settings) * ii. R. hook below leg nearly or quite closed iii. Dot touches 7th Tibet letter*	6	9	9
12	i. Outer frameline absent below and meets inner on top ii. Hooks below feet coalesce iii. Lion abnormally curved	12	8	4

TIBET 1933-52

4. 2 trangka red

No. of cliche	(Items marked * are damaged flaws)	New position of cliche in setting 2	3
1	i. Paw and hook below coalesce ii. Hooks below feet just touch iii. 4th Tibet letter broken in tail	9	12
2	i. Worm in circle horizontal ii. R. hook short iii. Lower white line nearly closed above B	11	4
3	i. Tail of L. snail and of R. hook upturned at end ii. Lower horizontal white line very thin iii. Inner frameline very strong at base	10	8
4	i. R. hook very short and rather cocked up at end ii. L. snail, dot, and mane nearly all meet iii. L. vertical white line slopes inwards at top	2	6
5	i. Worm thin, vertical, straight ii. Both framelines clear and distinct all round iii. Breaks in L. framelines (a) at NW corner (b) opposite o and ट (in later settings) *	6	7
6	i. 4th Tibet letter broken in tail ii. Two last hairs meet the white curl of tail iii. Upper white line nearly closed below 6th Tibet letter	4	5
7	i. Outer frameline bent inwards on R. below centre ii. Tip of R hook horizontal and not cocked up	5	11
8	i. White flaw in 3rd Tibet letter (weak in earliest printings) * ii. Hooks below feet coalesce, and R hook long iii. Extra hair in tail, and two lowest hairs meet	3	10
9	i. Framelines coalesce at base ii. Worm small and does not meet base of circle iii. Hooks below feet coalesce	12	1
10	i. Swelling in lower white line above BE ii. Frameline run very close together at base	8	9
11	i. Outer frameline missing on L. very close to inner in base, and coalesces with inner on R. ii. Handle of R hook bent up iii. 8th Tibet letter broken in half iv shoulder line small and horizontal	7	2
12	i. R. hook show ii. 8th Tibet letter broken in half	1	3

TIBET 1933-52

No. of cliche	5. 4 trangka green (Items marked * are damaged flaws)	New position of cliche in setting state 2 & 3	2
1	i. Framelines strong and distinct ii. Hooks do **not** touch iii. Green circle in lower white circle small and thick iv. Letters TIBET thinner than usual. v. Swelling in lower line above TI	1	11
2	i. Framelines strong and distinct, inner bent inwards at SW and SE corners ii. Hooks well apart iii. L. vertical line narrow in centre	2	2
3	i. Framelines strong and distinct, outer bent outwards at SE corner ii. L. vertical line narrow opposite mouth iii. Hooks just touch (different to cliche 2)	3	9
4	i. Upper green circle oval and worm crosses it ii. Hooks below feet meet iii. Line of shoulder small and slopes to the left	—	—
5	i. Edge of lower tablet and inner frameline wavy at base ii. Outer frameline weak or absent on top (R) and below ET	5	10
6	i. Outer frameline weak or missing below E and top (R) ii. Inner frameline broken opposite lower R ornament iii. Paw and hook below coalesce iv. All engraved details, letters etc. rather thick	6	4
7	i. Framelines strong and distinct all round ii. Dot touches upper circle on top and flattens it iii. Engraved details, letters etc. rather thick	7	8
8	i. Framelines coalesce on top, and nearly coalesce on bottom L ii. R. snail touches dot iii. Tibet letters long, a usually meets white line below*	8	6
9	i. Dot touches circle on R. and nearly touches R. snail	9	3
	ii. Pincers thick and nearly closed, and touch circle above iii. Worm in circle small and stunted	9	3
10	i. Outer frameline broken above 7th Tibet letter ii. Small swelling in white line above L. ornament in lower label iii. Paw and hook coalesce. iv Letter B small and thick	10	1
11	i. R snail touches dot. ii. Pincers nearly or quite touch circle above iii. Paw just touches hook below	11	7
12	i. Outer frameline broken below 2nd T, and inner bent above 5th, 6th Tibet letters ii. Swelling in white line above I. iii. Hooks interlock	12	5
	iv. Upper circle slightly flattened on top. New cliche		12

TIBET 1933-52

List of progressive damage flaws

Value	Setting No.	Cliche No.	Details of flaws
2/3 trangka	3	1	Frameline broken above 2nd Tibet letter
		9	White loop in bottom of lower R. ornament
		6	(i) Flaw blots top of 8th Tibet letter. (ii) White spot below 5th Tibet letter
	4	3	White spot above value in R. panel
1 trangka	2 (later printing only)	4	Conspicuous flaw between lower circle and throat
		8	Outer frameline broken opposite upper R. ornament
		12	Conspicuous white line through lower R. ornament into R. panel
	3 4	1	Conspicuous white line across the whole stamp through R. panel. (continuation of flaw in No. 12)
		2	White smudge in value in R. panel
		3	Three small white dots below value in R. panel
		5	Flaw joins bottom of upper L. ornamented with inner white line

		7	White line between upper circle and L. snail (Also in setting 2)
		9	White line between ET and through back leg and tail Flaw connects 2nd T with lower R. ornament Flaw below and to right of value in R. ornament
		10	Flaw smudges value in R. panel
		11	Flaw in tail
		12	Flaw above L. snail. (Also in setting 2)
2 trangka	1 (2nd state) 3	3	Dot in white line above 6th Tibet letter
		5	Several breaks in framelines on left
		7	White flaw at lower tip of 4th Tibet letter
		8	White flaw in 3rd Tibet letter
		11	White spot below 7th Tibet letter
		9	Flaw connects IB
		12	Flaw connects bases of T and I

Note. Flaws shown in an early setting are found in all later settings, but flaws shown in a late setting are not found in any earlier settings.

TIBET 1933-52

List of progressive damage flaws

Value	Setting No.	Cliche No.	Details of flaws
4 trangka	1 2nd state	1	i. Large white flaw in R. panel above lower ornament ii. White dot between the figure of value in R. panel and upper ornament
		3	i. White flaw in R. panel above lower ornament ii. White dot in R. vertical white line opposite R. hook
		5	White flaw masks part of 5th Tibet letter
		6	White flaw in R. panel below upper ornament
		8	White flaw enlarges Lion's throat
		11	White flaw in SE corner of central square below R. hook
	1 3rd state	2	i. White flaw in upper margin above and between 7th and 8th letters ii. White flaw in 1st Tibet letter
		3	i. White flaw breaks framelines in NW corner ii. White flaw in upper margins at NE corner
		5	Small flaw above figure of value in R. panel
		6	Small flaws between IB and below E
		7	White flaw in E.
		8	White flaw in B.
		10	Large flaw conceals pincers above Lion's back
		12	White flaw on L. margin behind the figure ৲

Note. None of these flaws are found in the earliest printings, i.e., 1st setting, 1st state, while all are found in the 2nd setting (4th state). Cliche No. 4 shows no damage flaws, as it was lost at a very early stage, i.e., before the 2nd state. No new damage flaws are found in the 2nd setting which has the new (12th) cliche.

A Test of the Plating Tables

Mr. Haverbeck's monograph illustrates a number of singles and pairs of the 1933 type, which can be plated as follows:—

	Page of the re-printed monograph *

* Reference is to the Collectors Club Handbook "The Postage Stamps and Postal History of Tibet (1952)" by H. D. S. Haverbeck.

32. A single of the 1 trangka value. Cliché No. 4 early state.

34. Figure 32. Small proof sheet of the 2/3 trangka value. Clichés Nos. 1 and 12. (This combination does not occur in the bottom row—vide wide margin—of either setting. Hence it is a proof sheet).

37. Figure H. Starting at the top:—
(i) 4 trangka pair Nos. 9 and 10. Third state. (As No. 10 shows the white damage flaw above the Lion's back, it must be the third state. In the fourth state this cliché and flaw is in position No. 1, in the second state this flaw does not occur).
(2) 2 trangka pair Nos. 5 and 6, second state.
(No. 5 shows the progressive damage flaws on the left margin.)
(3) 1 trangka pair. Nos. 7 and 8. Last setting.
(No. 7 shows the progressive damage flaw, the pincers forming a closed circle).
(4) 2/3 trangka pair Nos. 3 and 1. Last setting.
(This combination occurs only in the last setting).
(5) ½ trangka pair Nos. 7 and 4. Third setting.
(This combination occurs only in the third setting).

44. Figure 46. (i) 2/3 trangka pair Nos. 5 and 11. Last setting.
(This combination occurs only in the last setting).
(2) 1 trangka single. No. 11. First setting.
(in the second setting, cliché No. 11 is in the middle row, and could not have a broad bottom margin. An unexpected result, to find a first setting stamp used so late as 1945, as the Nepal dated postmark proves!)

Appendix II

Some Forgeries of 1933 Type

Mr. Haverbeck's monograph records that there are several forgeries of these stamps, that they are all dangerous and considerably more common than the originals, and that careful comparison with the originals is the only sure way to recognise them.

Three types of forgeries have been seen by me, each of which is quite easy to recognise from the following characteristics:

Type 1. There was a block of six ½ trangka yellow in the River's collection on shiny *laid* paper, with the hooks below feet *reversed,* a very obvious mistake.

Type 2. Typographed on smooth almost laid *machine-made* paper often with a shiny appearance. The two framelines distinct and equal, (as in the originals, not as in type 3 below). Examples in the River's collection included both perf. and imperf., and all values were represented.

Type 3. These originated in Northern India, possibly in Kathmandu, where they are abundant. (1) The 6th Tibetan letter is rounded at the base. (2) The two hooks below the Lion's feet are squashed down and flattened. (3) The outer frameline is too thick and often conceals the inner frameline, (except in the 4 trangka). All denominations are represented.

A few copies of the informative Handbook still are available.

The Postage Stamps and Postal History of

TIBET

By Harrison D. S. Haverbeck

53 Pages . . . 131 Illustrations .....PRICE $1.50

FRANCE

A Note on the 1849-62 Issues, With Illustrations of Some Unusual Mint Blocks

By WINTHROP S. BOGGS

1849-50 Issue
In Mint Blocks of Eight



Fig. 1. 20c black on yellowish (Scott #3; Y and T #3) issued January 1st, 1849. For letters up to 7½ grammes in weight to any address in France, Corsica or Algeria. Approximately 41.7 millions printed.



Fig. 3. 1 Fr. Carmine on pinkish (Scott #9; Y & T #6). Issued December 1, 1849. Changed from vermilion to end the confusion with the 40c orange. For letters weighing over 15 grammes but less than 100 grammes. Approximately 2.7 millions printed.



Fig. 2. 40c Orange on yellowish. (Scott #7; Y & T #5). Issued February 3, 1849. For letters over 7½ grammes but under 15 grammes in weight. Approximately 4.2 millions printed.



Fig. 4. On July 1, 1850 the rates were increased to 25c for 7½ grammes or less. The 25c blue on bluish (Scott #6; Y & T #4) was issued to replace the 20c black. Approximately 45 millions printed.

(Photos by Boutrelle)

Among the fine exhibits at The Collectors Club Member Competition on April 15, 1953 was the outstanding group of mint blocks of early France displayed by *General Robert A. Gill* of Baltimore, Maryland.

These beautiful pieces, when exhibited at the Club, attracted considerable attention and comment. General Gill very kindly has consented to our illustrating some of the blocks for the pleasure of our readers.

It is well known of course that all the postage stamps of France, excepting the Bordeaux Issues, were typographed by M. Hulot in Paris. The stamps were designed by M. Barre, engraver of the Mint, who also prepared the dies from which the plates were made. The Laureated issues were engraved by his son Albert.

The stamps were all printed in sheets of 300, (20X15), divided into two panes of 150 (10X15).

The paper was a uniform, unwatermarked wove, surface tinted, but varying slightly in thickness.

The classic simplicity of the designs, coupled with exquisite printing, resulted in stamps which have never been equalled and certainly never surpassed in beauty of execution. Consequently they have always been prime favorites with collectors and students.



Fig. 5. 15c green on greenish (Scott #2; Y & T #2). Issued July 23rd, 1850. For single rate letters in Paris. Approximately 3.3 millions printed.

(Continued on Page 281)

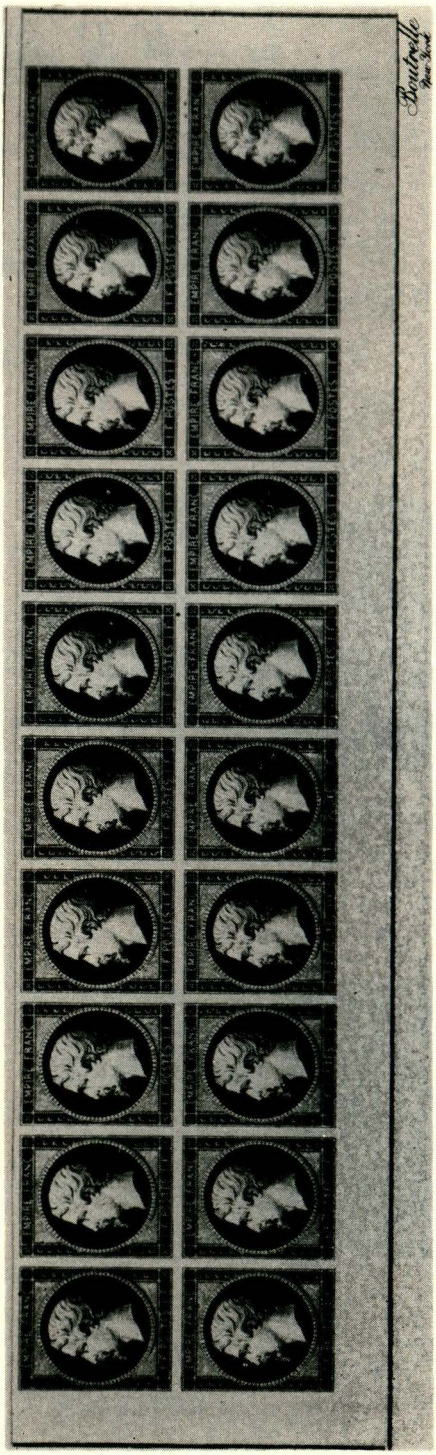


Fig. 7. 1 Fr. Carmine on pinkish (Scott #21; Y & T #18). Issued August 17, 1853. [A magnificent marginal block of 20.] 1 Fr. 1853 approximately 1 million printed.

Additions to

*"THE POSTAGE STAMPS OF MEXICO"**

A book by S. Chapman

By ROBERTO GARCIA-LARRANAGA

(Continued from Page 214)

SALTILLO. UNUSED: 2r. USED: ½r. Quarter of 8r. black.
SUB-OFFICES:
Candela, 1r.
Cienegas, 2r.
Monclova, 1r. pair on letter. 2r.
Muzquiz, ½r. strip of four on letter. 2r. on letter.

cxv.

Parras, 1r. pair on letter. 2r. on letter.
Viezca, 1r. 2r. Quarter of 8r. green on piece.

SAN LUIS POTOSI.
OVERPRINTS:
23½ x 3, UNUSED: 2r. 4r. black.
20 x 2½, UNUSED: ½r. block of four. 1r. block of four.
2r. pair. USED: 4r. black. 8r. black.
Half of 4r. black. Quarter of 8r. black.
Half of 8r. black.
16½ x 2, UNUSED: 8r. green.
WITHOUT OVERPRINT: ½r.
CANCELLATIONS:
Diligencias 2r. 4r. rose.
SUB-OFFICES:—
Catorce, 1r. 2r. 4r. black on letter. Half of 4r. rose on letter.
Espíritu Santo, 2r. on letter.
Matehuala, ½r. block of four.
Mazapil, 2r.
Pinos, 2r. on letter.
Salinas del Peñón Blanco, 1r.
Venado, 2r.
USED OUTSIDE DISTRICT:
Diligencias Generales de Mexico, 4r. rose on letter.

cxvi.

TABASCO.
4r. black.
SUB-OFFICES:
Teapa, ½r. 2r. 4r. black.
TAMPICO. UNUSED: ½r. 1r. 2r. USED. Half of 4r. rose on piece.
WITHOUT OVERPRINT: 1r. 2r.
SUB-OFFICES:
Matamoros, Half of 4r. black on letter. Without overprint: Oval cancellation Administration de Correos H. Matamoros, ½r.
Panuco. ½r.
Prezas (in red) ½r. pair.
USED OUTSIDE DISTRICT:
Tula de Tamaulipas, ½r. 1r. pair. 2r.
TEXCOCO.—
With overprint, ½r.
TLALPAM.
Without overprint. Cancellation: Ciudad de Tlalpam (in red) in two lines, ½r. and 1r. on piece.

cxvii.

TLALPUJAHUA.
With overprint. Cancelled Franco en Tlalpujahua, ½r. 2r.

* Published in 1926 under the auspices of THE COLLECTORS CLUB, New York, N. Y.

TOLUCA.
½r. block of four. 4r. black.
SUB-OFFICES:
Tejubilco, 2r.
Temascaltepec, ½r. strip of four. 1r. 2r. 8r. black pair.
Tenancingo, ½r. (with this name overprinted as well as Toluca) UNUSED: 1r. 2r. USED: 2r.
TULA.
½r. 8r. black.
USED OUTSIDE DISTRICT:
Mexico, 8r. black.
TULANCINGO.
Without overprint, 4r. black.

cxviii.

TUSPAN.
Without overprint, 8r. black.
VERACRUZ.
UNUSED: 4r. black complete sheet of sixty. ½r. 1r. 4r. brown. 4r. black. USED: 4r. black on letter. 4r. brown on letter. 4r. rose on letter. 8r. black on letter.
WITHOUT OVERPRINT. 4r. black. 8r. green.
SUB-OFFICES:
Acayucan, Half of 2r. on piece. 2r.
Alvarado, ½r., pair.
Amapa, 1r. 2r. on letter.
Cosamaloapan, 1r. 2r.

cxix.

San Andrés Tuxtla in blue, 2r.
Santiago Tuxtla, 1r. 2r. 4r. black on letter.
Tlacotalpam, Word in two lines on oval, ½r. strip of four on letter. 2r.
Tlaliscoyan, ½r. strip of four on letter, 2r. on letter.
Tuxtepec, ½r. strip of four on letter.
USED OUTSIDE DISTRICT:
Córdova, 2r.
VICTORIA. UNUSED: 1r.
WITHOUT OVERPRINT: 2r.
SUB-OFFICES:
Tula de Tamaulipas, Without overprint, ½r. two pairs on letter, 2r. Quarter of 8r. black on piece.
USED OUTSIDE DISTRICT:
Santa Ana de Tamaulipas, 2r. on letter.
ZACATECAS.
SUB-OFFICES:
NIEVES, 1r.
Sombrerete, Quarter of 8r. black on letter.
Xeres, Without overprint, 2r.

EAGLE ISSUE.

cxlvi.

(1) STAMPS WITHOUT INVOICE NUMBER OR DATE.
MEXICO.—
CANCELLATIONS:—
Diligencias Generales de México, narrow oval 2R. pair
USED OUTSIDE DISTRICT:
Chalco 1r.
Jaral 1r. pair.
Tenancingo 2r.
APAM:— Unused 1r. Used 2r.
CHALCO:— Unused 1r.
SUB-OFFICES:
Morelos 4r.
Tlayacapan 2r.

cxlvii.

CUERNAVACA:—
SUB-OFFICES:
Tetecala 1r. 2r.
GUADALAJARA:—
SUB-OFFICES:
Tepic. Name overprinted without name of principal, 1r. and 2r. pair used together on piece.
Used from Tepic but without any overprint, 4r.
GUADELUPE HIDALGO:—
Mexico cancellation, 1r. vertical pair on piece.
GUANAJUATO:—
CANCELLATIONS:
Dots forming circle, 4r.
Circle dated, 1r. 8r.
SUB-OFFICES:
Silao. Dots inside small circle 4r. 8r. Circle with inscription in white against black background 1r. 8r.

cxlviii.

JALAPA:—
WITHOUT DISTRICT NAME:
Circular cancellation with Junio in center, 2r.

WITH NAME:
Circular cancellation, 4r.
SUB-OFFICE:
S.J. de Los Llanos, 1r.
LAGOS:—
WITHOUT DISTRICT NAME:
Cancelled Tepatitlán, ½r. pair.
LERMA:— 1r. on letter.
MARAVATIO:—
Without DISTRICT NAME
Cancelled Figueroa, 2r.

cxlix

MERIDA:—
1r. 2r. and 4r. as per Note 7.
MORELIA:—
WITHOUT DISTRICT NAME:
Cancelled Franco en Morelia in oblong, 2r.
WITH NAME:
Unused ½r. 2r.
Cancelled Franco en Morelia in oblong, 1r.
Cancelled Certificado 1r. and 4r. on piece. 8r. on piece.
SUB-OFFICES:—
La Piedad without district name, 2r. on letter.
Pátzcuaro without district name, ½r. 4r.
Puruándiro without district name, 1r. 2r.
Zamora without district name, 2r.
USED OUTSIDE DISTRICT:
Figueroa, 1r.
CANCELLATION NOT IDENTIFIED:
Oval in greenish ink, 1r.
ORIZAVA:—
WITHOUT DISTRICT NAME:
Cancelled with oval Admon. Pral. de Correos. Orizava and date in center 4r.
WITH DISTRICT NAME: Unused, 2r.

cl.

PACHUCA:— Unused 1r. Used ½r.
SUB-OFFICES:—
Mineral del Chico, 1r. 2r.
PUEBLA:— Unused 2r.
CANCELLATIONS:
Certificado, 8r.
SUB-OFFICES:—
Acatlán, 4r.
Amozoc, 1r. pair.
Atlixco, 1r.
Chalchicomula, ½r. 1r.
Izucar (Matamoros) Circular 2r.
Yzucar Franco 1r.
San Agustín del Palmar, 1r.
San Martín (Texmelucan) 1r.
Tecamachalco, 1r. on letter.
Tehuacán, ½r. 1r.
Tepeji de la Seda, 2r.
Texmelucan (San Martín) 1r.
QUERETARO:— Unused 1r. Used ½r.
SUB-OFFICES:—
Acámbaro, 2r.
Celaya, ½r. 4r.
Polotitlán, 1r. pair. 2r.

cli.

San Luis de la Paz, 2r.
Valle de Santiago, 1r.
S. L. POTOSI:— Unused 1r.
SUB-OFFICES:—
Catorce, without district name, 1r.
Cedral, 2r.
Ciudad del Maiz, 1r.
Jaral, 2r.
Matehuala, without district name, 1r. 2r.
Rio Verde, with district name in m/s. 1r.
Venado, without district name, 1r. 2r.
Villade San Francisco, 1r.
SOYANIQUILPAN:— 1r.
TACUBAYA:—
Without district name, 1r.
With district name, 1r.
TAMPICO:— Unused, 2r. 4r. Used, ½r.
TEPEJI:— 1r. on letter.

clii.

TOLUCA:— 2r.
SUB-OFFICES:
Tejupilco, 2r.
Tenancingo, 2r.
Tianguistenango, 1r. 4r.
TULANCINGO:— Unused, ½r.
SUB-OFFICE:—
Huasca 2r.
VERACRUZ:— Unused, ½r. 1r. 2r. 4r.
SUB-OFFICES:
Chacaltianguis in red, ½r.
ZACATECAS:— Unused, ½r. Used, ½r.
WITH AGUASCALTES AND ZACATECAS, 2r.
WITH AGUASCALTES, Unused 2r.

cliii. *(2) Stamps with invoice numbers in large figures. 1864.*

Additions to conventional signs apply to end of Maximilian period:

1 = Certificado cancellation
m = strip of 4
B = block
GL = Stamps in collection of R. García-Larrañaga.

Sent to		*Invoice No.*	*Medio Real.*	*Un Real.*	*Dos Reales.*	*Cuatro Reales.*	*Ocho Reales.*
MEXICO	(9)	119.		GL.			
PUEBLA	(10)	120.			GLe.		
ZACATECAS		125.					GL.
MEXICO	(15)	130.			GLk.		
PUEBLA	(15-A)	131.					
JALAPA	(16)	132.				GL1.	GL1.
CORDOVA		133.		GLb.			
cliv.							
MEXICO		144.				GLb.	
TAMPICO	(20)	145.		GLb.			GLb.
GUADALAJARA.		146.			GLb.		
PUEBLA	(21)	147.			GLb.		
GUANAJUATO	(22)	148.	GLde.				
MEXICO		154.				GLd.	GLd.
S. L. POTOSI	(24)	155.	GLb.		GLb.		
DURANGO	(25)	156.		GLad.			
CHALCO		157.			GL.		
MEXICO		163.	GL.				
I. DEL CARMEN	(28)	164.		GLf.			
IXTLAHUACA	(31)	168.		GL.	GLb.	GL.	
clv.							
TEXCOCO		169.		GL.			
S. L. POTOSI	(31-A)	170.					
PACHUCA	(33-A)	174.					

(3) Stamps with invoice numbers in small figures. 1864

SALTILLO	(36)	181.		GLad.		GLb.	GLa.
SOYANIQUILPAN	(37)	184.		GL(N.37)e.			
JALAPA	(38)	185.	GLbdi.			GL1.	
MORELIA		186.			GLd.		
TOLUCA	(38-A)	187.					
MEXICO	(38-B)	188.					
MEXICO	(42)	192.	GLb.				
TEPECOACUILCO	(42-A)	193.					
TAMPICO		194.		GLb.			
clvi.							
MEXICO	(44-A)	200.				GLm.	
MEXICO		205.				GL.	
S. L. POTOSI	(46-A)	206.					
TEXCOCO		211.		GL.			
MEXICO		214.		GL.			
TAMPICO	(50)	218.	GLb.		GLd.		
MEXICO		219.			GLb.		
MORELIA	(51)	220.	GLb.	GL1.	GLie.	GLi.	

Sent to		*Invoice No.*	*Medio Real*	*Un Real*	*Dos Reales*	*Cuatro Reales*	*Ocho Reales.*
C. VICTORIA	(52)	221.		GLb.	GLfj.	GLfj.	
MEXICO		224.			GLb.		
VERACRUZ		225.			GLb.	GLb.	
clvii.							
MERIDA		227.		GL.			
APAM	(54)	228.			GL.		
MEXICO	(54-A)	229.					
JALAPA	(54)	230.		GL1.	GL1.		GL1.
SALTILLO	(55)	232.			GLaj.		
DURANGO	(56)	233.		GL.			
MEXICO		234.				GL.	
MAZATLAN	(57)	236.	GL.		GLb.		
QUERETARO	(58-A)	241.					
GUADALAJARA	(59)	243.	GLb.		GLb.		
ZACATECAS	(60)	244.	GLa.				

(4) Stamps with invoice numbers in small figures. 1865

VERACRUZ	(62)	2.			GLb.		
MEXICO		3.			GLb.		
MEXICO	(63)	6.			GLb.		
MEXICO	(66)	9.		GLb.			
clviii.							
S. L. POTOSI	(66-A)	10.			GLb.		
MEXICO	(68-A)	16.			GL1.		
MONTERREY		18.		GLb.			
LAGOS	(71)	21.			GLb.		
GUADALAJARA	(73)	24.			GLb.		
GUANAJUATO		26.				GLb.	
SALTILLO	(74)	.27		GL.			
MEXICO	(75-A)	.30					
VERACRUZ		31.			GLb.	GLb.	
I. DEL CARMEN		32.	GLb.	GLb.			
PUEBLA	(75-B)	37.					
OAJACA	(77)	40.		GL.			GL.
clix.							
S. L. POTOSI	(77-A)	41.					GL1.
JALAPA		42.					GL1.
MEXICO		43.			GLd.		
MEXICO	(78-A)	.45			GLd.		
MAZATLAN		48.	GLb.				
MEXICO		49.	GL.				
CORDOVA		51.					GLm.
MEXICO		52.	GLb.				
GUADALAJARA		55.		GLb.			
PUEBLA	(82-A)	56.					
GUANAJUATO		58.			GLb.		
ZACATECAS	(83)	59.	GLa.				
TULA	(84)	61.		GL.	GL.		
TAMPICO	(85)	62.	GLd.				

	Sent to		*Invoice No.*	*Medio Real*	*Un* Real	*Dos Reales*	*Cuatro Reales*	*Ocho Reales*
	MONTERREY	(86)	63.	GLb.				
	CUERNAVACA	(88)	67.		GL.			
	SOYANIQUILPAN	(89)	68.			GL.		
	MEXICO	(90)	69.			GLd.		GLb.
	MEXICO	(92)	71.	GL.				
clx.								
	MEXICO	(97)	82.	GL.				
	MEXICO	(98)	85.					GLd.
	PUEBLA	(98-A)	87.					
	VERACRUZ	(99-a)	89.	GL.		GLb.		
	VERACRUZ	(102-A)	94.		GLb.			
	APAM	(102-B)	96.					
	MEXICO		97.					GLb.
clxi.								
	CHALCO		103.		GL.			
	ORIZAVA	(106)	107.	GLb.				
	OAXACA	(106-A)	108.			GL.		
	MEXICO		111.					GLd.
	ORIZAVA	(109-A)	114.					
	GUAYMAS	(111)	116.		GL.		GLb.	GLb.
	MEXICO		118.	GL.				
	TUXPAN	(49a)	122.			GL.		
	PACHUCA	(114-A)	124.			GLd.		
	QUERETARO		129.	GL.	GL.			
	GUADALAJARA	(117)	131.	GLd.				
clxii								
	MERIDA	(118)	134				GL.	GL.
	MATAMOROS	(119)	135.					GL.
	MEXICO	(120)	137.	GLa.				
	PUEBLA	(120-A)	138.			GLb.		
	DURANGO		141.			GLb.		GLb.
	MORELIA	(123)	143.			GLb.		
	JALAPA	(125)	146.		GL1.	GL1.		
	ZACATECAS	(127)	148.			GLb.		
	QUERETARO	(127-A)	149.		GLk.			GL.
	GUANAJUATO	(132-A)	158.					
	TAMPICO		163.		GLb.			
	CAMPECHE		164.	GL.	GLd.			
clxiii								
	MEXICO		166.	GLb.				
	CHIHUAHUA	(134)	169.				GL.	
	MEXICO		171.				GLb.	
	S. L. POTOSI	(134-A)	172.					
	MEXICO		177.			GLb.		
	VERACRUZ		178.				GLb.	
	MERIDA	(136-A)	180.					
	CAMPECHE	(137)	181.		GL.			
	QUERETARO	(140)	184.		GL.			
	CUERNAVACA	(141)	185.			GL.		
	CORDOVA		189.	GLb.				
	MAZATLAN		191.				GL.	GLb.
	CHALCO		195.		GL.			

	Sent to		*Invoice* No.	*Medio Real*	*Un Real*	*Dos Reales*	*Cuatro Reales*	*Ocho Reales*
clxiv.								
	MEXICO		198.			GLb.		
	TAMPICO		200.			GLb.		
	ORIZAVA		201.		GLb.			
	MERIDA		202.		GL.			
	TEPEJI DEL RIO		207.		GLe.			
	MEXICO	(152)	210.	GLb.				
	GUADALAJARA		211.	GL.				
	MEXICO	(153-A)	213.					

(5) Stamps with invoice numbers in small figures. 1866

	MEXICO		1.			GLb.		
	ORIZAVA	(153-B)	2.					
	ZACATECAS	(156-C)	5.					
	VERACRUZ		6.	GL.				
clxv.								
	MEXICO		7.	GL.				
	TAMPICO	(158)	9.		GLb.			
	DURANGO	(159)	10.	GL.		GLb.		
	MORELIA	(161)	16.	GLe.	GLb.			
	MERIDA	(162)	18.	GL.	GL.			GL.
	GUADALAJARA	(163)	20.			GLb.		
	S. L. POTOSI	(166-A)	28.					
	QUERTARO	(168-A)	33.					
clxvi.								
	MEXICO		40.					GLb.
	MONTERREY	(171)	43.			GL.		
	S. L. POTOSI	(172-A)	46.					
	ZACATECAS		49.				GL.	GL.
	MEXICO	(176)	56.		GL.			
	S. L. POTOSI		57.	GL.				
	VERACRUZ	(176-A)	58.					
	HERMOSILLO	(177)	61.			GL.		
clxvii.								
	MEXICO	(3c. used GL)	72.		GLb.			
	VERACRUZ	(180-A)	75.					
	TOLUCA		79.			GL.		
	ZACATECAS	(181)	82.			GLb.		
	I. DEL CARMEN		84.				GL.	
	MERIDA	(182-A)	90.			GL.		
	CUERNAVACA	(182-B)	91.					
	MEXICO		93.			GLb.		
	OAXACA		95.				GL.	
	MARAVATIO	(182-C)	96.					
	TULANCINGO	(184)	99.					GL1.
clxviii								
	MEXICO		100.	GLb.				
	PUEBLA	(185-A)	102.					
	MEXICO		105.	GL.				

Used from		*Invoice No.*	*On*	*Medio real*	*Un real*	*Dos reales*	*Cuatro reales*	*Ocho reales*
TLALPUJAHUA		(186)	106.			GL.		
MEXICO			108.	GL.				
TULANCINGO			116.		GL.			
JALAPA			128.			GL.		
clxix.								
SUB-CONSIGNMENTS						APAM.		
Teotihuacán		1	25		GL.			
Otumba		7	182–1864			GL.		
Otumba		20	79		GL.			
Otumba		21	186		GL.			
Teotihuacán		23	186			GL.		
clxx. 1866								
Teotihuacán		7	15		GLe.			
1865						CHALCO.		
CUAUTLA	(196-A)	1	Name only		GL. 250	GL. 100		
clxxi								
CUAUTLA		7	157–1864			GL. 200		
YAUTEPEC	(196-B)	8	157–1864			GL. 100		
YAUTEPEC		8	12		GL. 150			
CUAUTLA		9	157–1864			GL. 100		
YAUTEPEC	(196-C)	13	157–1864			GL. 100		
CUAUTLA		16	157–1864					
CUAUTLA		18	157–1864			GL. 40		
AMECA		20	195		GL. 200			
clxxii 1866								
AMECA	(198-A)	7	209–1865			(198-A) 50		
AMECA		11	209–1865			GL. 150		
AMECA		11	76		GL. 100			
1864						CORDOVA		
Huatusco		7	195			GL.		
1865								
HUATUSCO	(199)	5	51			GL. 100		
HUATUSCO		6	95		GL. 200			
PASO DEL MACHO	(199)	6	95		GL. 50			
clxxiii								
PASO DEL MACHO		15	189			GL. 100		
HUATUSCO		17	195–1864				GL. 50	
1866								
PASO DEL MACHO		2	95–1865			GL. 100		
HUATUSCO		8	189–1865		GL. 100			
PASO DEL MACHO		10	41			GL. 200		
PASO DEL MACHO		16	41		GL. 100			
PASO DEL MACHO		17	41		GL. 100			
clxxv						DURANGO		
1865								
Nazas		24–1865	141		GL.			

Used from	*Invoice No.*	*On*	*Medio real*	*Un real*	*Dos reales*	*Cuatro reales*	*Ocho reales*
clxxvi							
Cuencamé	33–1865	141			GL.		
clxxvii							
1864					GUADALAJARA		
Nochistlán	7–1864	167			GL.		
Tepic	8–1864	167			GLe.		
1865							
(Tepic) (208-A)	12–1865		(208-A)				
clxxviii							
Cocula	13–1865	243–1864	GL.				
(Tepic)	14–1865	243–1864			GL.		
(Zapotlán)	15–1865	207–1864?					¼ of GL.
(Sayula) (214)	15	24			GL.		
(Zapotlán)	15	24?					GLe.
Tepic	15	24				½ of GL.	
(Tonyla)	15	24		GL.			
clxxix							
(Sayula) (215)	19	24			GL.		
(Tonyla) (215)	19	24		GL.			
Zapotlán (216-A)	23	24					
clxxxi							
Tepic	39	92				GL.	
Cocula	40	131		GLi.			
(Mascota) (211)	40	131	GL.	GL.			
Tepic	48	131			GLe.		
clxxxii 1866							
Zapotlán	2	211–1865		GL.			
Zapotlán (219-A)	5	20					
Tepic	6	211–1865	GL.				GL.
clxxxiii							
(Tapalpa) (211)	8	51		GL.			
(Tepic)	10	51		GL.			
Tepic	15	51				GL.	
clxxxiv. 1864					GUANAJUATO		
Irapuato	64	176		GL.	GLj.		
León	69	148			GL.		
clxxxv.							
Silao	74	201			GL.		
Irapuato (223-A)	75	201					
Irapuato	75	118				GL.	
León	76	201			GL.		
León	81	Name only	GL.				
clxxxvi 1865							
Silao (224-A)	10	217–1864					
Irapuato (224-B)	14	7					
Silao	15	7		GL.			
León	19	217–1864				GL.	
León (225-A)	19	26					
Silao	25	26				GL.	

Used from		*Invoice No.*	*On*	*Medio real*	*Un real*	*Dos reales*	*Cuatro reales*	*Ocho reales*
clxxxvii								
Irapuato		38	58			GL.		
Silao		43	101		GL.			
clxxxviii								
León	(227-A)	50	101			GL. (227A)		
León		51	58	GL.				
Irapuato		60	158			GL.		
Silao	(227-B)	66	101			GL.		
clxxxix 1866								
Silao		13	215–1865	GLe.				
cxc.								
León	(227-C)	19	45					
Irapuato	(227-D)	27	60					
Silao		39	88		GL.			
cxci.								
Silao		44	119		GL.			
1866						GUAYMAS		
Hermosillo		1	116–1865			GL.		
Ures		2	116–1865			GL.		
1865						(228) JALAPA		
PEROTE		1865–1	230–1864			GL. 100		
Perote	(227-E)	1865–3	42					
ZACAPOAXTLA	(227-F)	1865–4	42		GLa. 200	GLb. 200		GLa. 20
cxcii.								
S. Juan de los Llanos		1865-6	42		GLd.			
Perote	(229)	1865–7	42			GL.		
Perote		1865–10	100			GL.		
?	(230-A)	1865–13	146		GL. (230A)			
S. JUAN DE LOS LLANOS	(231)	1865–14	146		GLb. 100	GLb. 400		
Teziutlán		1865–15	146		GL.			
Jicaltepec		1865–15	146			GL.		
cxciii. 1866								
Tesiutlán		3–1866	8	GL.	GL.			
Tesiutlán		3–1866	100–1865				GL.	
?		4–1866	8		GLaj.	GLad.		
Misantla		5–1866	8			GLd.	GL.	
?		5–1866	8		GLa.			
Perote	(237-A)	8–1866	69	GL.				
cxcv. 1866						MERIDA		
Valladolid	(240-A)	33–1866	18			GL.		
Valladolid		1866–50	18			GL.		
Izamal		56?–1866	18		GL.			
1865						MONTERREY		
Linares		6	212–1864			GL.		
cxcvi.								
Marín		7	175–1864	GL.				
?		19	63		GLa.			
Linares	(241-A)	20	175–1864					(241-A)

(To be Continued.)

FRENCH MOROCCO

The 1943-44 Tour Hassan Issues

By CHARLES NEIDORF

(Continued from Page 216.)

14. Plating the TOUR HASSAN Stamps

The final stage in this study follows logically from the preceding one of identifying the ten members of the intermediate stone pulls. The principle involved is the same, only the magnitude of the task being greater, requiring larger amounts of material and far longer-sustained close study. So enormous is the task, in fact, that thus far the surface has barely been scratched. Only the left pane of a single value, the third issue 30 c. value illustrated here, has been worked out completely. Thus, the field is wide open to any serious collector who would be inclined to regard success in plating a stamp as a feather in his cap.

Assuming that one were starting from scratch, that is to say, working on any value other than the one illustrated here, the indispensable first step would be to acquire a complete pane plus several hundred used copies of that particular value. If there were no complete panes in existence, one would naturally be forced to do the best one could with large blocks, strips or pairs, as others have done in the past in plating the early classic stamps. Since it still *is* possible, to some extent, to locate full panes, this is certainly recommended as a time-saver.

At this point one might very well ask, if full panes can be obtained, why bother to plate the stamps? In fact, what purpose is

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Fig. 52. A sketch of the pane of 100. Each numeral circled shows the location in the pane of the 10 positions as illustrated in Fig. 53. This can be done similarly for the other nine platings as shown in Figs. 54 to 62, but there was no necessity to illustrate them in this manner. One example is deemed sufficient.



Fig. 53



Fig. 54

Identifying flaws of position No. 1 in <u>each</u> intermediate stone pull



Identifying flaws of position No. 2 in <u>each</u> intermediate stone pull





Fig. 55



Fig. 56

Identifying flaws of position No. 3 in each intermediate stone pull



Identifying flaws of position No. 4 in each intermediate stone pull





Fig. 57

Identifying flaws of position No. 5 in each intermediate stone pull



accomplished by plating, at all? The possibility of discovering new information about the stamps thereby is, of course, ever present. But this in itself is not sufficient incentive to tempt anyone into putting in the great amount of time, effort, and, to a lesser extent, money required. The only candid answer is that the mere existence of the possibility of achieving success in plating *any* stamp presents an almost irresistible attraction to certain collectors, who want something really challenging to test their mettle. Even if it achieves no practical results, plating stamps will always be attempted by *some* collectors.

Having acquired the full pane, or enough other material to check the identification of all 100 positions, the next step would be to sort the used stamps into ten batches, corresponding to the ten members of the intermediate stone pull. In the case of the 30 c. value illustrated here the process was comparatively simple. It was possible to assign a definite position number to every single one of about five hundred stamps, without exception. There is no assurance, however, that the same convenient situation would have prevailed if some other value had been selected. Certain of the values are very definitely easier to work with than others, having a greater number of, or more conspicuous, identifiable flaws than the average.

Working on one of the ten batches at a time, the problem then is to further subdivide it into ten groups corresponding to the ten transfers made from the intermediate stone in preparing the pane. For example, subject No. 1 on the intermediate stone pull appears in the following positions on the pane: 1, 6, 21, 26, 41, 46, 61, 66, 81 and 86. If distinctive flaws peculiar to each of these positions can be found (and the photographs included here are intended to show that such is the case) then one tenth of the problem of plating the pane is thereby solved. From this point on, the procedure is the same for each of the other nine batches, which are analyzed in similar fashion to complete the job—or as much of it as the available supply of used copies will permit. Of course, there are bound to be large numbers of stamps left unaccounted for, those coming from the other pane of the sheet.



Fig. 58



Fig. 59

Identifying flaws of position No. 6 in <u>each</u> intermediate stone pull



Identifying flaws of position No. 7 in <u>each</u> intermediate stone pull





Fig. 60



Fig. 61

Identifying flaws of position No. 8 in each intermediate stone pull



Identifying flaws of position No. 9 in each intermediate stone pull



A few practical suggestions about the plating procedure may be in order. At the outset, when the original lot of used copies has been sorted into ten batches, it is best to mount each group on a separate album page. Thus are possible the repeated minute examinations of each stamp, and notations of position numbers, which are required. As for the complete pane, one is concerned with only ten positions at a time. Hence it is suggested that a sheet of stout paper (e. g., half of a letter-size manila folder) be trimmed to the dimensions of the pane and ten holes cut in it, corresponding to the positions previously mentioned: 1, 6, 21, 26, 41, 46, 61, 66, 81 and 86. Using this sheet, concentrating attention on the stamps which show through eliminates the constant counting which would otherwise be necessary. By shifting it to one side or inverting or reversing it as needed, this sheet can be used for the entire plating process.

For examining the stamps it is strongly recommended that a binocular magnifier be used. This item, available from laboratory supply companies for about $8.50, fits over the head and can be used over eyeglasses. It permits both eyes to be kept open and frees both hands. In addition, a much stronger hand magnifier is constantly needed for detailed study. Also, it has been suggested to this writer, a Greenough type prismatic binocular microscope, which gives an erect image, is a great convenience for this type of study. Usually they can be had with ten diameter and twenty diameter objectives, readily interchangeable. While the stamp must be demounted to be put on the stage of the 'scope, the superior viewing attainable well repays this additional work. Mr. Stephen G. Rich mentions using this type of microscope in this way, with excellent results, on stamp studies.

In practice, the procedure is to examine the ten stamps on the pane until a distinctive-looking flaw or set of flaws, other than those common to all ten stamps, is noted on one of them. Then each of the used copies in the particular batch being studied is examined to see if one or more stamps can be found having the identical flaws. (Sometimes it is advisable to reverse the procedure, examining the used copies first and then trying to match some distinctively marked stamp

(Continued on Page 281)



Fig. 62

Identifying flaws of position No.10 in each intermediate stone pull



THE CLUBHOUSE

Meeting of June 3, 1953

President's Night

President John J. Britt prefaced the program with a few remarks lauding the efforts of the Club's Past Presidents. He concluded his remarks with a request for a moment's meditation on those no longer with us.

The first speaker, and the oldest President in point of service, was *Mr. Harry L. Lindquist* who spoke most entertainingly of his collecting activities while displaying representative pages from his seven favorite collections. These were:

1. *Norway.* Examples from the plates of the 1856 4s blue and a magnificent unused top left corner block of six of Die II.

2. *Guatemala.* The 1872 lithograph issue with covers bearing the 4 real right—one showing the only known use of a pair on cover. The inverts of the 1882 issue included used examples of the 2 and 5 centavos as well as unused singles and blocks. The used example of the 20 centavos was a block of four.

3. *U. S. Duck Stamps.* The rarer plate numbers were displayed.

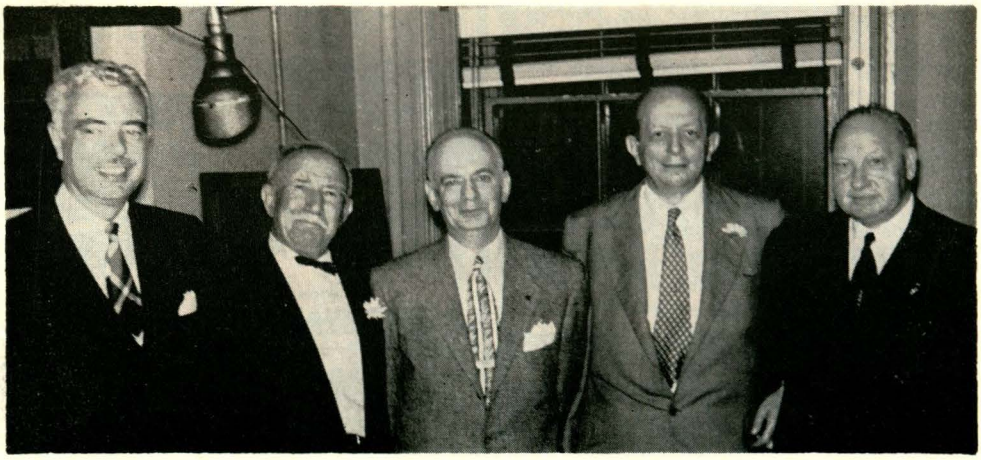
4. *Specimens.* Examples of the different types of Specimen overprinting and perforating on various British Colonial issues.

5. *Booklets.* Several pages of unexploded booklets of France and the Scandinavian countries.

6. *War Saving Stamps of the U. S.* This showing was primarily of the 1918 $5.00 deep green both perforated and rouletted. Of the latter, many were with plate number.

7. *U. S. Bank Note Issues.* Multiple pieces, both used and unused of the 1879 and later Bank Note issues were representative of this collection. There were many cancellation varieties to illustrate portions of this collection, the most striking of which was a U. S. Lock tieing a 2 cent brown on cover.

Mr. Robert L. Graham, Jr. followed with a portion of his Czechoslovakia collection which he used to illustrate his theme that



The Club's Past Presidents: (l. to r.) Robert L. Graham, Jr., Jacob S. Glaser, Richard S. Bohn and Harry Lindquist. In the center stands the Club's President John J. Britt.

Photo by Boutrelle.

the stamps are the living history of their country. Beginning with the Revolutionary issues, as overprinted on the 1918 Austrian series for Prague, Heuboka and Budijorice, and on the contemporary Hungarian stamps overprinted for Skalice, he spoke on their use from Independence Day until November 18, 1918. The Military stamps used by the Czechoslovakian Legionnaires in Siberia were also shown. Using the regular issues which succeeded these, Mr. Graham drew a political parallel between the beautifully engraved issues under Independent rule and the aesthetically grotesque stamps now being issued under Russian domination. The selection of the stamps to illustrate this talk on the political history of Czechoslovakia was most illuminating, due to the many examples of portentous symbolism portrayed upon these issues. If Mr. Graham's philatelic prognosis is correct, the country once known as the Independent Republic of Czechoslovakia will be reborn.

Our most recent past President *Mr. Jacob S. Glaser* then spoke on the three frames of *Colombia* covers selected from his collection. There were several pages of the stampless period from 1832-1860. These were primarily used from the Panama area, when it was a part of Colombia. The first issues of the Confederation used on cover were followed by covers used during the inflation period of the early 1920's. These were most interesting, some covers necessitating the use of entire sheets of stamps to pay the required rates. Some examples of Paqueboat and River Mail markings were also displayed.

The final speaker brought us from the past to the present. President *John J. Britt* took the floor to talk on his *Air Mail Proofs and Essays*. To do adequate justice to his comprehensive showing of this phase of Aerophilately would literally require a complete inventory of the material in all the frames. Space limitations preclude this possibility. Mr. Britt showed artists' drawings, die-proofs, die-essays, specimen-proofs, plate-proofs, plate essays and where it was possible, in addition to the formulation examples the issued stamp for comparative purposes. Also shown were printers-varieties of the actual essays and proofs, such as double prints, some in two colors; bicolored proofs of which one color would be inverted to the other; printed on both sides; and perforation varieties of the proofs. Semi Official air stamps were also present in their essay and proof stage. One of the more unusual items was a used plate proof in green of the 5 Rubles 1933 air mail issue of Russia tied on cover.

This meeting closed the first part of the 1953 program before the usual Summer Recess in July and August. Both in the growth in attendance and the varied topics, 1953 marked what many consider the high point in the long history of Collectors Club meetings.

M. O'R.

At the Board of Governors' Meetings held on May 27th and June 24th, 1953, the following new members were elected:

NO.

4093 Frederick A. Helmholz, Chicago, Ill. Collects Central and South America.

4094 Alan Craigue, Wollaston, Mass. Collects Vatican City, Israel, "Elizabeth's", Philatelic Literature.

4095 Paul L. E. Helliwell, Miami, Fla. Collects British Empire, Siam, Persia.

4096 Roland E. Anderson, Westfield, Mass. Collects General.

4097 Joseph Lieber, Coral Gables, Fla. Collects World-wide, Israel.

4098 Charles A. Pfahl, Akron, O. Collects General.

4099 Ben Zion Bell, Chicago, Ill. Collects U. S., B. N. A., Israel and Forerunners.

4100 E. Willard Phippen, Belmont, Mass. Collects U. S. 3c 1851-7, Germany, Egypt.

4101 Ray Artusy, Baton Rouge, La. Collects U. S.

4102 Charles Woodberry McLellan, Champlain, N. Y. Collects U. S. Revenues and Cancels, Belgium.

4103 E. M. Freeman, Shreveport, La. Collects recent British Empire.

4104 Mrs. E. M. Freeman, Shreveport, La. Collects General and British.

4105 Walter C. Brink, Oconomowoc, Wis. Collects General.

4106 John Ayer, West Medford, Mass. Collects U. S., B. N. A.

4107 Howard P. Helmer, Herkimer, N. Y. Collects U. S. Postal History, Plate Varieties.

4108 Frederick Thomas Buck, New York. Collects General.

4109 Col. Eugene Prince, Rowayton, Conn. Collects Russia (before 1920).

4110 Thomas J. Alexander, Prairie Village, Kans. 19th Century U. S., Cape Triangles, Confederates.

4111 Capt. Richard M. Hutchinson, Jr., Augusta, Ga. Collects Philatelic Literature, 19th Century U. S.

4112 Martin M. Sternfels, Waterbury, Conn. Collects General and Belgium.

4113 Raymond Vachon, Cape Cod, Mass. U. S., Canada, Vatican.

4114 Orondo T. McConnell, Seattle, Wash. Collects China, U. S.

4115 Charles LeRoy Wunsch, M.D., Aurora, Ill. Collects U. S., General.

4116 Fred L. Billings, Calgary, Alta. Collects Union of S. Afr., Canada.

4117 Carl Edmond Bohn, Atlanta, Ga. Collects U. S., British, Israel, Egypt.

4118 Cecil E. Fletcher, Salem, Oregon. Collects U. S. General, British.

4119 Carlos Child Knox, Pittsburgh, Pa. Collects British Colonial 1840-1911, China.

4120 George C. Dyer, Chevy Chase, Md. Collects Hongkong.

4121 John M. Taylor, Villa Nova, Pa. Collects Mexico.

4122 Ernest H. Bellard, Cleveland Heights, O. Collects World on Covers.

4123 Dr. Serge A. Korff, New York. U. S. and General.

4124 Theo. Klewitz, Fulda, Germany. Collects China, Korea, Tibet, Ryukyus, Germany.

4125 Frank J. Salichs, Forest Hills, L. I. Collects 19th Century U. S., British Colonies, Air Mail.

4126 Alex. A. Landesco, Jr., Larchmont, N. Y. Collects Malta, Postal History and British.

4127 Frank C. Wintz, Cranston, R. I. Collects General.

4128 Frank John Hluboky, Honolulu, Hawaii. Collects U. S., British, Europe.

4129 Ernst Kaspar Wahl, Chicago, Ill. Collects General.

4130 Bernard Mechanick, New York. Collects General.

4131 Charles R. Higby, Belgium. Collects Precancels of the World.

4132 Byron F. Stevens, Elmhurst, Ill. Collects Mexico.

4133 Robert M. Spaulding, Jr., Tokyo, Japan. Collects Japan, Burma and related countries.

4134 James Grady Youngblood, Bogota, Collects General.

4135 F. W. Daniels, Cleveland, Ohio. Collects U. S.

The Library Committee reports the acquisition of the following:

*"Great Britain — The Line-Engraved Stamps—Penny Red-brown" by H. W. Eddison.

*"Scots Local Cancellations" by C. W. Meredith.

"Coronation Exhibition of the Queens of England on Postage Stamps" with three mimeographed historical sheets. May 26-29. June 1, 3, 4 and 5.

*"Africana Museum—World War II Philately for Southern and Eastern Africa" by J. H. Pirie.

"Railway Letter Stamps of Great Britain 1891-1941 Pt. I" by A. H. Ecclestone. Gift of W. S. Boggs.

"Postal Issues of Hejaz, Jeddah & Nejd" by D. R. Warin. Gift of W. S. Boggs.

"Sterling's Standard Descriptive and Price Catalogue of the Adhesive Postage & Stamped Envelopes of the United States only" 1887 Edition.

"Danske Poststempler" by Svend Arnholtz.

Through an oversight, no mention was made about The Financial Statement on page 224 of our previous number being the work of the Accounting Firm of *Marshall Granger & Co.*, New York, N. Y.

The Collectors Club is very appreciative of this fine service and it is regretted that it was not so mentioned at the time of publication.

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*Reviewed in this Number.

EDITORIAL

(Continued From Page 228)

If he wants a general collection, his first purchase should be a packet or collection, as large and as varied as possible within his price limit. He will find hours of pleasure sorting and arranging his first purchase, possibly taking months of his leisure time to do so. Incidentally he will learn a great deal simply by handling stamps and identifying them according to a standard catalogue. Then he proceeds to discover what he lacks. In filling spaces, he should endeavor to buy collections, "remainders" (at this stage) or sets, so that the value of the higher priced stamps in the collection, issue or set, will offset the overhead calculated on the lower value items, if bought individually. When he comes to buy stamps that are likely to cost him from $50 to $500 each, he may have to save his philatelic budget allowance for months, and probably search equally as long in order to get what he requires in first class condition and at a competitive price.

The more the general collector learns, the more he will become inclined rather to concentrate on a country, group of countries, a limited group, or a continent, than to try to collect the world. Then, he will retain his basic collections of the group in which he has decided to specialize. In selling the balance over which he has spent much time and effort, he will not only recoup a considerable proportion of his initial outlay, but have available a fund from which to develop his chosen specialty.

If the collector decides to specialise in a single country at the outset, the wise course is to buy, according to his budget, a collection of that country in auction or from a retail dealer, and make that his basic collection. Then as he proceeds to sort and remount, he doubtless finds that he has some duplicates. Having selected the very best for his collection, he puts the balance aside. With his next period's allowance, he buys another collection which must include a large proportion of the items missing from his basic collection. For instance, if he first bought mainly a twentieth century collection of a British Empire Country, his next purchase may well be the later Queen Victoria issues, subsequently the middle nineteenth century issues, and finally the early Queen issues. As he develops his collection, he will put aside his duplicates and surplus material to sell at intervals, thereby recovering a portion of his original outlay. In this way he proceeds to build up a specialised collection economically.

When the time comes for him to purchase the more expensive rarities in the particular group he has chosen, he has another safeguard. If in doubt about any item he can submit it to an Expert Committee for an opinion. Whether he buys a stamp from an auctioneer or from a dealer, if he wants it submitted for expert opinion, all he has to do, is to ask the dealer at the time of the purchase to send it in. If he prefers, he may send it in himself, advising the seller of his intention, so that if by chance the item should not get a Certificate of Genuineness, he can return it, and secure refund of his cost if he has paid for it.

There is no doubt that stamp collecting has a far greater "salvage value" than any other hobby, providing it is pursued with a plan. The pleasure and learning derived are without price in dollars and cents. Certainly it can prove a hobby in which "one can eat one's cake and have it too".

Ethel Harper

SCHEDULED MEETINGS

SEPTEMBER, OCTOBER and NOVEMBER, 1953

September 16

"United States 1 cent 1851" — Morris Fortgang and Mortimer Neinken.

October 7

The program will be presented by the China Stamp Society.

October 21

The program will be presented by the Philatelic Foundation.

November 4

The dean of American Philately, Theodore E. Steinway.

November 18

The program will be presented by the Erie Philatelic Society.

BOOK REVIEWS

Background to Philately: An Anthology of Papers read at the Philatelic Congresses of Great Britain. Selected by Leslie R. Ray and B. Rogers-Tillstone. London, Blandford Press. 224 pp., cloth, 1953; 21s 6d.

We are indebted to our good friend, Adrian Hopkins, for the review copy of this book. The 25 papers selected from the hundreds presented at the British Philatelic Congresses cover a wide range of philatelic interests. Almost without exception, they make interesting reading—yes, easy reading, because many of them are stylistically among the best writing philatelic people have produced.

However, candor compels the comment that many of the papers have more historical than current interest. Crawford in "Reflections on Modern Philately" in 1921, Miss Penn-Gaskell on "The Lure of Postmarks and Cancellations," and co-compiler Ray himself in "A Puzzled Philatelist" are far from anything in current philatelic life, at least this side of the fishpond. The papers by Yardley and by Melville on aspects of counterfeiting, read curiously, almost as if from another world, so different is the situation today. The forgeries mentioned are today in most cases rarer than the stamps they imitated.

But, allowing for differences between British and American conditions, transatlantic differences in how we organize and work, this book is valuable reading for the collector no longer a tyro, but not yet a philatelist in the full sense of the term. It is thought-provoking. The anthology is well chosen as to content, even as to style.

S. G. R.

Scots Local Cancellations, by C. W. Meredith, F. R. P. S. L. 43 pages.

We have recently received the two paper bound pamphlets, both published by R. C. Alcock, Ltd. of England.

Scots Local Cancellations are straight-line or circular without date cancels used on British stamps between the years 1840-60, from towns in Scotland. This pamphlet analyzes them by Type, Place-name, District, Color, Period of Use, Parent Post Office, and Degree of Rarity. The twenty types are illustrated. Mr. Meredith has competently handled this historically interesting philatelic sideline.

His method of indicating rarity without stipulating a price could be adopted by catalog makers in such a fashion that annual price revisions would become more or less unnecessary. The average stamp collector doesn't care if a stamp is "worth" five, six, seven or eight cents; but he would like to know if it is extremely common, moderately common, above average, scarce, or a real rarity, with various in-between grades.

The Perforated Stamps of Great Britain, The Line-Engraved Issues, Penny Red-Brown, Die II. Alphabet III, Plates 22-26, 28-30, 32, 40, by H. W. Eddison, M.A., M.D. 24 pages.

Penny Red-Brown, Die II. Alphabet III is one of those distinguishing technical manuals of interest only to specialists. While well-done, its subject matter and scope are limited to confirmed plating philatelists of these early British stamps. It is not illustrated.

E. G. C.

The Story of the United Nations Postage Stamps. By Sol Glass. 36 pp. illustrated, paper bound. Price 25c plus postage. On sale at the United Nations Bookshop, UN Headquarters, New York, N. Y.

It is always a good idea to record the data about stamp issues when the information about them is the freshest. This is exactly what this booklet has done with the recent UN issues, thus creating a future record for them.

But in our opinion, one cog has slipped in this compilation. According to our count this booklet has approximately 40 illustrations, of which almost half show people, not stamps. Philately can stands loads of humanizing in its literature. But the inclusion of persons whose connection with a particular stamp is rather tenuous tends to veer away from philately into the body politic. We happen to be a loyal member of that school of philately who want stamp collecting first and foremost. We want it known always that we collect stamps, not "guys and dolls".

The best for us in this booklet was that portion with the information about the designs of the stamps, showing the time and effort that went into their selection along with some illustrations of those rejected.

H. M. G.

World War II Philately of Southern and Eastern Africa. By J. H. Harvey Pirie, F. R. P. S. L. Johannesburg, Africana Museum, 1953. Paper, 60 pp; price not stated.

Dr. Pirie has made of the listing of the Africana Museum's collection of World War II philatelia a well-arranged annotated description of the material that belongs in such a collection. Most of the material is, of course, covers showing usages, services and markings, rather than stamps as such. No apology is needed for including this group of items, since the scope of philately has long been recognized as including it. The classification, as judged by this reviewer's use of the copy Dr. Pirie sent him, is not only logical, but convenient and free from confusions. Illustrations are well chosen.

Air Letter Sheets and similar war postal stationery naturally bulk large. Cross-cancellations and combination usages are very handily listed at the end. Much of the information is not hitherto in print.

The area covered runs from Tristan d'Acunha island and the Cape to Eritrea, east of the Congo. Within that area, the treatment (including mention of South African forces in Egypt, etc.), seems as adequate as humanly practicable, to this reviewer.

S. G. R.

FRENCH MOROCCO—from Page 275

with one of the positions on the pane.) If successful, a notation of the position number is made under each such stamp found, so that it will not be necessary to continue re-examining it as the work proceeds. Also, sketches of the flaws themselves are made on a diagram representing the ten positions under investigation, in order to have a permanent record. To be sure, the ideal solution is to have photographs for marking the distinctive flaws. These are not, however, indispensable; even a crude sketch will serve the purpose surprisingly well.

In the illustrations which follow, one, (Fig. 52), shows the flaws characteristic of that particular position on the intermediate stone. Such flaws appear on *each* of the ten other stamps illustrated, even though they are not indicated (to prevent confusion with the flaws peculiar to each individual stamp).

Note that each illustration (Figs. 53-62) consists actually of eleven copies of a single photograph rather than of individual photographs of each stamp. Thus, in a sense a true picture is not presented. But actually no great harm is done. The minuteness of the flaws is such that even if a hundred different photographs *had* been made, most of the flaws still would have had to be indicated in ink, as is the case here, unless the photographs were very considerably enlarged.

— The End. —

FRANCE—From Page 258



Fig. 6. 10c bistre on yellowish (Scott #1; Y & T #1). Issued July 1850 for local drop letters. Approximately 13.6 millions printed.

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A
NEW PUBLICATION

"Paquebot

and

Ship Letter Cancellations

of the World 1894-1951"

By Brigadier M. A. Studd,
D.S.O., M.C.

The author, in his preface, mentions the increasing interest in this type of cancellation. During 1950-52 he prepared a series of articles on this subject which was published in "The Philatelist and Postal Historian". A large number of letters from readers who were interested in the publication brought to light a great deal of fresh information. The first sixty-four pages of the book are taken up with the rewriting of the original articles and this is followed by addenda of additional types, redrawn illustrations and amendments to dates in order that specialists who were working on the original articles can now easily follow what new information has come to light. When originally published there were 715 illustrations and these have now been increased to 904. The volume is packed tight with information, most of it presented in tabular form for easy reference. A series of sketches of famous mail steamers in use during the past century, drawn by the late G. E. Hopcroft, add a nautical flavor to this guide to a most popular form of modern postal history.

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