

PHILATELIST



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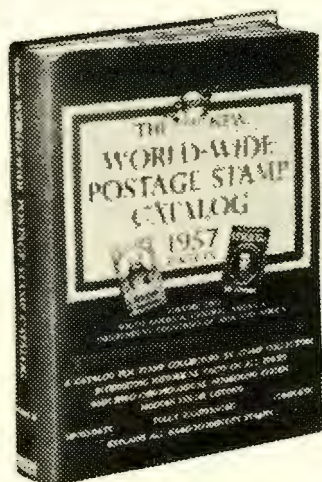
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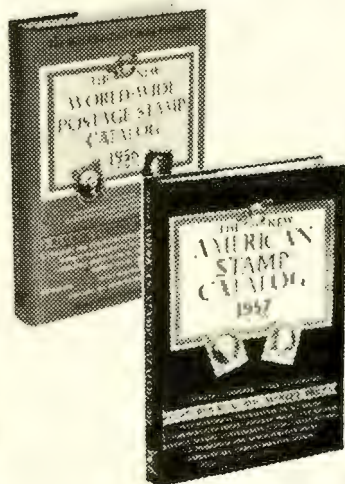
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PHILATELIST

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The Collectors Club Philatelist is published six times a year by The Collectors Club, Inc., 22 East 35th Street, New York 16, N. Y. Entered as second-class matter July 5, 1927, at the Post Office at Federalsburg, Maryland, under the Act of March 3, 1879. Annual Subscription Rate:—\$7.50 for non-profit institutions; all others, \$10.00. Individual copies—\$2.00 each.

Editorials

Philatelic Philanthropy

In recent years, some very wealthy but ardent stamp collectors in this country have died. As customary with people of such means, a part of their estates have been donated to various charitable institutions, most all of a medical, religious or educational nature. Since many had been very active collectors during their lifetime, it is discouraging to see that practically nothing going to philanthropy came to philately. Why, many are asking?

It is exceedingly difficult to fathom what is in another's mind. Therefore, one can simply speculate so as to come up with a reasonable explanation for this bypassing of philately. Most likely the reason is due to a misconception that philately's needs are not what one broadly associates with charity. Consequently, one thinking of philanthropy obviously turns to the accepted forms like a medical, an educational institute or one's church. No one will deny for a moment the full worthiness of such causes. But it is our view that these accepted ends of philanthropy should not blot out the crying needs of philately that must look to its support from those to whom it had meant so much.

Perhaps philately has never made its needs sufficiently well known to convince its fol-

lowers to become more public spirited. One may aptly quote a great public speaker, the late President Franklin D. Roosevelt, who said often that he owed his life to his hobbies, particularly stamp collecting. Obviously if our hobby has such an important therapeutic value, then ways and means must be devised to provide for its successful maintenance.

It can be said in truth that philately is poor. Most of the leading organizations serving philately are operating at best at a break-even point. Many have annual deficits. Even those in the black manage this solely because they must limit their activities. A number of worthy philatelic projects have been shunted aside because of a lack of sufficient financing.

The first thing that philately should do is to explain to its wealthier followers its basic function. This should be repeated again and again to make a strong impression. Therefore, this basic fundamental is herewith set forth.

The economic and cultural value of a stamp for a collector depends entirely upon knowledge. One can do nothing with a stamp in the collecting sense but enjoy its ownership. It is knowledge that causes one to pay more because a stamp has the scarcer color, is an elusive type printed upon different from the normal paper, a printing error, or a rare usage on a cover. Years of knowl-

edge has established such values.

Every year philatelists spend millions of dollars on stamps. They do this despite of the fact that a stamp for collectors is totally non-utilitarian. They are willing to spend millions because they have learned the economic and cultural value behind a stamp.

The next basic fact to learn is that more philatelic knowledge is vitally needed. Much is known, but there is far more to be learned. However, there have been absolutely no provisions made for the pursuit of philatelic scholarship. No wonder there are so few outstanding students. They have to work hard at their own expense. This is an intolerable situation.

One hears much of "starving writers." This reference is to the literary group. If they starve, then the complete famine facing philatelic writers defies description. We demand our philatelic writers slave for the glory. But it is impossible to live on glory. Try to pay the rent to your landlord with a philatelic article that won a medal.

Philately needs Fellowships. Those inclined to pursue philatelic knowledge must have the means made available to them to be able to do it. Philately in America has several fine libraries. Every one of them is not in first-class operation because of insufficient funds to hire an adequate, competent staff. Again philately calls upon a few conscientious volunteers to bring a little order onto its bookshelves so that a book can be located at best within an hour's time.

Each year the editor of this magazine sees excellent philatelic manuscripts remain unpublished simply because there is no money available. Oh! They use the silly excuse that philatelic books do not sell. This is not so. Good books do sell; others don't. The trouble has been too many bad books on stamp collecting. We know that good philatelic books sell because many of the old "Collectors Club" handbooks are sold out.

Research and study in philately in some ways is no different from research in medicine or science. Most helpful are these new scientific instruments. Photography can serve philatelic research efficiently. All this costs thousands of dollars. Where is the money to buy all this? One answers sadly that it is not there.

Philately in plain, simple words has missed the boat. Some great American philanthro-

pists have been ardent stamp collectors. Philately had been an important part of their daily lives. But all of them have departed the scene, leaving not one red cent to an activity that helped sustain them during their lifetime.

One should not cry over the past. Nothing is to be gained from this. However, we can commence right at this moment to convince our philatelists in a position to help to start thinking about philately as their Number One charity. A common sense approach is all that is needed.

There should not be an appeal for funds, but rather an appeal to a philatelist's understanding, that a portion of his charitable contributions should be channelled into a pursuit that means so much to him. It is our conviction that if public spirited philatelists can be made to see the light, the days of philately's starvation will be past. So let's start right now.

Upgrading Is At Fault

Constructive criticism serves a most useful purpose. But it is doubted if the criticisms levelled at the judging at philatelic exhibitions is helpful.

Analyze more closely the criticisms of judging. The carper never writes that Collection "A" instead of Collection "B" should have gained a top award. No, they just complain that Collection "A" won. In our opinion, all critics of judging are scared to commit themselves, because they in turn might be subjected to more criticism than the knowledgeable judges who rendered a verdict.

It has been our experience, having been frequently invited to judge at international and some major national philatelic exhibitions, that most all of the judges have been selected with utmost care. Seeking the highest standards, philatelists, who are leading specialists in many fields, served as judges. Furthermore, there was a noticeable lack of favoritism and bias as far as any human being can be completely impartial.

The results of the judging seemed to satisfy the majority of the exhibitors and others interested in a stamp show. But try as one may, after each exhibition there was some strong criticism of the judging from a minority.

The writer spent considerable time and effort hearing the complaints in a conscientious effort to discover if anything actually was wrong and, more important, if improvements could be made.

However, it was found that most all of the criticism stemmed from collectors, who had *overrated* their exhibits, as well as from those dealers, who had sold the disappointed collector much of their material. This had a certain significance.

Condition and scarcity have become two very essential factors in philately. Obviously there has been a tendency to upgrade on the part of the seller. Another favorite form of exaggeration is with those inconsequential minor varieties, which have been sold as "outstanding rarities." Furthermore, some auction houses have a reputation for overdescribing. Consequently, collectors at times do buy such material under the impression that it is the finest possible. When placed in competition with collections that actually are top rank, the upgraded material is seen for what it is by knowledgeable philatelic authorities and properly judged.

The collector, who has purchased upgraded stamps or overdescribed covers, may be hard to convince. But his ignorance causes his defeat by clearly showing to competent judges a lack of philatelic knowledge and experience.

If most philatelic judging were of a poor or mediocre grade, then everyone with justice may voice criticisms. But if dissatisfaction emanates from only a very small minority, then one must place the blame where it belongs. There is no bias on the part of those judging. Instead those responsible for upgrading, overselling and overdescribing philatelic material would be happy if favoritism were shown in judging philatelic exhibitions. Fortunately it is not.

A New C. C. Award

In the "Clubhouse" section of this number is an announcement of the creation of a new award, which warrants some comment in these columns.

This Club has many functions and performs a number of services. Although our regular twice-a-month meetings are available only to a small percentage of the entire membership, the Board of Governors of THE COLLECTORS CLUB recently took action not only to maintain the calibre of these meetings as they have developed over the years, but is seeking improvement.

Consequently, each year a medal will be given to the speaker, who in the opinion of the *Program Committee*, has conducted the best exhibit and display. In this way, it is hoped to stimulate those, who have been assigned a meeting night, into doing their utmost to speak interestingly about their topic. A tangible recognition of the best job done should bring forth the desired results.

Most realize that the spoken word does not require the effort, the time, the talent and the knowledge that the written word does. Nevertheless, it is a real challenge for one to speak entertainingly as well as authoritatively about stamps. The quality at our meetings has varied greatly. There have been some erudite philatelists, who exhibited outstanding material, but who, unfortunately were poor public speakers. Others are recalled, who may not have had the greatest philatelic material on exhibit, but had the talent to sustain the audience's interest. The one, who combines both talents, should be the recipient of this annual award.

It is hoped, that within time, this new award will take its place in prestige with the others this Club gives every year.

1957 Alfred F. Lichtenstein Memorial Award To Harry L. Lindquist

The Board of Governors of THE COLLECTORS CLUB at their May meeting selected *Harry L. Lindquist* of New York, N. Y. to be the 1957 recipient of the *Alfred F. Lichtenstein Memorial Award*. It is fitting to announce this in THE COLLECTORS CLUB PHILATELIST because H. L. Lindquist was the first editor of this magazine, continuing in

this responsible position for 17 out of this publication's 36 years.

This Award in the relatively short time since its creation in 1952 seems already to have achieved the reputation of America's foremost philatelic recognition. The 1957 medallion will be formally presented to H. L. Lindquist at an early meeting of this Club

next fall. The date cannot be announced now due to Mr. Lindquist's trip to Israel and other Southern European countries.

The following briefly covers the highspots of the 1957 recipient's career.



Harry L. Lindquist was born in Escanaba, Mich., and has had a lifelong interest in many hobby activities. He is best known to the philatelic world as the editor and publisher of *STAMPS*; and for his publication of several stamp books which have proven very popular.

He is founder and president of the National Federation of Stamp Clubs, Inc., which organization embraces some six hundred stamp clubs throughout the United States. He served as an officer of the Association for Stamp Exhibitions, Inc., which has sponsored international exhibitions since 1913, having acted as President during CIPEX in 1947; and Honorary President and Chairman of Foreign Participation for FIPEX in 1956.

His international contacts over the years have been numerous and he has acted as offi-

cial United States representative and international judge for government-sponsored exhibitions in Norway, Sweden, Cuba, Finland, Yugoslavia, and others. Currently he has accepted the invitation to act as one of the judges for the TABIL International Exhibition to be held in Tel-Aviv, Israel, September 14 to 25, 1957.

Harry L. Lindquist holds Honorary Life Membership in THE COLLECTORS CLUB, and served on the Board of Governors for many years, as well as having acted as Editor of THE COLLECTORS CLUB PHILATELIST, which he founded, for over seventeen years. He is a Fellow of the Royal Philatelic Society, London; on the British Roll of Distinguished Philatelists; and an Honorary Member of some sixty other philatelic organizations.

Recently he was appointed to the Stamp Advisory Committee for the United States Post Office Department, which was inaugurated for the purpose of selecting and improving United States postal issues. Another important project, which holds his current attention, is the People-to-People Program inaugurated by President Eisenhower. Under this program some forty committees were organized in every important industry of the United States, and Mr. Lindquist was appointed Chairman of the Hobbies Committee, through which, of course, philately will play an important role.

His affiliations outside the stamp field are also numerous, having been active for many years in the New York Athletic Club, and having served as its President for three years. He is a Trustee of the Northern Dispensary, New York; has just completed a term as President of Fossils; is a member of the American Legion, Shriners, National Press Club and several other organizations.

The Alfred F. Lichtenstein Memorial Award since its creation has gone to the following for distinguished services to philately:

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| 1952 | *Theodore E. Steinway |
| 1953 | *Clarence W. Hennen, M.D. |
| 1954 | Dr. Carroll Chase |
| 1955 | August Dietz |
| 1956 | Sir John Wilson |

* Deceased.

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CONFEDERATE STATES OF AMERICA

The Essay Die Proofs and Proofs of Issued Stamps,
printed in Richmond.
The "SPECIMEN" overprints of the De La Rue Printing.

By LAWRENCE L. SHENFIELD

Every collector of the stamps and covers of the Confederate States has seen, probably, one of the well-known die proofs of the 5c and 1c stamps printed in London by Thos. De La Rue & Co. Struck on glazed card, in blue, pink, orange or black, they are handsome examples of the typograph process. A few were made at the time in 1862 when the De La Rue stamps were printed. These bear on reverse the oval handstamp of Thos. De La Rue & Co. and address in violet. Others were struck as courtesy relics, with reverse blank, from time to time, for many years after the stamps were current. The original die of the 5c stamp is still in the vaults of Thos. De La Rue & Co. in London; the die of the 1c has disappeared.

But what is known of proofs or specimens, die or plate or stone, of the other issued stamps of the Confederate Government which were printed in Richmond? Or what do we know of the proofs of essays of the 10c Die B and the 20c green? Practically nothing is known of their history; yet they are far rarer than the famous "August" samples of the U. S. issue of 1861.

In "Stamps" of May 10, 1947, the writer reported the discovery of the essay die proof of the 10c Die B steel-plate stamp (Scott No. 12). At that time only two copies of this proof were known, and since then no other has come to light. A little later, a unique essay die proof of the 20c (Scott No. 13) in



Fig. 1. Essay Die Proof, Deep Green, Very heavy shading in top corner scrolls, value labels and lower scrolls. The surrounding scrolls and back ground of the figure "20" differ from the issued stamp. The portrait appears identical with that of the issued stamp.

deep green was discovered. It is illustrated and discussed here for the first time. (Fig. 1) And two years ago, from Europe, there popped up examples of the 1c orange (Scott No. 14) and the 5c blue (Scott No. 6) over-

printed "SPECIMEN" in black. These also are illustrated and discussed in the pages following.

It would not be surprising, if over the coming years, proofs of the De La Rue printed stamps, hitherto unknown, come to light. For in the London "blitz" of 1940 the home office of the De La Rue & Co. was destroyed and many of its files were scattered in the rubble. No doubt many historical items were salvaged by searchers and kept by them. From these "finds" have come many of Thos. De La Rue proofs of the Confederate States stamps, as well as the stamps of the British Empire that have appeared in auctions over the past five years.

In "the Scott U. S. Specialized Catalog", under "PROOFS" (p. 514) the listings are complete, except for the proofs of the 5c and 10c lithographed stamps of 1861 by Hoyer and Ludwig. These proofs, rare as they are, have been known to Confederate specialists for a long time, and have frequently been discussed. Because the writer after considerable research has come to the conclusion that these items are true proofs, made at the time the stamps were current, the reasons for the conclusion are given here for the first time in an ensuing section.

Under "SPECIMEN STAMPS" the "Scott U. S. Specialized Catalog" lists the De La Rue 5c light blue and the 1c orange overprinted in black.

The late Clarence W. Brazier, in the "Essay Proof Society Catalog" lists the essay proofs of the 1c De La Rue, both die and plate in orange and black on glazed card; the incomplete die and completed die essays of the 5c De La Rue in black; the 2c and 10c De La Rue altered values, privately printed in many colors from the plate discovered in 1915; the 2c Jackson die essay in black; the 10c Die B die essay in blue; the 20c die proof Washington in red brown before final etching of the die.

In addition, the "Stonewall Jackson" De La Rue design, surface printed, is included, even though its status as a bogus stamp was apparently well established way back in 1868 by no less an authority than H. St. Geo. Offutt, 1st Asst. Postmaster General of the Confederate States P. O. D. This remarkable letter from Offutt to "The American Stamp Mercury" dated April 14, 1868 con-



Fig. 2. Issued Stamp. All scrolls show highlights, some are re-drawn. Letters in "POSTAGE" and "CENTS" re-drawn. Note re-cutting of "V" ornament between "2" and "O" due to short transfer. The light outer-line shows only partly as might be expected. Portrait same as on Essay Die Proof (Fig. 1).

tains much of the source material on the engraving and printing of Confederate stamps that has been used by all subsequent students.

In the writer's opinion, the "Stonewall" stamp is pure bogus in all its varieties—surface-printed, lithographed or woodcut. Apparently produced in the North, it was "authenticated" by shady dealers of the period who had a supply to sell.

The inclusion of "Proofs" in "the Scott U. S. Specialized Catalog" is quite recent. Before these proofs were listed upon the advice of the writer, their existence was known, but because of their rarity they appeared for sale so seldom that the fair pricing of them was extremely difficult. Now, with the swift advance of prices for Confederate stamps evident everywhere, the catalog values of proofs are nominal, to say the least.

It will be noted that the catalog avoids the listing of essay proofs with the comment "Some so-called proofs are actually incomplete essays". A more accurate statement would be—"Die Proofs of Essays of several values exist".



Fig. 3. Die Essay Proof of Issued Stamp, pale Red Brown. Shows state of die before final etching which deepened and consolidated all dark areas. Lines were deepened and more sharply drawn, specially around scrolled panel at center-top. (Photos for Figures 1-3 by courtesy of Stanley B. Ashbrook.)

The Essay Die Proof of the 20c Green

Illustrated as Fig. 1 is this remarkable proof. Fig. 2 shows for comparison a very clearly printed 20c stamp as issued. The differences are apparent at a glance—the essay die proof exhibits a very heavily engraved appearance which is not due to over-inking. There are numerous differences in detail of design, which could not be due to burnishing or re-cutting. The captions point out many of these differences. Fig. 3 illustrates the die essay proof of the 20c stamp as issued, but in red brown, which shows clearly the absence of final etching which deepened the shading throughout before the final transfer roll was taken up to make the plate for the issued stamp (Fig. 2).

Whether the essay die proof (Fig. 1) was pulled from the first die made, to submit to the Post Office Department for approval, is not known. When the writer collaborated with Stanley B. Ashbrook years ago on a solution of this puzzle, Ashbrook advanced this interesting theory—that possibly the original die was approximately as per the is-

sued stamp design; that this die was hardened and a master roll made; from the master roll two (or more) laydowns were made, "A" and "B"; on "A" very few changes were made, but on "B" the entire design was gone over and deepened. When proofs were struck from "A" and "B", "A" was selected for the issued stamp over the proof from the over-engraved "B" lay-down.

This is a tenable theory, especially since it is advanced by one of the greatest living students of U. S. engraving processes and plating. If you accept it, then the 20c green essay-die-proof was contemporary with the issue of the stamps, and was prepared to assist in the final selection of the design.

It is a striking coincidence that the technical differences in engraving between the 20c essay die proof and the issued stamp, and between the 10c Die B essay die proof referred to above and the issued stamp, are of the same nature—i. e., a general lightening-up in the issued stamps of the entire design, lines not so deep, many new highlights, considerable burnishing.

To this writer it seems quite possible that new dies of more "open", lighter engraving became necessary in view of the difficulties of producing a "richer" version with the transferring, printing equipment and quality of paper available in Richmond. If this be so, then the 20c essay die proof in green (Fig. 1) could have been one of those submitted to the Post Office Department for approval of design, and after approval, revised in a new lay-down die for better transferring and printing quality in producing the issued stamps.

The Proofs of the 5c and 10c Hoyer and Ludwig Lithographs

In 1932, the late John Drinkwater, famous British dramatist and collector of Confederate State Stamps, sent to August Dietz an unused 5c 1861 Hoyer and Ludwig lithographed stamp with large even margins, of remarkably brilliant impression and in an unusual shade of green. The specimen was ungummed. Obviously it was from Stone A or B. When Dietz compared this stamp with the clearest printed examples in his own collection and others, no other 5c value came close to matching the marvelous brilliance of

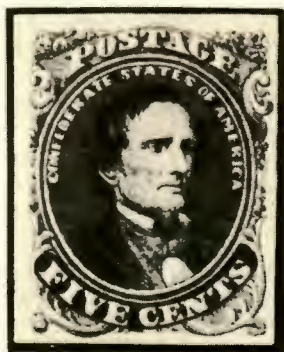


Fig. 4. Proof of 5c Hoyer & Ludwig Lithograph - Bluish Green. The photograph fails to do justice to the brilliance of this lithographic impression. The lines in the background of the bust are as even and sharp as though they were engraved. There are no extra inner lines in the letters of "FIVE" which appear even on the clearest prints of the issued stamps of Stone A or B; there are no plating marks visible.



Fig. 5. Proof of 10c Hoyer & Ludwig Lithograph - Dark Blue. Of equally brilliant impression—every line in the spandrels is clear and sharp. The gradations of shadings on the right cheek are sharp but subtle. This example is No. 12 on the stone in each group of 50 subjects, repeated four times.

the Drinkwater copy. In fact, to quote Dietz' own words, "the impression of this stamp resembled the sharpness and depth of a steel plate engraved stamp".

Since that time, the writer has a record of two other examples of the 5c value—one in brilliant green, one in deep bluish green; and a total of five examples of the 10c Hoyer and Ludwig value unused and of equally brilliant impression, large even margins and without a trace of gum. The color of the 10c values is dark blue. And although very early, clear impressions of the 10c Hoyer are frequently seen, they do not even approach the sharp brilliance of these remarkable stamps. The thickness and texture of paper of all these examples seem identical with the paper used for the issued stamps.

Dietz, after examining the Drinkwater copy and an example of the 10c concluded that these impressions could not have possibly come from a group printing stone. They were, he decided, from an original engraving on stone. He speculated (with his tongue in his cheek, no doubt) that possibly they were privately printed and sold after the War to a "man from the North" by George Hall, former foreman at Hoyer and Ludwig's, who kept in his possession a small lithographic stone bearing transfers of Confederate stamps. This information was related to

Dietz by one Hendrick who worked at Hoyer and Ludwig's lithography.

It seems much more likely that these very carefully printed examples—Fig. 4 and Fig. 5—were made for the necessary and usual purpose of submitting samples of the work of Hoyer and Ludwig to the Post Office officials for their approval of the first stamps to be issued by the Confederacy. The colors of the 5c values though brighter than the green of the early printings as issued can be accounted for by special care used in preparation of the ink; the color of all the 10c values is identical, as remarked, with the color of early printings of this stamp.

Perhaps it should be pointed out here that the color of the very earliest printings of the 5c stamp were not full olive green, as generally believed, but in a rather light olive green or in a pale bright green. All fully dated used copies of Stone A or B showing use up to Oct. 25, 1861 are of these colors. Uses after about Oct. 25, 1861 show a gradual change toward full olive green; and examples used from mid-November on are often of a very deep olive green.

To summarize: here are a total of eight stamps—5c and 10c—of extraordinary brilliance of impression, without gum—the 5c values of Stone A or B, the first stone used for the issued stamps which went on sale

Confederate States of America.

POST OFFICE DEPARTMENT,

Richmond, November 21st 1864.

Dear Sir

Your note of September 23rd, enclosing specimens of the Postage Stamps of Nova Scotia and requesting specimens of the Postage Stamps of the Confederate States, is received; and I take pleasure in enclosing, herewith, specimens of our stamps.

Specimens, marked 1 and 2, are of the first printed for the Department, on stone; 3 and 4 were most printed, on Electrotype-plates, in Great Britain, by De La Rue & Co.; 5, 6 and 7 are those now on use, printed on steel-plates in this city. Such of them as are ungummed are taken from specimen-sheets, those intended for use having been exhausted.

Trusting that they may reach you safely,

I am, very respectfully,

Yours obedient servant,

A. Hordgate, Esq.,

Post-Master General,

Halifax,

Nova Scotia.

John H. Reagan

Fig. 6. Letter from John H. Reagan, P. M. G. sending specimens of Confederate stamps to the P. M. G. at Halifax, Nova Scotia, dated Nov. 21, 1864. "Specimens marked 1 and 2 . . ." refer to the 5c and 10c lithographs. "Such of them as are ungummed are taken from specimen sheets. Those intended for use having been exhausted" proves that the P. O. Dept. followed the usual procedure of having "specimen" or proof sheets submitted for its use.

October 15, 1861. And no known used copy of either value comes close to matching the clarity of these examples. From what kind of stone did they come—original engraving on stone, a special group stone if multiple, or from the printing stone? And what was the purpose of printing them?

Perhaps the precise answer to the first question will never be known; the correct answer to question two is suggested by the usual practices of stamp printing. It is the

belief of the writer that both values were printed in sheets of unknown size from a specially prepared group stone, and submitted to the Post Office Department for approval and for official use as samples. This belief is supported by three facts—(1) The margins of all known copies while full are not large enough to prove the use of a single engraving impression, as is true with the margins of the essay proofs of the engraved stamps previously discussed; (2) One of the



Fig. 7. 1 Cent Orange—overprinted "SPECIMEN" in Black. The overprint ink is oily; apparently struck with a rubber handstamp. The size, just barely able to fit the stamp is unusual for an overprint.

10c examples plates clearly as No. 12 on the Hoyer and Ludwig printing stone—this is the stamp with the extra cross bar in the "T" of "TEN" marking an "F" and the three dots under the "C" of "AMERICA"; (3) The remarkable letter from Reagan, Postmaster General of the Confederacy, reproduced here for the first time (Fig. 6), proving the existence as late as 1864 of "specimen sheets", ungummed, of the out-of-print lithographed stamps.

It is hoped that these notes on these beautiful proofs will stimulate the study of all the essay proofs and stamp proofs of the Confederate States. The writer would appreciate knowing of and seeing any unrecorded examples. The proofs of the 5c and 10c Hoyer and Ludwig stamps should be listed in "the Scott U. S. Specialized Catalogue". They cannot logically be assigned to any other status than proofs of the finished stamp designs in proper colors submitted to the Confederate Post Office Department for approval and official use.

The 1c and 5c De La Rue stamps overprinted "SPECIMEN"

Early in 1955 there appeared in a New York Auction Sale a 1c orange (Scott No. 14 S) illustrated as Fig. 7 here, and overprinted "SPECIMEN" horizontally in black. The color and paper were normal for De La Rue stamps. Since no other Confederate States stamps overprinted "SPECIMEN" had ever been seen, this example, which was



Fig. 8. 5c Light Blue—similarly overprinted, on diagonal. Oily ink clotted. The period, seen here, is just barely visible in part on the 1c value. Judged by impression and color, this and the 1c come from regular plate printed sheets.

said to have come from Europe, created intense interest. Ezra D. Cole remembered a 5c De La Rue print with "SPECIMEN" he had in his files and produced it for study by the writer and by Van Dyk MacBride, whose specialized collection of the 5c De La Rue and Local prints is renowned. The 5c example (Fig. 8) also was normal in color and paper for De La Rue prints, but the "SPECIMEN" overprint, identical with that on the 1c orange, was applied diagonally, lower left to upper right. The overprints were obviously applied by hand, probably by rubber stamp.

It seemed quite possible that these stamps could have come from the files of Thos. De La Rue & Co., which has been the source of all finished proofs and progressive proofs of the typographed Confederate States stamps for many years. Furthermore, it was well known that practically all the surface-printed British Empire stamps produced by De La Rue from 1862 to date existed with "SPECIMEN" overprints in a wide variety of type faces and sizes.

Photographs of these Confederate items were sent to Mr. G. L. Newman, the Curator of Thos. De La Rue & Co.'s Museum and Archives, and he was asked to identify the overprints as of De La Rue origin. Careful search by Mr. Newman failed to turn up a single example of "SPECIMEN" over-

(Continued on Page 173)

VENEZUELA

The Large Escuelas of 1879

By C. W. WICKERSHAM

(Continued From Page 124)

The Venezolano Stamps

The three Venezolano stamps, 1 v, 3 v and 5 v, are among the most interesting of early Venezuela issues. The venezolano was never used before or after 1879 as a unit of currency. Its use was therefore unique. We have already commented on the differences in the design of these stamps when contrasted with that used for the lower denominations of the issue. Another point of interest is the postal use of these high values, particularly the 5 v. Finally, the imprints on some of the latter give us a further clue to the name of the printer.

1 y rose red

Six transfers have been identified for the 1 venezolano. A block of four, two strips of three and several pairs indicate that the stamps in each horizontal row were from the same transfer, with an occasional change.

The block of four shown in Fig. 24 is composed of transfers as follows:

I	I
2	3

The strips and pairs reported by Hall & Fulcher are as follows:⁴

4
2
2
5

3	3	3
5	5	2

4	4	4
	6	6

Three other pairs examined show:

5	2
---	---

4	4
---	---

3	3
---	---

⁴ "The London Philatelist", December 1919, page 265.



Fig. 24. Block of four of the 1 venezolano.

However, neither the size of the sheet nor anything more about the arrangement of the transfers is known.

The overprint. The lines of overprint were irregularly applied, the distance between them varying considerably. The reader may have noticed each horizontal pair on the block of four shows two (double) lines of overprint. In a single stamp three lines sometimes occur, the top line, however, clearing the design of the stamp.



Fig. 25. 1 v with postal cancellation.

Relative rarity, unused and used. Genuine unused stamps are much scarcer than used stamps with fiscal or manuscript cancellation. Postally cancelled (Fig. 25) specimens are rarer still, but are well known.

Shades. The shades of color of these stamp vary. Practically all shades from a very pale rose to a deep rose red may be found. Carelessness in inking is a notable feature of the whole issue.

3 v rose red

As in the case of the 1 v, 6 transfers of the 3 v have been identified. Moreover, the indications are that the horizontal rows were made up normally of the same transfers with an occasional change.⁵ Thus in the strip of



Fig. 27. Enlargement of the 3 v showing the retouch.

four with the retouch shown in Fig. 26 the stamps are arranged as follows:

6	1	6	6
---	---	---	---

Transfer No. 1 is the retouch. The others have the white flaw on the top of the first "E" of "VENEZOLANOS" and the white scratch over the first "N" of that word that characterize transfer No. 6 (Fig. 26)

A pair lends further weight to the above-mentioned conclusion. This pair is as follows:

⁵ Cf. "The London Philatelist", December 1919, page 266.



Fig. 26. Strip of four of the 3 v, including the retouch.

| 3 | 3 |

Again, however, there is insufficient material to reconstruct the sheet, its arrangement or that of the transfers, beyond what is said above. The largest pieces known to the writer are a block of four and two strips of four. The only other pieces known are pairs, and there are not enough of them or of margin stamps to work out clear results.

The Retouch. The retouch, which is only rarely found, occurs occasionally in transfer No. 1, and consists of two heavy colored lines on both sides of the white oval opposite and to the right of Bolivar's eye and nose. These lines are parallel to each other and the inner line obliterates several of the white pearls. The retouch is large enough to be seen without the use of a magnifying glass. (Fig. 27)

The transfer folds of Type 2. Transfer No. 2 sometimes shows transfer folds in the upper right corner. They compress the



Fig. 28. Transfer folds on Type 2 of the 3 v.



Fig. 29. Two 3 v stamps of transfer No. 2 stamps with bottom imprint.

scrolls, squeezing one or two of the letters. A white line extends slightly diagonally from the second "E" of "ESCUELAS" to the right border of the design. (Fig. 28)

Transfer No. 2 is found in the bottom row of the sheet, where the margin shows an imprint.

Imprints. It has been said that the imprint on the bottom margin of the sheet consists of an ornamental frame enclosing the words "Especialidades Artisticas, Felix Rasco, Caracas" which is also found on the bottom margin of a block of the 5 venezolanos.⁶ A copy seen by the writer has a bottom margin showing the left end of the frame and the letters "Especia—". Another stamp has bottom margin showing the right end of the ornamental frame and the letters "3 v". Both stamps are Transfer 2.

It should be noted that the frame lines in the FELIX RASCO imprint on the 5 v, which will be discussed later, are like those on the first of the 3 v imprints mentioned above in that the upper line is single while the lower is composed of two lines set very close together. It is therefore quite likely that Rasco printed both denominations, and probably the whole issue.

The overprint. The overprint is usually found twice on the 3 v. Occasionally it will be found three times as in the case of one of the stamps from the bottom row with imprint shown in Fig. 29. Both the positions on the stamp and the distance between the lines are somewhat irregular.

Stamps without overprint. The stamp without overprint known to the writer is Transfer No. 5, showing the broadening of the white oval under a good part of the word "ESCUELAS", which is the distinguishing characteristic of this type. Its shade of color is very much like that of some of the stamps with overprint, but slightly brighter, while the stamp is more clearly printed.

Postal cancellations. No postally cancelled copies of the 3 v have been seen, but there is no reason to think that copies do not exist.

2. 5 v rose red

Six transfers of the 5 v have been identified. But the scarcity of multiple pieces is



Fig. 30. Pairs of the 5 v showing Types 5 and 4; 5 and 5.

such that nothing can be concluded about the size of the sheet or the arrangement of the types. So far as known to the writer, a block of six, a block of four, and 3 pairs are the only pieces larger than a single copy that have been recorded. The two blocks do not show the same characteristics as in the 3 v to support the suggestion that the stamps in each horizontal row were from the same transfer except for only an occasional substitution. From what little material is known, it looks as if there were more substitutions than in the 3 v arrangement. Indeed, there is more irregularity than regularity. The known pieces show the following types.

		4	4			4	5
2	1	2	2	2	1	2	1
6	1	5	4	5	5		

Imprints. The block of six mentioned above has been described as having the bottom margin inscription in ornamental frame reading "Especialidades Artisticas, Felix Rasco, Caracas". A single copy with bottom margin showing part of the imprint has been examined. This reads "-as-Felix Rasco, Car-", and appears to be part of the inscrip-

⁶ "The London Philatelist", December 1919, page 266.



Fig. 31. 5v showing part of imprint with printer's name.

tion just mentioned. The imprint is in a frame as already described. (Fig. 31)

Rasco produced many other Venezuela stamps of the early issues. As seen, this imprint on the 3v differed in some respects from the 5v.

Colors. The shades of rose and rose red are about the same as those of the 3v, although some copies appear to have slightly more of the reddish shade. A number of unused specimens are of a brighter shade than normal. The stamp without the overprint is a bright rose red that borders on a bright red. It is type 5.

Triple overprint. Usually the lines of overprint appear twice on each stamp. One line crosses some part of Bolívar's face. The other may be above or below this. The spacing between them varies. Occasionally only one line of overprint is found. In copies



Fig. 32. 5v with three lines of overprint.

with wide top and bottom margins three lines of overprint sometimes appear. (Fig. 32) This is due to the irregularity of application.

Postal cancellations. The 5v postally cancelled (Fig. 33) is well known and not as rare as one would expect. The majority seen by the writer were used at Caracas.

Cancellations on the Issue

Manuscript cancellations are common on the stamps of the 1879 issue. In most cases there is no way of determining whether use was postal or fiscal. Where cancelling marks, other than manuscript, appear the word "Aduana" indicates fiscal use. A fiscal mark used at Porto Cabello (Fig. 34) is worthy of remark. This is a large mark, usually in black, consisting of concentric circles surrounding a coat of arms. Above the arms are seven stars. Between the circles is the inscription "Aduana Maritima de Puerto Cabello" in capital letters. There is a small star between the first letter of "A" of "ADUANA" and the last "O" of "CABELLO".

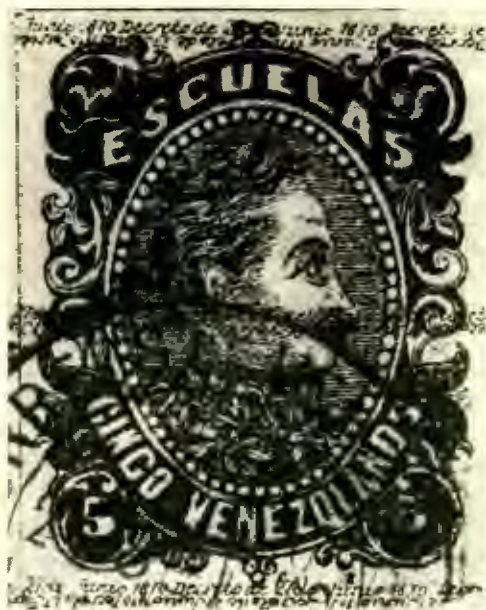


Fig. 33. 5 v with postal cancellation.

The only safe identification for a postal cancellation in most cases is the word "CORREOS". Occasionally, however, we find stamps cancelled with one of the old numerals, the sunburst or some other known postal cancellation. This would indicate postal use even if the word "CORREOS" does not appear.

The following is a list of postal cancellations found on the stamps of this issue, using the same designations as in past articles in *THE COLLECTORS CLUB PHILATELIST* on the earlier issues of Venezuela.⁷ All are black, unless otherwise noted:

CA 1. The numerals: 3, 8.

CA 2. In the center in two lines are the words "MARACAL-FRANCA". Each of the concentric circles is composed of three circles, the center one being thicker in each case. Between the two main groups of circles are the words "CORREO DE VENEZUELA".⁸

CA 2a. (Addition) The Large Double Circle. (Fig. 35) (Maracal). This is similar to the La Guaira Franca.



Fig. 34. Pairs of the 3 v showing Porto Cabello fiscal cancellation.

CA 3a1. La Guaira without date.

CA 3i. Porto Cabello in blue.

CA 3ji. (Addition)—San. Felipe "Admon." Straight line. This consists of the words "Admon de Correos—San Felipe" in two lines in small capital letters. Black.

CA 3l. Dated Valencia oval.

CA 3-o. (Addition) Caracas oval with full dates in frame. This is a large single line oval with the inscription "CORREOS DE VENEZUELA—CARACAS". The dates are in an interior decorated frame, with small decorations above and below. (Fig. 36)

CA 3u (Addition) New La Guaira concentric circles with full dates. This is a large cancellation with dates in center. The circles are thin and between them appears the inscription "CORREOS DE VENEZUELA—LA GUAIRA".

CA 3v (Addition) Similar to CA 3u, but Caracas, instead of La Guaira.

⁷ Where the word "addition" appears in the list, it is used to indicate a mark not previously recorded on earlier issues in the writer's articles.

⁸ Cf. *THE COLLECTORS CLUB PHILATELIST*, Vol. XXXII, No. 3, page 124 and notes.



Fig. 35. 5 c with 'Maracal-Franca', postmark, CA 2a.

CA 3vl (Addition) Same as CA 3v, but without dates.

CA 3w (Addition) Similar to CA 3u and CA 3v, but Porto Cabello.

CA 5b. FRANCA oval without loops.

CA 8. Sunburst.

CA 18. (Addition). "Certificado" in large letters in frame.

Conclusion

These large Escuelas stamps are striking in appearance, and as they were extensively used for postal purposes, there is every



Fig. 36. 5 c on small piece showing Caracas postmark CA 3-o.

reason to agree with their listing as postage stamps. Even those catalogs that omit the First Escuelas stamps list the issues of 1879 and 1880. The statement that they were only "tolerated" for postal use is inaccurate. By the decrees of the Venezuelan government as referred to in standard catalogs, the Escuelas stamps of 1871-76, 1879 and 1880 were authorized for postal use, and, indeed intended to be used for both postal and fiscal purposes. There is no valid reason for distinguishing between the Escuelas issues. They have given to philately most interesting stamps with many lessons to be learned by students of early issues.

CONFEDERATE STATES

(Continued From Page 166)

print used by De La Rue which matched the overprints on the Confederate 1c and 5c examples.

However, both Mr. MacBride and the writer were still unconvinced, because these specimens had every appearance of genuineness. Furthermore, it was reasoned that no faker would produce only two known examples of so little general interest and value. Therefore, the writer, while in London availed himself of Mr. Newman's invitation to examine the De La Rue specimen over-

prints personally. At the time De La Rue were celebrating their Centennial at the Royal Philatelic Society, London, with a magnificent exhibition of all their stamp products, showing every example of specimen overprints used by them to date. A most careful check again failed to show any specimen overprint matching those on the Confederate stamps in question. And all examples of overprint were in dull black ink, unlike the oily ink used on our examples.

Nevertheless, the search continued. Mr. Newman agreed to dig deeper into the vast archives of De La Rue. Now, after more
(Concluded On Next Page)

than two years of search, no overprint of "SPECIMEN" similar to that shown on these Confederate States stamps has come to light. As Mr. Newman writes . . . "to say the least of it, these Confederate 'Specimen' stamps are suspect . . ."

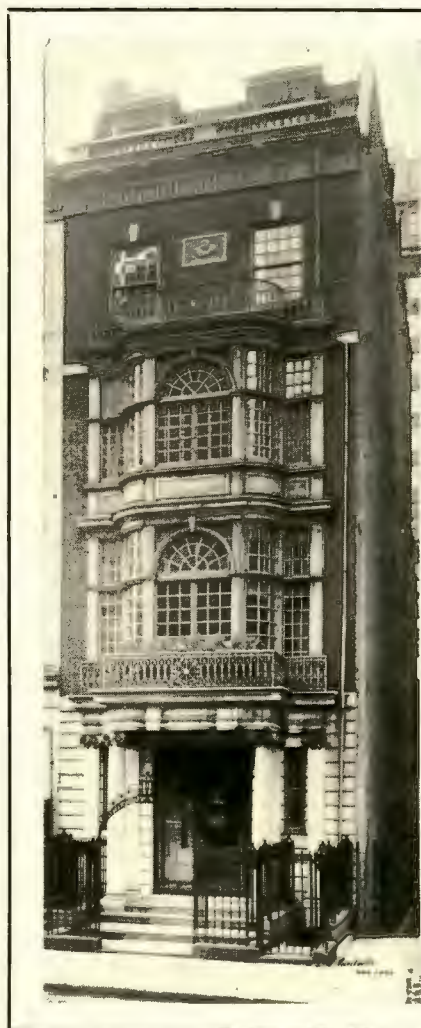
It is possible that these overprints were applied in the Confederacy, but it is singular that they are known only on these two stamps. Until further proof of authenticity comes to hand, or other examples are found, these examples, if accepted as genuine, must live under a cloud of suspicion, even though the Scott catalog lists them.

* * * *

The writer would welcome any further information or historical data bearing on the proofs of Confederate States General Issue stamps.

* * * *

Acknowledgments: To Stanley B. Ashbrook, August Dietz and Van Dyk MacBride for their co-operation; to Mr. Ashbrook for his photographs of Figs. 1, 2, 3; to Mr. MacBride for the use of the Reagan letter.



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UNITED STATES

Rogersville, Tennessee
Possibly A Newly Discovered Postmaster's Provisional?

By EUGENE V. CONNETT III



We illustrate herewith a folded letter postmarked in red "Rogersville Te. Apr. 13," addressed to Washington, D. C. In the upper right corner is impressed a large colorless "10" on a solid red ground, having small colorless stars in three corners. This is pen struck as though to cancel it.

The addressee, General Jones, was Adjutant General Roger Jones of the United States Army. Fortunately enough of the letter remains including the date: "Rogersville April 10, 1847," to indicate that the message relates to a pension, as it closes with "please let me know. Direct to Robert Powell, Rogersville, E. Tennessee." and is signed by Mr. Powell.

Rogersville, Tenn, is the County Seat of Hawkins County in the northeast corner of the state, at the foot of the southern spur of the Cumberland Mountains. In 1847 James

L. Fulkerson was postmaster. He did about \$500 worth of business that year. The only stamps of the 1847 issue sent into Tennessee that year were 2200 of the 5 cent and 900 of the 10 cent, delivered to Nashville on August 5, 1847. Therefore, the date of this letter shows that it was used before any of the 1847 stamps were sent to Tennessee.

The possibility that this is a postmaster's provisional is borne out by the fact that the impressed "10" is pen struck. Further, the date 1847 cannot rule it out because the Tuscumbia, Ala. Postmaster's provisional was used as late as 1858.

If anyone has a similar cover, it would be greatly appreciated if they would send it to me care of the editor of this journal. The definite establishment of this as a postmaster's provisional is dependent on further information.

CORRIENTES

The Issues from 1856-1880

(Continued from page 134.)

By LOUIS STICH



Fig. 89. Single copies and two blocks of four of the same setting of the 3 centavos maroon, issue of 1877, showing a double circle cancellation of Corrientes, July 11, 1877.



Fig. 88. A complete sheet of the 3 centavos, maroon of the 1877 issue, consisting of four settings of eight, a total of 32 stamps. This sheet is printed in the fourth printing group, showing the variety of the tête-beche pairs.

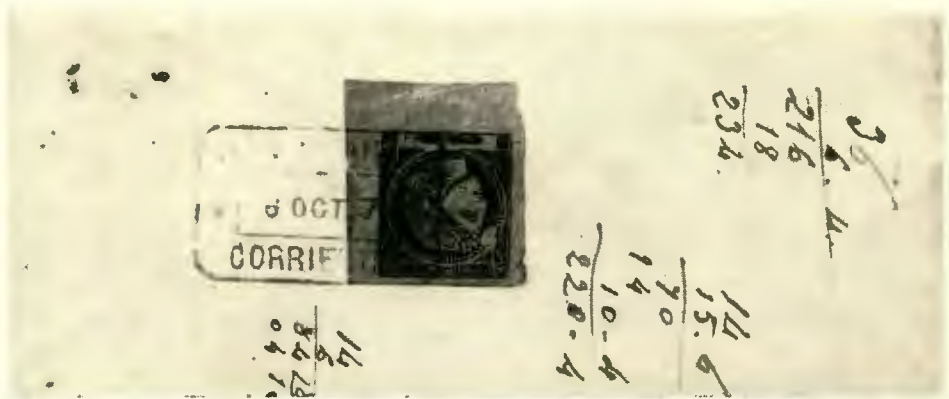


Fig. 90. A cover addressed to Corrientes with single of the 3 centavos maroon, of the 1877 issue, tied by the double rectangle blue cancellation of San Roque, October 6, 1877.



Fig. 91. Various cancellations which were used on the 3 centavos maroon, issue of 1877.



Fig. 93. A single rate part of cover showing the 1877 3 centavos maroon with small circular Goya cancellation, February 1, without year date. (It is assumed to be 1877.) Also a single of the same stamp with a similar Goya cancellation dated March 1, but year date is missing. (A similar Goya cancellation was used on the yellow issue of 1872, except that this had the date, month and year.)

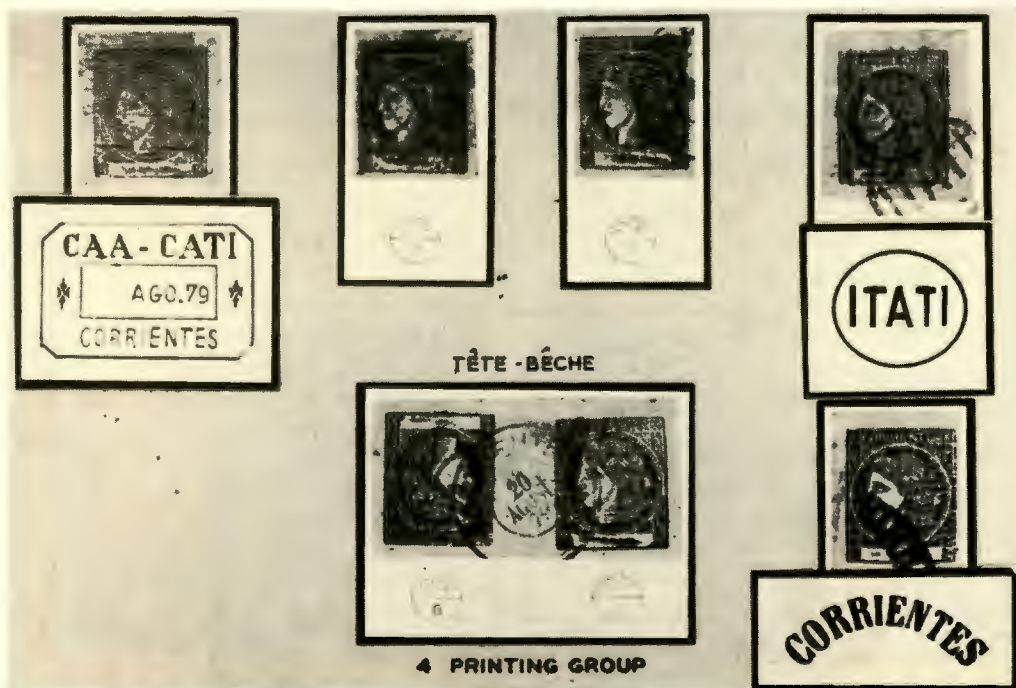


Fig. 96 Cancellations on the 1879 3 centavos lilac rose issue. These are the arch of Corrientes; Caa-Cati double rectangle in blue; Itati in oval black, and a tete-beche pair in the fourth printing group cancelled by the double circle of Corrientes dated August 20, 1879.

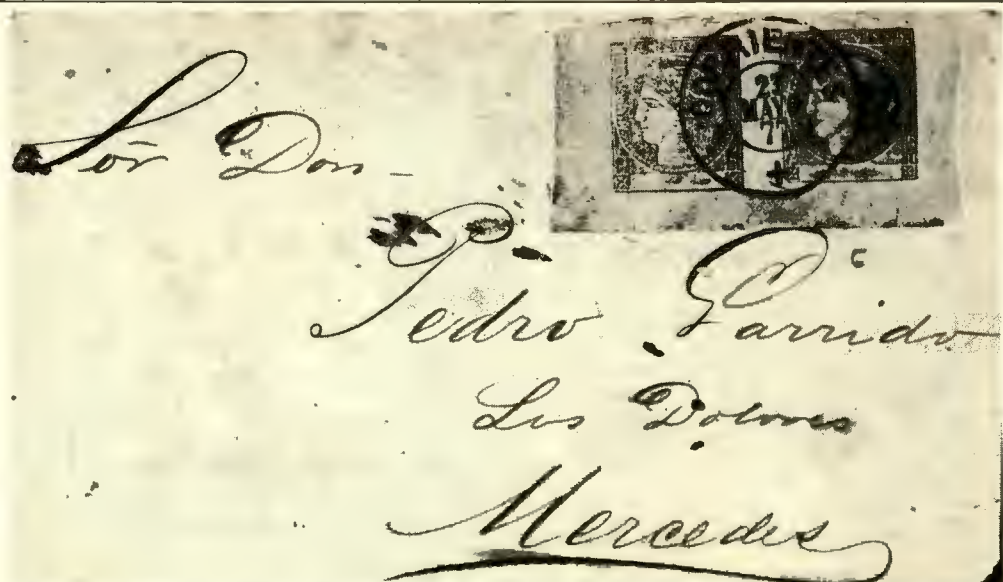


Fig. 92. A double rate letter addressed to Mercedes with the 1877 3 centavos maroon, showing a double circle cancellation of Corrientes, May 23, 1877.



Fig. 94. Various cancellations applied to the 1878 3 centavos gray purple, a double rectangle cancellation of Concepcion, August 27, 1878. The double oval cancellation "Receptoria de Candelaria" is in black, as is the double rectangle Caa-Cati dated January 8, 1878, and also the double rectangle of Goya, November 1, 1878.

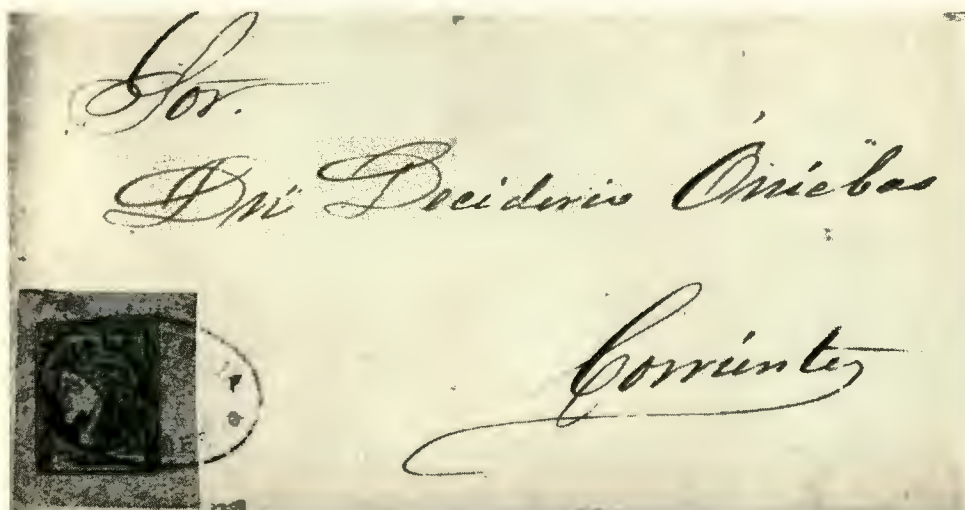


Fig. 95. A single rate cover addressed to Corrientes with a copy of the 1878 3 centavos gray purple tied by an oval blue cancellation "Receptoría de Mercedes".



Fig. 97. A triple rate cover with a strip of the 1879 3 centavos lilac rose tied by the double circle cancellation of Corrientes May 21, 1879. Also another strip of three of the same issue showing a cancellation of Corrientes July 30, 1879.



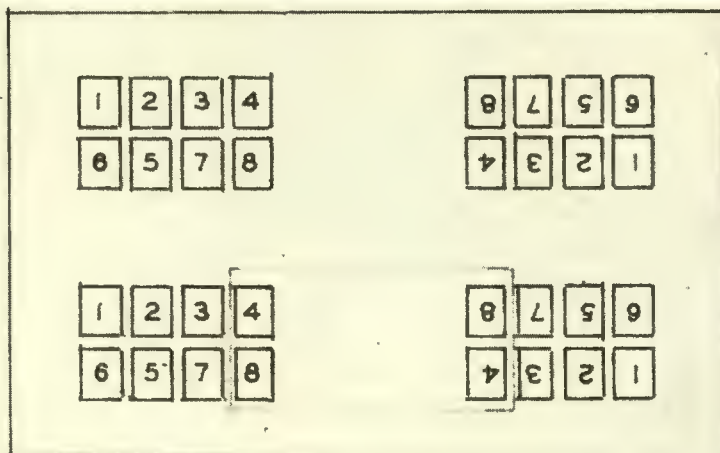
Fig. 98. A complete pane of eight and a block of six of the 1880 3 centavos deep purple, printed from the third setting in the third printing group on transparent paper.

The 3 Centavos, Deep Purple, of the 1880 Issue

The stamp was printed on deep purple paper from the third setting in the third printing group with a combination of four tete-beche pairs. The exact date of issue is not known. The paper appears transparent.

The 3 Centavos, Pale Rose, of the 1880 Issue

The fourth setting makes its first appearance with the 3 centavos pale rose, of the 1880 issue, which incidentally shows the last state of the plate. This issue is printed in the third printing group with a combination of four tete-beche pairs. The impressions appear smudgy especially on the thin transparent paper.



3 PRINTING GROUP



Fig. 99. A block of four of the 1880 3 centavos deep purple consisting of two tete-beche pairs from the third setting in the third printing group. The accompanying diagram shows their position in the sheet.

The 3 Centavos, Rose Lilac, of the 1880 Issue

This issue was also printed from the fourth setting in the third printing group. There is a close relationship between the last three issues, with the exception of certain variations in color, which is only possible to determine with much material of these issues that can be located with the printing groups.

The 3 Centavos, Mauve, of the 1880 Issue.

The last of stamps from Corrientes was the 3 centavos mauve. Stamps were suppressed on September 11, 1880. The issue was printed from the fourth setting in the fourth printing group with two different combinations of tete-beche pairs.

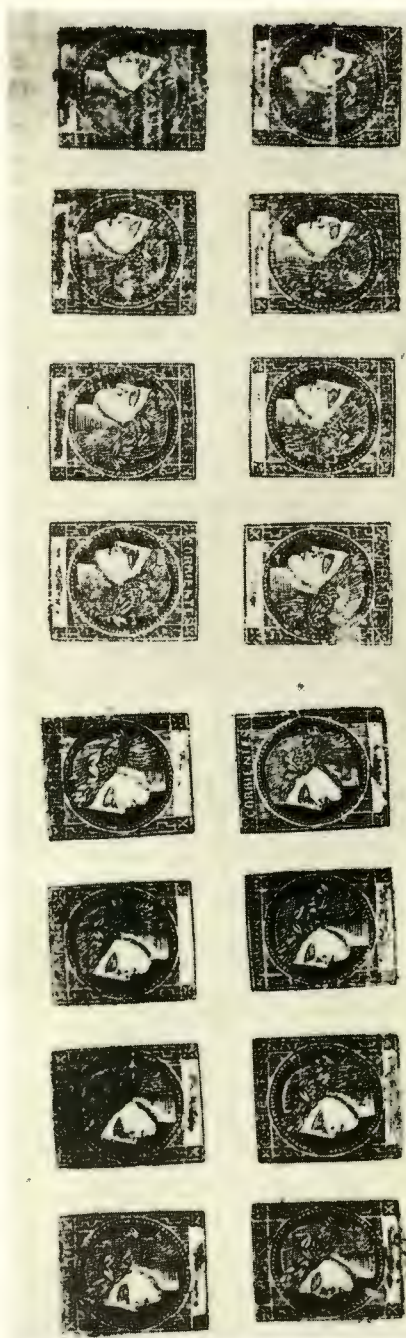


Fig. 100. A block of sixteen consisting of two panes of eight printed from the fourth setting in the third printing group with two pairs of *tete-beche* pairs. The impressions vary greatly from a deep to a very light black shade.

Additional Data On the 1879-1880 Issues

The listings in catalogues and observations made by some philatelic writers indicate that a certain amount of confusion surrounds these stamps. The following is the sequence of issue, which we have established, based upon the contents of our collection. It is conceivable that our conclusions may be subject to later modifications as further material comes to light. We say, however, with pardonable pride that we do not think there will have to be very many changes. The amount of material, that we have assembled or have seen, enables us to feel confident about what is recorded here is the most accurate yet written, because it is based upon evidence not on hearsay. As to our color names, they conform to our own terminology, and do not necessarily agree with those in the catalogues. But even this difference in the color names does not in any way contradict the sequence of issuance, as we have determined it.

The sequence of issues is:

<i>Year</i>	<i>Color</i>
1879	lilac rose
1880	deep purple
1880	pale rose
1880	rose lilac
1880	mauve

The above listing is based on a number of single copies, pairs and other multiple pieces with dated cancellations; complete panes and sheets in unused condition, and finally on the information gathered from our study of the settings and printing groups. This method of identification is of the utmost importance, because, as has been shown in the various tables given herein, certain settings and printing groups were used within specific periods of time when Corrientes was issuing stamps. Not only do the dated cancelled copies of stamps show the sequence of use, but since these same stamps also were studied in unused complete panes and sheets or part sheets, it is comparatively easy to identify the setting and the printing groups, so as to correlate the date of use with the printing. Thus one may establish which stamps appeared first, which followed and finally be able to work out the whole sequence.



Fig. 101. A complete sheet with many poor impressions of the 1880 3 centavos, rose lilac issue. Printed from the fourth setting in the third printing group, showing the combination of the four tete-beche pairs. The sheet is un gummed.



Fig. 102. A complete sheet of the 1880 3 centavos, mauve, printed from the fourth setting in the fourth printing group including four tete-beche pairs. The gum in contrast to earlier issues has a light cream white appearance.

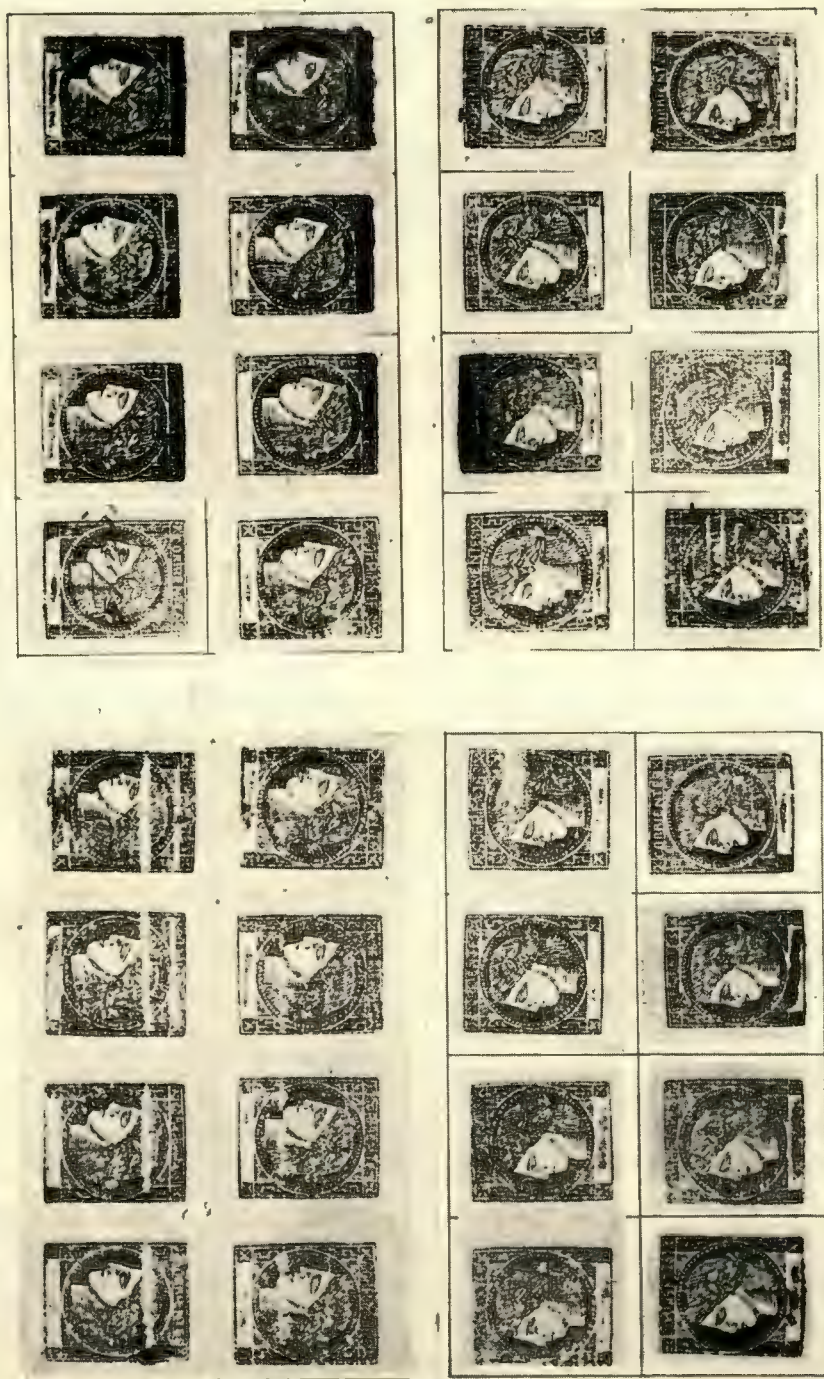


Fig. 103. A reconstructed sheet of the 1880 3 centavos, mauve printed from the fourth setting in the fifth printing group. It is our belief that only a few sheets were printed.

The first stamp to discuss is the 1879 3 centavos lilac. It was printed from the third setting in the third and fourth printing group. Besides single copies, the writer's collection contains two complete panes pencancelled plus a quantity of postmarked, dated singles, multiples and covers. The earliest date of used found is on a cover with a strip of three cancelled and dated Corrientes, May 21, 1879. Next comes a tete-beche pair (of the fourth printing group) showing a date of Corrientes August 20, 1879, followed by singles on piece showing a postmark of Corrientes, February 3, 1880.

The 1880 3 centavos deep purple printed in the third setting and in the third printing group on transparent paper is still listed in some catalogues as the last stamp issued by Corrientes. But according to the material in the author's collection this is not correct. Besides singles, we have a complete pane of eight, a block of six and block of four, consisting of two tete-beche pairs, all unused. All of these stamps come from the *third setting*, and, therefore, offer sufficient evidence that this issue must be an earlier one. But to go even further, we have cancelled singles and a block of four bearing the double circle cancellation of Corrientes, March 10, 1880, that show early use in 1880, but no later use of this has been found. It should be stated that the deep purple issue was of short duration, being followed by the pale rose issue of 1880.

The 3 centavos, pale rose issue of 1880 is the first stamp to appear in the fourth setting and is printed in the third printing group. This comes on a transparent paper that has an oily appearance, probably due to the thin oily gum originally applied, because only ungummed copies lack this feature. The impressions vary from very light to heavily inked. The writer's collection contains singles, a complete pane of eight gummed, also a block of 16 ungummed consisting of two panes of eight, including two tete-beche pairs. Dated copies cover a span of four months, from (Corrientes,) April 15, 1880, (Corrientes,) May 26, 1880 to (Corrientes) July 1880.

The last two stamps issued by Corrientes are the 3 centavos rose lilac and mauve. The former was printed from the fourth setting

in the third printing group, while the latter was printed in the fourth and fifth printing groups. Of the rose lilac, the author's collection contains singles, blocks, complete panes of eight, a block of 18, which shows four gutter and two tete-beche pairs, and two complete sheets of the third printing group all unused. The cancelled copies in the collection are singles with the arch-type and the double circle cancellations of Corrientes, but the dates are incomplete.

The collection contains panes of eight, a block of 12, which shows the fourth printing group, including two tete-beche pairs, and two complete sheets of the mauve stamp. The same stamp printed in the fifth printing group was not known to the author until several years ago, when he was shown a vertical tete-beche pair showing types 1 reversed and type 4 normal. This arrangement differed from all the tete-beche pairs found in the other four printing groups, obviously showing the existence of a fifth printing. This has been checked and confirmed. The finding of only one tete-beche pair would seem to indicate that pairs or multiple pieces from this fifth group are extremely scarce.

There is little doubt that this stamp was the last issued by the Province of Corrientes. Unfortunately we cannot prove this, because we do not have sufficient evidence with copies bearing dated cancellations. We have arrived at the aforementioned conclusion by the following deductive reasoning. The fact that the mauve stamp has not been seen with a use during the earlier part of 1880 stamps is one guide. Add to this the fact that the mauve stamp appears in the fourth setting, which has been established as having been used for printing only on stamps postmarked between April and July of 1880,—but *not for the production of earlier stamps used prior to 1880*. Furthermore this mauve also appears in the fifth printing group, which was not used for the production of any stamps printed and used prior to July 1880 shows that the stamp was used after July 1880, not before.

(The Final Installment of this series on

Corrientes will appear in the next number.)

BOOK REVIEWS

The Postage Stamps of Great Britain, Part Four. The issues of King George V by K. M. Beaumont and J. B. M. Stanton. Demy 8 vo, 248 pages, 24 plates. Printed at The University Press, Glasgow by Robert MacLehose & Company, Ltd. Published by and obtainable from The Royal Philatelic Society, London, 41 Devonshire Place, London, W. 1. \$4.50 plus postage of 75c.

This is the third work on the specialized studies of the stamps of Great Britain published by "the Royal." All of the postage stamps issued between June 22, 1911 and May 7, 1935 are covered in detail in this, the latest of the series, Part Four. Part 1, both the original and the revised editions, covered the imperforate line-engraved issues of 1840-1853. Part 2 is still in progress. Part 3 encompassed the embossed issues, and the surface printed issues of Queen Victoria and King Edward VII.

This is definitely not a book for the novice. Nor is it a book for the specialist-beginner. It will, however, be of invaluable assistance to the specialist in George V, whether it is Great Britain per se or George V overprinted for use in Ireland or the British Post Offices in Morocco, Nauru, and the Levant. For only a specialist could retain his philatelic sanity after being subjected to the many undefined terms and expressions which the Editors rightly used and which to them, and to the specialists, are second nature. After an introductory chapter covering the preparatory stages of production of the George V lower denominations (to 1/) and considerable information on the make-up of the plates, the printers of the stamps, the papers used, the control letters and numbers, and the various perforation and watermark varieties, individual chapters are devoted to each denomination from the halfpenny to the shilling. Treating each one as an entity irrespective of the period of issue eliminates the necessity of cross checking that value through several issues to obtain all pertinent data. Each of lower denominations appears to have

been given adequate treatment in all aspects of philatelic differentiation except that of recurring plate varieties. Both varieties of the "Q" for "O" in the word ONE which appear on certain plates of the 1d, are given full acknowledgement. The same is true of the PENCf for PENCE variety on the threehalfpence. But others, as POSTAGE for POSTAGE on the 9d and the ONf for ONE on the 1/ are ignored. And this in spite of the Editors foreword "—On this occasion we have thought it wisest to supply the fullest possible information, including matters of detail which some may consider to be of minor importance,—"

In the chapters dealing with each of the lower denominations the color subject is given considerable emphasis. A little too much, in your reviewers opinion. While color is the primary point of differentiation between many of the issues of the same basic design during the 25 years covered and especially during the war years, the need to exact every possible nuance from a group of colors escapes me. This fetish for color varieties seems to be a common ailment among collectors of the 20th century. Your reviewer shares with the Editors the regret they express that the word "aniline" was ever used to describe the 1d color varieties of 1911-12. He shares too their curiosity as to why "agate" was ever used to identify the first George V. (purple-brown) 9d stamps. The Editors are to be applauded for their expressed alarm at the economic ascent of the "Prussian Blue" colored twopence halfpenny Silver Jubilee, considering the number available to collectors. How many? Read the book and find out.

Watermark variations receive extensive treatment. One realizes that much of what is written is necessary. But since it has been the opinion of your reviewer that the specialization of watermark varieties—inverted, inverted and reversed, broken bits, joined letters and so on is a type of philatelic degeneracy, no further comment will be made.

Immediately following the chapters of extensive and invaluable data on the halfpenny to one shilling values, is a chapter treating of the booklets and coils of the George V stamps. With Lt. Col. J. B. M. Stanton one of the Editors, it follows that the booklets would receive full and accurate treatment. His articles in various of the "British Philatelist" during 1948-51 are still *the* standard on Great Britain's booklets. The coils receive similar thorough treatment.

The chapters on the engraved shilling values are sufficient in themselves to justify the publishing of this work. It would appear that Sir Bertram Mackennal's design has the same fascination for the Editors that it does for so many others. Omission of significant varieties is the only real drawback found in these chapters. The 5/ varieties, "inner frame notch" and "inverted T" found on certain Bradbury, Wilkinson printings, are omitted entirely. Two half crown re-entries of equal status with the Nissen re-entry also have been omitted. One is found in position 32 on some of the plates used by Messrs. Thom for overprinting the first Saorstat Eireann 1922 issue for Ireland. The other re-entry is quite similar to the Nissen re-entry but is not found in position 3 which is his position. This too, has been overprinted for use in Ireland.

The 10/ Bradbury Wilkinson with partially doubled "o" in 10/ as found in position 4 on one of the plates is mentioned, but the doubling of the last few letters in the word "Shillings" and in the word "Postage" as found in position 1 on another plate is not described. These are an intriguing group of stamps and information given, while vast, simply whets the appetite for more.

There are five appendices to this work. Three are of great value, one is of limited appeal and the other would have been better off omitted. Appendix A, which discusses the various electros of the typographed stamps and their identifying marks is good, but a bit vague in some of its wording. Under the subject, The Comparative Control Position, we find this sentence. "Sometimes, not only the position of the control, but also the characteristics of the control piece, can be of assistance to the student in allocating a block, which shows neither marking in, nor characteristics of, the rules, to its correct plate." Eh?

Appendix B gives what information is available on the plate-identification of the engraved 2/6, 5/ and 10/ values. The correspondence between Mr. George W. Eve, Appendix E, appears of such limited interest that its philatelic worth should have been extracted and assigned a few succinct paragraphs. Appendix C, the Quartz Lamp, is out-of-place in this book. The treatment of the subject is too short to be of technical significance, and just long enough to confuse the uninitiated specialist.

Part Four of the Postage Stamps of Great Britain, despite the omissions mentioned and those implied, is a necessary text for the George V specialist. Those too, who profess to be specialists in Ireland, cannot deny this work a spot on their library shelf. And when these specialists begin to appreciate its value, Part Four will be found on their work table more than on the shelf, for Messrs. Beaumont and Stanton have given us a fine handbook of reference for day to day use. (M. G. O'R.)

Pioneer Post Cards. By J. R. Burdick, 1111 Wolf St., Syracuse 8, N. Y. 144 pages, heavy card, \$3.

Author Burdick has proved his mettle as an enterprising philatelic student by ferreting out many little-known facts about the early post cards of the world. He traces their development from the day John P. Charlton, of Philadelphia, obtained a copyright for a "correspondence card." (This copyright later was transferred to H. L. Lipman, who produced the first commercial mailing cards). His monograph ends with the advent of the flood of view cards just before the turn of the 20th century.

The author points out that privately produced mailing cards actually pre-date the imprinted government postal cards, which did not come in the United States until 1873. This was true in some foreign nations, too. Among the earliest patriotic illustrated cards (if not the first) were those of the North German Postal District depicting an artilleryman of the Franco-Prussian War in 1870. Other cards, many of them ornately illustrated, commemorate fairs, expositions, national achievement and visits by royalty.

While admitting there are many gaps in this first work of its kind, Mr. Burdick has made a most creditable showing and his monograph serves as a well-told narrative of the development of both "post" cards (needing an adhesive stamp) and "postals" (with imprinted stamp.) But the work also is a catalog listing of U. S. and foreign exposition cards, early U. S. and foreign view cards, those issued to commemorate special events, and the always-fascinating U. S. advertising cards. Cards are numbered chronologically in each category. The author has wisely left them unpriced, since many of the pioneer items are rare, and there is no established market.

This book is a useful addition to the library of any serious student of philately. It is written, organized and illustrated so expertly that it can be read and enjoyed by anyone interested in the subject. (*Emmett B. Peter, Jr.*)

Stamp Collector's Handbook by Samuel Grossman. 192 pp. 885 Illustrations. Indexed. Publisher, Longacre Publishing Co., 581 Sixth Avenue, New York 11, N. Y. Paperbound \$1.00. Cloth Bound \$2.50.

When planning and then writing a book, one must be inspired to fill a need. Thus a book will supply information not already known or will cover a subject matter already in print with new information, revisions, and refinements. If one accepts this as true, then he sees no need whatsoever for this latest book. The contents and author's treatment of stamp collecting show no improvement over the past books of this same type.

This book certainly cannot be recommended to the type of philatelists who are readers of this magazine because they would learn nothing new. Then what about the novice or young collector? Since there are many better books of this type, there is no need to recommend this latest work to them.

There are many reasons that could be cited to substantiate this reviewer's opinion. In a pleasant pursuit like philately, one especially dislikes to have to write unfavorable reviews. The basic trouble with this book is its haphazard treatment of all the facets to philately. Many matters are mentioned in a most superficial manner. Some collectors,

dealers, stamp organizations, catalogs and philatelic publications receive notice. Many others do not. Too little attention is given to philatelic scholarship or to those who have pursued it. Yet the author must know that knowledge is the bedrock of philately, the means of his livelihood. Furthermore, since a good part of the information throughout this book was written before, it would have been proper to acknowledge credit of the author's sources of information, and also mention the more comprehensive works for one who may feel inclined to go deeper into the sundry avenues of philately.

The dust jacket in this book describes the author "as an ardent student of stamps for over thirty-five years." To live up to this accolade, Mr. Grossman should start recording some of his store of knowledge on philatelic subjects that need to be made permanent by the written word, rather than repeating an oft-told tale. (*H. M. G.*)

The Canada Basic Catalogue and Album. Compiled and published by K. Bileski, Winnipeg, Canada. 130 pp. with binder. Price, \$18.50.

The K. Bileski basic catalogue and album for Canada is a unique presentation in many ways. Its pages are not designed as show pieces but as guardians of a fine, sound collection. To this end they are made of Opaline parchment fourdrinier card from Belgium, a truly beautiful paper and the finest this reviewer has seen. The binder has 13 flat rings for the slotted paper and is of a fine heavy brown plastic. The ensemble is boxed.

The first 28 pages consist of photographs of every issue and major variety in natural size, in sequence of issue. The next 19 pages are a checklist for the owner plus the prices for singles, pairs and multiples as sold by dealer Bileski. There are spaces for the owner's marks and notes. Last are the 83 pages of the album itself. Bileski suggests two sets of this last for mint and used stamps (sic!) The total price is \$18.50.

There is no doubt that Mr. Bileski achieves his goal as outlined in his prospectus—to make the collecting of Canada an intelligent, provocative pursuit, not a drab accumulation. He admits this is only a beginning,

but he begins where most album makers leave off. This reviewer believes that anyone using this album will shortly begin asking intelligent questions about Canadian stamps, and they will then be confirmed philatelists. (*Nathan Hals.*)

Neues Handbuch der Briefmarkenkunde. Reihe A, Lieferung 2. 1957; paper cover; 24 pp; Frankfurt am Main, published by the Arbeitsgemeinschaft Neues Handbuch der Briefmarkenkunde EV." American Sales Agent, Fritz Billig, Jamaica, N. Y.; \$1.50.

Alas—how are the mighty diminished! This, the fourth section of the "Continuation of the Continuation of the *Kohl Handbook*", instead of being the usual and promised 96 pages, is just 24 instead. It appears after a period of more than a year in which no other section has been completed. We cannot but fear that this long interval and small product are the signs that this attempt to carry forward the *Kohl Handbook* will soon fade from the picture, even as did that of the first continuation effort.

Lieferung 2 of Reihe A continues Macao from the point reached, the 1938 issue, to what is evidently intended to be the completion of that country. Only the 1954 Sao Paulo stamp is omitted, indicating that this manuscript was completed before that item had appeared.

Treatment is very carefully kept to the manner and matter according to Dr. Munk in his later *Kohl Handbook* work, plus some descriptive remarks on the subjects which the various stamps depict. These remarks are at times excessively wordy, at others absurdly brief. Thus the 1951 series lacks all information as to the specific types and rigs of the coastal and river shipping shown, while the subjects of the 1925 Pombal Postal Tax Dues are not given anything beyond bare subject-names. Yet Mr. Kricheldorf, the author, goes "all out" on Pinto and Xavier on the 1951 stamps.

This section completes the pictorial and descriptive plating of the intermediate stones of the 10 avos 1933; gives that for the 1944 new settings of the 10 and 20 avos in same design; covers the postal tax, dues, and postal tax dues adequately. The air mails were

previously handled in their chronological places among the regular postage issues, following the German practice of not making them a separate series.

A competent job, in every sense and implication of that term, is our estimate of this section. We hope our lament on the apparent impending demise of the project will turn out to have been many years premature. (S. G. R.)

A Specialised Priced Catalogue of Indian Stamps. Compiled by Jal Cooper, F. R. G. S. published by Jal Cooper, Standard Building, Hornby Road, Bombay, India. 71 pages illustrated. Price 10 Rupees (\$2.00).

While it is not the general policy of this journal to review stamp dealers' catalogues or price lists, this volume is more than a catalogue. It is a specialized listing of the stamps issued by the East India Company, the Domain of East India, the Empire of India, the Dominion of India and the Republic of India. It includes essays, proofs, postal stationery, telegraph and official stamps of two important groups,—the Feudatory States and Convention States. The listing is good and complete as far as it goes within the scope which the compiler has set.

However, the pricing is another thing. Prices are only in Indian Rupees without any conversion values being given. The compiler makes the following statement in his preface regarding the basis of price: "I have made a genuine effort to give prices on the following basis: (a) Prices realised on known items at *public auctions* in London; (b) Personal experience of buying and selling Indian Stamps for over thirty years, particularly, as all the greatest rarities of India have passed through my hands, at one time or the other." This pricing may indicate the market in Bombay, but it certainly does not reflect conditions elsewhere. Your reviewer could retire in comfort by purchasing Indian lots at auctions and then retailing them at Cooper's prices.

We do not consider that this work supplants Stanley Gibbons Catalogue. It merely lists and prices certain groups of postal paper not listed by Gibbons. It is a good try and a step in the right direction towards building philately in India. (H. D. S. H.)

JHALAWAR

By H. D. S. HAVERBECK

The State of Jhalawar* is located in the Rajputana Political Agency. It adjoins the States of Tonk and Indore. The geographic co-ordinates are 23 degrees 48 minutes and 24 degrees 48 minutes North Latitude; and 75 degrees 55 minutes and 77 degrees East Longitude. At the time of stamp issuance it had a population of 340,488 people. The State's total area is 2,694 square miles containing 1455 villages and 3 towns.

The Rana is a Rajput of the Jhala clan. The principality of Jhalawar was dismembered from the state of Khota with the consent of the Chief in 1838, and formed into a separate state for the descendants of Jhalim Singh. The State pays a tribute of 80,000 Rupees to the British Government. Under the treaty arrangements, it maintains an army consisting of an artillery of 20 Field and 75 other guns, 247 Artillery-men, 425 Cavalry and 3,266 Infantry. The Rana is entitled to a salute of 15 guns.

This State is philatelically quite simple with only two stamps in two different designs. There were no unnecessary varieties and at no time was there any speculation in these stamps.

The first stamp was issued in July of 1887. The design of this stamp is shown in figure 1. The central vignette is a crude drawing of one of the Apsaras, Rhemba. These ladies are the dancing nymphs of the Hindu Paradise and are akin to the Houris of the Moslem Paradise. Surrounding the vignette is an oval band divided diagonally into four portions which contain the inscriptions and denominations. On the left, the inscription in Devanagari reads "Raj Jhalawar" meaning "Jhalawar Government". This same wording appears at the right in Persi-Arabic characters. Those at the top

* This is another in the series on The Feudatory States of India.



Fig. 1. The complete plate impression of the 1 pice stamp. The stamps are actual size, so the long horizontal strip had to be divided in half for illustration here.



Fig. 2. The complete plate impression of the $\frac{1}{4}$ Anna stamp. This strip also had to be divided in half for illustrative purposes.

and bottom indicate the denomination, "Ek Paisa" or "one pice" ($\frac{1}{4}$ anna) in the same two types of characters. The entire oval band is enclosed in an upright rectangular frame. The stamps are typographed in varying shades of green on white or toned laid paper. The laid lines may be found running either horizontally or vertically. The paper is of European manufacture and portions of the paper maker's identifying watermarks may be found occasionally.

The printing plate consisted of a horizontal strip of twelve subjects. At each end appears the impression of a screw head which held the plate to its backing. We may gather from this that the plate was all in one piece. Therefore, it must either have consisted of a single strip of metal with the impressions upon it separately engraved, or have been formed by taking twelve matrix casts from one original engraved die, clamping these together, and then obtaining a single impression from them by casting or electrotyping.

Judging from the lack of individual variations, the third stamp being the only one that can be definitely identified by a dent in the top frame line, there can be little doubt that the plate consisted of electrotypes. Perhaps if the impressions were carefully made it would have been possible to determine which of the numerous apparent flaws were con-

stant plate flaws. But the usual impression of this stamp is quite poor. They were regularly issued imperforate.

The ink is usually a yellowish shade of green. Late impressions from the plate show a distinct blue green color that is easily recognized.

The second stamp appeared in June of 1890. The design is similar to the first one and is shown in figure 2. The dancing Nymph again occupies the center of the design, but is shown on a rectangular block of color, enclosed in an octagonal frame which was constructed from an upright rectangle by cutting off the corners. The inscriptions are arranged as before. The denomination, however, is expressed as "Paou Anna" or "quarter anna".

The plate again consists of a strip of twelve arranged horizontally showing the screw head at each end. Variations are rather more apparent, so each position can be identified. The only prominent variety occurs in position 10. The dot under the center of the Persi-Arabic inscription at the right hand side is always missing. This produces an actual error in the inscription. The stamps were issued imperforate.

The stamps are printed in shades of blue green or yellow green on European laid paper. The lines usually run vertically and copies on horizontally laid paper are not



Fig. 3. The 3 types of seal cancellations which have been distinguished.

common. The color of the paper varies from white to toned. Stamps on buff paper are merely the result of a discoloration due to age, or inferior quality. The papers also occasionally show portions of the paper maker's watermark. It is interesting to note that these papers were the usual English-made foolscap sheets which were freely sold in the native bazaars. It is possible by a detailed study of the maker's watermarks to show that the same papers have been used by more than one State in the production of their stamps.

The State Post Office of Jhalawar was taken over by the Imperial Government on November 1st., 1900, when the stamps of the State ceased to be used.

The information regarding the number of

post offices has not been discovered as yet. We do know that there were at least three, those in Jhalrapatan, the capital, Kundia and Dag. The cancellations used were uniformly of the seal type. These are all circular and bear inscriptions in Persi-Arabic characters. They are usually applied in black, although there are rare instances of the color being light carmine rose. The types that have been observed are shown in figure 3.

The stamps have been counterfeited to deceive collectors. The imitations of the first stamp are done by crude lithography, usually cancelled with concentric circles and *perforated*. Those of the second one have been made by a similar process and are usually cancelled by an oval of barred lines.

CHECK LIST

1887, Typographed on Laid paper. Imperforate

- | | | | | |
|----|--------|--------------|----------|-----------|
| 1. | 1 Pice | yellow green | (C) mint | (S) used |
| 2. | 1 Pice | blue green | (S) mint | (RR) used |

Multiple pieces, 2N; Covers (RRRR)

- | | | | |
|----|-----------------|--------------|------------------|
| 3. | ¼ anna | blue green | (C) mint or used |
| 4. | ¼ anna | yellow green | (C) mint or used |
| | a. double print | | (RRR) |

Multiple pieces 2N; Covers (RRRR)

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

Due to a great demand for back numbers of this magazine, many old issues are no longer available. A list of those on hand appears on Page IX with the advertisements in the January 1957 number.

Many back numbers on this list are in very short supply, only one or two copies still being in stock. Anyone planning to fill in his file should check this and order now.

THE CLUBHOUSE

RESOLUTION passed at Board of Governors Meeting held January 30, 1957:

"It was moved, seconded and carried that the recommendation of the Annual Meeting to make Mr. Edwin E. Elkins an Honorary Life Member be accepted."

RESOLUTION passed at Board of Governors Meeting held March 27, 1957:

"The Executive Committee recommended that an award be established for the best program presented at a semi-monthly meeting during the year and that it be established retroactively to January 1st, 1957.

It was moved, seconded and carried that the recommendation of the Executive Committee be adopted.

It was moved, seconded and carried that the Program Committee should judge and make the award for the best program of the year.

COLLECTORS CLUB LIBRARY WANT LIST

Periodicals

Philatelic Gossip, Denison, Kansas, 1915, Vol. I, No. 6, 7, 12; 1916, Vol. II, Complete Volume; 1917, Vol. III, No. 18, 20, 21; 1918, Vol. IV, No. 31.

Postal Stationery, Claremont, N. H., 1948, Vol. I, No. 1, 2, 4; 1949, Vol. II, No. 3, 7. *EMCO Journal, Toronto, Canada*, 1952, Vol. 32, No. 397.

Le Marcophile, Paris, France, 1946-49, No. 1-19; 1950, No. 22, 23, 24; 1952, No. 34, 35; 1956, No. 55.

Bulletin Mensuel—Th. Champion, Paris, France, 1941-45, No. 460-490; No. 495-506; 1951, No. 565, 570, 575, 576; 1952, No. 577, 579, 584; 1953, No. 591, 592, 599; 1954, No. 601, 603, 610, 611; 1955, No. 612-620.

Meeting of February 6, 1956 *

Postal History of the Republic of Venice 1436-1797

Before turning this meeting over to the speaker of the evening, who had filled every frame with his material, Mr. H. D. S. Haverbeck, as the Presiding Officer, announced with sincere regret the resignation of *Mr. Julian Gros*, as a member of the Board of Governors, and the election of the Editor of THE COLLECTORS CLUB PHILATELIST, *Henry M. Goodkind*, to fill Mr. Gros' unexpired term as a Governor.

Mr. John F. Rider began by explaining the organization of the exhibit. He said that it encompassed a span of about 400 years, beginning with 1436 and ending in 1797, at the time of the Napoleonic invasion. The arrangement of the display was chronological and according to types of markings shown. The categories of postal history material shown included—foreign mail to the Republic; Republic mail to foreign nations; foreign mail in transit through the Republic; Republic mail to overseas possessions; mail from overseas possessions to the Republic and internal mail within the Republic.

The very attractive album pages on which the letters were mounted also had the postal route assumed to have been traveled by the letter drawn on them. This information was derived from official decrees of the Republic and from a variety of sources, including maps printed in Venice and other parts of Italy during the period covered. A great many of the letters showed the time elapsed in completing the trip from addressor to addressee; information very vital to the postal historian. Numerous official decrees relating to the postal system of the Republic were on display and brought to light hitherto unknown information.

Then Mr. Rider gave a capsule review of the history of the Republic of Venice. He

* The write-up of this meeting had been received too late for inclusion in the last number of this magazine. (Editor)

explained the birth of the nation around 600 A. D., being the result of the forced migration of the Venete from the plains of northern Italy because of the invasion of those lands by the barbarians. Then the formation of the Republic by the election of the first Doge in 697, exactly 1100 years before the demise of the Republic. Also the choice of Riva Alto, presently the Rialto in Venice as the site of the headquarters of the government by Doge Agnello Partecipazio in 810. This was the beginning of the city of Venice.

He touched on the maritime conquests by the Republic during the 10th through the 15th Centuries, by means of which her overseas empire and trading areas spread along the Istrian and Dalmatian coasts; to the Ionian Islands; the Greek Morea; Cerigo and Crete; to Constantinople and Cyprus. At the peak of her glory in 1496 the Republic had a fleet of more than 3000 ships plying the Adriatic and the Mediterranean Sea. Lands she could not conquer were still useful to her because she made trade alliances; gave her merchants the opportunity to establish branches, in fact the Republic had its "baillo" or consul in many major cities in the foreign lands. In this connection Mr. Rider displayed 15th and 16th Century letters from Constantinople, Smyrna, Alexandretta, Aleppo, Laodicea, Alexandria, Tripoli, and cities in Greece.

The letters traveled by boat. The elapsed time from Asia Minor and the northern coast of Africa varied from 4 to 7 months, depending on the caprice of the wind and the amount of time spent in port by ship captains while taking on or unloading cargo. The ports of call were the different islands where Venice either was in control or had commercial connections.

After dealing with the 15th and 16th Century foreign mail to the Republic, Mr. Rider turned to happenings on the mainland—the Republic. Being active overseas did not deter action on the mainland. Conquest after conquest during the 14th through the 16th Centuries spread the Republic wider and wider across northern Italy. What had been a nation confined to 6 miles in area and about 125 islands on the lagoons, now spread for about 150 miles towards the northwest to Bergamo and perhaps 100 miles towards the east, to the limits of the Friuli district.

At this point the speaker dwelt momen-

tarily on the oft-repeated story of the beginning of the courier service in Europe; the story about Amadeo Tasso who, it is said, conceived the *Corrieri Bergamaschie*, a courier service in Bergamo around 1290. It has been said that this was the beginning of the Thurn and Taxis post which spread over the face of Europe. However, according to Mr. Rider, there is room for more research relating to a courier service which existed much earlier, for it is said that as early as 840 A. D. the Republic had concluded a pact with King Lothair I (Franco-Germanic ruler) to guarantee the security of the post which already had been set up in Venice.

Be that as it may, it is further said that around 1305 an affiliate of the *Corrieri Bergamaschie* known as the *Compagnia dei Corrieri Veneti* was established and headquartered in Venice. The members were relatives of the Tasso family, being 32 in number. From this they derived the name *Trenta Due Corrieri Della Serenissima Signoria* which when translated means 32 Couriers in Venice. It is further said that they received a virtual monopoly to carry the mails for the Republic, although it was Mr. Rider's contention that the monopoly for all mails may have existed for a while. But based on what happened later, it seems more correct to consider them as having a monopoly on the incoming and outgoing foreign mail. This, however, did not prevent the company from carrying mail within the borders of the Republic.

No evidence of mail carried by the *Compagnia dei Corrieri Veneti* during the 14th Century has come to light. But Mr. Rider did exhibit an extremely rare letter dated 17 July 1483 which was carried from Padova to Venice and did bear the embossed marking of the aforementioned carrier. The embossed marking consists of the letters CCV and a posthorn inside of a circle $13\frac{1}{2}$ mm in diameter. One other such cover is said to exist.

But this is not the earliest example of 15th Century mail in Venice. Mr. Rider then discussed another very rare cover he had on display. It is attributed to the *Poste di Venezia*, apparently a local post that functioned in Venice. The cover is dated 11 June 1436 and bears the embossed marking of the courier—a cross and four crowns surrounded by a ring of pearls, all within a

circle $13\frac{1}{2}$ mm. in diameter. The letter bears dates that indicate one day delivery. It would seem reasonable to assume that this local post had some tie-in with the concern that was supposed to have the monopoly. Definitive information is not available.

Numerous other examples of 15th Century commercial mail from Italy and other parts of Europe were displayed. From all that can be learned, a number of offshoots of the *Corrieri Bergamaschie* had come into being in Spain and Belgium, as well as in the other city-states of northern Italy and the papal states. Correspondence dated 1457, 1458, 1459 and 1460 from merchants in Rome (7 to 11 days delivery); Mantova (3 day delivery); Ferrara (2 to 3 day delivery); Bologna (3 day delivery) and Florence (5-6 day delivery) to Venice were displayed and discussed. Each of these covers carried a manuscript symbol which was duplicated as an embossing on the wafer that sealed the letter. For quite some time these markings have been attributed to guilds. The fact of the matter is that they are the identifying symbols of merchants and also appeared on their shipping containers and wrappings around parcels.

Other 15th century mail to Venice was shown; a letter from Valencia, Spain, (40 days delivery); a letter from Barcelona, Spain (16 days delivery); still another from Bruges, Belgium (21 days delivery) and others.

The 16th Century was well represented by internal Republic mail—letters to Venice from Treviso (same day delivery); Badia (same day delivery); Verona (same day delivery); Rovigo (same day delivery) and Brescia (two day delivery). When it is realized that Verona was perhaps 70 miles from Venice, and Brescia was about 120 miles from Venice, such rapid delivery really gave meaning to the words "Cito, Cito" on the cover. It said, "Haste, Haste" and it meant it! Identification of the couriers who carried these letters is not available. But judging by the names which appear in decrees later on, it stands to reason that the *Compagnia dei Corrieri Veneti* was still active.

The 17th Century witnessed a better defined postal system, continued Mr. Rider. Although it is said that all internal mail of the Republic had been subject to two fees for a century or more—a tax on every letter

and the postal fee, concrete evidence of this appeared in 1630. The senate of the Republic enacted a regulation which set the tax at 1 soldo per letter weighing less than 1 ounce (Venetian) and 3 soldo for a letter weighing 1 ounce, and a like fee for every additional ounce. The postage was extra. It also set fees for postage to Rome, Naples, Genoa, Cremona, Mantova and Bologna, Milano and Spain. The rates to France were set later.

The rates were based on the size of the letter sheet and its weight, that is, full sheet, half sheet and quarter sheet. The last two were treated alike provided that the letter weighed less than 1 ounce. Letters of one ounce or more were charged a higher sum and greater weights in proportion. A case in point is a one ounce letter to Mantova cost 14 soldi in 1630; a full sheet letter weighing less than one ounce cost 5 soldi, whereas a half sheet or quarter sheet letter weighing less than one ounce cost only 3 soldi. Most of the rates were modified later, usually on the downward side.

Arrangements were made for pickup along the postal highway. When this happened the rates were lower than for pickup in the city. For instance, a quarter sheet letter from Rome to Venice cost 5 soldi, but if the letter was picked up on the road towards Venice, it cost only 3 soldi for delivery.

Private and commercial letters dated in the 17th Century seem to be very scarce. For that matter they are not readily found in any century because very little private correspondence was carried on. Most of the mail by far was official or ecclesiastical, and commercial to a lesser degree. The absence of official mail in the 17th Century is very noticeable. It is accounted for by the fact that the Venetian government instituted the AQ sheet in 1609. This was postal stationery, perhaps the first in the world. It was mandatory for 21 departments of the government to use these sheets for their correspondence. A tax of 4 soldi was applied for each letter while the money was allocated to the department responsible for the maintenance of the lagoons, that is flood control. They remained in use until 1797, but in gradually lessening amounts.

The three versions of the AQ sheets were displayed. One was in "mint" condition, that is, unused as delivered by the contractor, who

sold them to the government; the other was used as a wrapper for a letter enclosed, and the third was as the letter sheet itself. The latter is by far the scarcest, said the speaker.

The 18th Century was the most informative period in the postal history of the Republic of Venice. By a set of fortunate circumstances Mr. Rider had obtained an accumulation of the Venetian decrees covering this century plus a vast amount of information concerning procedures relating to postal services. These can clarify many uncertain and controversial points. Also correspondence of this period is available in much more abundant supply.

Almost at the beginning of the 18th century the Republic outlawed the many different kinds of markings which had become practice to indicate prepayment of postage and prepayment of the tax on letters. They decreed the use of special impressions to indicate prepayment of the tax, and special markings (handstamps) to indicate the prepayment of postage. Not the least of the troubles was petty larceny by the carriers, who did not hesitate to pocket the postal charges, as well as the tax. They would deliver the mail without benefit of the official postal system.

It was at the beginning of the 18th Century that the Republic instituted a new procedure for the handling of the mails. They established bi-weekly auctions at which time they let contracts to collect the tax on letters, and to carry the mails to the highest bidder. Different territories were allotted at different times, while the period of the contract was from 1 year to as high as 12 years. The successful bidder deposited with the government treasury a fixed sum of money as guarantee of performance. It was his duty to make periodic payments of the tax to the government, and to set up his own personnel to conduct the service.

In this connection Mr. Rider displayed a number of executed bids showing the operation, and also original decrees stating the award and the contractor. This kind of activity seems to be in conflict with the monopoly granted to one company. In other words all the facts are not known, but that the contracts were awarded is known; also that as the result of the multiplicity of carrier services in operation, there came into being a very great variety of hand stamp

markings. Examples of all of these were exhibited.

Almost an entire frame was devoted to the "itinerary" markings. These showed the town of departure (actually one terminal on a postal route) and the town of destination (the other terminal of the postal route). One type of marking included the wingless Lion of St. Mark (the patron saint of the Republic of Venice) whereas the other carried the legend PDC meaning *Poste De Courrier* or *Couriers of the Post*. These markings were used on mail picked up at towns along the route. Antedating these markings is one variety attributed to the *Fragilia Pado-vano* or *Padova Express Co.*, noted with the letters PNI PADOVA within an oval of leaves. The date is 1703. An example of this, the earliest of all Venetian handstamp markings in ink was shown.

The itinerary markings were in use for quite a few years; some of them for only a year or two, but others for as long as 15 years. Moreover all of them did not come into use at the same time, which tends to indicate that awards were not given for the entire territory to the same concern at any one time.

Among the items on display and discussed were examples of the courier's waybills showing the kind of mail that was carried. One such example covered the trip from Venice to Feltre and return during April 26 and May 7 of 1718. Yet no examples of handstamp markings associated with Feltre for this period have come to light. The categories of mail handled are postage prepaid; postage collect; franked mail; letters collected enroute; letters delivered enroute; foreign mail in transit through the Republic; letters to foreign countries; packets weighing one ounce or more and letters accompanying a parcel.

One variety of handstamp marking used in the Republic during 1732-1733 has been the subject of much discussion. It is a variety of shield bearing the letters CAB. The meaning of these initials has been unknown. In this connection Mr. Rider displayed an executed bid for the privilege of acting as a tax collector submitted by one Antonio Badalin. In his bid he referred to payments of his guarantee in a manner as before. It was Mr. Rider's belief that this individual was awarded a contract for the years 1732 and 1733,

and that the letters CAB stand for Corrieri Antonio Badalin. This line of reasoning is not extraordinary inasmuch as other examples exist wherein the courier concern's name appears on the handstamp marking. Examples of all of the CAB varieties were displayed, including two unlisted types, one from Lonigo dated 1732 and another from Mira bearing the same year date.

Franking privileges were accorded to certain groups and to personages of royal station. However, the privilege was abused, a condition which is quite common in all nations. To prevent these abuses the use of franking handstamps was decreed. In some instances it applied to all charges as in the case of ecclesiastical letters and communications by persons of royal rank, and in many other cases it applied to the postage only. The tax had to be paid. Three varieties of these handstamp markings were exhibited. One of these carries the legend L.F.D.BR.SS which stands for Lettere Franca da Brescia Seressima Signoria and a winged Lion of St. Mark, all within an 18½ mm ring and was used on letters from Brescia. A letter showing this marking dated 3 July 1716 was shown.

Another variety is the word FRANCA beneath a wingless Lion of St. Mark, all inside of an oval of leaves. This is an extremely scarce marking. Its use was shown on two letters written by the same royal personage from Venice to Spilimbergo, and to Udine. The third variety was a simple ring made with a handstamp. This too seems very scarce and was shown both in red and black, both times applied at Udine. Red is the unlisted color.

While still on the subject of handstamp markings which related to the name of the courier, Mr. Rider discussed two others that have been in question. These bear the initials CFC and CFCV with different Lion of St. Mark designs. The letters CFC have in the past been said to stand for Compagnia Fra Corrieri. Research among the decrees by Mr. Rider brought to light the fact that these markings stand for Fedelissima Compagnia dei Corrieri. This was an honorary title accorded to the old Compagnia dei Corrieri Veneti and it is so mentioned in the decrees. The letter V in addition to the CFC is assumed to stand for Veneti or Venezia, both having the same meaning. The

decree, which stated the honorary title mentioned previously, was on display.

Still another hitherto unknown fact was brought to light by the exhibit and talk. One of the handstamp markings used in 1794 and thereafter was a design in which the letters GeCC appear. The meaning of these initials has been in doubt for many years. Mr. Rider displayed a decree dated 1794 which stated that the contract to collect tax and carry mail for a period of 8 years was awarded to Gerolamo Corticelli *E Compagnia*. Thus the identification of these initials now is incontrovertibly established.

Accompanying the variety of handstamp markings on internal mail for the 18th Century were the decrees, which set the rates for the different categories of mail and for the carrying of money and parcels. Comparison of these data with postage collect symbols on letters posted during the 17th Century brought to light that the rates had changed very little.

Of special interest were some of the very rarely seen town name markings. A decree of 1760 declared that internal mail would be marked by town names and that different colored inks would be used to indicate prepaid and postage collect letters. The practice of using different colored inks was followed, but they did not have the meaning set forth by the decree. Red, brownish-red, orange, yellow, blue, blue-green and black inks were used. Some of them were very watery. Among the town name markings, which are seldom seen but exhibited were San Vito, San Dona, Lonato, Spilimbergo, Codroip and Noventa. All of these were very small towns, having relatively little mail traffic.

The 18th Century correspondence from overseas—that is from possessions and foreign places where Venice carried on trade are extremely interesting. A wide variety of such material was shown. The decrees, which showed the steps in the establishment of the Venetian Post Office in Constantinople in 1788, were in the frames accompanied by samples of letters with handstamps applied at Constantinople. Some of these reflected the days before the official post office was opened, and the marking was applied by the Venetian "baillo" active in that Turkish city.

Examples of the "by sea" markings ap-

plied to letters from the overseas possessions during the 18th Century were shown, with and without the sanitation markings, as well as some extremely rare sanitation wafer seals which were complete. It is seldom that they are found in this condition because the addressee tears them when opening the letter.

Apropos of the "letter by sea" markings on the mail from the overseas dominions, Mr. Rider contends that these markings were applied at the point of departure rather than in Venice as has been maintained for quite some time. The reasoning behind this thought is that examination of the watermarks on the paper used for official correspondence from the dominions indicates that the paper was supplied from Venice. If paper was supplied, it is not unreasonable to suppose that the handstamps also were supplied. Moreover there appears to be slight differences between the markings on the letters from different overseas points of departure, but those from the same place have like features.

Mr. Rider closed his talk by briefly referring to the manner of transport of overseas mail to Venice during the 18th Century. Some of the commercial mail traveled in charge of the "Padrones" who were the masters of small vessels. These letters never used the services of the official postal system. These vessels traveled between the Ionian Islands and Venice. Letters from Asia Minor and the north coast of Africa were carried by larger boats and were in charge of "captains" of ships. As a rule, the name of the Padrone or of the Captain is shown on the cover of the letter. Other markings indicate that the addressor had a preference for French or English ships and so stated on the letter. Still other mail traveled by caravan across Asia Minor to Constantinople; then either by boat to Venice or overland through the Balkans to Cattaro or Dulcigno, then by boat to Venice.

According to the dates on letters the travel time overland across the Balkans was about 40 to 50 days depending upon the weather. Travel across Asia Minor by caravan occupied from 45 to 50 days. Research in the routes used across the Balkan peninsular is still going on, said Mr. Rider, but it has been established that three routes were used. One of these was the old Roman road Via Egnatia; another started at Cattaro on the Dalmation coast, went through Dupnitza,

Samokov, Phillippopolis, Adrianople to Constantinople. A third is assumed to have been from Constantinople to Adrianople, Phillilopolis to Sofia and then to Cattaro. A letter dated 1735 from Aleppo to Venice via Constantinople shows the wax sanitation seal of the Austrian government, and is assumed to have been placed on the letter at Sofia. There is much more to be learned about these routes, concluded Mr. Rider.

A lengthy question and answer period ended the meeting.

April 17, 1957

Annual Competition and Award Presentations

For the first time since an annual competition for members was inaugurated in 1953, the exhibition remained open to the public from April 15th to 20th. But on April 17th, this was confined to the membership only.

A report of the activities of April 17th must be keynoted with enthusiasm because once again this Club showed that when an affair of general interest is staged, this building is packed to capacity.

The exhibition was thrown open for viewing at 7 P. M. At 8 P. M. the formal ceremonies were to start in the 2nd floor lounge. By this time, every seat was taken, and many were either standing or seated in the library. Once again it is gratifying to report a record attendance. No count was made, but a reasonable estimate would be well over 120.

In the absence of the President, *Vice President Harrison D. S. Haverbeck* presided. Promptly at 8 P. M. he called the meeting to order. After a few announcements, he asked the audience to rise for a minute of silence in memory of one of the Club's outstanding members, *Theodore E. Steinway*, who had left us on April 8, 1957.

Sidney M. Barrett then was called upon, as Chairman of the Awards Committee, to present the COLLECTORS CLUB PHILATELIST medals and Certificates of Merit for 1956. The long distance between Melbourne, Australia and New York City prevented *J. R. W. Purves* from personally receiving his medal for his articles on "The Victoria 5 Shillings." The Secretary was instructed to forward it, and read a note of appreciation received from "Bill" Purves. A delay in transportation prevented *Eugene V. Connett*

III from arriving in time to receive his medal for his "Maldives" article. He had telephoned to have his friend and neighbor, W. S. Boggs, accept it for him.

Mr. Barrett then presented "The Certificates of Merit" to Messrs. *Bash*, *Shenfield* and *Stich* for their excellent articles published last year in this magazine.

The Secretary, Malcolm G. O'Reilly, was next called upon to continue the annual custom of presenting with the Club's appreciation leather-bound volumes of THE COLLECTORS CLUB PHILATELIST for the year 1956 to the Editor and the Editorial Committee. Messrs. *Goodkind*, *Boggs*, *Haverbeck*, *Mueller* and *Rich* were called up to individually receive their books with each name stamped in gold letters.

Next came an unscheduled, unannounced event. The Program Committee had purchased seven attractive sterling silver trays. One, more ornate, was for the Best-in-the-Show. The other six prizes were for the next leading exhibits. However, Mr. Haverbeck announced that there was to be another unannounced silver tray awarded to a member for recognition of his services. While outlining the reasons for such an award with a speech of some length, the speaker kept the recipient's name a mystery until the end of his remarks. Finally, to the utter surprise of the editor of this magazine, he was called upon to receive a sterling silver tray with the following engraving:

"To Henry M. Goodkind
in appreciation of his efforts for the improvement of philatelic knowledge as exemplified in THE COLLECTORS CLUB PHILATELIST 1956."

Secretary Malcolm O'Reilly made it clear that this was not to be an annual award. The editor in his few words of grateful acceptance stated that this marvelous gesture on the part of the members would stimulate his determination to continue working for the engraved words, while he hoped that all would remain in good health to offer him their continued encouragement and help. He regretted that over the past years, he had to write so many obituaries of dear friends made through philately, who had offered him the stimulus and example to strive to serve philately in the highest tradition.

Mr. Haverbeck as Chairman of the 1957 Board of Judges handled the announcement

of the Awards for the Exhibition. First he mentioned that he had selected as the Judges to serve with him the members of the *Expert Committee of the Philatelic Foundation*. These were *John K. Bash*, *Winthrop S. Boggs*, *Mrs. Louise B. Dale*, *Henry M. Goodkind*, *Malcolm G. O'Reilly* and *Louis Stich*. Two members of the Expert Committee, *John R. Boker, Jr.* and *Lawrence L. Shenfield*, were unable to judge because business commitments had taken them out-of-town.

There was once again considerable work entailed with staging this Annual Competition both in the mailing, handling and mounting of the exhibits. Again many loyal members had volunteered their services. So, Mr. Haverbeck justly paid tribute to the loyal workers. First of all, the *Program Committee* under the Chairmanship of *Louis Stich* deserved much credit. These were *Joel Chavin*, *Henry Kramer*, *Edwin Mayer*, *Stanley R. Rice*, *S. G. Rich*, *Maurice Tripet*, and *Sol Whitman*. The *House Committee* under the experienced guidance of its Chairman, *Jacob S. Glaser*, performed its customary efficient services with the frames.

Since the Exhibition was open to the public for a few hours on April 15, 16, 18, 19 and 20th, members volunteered to come in and supervise. There were at least 25 visitors each day. It was a credit to this Club to see how friendly and efficiently *Fred Kahn*, *Mrs. Rae Ehrenberg*, *Stephen G. Rich*, and *Joel Chavin* operated. Each visitor received a mimeographed program of all the exhibits and the exhibitors' names, that had been prepared by our Executive Secretary, *Mrs. Anne Pritchett*.

The 1957 Exhibition was smaller than those of the past years. There was a total of 40 exhibits. However, it was the consensus of opinion that this year the quality was higher. The Judges faced a severe task. It is most difficult to select a few winners out of an "open" competition, especially, when such competition is close. Consequently, the Board of Judges deemed it necessary to make a total of 25 awards out of the complete showing of 40 exhibits. These were:

- 1 Grand Award—Silver Platter
- 6 Major Awards—Silver Trays
- 18 Certificates of Merit

Furthermore, the Chairman of the Board of Judges made it clear to the audience before announcing the winners that the quality

of a Certificate winner's collection was often ever so close to a collection that earned one of the major prizes.

The following is the list of all the exhibits and the names of the exhibitors:

19th Century Rarities of Central America Max H. Bass
U. S. 19th Century, worst-centered copies Stephen G. Rich
"Doctors Philatelic" Oscar Gottfried
U. S. 1851, 3c; Territorial Use Duane C. Rosselot
Papua, various printings of the 1st Air Mail Jules L. Wacht
Confederate Covers Philip Silver
Japan's University Stamp Mrs. Conway Zirkle
Cancellations of Egyptian Post Office at Constantinople Paul P. Lindenberg
19th Century Mexico John M. Taylor
19th Century Private Postal Issues Denwood N. Kelly
Hong Kong, Provisional Surcharges George E. Burghard
1851, 3c; 1st Day Covers Gerald B. Smith, M.D.
National Anthems on Stamps Theodora Koch
Netherlands, Stampless Covers during Napoleon Regime Harry S. Heymans
Mauritius used in Seychelles and Rodrigues George R. Wren
Evolution of the Stamp in America Zaven M. Seron, M.D.
Postal Stationery of Persia Emmett B. Peter, Jr.
1st Issue Bosnia J. F. Connor
"Stamp on Stamp", classical and modern John L. Norbeck
U. S. Pre-Adhesive Postal History Edwin Mayer
France, Postage-Dues Paul Baudry
Ionian Islands L. C. Grosse
France & Colonies, Proofs and Souvenir Sheets; Rotary International Issues 1955
 George V. Luerksen
Colombia Rarities John N. Myer
The Posts of Thurn & Taxis Arthur Salm
U. S. Post Office Department Stamps Rae D. Ehrenberg
1st Provisional Stamps of Israel Martin J. Taub
Canadian Semi-Official Air Mail R. H. Shrady, M.D.
Bulgaria Herbert P. Woodward
Pre-Stamp Postal History of Milan John F. Rider
Austria, 1st Issue Newspaper Stamps Ralph S. von Kohorn
British Colonies, King George VI Fred Kahn
Sweden, 1874-1881 A. James Wennermark
Philippine Handstruck "Victory's" 1944 Daniel C. Meyerson
U. S. 1875-1879, 5c blue Taylor C. S. Hitchens, M.D.
U. S. Revenues postally used Wm. C. Aichele
Venezuela, 1st Issues Karl Jaeger
U. S. Alexander Hamilton Dr. Emory E. Cochran

Grand Award—19th CENTURY MEXICO (John M. Taylor)

The Six Major Awards

AUSTRIA, 1st ISSUE NEWSPAPER STAMPS (Ralph S. Von Kohorn)
 CONFEDERATE COVERS (Philip Silver)
 HONG KONG, PROVISIONAL SURCHARGES (George E. Burghard)
 IONIAN ISLANDS COVERS (L. C. Grosse)
 PHILIPPINES HANDSTRUCK "VICTORY" (Daniel C. Meyerson)
 THURN and TAXIS (Arthur Salm)

The 18 Certificates of Merit

BRITISH COLONIES, GEO. VI (Fred Kahn)
 BULGARIA (Herbert P. Woodward)
 CANADA, SEMI-OFFICIAL AIR MAILS (R. H. Shradly M.D.)
 CENTRAL AMERICA, 19th CENTURY (Max H. Bass)
 FRANCE, POSTAGE DUES (Paul Baudry)
 ISRAEL, 1st PROVISIONAL STAMPS (Martin J. Taub)
 MAURITIUS USED IN SEYCHELLES (George R. Wren)
 NETHERLANDS, STAMPLESS COVERS (Harry S. Heymans)
 PAPUA, 1st AIR MAIL ISSUE (Jules L. Wacht)
 POSTAL HISTORY OF MILAN (John F. Rider)
 PRIVATE POSTAL ISSUES 19th CENTURY (Denwood J. Kelly)
 "STAMP ON STAMP", CLASSICAL and MODERN (John L. Norbeck)
 SWEDEN 1874-81 (A. James Wennermark)
 U. S. 1851 TERRITORIALS (Duane C. Rosselot)
 U. S. 1851 FIRST DAY COVERS (Gerald B. Smith M.D.)
 U. S. PRE-ADHESIVE POSTAL HISTORY (Edwin Mayer)
 U. S. P. O. DEPARTMENT STAMPS (Mrs. Rae D. Ehrenberg)
 VENEZUELA, 1st ISSUES (Karl Jaeger)

At the Board of Governors meetings held in April and May, 1957, the following new members were elected:

- 4476 John H. Small, York, Pa. Collects Guatemala, Japan, Siam, Korea.
- 4477 Emanuel L. Turberg, Rockville Centre, N. Y. Collects British Empire, George VI Mint.
- 4478 Robert Sperring, Trenton, N. J. Collects United States Special Delivery, World Airmails, Tibet, Nepal.
- 4479 Cyril Franklin dos Passos, Mendham, N. J. Collects United States, France.
- 4480 Lt. Col. Edward B. Murphy (Ret.), Fort Worth, Tex. Collects Postal History Gilpin County, Colorado Territory, Postal Markings 3c 1857, 2c Washington 1922, Certified Mail.
- 4481 Alexander S. Atherton, Honolulu, Hawaii. Collects Mint Airmails of the World.
- 4482 Oscar C. de Tuyá, Havana, Cuba. Collects General.
- 4483 Allen W. Lloyd, Guadalajara, Mexico. Collects Mexico.
- 4484 John L. Briggs, Jr., New York, N. Y. Collects Western Europe.
- 4485 Albion H. Koestler, New York, N. Y. Collects British Empire.
- 4486 Stanley Ross, Brooklyn, N. Y. Collects Venezuela, Colombia, Nicaragua.
- 4487 Wladislaw Kolakowski, Great Neck, N. Y. Collects Polish Philatelic Material.

- 4488 Leslie L. Blake, Williamson, N. Y. Collects Israel.
- 4489 Edwin Arthur Christ, Columbia, Mo. Collects United States Precancels.
- 4490 Albert Fischel, New Castle, Ind. Collects United States, Latin America, Israel, Germany.
- 4491 John F. Field, San Fernando, Calif. Collects Maldive Islands, Hong Kong Used Abroad.
- 4492 Crawford David Paton, South Norwalk, Conn. Collects Leeward Islands, Jamaica War Stamps.

The Library committee reports the acquisition of the following:

- The Carto-Philatelist*, Vol. I, Nos. 1-5, Vol. II, Nos. 1-6, Vol. III, No. 1. Gift of Mr. Allen H. Seed, Jr.
- Scott Common Sense Postage Stamp Album*. Published by J. W. Scott & Co., New York. (1872). Gift of Mr. Allen H. Seed, Jr.
- Faeroske Poststempler* by R. King-Farlow. Reprint from Nordisk Filatelistisk Tidsskrift. Gift of the author. (Danish)
- Neues Handbuch der Briefmarkenkunde, Reihe A, Lieferung 2, Macau 1894-1953*. Publication of Arbeitsgemeinschaft "Neues Handbuch der Briefmarkenkunde", Frankfurt a. M., Germany. Presented by Mr. F. Fritz Billig. (German)

32nd Anniversary U. S. Precancels Guide and Pricelist. Publisher, Gunesch Precancel House, Inc., Chicago, Ill.

Pioneer Post Cards. Edited and published by J. R. Burdick, Syracuse, N. Y.

Neues Handbuch der Briefmarkenkunde, Reihe A. Lieferung 2, Macau 1894-1953. Arbeitsgemeinschaft "Neues Handbuch der Briefmarkenkunde", Frankfurt a. M., Germany. Gift of the Association. (German)

The Postmen's Case for Enquiry. Edited and published by the Postmen's Federation, Glasgow, Scotland. (1896) Gift of Mr. Allen H. Seed, Jr.

1957 Topical Digest. Publication of the American Topical Association, Milwaukee, Wisconsin.

The Collectors Club Yearbook 1901. Gift of Mr. W. S. Boggs.

The Collectors Club Yearbook 1925. Gift of Mr. W. S. Boggs.

The Stella Catalogue of Denmark, 2. Supplement 1957 by R. King-Farlow. Publisher, Stella Forlag A/S, Copenhagen, Denmark. Gift of the publisher.

Tillaeg 1956 til Mogens Juhl: Haandbog over Danmarks Staalstukne Frimaerker by A. Tholl. Stella Forlag A/S, Copenhagen, Denmark. (Danish)

Looking Backward, Part V. Edited and published by F. E. Wilson, Torquay, England. Gift of the author.

The Postal History of Duluth, Minn. Manuscript by Arthur Hecht.

The Postal History of Sheboygan County, Wisconsin. Manuscript by Arthur Hecht.

Vermont, 1795. Manuscript by Arthur Hecht. Gift of the author.

Postal History Thematic Catalogue. Publication of American Topical Association, Milwaukee, Wisconsin.

A Specialized Priced Catalogue of Indian Stamps by Jal Cooper. Published by the author, Bombay, India.

Chius' Supplement, Vol. 5, Nos. 7, 8 and 9. Hongkong. Gift of Mr. A. Appleton Lane.

1897 Price-List of United States Stamps. A. C. Townsend, Washington, D. C. Presented by the Staten Island Philatelic Society.

The Collectors Club

Balance Sheet, December 31, 1956

ASSETS

Cash		\$ 3,860.19
Deposit with Post Office		15.00
New York City tax refund receivable		2,500.00
House Replacement Fund:		
Cash in Trustees' account	\$ 905.74	
Marketable securities	10,767.22	11,672.96
J. Brace Chittenden Memorial Fund:		
Cash	3.23	
Marketable securities	6,995.87	6,999.10
Life Membership Fund:		
Cash in savings bank		750.00
Collectors Club Fund:		
Cash		2,613.52
McCoy Library Fund:		
Cash		189.08
Fixed assets:		
Club real estate	65,058.07	
Furniture and equipment	16,458.42	
Library	30,293.35	111,809.84
Unexpired insurance premiums		762.41
		<u>\$141,172.10</u>

1956 AUDITOR'S REPORT

LIABILITIES, FUND RESERVES AND SURPLUS

Liabilities:			
Accounts payable	\$	2,000.00	
Federal income and payroll taxes withheld from employees		128.70	
Federal insurance contributions payable		24.90	
Dues paid in advance		504.79	\$ 2,658.39
Fund reserves:			
House Replacement Fund Reserve		11,672.96	
J. Brace Chittenden Memorial Fund		6,999.10	
Life Membership Fund Reserve		750.00	
Collectors Club Fund Reserve		2,613.52	
McCoy Library Fund Reserve		189.08	22,224.66
Surplus			
			116,289.05
			<u>\$141,172.10</u>

Statement of Operations and Surplus For the Year Ended December 31, 1956

INCOME:			
Dues	\$	12,610.21	
Philatelic Foundation		800.00	
Association for Stamp Exhibitions		200.00	
Study Groups		315.00	
Sale of C. C. P. handbooks		129.63	
Miscellaneous		59.73	\$ 14,114.57
OPERATING EXPENSES:			
Club		7,122.17	
House		7,720.40	14,842.57
Excess of operating expenses over income			728.00
COLLECTORS CLUB PHILATELIST PUBLICATION:			
Cost of publishing		6,924.27	
Deduct income from:			
Advertising	\$	2,031.88	
Subscriptions		661.28	2,693.16
Net excess of expense over income			4,959.11
SURPLUS, December 31, 1955		116,132.82	
Refund of New York City real estate taxes, net of legal expenses		5,079.22	
Transfer of accumulated interest from the Life Membership Fund		36.12	121,248.16
SURPLUS, December 31, 1956			<u>\$116,289.05</u>

Marshall Granger & Company
Certified Public Accountants
Lincoln Building, New York 17, N. Y.

AUDITORS' REPORT

Board of Governors
The Collectors Club
New York, N. Y.

New York, N. Y.
March 14, 1957

We have made a limited examination of the balance sheet of THE COLLECTORS CLUB, a non-profit corporation organized under the laws of New York State, as of December 31, 1956, and the related statement of operations and surplus for the year then ended. We did not make a complete audit of transactions but we verified the bank balances by independent confirmations.

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BOLIVIA —#150/59	10.00	GUATEMALA —#330/34	5.00
BRITISH GUIANA —#210/39, 11/2, 14	15.00	— #C155/56 Roosevelt	10.00
BRITISH HONDURAS —#95, 108/26	10.00	— #C166/70	7.50
CAPE JUBY —30 varieties pictorials....	12.00	GRENADA —#114/42	13.00
CAYMAN ISLANDS —#69/111	45.00	IRAQ —114 varieties (list on req.)	32.00
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— #260/89	12.00	MAURITIUS —#183, 193, 204/24, 11/5	16.00
COLOMBIA —#406/07	4.00	NORTH BORNEO —193/207, 150/54	10.00
COSTA RICA —#45/57 TRIAL COLORS	12.00	PAPUA —#92/93	2.00
— #C128/40	6.50	SARAWAK —#109/34	7.50
— #C160/67 Roosevelt	5.00	SPAIN, Morocco —#144/63	5.00
CYPRUS —#125/55	15.00	STRAITS SETTLEMENTS —184 varieties, (request list)	50.00
DOMINICAN REP. —#383/88	3.00	VIRGIN ISLANDS —#69/85	7.50
		ZANZIBAR —#201/17, 118/23	10.00

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If you are not on our mailing list, be sure to write for a copy of the catalogue.

Lots will be on display at the SPA Convention in Long Beach, August 15th to 18th, 1957.

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The June issue of "*The Philatelist and Postal Historian*" will contain the first chapter of a new monograph written by Dr.

DONALD S. PATTON

THE AMERICAN LOCAL AND CARRIERS' STAMPS

being a study of the Forgeries, Reprints and Bogus stamps—illustrated both with enlarged half-tone and line drawings so that the described tests may be easily understood.

This serial will run for many months and readers are asked to submit any comments and additional information so that the list may be as complete as possible.

200 extra copies of the July issue of the journal have been printed and are available for new subscribers—\$3 per annum (12 issues), \$12 for five years or \$30 for life.

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1	GT. BRITAIN—Cover to Lincoln's Inn, London, franked with 1/- & postmark A.88.—the only known cover bearing 1/- value Pmkd. A.88. (Officer's letters from Shanghai at the period of 2nd China War 1860)	\$200.00
2	GT. BRITAIN—Strip of six 1d. Red pmkd. A.85 on cover to Truro (Cornwall)	\$100.00
3	FRANCE—Pair 10c. Bordeaux plus 80c. Bordeaux pmk. "5118" from Yokohama to Avignon VERY RARE	\$100.00
4	FRANCE—Pair 10c. Napoleon used together with 8c. Napoleon from Shanghai to Paris with VERY RARE "CUSTOM HOUSE SHANGHAI" mark and Blue "F. V. SUEZ"	\$150.00
5	BELGIUM—1897 Officer's letter from Belgium Legation, with large blue cachet of Chinese Imperial Post Office	\$25.00
6	FRANCE—Part of Newspaper with French China 5c. x 2 (10c. French Newspaper rate 1897) showing the WUHU SHANGHAI—BADEN postmarks	\$23.00
7	— Part of newspaper showing French China 10c. & 2 copies 2d. Red China, cancelled Hankow, to Baden	\$23.00
8	— French China 25c. and strip of 3 of the 3 candarin China showing the 9 candarin rate to Paris	\$42.00
9	— Interesting cover from HONGKONG franked with 2 copies of the FRANCE Napoleon 40c. cancelled with Paris Star postmarks on reverse Hongkong May 28, 1863 and Nantes receiv- ing cancel 15 July. 1863	—
10	— from Shanghai to Lyons (France) franked with 3 copies of 40c. Ceres plus one copy 10c. postmarked large "5104". A very fine cover with unusual franking of Fr.1.30 rate	\$48.00
11	— to Lyon from Shanghai showing unusual franking of Fr.1.30 rate, with 10c. Napoleon & strip of 3 of the 40c. liberty	\$42.00
12	— from Shanghai to Alsace showing the 8c. circular red franking, with 4c. x 2 Peace & Com- merce cancelled "5104"	\$21.00
13	— Entire letter from Yokohama to France, franked with 3 copies 40c. Empire & 1 copy Bureau Francais	\$42.00
14	— Cover from Shanghai to Brussels (Belgium) franked with 2 pairs of the 80c. Liberty can- celled "5104" and boxed "Après le depart"—extremely rare from any French Post Office abroad	\$45.00
15	— from Shanghai to Hongkong with scarce 60c. rate (2 copies 80c. Liberty large figures) C. D. S. Shanghai 17 Feb. '78	\$50.00
16	— from Ningpo to Bordeaux, franked with 2 copies 25c. Mouchon cancelled with rare "NINGPO CHINE POSTE FRANCAISE (A comparatively rare cover from Little-used P. O.)	\$17.00
17	— Military post card to France, franked with 5c. French China cancel straight line SHANGHAI and boxed "TRESOR & POSTES AUX ARMEES" 1902 RARE TYPE	\$28.00
18	— Post card to Bordeaux, with pair 15c. Mouchon surcharged 5c. 25c. FRENCH China Peace & Commerce—cancelled French P. O. CHEFOO (Scarce & attractive card)	\$30.00
19	— Cover to London, from Shanghai, with strip of 4 80c. Napoleon cancelled "5104" P D boxed and London receiving cancel—1873	\$32.00
20	— 1869 Military letter from Indo-China "COR D. ARMEES" "INDO CHINE" franking, can- celled at Shanghai, Soldier's rate 20c. Very early rate and extremely rare	\$65.00
21	— to Manche, France Soldier's letter with Octagonal "Cors des Armees—Saigon" franking RARE	\$25.00
22	— to Besancon (France) franked with "Corr des Armees, Haiphong" 6 Mai 1884 "Corps Ex- peditionnaire du Tonkin"—on the reverse receiving mark Besancon 23 Juin 1884	\$17.00
23	— similar cover to Grenoble 17 Jan. 1885 "Corr des Armees HANOI"	\$17.00
24	— similar cover to Paris 5 Juin 1886 "Corps expedition Tonkin"—Corr des Armees HAIPHONG in blue	\$18.00
25	— similar cover to Boulogne 1886—"Corps expedition Tonkin" "Corr. des armees in oblong frame	\$16.00
26	— Service Militaire cover from MYTHO, Cochinchina. VERY RARE	\$35.00
27	— to Paris franked with "Corps Expeditionnaire TONKING"—Ligne N. in red 22 Avril 1883 Pag. Fr. No. 6	\$13.00
28	— to Paris franked "Brigade D'occupation de Chine" Sontay, Tonkin 24 July. 1903	\$9.00
29	— to Douarnes, Finistere from Saigon, Cochinchina Corps Expeditionnaire 21 Nov. 1900	\$8.50
30	— to Algiers franked "Corps Expeditionnaire—Division occupation du Tonkin"—from Quang- Yen, Tonkin 1883	\$16.00
31	— from Indo-China, franked with 15c. Peace & Commerce, Mailboat cancellation Vapeur No. 1 RARE	\$28.00
32	— to Hanoi, franked with 25c. & 30c. Grasset type Indo-Chine Francais, from French P. O. Yunnan-Fou registered cover	\$14.00
33	— to Saigon, with label "Faute de Timbres Poste" 1946 Indo-China War scarce emergency frank used during shortage of adhesives—very scarce	\$14.00
34	— Copy of 8Mk Reichpost, F. P. O. No. 4—Tonghu cancellation Boxer Rising. German Field P. O. (off cover) RARE	\$34.00
35	— Cover to Constantinople from Field P. O. No. 7. Paotingfu 13 Nov. 1900 franked 5d. No. 66. RARE LETTER	\$25.00
36	— to Berlin with 2 copies 10pf. Reichspost 5.9. '98 from Tientsin	\$32.00
37	— to Essen, Germany with 4 copies of 10pf. Deutsches Reich, from Canton, registered A fine cover—VERY RARE	\$70.00
38	— from Peking 1900 franked with 40 pf. rate to Japan (3 copies 5pf plus China 25pf) RARE	\$44.00
39	— Card to Tientsin—Boxer War British China Expeditionary Force—Base office B. at Tientsin 20. No. 1900	\$14.00
40	— Part cover franked with pair 25c. France and Shanghai Local P. O. 1Cash franked in red. EXTREMELY RARE COMBINATION	\$42.00
41	— Cover franked with Shanghai L. P. O. 20Cash genuinely used on local cover—OF GREAT RARITY	\$75.00
42	— Cover to New York with pair of Hong Kong 5c. used together with Chinkiang 1 cent 26 Nov. 1884 FINE COMBINATION COVER	\$55.00

J. E. LEA

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East Africa & Uganda, 1912-18 500r, #59	\$1,250
Jamaica, 1919-21 1sh, center inverted, #88a	\$1,750
Kenya & Uganda, 1922-27 £5 to £100, S. G. #97-100, 107-9	£991
Natal, 1902-03 £10, £20, #99, 100	\$3,750
Northern Nigeria, 1904 £25, #18A	\$2,300

Canada and Newfoundland, February 27, 1957

Newfoundland, Air Post

1919 "Hawker" 3c, 2 copies, #C1	\$ 4,400
— On cover, #C1	\$ 1,400+
1927 "De Pinedo" 60c, #C4	\$ 3,750
— Block of four, #C4	\$15,000+
1930 "Columbia" 50c on 36c, block of four, #C5	\$ 2,800+
1932 "Do-X" \$1.50 on \$1, inverted surch., block of four, #C12a	\$ 2,600+
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Full information regarding auction catalogues, etc. will be announced shortly

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