THE COLLECTORS CLUB

PHILATELIST

Volume 38, No. 5

September, 1959

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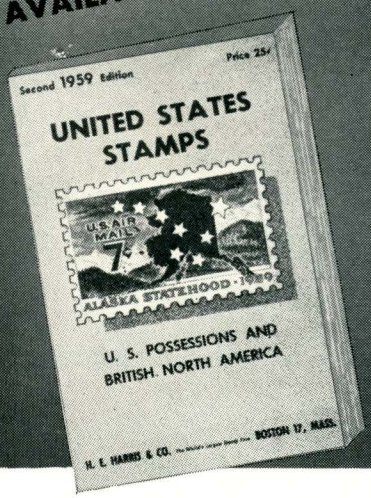
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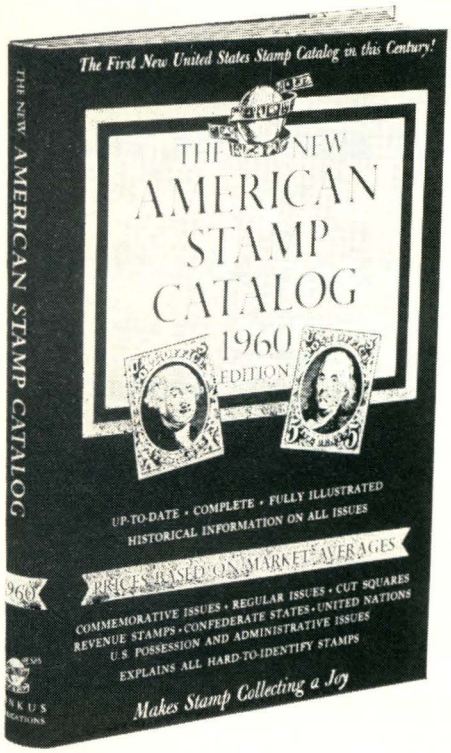
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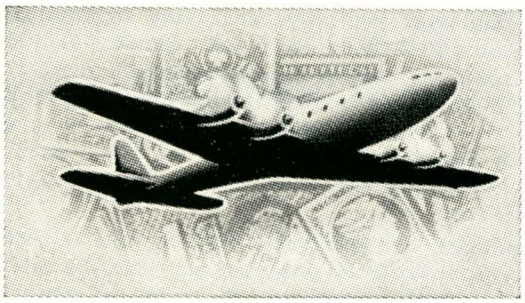
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Editorial

Definitions of Philatelic Authenticity

Occasionally this column has touched upon the difficulty of the scholar, a potential benefactor to philately, who almost always has to struggle against ignorance and misunderstanding, before stamp collectors recognize the worthiness of his work. No better example of this treatment exists than with the efforts made by a handful of American philatelic students to establish and use precise terms for philatelic authenticity by all English-speaking stamp collectors.

Ever since the inception of philately terms like "counterfeit", "bogus", "fake" and "forgery" have been used as synonyms. Actually each has a distinct philatelic meaning and value. Regard, for instance, an imitation made only to defraud a government of postal revenue. If a collector acquires a cover where such an item legitimately passed through the mail, this is a desirable piece to own. But another imitated stamp made solely to deceive collectors, affixed upon an envelope and hit with a false cancellation has far less value, except perhaps as a reference piece. Consequently, a clear distinction understood by all, and generally accepted, offers a far greater philatelic service, than using terms like "counterfeit" and "forgery" as synonyms to avoid redundancy.

The scholar's struggle and desired solution of this problem has endured for more than a decade. Frankly, his worthy efforts were met with rebuffs, disinterest, ignorance, technical difficulties and disagreements. The idea was to formulate and then publish a set of precise definitions for philatelic authenticity with the approval of the leading philatelic organizations in America and Great Britain. The plan unfortunately was not favorably received. A spokesman of one prominent philatelic society brushed off the project as "unphilatelic" with the excuse that the use of standard definitions smacks of regimentation, whereas philately must remain the haven of rugged individualism.

Since some of the American scholars, sincerely convinced of the benefits to philately for standard terms, are on the editiorial board of THE COLLECTORS CLUB PHILATELIST, it was suggested, therefore, that this magazine take action. The results cannot be foreseen. Our efforts might be successful—wholly or in part—or we may be alone in this endeavor. But one thing is certain. THE COLLECTORS CLUB PHILATELIST will not enter into any debate. Or if criticism of its terms should arise, it will not seek to defend itself. The goal is utilitarian, in the sole interest of philatelic service.

Two of the past problems should be explained before this magazine offers its definitions of philatelic authenticity. The first one was reference to standard English-language dictionaries. Experience showed that these are best forgotten. If philately is to develop greater respect and understanding by the non-collectors, then it must establish itself as an independent intellectual activity rather than a mere hobby or pleasant pastime. Other

intellectual activities have such vocabularies and definitions, and it is about time philately took similar action. If possible, philatelic terms should coincide with general usage. Nevertheless, special conditions peculiar to philately alone arise for which we must have a vocabulary meaningful and understood by all stamp collectors. Thus a debate over semantics is irrelevant. To repeat, when conditions so demand, philately must have its own language.

The second difficulty faced came from the legal and academic fields. Many American courts have passed judgment upon "counterfeiters" and "forgers". Reading these learned legal decisions, one may think that philately would do best to follow the courts' lead. Application, however, of the strict legal terminology showed where philately often departed from such definitions of the various categories of false material.

THE COLLECTORS CLUB PHILATELIST, commencing with this number, will use the following terms in the precise manner they are defined. A start was chosen now because of the "South Bulgaria" article by Herbert P. Woodward, Dean of the Newark College of Arts and Sciences of Rutgers University, the State University of New Jersey. Here the reader will see the various different categories of philatelic falsifications and understand why precise terms are far more useful than pursuance of the past practice of employing such terms as synonyms.

Philatelic Definitions of Authenticity

GENUINE: completely authentic, having been officially issued, free from any alteration or tampering beyond the evidence of results from wear and tear through use or handling.
FORGERY (Postal): an imitation made by *unauthorized* persons to defraud *the post* of revenue.
COUNTERFEIT: an imitation made by *unauthorized* persons to defraud *philatelists.*
BOGUS: an unauthorized adhesive purporting to be a stamp of an existent government, which never had official sanction nor public sale.
FANTASY: an adhesive purporting to be a postage or revenue stamp issued by a non-existent government.
FAKE: genuine stamp altered in any manner such as reperforations, regumming, trimming, painting, chemical treatment, removal of a cancellation, substitution of stamps on cover or converting a proof into a postage stamp.
OFFICIAL IMITATION: a stamp made by *authorized* persons from *new* dies and plates.
OFFICIAL REPRINTS: printing of obsolete stamps, by *authorized* persons, but not valid for postage.
PRIVATE REPRINTS: an adhesive made by *unauthorized* persons from *original* dies and plates.
RE-ISSUE: obsolete stamps printed by *authorized persons* and valid for postage.
SPECIAL PRINTING: printing of current stamps, specially made and accounted for, valid for postage.
SECOND (THIRD, FOURTH, etc.) PRINTINGS: additional printings by *authorized* persons of current, undemonetized stamps for postal needs.

PRESIDENT'S LETTER #2

(Overseas and Resident Member Dues)

Your president wishes to take this opportunity to present to his fellow members the action of the Board of Governors taken at their meeting on June 24th. For sometime now, it has been evident that the Resident Members' geographical boundaries were somewhat confusing. There is also some confusion in the minds of prospective members as to what constitutes a Resident Member, so the Board approved a clarification and will place before the membership for vote at the Annual Meeting on the 13th day of January, 1960 the following proposed change in the Constitution and By-Laws:

Section 3 of ARTICLE I of the By-Laws relating to Members shall be amended effective immediately to read as follows:

"Section 3. RESIDENT MEMBERS shall be such persons as may have a place of business in or be employed in the City of New York or reside within a fifty-mile automobile highway radius of Columbus Circle in the City of New York (as determined from the most recent edition of "Hagstrom's Map of 50 Mile Radius from New York City from time to time in effect)."

If this change is approved, it will become effective as of January 1st, 1960 at which time all Non-Resident members (of whom there only are a few), who live between the 35 mile and the 50 mile radius, will become Resident Members. Those persons, who are directly affected, will each be notified by the Secretary and be furnished with a copy of this proposed amendment to the Constitution.

While most Non-Resident Members are not affected by this change, I shall be very interested in hearing the reaction to this proposed change and shall present the consensus of opinion of the parties effected to the Annual Meeting.

There is one further change which has been necessitated by the increase in printing and mailing costs of THE COLLECTORS CLUB PHILATELIST. We regret that we no longer be able to carry our *overseas members* at the current $5.00 rate for an annual membership. This will be brought about by the amending of Section 2(b) of ARTICLE V of the By-Laws to read as follows:

"(b) The annual dues for NON-RESIDENT MEMBERS—other, shall be seven dollars fifty cents ($7.50)."

This also will be voted on at the Annual Meeting and we would like to hear from our overseas members who may have any objection to this proposed increase. In this connection I may point out that the dues of overseas members is currently half of the anuual subscription fee for THE COLLECTORS CLUB PHILATELIST so that you can easily see the need for the increase to $7.50. We do not feel that we wish at this time to impose any more of a burden on our overseas members than is absolutely necessary to offset the increased cost of the magazine.

(H. D. S. Haverbeck)

SECOND COLLECTORS CLUB DINNER DANCE

December 5, 1959

Because of the outstanding success of the first dinner dance held in February 1959 at the Hotel Sheraton-Astor, the Board of Governors of the Collectors Club voted to have this continue as an annual affair. Since most members, who wish to attend a "Stamp Widow's Ball", prefer a Saturday night to Friday, when the first affair was held, plans for the second one have been made well in advance.

The second annual dinner dance will take place at the Hotel Sheraton-Astor, Broadway and 43rd Street, New York, N. Y. on Saturday December 5, 1959. Furthermore, a reservation has been made for a larger room, which should assure all a more enjoyable time than at the first one, if this is possible.

All Resident Members will receive a letter outlining the arrangements and the cost of the dinner. In case any non-Resident Member would like to attend (and we would love to have them), please contact *Stanley R. Rice, Chairman, Entertainment Committee, 22 East 35 Street, New York 16, N. Y.* He will personally write to each member, who inquires, supplying him with complete details. So a cordial invitation is extended to all members to meet on December 5, 1959 at the Hotel Sheraton-Astor for the best philatelic party that you ever attended.

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York 16, N. Y.

Uncommon Uses Of Common Stamps

CANADA

2c Registration on a "Drop" Letter

In 1875 Canada issued Registration stamps for the exclusive purpose of paying this fee, and their use was compulsory.

The 2c was for paying the Registration on letters for delivery within the Dominion. The usual use is on letters bearing the regular rate of 3c or more. The cover illustrated, however, shows a most unusual combination. In the first place, it is on a "drop" letter which required only 1c postage. Secondly, in spite of the return card at the lower left, it was apparently sent by mistake to the Dead Letter Office where it was backstamped "Sp 7 1888". From there it was returned to the bank on "Sp 18, 1888".

This item is the property of Michael Miller, Baltimore, Md. *(W. S. B.)*



(Top) The front of the cover. (Bottom) The two Dead Letter Office backstamps dated September 7th and 18th, 1888. (Photo by L. W. Giles).

A fascinating and unusual study of a little-known issue that should attract many new collectors to a hitherto unpopular field . . .

SOUTH BULGARIA

The Lion Overprints

By HERBERT P. WOODWARD

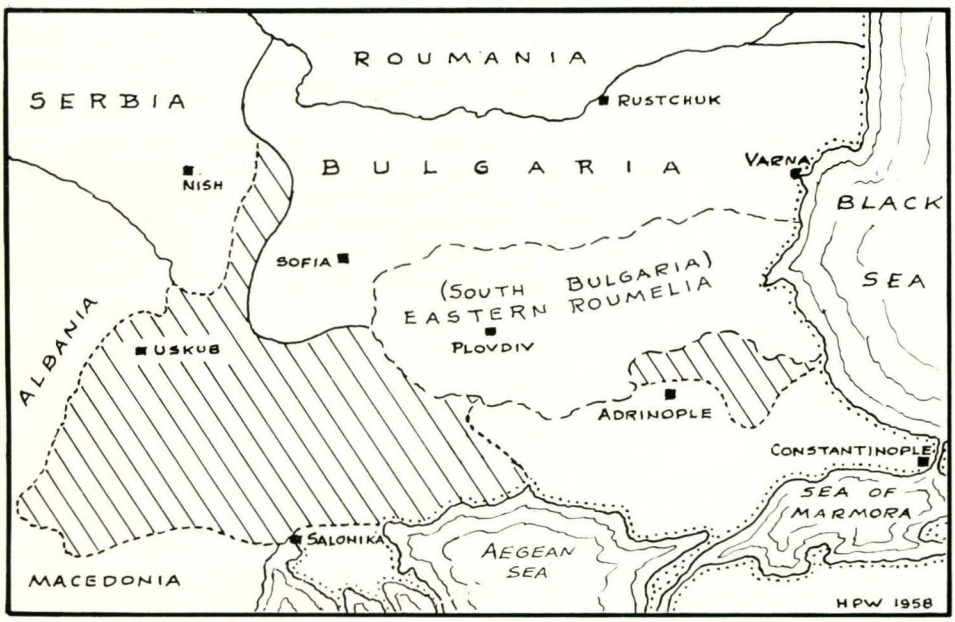


Fig. 1. Map showing Bulgaria and Eastern Roumelia (South Bulgaria) in the period 1881-1885. The shaded area was awarded to Bulgaria in the Treaty of San Stefano in March 1878 but was taken away by the Treaty of Berlin in July 1878. Because of this "theft," Bulgaria has always been territorially unhappy.

Introduction

The Lion Overprints of South Bulgaria, listed by Scott as Nos. 20-40 of Eastern Roumelia,[1] constitute an unfamiliar and obscure group, avoided or unsought by most American collectors. The stamps are unpopular partly because they are not intrinsically attractive, partly because they are dubiously expensive, and partly because dangerous counterfeits* saturate the market. Too, most collectors eschew them because so little is

1. The writer prefers the spelling "Roumelia" to "Rumelia." All contemporary maps of the region and practically all stamp literature (except Scott) use ROUMELIA, a spelling authorized by the country itself.

* See Editorial page.

written in English to assist their identification. The present paper is planned to fill this lack.

Printed in September 1885 with imitations appearing before 1886, these stamps have outlived the person who could validate his stamp by having purchased it at a South Bulgaria post office. Contemporaneous experts, who knew these stamps first-hand are dead, and the modern expert must make comparisons with copies authenticated long ago by someone else.

The writer has had the unusual opportunity to examine a large lot of South Bulgarian overprints—more than 1,500 copies—part of which he assembled himself, and part of which was donated for this study by Robert W. Lyman of Marblehead, Massachusetts. From this large quantity of stamps at hand, the author has been able to make a fairly exacting study of both genuine and counterfeit copies, bringing much internal evidence to bear upon the authenticity of the stamps. This study is not intended to be exhaustive, but it is hoped that it will assist other philatelists to verify their holdings of this country. A fairly comprehensive description is made of identifying features of the genuine overprints—a subject avoided by most previous authors who felt that to do so would enable the modern forger to produce a more dangerous replica. The writer believes that most of his conclusions regarding these stamps are reliable, although he does not consider his opinion infallible for every copy.

In pursuing this study, he has drawn upon information and aids accumulated from many sources, including selected copies regarded as genuine by Alexander Bisk of New York and by Franz See of Vienna, an early collection of false overprints and other fraudulent material by the late Otto Friedl, and a comparison set supplied for this project by Herbert J. Bloch of the Mercury Stamp Company. In addition he has examined many copies previously authenticated by Messrs. Thier, Richter, Köhler, Karaivanov, and others, so that he has had ample material for comparison purposes, as well as an extensive lot of false overprints from the Ferrari collection. He is particularly grateful to Herbert J. Bloch for his interest and assistance in the study, and to Robert W. Lyman for more than half of the material studied.

All line drawings of the overprints were newly prepared for this paper from the stamps themselves.

Historical Background

Prior to 1876 when most of southwest Europe was held by Turkey, the southern border of the Turkish Villayet of Bulgaria followed the line of the Balkan Mountains, now situated in the middle of modern Bulgaria. All of the Balkan Peninsula south of these mountains and east of a line drawn from Kostenetz (southeast of Sofia) to Kavalla (on the Aegean Sea) comprised the Villayet of Roumelia and was independent from Bulgaria. Like the Bulgarians, the Roumelians also assisted the Russians in the Russo-Turkish war of 1877-78, and they were quite content to be included in the Greater Bulgaria of the Treaty of San Stefano, March 3, 1878. (See Fig. 1)

This treaty, however, was so repugnant to the great western powers, that a conference was hastily called at Berlin where the boundaries were completely redrawn. By the Treaty of Berlin of July 13, 1878, Bulgaria was greatly reduced in size, and a separate territory, known as Eastern Roumelia, was created out of the northern half of the former Villayet of Roumelia. The first governor of the new country was Aleko Vogorides who remained in office until 1884 and was followed by Gavril Krestovich. All Russian forces had withdrawn from Eastern Roumelia by 1881, but they cunningly left behind them nearly 100,000 rifles with instructions for their care and use.

Between the time of its creation and 1885, two political parties wrangled in Eastern Roumelia, a Conservative or "Union-with-Bulgaria Sometime" Party, and a Liberal "Union Now" Party. The governor made every effort to keep order in the new country, but Bulgarian propaganda and the stock of Russian rifles were disturbing elements. So also were several hundred nationalist Bulgarians who fled to Eastern Roumelia between 1881 and 1883 while their own constitution was being overhauled. Finally, certain brilliant politicians, including the young Dmitri Rizov, were working desperately toward swift union of the two Bulgarias. Actually, Eastern Roumelia was merely an imperfect copy of its northern neighbor differing chiefly in having a Christian ruler appointed by the Sultan instead of an elected Prince of foreign birth.

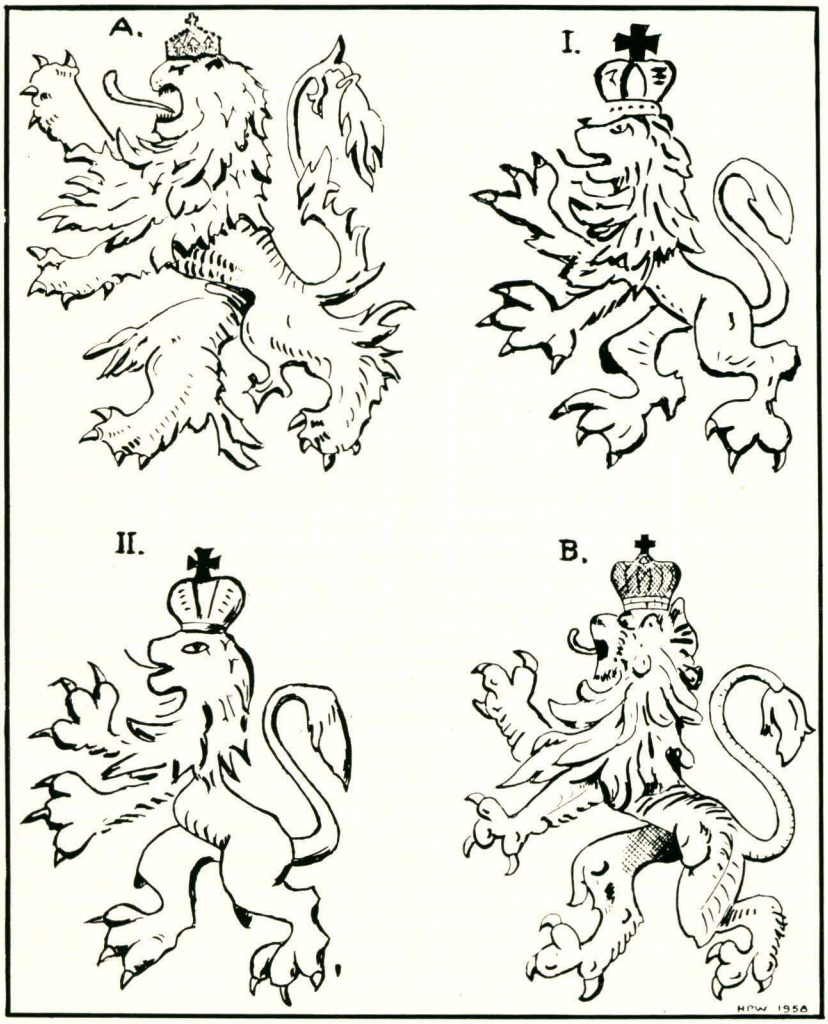


Fig. 2. The lions of Bulgaria. "A" is the ornate four-clawed lion of the Great Seal of Bulgaria. "B" is the lion with three claws on the First Issue of Bulgarian stamps. "I" and "II" are the first two types of the lion overprints of South Bulgaria.

In the summer and early fall of 1885, the political unrest finally burst into bloodless revolution at Plovdiv (Philippopolis), capital and largest city of Eastern Roumelia, where both independence from Turkey and union with Bulgaria were openly proclaimed by Major (later General) Nikolaiev on September 22, 1885.[2] Prince Alexander of Bulgaria had been secretly informed that such an event was likely to occur, and he hoped to refrain from taking any part in the celebration. Instead, he was strongly advised by his minister, Petko Karavelov, and the young nationlist, Stephan Stambulov, that if he failed to go to Plovdiv to receive the acclaim of the Eastern Roumelians, he had better entrain for Darmstadt, his former German home.

2. This date and all others used below in the text of this article refer to the Gregorian calendar in use today.

Wisely Alexander chose Plovdiv, where he was hailed with cheers as the first ruler of a united Bulgaria, and the term South Bulgaria was chosen as the substitute name for Eastern Roumelia. Perhaps feeling confidence in his new role, Alexander openly flaunted both the Tsar of Russia and the Sultan of Turkey by accepting consolidation of Bulgaria as an accomplished fact.

Immediately various western powers began gingerly to sound each other out regarding the situation. Germany remained neutral; Great Britain took no action; Turkey cautiously waited; and in October Russia called a conference at Constantinople to urge that the union be cancelled. This action offended the British who promptly adopted a favorable view toward the now-united Bulgaria. In November Serbia made an abortive move against Bulgaria's western front but was quickly repelled by Alexander whose united dominion thus won tacit approval of western powers. Hence after a formal agreement was reached early in April 1886, the new Bulgaria was established as fact and Eastern Roumelia ceased to exist as a principality.

For the short period between September 22, 1885 and April 6, 1886, Eastern Roumelia called itself "South Bulgaria," a term that was never officially recognized by any western European power, and one that would have been repudiated had union of Eastern Roumelia with Bulgaria been denied or undone.

Evolution Of The Stamps

While the political coup progressed toward proclamation of Eastern Roumelian independence, it was recognized by its postal authorities that the nation should issue new postage stamps to memorialize the change of status. Hence on recommendation of Dr. Stransky (slated for the presidency of South Bulgaria), Yordan Michailov, then Eastern Roumelian Postal Inspector, requested an engraver named Czaka to prepare a handstamp that would impose the lion of Bulgaria upon the current stamps of Eastern Roumelia. This handstamp was duly cut, and was delivered to the Plovdiv post office on September 20, 1885,[3] when sheets of stamps were struck with this design and were put on sale the following day.

The initial overprint was a crudely drawn lion showing four claws on its left front paw and three claws on the other feet. This was a compromise between the lion of Bulgaria's own stamps (which had four three-clawed paws), and the lion of the great seal of Bulgaria which was four-clawed throughout. (See Fig. 2) This initial imprint is known as the Type I lion.

It was next realized that similar stamps must be supplied to other towns in the new country, hence another handstamp was prepared (Type II overprint) showing a three-clawed lion, from which stamps were overprinted and dispatched to other South Bulgarian towns.

3. The period of use of South Bulgarian stamps is complicated by the difference between the Julian (Old Style) and Gregorian (New Style) calendars. As is well known, the change from Old Style (O. S.) to New Style was adopted by Britain and her American colonies in 1752, at which time the day following September 2 became September 14, a loss of 11 days. Most of Europe followed suit at a later date, but Bulgaria had not done so in 1885, when the difference between the two calendars had grown to 12 days. So far as the writer can tell, Bulgarian post offices continued to use the Old Style calendar until January 1, 1890, although individual persons and most commercial firms had shifted to New Style before 1885.

Now the stamps in question reached the Pdovdiv post office on September 20, 1885 and went on sale one day later, September 21. They remained valid for use through September 30 and this is known to be an Old Style date to be converted to October 12, New Style. But what was the date of issue? The bulk of the evidence is that this was a New Style date, and that the actual receipt of the stamps was on September 8, (O. S.). This would mean that the stamps were valid for 22 days (September 9/21 through September 30/October 12.

In the other side, however, is the fact that Brunei mentions a P. O. order of September 18/30 which he interprets as referring to the coming use of these stamps. Thus he gives them a use of only 9 days (Sept. 22-30).

The 10 days of September 21-30 are applicable to either interpretation and to both calendars. As Bulgaria was still on the Old Style calendar, there can be no legitimate cancellation dated after September 30. But whether or not an earlier date than September 21 is necessarily valid cannot be said at this time.

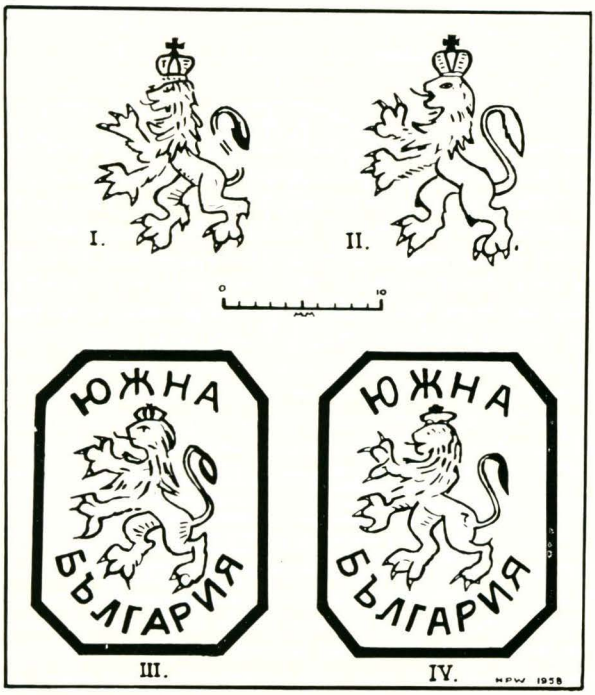


Fig. 3. The four Types of the Lion Overprints.

Almost immediately, however, it was remembered that neither of these overprints gave the name of the new country and officials were loath to authorize the stamps use for foreign mail. Hence still another design was called up and the same procedure was again followed on September 23, the handstamp this time showing a lion surrounded by an octagonal border with the Bulgarian word "SOUTH" above, and "BULGARIA" below, the lion. Again, one overprint was made for Plovdiv (Type III) and another (Type IV) for the outlying post offices. (See Fig. 3) Postal orders declared that only Types III and IV should be used for foreign mail, but all four overprints were used indiscriminately.

As union with Bulgaria moved more smoothly and swiftly than had been anticipated, Bulgarian officials recognized that continued use of stamps bearing the phrase "*South* Bulgaria" would be impolitic, because the true aim was complete consolidation of the two Bulgarias. Therefore all use of these stamps was prohibited after October 12, 1885, and the original dies from which the handstamps had been prepared were ordered destroyed.

It is thus evident that the stamps had authorized use for an extremely short period of time—only from September 21st (or 23rd for Types III and IV) through October 12, 1885. As this was not a literate country, the demand for stamps of any kind was unusually small. Furthermore, the period involved was one of great political tension, and external mail communication as well as internal need for postage were both temporarily curtailed. For all of these reasons, the numbers of stamps used legitimately was exceedingly meager. Finally, as many stamps that did attain genuine postal use were probably destroyed, the total volume of genuine stamps, either used or mint, to enter philatelic circles was extremely small.

It has been estimated that of all types and varieties, the probable number of overprinted stamps officially issued by the post office was:

5 paras	.....	1,000 copies
10 paras	.....	6.250
20 paras	.....	3,000

1 piastre	3,000
5 piastres	400
Total	13,650 copies

As the available number of genuine stamps was far too small to fill the prompt philatelic demand, one can say that obliging persons supplied imitation copies as a necessary substitute. This is a generous explanation, and will be referred to below. The fact is that vast numbers of copies with counterfeit overprints now fill the market and have done so for nearly 75 years. For every genuine copy in the general collection, there are from 30 to 50 counterfeit copies most of which have been cleverly supplied with both counterfeit cancellations and contrived postal markings. On this score, public suspicion of these stamps has been justly warranted.

The number of persons who have hitherto been able to verify a South Bulgarian overprint has been extremely small, and many counterfeit copies pass back and forth in good faith between dealer and customer. In terms of the actual demand for copies of these overprints, the high prices quoted by domestic stamp catalogs are quite unrealistic. Nevertheless in terms of the actual numbers of genuine copies available, some of the lion overprints are exceedingly rare. This article, it is hoped, may make it possible to restrict the high catalog value to only genuine copies.

Postmarks, Cancellations and Inks

Town cancellations on the South Bulgarian stamps are mainly of a single type. The design involves two concentric circles, the outer circle having a diameter of about 30mm., the inner one being about 20mm. wide. The name of the town occurs between the two circles in Bulgarian at the top and in English at the bottom. A geometric design, commonly a star or a posthorn, is placed at right and left between the two town names. The month (September) is indicated by a Roman IX in the center of the inner circle, and the date (1885) is indicated by an underlined *85* beneath the IX. The day of the month appears with an underline above the IX. (See Figure 4a.)

The following towns (vidé See) had post offices in Eastern Roumelia during the period between 1879 and 1885, so that it is possible that any of these postmarks may be found on a lion overprinted stamp:

Aitos	Klissura	Plovdiv
Anchialo	Kotel	Schipka
Burgas	Kavalki	Sliven
Ichtiman	Karnobat	Stara Zagora
Haskovo	Kasal Agatch	Stanimaka
Harmanli	Kasanlik	T. Pazardjik
Hadji Elles	Nova Zagora	Tchepelare
Jambol	Panagiurischte	Tschirpan
Karlovo	Peshtera	Trnovo Seymen

The town cancellations themselves have been skillfully counterfeited, and it would be tedious to describe the minute differences between each one and the genuine article. A type collection of legitimate postmarks must be assembled to distinguish true from false.

Almost all stamps were obliterated with the regular Eastern Roumelia grid cancellation, which also has been cleverly imitated. The genuine cancellation is circular with a diameter of about 23mm. It is formed by 12 narrow lines or grids that extend across the width of the circle, the ends of these lines forming the circumference of the circle which otherwise is unbounded. The two end lines at top and bottom are 8mm. or less in length and show a part of the perimeter of the circle. (See Fig. 4b.) Mostly the grids are of similar width, equally spaced, and do not thicken or thin at either end.

Almost all counterfeit grids have 11 such lines, the two end lines being 11mm. or more long and do not reflect the curvature of the circle. (See Fig. 4c) Generally the lines are farther apart in the counterfeit grids than in the genuine cancellation. There is a common bogus grid that has a small central circular blank uncrossed by the lines.

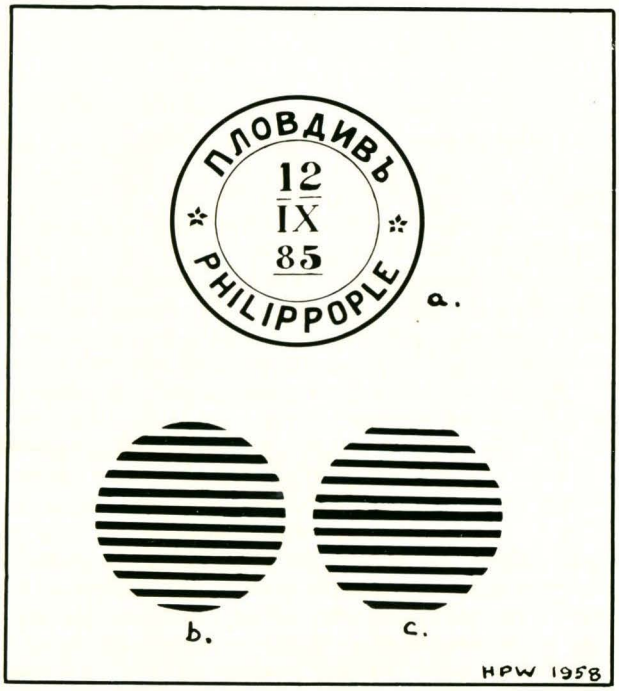


Fig. 4. Postal markings associated with the Lion Overprints. a) - the typical town cancellation; b) - the Eastern Roumelia grid; c) - counterfeit grid.

Inasmuch as the genuine cancellation contains 12 lines, there are two lines of equal length in the center of the circle, whereas in the counterfeit grid of 11 lines, there is only one central line. This difference, plus the greater lengths and different shapes of the top and bottom lines will normally identify a counterfeit copy. It is a fair rule that if the overprint itself is counterfeited, the postmark and grid also are. But this is not true, of course, if the counterfeit overprint was imposed upon a genuinely used Eastern Roumelia cover or stamp of the same general period.

It should be noted that most complete cancellations occur on post cards for the reason that the stamps were issued both loose or affixed to the regular Eastern Roumelia post card. For stamps on post cards, it seems likely that either of two circumstances was possible: (1) The overprint was applied in the post office to cards already bearing Eastern Roumelia stamps—possibly there were stocks of such cards made up in advance at the post office; and (2) overprinted South Bulgaria stamps were affixed at the post office window to previously unstamped cards. Thus, genuine overprints are found that go beyond the stamp itself onto the card, while other genuine overprints extend past the margin of the stamp without covering any part of the post card.

One must beware of cards bearing authentic town cancellations but having counterfeit overprints on the stamp. Usually in this case the day of the month is illegible, for the card was selected for the fraud because it had passed through the mails earlier than September 21.

Genuine covers (not post cards) carrying the stamps of South Bulgaria are very scarce, while any mail addressed outside the country is exceedingly rare.

Black or blue ink was commonly used for the town postmark, while the grid cancellations are found in these two colors and also in green.

A red color was originally authorized for the initial overprints of the lion and a few genuine copies struck wth this color must be classified as essays. Otherwise only blue and black inks were used. Types I and II overprints occur with both blue and black inks, but

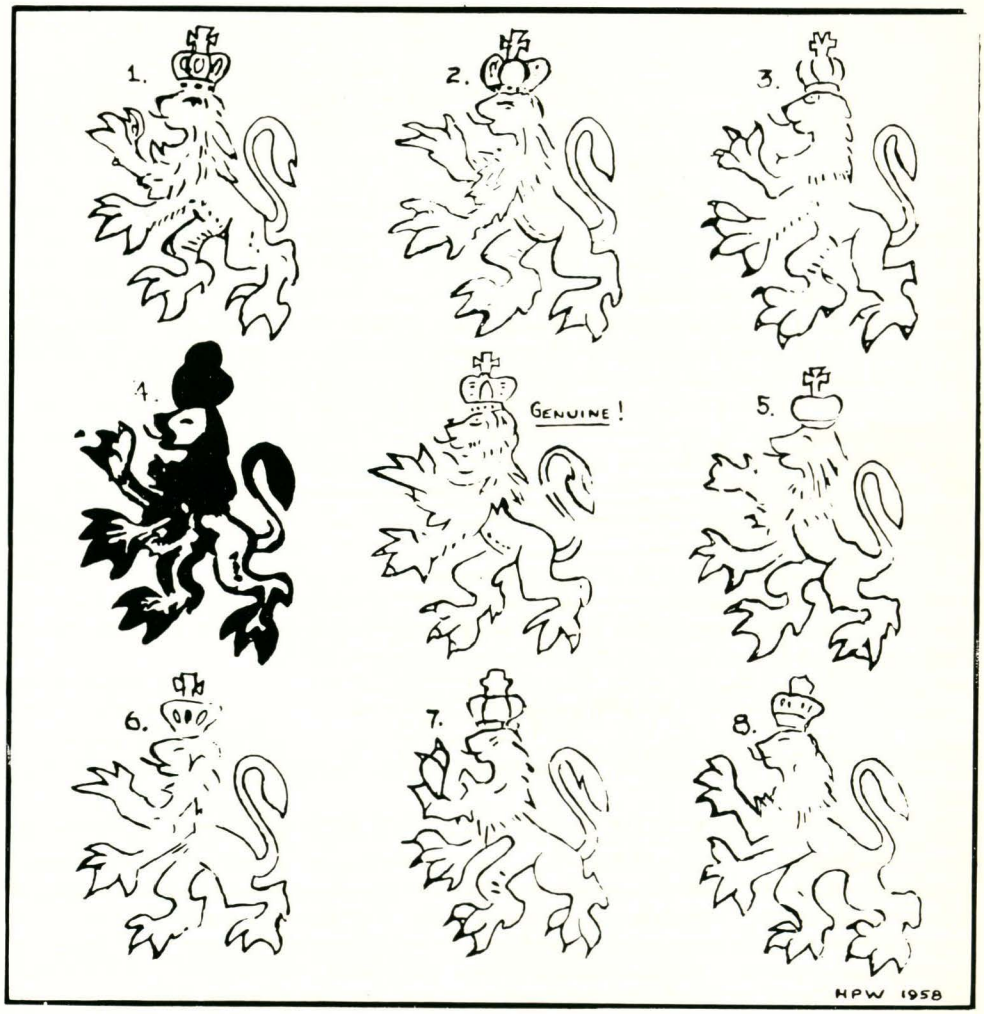


Fig. 5. The Type I lion overprint (genuine in center) and some of the more common counterfeits.

Types III and IV *occur legitimately only in black.* The first application of all overprints used a somewhat oily ink; later impressions were made with a less glossy one. Thus it is possible, at least with the Type I and II overprints, readily to distinguish two unlike impressions.

Among the counterfeited overprinted copies are many color shades—gray, brown, purple, plum, and red—all of which are bogus, as are blue impressions of the Type III and IV lions. It should be noted with the cleverly made counterfeits, that the forger matched the genuine ink so well that the color alone cannot be used alone to distinguish genuine from false.

There is reason to believe that black overprints were intended for domestic use and blue for foreign use, but the plan was apparently never followed.

The Basic Stamps

Eight Eastern Roumelian stamps were overprinted with South Bulgarian lions as follows:

Issue of 1881, Perforated 13½

Scott No.	10.	5 paras	black and olive
	11.	10 paras	black and green
	12.	20 paras	black and rose
	13.	1 piastre	black and blue
	14.	5 piastres	rose and blue

Issue of 1884, Perforated 11½

15.	5 paras	lilac and pale lilac
16.	10 paras	green and pale green
17.	20 paras	rose and pale rose

Stamps of the 1881 issue are known perforated 11½ and also 13½ by 11½ but these were not released for use by the post office. None of these irregular varieties was legitimately overprinted with the South Bulgarian lion save the 20 paras black and rose (Type II lion in blue) and the 1 piastre black and blue (Type II lion in black).

Stamps of the 1884 issue are known perforated 13½, and both perforation varieties of the 5 paras lilac are found with genuine lion overprints. Notice that the 20 para rose of 1884 was not released for issue as an Eastern Roumelian stamp but was overprinted and sold for use only as South Bulgarian postage. Two higher denominations (1 piastre blue and pale blue; 5 piastre brown and pale brown) of the 1884 issue were never legitimately overprinted for South Bulgarian use.

Copies are known of imitation overprints imprinted on counterfeit copies of the basic stamps, a refinement difficult to explain as Eastern Roumelia stamps have never been hard to obtain. Note that these are an unusual situation in which a counterfeit has been imposed upon another one.

The following analysis of the basic stamps as overprinted with the four types of lion overprints may be used for reference. Number assigned refer to no particular catalog listing.

Analysis Of South Bulgaria Lion Overprints

OVERPRINT	TYPE I		TYPE II		TYPE III	TYPE IV
Color of Ink	Blue	Black	Blue	Black	Black only	
Perforated 13½	Items marked X also occur Perf. 11½					
5 pa. blk & olive	20				44	52
10 pa. blk & green	21				45	53
20 pa. blk & rose	22	28	33 X		46	54
1 pi. blk & blue	23	29	34	39 X	47	55
5 pi. rose & blue	24		35	40	48	56
Perforated 11½	Items marked X also occur Perf. 13½					
5 pa. lilac	25 X	30 X	36 X	41 X	49 X	57 X
10 pa. green	26	31	37	42	50	58
20 pa. rose	27	32	38	43	51	59

The Overprints

There are four types of lion overprints, numbered I, II, III and IV. (See Fig. 3) These may be separated on sight by several simple points of identification, as follows:

Types I and II show a lion without enclosing border.

Type I appears to slouch forward, whereas Type II stands more erect.

In Type I the lion's upper left arm ends in a four-clawed paw; in Type II the paw has three claws.

The crown of both lions is divided into three segments; in Type I the central segment tapers upward toward the cross; it tapers downward toward the head in Type II.

In Type I the lion's tail is bushy; it is thinner and more spearlike in Type II.

In Type I the crown seems not to rest directly on the head; it rests firmly on the head of Type II.

Types III and IV are enclosed in an octagonal border 15mm. wide and 19mm. high.

In Type III the "O" of the double letter I-O forming the first character of the top inscription is round; it is oval in Type IV.

The three claws of the outstretched paw of Type III are all straight and parallel; in Type IV they converge toward a point.

The adjacent sides of the 3rd and 4th letters of the bottom inscription are not parallel in Type III whereas they are parallel in Type IV.

The crown of Type III has no cross; in Type IV there is a low thick flat cross.

The mane of Type III lion is raised from the body; in Type IV it lies flat and is windswept across the lion's neck.

Note that most catalogs describe Type I as having four claws on each leg, which is erroneous. The Type I lion's ankles are so drawn as to simulate a pendant tuft of hair, but only the outstretched left paw has four claws.

The overprints were applied singly by hand, probably in haste. Hence they occur in various positions and rarely are well centered on the stamp. At the same time, they were seldom inverted, applied sideways, or doubled. Counterfeiters have conveniently supplied most of these off-position varieties, although a few genuine errors doubtless exist.

In view of the sequence of events surrounding the manufacture of the four overprints, it is extremely unlikely that there would be legitimate examples of multiple pieces bearing more than one type. The counterfeiter, however, has often let his imagination run riot, and the writer owns several blocks of four stamps each showing a different type of lion, each imprinted in a different position.

The callous counterfeiter has destroyed many excellent genuine copies in his attempt to give them added luster. An example is a fine copy of the rare 5 piastre rose and blue with a genuine lion overprint but with a counterfeit grid and town cancellation. Many fine covers carrying unoverprinted Eastern Roumelia stamps have been spoiled by the application of counterfeit lions. The writer owns two pairs that show one stamp with a genuine overprint while the other has a bogus inverted overprint lion. These could only have been manufactured from pairs only one of which was overprinted, a situation that would make the original pair much more valuable than its contrived counterpart.

The Genuine Type I Overprint

In clear impressions there is a small inverted triangular color spot just above the tip of the lion's nose; in blurred copies the spot is smudged but it is still there. In most (but not all) copies there are one or more strong breaks across the lion's tail opposite the left front paw. The central segment of the crown is an inverted V and is empty of ornamentation; there are three small horizontal shading lines in the outer segment. The lion's eye is close to the top of the head and the lion appears to be looking at the triangular dot above

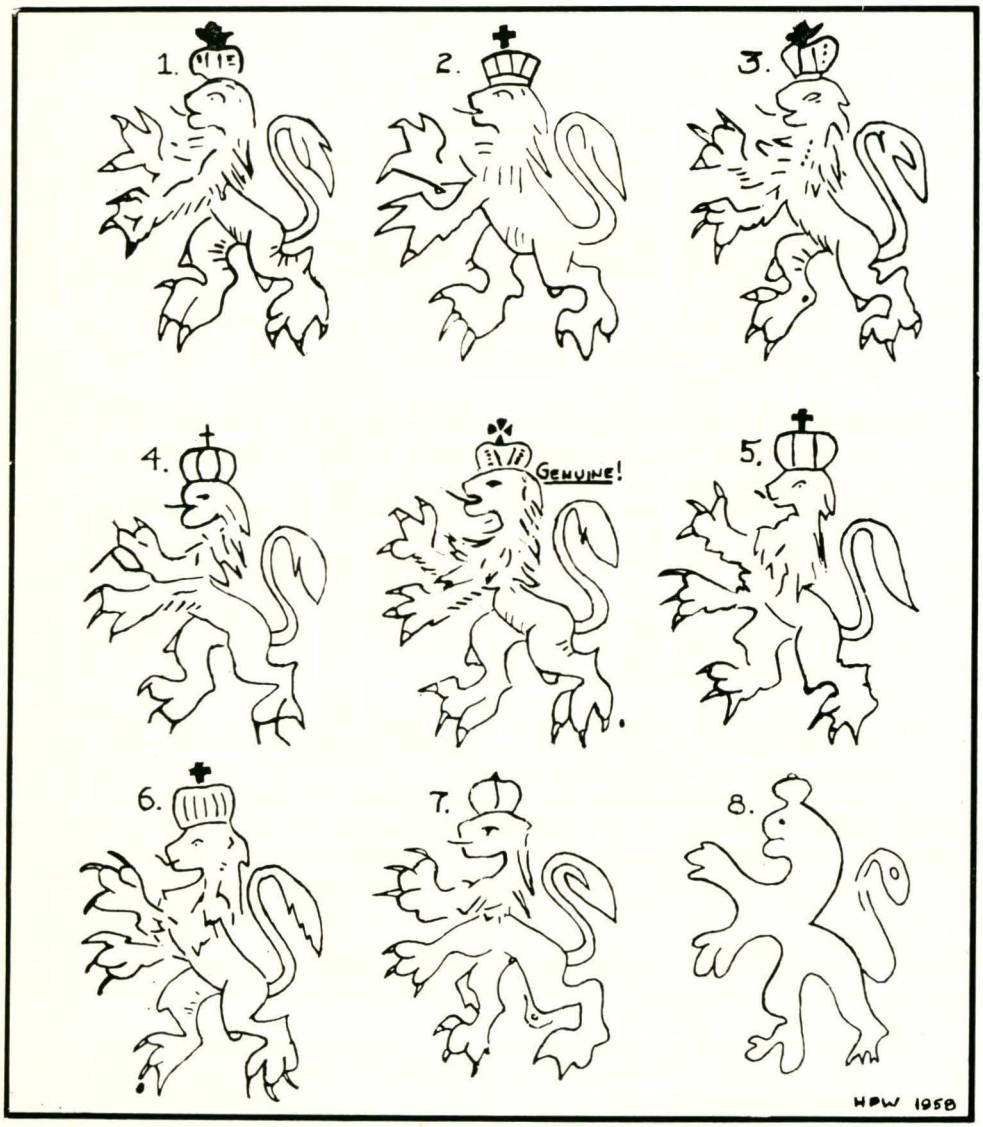


Fig. 6. The Type II lion overprint imitations. It is difficult to see how even the novice would confuse variety 8 with the original.

its nose. The latter is pointed but the nostril is not drawn in. The lower jaw ends at the right in several small vertical lines. The shading on the underbelly is formed by a row of dots. The crown is commonly attached to the head at the back but unattached at the front, and is separated from the top of the lion's head by a row of small dots. The top of the upper toe in the four-clawed paw is a straight line. From the top of the crown to the lower right-hand claw the lion measures 14mm.; it is 10½mm. from the outer edge of the tuft of the tail to the end of left-most claw of the outstretched paw.

The most reliable criteria of the genuine print are the dot above the nose plus the breaks in the tail, together, of course, with conformity to the general design as indicated in Figure 5.

Imitations of the Type I Overprint

Variety 1. (The commonest counterfeit.)

The crown is ornamented into three empty oval segments and there are three large square dots between the base of the crown and the top of the head. The outstretched arm is exactly parallel with the shank of the adjacent leg and the two paws of these legs are similarly aligned. The lion's nostril is emphasized, the nose is sharp, and the face is dog-like. The eye is formed by a crescent with the pupil below it whereas in the genuine print the crescent is concave upward. There are four prominent color spots on the lion's left shank.

Variety 2.

The chin retreats so that the face is like that of a woodchuck. The toes of the upper paw are long and the middle one is irregular. The central segment of the crown converges both up and down. The outstretched paw resembles a three-fingered hand with the thumb pointing down.

Variety 3.

Prints are very clear. The paws are neatly drawn with hollow fleshy pads and sharp curving talons. The face resembles that of a collie dog. The top arm of the cross is usually open vertically and the crown is unmarked save for two meridional lines.

Variety 4.

This impression has the same outline as Variety 1 and may be an overinked print save that the eye appears simpler.

Variety 5.

The deformed upper paw has two claws that are small and one that is very tiny and embryonic.

Variety 6.

The lion has a rounded snout and the two lower claws of the left hind leg are set wide apart something like the opposing claws of an ice-tong. The knee of the same leg is a sharp right angle.

Variety 7.

This print is neatly drawn and most impressions are sharp and clear. The upper paw is extended vertically and is bent back nearly to the lion's face as if held in benediction.

Variety 8.

All paws have four claws. The upper paw is nearly vertical, and the two outside claws on the outstretched paw are essentially in a straight line. The nose is sharp and the expression dreamy.

The Genuine Type II Overprint

A distinguishing characteristic of the genuine overprint is a distinct hump or thickening of the body outline on the lower part of the lion's back just left of the tail. This bump is unknown on any counterfeits and is invariably present on genuine impressions. The cross is sharply maltese and lies flat on the crown. The ornamentation of the latter is dominated by two lines that start at the top and converge downward to form a normal "V". There are four tiny horizontal shading lines on either side of the central V which is unshaded within. The middle claw of the uppermost paw is bent downward as if sharply broken. The lion's face is jolly but pugnacious, and he looks slightly upward. His upper and lower jaws protrude about the same distance to the left. The upper right wrist is short and terminates in shading lines slanting to the lower left parallel with the left front leg. The middle toe of the lower left leg curves slightly to the right but the claw to its right curves slightly back toward the central toe. Shading in the lower right foot is by tiny vertical lines. The shading lines under the lion's left front arm slant downward to the right. In-

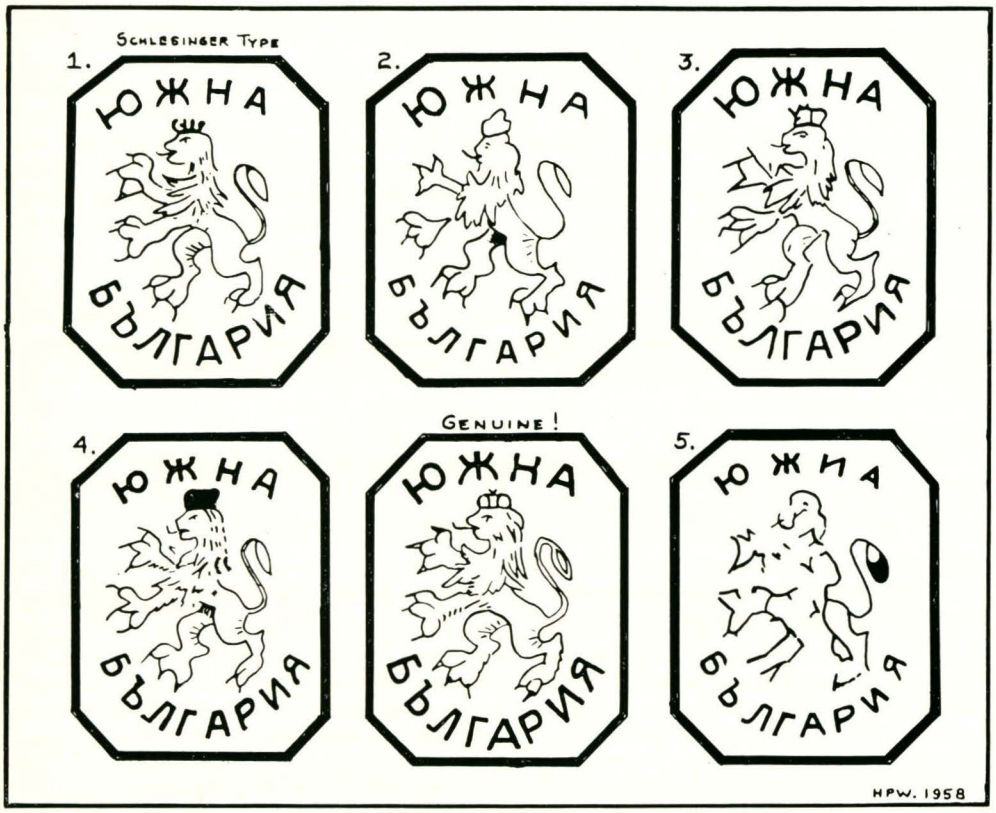


Fig. 7. The Type III lion overprint (genuine in lower center) and some of its more common counterfeits. Note the "Schlesinger Type" at upper left.

variably there is a small spot of color just to the right of the lower foot as shown in the illustrations. (See Fig. 6)

In general the impressions are fairly clear and almost all genuine copies are authenticated by one of the more reliable European experts. The hump on the lion's back and the color spot back of his left foot are the simplest criteria of authenticity.

Imitations of the Type II Overprint

Variety 1. (The Schlesinger type)

This is by far the most prevalent counterfeit being more common than all of the other types (including the genuine) together. It is particularly interesting when it carries the imprint.J. SCHL. on the back. Its most distinctive identification is the curious cross which resembles a cocked hat with the left brim high and the right one nearly touching the crown. The central lines in the crown are vertical and do not converge. The space at the right of the crown contains two dots; the left space is always blurred. The lower right foot is poorly shaded with irregular dots. The impression is usually clear and the outline and general configuration of the lion are much like the original.

Variety 2.

The crown is ornamented by three evenly spaced lines. The lion looks sad and the cross resembles a three-leaved clover. The profile of the face is sharp and slants to the lower right from the nose. The knee-cap on the lower right leg is often open at the end.

Variety 3.

The crown resembles a cocked hat but is reversed from that of the Schlesinger type, the right brim being high, the left brim slightly lower. There is always a color spot in the heel of the lower right foot. There is a right angle at the upper part of the "fist" of the lion's left forearm.

Variety 4.

The crown is trisected by two meridional lines and the cross is very slender being formed by two single strokes neatly crossed. The face is poorly drawn. The claws are single lines and the central claw on the lowermost foot is bent sharply to the right as if broken at the middle.

Variety 5.

The crown is also trisected by two lines that are straight and heavier than in Variety 4. The cross is not maltese and is well centered. The tuft of the tail is long and its tip is sharp and pointed slightly to the right. The lion's left front paw tapers to his arm without making a "fist."

Variety 6.

The crown is ornamented by 5 closely spaced curving lines, and the cross is not maltese. The claws are all long and each curves counter-clockwise. The tuft of the tail is slender and long but does not swerve to the right at the end as in Variety 5.

Variety 7.

This impression is shorter and more squat than the others. The crown has only a single thick central line. The forepaw on the lion's left arm tapers into his arm much as in Variety 5. The face is poorly drawn and the impression is poor.

Variety 8.

This crudely drawn figure looks like a child's impression of a tiptoeing bear.

This list does not include all observed false overprints of the Type II lion. There are at least two other varieties found only on the 5 piastre stamp. One of these has a very heavy mane something like Variety 3 but lacks the dot in the heel; the other has a very large left paw with long toes; its mane is also very bushy. The writer has identified 16 separate imitations of Type II.

The Genuine Type III Overprint

Genuine copies of the Type III lion may be distinguished by several criteria. The back claw of the lion's right leg slopes obliquely to the right, pointing at the angle between the two limbs of the letter immediately left of the center "A" in the lower inscription. If extended so that they would join, this claw and the vertical limb of the letter form part of the arc of a circle, convex toward the right. A similar arc, convex toward the left is formed by the back outline of the lion's right leg and the diagonal of the "N"-like letter. The lion's face is pointed and his lower jaw recedes badly. His tongue aims along the liine of the top toe of his right paw, and the crown is separated into three equal openings by two vertical lines. All three claws of the outstretched paw are straight and parallel, pointing in a direction parallel with the edge of the first letter of the lower inscription. In most copies, the vertical lines of the "H" of the upper inscription curve slightly in toward the central bar. The upper bend of the tail is a segment of the end of an oval, not an arc of a circle. The cross consists of two short strokes in a wide-open "V," the general effect of the cross and crown looking like an ice-bag on the lion's head.

The receding lower jaw and the three parallel straight claws on the right paw generally serve to identify this lion. (See Fig. 7.)

Imitations of the Type III Overprint

Variety 1. (The Schlesinger type)

This by far is the commonest counterfeit and is easily recognized by the crown which has no upper outline; the left margin of the crown forms a hook curving upward that is detached from the right-hand portion of the crown. The back claw of the lion's right paw is slightly curved to the left, and points between the 3rd and 4th letters from the left end of the lower inscription. The claws on the outstretched paw are not quite straight or parallel, the bottom claw curving slightly upward. The upper stroke of the "N"-like character is weak, almost pointed.

Variety 2.

This is a poor imitation, characterized by small letters in the lower inscription. All paws are poorly drawn, the top two being almost separated from the body.

Variety 3.

This is also a common counterfeit characterized by an open crown and by an angularly bent middle claw in the left front paw. All claws point in different directions.

Variety 4.

Also a common variety. It is identified by the claws of the outstretched paw which are scraggly and erratically pointed. The crown is squarish, and there are two heavy shading marks like parentheses in the lion's mane left of the bend in the lion's tail. The bottom toe points at the top of the third letter of the lower inscription.

Variety 5.

Included only to indicate how poorly some counterfeits are made. The lion is barely outlined; limbs and paws are sketchy lines, the face is hardly suggested, and the ensemble does not at all resemble what it is intended to show. Yet a blurred copy, not closely examined, might confuse the novice.

There are many other fakes of this type. Some of these occur on the overprinted issue of 1881 where the dark colors of the stamps make it difficult to categorize varieties. Note, of course, that blue prints of either the Type III or Type IV lions are *ipso facto* bogus.

The Genuine Type IV Overprint

This is the most difficult overprint to categorize; it is also the least common, and genuine copies are usually over-or under-inked. Four critical areas require study: (1) the "O" of the letter I-O and the letter next to its right; (2) the markings on the lion's left flank; (3) the claws of the outstretched paw; and (4) the shading lines of the lion's mane at the level of his throat.

The letter "O" is not symmetrically oval but is slightly canted. If a line is drawn so as to divide the oval into a right and left half, it will be seen that the left half is drawn in the same plane as the adjacent "I," whereas the right half of the oval is drawn along a more truly vertical plane. The effect is to skew the upper right "corner" of the oval. With a hundred mixed stamps spread out on a desk, genuine and false, one can readily spot the genuine copies by this irregularity. Also, the left and right halves of the middle letter of the top inscription are not symmetrical. There is more of a crevice or recess where the two arms meet on the left side than on the right. Just to the left of the point of attachment of the tail, there are a few shading lines on the lion's left flank. On genuine copies the topmost of these markings is a short line (not a dot) that is nearly horizontal. Finally, counting the outer lines, from the upper part of the lion's throat behind his chin, there are six shading lines to the back of his neck, but only five such lines in a direction lowered slightly at the right. The claws on the outstretched paw all converge toward a point located just beyond the middle claw; but this characteristic is less easy to verify than those noted above. The two back claws on the lion's right foot are straight and vertical.

Note that most counterfeit Type IV overprints on the 5 paras lilac were imprinted on copies perforated 11½. All overprints seen by the writer on the 5 paras lilac perforated 13½

turned out to be genuine. *Blue* impressions are not. (See Fig. 8.)

Imitations of the Type IV Overprint

Variety 1. (The Schlesinger type)

The middle claw of the top paw is bent down; there are only 5 poorly drawn shading lines at the level of the lion's throat (instead of six); the shading lines on the lion's flank are squarish dots; the "O" is symmetrical; the left claw on the lion's left leg flares out somewhat; the middle character of the top inscription is symmetrical. In short, the impression looks quite like the genuine variety save for specific identifying points listed here.

Variety 2.

This variety is easily identified by the difference in height between the letter "A" (bottom center) and the letter next left, above which the flat top of the "A" rises at least 0.5mm. All 3 claws on the right leg look as if the lion was going to clench its fist. The eye slopes down to the left.

Variety 3.

This is a close copy of Variety 1 (the Schlesinger type), and differs chiefly in the shape of the middle character in the top inscription. When correctly made this character consists of two quarter circles back to back with a straight line bisecting them. In Variety 3, the character is formed by a central cross with only slightly curving vertical lines at right and left.

Variety 4

Again the distinguishing criterion is in the central character of the top inscription. This is drawn as an "H" to which added at the left a short extension bar plus an angular vertical line. Also, the middle toe of the lion's right leg is mis-shapen; indeed the whole paw is incomplete. The crown is squarish.

Variety 5.

The distinguishing feature of this variety is the under surface of the outstretched arm which is essentially a straight line from the end of the claw to the lion's body. The two lower legs are partially incomplete.

Imitation Overprints

Almost before the small issue of genuine stamps became exhausted at the post office and devalued by the authorities, large quantities of mint sheets began to appear in the European philatelic market. It is likely that these were supplied with the knowledge and perhaps with the cooperation of higher postal officials. Apparently a new set of hand-stamps was prepared—possibly even by the original engraver, Czaka—and the resulting mint stamps were released under such conditions that the chief outlet, a stamp dealer named J. Schlesinger, was able to insist that they were genuine. These stamps have been later called "Schlesinger Types."

Th "Schlesinger" overprint was a very early impression, made perhaps in late 1885. Schlesinger claimed that he obtained his copies directly from postal officials and that they must be genuine on this account. Almost all contemporary experts—Köhler, Thier, Kosack, Glasewald and Ruhland—regarded the Schlesinger types as counterfeit, and this view is confirmed today by the number of copies on the market, because not that many original stamps were overprinted. Copies of the Schlesinger type bearing his imprint "J. SCHL." on the back have interest today because of the controversy but they must be regarded as wholly false. In this connection, the writer has not seen Schlesinger's mark on any copy of these stamps that he would classify as genuine; hence this mark is an indication of a counterfeit overprint.[4]

4. Very nearly the same can be said for stamps bearing the imprint of a dealer named Hermann, whose sign is an Old English "H". It is nearly always found on stamps that are not genuine although on occasion it marks a good copy. The chances are at least 2 and perhaps 5 to 1 that a copy marked with this sign is *not* genuine.

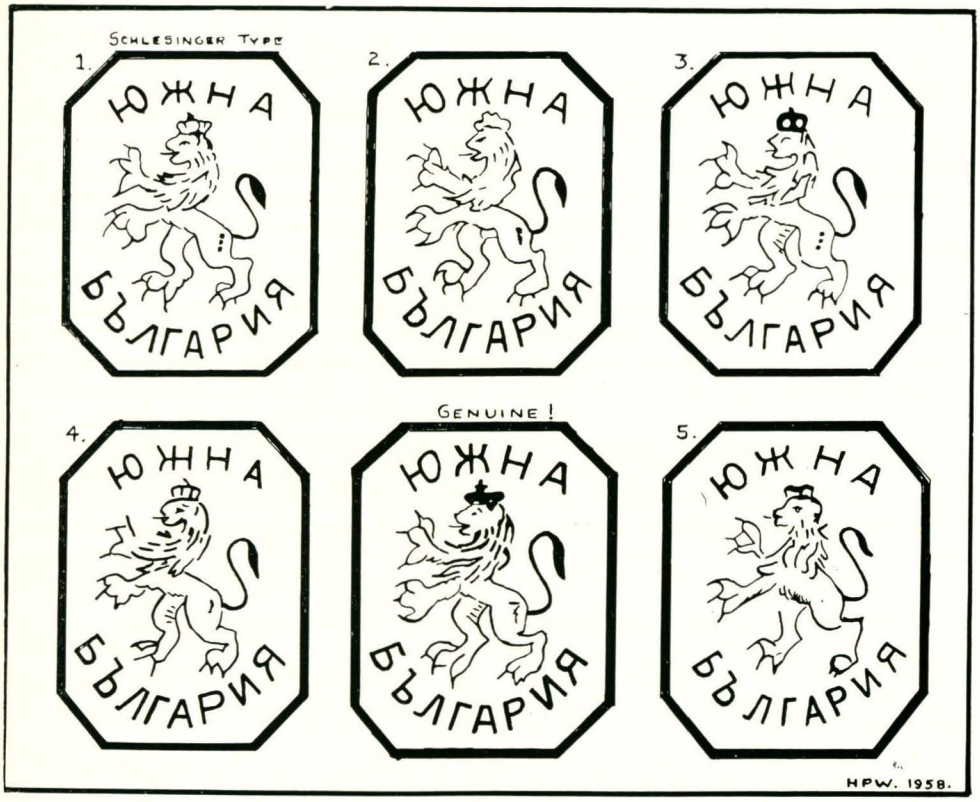


Fig. 8. The Type IV lion overprint (genuine in lower center) and a few of its common counterfeits. Note the common "Schlesinger Type" at upper left.

Many other imitations were produced besides the Schlesinger types. The writer has observed eight or ten for each of the four basic types and his list is by no means exhaustive; it is not surprising that most counterfeiters copied the Schlesinger type instead of the genuine variety. In particular, it should be noted that the counterfeit varieties listed in this article by no means are all of those known. Those illustrated here merely indicate the variety of impressions with which the genuine overprint must be compared.

Except for a few types of counterfeit overprints that are crudely and incorrectly drawn (e. g. Type II variety 8 in Fig. 6), most of the fraudulent lions were skillfully prepared and are difficult to detect unless one is thoroughly aware of the critical characters of the genuine impression. Even then not every copy can always be certainly categorized. Perhaps the most important generalization regarding false copies is that none of the counterfeiters seems to have been aware of the distinctive criteria here described for the identification of the genuine copies.

So far as is known there was only one die for each of the four overprints, and anything that varies from this genuine impression must be fraudulent. Differences in the angle of strike, in the amount of ink carried by the handstamp, and in the care with which it was impressed upon the paper, all provide minor irregularities in the resulting overprint and these create a certain tolerance that may be exercised in its identification. It is next to impossible to describe the limits of this tolerance on paper and it can be learned only by familiarity with the genuine stamps themselves.

Of the genuine copies examined by the writer, most carried an authentification mark on the reverse side. Thus if a stamp has reached the present period unsigned, the chances

are great that it is not genuine. Yet the presence of some expert's mark is no guarantee of authenticity as (a) even the experts were not infallible and (b) their signatures can be countereited. On the other hand, stamps signed by Richter, Thier, Köhler and Kosack were found to be genuine at least 80% of the time.

The more scrupulous dealers have taken pains to designate counterfeit copies on the reverse side with the words FALSCH, AUFDRUCK FALSCH, FALSE, FALSALINO, or with a script letter "F" (often written in pencil); but it is the writer's cynical observation that these words never appear on the back of the more expensive items.

There is no doubt that the large number of counterfeit copies in circulation seriously compromises the popularity of South Bulgaria stamps. Yet if all imitation overprints should be destroyed, the remaining number of genuine copies would probably not be enough to permit 100 collectors to own a complete set of all 48 impressions issued. Perhaps here is a case where the counterfeiter has made possible for most collectors the possession of a good facsimile of a scarce stamp—providing, of course, that the purchaser can obtain his ilmitation copy at a substantial mark-down from the price of the genuine article, and providing he knows full well that he is buying an imitation.

References

In addition to various standard catalogs[5] including "Kohl's Handbook", the writer has made use of two comprehensive Bulgarian specialized catalogs, both of which give additional information not elsewhere contained. These are:

St. Drenkov, Krum, COOP(erative) Catalog of Bulgarian Stamps; Bulgarian Coop. Assoc. "Postage Stamps," Sofia, 1947, 201 pp.

Tsonevski, T. K., Bulgarian Philatelic Encyclopedia; "Kultura" Printing-house, Sofia, 1948, 192 pp.

The most inclusive reference is an article in German by Paul Orht, "Die Lowen-Aufdrucke von Sudbulgarien," published in 1907 in *Germania-Berichte,* Vol. 4, p. 152-3, 176, 238-41, and Vol. 5, p. 283-5. Much the same material appears in French under the title "Les Timbres de la Bulgarie du Sud," by Georges Brunei, published as a separate leaflet by *Publications Modernes,* Paris, 1917. There is a short English article by B. W. H. Poole, "Stamps of South Bulgaria," in the Oct. 21, 1940 issue of *"Mekeel's Weekly Stamp News."*

Other short notes are:

Dresdener Philatelist, 1885, pages 121, 135
1886, page 30
1887, pages 11, 45, 144-5, 147
Deutsche Briefmarken-Zeitung, 1894, page 151
1898, page 176
Grazer Briefmarken-Zeitung, 1906, page 12
Mitteldeutschen Philatel-Zeitung, 1895, pages 28-9
1907, p. 25
Vereinigten Erdball-Merkur, vol. 7, no. 51
vol. 44.

5. Note that of the six standard catalogs commonly used for reference by collectors, only ZUMSTEIN shows illustrations clearly drawn from genuine impressions of all four lion types.

PHILATELIC LITERATURE

Over the years, THE COLLECTORS CLUB has published numerous Handbooks relating to almost every field of philately. Some have been sold out long ago, now only being obtainable at an auction sale at prices far above their original selling price.

See Page XV for the recently published books.

Printing Evidence

By ERNEST A. KEHR

Circumstantial evidence can be useful in the detection of a crime, but the investigator who depends solely upon superficial appearances can be deceived and misled. That statement applies to the philatelic appraisal of a questionable stamp as it does to police work. The philatelist who examines specimens must have more than a laboratory full of scientific instruments. He must have a thorough working knowledge of the processes—and steps thereof—of the various printing methods with which postage stamps have been produced.

Unless he does, he can very easily be deluded into coming to an erroneous conclusion.

One of the most frequently heard statements in the philatlic world goes something like this: "The genuine is typographed while the counterfeit is lithographed" (or vice versa).

Any person who would make such a statement without corroborating evidence, but purely upon the *appearance* of the stamp—or overprint—proves that he knows little about printing practices. It is impossible to distinguish between typography and lithography on the basis of visual examination of the specimen alone!

In an effort to prove this statement, this writer at one time submitted to extremely well qualified authorities a number of sample impressions made by both processes under varying conditions.

Every one of those printing authorities made many mistakes in identifying the samples! Not one of them correctly identified more than four of the ten submitted specimens!

First of all, let us consider the characteristics of typography. Any stamp or overprint produced by this method consists of an impression pressed upon a piece of paper from raised type which has been inked. It makes little difference whether the type or design has been photo-engraved, stereotyped or hand-set.

Each individual unit (stamp design or overprint) has certain identifiable traits which distingush it from every other unit in the full sheet. They may be obvious—such as a square instead of a round stop, or a broken letter—or they may be microscopic—such as an infinitesimal nick in a hairline. But they are there nevertheless.

If all stamps to be printed or overprinted are run through the press in one "printing," the philatelist encounters little difficulty for he need merely study each stamp of the sheet, identify the betraying traits and make a note of the position of each one on that sheet. Known as "plating," this examination enables the student to properly identify genuine stamps at any future time.

If, however, the individual units are disassembled from the printing forme after one printing will have been made; then re-assembled again for subsequent printings, it is more than likely that the printer will not get all units into exactly the same position. *(Microscopic differences that mean so much to a philatelist do not concern the printer.)* When this occurs we can again "plate" the sheet but this time we add a new philatelic term, "setting." This means that the same units (clichés or stereos or electros) have been used but they are placed differently than they were before. When a single stamp is submitted for examination, the student can determine if it is genuine, but he cannot tell from which setting it was produced unless there were differences in ink, paper, watermark and spacings, when the two or more printings were made at different times.

So much for the philatelic study. Now let us consider printing practices. As we said, a printer is interested solely in producing a job which will satisfy his own standards and the expectations of the postal officials who ordered the work.

Suppose the job calls for the overprinting of existing stamps. The forme is made up and the press "made ready". Not infrequently, soon after a number of impressions have been run, the printer notes that the placement of the overprint upon the basic stamps might be improved. The overprint strikes all upper rows of stamps satisfactorily, but it is a bit too high on the lowest row. He will stop the press, remove the forme, open it and place a

"lead" or two between the bottom row of overprint units and the one above it. The units are undisturbed, only the "spacing" has been altered. The forme is locked, replaced in the press and the rest of the stamps overprinted.

Now, at some later date, a person wants to sell a block of four stamps. The purchaser compares the block with some known to be genuine and notes that there is a difference in the spacing of the overprint on the two blocks. Postal records show that there was but "one printing." The printer never mentioned that one portion of the printing was made with the narrow spacing, while the remainder has been printed from the corrected forme with the wider spacing between the overprints in the bottom row. The adjustment just wasn't important at the time. Both are genuine, of course. But how many times have such stamps been branded as counterfeits because the person offering the verdict relied solely upon circumstantial evidence and had no knowledge of everyday printing practice? We might add, that as single copies it is impossible to tell the difference; it is only when they are in blocks from the bottom of the sheet—and can note the spacing difference that the question comes up.

So much for formes, plating and settings. Now let us turn to another "difference" which can occur in the production of a typographed stamp or overprint because of a difference in the bed of a press during the printing run.

In readying the press for production, the printer must endeavor to "blanket" the press bed so that the raised surfaces will strike the paper sufficiently hard to transfer the ink to the paper, but not so hard that the type face will leave a sunken impression in addition to the ink.

This operation—the preparation of the press bed—is usually that which distinguishes a good printer from a mediocre or poor one.

A poor printing job will have the printed matter spotty, weak or light, because the bed wasn't sufficiently blanketed, or it will show an indentation of the type, because too much blanket was added to the bed.

A really first-rate printer will so blanket the bed that every character or letter to be printed will strike the paper with exactly the same force. This is tedious work and is done by pasting extremely thin pieces of tissue to the bed wherever the impression seems weak until the entire surface is even and perfect. In some cases two, three or more thicknesses of tissue are pasted on top of each other until precisely the right thickness has been obtained.

When the press-bed has been properly blanketed, the resulting print will be so perfect that there are few if any printing authorities who will be able to tell the result from a lithographed impression. This is proven by the examination of the samples mentioned at the outset of this article. (When indentation is evident, the stamp is definitely typographed, *but the lack of any indentation evidence on the back of a stamp does not necessarily prove that it was lithographed).*

Now, even though the press bed has been so meticulously prepared, there still is the possibilty of getting a print which "bites" into the paper so deeply that a reverse relief can be detected or seen on the back of the stamp.

This is caused because the bed blanket had been prepared for paper stocks believed to be of the same thickness. If, by some chance, some sheets in a large stock of paper happen to be microscopically thicker than most, these sheets will show the reverse relief simply because the type face strike them with more force.

So again, the examiner of a questionable stamp must know printing techniques. Because one specimen known to be genuine shows an indentation on the reverse while a copy of the stamp to be expertized does not, this is not conclusive proof that the latter is counterfeit. There must be much more corroborating evidence before a conclusion can be reached.

Trivial though these instances may seem, they have led to some measure of philatelic error of judgment. And not alone in distinguishing between genuine and counterfeit stamps.

Not too long ago a recognized philatelic scholar reported that a certain stamp issue had been printed by both typography and lithography. Widely acclaimed for "a discovery of

(Continued on Page 259)

BOOK REVIEWS

Dietz Confederate States Catalog and Handbook of the Postage Stamps and Envelopes of the Confederate States of America. Edited by August Dietz, Sr., Van Dyke MacBride and Lawrence L. Shenfield, assisted by an editorial board. Published by The Dietz Press, Incorporated, Richmond, Va. 282 pages with illustrations. Price $7.50.

Your reviewer tasted his first sample of scholarly philatelic literature when as a young man, he purchased a copy of "The Postal Service of the Confederate States of America" by August Dietz, Sr. while gathering Confederate stamps and covers in western Virginia. For many years this volume represented to him something extra special, a combination of much philatelic and historical knowledge along with a presentation that had all the charm and nostalgia of the Old South. Furthermore, as an example of printing it was tops.

Since that time much new information and many more items have been added to the corpus of philatelic knowledge on the Confederate States. This has led to the issuance of these following cataloges, of which the above is the latest edition. The newer tendency to add postal historical material to a stamp collection is most evident in this catalog. Of the 282 pages of text and illustrative material, only 63 pages are devoted to the stamps, both postmasters provisionals and general issues.

This present volume is a valuable catalog for prices. It should be a great aid to the stamp auctioneers, the commercially-minded and the investors. Practically every item from the handstruck paids to college corner cards are listed, briefly described and priced. This feat, in itself, is enough to raise this work to a high level in compilation. We cannot help but wonder, however, how the valuations were determined for some of the more esoteric items. Also we question the fine line of distinction drawn between the handstamped paid items and some of the postmaster's provisional envelopes. For while the criteria for making this distinction are given, we question the advisability and correctness in making such a differentiation. We feel that the British term, "handstruck stamps", could be applied to both with greater accuracy.

The format of the catalog is generally pleasing. It is well arranged and logically designed. The type used for the expository material is a bit too small for the average eye to handle unassisted. The line cuts are well made in the main, but some of the half-tones leave much to be desired in clarity and definition.

In summing up, we think that this book has accomplished the first portion of its title. As a catalog, it is a great piece of work and the editors can be proud of it. It is the most complete and comprehensive work of its kind to be compiled on the postal history of any stamp issuing government. But as a handbook, we prefer the original—"The Postal Service of the Confederate States of America". Taking the two together, the philatelic student has as complete a study of the postal service of the Confederate States of America as it is possible to get. *(H. D. S. H.)*

Bolaffi's 1958 Roman States and Vatican City Specialized Stamp Catalogue. (Second Edition). 92pp. Illustrated. Paper cover. Published by S. C. O. T. Editrice, Via Roma 101, Turin, Italy. Price $1.75.

This Italian catalog is tailored for the American philatelist, being in English with all prices in U. S. dollars. However, there is much more to it than just the usual catalog listings and pricings. Most helpful descriptive notes are included for those issues that offer problems in identification. This is best illustrated by the listing of Vatican City's 1934 provisional surcharges, that now sell for several hundred dollars. The differences between the two printings are made ever so clear. Also the various varieties in the surcharges are excellently detailed. The entire issue covers three pages in this catalog. A careful study of these text notes will enhance one's philatelic knowledge.

The pricings include all known varieties, blocks or scarce pieces that command premium

prices as well as covers. Often, when necessary, reprints and counterfeits are described. This specialized catalog is a very fine book, the type that can serve as a model for others. It vividly shows the great worth to a specialized catalog when one is compiled and edited with care and intelligence. *(H. M. G.)*

Canadian Duplex Cancellations of the Victorian Era 1860-1902 by E. A. Smythies, C. I. E., F. R. P. S. L. A handbook of The Canadian Philatelic Society of Great Britain. Price 7/6, or $1.00 postpaid from James E. Woods, 2, Hengrave Road, Honor Oak Park, London, S. E. 23, England.

A duplex cancellation may be defined as a hand device which when struck on a piece of mail cancels the stamp, and postmarks the envelope or wrapper simultaneously. This excellent handbook of forty pages is the result of a long study by Mr. Smythies of this type of marking found on Canadian issues from 1860 to 1902.

The Introduction is a succint and helpful summary of the historical background, the research published prior to this work, the plan of the book and acknowledgements. There then follows six chapters—the first discussing duplex marks in general, giving rules for recognizing this type of cancel, the variable factors, suppliers and method of valuation.

In Chapter II the duplex devices supplied by Berri of London, which form a group in themselves, as they were the only ones ordered by the provincial administration, are classified and listed.

Chapter III presents information on the Official Duplex Markings supplied to the eight principal towns of Montreal, Quebec, Toronto, Hamilton, London, Belleville, Halifax and St. John, N. B. by the Dominion Post Office; in Chapter IV are given those duplex markings of other post offices, arranged in order of the Maritime Provinces, Quebec, Ontario, Western Provinces, and British Columbia.

The duplex markings which were not supplied from the usual official sources, but were made or ordered by Postmasters on their own initiative form the most interesting subject of Chapter V.

The R. P. O. and Railway Station duplex form the brief concluding Chapter. The final pages are devoted to a statistical summary of the duplex markings so far recorded, eight pages of illustrations of the various types known, there being more than eighty such types shown. At the end there is a useful and comprehensive index by towns of the duplex markings.

All in all an admirable study, well presented, and as Mr. Smythies modestly remarks ". . . this handbook claims to be a beginning only, and a foundation for the further study of dupblex cancellations". There is no doubt this book will (as it should) stimulate further interest in these cancellations and lead to new discoveries of various kinds.

The Canadian Philatelic Society is to be congratulated on its first handbook which is well printed and edited; a worthy addition to the philatelic literature of Canada. *(W. S. B.)*

COLLECTORS CLUB LIBRARY
WANT LIST

Revista de la Sociedad Filatelica Argentina, Buenos Aires, Argentina. Nos. 364-369, 1949. Nos. 383-402, 1952-1955. No. 405, 1955.

Brasil Filatelico, Rio de Janeiro, Brazil. Nos. 81-85, 1948-1949. No. 93, 1951. No. 95, 1952. Nos. 97-98, 1952-1953.

India's Stamp Journal, Bombay, India, Vol. 9, No. 8, 1946. Vol. 10, Nos. 3 and 5, 1947.

E M C O Journal, Toronto, Canada. Vol. 32, No. 397, 1952.

Bulletin Mensuel, Theodore Champion, Paris, France. Vol. 49, Nos. 565, 570, 575, 576, 1951. Vol. 50, Nos. 577, 579, 584, 1952. Vol. 51, Nos. 591-592, 1953.

LIBERIA

The 1892 Numeral Issue

By CORNELIUS W. WICKERSHAM

For the 1885 numeral issue of Liberia the five lower denominations, 1c, 2c, 3c, 4c and 6c followed the general design of the 8c numeral stamp of 1882, with some changes of background and small revisions of design. The central numeral is somewhat larger within a sexagonal frame on engine-turned ground producing a sort of network. The top and bottom frames for the legends, "POSTAGE" and the "CENT" or "CENTS" (with denomination in small numerals) are completed and the smaller decorations are changed. The large central numeral remained as the outstanding feature.

A different design was used for the 8c and 16c. The central numeral is smaller and with an oval shield background without network, the corner numerals are omitted, and other details changed. The design of the 32c is entirely different, picturing a ship, palm tree, rising sun and a dove, and without the words "POSTAGE" or "REPUBLIC". There are no numerals on this stamp, large or small, and the only legends are "THIRTY-TWO" in the upper and "CENTS" in the lower scroll, with the name of the country in very small letters. The 1889 issue of the 1c perf. 14 has the same design as the 1c of 1885.[1]

There was a later issue of the 1885-1889 numeral stamps of Liberia from new stones. This was in 1892, and the main distinctions between the issues are seen in the wider space between the stamps on the sheets and in the different perforation gauges. The eight denominations of the 1892 printings were set about 4 to 4½mm apart and are perforated 11 or 12, with some variations hereafter mentioned. All are also found imperforate.[2] The 1885 stamps are perf. 11½x10½ for the 1c to 8c, perf. 10½ for the 6c, 16c, and 32c, and a rare perf. 11½ for six denominations; three being also found imperforate. The 1c of 1889 is perf. 14. The stamps of 1882-1889 are spaced about 2mm apart. All printings were lithographed.

The Stanley Gibbons Catalogue refers to the paper on which the 1892 stamps were printed as thin. This is certainly an incomplete description since the sheets, blocks, pairs and singles examined by the writer come on a variety of papers, some thin, some medium and some thick.

Examination of sheets and large blocks of the lower denominations of the later issue (1892) shows that some were printed in sheets of sixty (6x10) and that in making up the stone vertical strips of six transfers were used in the majority of cases. Poole[3] stated that it was likely that all denominations were printed in sheets of similar size. He, however, admits that he had only seen full sheets of the 1c and 2c, and while it is true that the 4c sheet appears to be of the same size as the 1c and 2c, in fact the sheet of the 6c and the pane of the 8c were smaller, and the 3c sheet was larger. As to the vertical strips of six transfers, which Poole presumed applied to all, in *one* setting of the 1c, and, as we shall see, in settings of some of the other denominations, a vertical strip of six was used. But there is another setting of the 1c, where the arrangement of the transfers is different, as it is in settings of the 3c and 6c, which we shall describe when discussing those denominations.

The 1c.

In the Poole setting the first, fifth, sixth, seventh and eighth vertical rows are called by him transfer "A," the remaining five rows transfer "B."

1. Listed by Stanley-Gibbons, but not by Scott. The former gives 1886-88 as the dates for the others, but the writer prefers Scott's 1885.

2. The writer has not seen the perf. 14½ stamps listed by Stanley-Gibbons (without pricing); these are the 1c, 2c, 6c and 32c. Stanley-Gibbons Catalog, 1954, Part III, p. 404.

3. The Postage Stamps of Liberia, by Bertram W. H. Poole, 22 P. J. of A., pages 61, 70.

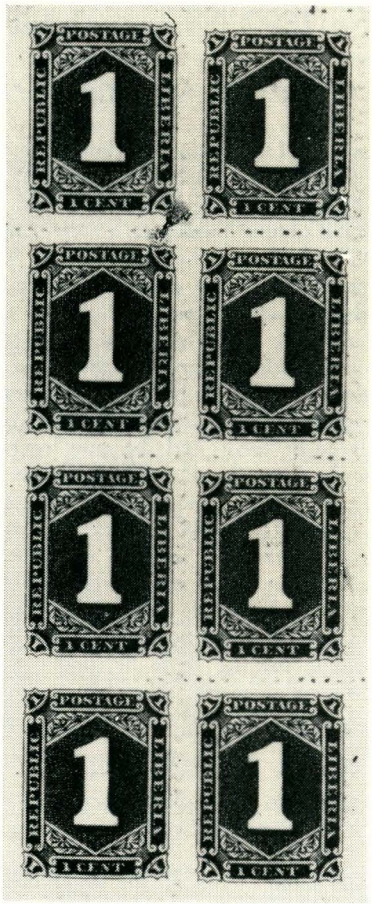


Fig. 1. The vertical rows of the "Poole" setting of the 1c; his transfer "A" on the left, "B" on the right.

In transfer "A," Poole identified and described the third and fourth stamps down from the top, and in transfer "B" the fifth and sixth stamps down from the top in each vertical strip of six. His descriptions are substantially verified by an examination of a block of 30 (6x5) with the top, left and bottom sheet margins in the writer's collection. In this block the left vertical row is Poole's so-called transfer "A," and the remaining four vertical rows his transfer "B," thus conforming to Poole's diagram of aarangement of the strips.

The descriptions of the identifications are as follows:

"A". T. 3. A colored line (partly) through the small numeral in the lower left corner.[4]

T. 4. Colored dot (or line partly) through the small numeral in the upper right hand corner.

4. "Left" and "right" are used as from the viewer's point of view. Another description would be "west" and "east," i. e. as the block appears on an album page.



1	2
3	4
5	6

Fig. 2. The block of transfers in the second setting of the 1c; and diagram.

"B". T. 5. A colored line joins the colored background (the shield) around the small numeral in the top right corner to the frame of the shield.
T. 6. A colored dot on the white border at the top of the shield in the same corner.

Poole did not attempt to identify the other positions in either strip.

Second setting. But a full sheet of 60 and another block of 30 of the 1c, 1892, in the writer's collection show a totally different arrangement and different transfers from Poole's setting. Both have the wide spacing of the 1892 printing. The sheet is imperforate and the block is perf. 12. Six transfer types have been identified, arranged 3x2, and not in a vertical strip as in the Poole setting. Thus in the sheet, five blocks of transfers are arranged from left to right in the upper half, and this arrangement is repeated in the lower half of the sheet.

The arrangement in the block of 30 conforms to that of the full sheet. The transfers may be described as follows:

T. 1. Extra horn on right of colored shield in upper right corner; very small colored dot above and almost touching top of shield in upper left corner.
T. 2. Small colored line or scratch on outer frame in upper left corner.
T. 3. Extra horn on top of colored shield in upper right corner; colored dot on outer frame in upper left corner.
T. 4. Colored dot and short line (streamer, pointing right) on N. W. point of outer frameline in upper left corner; minute colored dot on white numeral in same corner.
T. 5. Minute colored dot near middle of numeral in lower right corner; usually a minute colored dot in middle of lower left numeral also.



Fig. 3. The vertical strip of six transfers used for the 2c.

T. 6. Colored dot or mark on point of outer frame of upper left corner, bending to left; colored dot on lower part of numeral in lower left corner.

Thus the sheet was made up of ten blocks of six transfers (2x5), the transfers in each block being arranged 3x2.

Color. There is some difference in descriptions of the color of the 1c. Poole calls it red, in contrast to the 1885 stamps, which he calls rose (shades) and the 1c perf. 14, of 1889, which he calls bright rose. Stanley Gibbons concurs, but gives rose as the color for the 1885 1c imperforate, and pink when perf. 11½x10½.

Personally, the writer can see little difference between the printings as regards color, perforated or imperforate, except that the 1892 stamps are usually, but not always, a reddish rose, and *some* but not all the earlier stamps a pinkish rose. The 1889 stamps of this denomination (perf. 14) in the collection are anything but bright. They are more nearly pink, or a pinkish rose. A pair, two stamps in a block of six, and several stamps in a full sheet, all of the 1892 issue, are rose or pinkish rose, while others in the block and sheet are noticeably more nearly red or rose red. The truth is that the shades vary in all three printings and it would be better to describe all three as "rose or red (shades)."

Separation. As already indicated the 1c of 1892 is found perf. 12, and imperforate. It has also been listed as perf. 14½. The 1885 stamp is found imperforate, and perf. 11½x10½.

The 2c.

Poole says that a vertical strip of six impressions was used and repeated to make up the sheet of 60, and describes them. Blocks of 30 (right half of the sheet), 21 and 4, as well as pairs, all in the writer's collection, bear him out. His descriptions, however, can be improved upon by this study.

Numbering the transfer types down from the top of the strip, they may be described as follows:

T. 1. Poole says normal, but close examination shows a colored mark on the white background between the colored shield and the outer frameline in the upper right corner. As all stamps in each horizontal row are from the same impressions, this mark appears on all stamps of the top row in the blocks of 30 and 21 in the collection.[5]

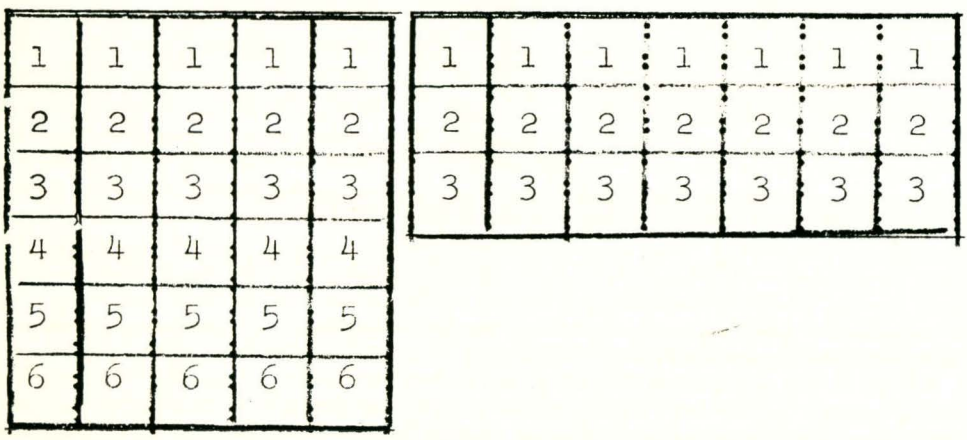
T. 2. Thick colored line across the numeral in the lower left corner, as Poole indicates; *also,* in the upper left corner there is a colored dot on the frameline under the center of the numeral.

T. 3. Here Poole refers to the removal of the colored line across the numeral in the lower left corner. But this does not help too much. There are other means of identification. These are (1) a white flaw in the lower left corner from the base of the numeral across the colored shield, and (2) a minute but distinct dot just outside the outer frameline in the upper right corner.

T. 4. A white line or flaw on the colored background below the "NT" of "CENTS."

T. 5. A colored dot or blob on the outer frameline in the lower right corner and a

5. The block of 21 is composed of seven stamps from each of the 3 top rows (3x7).



Diagrams showing the arrangement of the transfer types in blocks of the 2c.



Fig. 4. Vertical strip of eight of the 3c, showing the five identified transfers, 1, 2, 3, 4 and 5.

minute dot to the right, the two looking like a planet and its close satellite in miniature. Poole doesn't mention the smaller dot, but it is there.

T. 6. A colored dot on the upper part of the numeral in the upper right-hand corner.

Colors. Here there is a real difference in shade between the two issues. All 1892 stamps examined by the writer are strong green, whereas the 1885 stamps are a very pale light green giving a washed-out appearance. Poole lists the imperforate 1892 stamps as "green (shades)," the perf. 14½ and the imperf. horizontally as green. He does not mention perf. 12. Stanley Gibbons gives green for the perforated stamps, and blue-green and green for the imperforates. All the 2c stamps of 1892 in the writer's collection, including the large blocks of 30 perf. 12, the imperforates and the block of 21 and pairs

imperf. between (vertically) are green—a good strong green. The latter, by the way, are perf. 12 horizontally.

Separation. The stamp is listed as perf. 14½, but Poole fails to list perf. 12, which is quite common.[6]

The imperf. and part perf. varieties have already been mentioned.

The 3c.

With respect to the 3c and the higher denominations, Poole says only that it seems probable that the stones were all made up from transfers in strips of six. He does not attempt to identify the transfer types. A study of a full sheet of the 3c, and large blocks of the 4c, 6c and 8c in the writer's collection discloses further information, including the identification of many of the transfers.

Unlike the 1c and 2c, the 3c sheet was made up of 80 impressions (8x10) contrary to Poole's guess. Five transfer types have been identified, and five horizontal rows show the same type in each row. Thus the top row stamps are all of the same type. The stamps in the second horizontal row are all Type 2; those in third row are Type 3; in the fourth horizontal row the stamps are all Type 4; and in the fifth row all are Type 5. The writer has been unable to find any distinguishing marks in the three bottom horizontal rows. While it is clear that vertical strips of at least five, and probably six, were used, it has been impossible to say how the three bottom rows were made up.

The types may be described as follows:

T. 1. Colored dot on white border under center of numeral in upper right corner. (All stamps in top row of a full sheet in the writer's collection show this; but in another sheet, which lacks the two vertical rows on the left and is rather poorly printed, it is absent in two positions and hard to find (though it can be found) in four others.)

T. 2. Small white flaws on colored ground around numeral and three colored dots on edge of colored ground in upper left corner. All ten stamps in the second horizontal row of the full sheet, and all eight in the block of 64, show this with one exception. One stamp in the poorly printed block fails to show two of the dots. This is due to poor printing.

T. 3. Minute break in outer frame line above "E" of "POSTAGE"; all stamps in the third horizontal row of both sheets show this.

T. 4. Minute colored dot on numeral in lower right corner. This is hard to see or absent in two positions in the block of 64, and absent or nearly so in one stamp, but is distinct in all stamps of the fourth horizontal row of better printed full sheet.

T. 5. Small white flaw on colored ground at back of lower part of numeral in upper right corner. This appears on all stamps of the fifth horizontal row in both the full sheet and the block of 64.

Colors. Poole gives mauve as the color of the 1892 3c.—so does Stanley Gibbons. But Poole qualifies the 1885 stamp by calling it mauve (shades), and while Gibbons lists the *perforated* 1885 issue of this denomination as "mauve", the same stamp when imperforate is listed as "pale mauve".

The trouble with these listings is that the 1892 stamp is found in both mauve and pale mauve, whether perforated or imperforate, and while it is true that the 3c of 1885 perf. 11½x10½ may be found in a stronger mauve than most of the 1892 stamps, there are shade differences in both issues, and the writer prefers to list them as "mauve and shades" for both issues.

Separation. The 1892 3c is found perf. 11, perf. 12 and imperf. The full sheet of 80 in the writer's collection is imperf. The block of 64 is perf. 11. The perf. 12 is rare.

6. Cf. Stanley Gibbons catalog, *supra.*



Fig. 5. Vertical strip of six transfer types of the 4c.

Poole does not list it, and the writer has not seen it. It is, however, listed in Gibbons unused, and priced higher than any other 1892 numeral stamp of any denomination.

The 4c.

In the case of the 4c brown there is no doubt that the sheet was made up of vertical strips of six transfer types. This is shown by a block of 42 in the writer's collection (6x7) with full sheet margins top, bottom and right, and another block of 30 (6x5) also with full margins, except on the left. All stamps in each horizontal row in both blocks are the same

type respectively, and are readily identified as follows (numbered from the top of the strip down):

T. 1. A minute white flaw in frame below numeral in upper left corner.
T. 2. A minute colored dot on white base of large central numeral near right end.
T. 3. Colored blob on network above large central numeral, prominent and easily seen.
T. 4. White flaw on colored ground on left of numeral in lower right corner.
T. 5. Small white flaw connecting base of numeral in lower right corner with white border.
T. 6. Small colored dot on white border below "P" of "REPUBLIC".

The large block lacks the three left vertical rows of the sheet of 60 (the probable size of the sheet), while the block of 30 consists of the five right hand vertical rows. But there is no reason to doubt that the missing rows were made up in the same way as the others, following the pattern for the sheets of the Poole setting of the 1c, and that of the 2c. Obviously the size of the 3c sheet of 80 was not repeated for the 4c.

Colors. All agree on listing the 1892 4c as brown.[7] But while Gibbons lists the 1885 stamp when found perf. 11½ as brown (not listed by Poole, and very rare), both Poole and Gibbons call the stamp "chocolate" when found in the commoner perf. 11½x10½. The writer, viewing several specimens of the latter on the same album page with some 1892 4c stamps can see very little difference between them, although *some* of the earlier stamps are a slightly warmer or more "chocolate" shade. The real difference between the issues lies in the different perforations and in the difference in the spacing of the stamps on the sheet.

Separation. The 1892 4c is generally found perf. 12 or imperf. Both Poole and Gibbons list the stamp also as found perf. 11, the latter without pricing. Poole also lists a variety imperf. vertically, which the writer has not seen. The 1885 stamp of this denomination is apparently unknown in any of these conditions. It is commonly perf. 11½x 10½, and, very rarely, perf. 11½.

The 6c.

The size of the sheet of the 6c was smaller. A block of 20 in the collection (4x5) has full sheet margins on the top, righthand side and bottom. It is possible that this may be the full sheet, or, possibly, that the full sheet was made up of 24 impressions (4x6).

All of the 1892 6c stamps examined have a very fine curved hairline (scratch—sometimes faint or incomplete) extending diagonally through the "O" of "POSTAGE" to the network surrounding the large central numeral. This has not been seen on the 1885 issue.

There are indications that a vertical strip of four transfer types were used, at least for part of the sheet, but the identifications are neither satisfactory nor complete, and further study and the examination of more material are required before final conclusions can be reached.

Separation. Perf. 12 is the common perforation of the 1892 6c which is also found imperforate. Gibbons and Poole also list perf. 11 and perf. 14½. These are both very scarce and are not priced by Gibbons. Poole, who failed to list the common perf. 12, does list a variety, namely imperf. vertically. This latter the writer has not seen. As the 1885 6c is perf. 11½x10½, perf. 10½ and perf. 11½ (the latter extremely rare), the issue of most of the 6c stamps found can be readily identified. Cases may be found, however, where due to rough perforation or shrinkage of paper, the exact perforation gauge may be difficult to establish. Here the greater space between the stamps may be relied on, except in singles with insufficient margins. So far as known, the 1885 6c is not found imperforate.

Colors. The 6c of both issues is universally described as "drab". The meaning of drab as given by the dictionary is a dull brownish or yellowish gray.[8] It is true that there is a

7. So does the Scott Catalogue. But as Scott does not separate the issue it is impossible to tell what shade or color variations exist between the two. The same thing may be said as to separation varieties.

8. The New Century Dictionary (D. Appleton-Century Co.), p. 455.



Fig. 6. Block of 20 of the 6c, the sheet margins on three sides are not shown.

very slight, almost unnoticeable light brownish tinge in the 1885 stamps, but plain gray would be a better description of the 1892 6c, which is printed on fairly thick paper of a slightly creamy white shade.

The 8c.

The ordinary pane of the 8c has 30 impressions (6x5). The full sheet, however, was made up of two panes, side by side. Whether the left pane contained one or more vertical rows is not known to the writer. The piece in the collection is shown in the photograph.

The stone was made up of vertical strips of six transfer types arranged vertically and repeated. Thus all stamps in a horizontal row are the same type. Their identifications are easily made. They may be described as follows:

T. 1. A small white flaw at the left end of the lower scroll ("8 CENTS") extends from the left end down to the lower white border.

T. 2. A small colored mark on inner right frame line just above lower right hand corner.

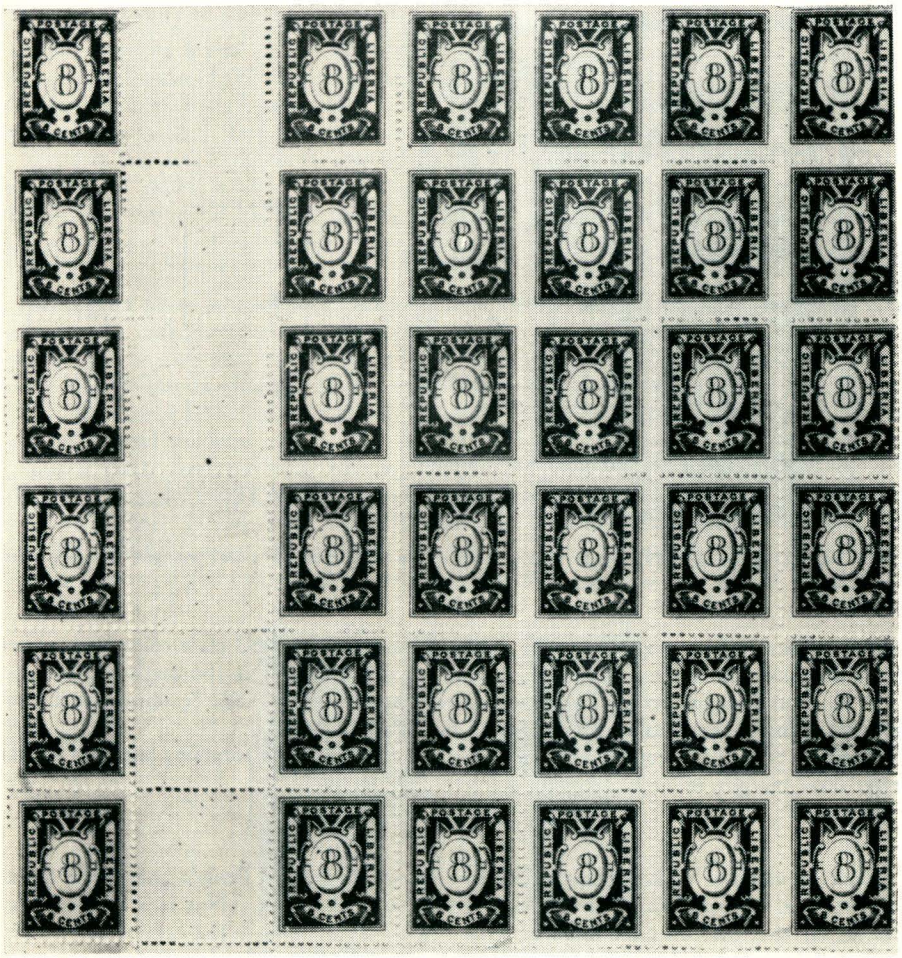


Fig. 7. Full pane of the 8c plus a vertical row.

T. 3. Minute white flaw under and to right of "S" of "CENTS" on heavy shading of scroll.

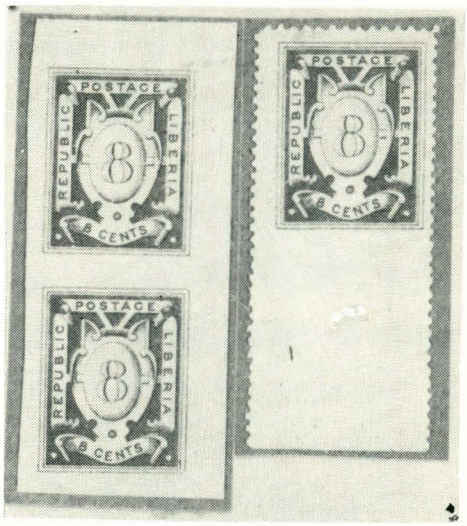
T. 4. Minute dot connects two inner lines of shading under and to right of large numeral.

T. 5. Small irregular white flaw in network under (to left of) "L" of "LIBERIA."

T. 6. Minute colored dots between two top frame lines—one near left corner, and one over right side of "O" of "POSTAGE"; also minute dot close to top of "L" of "LIBERIA."

Color. The color of the 1892 printing of the 8c numeral stamp is a flat slate, easily distinguished from the bluish gray of the earlier printing, and, of course, even more easily distinguished from the earlier lilac or lavender stamps of the same design.

Separation. The 1892 stamp is found imperforate and perf. 12. Fig. 7 is perf. 12. Poole lists a variety imperf. vertically, which the writer has not seen, but Poole fails to list the common perf. 12. Besides the ordinary compound perforation of the 1885 stamps (usually 11½x10½, for both colors), Poole as well as Gibbons list the lavender stamp of that issue as perf. 11½ (very rare). The former also lists the lilac (or lavender) 8c of 1885, which he calls reddish gray, as imperforate, while Gibbons lists the bluish gray stamp



1	1
2	2

1
2

Fig. 8. Vertical pair, 8c, 1892, imperforate, and single with bottom sheet margin, showing transfer types 1 and 2 for the pair and type 6 for the single.

in that condition. But as no one could fail to distinguish the 1892 slate color from either of the earlier colors, no difficulty should exist in identification, even for single copies.

A block of four imperforate and an imperforate pair of the 1892 8c stamps in the collection show transfer types as in the diagrams in Fig. 8.

A single perf. 12, except at the bottom, which is without perforation, but with enormous bottom sheet margin, is T. 6.

The 16c.

Lack of material makes it impossible to confirm or dispute Poole's guess that the sheet of the 16c was probably made up from transfers in strips of six. Nor is it possible for the writer to say that the full pane or sheet contained 30 subjects, as in the case of the 8c, or was larger, as in the case of some other denominations. But a noticeable difference from the 1885 issue is in the color of the 1892 stamps. They are usually found in a lighter, paler shade of yellow, and this is particularly so in the case of the imperforates, which have a decidedly "washed out" appearance. The 1885 stamps examined are much brighter and the yellow color deeper. Poole calls them orange-yellow, and so does Gibbons. This is a fairly good description, although perhaps light golden or bright yellow might be better.



Fig. 9. 16c, 1885, with red British cancellation.

But to call the 1892 stamps orange buff, as both do, does not appeal to the writer. They are much more like a pale yellow or yellow buff.

Separation. The 1892 stamps of this denomination are found perf. 12, and imperf. Poole lists a variety imperf. vertically. The 1885 16c is not found imperf. so far as known. It is usually perf. 10½, but there is also known a very scarce perf. 11½.

While in this article the writer has not attempted to deal with postmarks or cancellations on the numeral issues, it may be of interest to note that red British consular cancellations are known and the writer has both the 16c and 32c of the 1885 issue with this mark. (Fig. 9)

The 32c.

Here again there is insufficient material available to determine the arrangement of the transfers or the make-up or size of the sheet. Poole suffered from the same difficulty. His "probable" use of a vertical transfer strip of six is no more certain today than it was when he wrote in the "Philatelic Journal of America" many years ago.

The 32c cannot be called a "numeral" stamp. It is of wholly different design. Instead of a large central numeral, we have a three-masted ship, a rising sun, a plough, a palm tree, and a small dove on wing with a scroll in its beak as already stated. The words "REPUBLIC" and "POSTAGE" appearing in all other denominations of the two issues have gone. There is not even a small numeral. The only inscriptions are the words "THIRTY TWO" on an upper scroll, the word "CENTS" on the lower scroll, and, in very small letters on the plough, the name "LIBERIA".



Fig. 10. Block of four of the 32c, 1892.

Colors. Both the 1885 and the 1892 stamps of this denomination are blue, usually described as deep blue. Slight varieties of shades between blue and a deeper blue have been noted in both issues.

Separation. The 1892 32c is found perf. 11, perf. 12 and imperforate. Both Poole and Stanley Gibbons list also perf. 14½, which is not priced by the latter, and has not been seen by the writer. It must be very scarce.[9]

So far as known the 32c of 1885 is not found imperforate. It is usually perf. 10½ and much more rarely perf. 11½.

9. Poole, as usual, omits perf. 12, which seems strange. In fact the only 1892 stamp listed by him as perf. 12 is the 1c red. The Gibbons catalog lists *all* stamps of the issue perf. 12, as well as imperf.

As usual, the 1892 stamps are set further apart on the sheet than those of the earlier issue. The distance is usually about 4½mm., but sometimes the horizontal distance between stamps is slightly less. The 1885 stamps are spaced about 2mm. apart.

The Redrawn 8c of 1891.

While the large numeral "8" stamps of 1889 and 1891 are not part of the 1892 numerals, and the design is different from the 8c of that issue already described, this article would be incomplete without some reference to the 1891 stamps, although why the old 1882 8c was re-engraved involves a good deal of mystery.

The Scott catalog lists the 1889 stamp, with a note to the effect that the openings in the (large) figure "8" are filled with network, and refers to the 1882 stamp of similar design, where it is noted that the openings in the figure "8" enclose a pattern of slanting lines.[10] The fact that in the later stamp the large numeral is a different shape and the small numerals in the corners and the lettering are larger is not mentioned, nor is the 1891 setting listed. But Gibbons gives these facts, as well as the difference in spacing. The 1889 stamps are closely spaced, only 2mm. apart and are usually perf. 14, whereas the 1891 stamps are spaced from 4 to 4½mm. apart, and are found perf. 12 and also imperforate. Both issues were printed by lithography.



Fig. 11. Block of four of the 8c, 1889, perf. 14.

The colors of the two stamps are usually given as bright blue for the 1889 issue, and blue for that of 1891. This is a good description for most copies, although some very minor differences of shade can be found, especially with the later issue.

The 8c, 1891, came from a new stone of the re-engraved stamp, and the pane consisted of 30 impressions (6x5). Like the 1892 8c, the full pane can be found with an additional vertical row of six to the left.

As in the case of several of the 1892 stamps, the sheet was made up of vertical strips of six transfer types, so that each horizontal row has the same transfer identification. These types, numbering from the top of the strip down, may be described as follows:

Type 1. There is a colored dot in the upper left corner above the small numeral near the outer frame line.

10. Scott's Standard Postage Stamp Catalog, 1958, Vol. II, page 682.



Fig. 12. Full pane of the 8c, 1891, with additional vertical row of six as part of the piece.

Type 2. In the upper right corner there is a small colored mark below the small numeral on the white frame below the solid color; two small dots on top outer frameline of upper left corner, one near each end; small break in top frameline above the "O" of "POSTAGE".

Type 3. Small colored dot on middle apex of outer frameline to left of small numeral in upper left corner; and a short line or scratch extending from it.

Type 4. Minute white flaw on top stroke of "R" of "LIBERIA."

Type 5. Small white flaw above "8" of "8 CENTS"; minute break in outer frame line to right of "B" of "LIBERIA"; minute white flaw on colored ground near tail of "L" of that word.

Type 6. Minute break in outer frame line below small numeral in lower left corner; minute flaw on edge of colored ground above (to left of) "R" of "REPUBLIC."

(Continued on Page 259)

THE CLUBHOUSE

Meeting of May 6, 1959

I. *1959 Alfred F. Lichtenstein Award*

II. *Philatelic Symposium*

The activities of the above evening were divided into two parts. *The Alfred F. Lichtenstein Memorial Award* festivities under the guidance of John J. Britt started with an advance letter to the resident members asking them to participate in a dinner preceded by cocktails at the Champs Elysees. About forty members and wives attended this.

At 8 p. m. following the dinner, the main ceremonies took place at The Collectors Club. Mrs. John D. Dale, daughter of the late Alfred F. Lichtenstein, presented the ninth medal to the 1959 recipient, *Lieutenant General Cornelius W. Wickersham* of Cedarhurst, New York.

Our immediate past president responded with a speech of about twenty minutes. He thanked the Board of Governors of this club for deeming him worthy of this outstanding award for "Distinguished Service to Philately". General Wickersham paid great tribute to Mr. Lichtenstein, whom he had known not only as a great American and an outstanding philatelist, but also as the one, who no doubt did more than anyone else for The Collectors Club during its long 63-year history.

He then proceeded to acknowledge his pleasure of working with many members, admitting that it was mostly his friends in The Collectors Club, who added to his love and



Mrs. John D. Dale presenting the 1959 Alfred F. Lichtenstein Memorial Award Medal to Lt. General Cornelius W. Wickersham.



The panel of six experts answering questions from the audience at the Philatelic Symposium. (Left to right facing the audience): The collectors, H. D. S. Haverbeck, H. M. Goodkind, John R. Boker, Jr.; Moderator, Malcolm G. O'Reilly; The dealers, Herbert J. Bloch, Ezra D. Cole and B. D. Harmer.

pleasure of stamps. He mentioned several in the audience by name and then spoke of the great help he had received from some of the stamp dealers, again singling out a few for particular warm praise.

General Wickersham expressed his opinion that the newer and younger stamp dealers, now becoming active, did not seem to have the same dedicated interest in stamps that many of the older ones had. Too many of the younger dealers seem to be interested solely in making a profit, not in studying stamps nor the literature surrounding them. Consequently, he fears a potential danger that philately may become polluted with the sale of too much fraudulent material because of a lack of sufficient knowledge.

Philately, in the general's eyes, can be both fun and serious. He related a number of past personal experiences that bespoke the pleasant memories he has retained. As for philatelic research and scholarship, he believes that this too can greatly add to the pleasure one derives from philately. He cited this magazine, THE COLLECTORS CLUB PHILATELIST, as the best example in the world today of this necessary service to philatelic scholarship. He concluded with this statement:

"Stamps are not merely colored pieces of paper. They are mementoes of art, history, biography, geography, the customs of people, memorials, science, economics, politics, government and the very heart of human endeavor and achievement—communications. So love your stamps!"

There was a short intermission permitting those not wishing to remain for the balance of the program to depart. Then, Mr. Louis Stich, Chairman of the Program Committee rapped for order to get the second part under way.

Part II

Following General Wickersham's speech of acceptance, the meeting was turned over to the Moderator, *Malcolm G. O'Reilly* and his panel of experts who were in charge of the evening's festivities. The panel, comprising President *Haverbeck, Henry M. Goodkind* and *John R. Boker, Jr.* representing the collectors, and *Bernard D. Harmer, Ezra D. Cole* and *Herbert J. Bloch,* representing the dealers, girded its collective loins for battle and the fray was on.

The symposium began with Moderator O'Reilly reserving the right to ignore any question. The first query, posed by Nathan Hals, was so overwhelming that the usually quick-witted Mr. O'Reilly was caught off guard. Struck speechless by the prolix farrago, he was unable to avail himself of his unconstitutional ruling.

The question went as follows — The 1911 issue of the New Hebrides was said to have been made up from an engraved die that was used to make 30 lead stereos which were bound in a form and electroplated. The copper shell was then backed by type metal. The values were pantographed on and then the plate steel-faced and the stamps printed by the rcess process. The question—is there any information as to whether this is so and what is meant by steel-facing?—brought forth an instant and mightly blast of protest from

panelist Goodkind, who denounced loudly and clearly questions of the above caliber by wondering what the actual philatelic significance came out of this query. But President Haverbeck rose to the occasion and pulled the chestnuts out of the fire by supplying Mr. Hals with an answer almost as complicated as the question.

Next came an inquiry as to the meaning of certain numerals on the cancellations found on the stamps of United States during the period of 1890-1910, that proved to be a real poser. Fortunately Sol Wittman, a non-member of the panel, came up with an answer, whereupon he was promptly offered a chair with that august group of experts by Vice-President Stich.

The ice having been broken with a rather resounding crash, many questions began to flow more freely and an entertaining time was had by both panel and audience alike, helped more than a little by Moderator O'Reilly's vastly amusing interjections. Meetings of this type should be held more often. *(Ira Zweifach)*

Meeting of May 20, 1959

Sidney F. Barrett Memorial

This night was given over to a remembrance of a Collectors Club member, who during his lifetime as a stamp dealer had given memorable service, not only to this club but to all philately. It was most fitting that we were honored on the *Sidney F. Barrett Memorial Night* by the presence of his lifelong companion, Mrs. Barrett. Many hold vivid memories of innumerable philatelic functions attended by "Sid" and his charming, "Mae". Also it was most pleasant to have with us Sidney F. Barrett's daughter and his son-in-law, *Mr. & Mrs. Walter Schuman.*

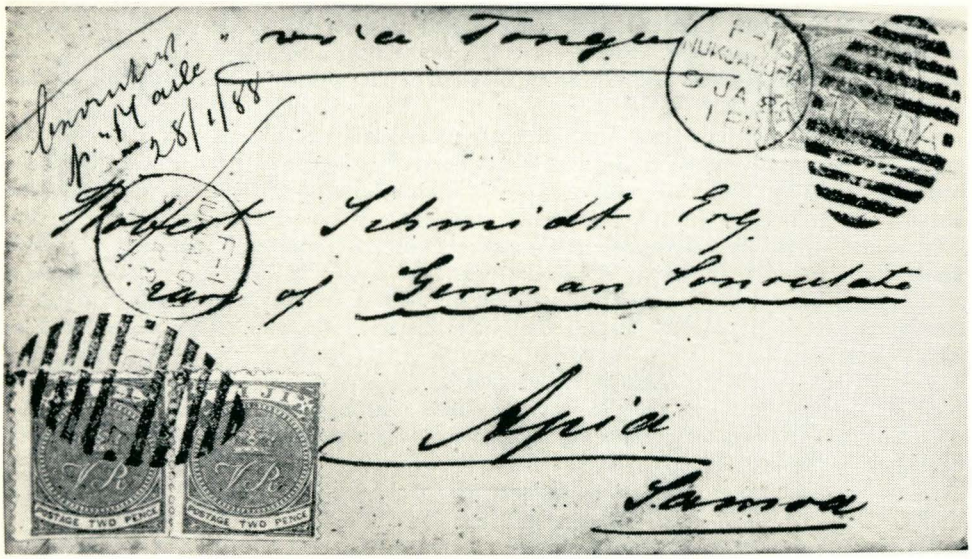
The meeting commenced in a manner in keeping with the occasion. Mr. John J. Britt, a co-member with Sidney F. Barrett for many years on The Collectors Club Board of Governors, presented Mrs. Barrett with a bound book containing The Resolution of this club (see THE COLLECTORS CLUB PHILATELIST, Vol. 37, No. 6 page 298) along with the individual signatures of every officer and member of the Board of Governors. This very fine memorial book was the inspiration and work of our past secretary, Mr. Malcolm G. O'Reilly. As Mr. Britt presented the volume to Mrs. Barrett, the entire large audience rose in tribute to the memory of a fine gentleman and philatelist.

The philatelic program was planned to have exhibits and lectures by those from the stamp trade, who had been friendly with Mr. Barrett over many years. Three stamp dealers provided the program. Also present in the audience were Tom Nowaski, Herman (Pat) Herst, Jr. and Sam Boyaner, dealers who have been longtime members of The Collectors Club.

It was most appropriate that the first speaker happened to be *Carl Pelander,* because he had been a friend of "Sid" Barrett's for more than forty years. At the outset, Mr. Pelander recalled his associations with Mr. Barrett not only in the stamp trade, but through Masonry, the American Legion, the New York Athletic Club Bowling Club and other social groups.

Ten frames on the entire west wall of the Meeting Room were filled with pages selected from Carl Pelander's wonderful *Tonga* collection. It is truly remarkable that one, whose livelihood is devoted entirely to stamp dealing, should have been able to form such a one-country collection. This is the mark of a true stamp lover.

Mr. Pelander, after briefly describing the history and geography of these South Pacific Islands, commenced with showing a few Tonga pre-adhesive stamp covers. The first postage stamps were to be placed on sale August 1, 1886. They were ordered from Wellington, New Zealand printers, but their delivery was not made on that date. Thus for a short period during August 1886 a few Fiji denominations were used in Tonga. For years, this was thought to be true but factual evidence with covers was not known. An outstanding cover with Fiji stamps used in Tonga was displayed and proudly commented upon by Mr. Pelander. (See illustration)



Cover showing the use of Fiji stamps in Tonga in 1888.

This Tonga collection is a philatelist's ideal. First of all, it is attractively mounted and annotated. The stamps are there in choice condition. Large unused multiple pieces, especially with overprints to show the different settings and varieties, covers—both commercial and philatelic—and with bisects, town and date cancellations, proofs, essays, errors like inverted centers, perforation varieties, in fact, everything that should be in a stamp collection was exhibited.

Mr. Pelander started with the first issue and ended with the most recent 20th century one. He concluded his lecture with a frame of covers showing use of the well publicized Tin Can Mail.

The second speaker was *Bernard D. Harmer.* He had selected an obscure group of stamps—*The Japanese Occupation Stamps for Pacific Territories in World War II (1942-44).* This is the type of material that intrigued Sid Barrett. Although much confusion is thought to exist with these Japanese Occupation issues, Mr. Harmer stressed that there are not as many counterfeits as most fear, nor is there as much doubt over which issues are genuine or bogus, as most allege.

Starting with the Burma "Peacock" overprints of 1942, Mr. Harmer exhibited five frames of Japanese Occupation issues from Brunei, Labuan, North Borneo, Singapore and other Straits Settlements. He described the different stamps used when Burma changed from a rupee to dollar currency. His studies point up the idea that some issues are bogus. Also counterfeits of some surcharges seem obvious when compared to known genuine copies.

Bernard D. Harmer concluded his portion of the program with two frames of the *Colombia Scadta air mail stamps* issued in December 1921. Since Mr. Barrett had actively dealt in air mail stamps, it was in keeping with the occasion that some issues that had interested him were shown. Starting with one large die proof and a page of plate proofs, Mr. Harmer exhibited a comprehensive selection of this one issue. These stamps had been printed in Germany. There are some errors, but compared to government-printed issues from South America, their number is relatively small. This display concluded with the very scarce handstamped "R" stamps on this 1921 issue. These are for Registration. Most all mail went registered in the early years of commercial air mail because people believed this offered more assurance of delivery under such interrupted mail conditions. Mr. Harmer showed these Registration stamps of Colombia mostly all on flown covers.

The final speaker's display was a surprise. *Ezra D. Cole* of Nyack, New York blossomed forth (with of all things) a topical collection. At first, the audience found it hard

to believe that one of America's most active dealers in rare, old stamps would even admit to owning a topical collection. However, after a few words all became clear. The collection was of *Rotary* stamps issued in 1955 for the occasion of the 50th Anniversary of the founding of Rotary International.

Mr. Cole is not only active in this organization, but serves in a high position. He explained that in a very great city like New York, the members of the Rotary Club are carefully selected. There are only about 600, chosen because of their leadership in their industry or profession. Two stamp dealers have been honored with membership in the New York City Rotary Club—the late Charles J. Phillips and Sidney F. Barrett. Also both dealers had rendered noteworthy service to make The Collectors Club the great institution it is today. After Mr. Cole briefly spoke of his 30-year friendship with Mr. Barrett, he mentioned two slogans of the Rotary Club that described the man being remembered so aptly. They are:

"Service Above Self".
"He Profits Who Serves The Best."

With these words, the curtain was rung down on the meeting devoted to the memory of Sidney F. Barrett. *(H. M. G.)*

Meeting of June 3rd, 1959

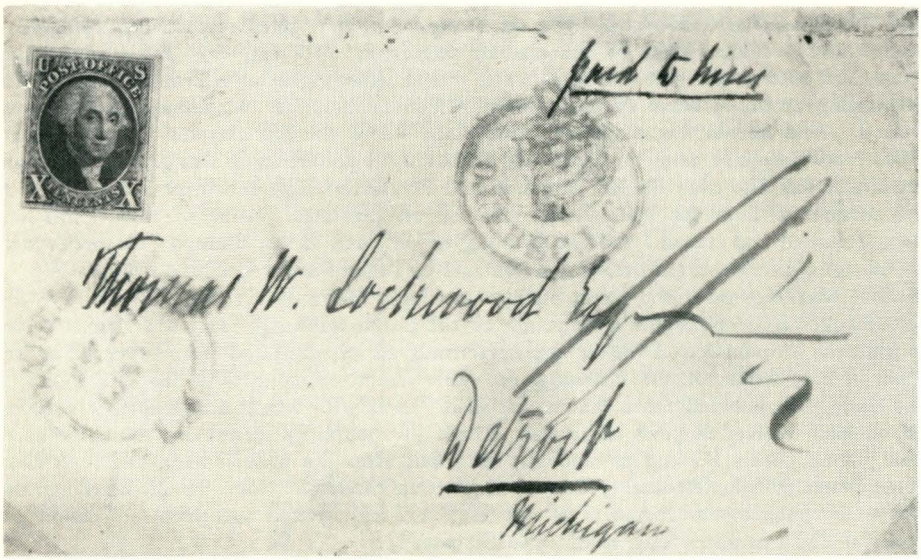
The British Empire Study Group

Paul P. Lindenberg, the president of the British Empire Study Group, told the audience that the group had existed for a little over three years with only fourteen members. However, all members were very keen students in their respective fields and had participated in various exhibitions with their collections that often gained awards. They also had pledged themselves to put their knowledge and their collections at the disposal of the Collectors Club and the Philatelic Foundation in case assistance should be needed in the fields in which they specialize.

Mr. Lindenberg then introduced the individual speakers, whose displays ranged from early British postal history to the study of modern stamps.

The first was *Miss Ethel Harper,* the only lady member of the study group, who exhibited *Canadian Covers* illustrating the postal arrangements existing between Canada and the United States from 1792-1874, philatelically termed *"PAID TO THE LINES"*. The method of indicating the division of postage between Canada and the United States (paid or to be collected) was demonstrated by items which covered the period from 1827 to 1851. During this period the appropriate Canadian postage, the Ferry Rate (if any) and the U. S. A. postage had to be clearly written on each piece of mail from Canada to the United States. The official arrangements made in 1851, whereby postage could be completely prepaid on mail between Canada and the United States was further demonstrated by both hand-struck and adhesive stamps, on covers, over the period from 1851 to 1867. The speaker stressed the fact that this represented the only instance whereby the stamps of one country fully prepaid postage through another, prior to the formation of the U. P. U. With the issue of United States adhesive stamps in 1847, and followed by Canada in 1851, unofficial arrangements had been made between Canadian and United States postmasters, on either side of the border, whereby the stamps of one country were made available in the other. This not only facilitated the mailing of letters but also provides philatelists with some of the most desirable items, viz: U. S. A. used from Canada and vice versa. Miss Harper drew attention to the instances of a Number, or a Box Number, being inscribed on some of the covers. These endorsements indicated that there were arrangements existing whereby correspondents who used the mail regularly probably had charge accounts with the post office.

The second speaker was *Fred Kahn* who showed selected pages of the the printings of the One Shilling and One Pound stamps, King George VI, of the Leeward Islands, both typographed by De La Rue & Co. The 1/- was printed from sheets of 120 stamps each, divided into left and right panes of 60 stamps with an arrangement of jubilee lines and a plate number shown on each pane. As the 1/- stamp was in the colonial key type, two plates



"Paid to The Lines" cover exhibited by Miss Ethel Harper.

were used for printing them, i. e. a head and a duty plate. A total of three head plates was used and so indicated by plate numbers 1, 2 and 3, and two duty plates, of which duty plate No. 1 was never indicated and only duty plate No. 2 shown as on additional plate number. Consequently, there are the following plate numbers to be found during the eleven printings from 1938-1951: Plate I (headplate) Plate 2 (headplate), Plates 2/2 (head and duty plate), Plate 3 (headplate), Plates 3/2 (head and duty plate). These plate numbers in combination with the single or double Jubilee lines are therefore an important, helpful factor in establishing the various printings. Although this stamp was to be printed in black on emerald-green paper, wartime conditions made it very difficult for the printers to mix a uniform "black" ink. Consequently, a number of shade combinations can be found of which the black headplate with silver-grey duty plate of March, 1942, is undoubtedly the scarcest of all the shilling printings, followed by the almost equally scarce black and grey of November, 1942. Another interesting combination was issued in August, 1942, when the head plate became grey and the duty plate black. Quite a number of subshades of this color combination were shown in plate blocks.

The *gum,* which was originally a milky white on the original 1938 printings had a tendency to turn brown due to the tropical climate, thus causing the "olive backs" of 1938/40. The two original printings of 1938 and 1938/40 were on chalk-surfaced paper, whilst from March, 1942 onwards a substitute paper was used. Although the basic color of the paper is an emerald green, differences in shades were pointed out, outstanding being the pea-green of March 1942 on a substitute paper. Many constant flaws were well illustrated, existing on the head plate as well as on the duty plate: broken and damaged framelines, damaged letters. Included was the scarce "DIS" flaw which is similar to the "DI" flaw on the 1d red and green. One very outstanding flaw was shown on a shilling stamp on cover: the damaged background around the top left-hand scroll was retouched by handpainting. This is the first time that a handpainting retouch on the 1/- stamp became known.

Next the 1 Pound stamp was shown. This perf. 14x13¾ comb stamp was printed in sheets of 60 each (5x12) from a frame and a separate vignette plate. Only one plate of each has been used throughout for the entire printings from 1938-1951, and only one plate number, No. 1, was therefore shown. Basically four different £1 stamps are in existence, each one distinctive in its color of paper and vignette. Outstanding and scarce are the so-

called "brick-reds" of 1938 and 1939, on brown and clear gums respectively, followed in March and November, 1942, by the carmine papers; in 1943 and 1944 the salmon papers and in 1951 with a new perforation 13¼x13 with a violet vignette on crimson paper. This last printing produced some of the modern British rarities, i. e. Watermark Sideways and Inverted. Also shown was a unique *plate block* where the black frame of the stamp is *printed double, once in albino.* As the vignette of the 1 pound stamp was printed from same plate which was also used for the Bermuda and Nyasaland high denominations, it is, therefore, possible to have the same flaws occur on all printings. Some of these flaws were shown, followed and traced from one printing to the next, as for example, the major scroll flaw on stamp No. 60, scroll breaks and damages on Numbers 8, 14, 47 and Number 49.

Ship Markings on Hong Kong Stamps were then shown by *Dr. Irwin M. Yarry.* His selected pages form a part of a collection of the postal markings from this British colony. Up until the introduction of the air mail, practically all letters to and from Hong Kong were carried by esa; distinctive ship markings are quite scarce. Among those that are found, we must distinguish between those that are applied "on board" vessels and paquebot markings used on mail received at ports on arrival. Other ship markings identifying the name of the vessel put on before mailing or mail put on board after the official bags had been closed (Loose Letter or Supplementary) are not applied on the ship. Some arrival markings used prior to the paquebot arrangement by the U. P. U. had official agreements to cancel mail on arrival (Macau and Hong Kong; also Singapore).

The only *British markings* used on board vessels were the P and O Mail Boat cancellations (A79), (A80), (A81), (A82), (A83), (A84), (A85), (A86), (A87), (A88), (A89), (B03), (B12), (B16), (B56), (B57), (C79). Not all of these have been found on Hong Kong stamps and are of great rarity. Many of these are seen on military and naval mail originating in the China area on "penny reds" stamps of Great Britain. Covers were shown with this penny rate for the sailors, endorsed by the ship's officer. Another British marking was the Marine Sorter type used between Singapore, Hong Kong and Shanghai; found in blue and black and usually struck on the back of the cover.

The greatest number of ship markings on Hong Kong stem from the *French Mail* Packets of the Services Maritimes des Messageres Imperiales, which instituted a service between Europe and the Far East in November, 1862. These have been most thoroughly written up in "Les Paquebots et Leurs Cachets 1780-1935 (Editions du Graouli)". Many of these are shown on covers and stamps of several types including the earliest anchor type, the "Ligne N" and numeral types.

The *U. S. ship* marks on Hong Kong range from quite scarce to very rare. The oval "China and Japan Steam Service" used on vessels of the Pacific Mail Steamship Service Co. marked the beginning of this Trans-Pacific mail service from San Francisco to Hong Kong in 1867. The transcontinental railroad opening at this same time made this mail route the fastest. As a result a Postal Convention ratified in 1868 between Hong Kong and the United States, the cost of a ½ oz. letter was reduced from 54 cents to 10 cents and later to 8 cents, which paid the full rate for delivery in any place in U. S. A. or to Hong Kong and any Treaty Port on the Chinese mainland. Two covers were shown with the oval 'China and Japan Steam Service' in red and the c. d. s. Hong Kong Paid All, which was required as per convention.

Trans-Pacific Sea Post as a part of the U. S. Railway Mail Service was granted to the Admiral-Oriental Line from Seattle in November, 1922 with six vessels named after "Presidents". In January, 1924 the Dollar Line instituted a similar service from San Francisco with several vessels also named after "Presidents". There were several types of cancellations used with numerals allocated to each respective ship. Both these steamship lines ceased service before World War II, when they were taken over by our government for the war effort. After the war the two lines were re-organized as the American President Lines but the mail service has not been resumed. Several coveres were shown from Hong Kong cancelled on board these vessels with these duplex c. d. s. U. S. Transpacific Sea Post S. S. President and a numeral killer in bars.

German, Japanese, Austro-Hungarian, Holland, Italian, Canadian and Russian ships are known to have cancelled mail on board their respective vessels. Many of these are particularly rare on Hong Kong stamps and covers. Some of these have "sea-post" as part of the date stamp and the name of the vessel or line; Deutsche Seepost Asiatische Hauptlinie; Tenyo-Maru, I. J. Seapost; Piroscafo Italiano 'Bormida'; Lloyd-Austriaco.

The many 'Paquebot' markings are not truly ship markings since they appear on letters mailed on board a vessel but cancelled on arrival at the port of call. However these are most interesting and many of the types are also extremely scarce on Hong Kong stamps. They are usually struck on the cover but rarely to cancel the stamp.

The decimal issues of Canada, 1859-1868, were exhibited by *Mr. Edward W. Trench,* who showed all denominations, separated as to shade and perforations, as well as also cancellations and covers to show usage of these stamps. They were printed by the American Bank Note Co. in New York. In order to replace the "Pence" values five "Cents" denominations were ordered, i. e. the 1c replacing the ½d, being an all-purpose stamp; the 5c replacing the 3d for the local letter rate; the 10c for the 6d, predominantly used to pay the letter rate to the United States; the 12½ for the 7½ to pay the letter rate to the United Kingdom via Canadian Packet (the slow boat rate), and finally the 17c replacing the 10c, paying the rate to the United Kingdom via British Packet. A 2c was added in 1864. As the stamps went through numerous printing orders, a myriad of shades and color variations resulted in the 10c, 12½c and 17c denominations. Of the 10c alone, which is paradoxically both a collector's dream and nightmare, there were 26 printing orders. It is difficult to identify individual stamps with specific printing dates except the scarce black-brown and violet shades. As three sets of perforation gauges were employed, the printings can be approximately classified into the following groups: Perf. 11¾ used from 1859 to middle of 1862; Perf. 11¾x12 from middle of 1862 to middle of 1864; Perf. 12 used from middle of 1864 to end of the issue. Included among the 5c Beavers was one used as U. S. encased currency from the Fremont House, Gage Bros. & Drake Prop., Chicago, Illinois. Also shown were six pages of used Canadian Commemoratives from 1897-1908. Among the items shown were two covers showing the two different styles of the special 1897 Victoria Diamond Jubilee flag-type cancellation, and an 1898, 2c Map stamp upon a pseudo-Mulready envelope, dated December 25, 1898. Included also were several specimens of the 1898 Map stamp where the sea portion of the design was printed in muddy shades of brown and green. These are not color changelings, but shade varieties caused by mixing of the inks.

Howard Lee displayed Brunei cancellations, showing examples of obliterations from all post offices. There has been little published on this field. Mr. Lee classified the markings in six basic types and indicated examples of each.

Brunei Town cancels included the "locals" on cover and a block of twenty Scott #5 on cover showing the first definitive Brunei cancel. Also shown were the linotype emergency type and BMA type used on North Borneo and Sarawak adhesives after the re-occupation in 1945. These adhesives were used until the re-introduction of Brunei definitives in January 2, 1947.

This exhibit continued with examples from other towns. These are Kuala Belait, Muara, Temburong, Tutong, Seria, and Labi. To obtain the latter, Mr. Lee requested the postmaster for an example. The reply, written in Chinese, explained that Labi is a small postal agency serviced by outboard motorboat only. This explains its scarcity.

Paquebot markings concluded the showing. Late mail from Brunei can be handed on board the mail launch, and on arrival in Labuan, it is posted there. The current Labuan cancel was utilized for such mail until 1938 when a special Labuan Paquebot date stamp was introduced.

Paul P. Lindenberg showed some material from his specialized collection of Straits Settlements, first issue. Starting with some covers from the period 1854 to August, 1867, when India stamps were used at Singapore, Penang and Malacca, he explained the characteristics of the issue. The overprinting was done in full sheets of 320, only one printing was made since the issue was considered provisional, because of a lack of time to produce a regular set. The printing was done by De La Rue & Co., London.

Singles of this set, mint or used, are quite common, but most material is in bad condition; pairs or blocks are very scarce, and covers hard to come by. Three covers were shown, one with the 12c. on 4a., two with the24c. on 8a.

Varieties of the overprint, all unrecorded, were shown, and also a perhaps unique block of eight of the 24c. on 8a., used, where four stamps show damages to the figure "4".

As for cancellations, the original ones were B/172 (Singapore), B/147 (Penang), B/109 (Malacca), duplex 147 (Penang), and also the British duplex cancellers B14 (Singapore) and D17 (Penang). The reason for sending chops from England was never explained.

Remainders of the 32c. on 2a. were re-issued in the Spring of 1884. They are recognisable by a two-circle chop inscribed "SINGAPORE" without date in center, a type which was not employed during the actual use of the issue. A copy with a French steamboat cancellation dated March 3, 1884, possibly unique, seems to indicate that the re-issuing was carried out at the end of February, 1884.

Jules Cass, the next speaker, showed a study of the ½ and 1 penny hyphenated stamps of the 1934-54 definitive issues of the Union of South Africa, consisting of nine pages for each value. The first page of each group showed a major breakdown as to design variations and methods of plate preparation. The remaining pages of each group consist of a further breakdown of several of the major groups, according to printing plates or cylinders, as they are known, shades and cylinder flaws.

The ½ penny was divided into six major groups, each clearly identifiable. The first was printed from one set of *unscreened cylinders* during September 1936, being similar in every respect to its unhyphenated predecessor except for the change in the form of the Afrikaan name of the country. This issue was short-lived, because in April, 1937 the design was completely redrawn and new cylinders were prepared. The outstanding difference in the redrawn design was that the vertical lines in the top and bottom of the frame were replaced by horizontal lines. This group was in use for 10 years and was printed from eight separate sets of unscreened cylinders. The stamps printed from these cylinders can be readily differentiated by the marginal arrows or in some cases by shades or known cylinder flaws.

In August, 1947 due to difficulty in setting the perforating machines the size of the gutter was increased ½mm making the size of the stamp 18¼x22¼, being printed from one set of unscreened cylinders. This was not entirely satisfactory. Therefore in November, 1947 the size was further reduced to 18x22mm; this size remained for the balance of the life of this issue. This also was printed from unscreened cylinders but a very fine cross hatching across the entire stamp is a distinct characteristic of this issue. Shortly thereafter a new set of cylinders were prepared; this time the frame cylinder was screened. Three sets of cylinders were used to print this group and again the different printings can be identified by the marginal arrows, shades and cylinders flaws. In April, 1949 a new set of cylinders was again prepared. This time both interior and frame were screened and the cylinder numbers were marked on the sheets for the first time. Four separate sets of cylinders were used. They also can be distinguished by the cylinder numbers, shades and cylinder flaws.

The 1 penny follows a similar pattern. There are five general classifications and the first is again similar in all respects to its unhyphenated predecessor, being printed from five separate sets of cylinders. In May, 1940 the stamp was reduced in size to 18x22mm and was printed from one set of cylinders. During September, 1947 a new cylinder was prepared; the language set-up on the sheet was changed this time. The first stamp on the sheet was in English, so that the only absolute method of distinguishing between these two printings is with a complete sheet or an upper right hand corner piece. Six separate sets of cylinders were used for this group. Following the pattern of the ½ penny in September, 1950 a new set of screened cylinders was produced and three additional sets were necessary for this group. In February, 1951 the design was redrawn and reduced in size to 17½x 21½mm. The outstanding feature of this redrawing was the sharp defining of the horizon to the left of the ship which was indistinct in the previous stamps. Three sets of cylinders were used to print this group.

The postal stationery of the Japanese Occupation of Burma was *Emanuel L. Turberg's* presentation.Covers and post cards were displayed covering the period from April, 1942 to August, 1945.

The earliest example was the "MOULMEIN" mark on embossed envelopes. This was a handstamped black oval (39x20mm) with the wording inside the circumference—"JAPANESE POSTS AND TELS. DEPT., MOULMEIN" and in the center "POSTAGE PAID". Superimposed is an equilateral triangle of sides of 19mm., and with a capital "R" inside printed in violet ink with the object of preventing fraud. This imprint was made clear of and to the left of the embossed stamp. These covers represented the only form of postage until the arrival of ordinary stamps from Rangoon in June, 1942. The mark described above is found on King George VI one anna covers and on George VI registered mail envelopes.

The speaker then showed and described a chronological succession of George VI one anna covers which gave evidence of the manner in which the invaders sought to obscure and obliterate the monarch's visage. Specimens of these overprints were exhibited and detailed: the scarce "RED PEACOCK"; "BLACK PEACOCK", encircled (wedge-shaped and natural heads); the violet cross (X) with circular military seal in vermillion; the thicker, rounded ended, red cross with accompanying framed Burma Government Crest; the combination of "BLACK PEACOCK" and further overprint of red cross and Burma Crest.

The Japanese concept of "face" was not appeased. The 5 cents Burma Crest stamp was specially designed in 1943 and printed for the purpose of completely covering the King's features. An example of this on cover was presented, as well as a rather scarce and little known postally used cover, which was displayed in a manner whereby the onlooker could readily perceive that, when the loosened Crest stamp was turned away from the cover by means of a hinge, there was a previously overprinted Black Peacock!

In June, 1944 the rate of postage was doubled from 5 to 10 cents and the Crest adhesives were no longer available. The Java 5 cents (elephant) was stuck onto the overprinted red cross envelope. So great was the stock of these embossed one anna covers that they survived hostilities and were used by the British Military Administration with the 2 annas black rectangular overprint signed by any one of four designated postal officials. Mr. Turberg exhibited copies for each signatory: Tun Tin, U Thein, U Tin, and Capt. Tweedy.

The very last item gave evidence of practicality but of questionable patriotism. This was a Red Cross and Burma Crest overprinted envelope mailed on July 29th *1947* in Rangoon and received in Pegu the next day, despite the fact that the Japanese had long since capitulated and despite the official issuance of the George VI Victory stamps May 1946.

A great variety of overprinted Occupation post cards was displayed. These were delineated by Mr. Turberg who illustrated that the method and technique, utilized for the covers, was also applied to the cards, *colored crosses; framed and unframed crosses; military seals; Burma crest imprints; combination of peacock and cross.* Difference in colors were highlighted as well as in lengths of arms of crosses, in their widths, in the degrees of angles between the arms.

Mr. Thomas J. Fee exhibited scarce Newfoundland cancellations on basically common stamps. Explaining, with the help of sectional maps, the principal methods of transportation—rail, air and costal steamer—it was stressed that the bulk of the population was concentrated in a few large towns, so that many of the post offices were just tiny hamlets or villages with a very small population. The quaintness of some of these names found on cancellations attracted the speaker to collect these items. He sought a legibile "socked-on-the-nose" cancellation to clearly show names like "Joe Batts Arm", "Seldom-Come-Bye", "Lush's Bight". Tracing the origin of some of these names would be difficult, if not impossible. However, the speaker theorized that before there was an organized government in Newfoundland, fishermen operating off the coast sailed for Newfoundland when the season began, and the first—probably hardiest skipper to reach a port—became the "Admiral" of that place. "Joe Batts" probably was one of those skippers and his name perhaps survived for that reason. After these preliminary remarks, Mr. Fee proceeded to the material, showing first early undated town cancellations, bootheels, blurred crosses, barred ovals and the

numeral cancellation "235", which is thought to indicate registry. Then he showed approximately 140 town cancellations, divided into seven geographical sections, viz: Avalon Peninsula, Bonavista Peninsula & North East, North East & Notre Dame Bay, Northwestern Peninsula & West Notre Dame Bay, Southwest Coast, South Coast and Labrador. A small selection of Railroad and Steamship Travelling P. O. Agencies cancellations were then shown, stressing the importance of these to people in remote outposts. Next a group of Slogan Cancellations were shown such as "Eat More Newfoundland Fish", and "Help Our Fishermen". The former was one of the slogans which struck the speaker a little too ironic. "How can they each more fish? After all, that's all they have up there", was his comment.

Newfoundland stamps used in Vancouver, B. C., were shown next. These were and apparently will be valid forever in the Dominion. The scarce GUY issue, used in "Island Cove" probably are among the scarcest 20th century cancellations of Newfoundland. "Island Cove" itself proved a mystery, as the Postal Directory lists only "Upper Island Cove" and "Lower Island Cove". The speaker terminated his display with the 1933 Labrador air mail issue, cancelled "Bay De Verde". However the possibility that they were cancelled-to-order cannot be ruled out.

The last of the exhibitors was *Mr. Bernard Aronstein* who displayed his selected pages from his vast collection of the Queen Elizabeth booklets of Great Britain. All of the "Mixed Reign" 2sh6d and 5sh units were shown, wherein the King George VI and Queen Elizabeth panes were intermixed. Also displayed were the "Vending Machine" and "Razor Blade" booklets. The outstanding item, however, was a March, 1954, 5sh booklet containing an additional pane of the 1½d Elizabeth stamp. As these booklets were printed forty to the plate, i. e. 240 stamps in forty panes of six stamps each, this collating error released a maximum of forty booklets only. The speaker pointed out the various phases that make booklet collecting so interesting. For instance, one notes the change of cypher on the front cover from the original George VI small "GPO" in arch with the so-called "King's Crown" (from May 1953 to September 1953) to the large "GPO" in oval with the "Queen's Crown" (from October 1953 to date). Then he explained the printing and the make-up of the panes, and showed why half of the panes were released with inverted watermarks. To conclude his talk Mr. Aronstein pointed out the dates on all of the 2sh6d and 5sh booklets, excluding the "Vending Machine" types, explaining also how these dates controlled the advertising interleaves contained within the stitched booklets. *(Fred Kahn)*

COMING 1959 MEETINGS

September 16th — *STEPHEN G. RICH MEMORIAL*—Dedication of the new frames, exhibit of bequests and other appropriate services

October 7th — *TIBET*—H. D. S. Haverbeck

October 21st — *EXHIBITS BY PAST PRESIDENTS*
Harry L. Lindquist — John J. Britt
Hans G. Zervas — Jacob S. Glaser
Robert L. Graham, Jr. — Edwin E. Elkins
Lt. Gen. C. W. Wickersham

November 4th — *PHILATELIC FOUNDATION NIGHT* — Stanley B. Ashbrook Records

November 18th — *SELECTION OF AIR MAIL PROOFS*—John J. Britt

December 2nd — *BADEN*—Herbert J. Bloch

December 16th — *GRAF ZEPPELIN STAMPS AND COVERS*—Henry M. Goodkind

At the Board of Governors Meeting held in June, 1959 the following new members were elected:

4646 Morrison Waud, Lake Forest, Ill. Collects 19th Century United States, 1869 Issue, N. Y. Foreign Mail Cancels, U. S. Departments, Revenues, Postage Dues.
4647 George A. Medawar, New York, N. Y. Collects Near East.
4648 Nat H. Aronsohn, New York, N. Y. Collects United States.
4649 Herman D. Raabin, New York, N. Y. Collects Europe, Israel, United Nations, United States.
4650 G. Barton Barlow, M. D., Englewood, N. J. Collects A. M. G. Issues.
4651 Gordon Waldie, Toronto, Canada. Collects Canada Plate Blocks, Canada First Flight Covers.
4652 Alec Kaplan, M. D., Germiston, South Africa. Collects Great Britain, Europe, South Africa, Israel.
4653 Alfred Muencheberg, Berlin-Steglitz, Germany. Collects United States, British Colonies, Scandinavia, Switzerland.

LIBERIA (Continued From Page 247)

Summary

We may sum up the transfer methods for the 1891 and 1892 issues as follows:

All sheets of the lower denominations (1c to 8c) were made up of vertical strips of six transfer types repeated, except the 6c and one setting of the 1c; and except that in the 3c, the three bottom stamps in the vertical rows have not been identified. The upper part of the sheet was made up of vertical strips of five transfers as already stated.

With these exceptions Poole's surmise was correct. But his statement that it was likely that, as the 1c and 2c were in sheets of 60 (6x10), the sheets of the other 1892 values were of similar size is not correct. As we have seen, the 3c sheet was made up of 80 impressions (8x10) there were only four horizontal rows of the 6c, and the full pane of the 8c contained 30 impressions (6x5), as did the 1891 stamp of that denomination.

As to the 16c and the 32c (not a numeral stamp), we do not know the size of the sheets nor the arrangement nor identification of the transfers.

These Liberia numeral stamps have been overshadowed in philately generally by the popular first type "Liberty Seated" stamps that came before them, and the picturesque engraved pictorial 1892 and 1896 stamps that followed them. The Numerals have been somewhat neglected by students accordingly. But they are interesting, nevertheless, and it is hoped that this article will correct earlier statements and bring for the Numeral stamps a better understanding. Color, production, arrangement and separation are all involved, as well as better knowledge of these early issues.

PRINTING (Continued From Page 230)

the first magnitude," this student based his entire reasoning upon stamps which showed "bite" or "indentation"—and which he rightly identified as having been typographed—and others of the same issue which showed no "indentation" and which he called lithographed. Until this "discovery" it had been believed and reported by such philatelists as Moens, Melville, Sefi and others that all stamps had been made only by typography.

Less than a year ago, long-forgotten records of the printing firm were uncovered and clearly proved that the plant never had any lithographic equipment. The error was committed by the scholar solely because he reasoned that if some stamps were printed with an "indentation" and others were not, that the latter had to have been produced by another printing method.

This article has been presented solely with a view of impressing readers with the fact that there is much more to the serious—and accurate—study of stamps than the reliance upon instruments and observation, and that final verdicts about the genuineness of a stamp must be based upon more than meets the eye or simply circumstantial evidence.

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