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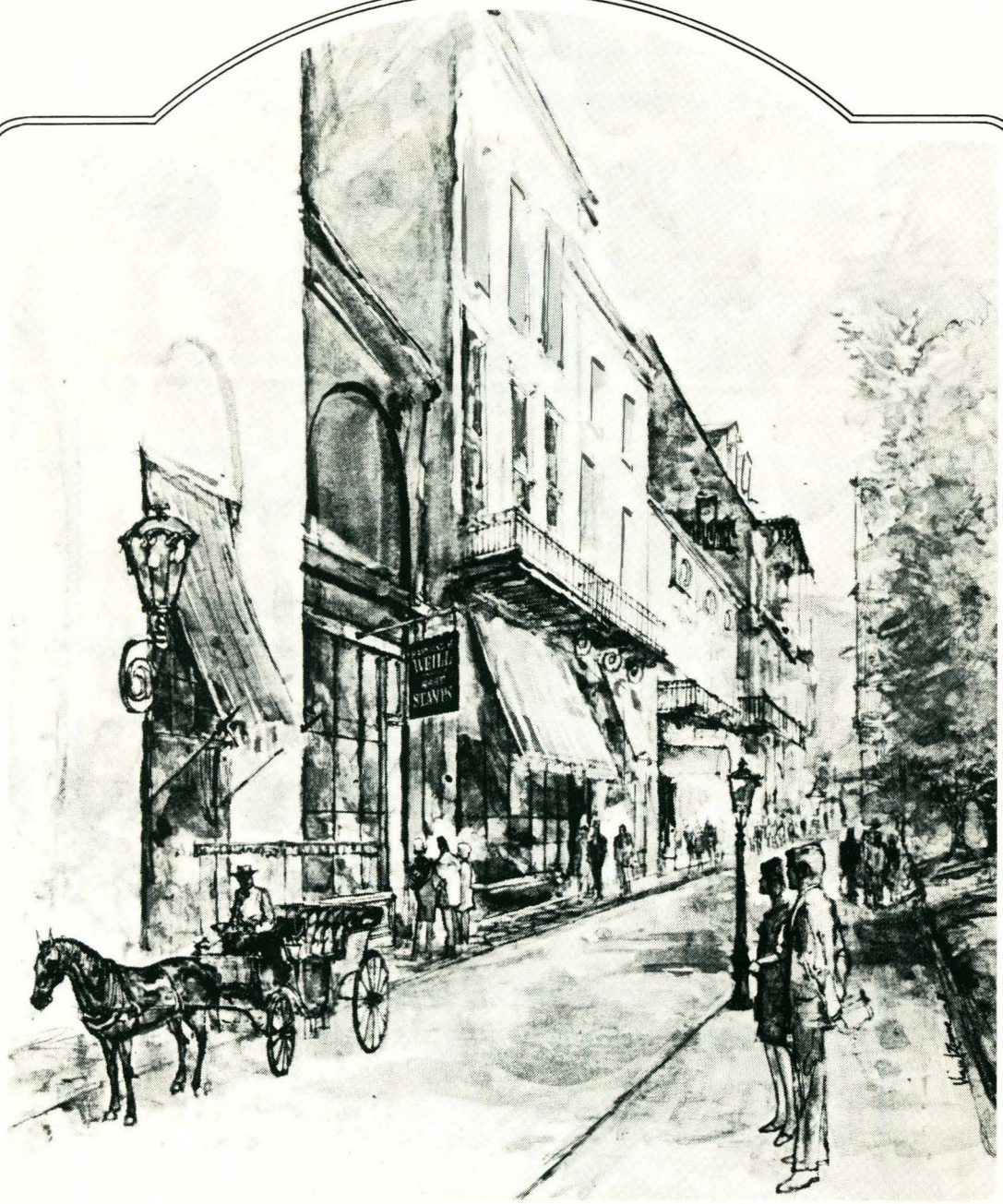
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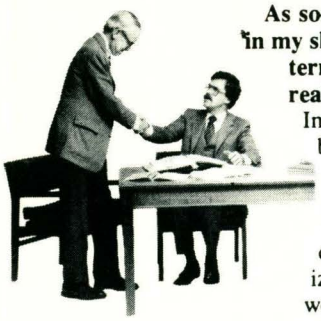
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The Collectors Club Philatelist

Volume 62, Number 6 **November-December 1983**

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Articles

Can We Continue to Afford Internationals?, by Ernest A. Kehr 311
Nowanuggur: The Rediscovery of a Major Error, by Robin H. Mix 314
Interesting and Unusual Items from a Specialized Collection of China, Part IV, by Carl A. Kilgas 318
Roessler's "Graf Zeppelin" Fake, by Philip Silver 329
"From the Clubhouse:"
Saudi Arabia, by Baron Jakob von Uexkull 330
Papermaking and Its Philatelic Influence, by Ernest A. Kehr 334

Departments

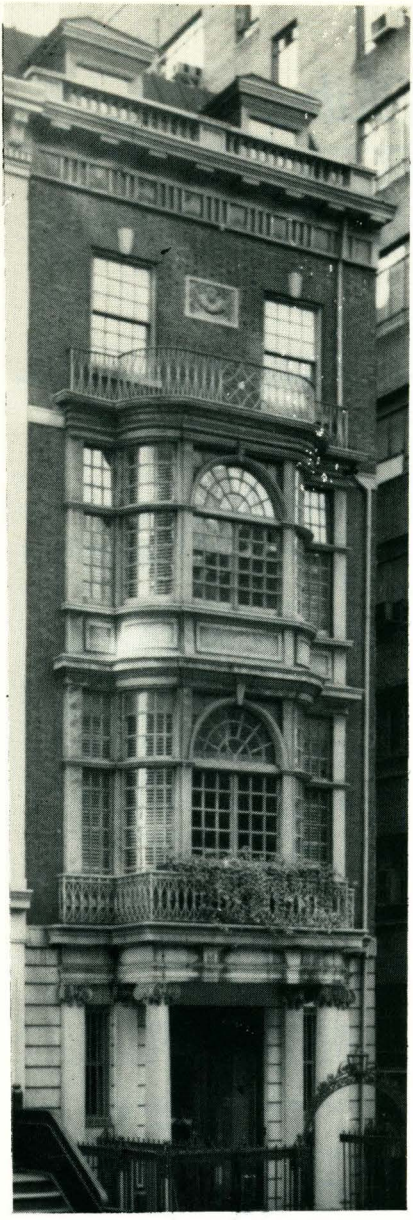
Department of Corrections and Letters to the Editor 326
Book Reviews 337
Publications Received 343

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1982 STAMPSHOW '82 (APS), Gold Medal for Volume 60
1982 Dorothy Colby Award for best original article appearing in the philatelic press, to Abbot Lutz for "Post Office Machines: Metered Mail—Coin Fed for Public Use," July 1981.

Can We Continue to Afford Internationals?

Ernest A. Kehr

For the first time in memory, an international philatelic exhibition's organizing committee has dared to apprise stampdom of the enormous costs of staging such an event and to wonder how funds can be obtained to prevent bankruptcy.

In a broadside sent around the world, our member and distinguished "down under" philatelist John Gartner, as original president of AUSIPEX 84, frankly presented the facts of life. He said that by June, 1982, his executive committee must raise $1 million (about $1.2 million in U.S. currency) "to meet anticipated preliminary expenses." The final budget is estimated to be three times that amount. Response to initial appeals led him to wonder whuther anywhere near that figure could be raised. The largest guarantee thus far was $6800, with smaller contributions acknowledged as $2000, $1000, and $500!

Mr. Gartner hoped that sales of pseudo-philatelic souvenirs would bring in some advance cash: ties and scarves at $12.50 apiece, and sales of four beverage coasters at $10. While this idea, plus "donations and the usual sources of exhibition funds," may help, "large-scale money-raising plans are being developed. In the meantime, we are dependent upon gifts from societies and individuals" to cover advance operating costs.

When Mr. Gartner, because of health and the tragic, total destruction of his home and its contents, was compelled to relinquish his presidential post, a professional firm of exposition organizers was retained to promote the AUSIPEX 84 show under the direction of Ray Chapman, M.B.E.

Those of us who are old enough to have worked on some of yesteryear's great international stamp exhibitions long have been staggered by the difference between them and those which are competing for support and largese four, five and more times each year. The fact is that earlier ones (until roughly 1950) were made possible by the generous volunteer toil of devoted collectors and dedicated members of the trade as a means of spotlighting our wonderful avocation. In contrast, modern ones are big business, undertaken it seems primarily to provide governments, philatelic agencies, and other stamp vendors with a concentrated marketplace. Behind the Iron Curtain, stamp exhibitions have also become an important propaganda medium.

With extremely few exceptions, almost all of the internationals have been bankrolled by collectors who buy semi-postals, sheetlets, and kindred postal paper to enable postal administrations to pick up most of the show bills. Entry fees for competitors booth rental fees and advertising by professionals, plus admission charges and catalogue sales, still produce income, but nowhere near enough to cover the major expenses. In some lands Tourist Promotion, Education, and other Ministries also make appropriations hoping to publicize their national stature. Contributions by national postal administrations are fully proper because so much of their income derives from never-to-be-used stamp sales. The 1980 annual report from Melbourne indicated that stamp sale income had increased to ten-fold in only a few years!

I could discuss many of the forty or so internationals in which I played a role, because with only a few exceptions those experienced approximately the same problems yet managed to put together large, dignified showcases which acquainted the public with the attractions and fascination of stamp collecting. Instead, I will concentrate on only our own CIPEX in 1947, which was one of the truly great shows of all time. Sponsored by the Association for Stamp Exhibitions (as had those of 1913, 1926, and 1936) CIPEX 1947 attracted a paid attendance of some 204,000. After all bills had been paid, more than $35,000 was left as a surplus! (This figure represents *attendance,* not merely ticket sales, for there was no gimmickry of selling certain souvenirs only upon presentation of an admission ticket.)

Every dime spent on that triumph came from the philatelic community in an incredible demonstration of the widest possible support, cooperation, and participation. Moreover, ever so many of the expenses charged to exhibition committees nowadays were willingly picked up by committee officers and members. For example, jury members were the personally invited guests of benefactors who put them up in their homes or apartments or paid hotel bills, and in most cases paid for travel tickets. Most of the major social events, too, were hosted on a private basis. About the only affair for which guests and the committee were charged was the gala banquet at the Hotel Astor.

Nothing like that happens today. Even petty expense vouchers are submitted for recompense. Only the top philatelists who serve as advisors and still have a passionate love for stamp collecting hold offices and direct work on an entirely volunteer basis. In addition to the normal expenses (rent, frame and booth construction, plus labor costs for work not permitted to be done by volunteers), there were charges over which we had no control. The U. S. Post Office Department agreed to attend only if the committee paid for construction of the sales booths it required to sell the stamps, souvenir sheetlets, and stamped envelopes issued for the show, and also for the facilities expected by the Bureau of Engraving and Printing. That alone came to roughly $50,000! Then there was the payola demanded by union leaders two days before opening to preclude a strike or slow-down which added another unexpected expense of $25,000 to our budget.

After this experience, the ASE took a very hard look at what another show would cost. In 1964, after months of painstaking investigation and toil in calculating a budget for an exhibition worthy of New York and America, we concluded that we couldn't undertake one. It was then that the sixth American international was staged in Washington.

The Bicentennial INTERPHIL faced the same difficulties, but it proved a success for two reasons: its president and chairman were superb executives who not only organized a great volunteer committee but also prevailed upon the Postal Service to pay a token fee of $50,000 for the rental of a vast space for the sale of its $4.30 sheetlets and other stamps. (I might add that the ASE made substantial cash contributions towards the cost of both the Washington and Philadelphia exhibitions, without which the former would have gone into the red.)

One of the major expenses earlier exhibition organizers rarely faced, but which today is imperative, is jury remuneration. Until roughly 1955, those invited to serve paid for their own transportation and received only hotel accommodations, meals, and the social functions after their jury deliberations.

Today, because of FIP jury members receive not only plane tickets, entertainment, and hotel rooms, but also a per diem allowance to spend during their stay. Once upon a yesteryear, only the president and secretary of FIP had their expenses paid. Today's stipulations require that 25 per cent of the jury panel be appointed by FIP and an additional number by FIP affiliates. It doesn't take a computer to calculate what it costs to take care of between 25 and 50 judges, some of whom come half way around the world! Besides, it is customary for an exhibition committee to pay a sizeable "contribution" to the FIP treasury for its "patronage."

But there is yet another important item that is absolutely necessary, yet often overlooked: insurance and security. We all know how difficult it is to obtain insurance policies and, when they are obtained, what the premiums are! With individual entries appraised at $1 million and upwards, you come up with impressive amounts. Certainly, owners have or must get their own coverage, but the organizing committees still have responsibilities and obligations. This was forcefully demonstrated at the Munich exhibition of 1973, when carelessness in handling the air-conditioning system damaged or destroyed a number of precious and unique philatelic treasures, which led to huge lawsuits. Add to this the cost of hiring qualified security guards to protect displays from theft or vandalism and you come up with another substantial expense.

What is the answer? In 1926, the FIP was formed to bring order to "international" exhibition proliferation. It was determined that there would be only a single "recognized" international show each year, and that no country could stage one more often than once in a decade. But today, both of these original suggestions are more violated than obeyed. Why? No one would venture an explanation, but can we continue to afford international exhibitions?

Nowanuggur: The Rediscovery of a Major Error

Robin H. Mix

The stamps of the Indian Native Feudatory State of Nowanuggur, issued between 1878 and 1895, are few in number, philatelically straight-forward, and still relatively plentiful—a combination of circumstances that makes it all the more surprising for a major error in the typeset second issue to have slipped by, overlooked, for almost 100 hundred years. Yet such is apparently the case.

The item in question is a full sheet of 15 stamps of the 2 docra value printed in black on *buff-yellow* wove paper. All other known sheets of this value are on *green* paper of varying shades. Green was the consistent color assigned by the State postal authorities. Yellow was the paper color chosen for the 3 docra stamp. Both Gibbons and Scott list a single 2 docra stamp on yellow (Gibbons 5b, Scott 5d) as a typesetting error in position 8 of a 3 docra sheet, but a full sheet of the 2 docra yellow is hitherto unrecorded.

H.D.S. Haverbeck has studied the 2 docra on yellow full sheet of 15 and states that it is genuine. The paper is right—not faded, not a changeling. The printing is right. According to the definitive study of the stamps of Nowanuggur by Major Evans,[1] the type in native characters is of setting "R." In this setting, no single stamp is over 15mm wide. The noticeable 6mm vertical bar has been added at the base of the second vertical rule from the right. Dots are to be found over the top of the first character in the top line of stamps 2, 3, 6, 9, and 12, and there is a slight bulge in the right-hand vertical frameline at positions 9 and 12.

Evans stated that there were four distinct arrangements and twenty-one different settings of the three values of typeset stamps. He noted that "the type was evidently reset, to a greater or less extent, every time any stamps were required; all three values were probably printed each time, the character denoting the number (value) being altered, and thus causing some shifting of the type." He added that "the typeset stamps were of course printed off as required for use or for export, and the varieties in them are simply

[1]Major E.B. Evans, *Gibbons Stamp Weekly*, November, 1908.

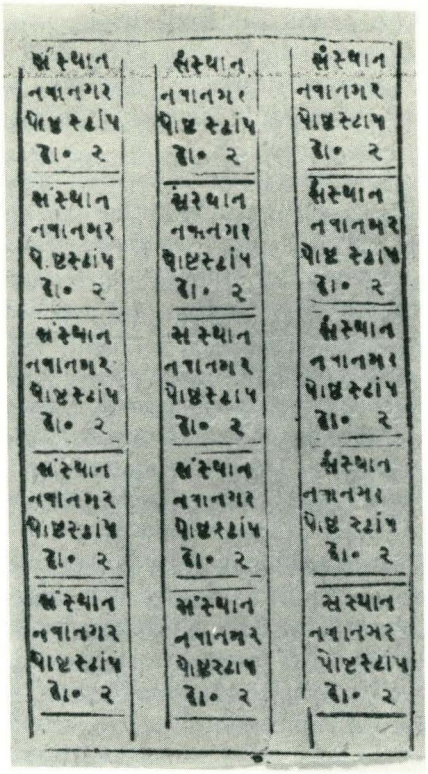


Fig. 1.

due to the process employed." Significantly, he made no reference to any *value* error of any kind, although other minor typographic errors abound, as he described.

However, it is possible to assume from the evidence at hand that *both* the 2 docra on yellow errors (2 for 3 in position 8, setting "R," and full sheet of 15 also in setting "R") were known to Evans before his death in 1922, although he does not appear to have published a reference to either. The reason for assuming this knowledge on Evans' part is that the first published reference to the *typographical* error (2 for 3) occurs in an article by W. Dorning Beckton less than two years after Evans' death.[2] Dorning Beckton did not refer to the typographic error as a new or startling discovery (as well he might had it not, for him, been an established fact). He did quote at length from a November, 1916 letter to him from Evans concerning another newly discovered setting variety (of no concern to us here) which indicated that Evans retained his interest in the State's philately and that he was a recognized expert in the field to whom unusual discoveries would naturally be submitted for an opinion.

Regarding the 2 docra on yellow full sheet printing error, the evidence is more direct: on the back of the sheet are penciled the words "Moens" and "7a" in Evans' handwriting (according to holographic comparisons made by Haverbeck). The "Moens" would refer, of course, to the famous Belgian dealer who was a major nineteenth century importer of Indian States stamps, and we

[2]W. Dorning Beckton, *Philatelic Journal of India*, January, 1924.

can infer that Evans was certain it came from Moens' stock (Moens died in April, 1908, but final dispersal of his stock did not take place until some years later). The "7a" would refer to the old Gibbons catalogue number *if* the item were ever catalogued. It never was—but it would have been the right place to enter it at that time.

It is safe to say that Dorning Beckton in 1924 had no knowledge of the 2 docra on yellow sheet, otherwise he would certainly have mentioned it. L.E. Dawson, writing in 1939,[3] was equally ignorant of its existence. In this latter article, Dawson assigned the "2 for 3" typographic error to subsetting R4, a statement he repeated in the December 1965 issue of *The Philatelist* (Dorning Beckton had assigned the error to subsetting R5—a distinction of his own creation which was apparently later abandoned). Proof of the existence of the "2 for 3" error is to be found in the January 10, 1967 Robson Lowe catalogue of Dawson's material, where lot 455 included a block of 2 × 5 and a strip of 5 containing this error. The present location of these pieces is unknown.

Apart from the se-tenant (and incontrovertible) "2 for 3" errors in the Dawson collection, I know of at least four 2 docra on yellow single stamps. There are undoubtedly others. The question is: Where should these single errors be assigned?

Since we know from Dorning Beckton's and Dawson's writings that the "2 for 3" typographic error occurs *only* in position 8 of subsetting R4, any other stamp positions must necessarily have been cut from a duplicate of the full sheet under discussion. Scanty as the evidence at hand is, it supports this point. Of the four 2 docra on yellow singles cited above, two are position 8 of subsetting R4 (one in my own collection). Those could go either way—being cut from either the typographic or printing error sheets. Of the remaining two, one is from position 1 and the other from position 14 (or so they appear from rather poor photocopies). Thus there is presumptive evidence that at least one other printing error was struck off, but we cannot know at this time how many sheets of the typographic error were printed.

Dawson in 1939 had already taken note of the fact that "R" was the commonest of Nowanuggur typesettings. Being late (at least 1888 and more likely circa 1890), it would seem probable that the official printers were under some time pressure (to meet export orders?). Whatever the reason, two errors were made, one in typesetting and one in printing. Since a printing error (on the wrong color paper) would be much more readily discernible than a typesetting error, it is likely that no more than the two sheets on wrong color paper were struck off (how or why they escaped destruction by the printer is, of course, totally unknown). Conversely, the "2 for 3" typographic error could easily have escaped notice at the printer and never been noticed until the sheets reached the customers in Europe.

It is best to avoid any further speculation about the 2 docra on yellow error. More hard information may never be known, but one may still question why the full sheet on yellow was never previously recorded. The answer can at least partially be explained

[3]L.E. Dawson, *Philatelic Journal of India*, February, 1939.

by the fact that the sheet has been in my possession for a good 25 years—still unrecognized (until now) for what it is. The wanderings of a peripatetic life made philatelic research impossible until very recently. And prior to that? It rested, I found out, in a communist-confiscated East European collection, probably in Hungary or Czechoslovakia. Reason enough, I think, for any silence concerning its antecedents.

On a geographical note, the proper Indian spelling is "Nawanagar," but philatelists have called it "Nowanuggur" for too long to expect a change. The State was located at 21° 44′—22°54′ north latitude and 68° 58′—71° east longitude. It was on the southern shore of the Gulf of Cutch, Northern Kathiawar peninsula in the old Bombay Presidency. Its area was 1379 square miles and the population in 1890 was 316,197. The state paid tribute to the British, Barada, and Junagarh (known as Soruth to philatelists) and maintained an army of 2300 men. The "Jam" (title of the ruler) was a rajput; the same family ruled this important state from its founding in 1540.

Dr. Frits Staal has brought a significant and insufficiently stressed point to the author's attention.

Yellowish or buff-*appearing* color changelings of the 2-docra-on-green exist and some are dangerously dece. Dr. Staal has kindly shown me a full sheet of the 2-docra in Setting "R" which appears *by itself* to be very nearly on buff paper. It is only after placing the two sheets side by side that the distinct grenish cast of Dr. Staal's sheet becomes fully evident. An indication of just how deceptive this sheet (and presumably others like it) can be when standing alone is the pencilled "Moens 7b" on its reverse—in what appears once again to be Evans' handwriting. If Evans could be thus deceived—obviously examining the sheets on two separate occasions, and certainly doing so toward the end of his life—it seems little wonder that other philatelic students may, if the matter came to their attention at all, have consigned it the the limbo of "changelings."

Side-by-side comparison is the *only* definitive color test. There is a certain "flatness" of color to Dr. Staal's sheet which, while not conspicuous in isolation, fairly leaps out when contrasted directly with the true buff-yellow sheet. It is this "flatness" which makes the greenish cast mos strikingly visible. The true yellow, despite the paper's age, retains its color vibrancy.

In addition, two single stamps of the 2-docra have recently come into my possession, neither of which shows a trace of green in the paper. Both are essentially tan to buff—one slightly "muddier" in tone than the other. Are they changelings? Undoubtedly—but whether time-altered or chemically-altered is impossible for me to tell. The point is, however, that neither shows the slightest trace of *yellow* in the paper. Not being a paper chemist, I can offer no explanation of how these color changelings occurred nor even a notion of the full range in which they might occur. One thing is certain, however—they do *not* turn into a color they did not have to start with. Namely, a true shade of yellow.

The author would appreciate receiving any further information on this question. Letters should be sent to Mr. Mix in care of The Collectors Club.

Interesting and Unusual Items from a Specialized Collection of China

Part IV of an Article by Carl A. Kilgas

Second Issue—the "Small Dragons"[57]

When the cliches for making the printing plates for the First Issue began to wear out, a new design (also featuring the Imperial Dragon, but on a smaller scale) was prepared.

Only one master die was made for all three values, but each had its own frame indicating the value. Each die was used to make forty separate cliches, which were arranged in panes of 20 (4 × 5), to form a printing plate of forty subjects for each printing.

Three sets are generally recognized, all by perforation differences. The first prints in 1885 were perforated 12½ by the same worn-out machines used during the last printings of the Large Dragons. The machines were old and the perforations were very rough. In 1888 new machines were used and the earliest sheets perforated 12½. Later the guage was changed to 11½-12. All stamps were watermarked with the "Tai Chi" diagram—more commonly referred to as Yin Yang (see Figs. 42, 43, and 44).

In 1948, a new cliche variety was reported—identified by a short, clear vertical line running through the right portion of the left numeral "3."[58] The cliche was found to be ½mm shorter than normal. Known as the "split 3," it was first found on Setting 3 perf 12, clean cut. In 1950 this block (see Fig. 45) was found in a dealer's stock. It is from the right pane of an unrecorded setting, rough perf 12½, position 6/40. An exhibition of ROCPEX '81 recorded another

[57]Purves, J. R. W. "Chinese Stamps of the 1st and 2nd Issues," in *China Clipper*, February 14, 1948 (vol. 12, no. 1), p. 3.

[58]Purves, *op. cit.*, p. 4.



Fig. 42. 1-candarin plate proof paper on vertically laid unwatermarked paper. M. D. Chow stated that he had "never seen one."

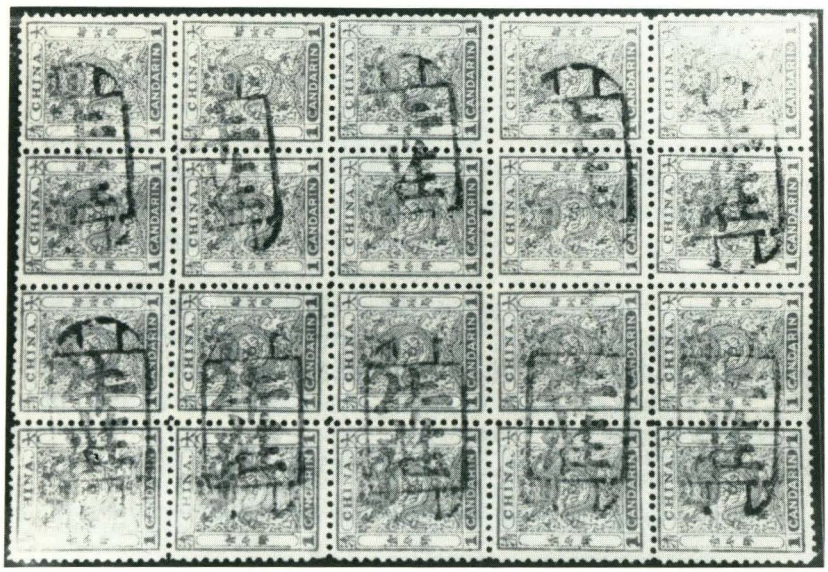


Fig. 43. Complete pane of 1-candarin with Newchwang seal cancel.



Fig. 44. 3-candarins imperforate pair. The left stamp is cliche 9, normally found in position 12 in the left pane of a sheet of 40. In this pair, cliche 9 shows a left margin position, indicating an unrecorded setting. The pair was previously considered to be a proof.

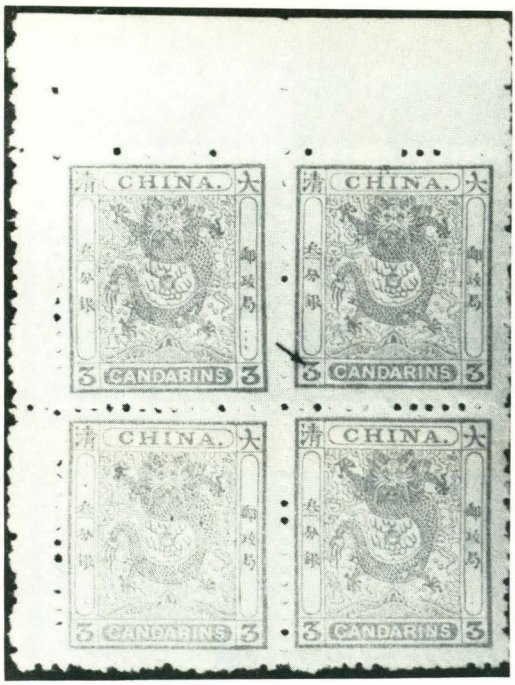


Fig. 45. Block from the right pane of an unrecorded setting.

one in Setting 2, perf 11½, position 7/40 and perf 12½, position 10/40.

It was quite a thrill to find this "split 3" on a cover from Shanghai to Tientsin (Fig. 46). Posted December 29, 1893 at Shanghai, the only route possible was by steamer to Chinkiang, then overland by courier to Tientsin, since Tientsin was ice-bound during the winter.

Formosa, long under control of Fukien Province on the

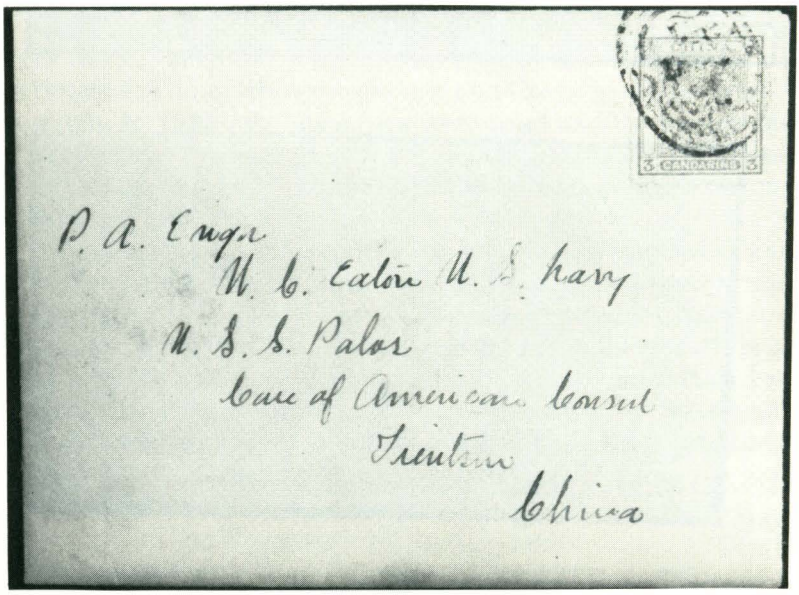


Fig. 46. "Split 3" on cover. "TIENTSIN CUSTOMS" receiving marking in blue, June 15, 1894.



Fig. 47. 5-candarins pair.

mainland, became a separate province in 1887. It was proposed that a supply of the current "Small Dragon" stamps be overprinted for use in Formosa. Using the original dies of the 3 and 5-candarins, a few sheets of each value were printed on a white wove, unwatermarked paper for this special overprinting (see Fig. 47).

Two designations were suggested for a single sheet. The left pane of twenty stamps, each to be overprinted "FORMOSA" (the name used in world trading). Each of the stamps in the right pane was to be overprinted with four characters ("T'ai Wan Yi P'iao," for Taiwan Postage Stamp), using the name given the island by the Chinese when they conquered it in 1683. See Figs. 48 and 49.



Fig. 48. 3-candarins imperforate both types.

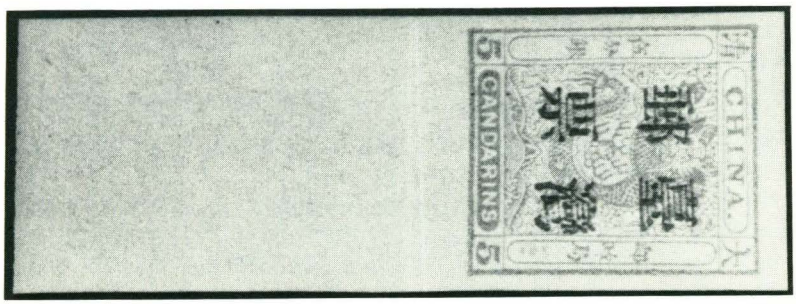


Fig. 49. 5-candarins with four characters.



Fig. 50. 5-candarins both types.

Both types of the 5-candarins were perforated, with the one overprinted "FORMOSA" existing only with this overprint (Fig. 50). The perforated stamps have a brownish gum that tints the paper.[59]

The proposal was not approved. On March 22, 1888, the Provincial Governor, Liu Ming-chuan, issued two crudely hand-stamped values—one for official use, another for sale to the public. Then the war between China and Japan erupted (in 1894) and the result was the loss of Formosa to Japan in 1895.

International Mail

The inconvenience of using both Chinese stamps for the domestic rate and additional stamps for a U.P.U. member to carry mail abroad continued with the Second Issue.

Fig. 51, which shows a cover with 1- and 3-candarin stamps of the Second Issue, plus a 5-sen Japanese stamp, was sent to the United States through the Imperial Japanese Post Office (I.J.P.O.) in Shanghai. This post office had been established in 1876, the fourth foreign post office to open, following the British, French, and American.

The Empress Dowager Issue

As the sixtieth birthday of the Empress Dowager, Tz'u Hsi approached, Robert Hart decided to honor this auspicious occasion by issuing a special set of commemorative stamps,[60] clearly hoping to secure more favorable treatment for his national post office project. The stamps were designed by R. A. de Villard of the Customs and incorporated many of the most honored Chinese good luck symbols for the occasion.[61]

Die Proofs

Prior to the first printing, proofs in colors selected were prepared

[59]Purves, J. R. W. "Notes on Chinese Stamps—Issue of 1885," in *Collectors Club Philatelist*, January, 1927 (vol. 6, no. 1).

[60]Clarke, H. B. R. "Empress Dowager's Sixtieth Birthday Issue of 1894," in *London Philatelist*, January, 1950 (vol. lix, no. 686).

[61]Livingston, Lyons. "R. A. de Villard and the Stamps of China," in *Collectors Club Philatelist*, January, 1949 (vol. 28, no. 1), p. 37.

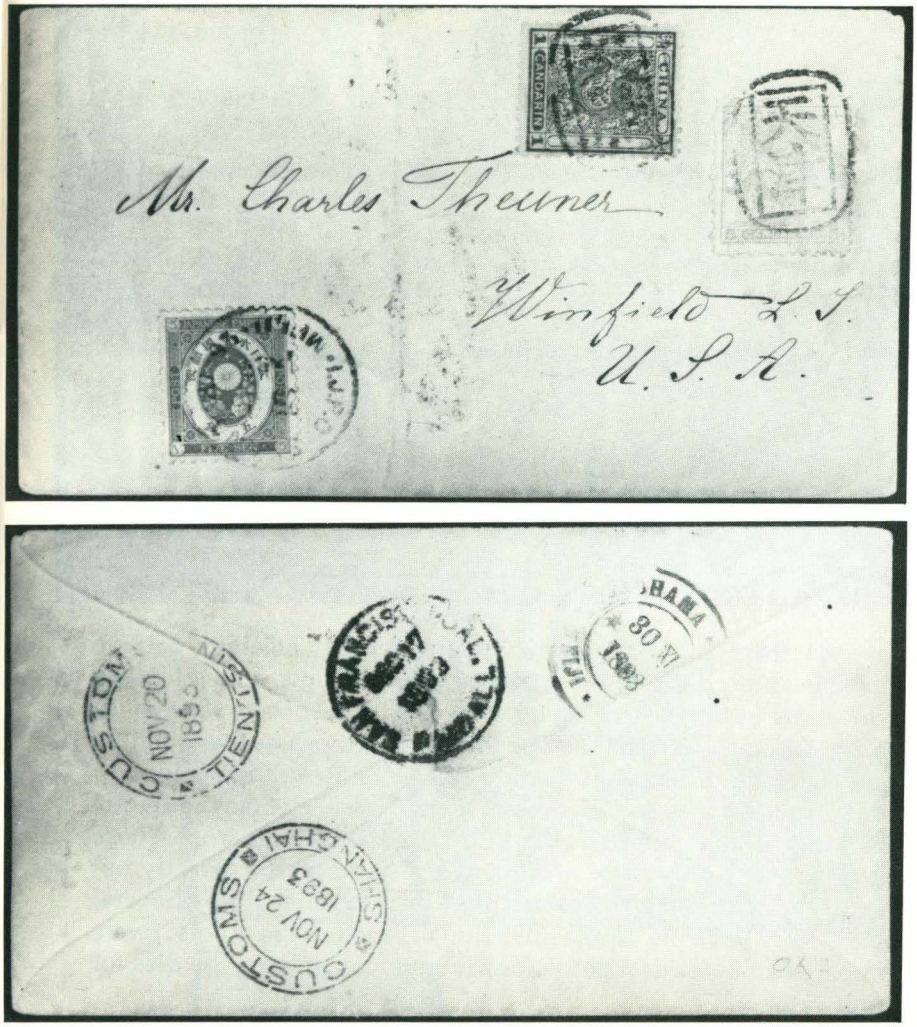


Fig. 51a and 51b. "TIENTSIN CUSTOMS" posting on November 20, 1893, "SHANGHAI CUSTOMS" transit for November 24, and "I.J.P.O." transit for November 25. The Japanese 5-sen forerunner was evidently affixed and canceled there. A "YOKOHAMA JAPAN" transit marking for November 30, "SAN FRANCISCO PAID ALL" transit marking in black for December 27. There is no Winfield receiving marking, so the total transit time cannot be determined.

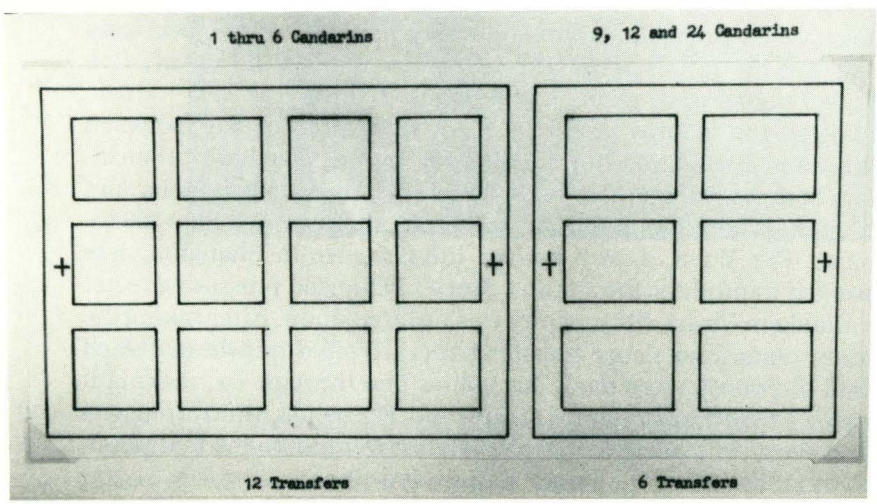


Fig. 51c. Diagram of the stereo plates used.

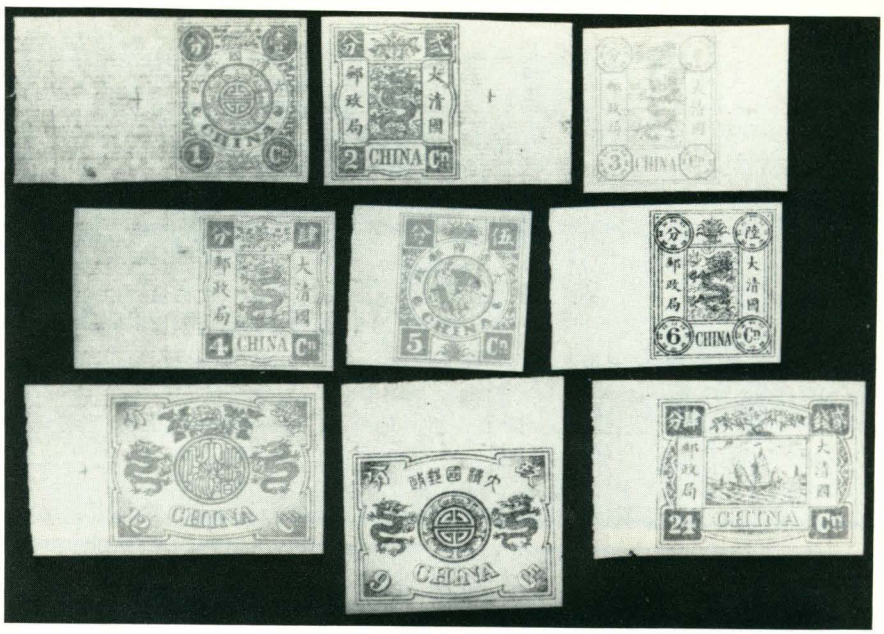


Fig. 52. Marginal die proof copies on very thin paper from the M. D. Chow collection.

on very thin paper, sometimes referred to as "cigarette paper. Selected marginal copies from the M. D. Chow collection are shown in Fig. 52. Hart had planned to give his set of complete panes to the Chinese National Postal Museum, but when the Japanese (and later the Communists) threatened Shanghai, he decided to break up the panes and dispose of them. Note the engraver's guide markings in the margin of the 1-, 2-, 3-, and 12-candarins. These usually occur only once in the left and right panes, directly opposite the center stamp of each stone of six or twelve panes. Several sets of very large die proofs (magnum or "mother die proofs") were prepared in black as a guide for accurately engraving the dies for each value.

The Tsukiji Type Foundry in Japan was selected to produce the stamps. For rapid letterpress production, a single die was hand-engraved for each value. Then stereo plates of twenty subjects were made for the values of one through six candarins and twenty-five subject plates were made for the higher values.

Before the stamps could be printed, rumors of war between China and Japan broke out. De Villard promptly sent his brother-in-law, Thomas Deighton, to Japan to pick up the finished plates and bring them to Shanghai. (War did break out on August 1, 1894.)

Yeh Tze Yuen, a well-known lithographer in Shanghai, was engaged to produce the stamps. Since high-speed presses were not available in China, lithography was decided upon. After inking the stereo plate (and using transfer paper), twelve transfers of each plate of twenty were made for values one through six, making it possible to print 240 stamps at one time. For values nine through 24 candarins, six transfers of each plate of twenty-five made it possible to print 150 of the larger stamps at a time.

For some reason a second set of die proofs, in the size of the issued stamps, was prepared in black (see Fig. 53a).[62] [63] M. D. Chow was of the opinion that these were discarded in favor of the original plates, but held in reserve. Only the 2 and 3 candarin "reserve plates" were brought into service for surcharging during the final surcharging period. The numeral "2" on the 2-candarin is identified by its "straight tail." The 3-candarin can be identified by the semi-transparent paper (see Fig. 53b). Transfer varieties are harder to identify than those produced by engraving, but if an identifiable mark does occur, it is constant throughout all printings.



Fig. 53a. Reserve plate die proofs in black.



Fig. 53b. Comparison of 2-candarins, original and reserve plate copies.

To be continued

[62]Chow, M. D. "The Black Proofs of the Empress Dowager Issue," in *Collectors Club Philatelist*, July, 1940 (vol. 19, no. 3), p. 194.

[63]Chine, E. K. From ROCPEX '81, p. 136.

Department of Corrections and Letters to the Editor

Editor's Note: *W. Danforth Walker's "From the Clubhouse" account (which appeared in the July-August 1983* Collectors Club Philatelist*) was prepared from the first-ever transcription of a talk given at a Club meeting. Below are addenda to the points he made in this talk.*

British control of the Grenada post office lasted until May 1, 1860 when Grenada assumed responsibility for its own postal activities. The earliest reported dated marking from Grenada is a straightline handstamp with Grenada in capitals dated 23 March 1799.

The example of the Leeward Island F cover shown in the frames at our meeting was one of two reported examples originating in Grenada. Similarly, the cover dated 22 March 1859 shown with two singles of the 1d and a single 4d is one of two reported.

The unique cover to France with the first two Grenada adhesive was mailed at an 8d rate. The earliest reported Grenada registered cover displayed a rate of 1/ to Britain, 2d British postage, and the 1d Grenada registration fee.

For the alphabetic cancels (A through F), Gouyave was given A, St. David's was given E, and Carriacou was given F. Fig. 1 shows one of four reported examples of Carriacou's second postmark.

Figures 3 and 4 should be slipped a number in the text and renumbered 4 and 5. The postage rate shown in Fig. 5 is 7½d for a letter weighing 1½ ounces.

There are two known alphabet bisect covers but only two known GPO bisect covers with Chalon stamps, not four as originally stated.

Grenada issued two values of stamps, a 1d and a 6d, during the first fourteen years of stamp production. The rate to Britain was increased on 1 April 1863 from 6d to 1/.

The Grenada newspaper piece illustrated in Fig. 3 was from Grenville with a double circle B, not D.

Intermediate stops for the mail boat down the Grenadines were Bequia, Cannovan, and Mayreao.

The first location of the G post office was on the main road from the St. David's parish courthouse to the GPO. In 1886, the G post office moved almost to the border of St. George's parish, just on the St. David's side of the border.

To the Editor:

There is a slight error in the discussion of the Fig. 5 (and cover) folded letter in Carl A. Kilgas' "Interesting and Unusual Items from a Specialized Collection of China" (*Collectors Club Philatelist*, May-June 1983).

3 shillings 10 pence are not 94 cents but 92 cents; and 2 pence are not 2 cents, but 4 cents. This leaves the subtotal of 96 cents or 4/- correct, but requires a 2-cent reduction in the first three fees. I have no doubt that the trans-atlantic and French transit charges are given correctly, so the British postage from Hong Kong must have been 44 cents, or 22 cents per single rate. This would be 11d. As the U.S. postage to China via Southampton was 24 cents greater than the U.S. and sea

postage to Great Britain, and as Mr. Kilgas shows covers indicating a one shilling rate from London to Hong Kong, it appears that there was no charge for British transit proper on letters from China to the U.S., although 1d British inland postage was charge on letters from Great Britain to China. It seems reasonable that the "4/" indicated the total postage paid, and "3/10" the Hong Kong credit to Great Britain. (Mr. Kilgas doesn't say, but I believe the "British" post office in Shanghai, as in other treaty ports, was actually operated by the Hong Kong postal administration.)

In discussing the Fig. 6 cover, Mr. Kilgas speaks of "markings for credit claimed," but mentions only a "2/2" marking. If that represents one sum (not obvious: in the illustration the "2" 's seem formed quite differently), it is presumably an indication of total postage paid to destination. Otherwise, the "2/" could indicate the amount retained by Great Britain, and the "2" the 2d credit to Hong Kong.

In Fig. 7 (erroneously captioned Fig. 8), the denomination of the left stamp is not clear. I assume it is 4d, the surcharge for routing via Marseilles, with the 1sh paying the standard British postage to Hong Kong, and the 1d stamp the Hong Kong postage.

I should imagine that Mr. Chien, in speaking of letters passing through the French post office in Shanghai without stamps, was thinking only of pre-paid letters, whereas the later one shown in the article was unpaid. (The U.S.-French treaty of 1857 required prepayment on letters to China, but perhaps that changed after establishment of French post offices there, at least for letters to the U.S.)

I question the explanation of the blue pencil markings on the Fig. 8 ("Fig. 7" as printed) cover. I agree the "42" represents a 42-cent debit of the U.S. to France (although I wonder how it is known that it was applied in Shanghai rather than in the exchange office in France), but it cannot be divided as stated. The debit on a double-rate letter (15 grams) going between the U.S. and France via England and American packet was 12 cents; adding the whole of the extra 30 cents postage to China makes it 42 cents. The French paid the British a transit charge of 40 centimes per 30 grams, and by coincidence that would be 20 centimes or 2 decimes on a full 15-gram (double-rate) letter. However, the charge was by the bulk weight of a mail, so no debit marking was put on individual pieces. If this letter was carried by English packet from Egypt to Marseilles, and overland by the British from Suez, the French must also have paid the British for that, presumably also according to bulk weight.

I wonder if it is known, or just surmised, that there was a "2" charge for "postage within China." It seems unlikely; the French post office in Shanghai was directly under the French postal administration, and not, as was the case with the "British" post office, operated by an independent postal administration. In any event, there was no 2-cent debit of the U.S. to France in addition to the 42-cent one. I suggest that the "2" is the French indication of the number of rates to which the letter was subject.

Henry W. Beecher
Ashland, Oregon

To the Editor:

In vintage gangster movies of our romantic past, the hero or anti-hero as the case might be, upon being shot would utter these deathful words, "You got me, pal," and quickly lapse into a state of rigor mortis, thus contradicting one of the recognized tests of medical jurisprudence. Perhaps "pal" might not have been included in these famous last words, but "you got me" was part of the standard lexicon of such forgettable movies as *Rat Fink, Fink Rat, Improved Rat Fink*, etc.

In the parlance of gangster movies, I was "got" or at least "partially got," to be exact, by Henry W. Beecher's criticism in his letter-to-the-editor piece on pages 35 and 36 of the January 1982 issue of this publication.

By ignoring the printed and typewritten instructions "FROM Dallas TO San Francisco" in the lower left corner of the cover (see illustration on page 46 of my article in the January 1980 issue), the post office clerk who rated the cover 14 cents postage due disregarded the explicit instructions of the Third Assistant Postmaster General's letter of April 15, 1926 which appeared in *Postal Bulletin* 14056. Had these instructions been followed, the rate, as stated by Beecher, would have been 20 cents, with a concomitant overpayment of 2 cents.

I think it is not useful, however, for Beecher to conjecture about the sender's "philatelic reason for choosing an ordinary 6-cent stamp rather than a 4-cent stamp. . . ." It may be, as Beecher states, that the sender had a mistaken belief that ordinary first-class postage was required in addition to the air mail fee. Few philatelists, much less postal patrons, were aware then, or even are now, that the air mail fee included payment for first-class service as well. The 24-cent fee for air mail service on the governement-operated transcontinental route from New York to San Francisco, for example, was made up of a pure air mail fee of 22 cents plus 2 cents for first-class service.

But another reason for the use of the 6-cent rather than the 4-cent stamp may have been because that was the only stamp available to the sender when the cover was prepared. I personally, and I am reasonably sure that others, too, have over-paid because that was more expeditious than running out to the post office to buy a lower-denomination stamp. As long as conjecture is part of rate analysis, one should explore all the possibilities.

Mr. Beecher's inference that the "General Regulations Applicable to Air Mail" which I quoted "read like a faulty adaptation (by a local post office?) . . ." reminds me of a statement made by an employer for whom I worked. "You are like a cow, you give good milk and then kick over the bucket." The regulations I quoted are not *faulty*, they follow the *Postal Bulletin* in almost exact, identical language.

The *Postal Bulletin* is not an end in itself. It is the official means of alerting postal personnel to the commissioning of postmasters, post office changes, changes in all types of service—mail messenger, steamboat, star, etc.--and in regulations applicable to such service. Frequently, postmasters in the larger cities cited these regulations in official publications prepared for their offices.

The regulations I quoted appeared in an official 28-page publication of the Chicago, Illinois postmaster, Arthur C. Lueder. It is dated October 1, 1926 and is entitled "U.S. Air Mail Schedules." These schedules list the states and cities and the air mail rates from the Chicago standpoint. On page 3 of that publication, "Through Air Mail Service" is explained as follows:

> Matter indorsed "Air Mail" or "Via Air Mail" when addressed to or located in the direction of places served by contract air mail routes in connection with Government-operated routes will be considered and treated as intended for through air mail routing.

"Listed Service" follows in a subsequent paragraph in that official publication, and the examples given are almost identical to those in the letter cited in *Postal Bulletin 14056*.

My mistake was in not considering the applicability of such limited service to the cover that was the subject of my January 1980 article. The mistake made by the post office clerk was in following some but not all of the rules and, having disregarded the applicability of limited service, compounding his error by arriving at the incorrect amount of postage due.

However, as indicated by the backstamps of Chicago and Los Angeles, the cover did get through air mail service because the routing clerks believed it was more expeditious to send it by contract air mail carrier from Salt Lake City to Los Angeles rather than to send it first to San Francisco and then by train from that city to Los Angeles. The real dilemma is in rating the cover on the basis of the service given. Though limited air mail service was asked for by the sender, the post office ignored the instructions and provided through air mail

service. Was it then entitled to payment for the service rendered? Was the recipient entitled to a partial adjustment in the amount of postage due? Both good questions. Neither one subject to easy answer.

Philip Silver
Elberon, New Jersey



Roessler's "Graf Zeppelin" Fake

Philip Silver

A. C. Roessler is a name known to most aerophilatelists in this country. He was responsible for the preparation of many early flight and special event covers. Were it not for his enterprise and his publications (*The Air Mail Collector* and others), much material and knowledge would not be available today.

Time was when it was a stigma to own a Roessler cover. Many air mail collectors bought them only as a last resort. Today, of course, all of that has changed. Collecting Roessler covers and the etiquettes he manufactured is a new and active field of interest.

One of his masterpieces was the overprinting of the 1-cent Franklin stamp of 1927 with the words "Graf Zeppelin." These were used on U.S. dispatches for the 1928 return flight of the Graf Zeppelin from Lakehurst to Friedrichshafen. Such covers are scarce items, but the mint stamps are even scarcer.

"Roessler was sentenced to a year and a day at the Atlanta penitentiary—a sentence he never had to serve. The term was suspended and he was placed on probation for three years." I am indebted to Fred Boughner for this quote, which appeared in his June 14, 1976 column in *Linn's Stamp News*.

"From the Clubhouse"

Account of the March 16, 1983 Meeting
Baron Jakob von Uexkull: Saudi Arabia

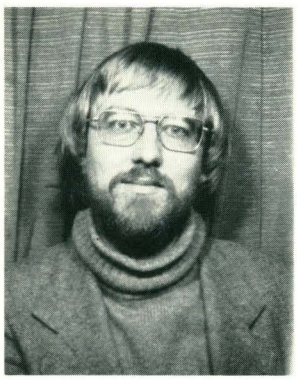


Fig. 1. Baron Jakob von Uexkull.

Collecting Saudi Arabia only since 1975, Baron von Uexkull presented a most significant display of an increasingly important philatelic area. His collection was shown for the first time in Vienna (WIPA 1981), where it was awarded a large gold medal.

The display began with an 1834 letter from a British seaman, stranded in Jeddah after a shipwreck in the Red Sea. On the front, the letter is endorsed "Indian Navy/Jeddah," the earliest known such endorsement.

The Egyptian Post Office in Jeddah (1865-1881) was very well represented with over twenty covers and folded letters bearing various combinations of the first four issues of Egyptian stamps canceled "GEDDA " Included were both the 1875 bisects used in Jeddah (1 pia. and 2 pia.). There were also several letters posted on the mail steamer at Suez and canceled on arrival in Jeddah. Among the other rarities should be mentioned two letters with the rare (1880-1881) French-language postmark, the only known entire with the Star-and-Crescent official postmark, two Interpostal seals canceled in Jeddah, and several seals of the rare type in red.

The Ottoman post offices in Saudi Arabia (1872-1919) were covered with over eighty envelopes and cards and many rare postmarks. The section began with two covers from Jeddah with Ottoman postmarks but bearing Egyptian stamps. Rare negative seal postmarks from Jeddah, Medina, Mecca El Ula, and Yanbu were also shown, as were two examples of the first postmark from the small port city of Al Confudah. Several items are unique or previously unrecorded, including a forwarded card from Jeddah to China with additional Chinese stamps. The display continued with the different "FEE PAID" markings used during the Arab revolt against the Ottomans (1916-1917). Medina remained in Turkish hands until 1919, supplied via the Hejaz Railway, and the display contained several covers carried along this route. There were also a number of covers from St. John Philby, the British Representative at the Court of the Ruler of the Nejd, H. M. Abdul Aziz ibn Saud, who was to become the unifier of his country and creator of the Kingdom of Saudi Arabia.

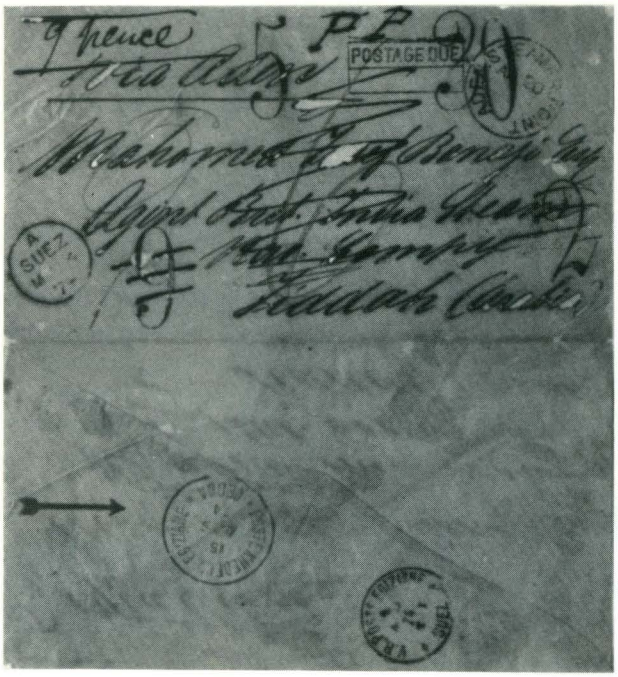


Fig. 2. 1874 cover from India via Aden to Jeddah, backstamped on arrival at the Egyptian Post Office in Jeddah ("GEDDA"), with several Egyptian-type postage due handstamps, the "9" (defaced) probably applied in Suez, the "5" (quintuple rate) and "3" and "0" (= 30) in Jeddah. Also manuscript due markings "6" and "9 pence," probably applied in India and Aden. The "2" handstamp not identified.



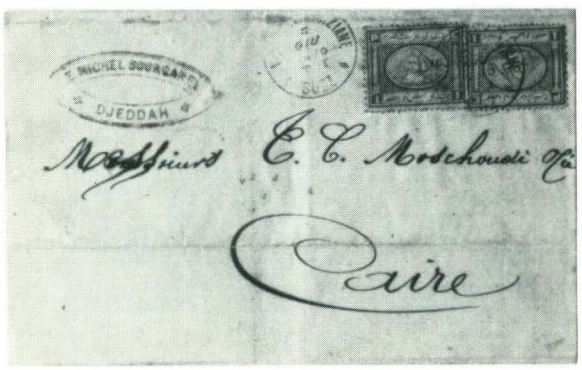


Fig. 3. 1870, two folded letters from the same sender in Jeddah to the same recipient in Cairo, one postmarked at the Jeddah post office, the other posted on board the Jeddah-Suez mail steamer and canceled on arrival in Suez.

Fig. 4. Hejaz 1916, two examples of bilingual provisional "FEE PAID" handstamps.

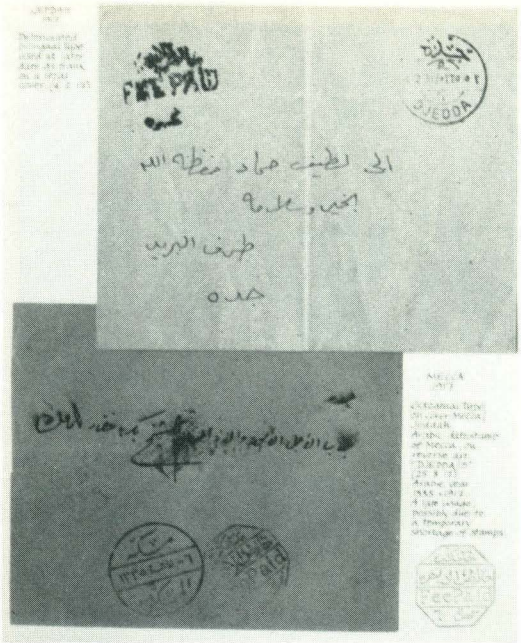
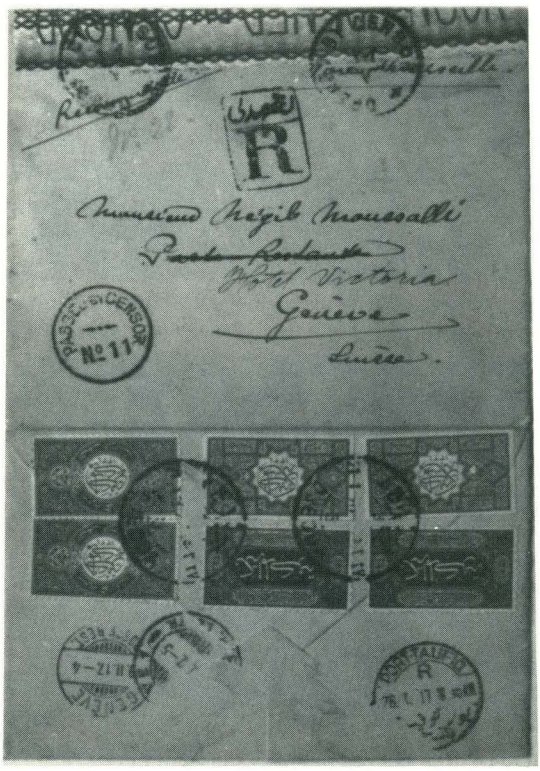


Fig. 5. 1917, Hejaz first issues, mixed franking of the roulette and perf. issues on regular cover to Switzerland (via Egypt, where it was censored). Although Hejaz was not a U.P.U. member, these stamps were usually accepted in other countries and postage due only rarely charged.



The Hejaz period (until 1925) was also extensively covered with sheets, errors, proofs, and covers, including unique items from the collection of King Farouk of Egypt. The rare perforations of the first issue were shown, as were complete sheets imperforate. One hundred copies of the ¼ pia. green were over-printed in gold for the personal use of the King. Thirty-eight of these were shown, including the unique half sheet, the plate block from the other sheet, and the only known used block. A number of previously unrecorded errors of the various provisional issues were included.

The section on Nejd and "Hejaz & Nejd" issues (1925-1934) also contained rare errors, proofs, and covers, with no less than fifteen of the "Matbua" (newspaper) stamps. From the turbulent period during which the country was unified, there were several "FEE PAID" provisionals (not previously recorded) as well as all the three known covers of the Median "AL SAUDI" issue commemorating the arrival of King Saud.

Fig. 6. Red octagonal "FEE PAID" used in Mecca during temporary stamp shortages after the takeover of the City by Nejdi forces in 1924-1925. Later known used as a frank on newspaper wrappers until 1931. Here shown on an internal cover (1924) and on a wrapper to Berlin (1926).

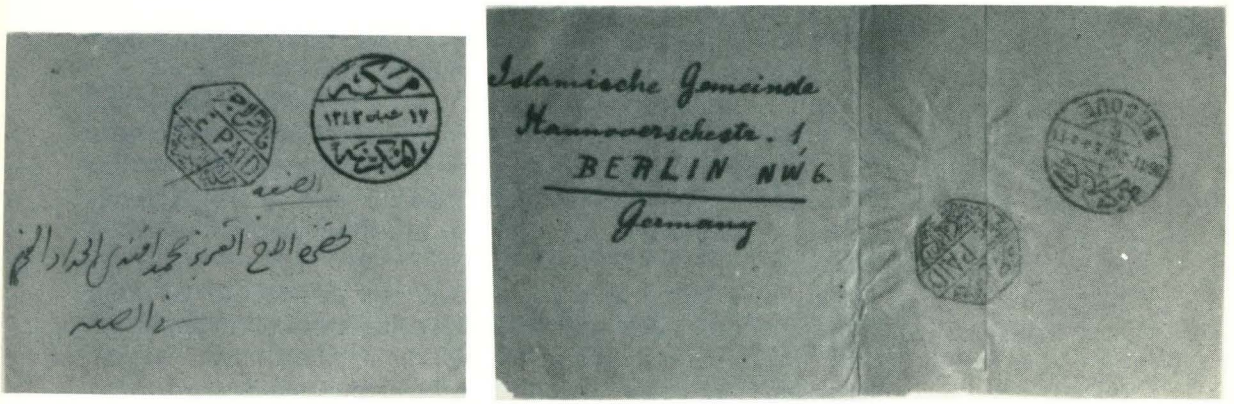


Fig. 7. 1926, regular commercial cover with Nejd provisional overprints, showing rare commercial usage of the inverted handstamp errors, in mixed franking with 1926 definitive.



Fig. 8. Original design by French stamp designer Pierre Gandon for first Saudi Arabian issue, showing King Abdul Aziz. Rjected by the King, who regarded the showing of his portrait as being against his Islamic faith.



Account of the March 2, 1983 Meeting
Ernest A. Kehr: Papermaking and Its Philatelic Influence

"Paper Making and its Philatelic Influence" had been planned as a supplement to Ernest A. Kehr's program last year. But interest in and questions about "Engraving and Printing" required so much time that the subject became a sequel, presented at the March 2 meeting.

The speaker revealed that his study of papers was sparked when Dard Hunter offered to teach him their basics at M.I.T. more than forty years ago.

As a prelude, he recounted the history of surfaces mankind used since 2200 B.C. to communicate. The first "portable" substance was papyrus, consisting of layers of Nile reeds laminated criss-cross fashion like today's plywood. The "Harris Papyrus" is the largest known, measuring 133 feet long and 16½ inches wide!

Man wrote on many other materials: silk, bark, vellum, parchment, bamboo, wooden panels, and even bones.

Credit for inventing paper goes to Ts'ai Lun, who produced the first sheet in 105 A.D. In the intervening 1900 years, the process came in for a staggering number of developments and improvements. There are few industries that are as closely interrelated as papermaking, the graphic arts, and commercial packaging.

Ts'ai Lun's initial product was made for no specific use other than something upon which Chinese literates could apply the brush marks to form characters, words, and messages. As time passed and more paper became available, more scribes and artists adapted their techniques to the paper. It wasn't long before papermakers began producing paper to be used for specific purposes.

In addition to making specific kinds of papers for printers and book publishers in China and other lands, there were some strange requests—for those times. In the ninth century, an Arab traveler reported seeing toilet paper in China; two hundred years later, a Persian said he'd seen fish-mongers and green-grocers using paper specially made in Cairo to wrap their wares.

The invention of this innovational boon to communications also represents what probably is the world's first practice of conservation—1950 years before this became a global problem!

While the first papers were made from mulberry pulp, it wasn't long before second-hand materials were recycled: notably old ropes, clothing, and rags, just so long as they had been originally made from textiles woven from plants with cellulose content. This quest for discarded material fostered yesteryear's rather profitable rag-picking business of the otherwise under-privileged and uneducated. In fact, demand for good quality linen even had ghoulish overtones. In the 1850s a Pennsylvania papermaker obtained the wrappings of a 4000-year-old mummy that an archeologist wanted to examine. It took a lot of cleaning, but the cloth proved perfect for

making pulp. Wanting all he could get, the word got back to Cairo. (More than 2.6 million graves and tombs of ordinary Egyptians were concentrated in an immense necropolis north of the Great Pyramids of Gizeh, and still more were in Saqqara, further south.) When the demand for mummies manifested itself, there were enough obliging gaffirs to plunder the tombsites and ship mummies to the United States by the ton. We know that the wrappings were made into paper, but there are no records of what happened to the ancient cadavers. Until 1799, when Nicholas-Louis Robert obtained a French patent for a machine, and Henry Fourdinier got a British patent for an improved version in 1806, all paper had been hand-made.

Whether hand- or machine-made, the same basic production methods are employed by craftsmen. Only the "tools" have been modernized, mechanized, and, more recently, automated and computerized. The steps are:

1. Material for pulp is thoroughly washed and cleaned to remove every trace of impurities and dirt.

2. The clean material is subjected to "stamping" to completely macerate the original fibers.

3. When properly pulped, the "stuff," that gooey mixture of cellulose, sizing, and thin glue or other additives is ready to be spread on a mould on which the fibers are re-assembled and excess moisture is drained away.

4. The wet paper then is ready to be dried and finished for the purposes to which it will be put.

It is interesting to note that *genuine* laid paper can be made only by hand; the wove type may be made manually or by machine. We should remember that papermakers produced "imitation laids" with the use of the same kind of dandy rolls as also impressed regular watermarks onto forming paper before it completely dried. Mr. Kehr explained how a philatelist may determine whether stamps on laid paper are genuine or machine made, if such knowledge is pertinent to their study and classification.

In speaking of the laids, Mr. Kehr mentioned that philatelists introduced nomenclatures that are not found in professional papermakers' lexicons. Among these are "ribbed," "Batonné," and (sometimes) "quadrille," which technicians consider as relatively insignificant variations of simply "laid" or "imitation laid."

The influence of papermaking on philately came simultaneously with the first Mulready covers and two adhesives of 1840, for Rowland Hill emphatically specified the use of Dickinson paper for the former and specially-made watermarked stock for the stamps. Since then the relationship has been extremely close as the knowledge of paper and its manufacture becomes a valuable tool for the serious philatelic student and those who examine items as experts.

Mr. Kehr also described "webbing," which has come in for some perspicacious theorizing in recent times, saying that this feature of machine-made paper has the "webbing fibers" which tend to

strengthen the paper run in the direction of the moulding and drying sections. After the paper webs have been cut to printing sheet size and fed into a printing press, it is not impossible that one or more sheets can be fed sideways to produce stamps with webbing running in the different direction. If this happens, one can find stamps of the same issue and printing runs with *either* vertical or horizontal "webbing."

Finally, the speaker dealt with watermarks, the first of which are found on Asiatic papers and were known as "paper-marks." They consisted solely of tiny floral or geometrical devices as "trade marks" of the maker. Their use began in Europe in 1282, when the famous Italian firm of Fabriano introduced theirs, also using small figures. Subsequently larger watermarks were made for this purpose, for wealthy or noble individuals who used such paper as a status symbol, and for governments as a security device to prevent counterfeiting of documents and currencies. Mr. Kehr reminded his audience that there are many recorded instances of fakers who counterfeited not only paper and engravings but watermarks as well.

He concluded with descriptions of "pseudo-watermarks" impressed on dry, finished paper for a number of stamp issues such as those of Switzerland and Egypt in the late nineteenth century. He described the other methods of adding security as substitutes for (or in addition to) watermarking, such as the Dickinson "thread" paper, silk thread (also known as granite) paper, the addition of coloring to the pulp to make "security paper," and, more recently, luminiscent chemicals able to be scanned by photo-electric cells in facing, sorting, and postmarking automatons.

Book Reviews

Opinions: Philatelic Expertizing—An Inside View, edited by Elizabeth Pope. Philatelic Foundation, 270 Madison Avenue, New York, N.Y. 10016. 141 pp, illus. $20.

This book is designed to be the first in a series explaining how philatelic expertizing works. The concept of an expertizing case study book published annually is excellent and the price is reasonable. This first effort has been written by twenty-five members of the Expert Committee of the Philatelic Foundation (PF), some of whom are publishing for the first time, so that style should not be an important criterion in evaluation. Rather, the value (or lack thereof) of this work lies in the philatelic analyses and what they reveal about the expertizing process as it is practiced at the PF.

Anyone wishing to know why certificates read as they do will want to study this book, for it does reveal much of what goes on in PF expertizing sessions. As some of the most revealing insights are unintentional, it is best to "read between the lines" if one wishes to get the most from the book. Furthermore, although the book is laid out chronologically by issue according to Scott rather than by the type of expertizing problem, readers will benefit by a different order. After reading the excellent overview by Hans Stoltz, reprinted from the 1975 *Chronicle*, they should jump to Mr. Terpel's article.

Stoltz sets the expertizing stage by noting that "the examination of a stamp (or cover) starts with the assumption that it is a forgery and attempts to prove this." This approach is very valid and one recommended by the well-known forger Sperati to detect fakes. The reader is advised to check each analysis to see how well this basic approach is carried out. Mr. Stoltz also adds that the core analysis of an item is often revealed by the answer to the question "what can it be made of?" Mr. Stoltz divides expertizing problems into forged overprints (not common on U.S. material but common on foreign), forged cancels (common in postal history), and alterations. Alterations could be subdivided into a number of areas such as re-gumming, re-perfing, repairs, and other changes.

Terpel's analysis is the only one that discusses the PF expertizing procedure, the tools normally used there, and the four methodologies observed in use by PF experts. He adds that among the specific items to be examined in most cases are both physical (paper, ink, postmark, and cancel) and historical elements. Among the latter would be state of the printing art, postal practices at a given post office, the date the addressee and/or writer was at a given address, information gleaned from the contents, etc. The elements to be used as background, naturally, vary case by case.

Readers should look at each of the forty-three analyses to see which methodology the expert is using and whether all the pertinent facts have been considered either explicitly (as should be the situation in a teaching case study) or implicitly. Such an examination permits each reader to judge for himself the quality of the work produced under the varied circumstances by the PF. It must be noted up front that some ten of these studies show little or no philatelic expertizing analysis, although they may present a good deal of the historical elements that give background for an analysis.

It is PF procedure that the curator, Peter Robertson, give an opinion on each item submitted. He and the associate curator are required to do brief background analyses that are available to the members of the Expert Committee. As this background sets the stage for other experts, his four contributions to this book should be looked at next. These analyses do not show him at his best, for none displays his outstanding abil-

ity for visual memory of philatelic material he has examined or read.

Robertson's analyses cover two cases where the PF declined to express an opinion and two where the item was condemned. One "decline" was on a probable FDC of E1 where the committee was unable to conclusively prove the cover was postmarked in 1885 and therefore an FDC, although Robertson concedes it is an FDC. The analysis we are given shows no attempt to date the cover based upon whether the addressee and writer were at those addresses other than in 1885 (probably inconclusive). It also shows no attempt to "plate" the RPO cancel as a dating technique. The experts over-rode one specialist's knowledge of postal practices that would date this item as 1885. Perhaps if he had supplied more details, the decision would have been different. This case is an excellent example of why a submission to the PF should include all possible relevant reference material.

The second "decline opinion" involved the unofficial Kansas City roulette of the 1912 1-cent green. Robertson estimates that up to fifteen different roulette wheels were used and that some 234 sheets were rouletted. The subject item was a siderographer block of which only one appears per sheet. While this block had apparently been in the hands of one family since it was bought in 1915, the PF declined to express an opinion because it had not been initialed by the buyer or seller at the time of first purchase and because the roulette did not gauge with the PF's reference copies. It, too, is probably good and is an excellent example of why some items get a "decline opinion" because the owners didn't do as much as they might have to remove questions, particularly when the item is an easy one to fake.

Robertson also discusses a $200 U.S. first issue revenue that was condemned as having had perforations removed to change it from a R102c to a R102a with an August 1867 railroad manuscript cancel. He reports no trace of perforation holes was observed and also that the color and paper (usually definitive in first issue imperfs) were not such as to definitely indicate which printing was involved.

The key evidence appears to be a perforated reference example dated seven days earlier than the "imperf " stamp which was very similar in cancel, paper, and shade. While not stated, the reasoning seems to have been that a railroad which used a perforated stamp one week would not use an "imperf " the next.

This reasoning is not as strong as it first appears. Perforate stamps were issued first on the first issue revenues and the imperf were released when demand exceed the capacity to perforate so customers could have both. In the $200 value, 6526 stamps were issued with at least 1144 perforated examples available as July 23, 1864.

Railroad customers typically used the $200 value on mortgages where a number would be required on the same document. Wyer reports one railroad mortgage with 125 copies of the $200 stamp. As the sheet size was eight, several sheets would often be needed on just one document. The difference of a week between the two cancellations suggests different documents and different sheets were involved. Whether the railroad would have had both imperf and perforate sheets on hand in August, 1867 is another matter.

The second condemnation deals with a cover from the Philippines that has a demonetized U.S. stamp tied by a "STEAMSHIP/10" that is similar to one listed as Type 7 in Simpson's *U.S. Postal Markings*. Robertson's analysis does not appear to question the Philippine portion of this cover, although he has privately expressed reservations. However, he notes the routing "via America" did not exist in 1862 and that the stamp has an unexplained manuscript cancel. He adds that the steamship cancel is "grayish and streaky," unlike what a genuine item should be.

Unfortunately, the analysis then goes on to compare this steamship cancel with those of New York's, although Simpson's Type 7 is a New Orleans item. The New York has a small gap between the S and the H of

"STEAMSHIP." This sloppy comparison puts the analytic approach into question, although the conclusion that the item is a fake is almost certainly correct.

Also signing on every opinion sheet is associate curator Brian Green. Consequently his opinion is also very important in forming the analytic background in which the other experts look at items. He gives us four articles on Confederate covers in this book—an area in which he is a well-known student. Two of these given interesting background for analysis—such as might be provided to the Expert Committee—but have no analytic insights. In one case he reports that "thorough analysis" determined that a stamp originated on a cover and in the other that the "patient" matched reference copies.

In the remaining two cases Green discusses an adhesive Austin, Texas, provisional that was tied by crease and postmark to an 1862 cover. This he reports helps confirm the provisional status of this stamp. The second analysis discredits a well-known cover bearing a strip of five of the 2-cent red-brown tied by an Orange C.H., Virginia cancel in orange. The key top the analysis is that other covers from the same time period universally are canceled in black. The Confederate orange reference cancels are crisply struck rather than in the watery appearing style of this cover. Green dots his "i" in this analysis by pointing out that the orange ink on this cover differs in "composition and format" from that found on genuine items and observing that there is a horizontal crease through the strip of stamps that is not matched on the cover.

Another PF member who frequently signs opinions on Canadian material is Executive Secretary Timothy Holmes. He contributes four analyses to this book. Perhaps the most interesting of these technically is his discussion of plating and how it was used to examine two Fiji Times Express stamps to determine that one was genuine and the other a reprint. Holmes points out that the original printings were on quadrille paper for the first printing and batonne paper for the second. The three facsimile types are on wove paper with two in pink or pinkish paper. He notes that one of the "patients" is the 6d value which is quite distinctive in the originals. As this example matches the facsimile style rather than the genuine, it is easy to give it a "not genuine" certificate.

The other Express stamp is the 1d value. It is on quadrille paper and the broken "N" in "PENNY" matches position 10 in the second printing. As the break in the framelines also matches and no non-matching characteristics were noted, it was determined that this was a genuine unused example.

Expert Committee Vice Chairman Mortimer Neinken proferred two pieces on the 1-cent 1851-1857 stamp. As the leading student of this stamp, it was appropriate that he discuss the plating of a plate 12 block and explain why the types were in the configuration they were in on the sheet. He points out that the stamp evidence suggests the transfer rolls were improperly set so that the reliefs were misplaced.

Specialist collectors are an important resource if not the mainstay of expertizing committees. A well-known student of U.S. provisionals, Philip Wall, discusses a fake July 15, 1845 cover that first surfaced in a 1981 New York auction. It is probably the work of the cover forger who has been operating in early classic issues for about a decade, turning out quite good fakes. In this example, the "PAID" tying the stamp does not match genuine ones used during this period, although it is close. Further, the stamp is signed "ACM," although no covers with signed stamps are known on that date and the ACM signature is not known before July 28, 1845. Such technical information about use dates is typical of that needed to catch fakers. The PF's ability to call on collector specialists for such data is one of its major strengths. Usually, it is when they fail to call on the key specialist that PF opinions run into a problem.

Another collector-specialist, David Jarrett, specializes in territorials and presents an analysis of a forged Auraria Jefferson Territory cover as his contribution to this

book. Here too the faker had too little knowledge. The cover was dated in brown manuscript ink "Jany 3," although the post office only operated during the summer of 1859. As Jarrett adds, no Colorado town postmarks are known with a Jefferson Territory designation, although several are known addressed to the Territory. Further, the brown ink is not an oxidized black (as it should be), but is quite modern, even offsetting slightly on a moist white blotter—a test for modern fakery.

Four articles have been contributed by Henry Stollnitz, who was instrumental in rounding up the authors for this work. Stollnitz is a specialist in Shanghai cancels and supplementary mails, among many other areas. He uses his first-hand knowledge as a collector-student to explain why the first day of the Shanghai overprints is Tuesday, July 1, 1919, rather than shortly after the Bureau of Engraving and Printing "issued" them on May 24, 1919. He reports the stamps were not on sale in the U.S. and didn't reach Shanghai until June 30.

In a discussion of the RF overprints on U.S. airmail stamps of World War II, Stollnitz lists the six criteria used to determine a genuine example. These criteria are those used by the PF and they reflect knowledge of how the RF system worked.

A particularly intriguing collector-student analysis was done by Michael Laurence, who studies the 1869 issue. He discusses an April 24, 1869 cover to Hong Kong with 10-cent and 24-cent 1869 stamps and a "32" credit sent "via Southampton" according to an endorsement on the face. Laurence notes that this cover left New York on the Inman steamer *City of Antwerp* and was forwarded from England to Hong Kong in May, reaching there on June 17. The stamps were correct for the 32-cent Southampton rate, but the credit represents the 42-cent rate via Marseilles. Laurence reports the PF, and he, found no trace of stamp substitution and apparently no additional stamps were removed that could be detected. Thus the PF concluded that "the 32 credit marking had been applied by mistake."

In my opinion, the data on the cover refute this conclusion. The cover had to travel via Marseilles, and therefore either passed underpaid by error or there were more stamps on it. The *City of Antwerp* typically took ten to eleven days to cross the Atlantic with the fastest passage of any steamer in 1869, or before, being over seven days. This meant that this letter did not reach England until about May 4.

Departures for Hong Kong from Southampton were semi-monthly on Saturdays, with May 1 and May 15 being the sailing dates in 1869. The trip was scheduled at forty-five days with mailing leaving England five to six days later via Marseilles that caught the same P & O steamer packet at Suez.

This letter could not have caught the May 1 Southampton sailing, for that required a faster Atlantic crossing than possible. It did not take the May 15 sailing because that only allowed thirty-three days transit to reach Hong Kong on June 17, which is far too short. Thus it had to take the Friday, May 6, routing "via Marseilles" to receive the Hong Kong backstamp of June 17 found on the back. According to a Laurence analysis in *Chronicle* (No. 87), the preceeding April 17, 1869 Southampton sailing took forty-seven days , so that a forty-seven or forty-eight day transit from May 1, 1869 is compatible, and a forty-one day transit via Marseilles for this letter fits. As the PF certificate is based upon an impossible analysis, this cover should go back for reconsideration.

Based in New York, the PF has access to another major philatelic resource not available to other expertizing services. This resource is the panel of dealer "experts." Some dealers are also collector-students with real knowledge of one or another area. All, moreover, handle a great deal of material and can draw expertizing conclusions based upon handling a large number of rarities.

One of the more interesting dealer an-

alyses in this volume is provided by Brian LaVane of Huntington Stamp. He tells how to identify a No. 594, the 1-cent coil waste perf 11 stamp of 1924. As this stamp can possibly be found in a shoe box or miscellaneous collection, the guidelines provided by LaVane are of more than ordinary interest. As in many cases, not all the data is in hand. For example, LaVane's record of known examples is not complete. In April, 1983, two unrecorded copies showed up at auction—a cover at Christies sold for $2200 while an unrecorded postcard fetched $2700 at Siegel's Rarity Sale where an unused single brought $6250.

Another dealer analysis of above average interest is written by Robert Kaufmann, who is also a student of the U.S. 10-cent green stamps of 1851-1861. He reports on a Scott No. 35 "tied" on a cover with an 1857 year-date by two grids. While obviously a fake (as No. 35 wasn't issued until two years later), this type of fake grid is a problem experts need to anticipate. As Kaufmann states, the black "STEAMS HIP/10" (note the gap) is a due marking. Actually, it is the New York City steamship handstamp which Wieganga records as being used between December 30, 1851 and May 30, 1867, used primarily on incoming Caribbean mail. Kaufmann points out that he recalls only one cover with a U.S. stamp and this type of handstamp used together, and that was one used through Charleston, where the handstamp was erroneously applied and obliterated by a grid. Here he is speaking authoritatively as both a specialist-collector and as a dealer who has handled large volumes of Caribbean covers.

William Crowe, another dealer, contributes four analyses. In one he discusses a strip of four of the 10-cent 1847 used from San Francisco to New York and tied by a red-orange "PAID" and canceled by manuscript cross-hatching. The cover is ex-Jessup and Haas, but had not previously been analyzed. Crowe reports only nine covers are recorded using the 1847 issue to pay the 40-cent rate to the Coast and one paying the 80-cent rate. This example is the only recorded example used from the Pacific Coast eastward paying the 40-cent rate by stamp.

In his analysis, Crowe notes that the light red-orange ink found tying the stamp matched the other postal markings and was in the correct shade used at San Francisco in this period. He also records that under the stamps was the notation "per Carolina," which was the ship carrying the letter, which other records show left on the date of the San Francisco cds for Panama. Crowe adds, I believe incorrectly, that if black ink had been used the use would have indicated an unpaid letter. This black vs. red ink is part of the U.S.-Great Britain treaty but is not followed necessarily in domestic mail between two U.S. points. The conclusion that the cover matched all the criteria for genuine use and apparently had no suspicious or negative characteristics.

As noted earlier, not all the articles supply analytic insight into expertizing. Further, two of them cover material presented in greater depth and analytic coverage elsewhere in print. However, all have useful and fascinating information about the pieces involved. As the book is a first venture into "casebook" analysis, the uneven quality is to be expected. What is particularly important is to see how the "insiders" think and what their strengths and weaknesses are. This does come through when you "read between the lines." Anyone considering a submission to the PF for expertizing will benefit by reading this book first.

Calvet M. Hahn

The First Cents Issue, 1859-1868, by Geoffrey Whitworth (from the *Canadian Stamp Handbooks*, edited by Michael Milos). Available from Unitrade Associates, 127 Cartwright Avenue, Toronto, Ontario M6A 1V4, Canada. 13 pp, looseleaf, $2.95 (matching binder $4.95).

This is the first in a series of looseleaf, fairly comprehensive, and rather detailed catalogue/handbooks on Canada. The for-

mat is similar to the Campbell-Patterson work on New Zealand. The information is presented in a very concise manner, first noting general information and then a detailed listing of varieties, chiefly re-entries, fresh entries, and plate flaws, as well as color variations keyed to Stanley Gibbons' color chart. The approach to graphics uses subdued illustration of the stamp with the flaw or re-entry sketched in, except for the plate flaws for the 5-cent (which appear to be sketches in their entirity). Macrophotography could offer some improvement to aid the collector in positive identification. Prices are noted on a separate sheet. There are three gradations for both mint and used: VF, F, and VG. To the left of the columns for mint is a column headed O.G., with most entries reading "100%" and a few varieties with no entry or a dash. "100% O.G." or nothing seems to require some further explanation. There is a single price given for most varieties on cover in fine condition. No information is given on proofs or postal usage, cancelations, etc.

The work is definitely above the level to be found in a catalogue, but perhaps a bit less than we have come to expect in a handbook. Future sections are planned on the Centennials and the Admirals.

J. E. Foley

Neu Klassierung der Strubel Ausgaben Sitzende Helvetia Ungezaht—1854-1862, by Walter d'Aujourd-hui. Basel: Schwiez. Philatelisten Verein. 64 pp. 30SFr.

Considering the scrutiny to which the imperf "Strubeli" classics already have been subjected, one would believe that the last word had been written. And yet, Walter d'Aujoud-hui felt that earlier—and accepted—classification of the (four) Munich and Berne printings could be improved. Armed with microscope, micrometer, quartz lamp, and other modern instruments, plus half a century of study and knowledge, the author probed them one step more. The results of that important research are presented in this excellent book published by the Swiss Philatelic Society of Basel (with some financial support from the Swiss PTT's Fund for the Promotion of Philately) on the recent occasion of the group's centennial.

The innovational, more accurate classifications are based on the precise thickness of the papers on which they are imprinted and the spacings of individual cliches of the several printing forms.

The book has both German and French texts, clear illustrations, and full color plates. It is understood that work is almost completed on an English translation, expected within the year.

E.A.K.

Marques d'Entree Maritime du XVIIIeme et du XIXeme Siècle, by J. Bergier. L'Amicale Philatelique "L'Anere," 7 rue Dobree, F-44100 Nantes, France. 1981. 137 pp, illus, softcover. Price 150Fr.

This offset printed volume is obviously meant to be accompanied to Raymond Salles' tremendous multi-volume opus *La Poste Maritime Francaise* in the sense that it deals with one important aspect of the handling of French maritime mail: the entry marks applied to mail entering France from overseas. The book is divided into five parts by the author, with the catalogue section (showing tracings of over 300 marks) taking up about a third of the book. While M. Salles, in Volume I, catalogues maritime entry marks, he does it chronologically by type, discussing all the known examples of one type before passing on to the next. M. Bergier, on the other hand, catalogues entry marks chronologically by port of entry. This is an equally useful way of listing them and, to collectors of material passing through one or two ports, an easier way to get an overview of the marks that interest them.

The remainder of the book, however,

leaves something to be desired. Not that there isn't a great deal of information, both historical and philatelic, to be found there. The amount is prodigious, and most of it is useful. It's just that it seems to be somewhat haphazardly grouped. There is a useful section on the calculation of postage, with rate/distance/weight tables; an equally interesting section on the Royal Packet Service of the 1780s to the fledgling United States; discussions of various ports and what types of mail were likely to arrive there; as well as a bibliography of maritime-related articles and catalogues. But it's all just lumped together, along with copies of letters showing entry marks, maps, and drawings.

This is obviously a labor of love for the author, and he seems to have spent considerable time on it. The reader, however, will have to spend some time with the book to get out all the information that is there, and to order it in a fashion more useful to him. The fact that the publication is in French should not detract from its usefulness as a catalogue. Moreover, any reader with a good college level reading ability in French should have no difficulty in getting at the rest of the information tucked into this volume. It is a useful item, and recommended to all students of maritime postal history, particularly because it brings together in one volume so much material that is spread through a number of hard-to-obtain publications, and also because it bridges the gap between popular treatments of the subject and Salles' opus.

Martin F. Stempien, Jr.

Werner Elias Publications Received

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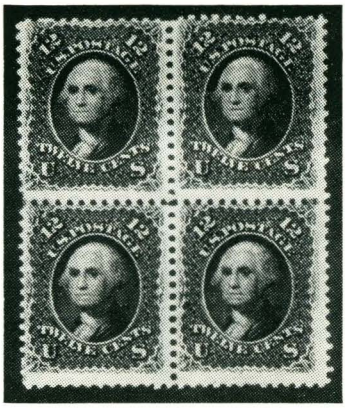
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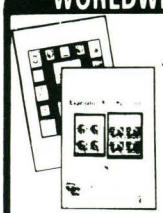
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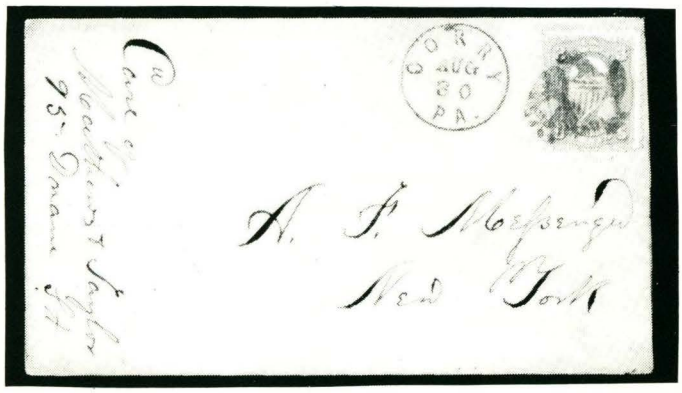
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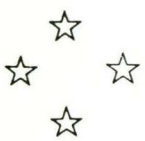


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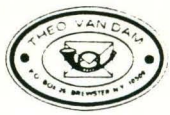
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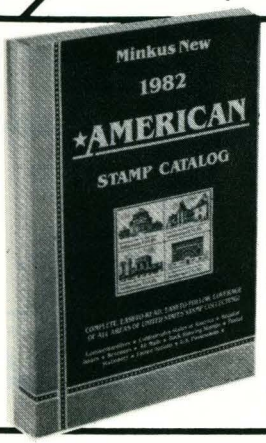
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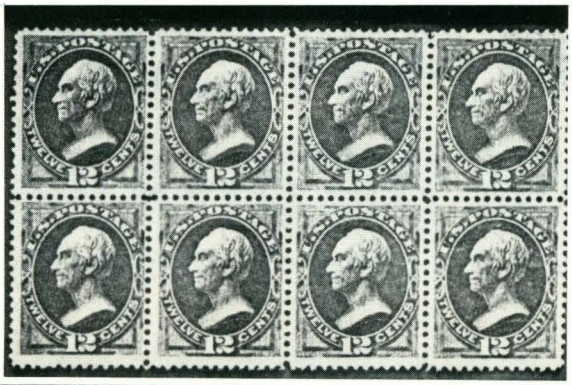
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