The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

Volume XXXIV, No. 4 July, 1955

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The Collectors Club Philatelist is published six times a year by The Collectors Club, Inc., 22 East 35th Street, New York 16, N. Y. Entered as second-class matter July 5, 1927, at the Post Office at Federalsburg, Maryland, under the Act of March 3, 1879.

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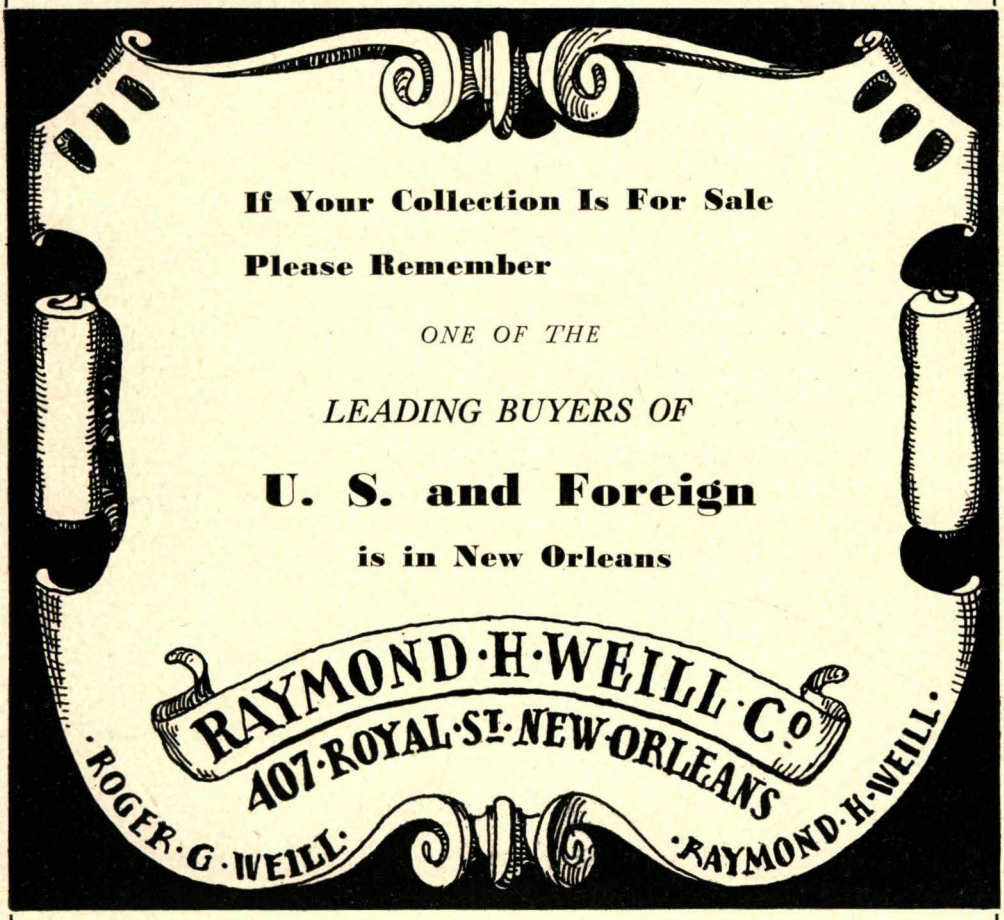
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Mr. Boggs, recognized for his Newfoundland and Canada books, was praised by many philatelists here and abroad for the wealth of new information that he had found on perforating when the original articles were published.

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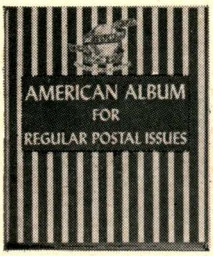


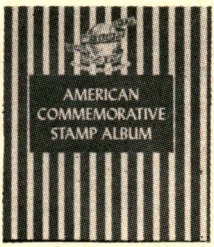
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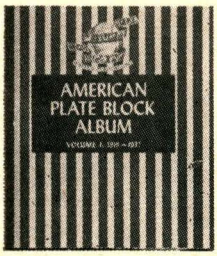
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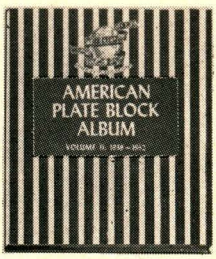
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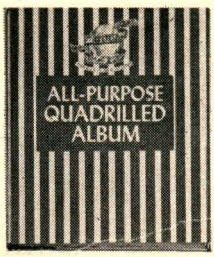


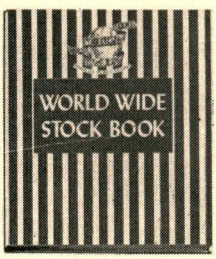












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July 1955 **Vol. XXXIV, No. 4**

Editorials

FIPEX and The Collectors Club

Before we know it, Spring, 1956 will be upon us, marking another great event for philately in the United States. On April 28, 1956, The Fifth International Philatelic Exhibition (abbreviated name FIPEX) will be unveiled on the finest stage possible, the new New York City Coliseum. Philately in this country can lift its head with pride realizing that one of our great new exposition halls chose philately for one of its inaugural shows. All the high-pressure selling means would have been ineffective, if those in charge of the new Coliseum had thought philately represented a slight interest for the public.

Some have asked:—Why an International Philatelic Exhibition in the United States every decade? The answer need not be long nor complicated. Philately is world-wide. Many countries like to place it upon display. With its strong attraction to millions, people like to see for themselves exactly the magnetism of stamp collecting. Consequently since the United States has become one of the world's leaders, American philately must be exhibited in keeping with our country's premier position.

FIPEX must be staged in the American way—"of the people, by the people and for the people". International Philatelic Exhibitions of other countries rely upon government subsidy from 100% government financed to a lesser percentage. Philately and philatelists in the United States undertake and underwrite their International Philatelic Exhibitions. The United States Government is a participant, which is appreciated for its importance.

Unless one is in a position to observe closely the planning and administration of an International Philatelic Exhibition, he cannot appreciate the immensity of the job. Years before 1956 through *The Association For Stamp Exhibitions,* a group of collectors and dealers meet to plan far in advance. Most everyone serves philately upon a voluntary basis. As the time of the Exhibition nears, the activity accelerates so that the demands upon the volunteers are so great that their services are given at a sacrifice to their own occupational activities. Furthermore, few realize that incidental expenses like telephone calls and correspondence are borne by these voluntary workers. Frequently the total will be quite a substantial sum.

And here is where the Collectors Club's name can be injected into the picture. Practically every leading light and worker for FIPEX is a member of this Club. Furthermore, the leaders in *The Association For Stamp Exhibitions* are almost exclusively past or present officers or governors of The Collectors Club. In addition, most of the planning activity takes place right here at 22 East 35th Street, New York City. Shortly *The Association For Stamp Exhibitions* will set up its headquarters here with a staff of workers.

FIPEX is anticipated as an outstanding success. Therefore every member of The Collectors Club can take just pride in the fact that your club is serving philately in the United States so well. It is a big job. And to do the job well, the major credit must go to this Club and its members. (*H. M. G.*)

Competitive Philately

Those who show, judge or stage philatelic exhibitions do take them seriously. Since most exhibits have many more losers than winners, the majority seem often to wonder why they fail. So the following points have been suggested to be brought into print for the majority's constructive guidance.

First of all, one must not lump all philatelic exhibitions as similar. Instead he must know that some exhibitions have far stronger competition than others. One must not overlook this grade of competition by believing that a gold medal collection in one exhibition automatically earns similar honors in others. Furthermore, there is section competition which is far different from the open type. In a section, a collection has only to be the best in its group. In an open competition, a section winner may rank far lower, because it is far inferior to several collections in other sections. All exhibitors must read the rules, which unfortunately far too few do, to know how the collections will be judged.

Another matter to be considered is the scope of an exhibit. In this time of intense specialization, many collections show only a small segment of philately. First of all, some groups are much easier to collect than others. Secondly, there are many ways of collecting stamps; unused singles, multiple pieces, cancellations, errors, varieties, covers, postal markings, revenues, essays, proofs and postal history. *The hard core of philately is the postage stamp.* The rest border upon it. So the closer an exhibit comes to representing the whole of philately, the better its rating. A collection that comprehensively shows most of the segments in philately will always outrank a strong collection that is highly specialized within a narrower orbit.

Another point is the matter of write-up and description. One must understand that the artistry on an album page is merely the frosting on the cake. Elaborately mounted pages are always admired, but one must look further to the stamps. Just as an off-color, badly flawed gem stone can be improved by an attractive mounting, often a mediocre collection of stamps will be enhanced by display upon artistic album pages. But even were the work that of a fine artist, if the stamps shown are not top grade, an award will not be given.

This leads to the next matter of the question of write-up. Definitely the measure is not quantitative. There is, however, no set pattern for proper guidance. If one possesses a knowledge of stamps, it will be shown in the exhibit. One or two descriptive sentences can evidence it. *But the lack of philatelic knowledge is often too apparent, which few realize.* When one sees a repaired or cleaned copy, a counterfeit, a reprint, a reperforated stamp, a fake cover or cancellation, then an exhibit is marked down in respect to philatelic knowledge. The unpleasant truth is that far too many collections are being exhibited replete with these so-called album weeds.

Another factor in competition is proper classification. All too often the exhibitor shows a rare shade or paper variety of a stamp, or a fancy cancellation, not classified correctly. When philatelic judges are knowledgable authorities, they can spot these wrong classifications easily. Time and again collections with very valuable stamps are exhibited with far too many of these wrong classifications. Nothing done in competition will mark down a collection quicker than such mistakes.

Those not winning are prone to blame the judges for illusionary prejudices such as a bias against modern stamps, postal history, revenues, proofs, topicals, or other reasons. There may be one judge who favors early classics, does not understand topical collecting or holds a very slight interest in postal history. But a competent, well-rounded Board of Judges will offset the favoritism of one individual. And such is the case with most exhibits, the selection of judges being very carefully made to insure the best possible group having collectively a great general fund of philatelic knowledge.

All the foregoing advice is not to be taken as gospel. No one should think that, if he followed exactly every word in this writing, he will win a gold medal the next time he exhibits. The matter of winning still depends upon the individual. Very few, who buy how-to-do-it books, become champions. All that the more experienced philatelists can do is offer some general advice. The rest is up to the collector himself. Some common faults,

as herein mentioned, should be avoided. But if any exhibitor will heed the advice of one who doubtless has judged more international philatelic exhibitions than any other living philatelist, he will have gone a long way towards understanding the art of exhibiting. In the January, 1955 "London Philatelist", Sir John Wilson wrote;—"One frequently sees collections which are very badly balanced as they are overloaded with what one regards as unimportant and are weak in essentials."

Until an exhibitor has learned to understand what is essential in philately and those aspects that are less important, his chances for success are small. In practice, it cannot be taught; it must be learned.

Care of Philatelic Property

Most collectors need not be taught the value of stamps. But they do not seem to realize that philatelic material is fragile. So care must be exercised for its preservation unless one is completely indifferent. But it has been often demonstrated that far too many are careless in keeping their stamps.

The cost of high quality philatelic accessories is comparatively nil to the amount spent upon stamps and covers. Nothing is worse for a stamp than a poor grade hinge or a cheap album page. Why are so many, who possess valuable stamps, so niggardly when buying hinges or album pages? Is it that they desire to spend every cent on stamps, considering any accessory as unimportant?

It is believed that collectors do not fully appreciate the importance of mounting their philatelic properties upon pages of good quality paper stock or using a good hinge. Therefore it has been urged that the editorial page of this journal mention this subject in the hope that these words will prove effective.

Use Commemoratives On Your Mail!

Several members of this Club have complained that so much of their mail from philatelists—collectors, dealers and philatelic organizations—carry either the ordinary postage stamps or even meters. This is equally true of mail to and from foreign countries. These members cannot understand why with all the interesting special stamps being issued these days, more philatelists do not take the care to use commemoratives on their mail.

In our opinion, this complaint is justified. A philatelist or a philatelic society on all of its outgoing mail should make every attempt to use stamps that are of philatelic interest, not the common variety that go into the trash basket. Even a confirmed 19th century collector must admit that his inherent philatelic interest is aroused when he receives a letter carrying some new stamps. Usually he remarks that he has never seen them before. He does not throw the stamps away, but retains them. Even if not for his own collection, he will give them to a fellow philatelist who does collect them. Or he might even hope to form an accumulation for trading purposes later on.

Collectors mail to us heavy letters with manuscripts that require larger amounts of postage. Too often the envelopes are franked with the common 10, 15, 20 or 50 cent postage stamps or even come via metered mail. It costs no more nor is there any more effort involved to use odd denominations like 22 or 24 cents or even commemorative stamps. If philatelically interesting stamps are used, it will gladden the heart of many whom THE COLLECTORS CLUB serves with its donation services.

Be a considerate philatelist. Buy some commemoratives, air mails and odd denominations for use on your philatelic mail. If you receive a letter from a fellow collector who fails to use commemoratives, put such stamps on your reply to him and mention the fact that you are doing this, hoping he will follow suit. If enough will commence to use stamps of philatelic interest on their mail and will continue this policy, others will be influenced to come along.

If you are a member of a philatelic society or doing business with a dealer who persists in using metered mail or the common, everyday postage stamps, write to the Secretary and complain. Let us all work to get this going. It will make a lot of collectors happy.

(Continued on Page 211)

PHILATELIC ICONOGRAPHY

By EUGENE V. CONNETT 3rd

The word *iconography* comes from the Greek, meaning Image Drawing. It is the discovery, study and interpretation of figural representations. It is the art of representation by pictures or images. When first used in the 18th Century, the term was confined to the study of engravings. Later it was more broadly used to cover other methods of reproduction. Iconography antedates the word philately, by a century or more. Seriously and competently employed it should be an artistic adornment to the broad field of philately.

First let us consider a definition of the area in which topical collecting (philatelic iconography) should operate. Surely the prime essence of a topical collection is that the stamps of which it consists shall be listed in standard catalogues and shall illustrate clearly and authentically the subject. The collection, in other words, should reflect the philatelic iconography of the subject. Having succeeded in that, it has fulfilled its objective.

To muddy the iconography of the subject by inserting philatelic details of the stamps, simply results in helping to confuse the very purpose of the collection.

It seems to me that many topical collectors are striving to meet the criticism of philatelists by adding philatelic descriptions of the stamps in their collections, in a vain hope that this will tend to quiet such criticism. All it does is to detract from the legitimate iconography of the subject by adding pointless and often disturbing details which contribute nothing useful to the whole purpose of the collection.

Just exactly what is the philatelic iconographer attempting to achieve? I would say that he is employing his knowledge of stamp designs to illustrate his chosen subject. And I would add that the introduction of any material which is not essential to this purpose, is harmful to his objective.

In my opinion it is a hopeless struggle to attempt to buy the approval of philatelists by mixing philatelic descriptive details into the pure iconography of the subject of the collection. Just as long as this struggle is continued will philatelic iconography suffer. It must stand on its own feet, regardless of whether it is accepted as an authentic branch of philately or not.

The real and vital decision which faces the topical collector is:

1.) Whether he will pursue his perfectly legitimate purpose of illustrating his subject through the designs of soundly selected stamps; or 2.) Whether, in his attempts to force his form of collecting into the field of pure philately, he will detract from his legitimate purpose by intruding philatelic details which can only result in interfering with the pure iconography of his subject.

To deny the ever-growing interest and enthusiasm of the topical collector is to be blind to the facts. To guide this interest and enthusiasm into a true understanding of just what philatelic iconography is, and how distinguished results may be obtained through it, would seem to be a matter of importance to the growth and understanding of topical collecting.

Let us suppose that it is your purpose to form a collection of stamps which will illustrate the points of sailing for a yacht. We shall make a very small collection for convenience sake. So you select stamps which show yachts sailing close hauled on the wind, running free before the wind, running on a close reach, and on a broad reach. You then mount these stamps with enough descriptive "write-up" to enable the viewer to understand the points of sailing, and how your selection of stamps correctly illustrates those points. I show a very rough indication of a possible layout of your stamps (Fig. 1), merely to explain how you might attack the problem. You, of course, would make a

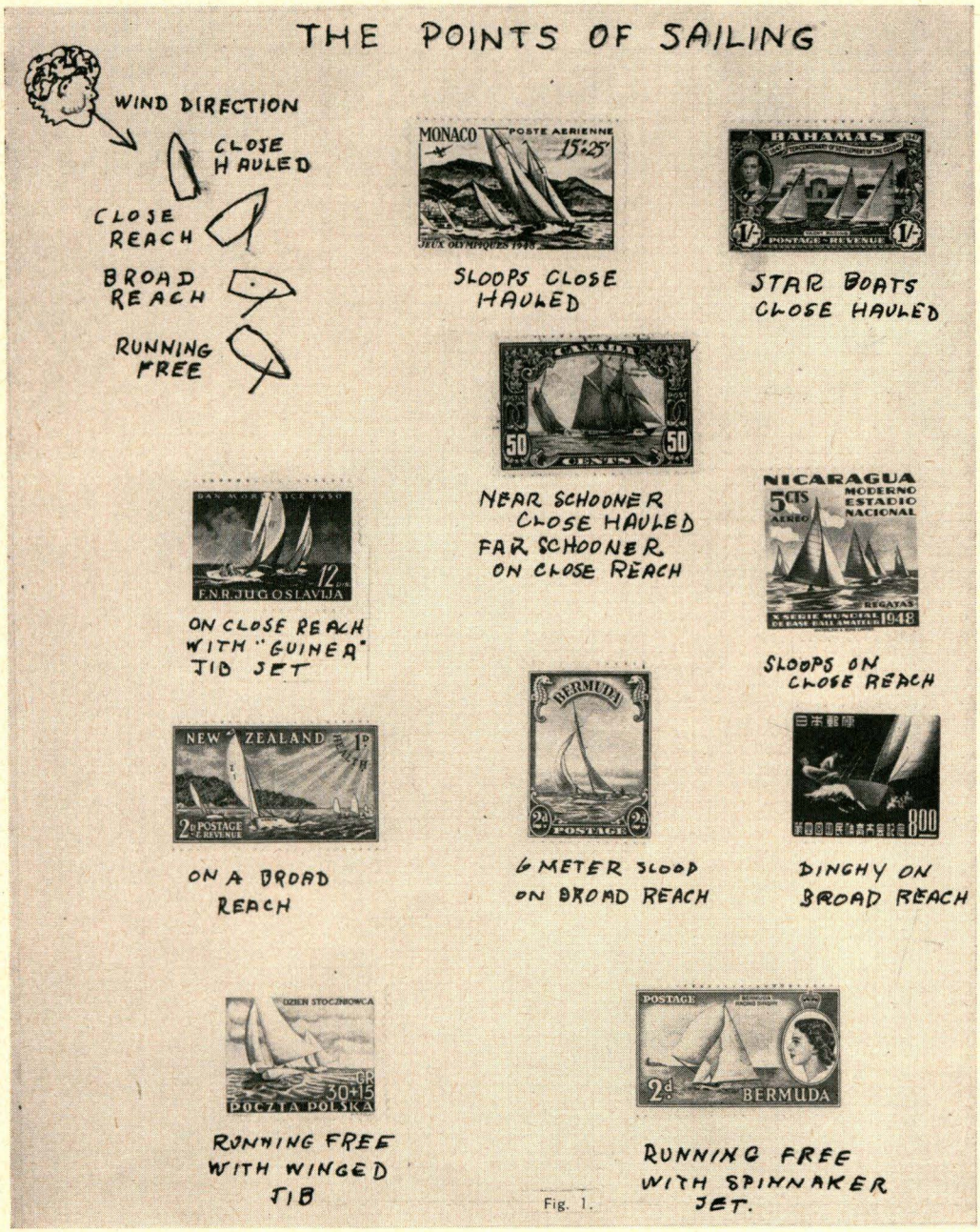

THE POINTS OF SAILING
WIND DIRECTION
CLOSE HAULED
CLOSE REACH
BROAD REACH
RUNNING FREE
MONACO
POSTE AERIENNE
15:25
SLOOPS CLOSE HAULED
BAHAMAS
1/-
POSTAGE & REVENUE
1/-
STAR BOATS CLOSE HAULED
CANADA
50
CENTS
50
NEAR SCHOONER CLOSE HAULED
FAR SCHOONER ON CLOSE REACH
F.N.R. JUGOSLAVIJA
12
ON CLOSE REACH WITH "GUINEA" JIB SET
NICARAGUA
5 CTS
AERO
MODERNO ESTADIO NACIONAL
REGATAS
1948
SLOOPS ON CLOSE REACH
NEW ZEALAND
1D
2D POSTAGE & REVENUE
ON A BROAD REACH
BERMUDA
2d
POSTAGE
6 METER SLOOP ON BROAD REACH
800
DINGHY ON BROAD REACH
OZIEN STOCZNIOWCA
30+15
POCZTA POLSKA
RUNNING FREE WITH WINGED JIB
POSTAGE
2d
BERMUDA
RUNNING FREE WITH SPINNAKER JET.

Fig. 1.

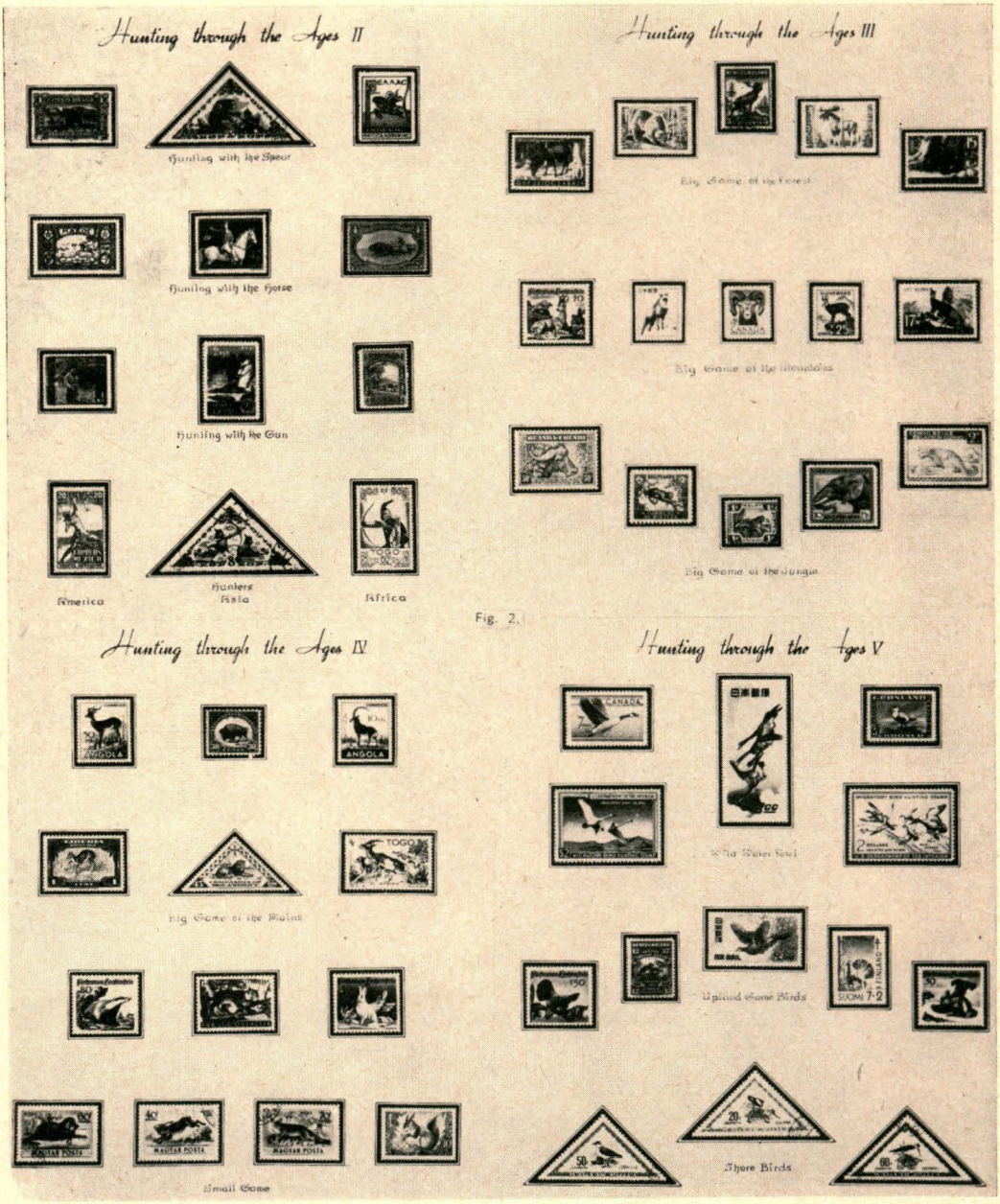

Hunting through the Ages II
Hunting with the Spear
Hunting with the Horse
Hunting with the Gun
America
Hunters
Asia
Africa
Hunting through the Ages III
Big Game of the Forest
Big Game of the Steppes
Big Game of the Jungle
Hunting through the Ages IV
Big Game of the Plains
Small Game
Hunting through the Ages V
Wild Water Fowl
Upland Game Birds
Shore Birds

Fig. 2.

Fig. 3.

Hunting through the Ages I



Diana
Pagan Protectress of the Hunt



Saint Hubert
Christian Patron of the Hunt





Hunting with Hounds



Hunting with Dogs



Hunting Falcons







Hunting with the Bow and Arrow

very careful layout of the stamps, exercise great skill and taste in lettering and mounting, and expand the collection to the best of your ability.

Now, just what have you accomplished with this little example of philatelic iconography? First, you have shown that you have a thorough knowledge of the subject of the collection. Second, you have shown that you have a knowledge of what stamps have been issued on this subject. Third, you have afforded a clear and interesting exposition of the subject which the viewer can understand and appreciate. And lastly, you have had the courage and good sense not to miss your objective by cluttering up the iconography of sailing with meaningless (as far as sailing is concerned) details of when, where, how and why the stamps were issued. To my mind you have advanced the art of philatelic iconography. You have dared to carry out a clear-cut and interesting project with no attempt to mollify anyone or try to give the impression that you are a great philatelist—whether you are or are not has nothing to do with the matter!

It must be understood that you could also assemble a group of stamps showing sailing yachts, arrange them and describe them to illustrate certain points of philatelic interest. You could have concentrated on explaining the various methods by which the stamps were produced; you could have illustrated variations in perforations; you could have explained why the stamps were issued, by whom they were printed, and by what authority they were produced. You could also have told who designed them, who engraved them, how many were printed, the date on which they were released, and many other philatelic details about them.

Such treatment of the collection would most certainly not be philatelic iconography. You could have provided all those philatelic details with almost *any* collection of stamps. But in a topical collection you would have to find and select with care certain stamps which correctly illustrate the points of sailing. Furthermore, you would have to have had enough knowledge of the subject to enable you to write up the collection in such a way that people who looked at it would understand why and how those stamps did illustrate your subject correctly.

Are you beginning to see the difference between philately and philatelic iconography? Do you still think there is much sense in bastardizing the second in order to attempt to imitate the first? I don't. Properly and intelligently pursued, philatelic iconography will stand on its own feet and will in time receive the recognition it will deserve—not necessarily as a branch of philately, but as *an art in its own right.*

Perhaps a series of illustrations showing a finished approach to the art of philatelic iconography may be of interest. It must be understood that the original pages are lettered in black and red, as are the panels on which the stamps are mounted. And of course, the colors of the stamps themselves add considerable beauty to the pages.

These five pages (see Figures 2 and 3) attempt to illustrate the development of Hunting Through the Ages, by displaying a group of stamps selected with care and mounted with artistic ability. An effort has been made to reduce "write-up" to the barest necessities, and to let the stamps speak for themselves as authentic illustrations of the subject. It is the writer's belief that the injection of philatelic descriptions of the stamps would merely have served to disturb the viewer and detract from the pure iconography of the subject. The designer of these pages was entirely unconcerned with whether he was a philatelist. Nor did he have the slightest desire to show off his philatelic knowledge. His sole objective was to illustrate his subject in a pleasing and interesting manner. So he enjoyed many long and happy hours selecting and collecting the stamps required to carry out his project. Let me repeat that black and white reproductions of these pages fail to bring out the full beauty of them.

It is the writer's sincere hope that this brief description of the possibilities of philatelic iconography will encourage topical collectors not to be content with merely seeing how many stamps on a subject they can accumulate. He hopes they will utilize their accumulations as a basis for developing some really worthwhile projects in philatelic iconography.

VENEZUELA

The First Square Stamps—1866-68

By C. W. WICKERSHAM

After the Eagle stamps of 1863-64 and 1865, a new issue appeared in Venezuela. These were the first square stamps without the "Contrasena" overprints. There were five denominations. Two, the ½ C. yellow green and the 1 C. blue green, for use on newspapers, books, and printed matter, were issued in 1867. The ½ R. brown violet or claret, the 1 R. vermilion, and the 2 R. yellow appeared in 1866, while the later settings of the ½ R. in the lilac rose shade were issued in 1867 or later.

It is worth while to draw attention to these dates, as they have been a source of confusion in the proper listing of the stamps of this issue, particularly in the case of the different settings of the ½ R. Their chronological order of issue is as follows:

1866: ½ Real claret
½ Real violet brown
1 Real vermilion
2 Reales yellow
1867: ½ C. yellow green
1 C. blue green
1867 or 1868: ½ Real lilac rose
1868 or 1869: Same (later setting)

It is probable that the so-called "official forgeries" of the ½ Real appeared in 1866.

Since, however, leading catalogs deal with these stamps by lumping them together as one issue, we shall follow the same course, abandon chronology, and start with a description of the lower denominations.

The design of all denominations of the issue consists of a central coat of arms, somewhat differently drawn from the central de sign of the earlier issues, against a solid background of color. This is octagonal in shape, with lettering outside on a white background, and an outer octagonal border. The four corners are filled with scrolls outlined in color, and there are thin outer frame and dividing lines, sometimes broken or missing. The lettering consists of the words "CORREO DE LOS E. E. U. U. DE VENEZ/A."—and the denomination. The ribbon under the shield bears an inscription in minute letters reading "DIOS Y FEDERACION". The stamps were lithographed on white wove paper, and issued imperforate.

There were no further issues of stamps by the Venezuelan Government before the "Contrasena" overprints of 1873, except the First Escuelas issues which commenced in 1871. As the 1866-67 stamps were pretty well used up by that time, the decrees of 1871 authorized the use of the Escuelas stamps, originally intended for fiscal purposes, to be used also as postage stamps.



Fig. 1. ½ Real claret, showing the design of the issue.

½ C. Yellow Green

This is a rare stamp, especially in used condition. The size of the sheet and the number issued are unknown. The sheets of the first three settings of the ½ Real, as we shall see, were composed of 150 stamps, 15 x 10. It is quite possible that both the ½ C. and the 1 C. denominations were printed in sheets of the same size. The writer has two large blocks of the ½ C., one of forty and the other of sixty stamps, which were originally a block of one hundred. These show 10 vertical rows. The smaller block includes the top sheet margin. (Fig. 2)

The other settings of the ½ Real were in sheets of 135 stamps, 15 by 9. Since we have 10 vertical rows in the case of the ½ C., and at least 10 horizontal rows, it is more likely, of course, that the sheet had 150 stamps.

It may be added that pairs of this stamp are scarce and blocks are excessively so. The stamp is known unofficially perforated 12, an example of which is in the writer's collection.



Fig. 3. ½ C. unofficially perforated.

1 C. Blue Green

This stamp is also rare, and genuinely used copies almost unknown. The size of the sheet and the number issued are also not known, as in the case of the ½ C. Very likely the sheet was of the same size as the ½ C. Here again the writer has two blocks, one of forty stamps, and the other of sixty, which were originally a single block of one hundred, containing 10 vertical rows. The former has a wide top sheet margin. The bottom row of the larger block shows traces of the top outer frame line or dividing line below in the case of several stamps. We may be certain, therefore, that there were more than 100 stamps in the sheet, which quite possibly was made up of 150 subjects, 15 x 10. (Fig. 4)

"CENTAVO" Error. A marked variety is the "CENTAVO" for "CENTAVO" error. The last letter is a reversed "C". In the specimen in the writer's collection, this letter is more like a reversed "C" than a broken "O", and is better so described. It must have come from the lower portion of the sheet, as it does not appear in the block of 100 described above. I do not know of another copy, although, of course, a few more may exist.



Fig. 5. The "CENTAVO" error of the 1 C.

All photos by Boutrelle

Cracked Plate. A slight crack appears on the lower left of the block of 100. It is not quite vertical, and extends from No. 74 in the sheet down through No. 84 and to the top frame line of No. 94. It is most easily seen on No. 84, where it passes through the "D" of the second "DE" and the "V" of "CENTAVO".

The 1 C. is known unofficially perforated 12 and also perforated *en scie.*

As in the case of the ½ C., pairs are scarce and blocks excessively so.

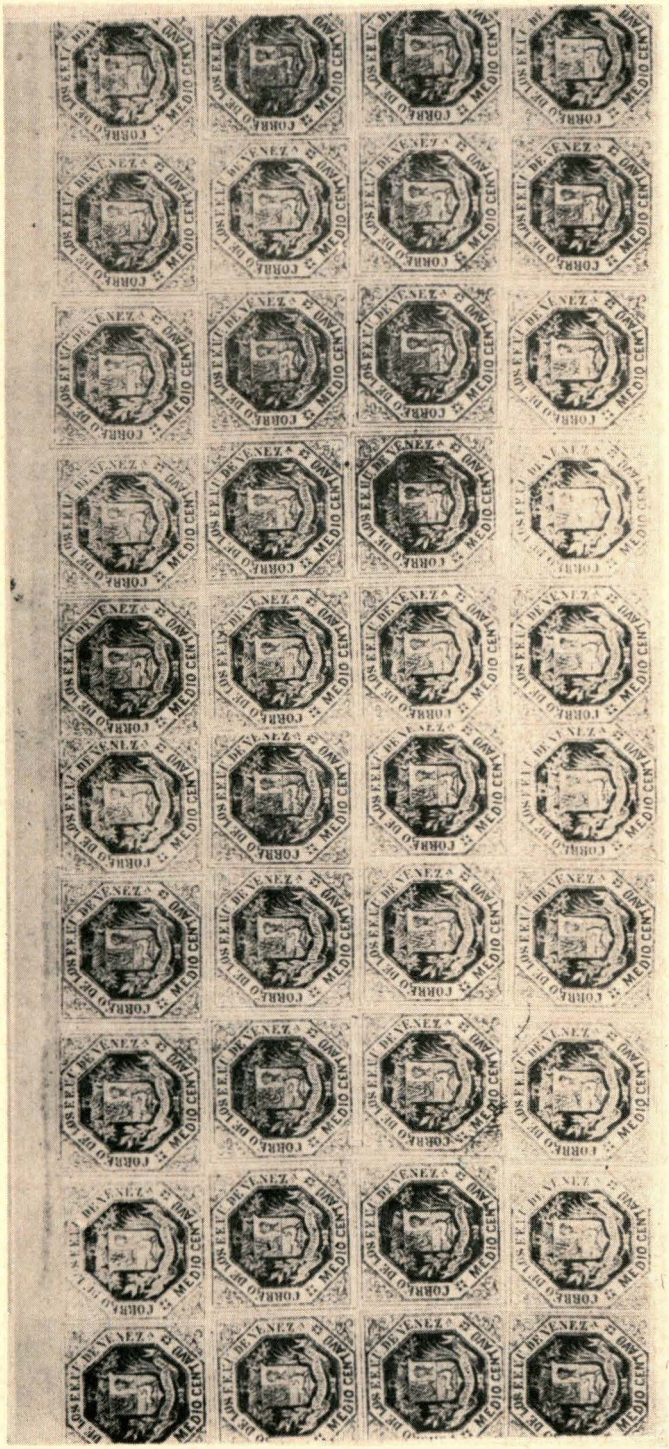


Fig. 2. Block of forty of the ½ C. yellow green shown in a vertical position. Turn page horizontally.

½ Real

Now we come to a stamp that was widely used for ordinary postal purposes. The ½ Real was designed and used principally for inland mail.

There has been much confusion as to the history and dates of issue of this stamp in philatelic literature, and especially as to its different colors. The later printings are supposed to have been made as late as 1870, the dates assigned to the lilac rose shade by Scott's Catalog. Actually they were printed earlier.

The catalog gives two separate major varieties and one minor variety for this stamp. Scott's No. 18 is ½ Real brown violet (thin paper); No. 19 is ½ Real lilac rose ('70), while No. 19a is ½ Real brownish rose.[1]

On the other hand, Stanley Gibbons gives three major varieties—namely, ½ Real dull claret, ½ Real pale claret, and ½ Real rose, all in 1866.[2]

Messrs. Hall & Fulcher rely on Moens, who states that there were three settings of the ½ Real, one by Rasco in January, 1866, with no tête-bêche, a later 1870 setting, including inverted stamps, and a third setting—namely, the so-called official forgeries, of which more anon.[3]

Mr. H. R. Harmer stated some years ago that there were six settings,[4] while Mr. Christian L. Dull appears to have believed at one time that there were four.[5]

Careful study of a substantial amount of material has resulted in convincing the writer that there were at least six settings, which we will now endeavor to describe.

1st Setting. Claret. The sheet is composed of 150 stamps, 15 x 10. The vertical rows (except the two right ones) are made up of eight transfers, one for each row. In the two right vertical rows there is a lack of uniformity and a new (9th) transfer is used in some of the positions. The arrangement is shown in the following diagram:

1	2	3	4	5	6	7	8	1	2
1	2	3	4	5	6	7	8	4	5
1	2	3	4	5	6	7	8	6	7
1	2	3	4	5	6	7	8	7	8
1	2	3	4	5	6	7	8	5	6
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	8
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	8
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	9
1	2	3	4	5	6	7	8	9	9



Fig. 6. Enlargements of the transfer numbers of the ½ real, 1st setting.

This is the same as both Harmer's and Dull's 1st setting. The stamps were issued in 1866, probably early in that year. While it is possible to call the color "claret" in many cases, the stamps vary in color or shade, some having a more brownish tinge than others, possibly justifying the designation of brown violet.

The 9 transfers may be described as follows:

1. Cut through right arm of "A" of "REAL".

2. Dots in "O" of "LOS".

3. Inner scroll usually missing in upper right corner; dot over "S" of "LOS".

4. Spots from "E" of 'MEDIO" to "R" of "REAL".

5. White patch over "A" of "REAL".

1. Scott's Standard Postage Stamp Catalogue, 1954, Vol. 1, p. 826. No. 19b is the tête-bêche pair.
2. Stanley Gibbons Catalog, 1954. Part III, p. 736 (Nos. 41-3).
3. See the *London Philatelist,* October, 1918, pp. 240-41.
4. *The London Philatelist,* August, 1935, p. 186 et seq.; September, 1935, p. 197.
5. *The American Philatelist,* January, 1937, p. 170.

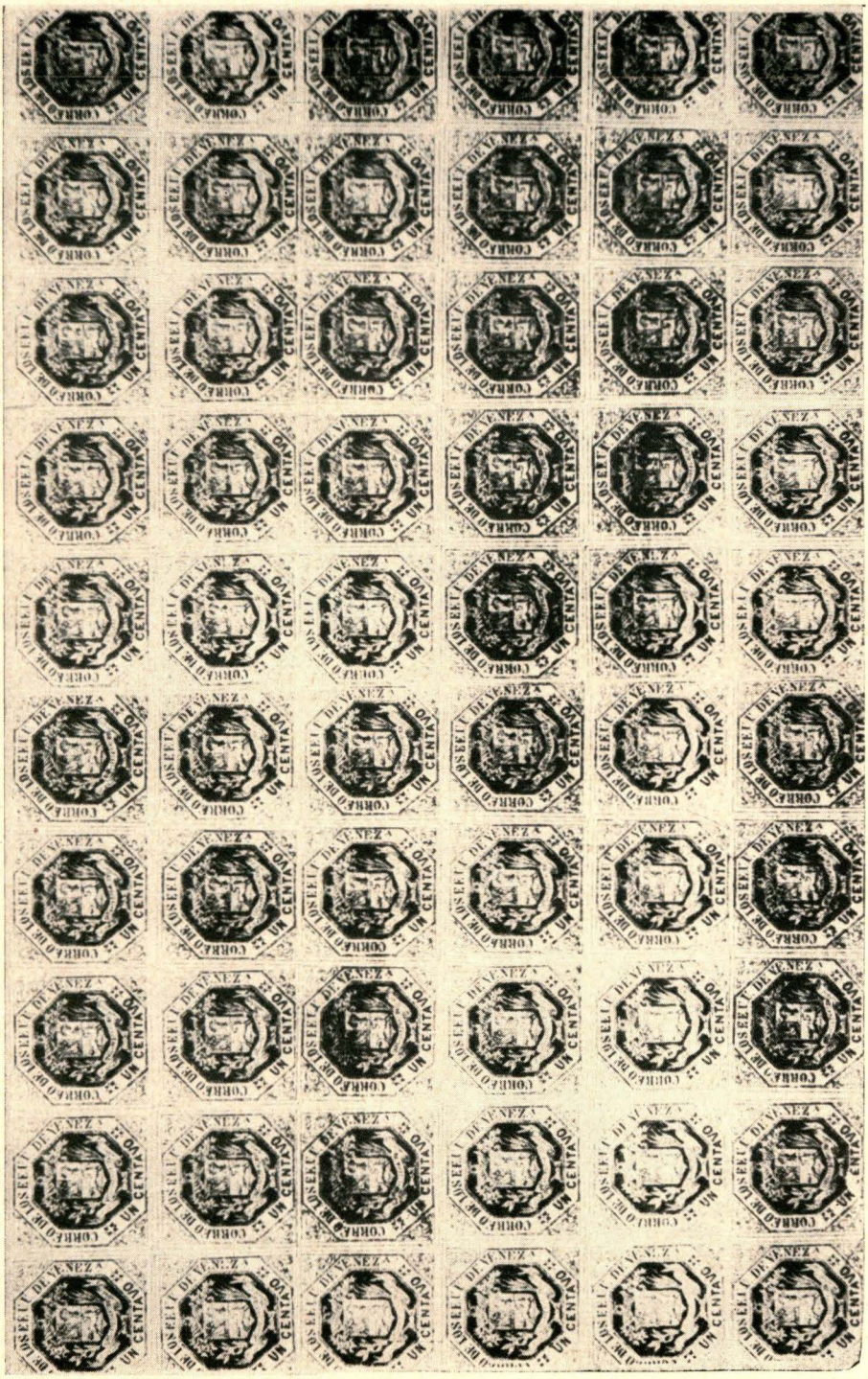


Fig. 4. Block of 60 of the 1 C. blue green. Turn page horizontally to view as printed.

6. Break in frame below "O" of "MEDIO".

7. Blobs at foot of first "U" of "E. E. U. U." and "D" of "DE".

8. Break in middle of vertical line in shield; dots between the two "R's" of "CORREOS".

9. Blob on top of left arm of second "U" of "E. E. U. U."

T. 1 T 2 T 3 T 4

T. 5 T 6 T 7 T 8

T 9

2nd setting. Brown violet. Examination of the upper part of the sheet, including the top eight horizontal rows, discloses the use of the same eight transfers as in the 1st setting, omitting transfer No. 9. The arrangement, however, is different. Now it is the two left vertical rows which are irregular. In the other rows the arrangement is the same as in the eight left vertical rows of the 1st setting. The following diagram shows this:

1	2	1	2	3	4	5	6	7	8
3	4	1	2	3	4	5	6	7	8
5	6	1	2	3	4	5	6	7	8
7	8	1	2	3	4	5	6	7	8
1	2	1	2	3	4	5	6	7	8
5	6	1	2	3	4	5	6	7	8
7	8	1	2	3	4	5	6	7	8
3	4	1	2	3	4	5	6	7	8

This is the same as Harmer's 2nd setting. He gives a diagram of the whole sheet, which was again composed of 150 stamps, 15 x 10. The remaining rows follow the same pattern as in the diagram, except that the two left stamps in each horizontal row are respectively transfers 7-8, 1-2, 5-6, 1-2, 5-6, 7-8, 1-2, and the third stamp in the bottom row is transfer 3.[6]

Dull suggested that the color of these stamps was paler in tone than those from the first setting. Harmer stated that his blocks covered about the same range of the same shades as the first setting—varying around a salmon-brown and a rosy brown. Mine are more uniform and distinctly more brownish than many of those of the first setting.

3rd Setting. Brown violet. The same 8 transfers were used as in the 2nd setting, but



Fig. 8. Strip from the 3rd setting, showing irregular Transfers 2-3; 4-5; 6-7; 2-3; 4-5; 6-7.

6. *The London Philatelist,* August, 1935, p. 188.

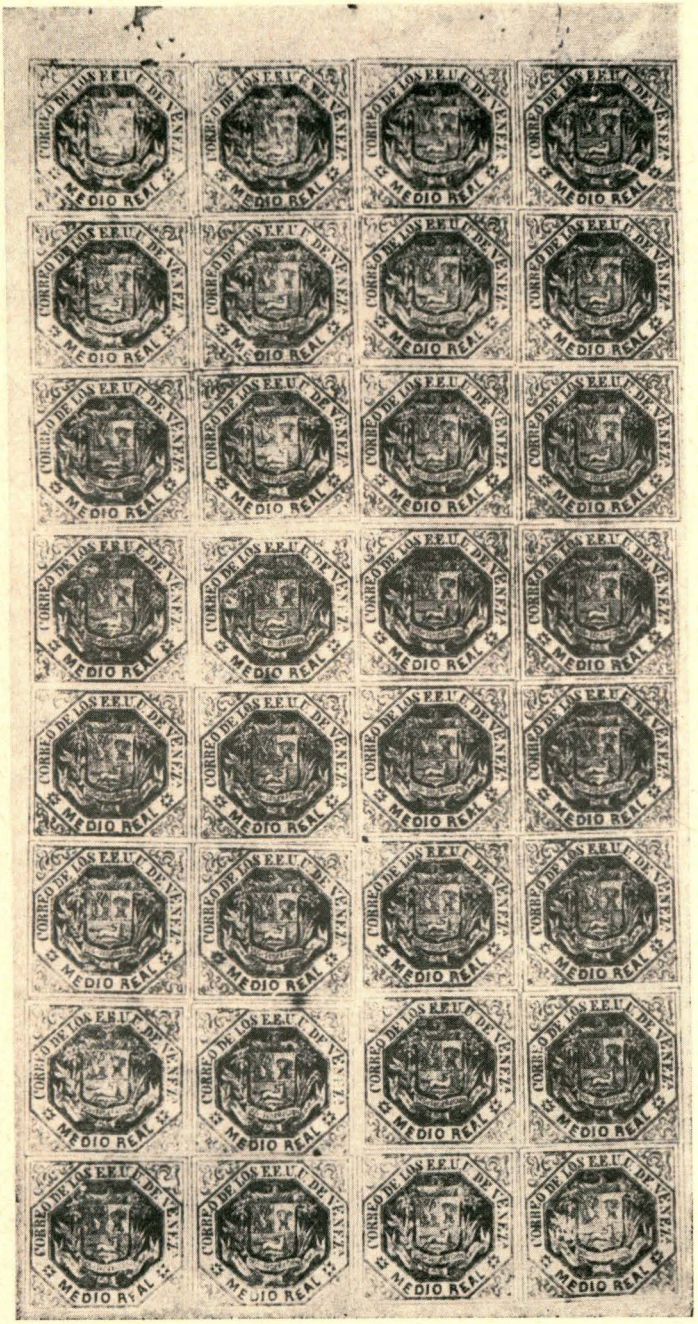


Fig. 7. Corner block of 32 of the ½ real, 2nd setting, showing irregular arrangement of transfers in two left rows.

here the irregularities are in the two right vertical columns, instead of in the two left rows and again without any of the type 9 transfers of the 1st setting. The sheet contained 150 stamps, 15 x 10, as shown by a complete sheet in the writer's collection (now mounted in six pieces). The two right stamps in each horizontal row are as follows from the top down: Transfers 2-3; 4-5; 6-7; 2-3; 4-5; 6-7; 2-3; 6-7; 4-5; 1-2; 3-4; 5-6; 7-8; 1-2; 3-4. The rest of each horizontal row is made up of transfers 1 to 8, inclusive, from left to right.

I am unable to reconcile this with Harmer's article. He refers to an unrecorded setting of which he has some pieces. It does not seem likely that it is the same. In any event, there is no doubt that this is a separate setting from the two preceding ones.

The color of the sheet is much like that of the second setting, although it appears to be slightly more brownish.

In this setting the distinguishing marks of Transfer No. 2—that is, the dots in the "O" of "LOS"—are faint or absent in some cases, making identification of single stamps from this transfer difficult.

Flaws. A number of flaws have been noted in the stamps of the first three settings. These are as follows:

1. Colored flaw in lower left corner; also missing upper left corner. No. 81 in the sheet of the first setting. (Type 1).



Fig. 9. No. 81 in the sheet of the ½ real, 1st setting, showing flaws.

2. Diagonal white flaw from lower right side of stamp, extending to "N" of "FEDERACION," which is practically obliterated. No. 4 in the sheet of the second setting.



Fig. 10. Enlargement of No. 4 in the sheet of the second setting showing diagonal flaw and short transfer.

(Type 2). This appears to be constant. The stamp also shows a short transfer at bottom.[7]

3. Colored flaw on top of "D" of "MEDIO". No. 149 in the sheet of the third setting. (Type 3).

It is not known whether Nos. 1 and 3 are constant.

Scratched or cracked plate. In the third setting there is a scratch or crack in Nos. 109 and 119 extending diagonally downward on the right side of the stamps.

4th Setting. Lilac rose. This is the first setting of the ½ real with inverted stamps, (other than the "official forgeries") forming tête-bêche pairs. The latter are found also in the 5th and 6th settings, as well as among the thick white paper stamps described hereafter. New transfers were used. It is apparent from a nearly completed reconstruction plus additional large blocks that the sheet was composed of 9 blocks of 12 transfers plus 3 blocks of 9 transfers—a total of 135 stamps, 15 x 9. The three smaller blocks of transfers were obtained by using the same blocks of transfers, but omitting the top horizontal row (Transfers 1-3). The arrangement of the transfers in the full block is as follows:

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

7. A number of positions in this setting show short transfers.



Fig. 11. Pair of the ½ real, third setting, showing scratch or crack.

Transfer No. 12 is inverted, thereby producing tête-bêche pairs. There are twelve inverted stamps in the sheet.

The twelve transfers can be identified as follows:

1. Blob under 1st "O" of "CORREO"; and blob on upper right of "O" of "MEDIO".
2. Bottom dividing lines largely missing, except at ends; right dividing line missing except at corners.
3. Colored dash to "O" of "MEDIO"; usually there is also a dot in the "O".
4. Scroll in lower right corner, usually weak.
5. Small break in frame line below upper left corner opposite lower end of scroll; small dot on or near right arm of "M" of "MEDIO".
6. Top of "C" of "CORREO" weak or broken.
7. Small dot to left of "D" of second "DE".
8. Dot over "CO" of "CORREO" (occasionally missing); small break in frame line above lower right corner.



Fig. 12. Transfer No. 12 Tête-bêche in block of 9 from the 4th setting.



Fig. 13. Enlargement of Transfer No. 9 of the 4th setting, showing no center bar in "R" of "REAL".

9. No center bar in "R" of "REAL"; kink in back of "C" of "CORREO"; also one in foot of "E" of "MEDIO".

10. Dot at bottom of scroll above last "O" of "CORREO" (sometimes faint or missing).

11. Minute break in left frame line opposite top of scroll in lower left corner (sometimes inked over).

12. The inverted stamp. Hook under lower right corner.

Because of the arrangement of the sheet described above, and the fact that three of the inverted stamps are next to the right sheet margin, the varieties of the tête-bêche pairs in the sheet are as follows:

Horizontal tête-bêche pairs: Transfers 11-12 (12 in the sheet); 12-10 (8 in the sheet).

Vertical tête-bêche pairs: Transfers 9/12 (12 in the sheet); 12/3 (6 in the sheet); 12/6 (3 in the sheet), this being the rarest combination, except for a corner pair, of which only two are possible—namely, 11-12 or 9/12 showing corner sheet margin from lower right corner.[8]

Flaws. 1. A white flaw above the cornucopias over the central shield has been noted. The stamp is transfer No. 4, and as it has been found in two separate blocks, it is probably constant on one plate position.



Fig. 14. Enlargement of the ½ real, 4th setting, showing flaw above cornucopias.

2. A small white flaw at the left end of the cornucopia appears on a type 1 stamp. This has been seen in two separate blocks and appears to be constant.

3. There is a small white flaw at upper right corner of shield in a type 2 position. It is not known whether it is constant or not.

Short Transfer. In one position, the right frame line is missing on the whole of the top right corner, which gives an unfinished appearance. The stamp is type 9 and is No. 93 in the sheet, according to the writer's reconstruction, which is about 85% complete.

This 4th setting appears to be the same as Harmer's 3rd setting, and Hall's 2nd setting.[9]

5th Setting. Lilac rose. Examination of an irregular block of 47 and a number of smaller blocks, tête-bêche pairs and other material shows that there was another setting

8. The plate positions of the inverted stamps are Nos. 30, 33, 36, 66, 69, 72, 102, 105, 108, 129, 132, and 135.

9. Harmer says that there are 15 transfers in the setting; but he also says that this is Hall's 2nd setting. Hall says there are 12 transfers, which is correct.



Fig. 15. Enlargement of No. 93 in the sheet of the ½ real, 4th setting, showing short transfer.

of the lilac rose stamps, with new transfers. We shall call this the 5th setting.

The sheet was composed of horizontal rows of nine, and probably contained the same number of positions as the 4th setting—namely, 15 x 9. A block of twelve transfers was used for at least part of the sheet. Transfer No. 12 is inverted, thereby producing tête-bêche pairs, as in the case of the 4th setting. This block of transfers is composed as shown in the diagram.

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

The identified transfers may be tentatively described as follows:

1. Dividing line at right double for lower two-thirds of length.

2. Single dividing line at right; dividing line at left double for lower two-thirds of length (cf. T. 1).

3. Bottom dividing line single for about half its length (left); single dividing line at left (cf. T. 2).

4. Two parallel dividing lines at bottom; upper half of left dividing line missing or nearly missing.

5. The lower end of "C" of "CORREO" is generally weak or missing.



Fig. 16. Enlargement of type 6 of the ½ real, 5th setting, showing break in frame line below upper left corner.

6. Slight break in left frame line, just below upper left corner.

7. Two parallel dividing lines at top (cf. T. 4). At least half of dividing line at left usually missing.

8. Dash on dividing line below "E" of "REAL".

9. Dot on top frame line above scroll in upper right corner.

10. No distinguishing marks satisfactorily proved.[10]

11. Small but pronounced break exactly at upper left corner (the frame lines fail to meet).

12. The inverted stamp. There is no hook as in the inverted stamp of the 4th setting.

Several of the foregoing transfers are easy to identify and give a pattern. These are Nos. 6, 8, 9, and 11. The inverted stamp, No. 12, can be identified only when part of a tête-bêche pair. It is clearly *not* from the 4th setting, as it lacks the "hook" near the lower right corner. The identification of the other transfers must be considered tentative. Nevertheless, they seem to be constant in the material examined.

10. It is possible that this position can be identified. There are two No. 10 positions in the block of 47 referred to in the text. In both the upper portion (and sometimes the lower portion) of the left dividing line is missing (this also occurs in three separate pairs, Ts. 12-10); the right dividing line is double for its length.



Fig. 17. Enlargement of block from 5th setting showing Transfers 8 and 9 (top row) and 11 and 12 (the inverted stamp).

The arrangement of the transfers stated above conforms to the upper right stamps in my block of 47. It is confirmed by a block of four with top sheet margin. It may be noted that it is similar to the arrangement of transfers in the 4th and 6th settings. We are reasonably safe in saying that transfers 1 to 3 were in the top row, and the rest of the block of transfers in the relative positions shown in the diagram above.[11]

11. In the other settings mentioned, the horizontal row containing inverted stamps is repeated in the bottom row of the sheet. This is also true of the lilac-rose stamps on thick white paper.

Large Flaw. There is a large white flaw on one of the positions of the inverted stamps, extending from the "VEN" of "VENEZUELA" well into the central shield.

It seems likely that this 5th setting is Harmer's 4th setting, discovered by Schill, and referred to by Harmer as a twin to his 3rd. He says that the only difference (in the types) is in the frame (division?) lines between stamps and in other minor particulars.[12] As we have seen, the transfers were not the same, there are a number of clear differences, and the setting is certainly distinct.

In color the stamps vary from a dull (lilac) rose to a bright (lilac) rose, or, perhaps more truly to the writer's eye, from dull to bright rose. There is a pinkish shade in most cases. The "lilac" part of the designated color is kept here in honor of tradition. The stamps do not differ much, if at all, from the colors or shades of the 4th setting.

Lilac Rose on Thick White Paper. It is possible that the lilac rose stamps on thick white paper are from a different setting. Insufficient material has been examined to be sure of this. The writer has in his collection a block of 12 showing the top sheet margin, a corner block of four, a pair and two singles. The pair is tête-bêche with bottom

12. See Harmer, *The London Philatelist,* August, 1935, p. 188. He states that there are the same number of 15 types and "15 tête-bêche pairs".



Fig. 18. Tête-bêche pair from the 5th setting, showing large white flaw in inverted stamp.



Fig. 19. Margin block of twelve of the ½ real on thick white paper.

sheet margin, the inverted stamp showing the large white flaw described above. This is from the bottom row of the sheet.

Both blocks contain identifiable transfers, apparently with the same arrangements as in the ordinary 5th setting. A single stamp with right sheet margin is clearly transfer No. 9 (dot on frame line near upper right corner). The corner block of four appears to be made up of the correct transfers, but identification is not complete. On the other hand, there are differences. Two of the stamps in the larger block should be Transfer No. 5, but the lower end of the "C" of "CORREO" is strong and distinct, instead of being weak or missing as in that type.

On the whole we must say that the question of another setting cannot be proved satisfactorily without further research and material.

6th Setting. Pale claret. This is the well known setting of the so-called "Official Forgeries". Controversy has long existed over the question whether they are genuine or not.[13] Whatever their origin, there is no doubt that some were postally used. Cancelled copies are known, both on and off cover.

Hall says of these stamps that they can readily be recognized by several minor differences, especially in the lettering and in particular the broad second "E" and second "U" of "LOS E. E. U. U." We owe to the research of Mr. B. H. Homan, Jr. another, and to us a better distinction, seen in the much broader "N" of "FEDERACION".

A full sheet in the writer's collection (now mounted in two pieces) is composed of 135 stamps, 15 x 9. The upper 12 horizontal rows are made up of 9 blocks of 12 transfers. The 3 lower horizontal rows are composed of 3 blocks of the same transfers, omitting Transfers 1 to 3. (The arrangement of the blocks is similar to the 4th setting.) The transfers were from a new stone and in the normal block were arranged as follows:

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

13. See Hall & Fulcher, *The London Philatelist,* October, 1918, p. 241.

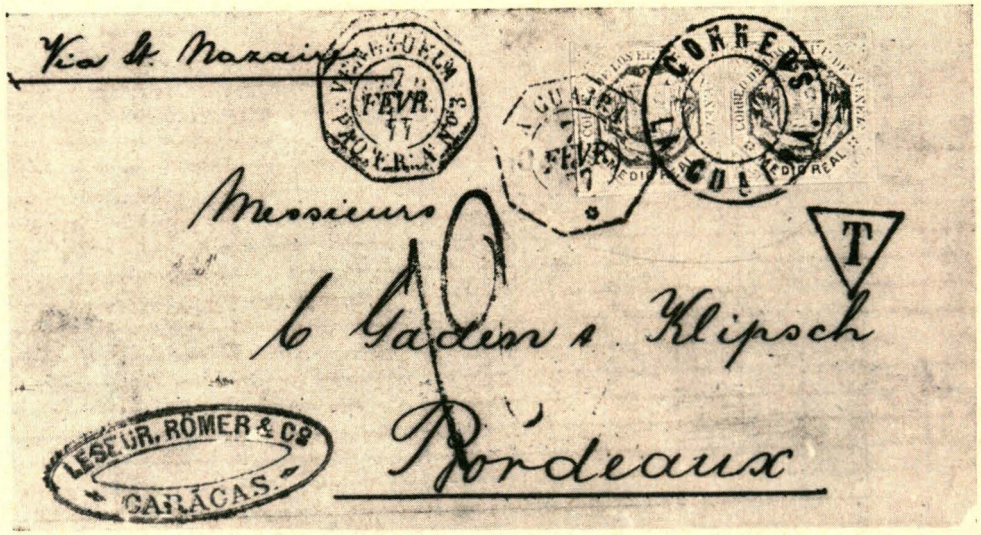


Fig. 20. Pair of the so-called "Official Forgeries" on cover.

Transfer No. 12 was inverted, thus producing tête-bêche pairs. There are twelve inverted stamps in the sheet.

The twelve transfers may be identified as follows:

1. Dot on top (right) of "O" of "MEDIO".
2. Dot to right of top of second "O" of "CORREO".
3. Lower two-thirds of left dividing line double.
4. Minute dot and dash against inside of left dividing line opposite "C" of "CORREO".
5. Only traces of bottom dividing line.
6. Short break near right end of bottom dividing line. (There is a similar break or weakness in Transfer No. 4, but in Transfer No. 6 it is usually a clearer break and shorter than in the last named).
7. Right dividing line absent except for very small hook at upper right corner.
8. Right dividing line absent. (In both Transfers 7 and 8, the top and bottom dividing lines extend beyond the right frame line, but fail to reach the dividing line of the stamp on right.)
9. Diagonal line or scratch across "RREO" of "CORREO".
10. Right dividing line absent; top and bottom dividing lines do not extend beyond frame line (or extend only minutely).
11. Right dividing line absent; top and bottom dividing lines extend to left dividing line of next stamp on right, which lacks good part of middle portion.
12. The inverted stamp. Dot on bottom of second "U" of "E. E. U. U." (Sometimes indistinct. This is not the same as the dot sometimes appearing in the angle of the frame lines of the central design under the "U".)

Of course, in several positions it is impossible to identify the transfers in the case of single stamps in the absence of sufficient margins, since in the majority of cases identification depends on the dividing lines between stamps. However, five out of the twelve, including the inverted stamp, are usually identifiable with a magnifying glass by careful scrutiny.

I have ventured to call the color of these stamps pale claret, as they appear to me to be closer in shade to the 1st setting stamps than to the shades of the later ones. They do not appear to have the pinkish tinge of so many of the lilac rose stamps, nor the brownish shade of the 2nd and 3rd settings.



Fig. 21. The block of transfers of the ½ real, 6th setting.

Dates of Issue. Claret and violet brown. 1st, 2nd, and 3rd settings. Hall states that Moens gives January, 1866, as the date of issue for his "1st setting". As we have seen, there were three settings in these colors, as contrasted with the lilac rose stamps, besides the so-called official forgeries. The earliest dated cancellations seen by the writer are March 6 and March 8, 1866. Both are in manuscript, and both stamps have the characteristic claret shade of the 1st setting.[14]

Dated cancellations on stamps or dates on covers of one or more of the first three settings which have been examined are as follows:

1866: 6/3/66, 8/3/66, 5/6/66, 21/10/66, 12/20/66.
1867: May 4, May 8, Jul(y) 20, 23/7/67, 2/9/67, 9/67, Nov. 10, 11/67, 30/67.
1868: June 3, 21/6/68, 25/8/68, Sept. 17, Sept. 26, —1868.
1869: May 25, June 23.

The May 25, 1869, date is shown by a most interesting cover from La Guaira to Carupano with two 1st setting single stamps, each with a very large margin. *Both* stamps

14. However, the shades are not an entirely safe guide. The manuscripts are "6/3/66" and "8/3/66". It was often customary to give the day of the month first. Many of the dates recorded for these stamps are in manuscript.



Fig. 22. Two early cancellations on 1st setting stamps.



Fig. 24. 1868 cancellations on the ½ real, lilac rose.

are type 9, which occurs only in the first setting, and both are in a color that may be called dull claret. The letter is dated May 25, 1869 at Maracaibo and inscribed "via La Guayra". (Fig. 23)

Lilac Rose. Moens gives "July ?, 1870", according to Hall, for his "2nd setting". This is our 4th and 5th settings. There is no doubt that the date is wrong. We have the following dated cancellations for these stamps.[15]

1868: December 22 and —/68.
1869: 3/69, 26/3/69, May 13, June 20, July 9, 14, and 18, August 24, 11/69.
1870: January 11 and 25, February 12 and 15, September 26.

"Official Forgeries". Harmer stated that his copies in used condition included twelve on covers dating from March 24, 1866 to May 5, 1870.[16]

From the evidence, therefore, I think that we can conclude that the claret and violet brown stamps were issued well before the lilac rose issues. As between them, it seems probable that our 1st setting was in fact the first, and came out early in 1866. It was followed by the 2nd and 3rd settings. The lilac rose stamps came later, but were issued at least as early as 1868 for the 4th setting, and 1869 for the 5th, possibly earlier. It is possible that the official forgeries were issued after the first three settings and before the issue of the lilac rose stamps—possibly in 1866. There is little evidence upon which to base a determination of this point.

Separation. All the general issues of Venezuela prior to 1880 were issued imperforate.

15. The majority are dated Porto Cabello cancellations.
16. *The London Philatelist,* September, 1935, p. 197.

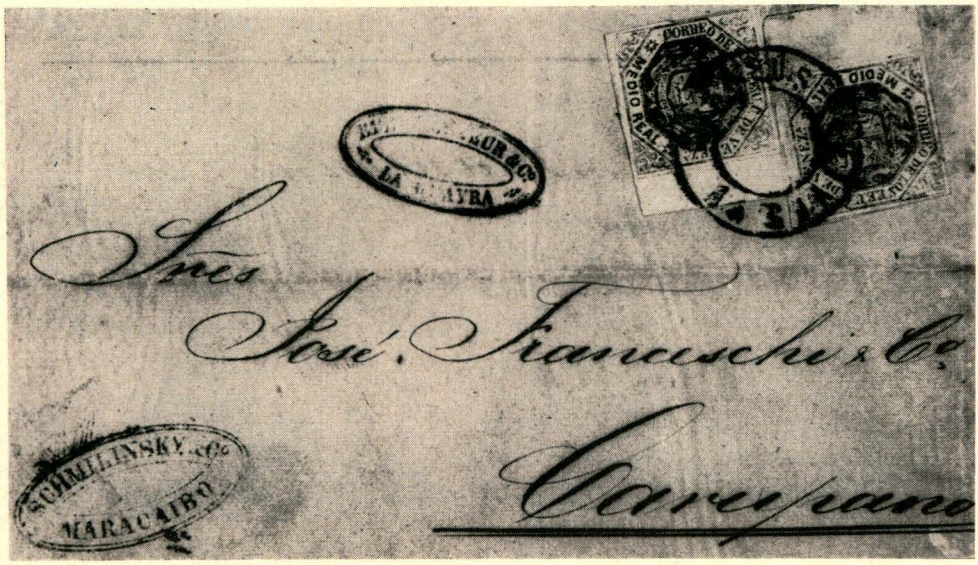


Fig. 23. Cover with two type 9 stamps of the ½ real, 1st setting.

The ½ Real here discussed was no exception. The stamp is known, however, unofficially perforated. The writer has the following varieties:

Pin-perf.; percé en sciè; and perf. horizontally 12 x 14. Hall & Fulcher also record an unofficial perf. 12.



Fig. 25. ½ real, 5th setting, privately perforated en scie.

Bisects. A diagonal bisect of the ½ Real has been recorded.[17] This has not been seen by the writer. No reason appears for this. Splits of the 1 Real are known and were undoubtedly used to prepay the ½ Real intertown rate. But a split of the ½ Real would make little sense. If genuine at all, such splits of the ½ Real must be regarded as mere oddities.

Printer. Moens is relied upon by Hall for the statement that his 1st setting was lithographed by Felix Rasco of Caracas. No support is known to the writer for this statement. No imprints have been seen. While Rasco printed many, although not all, of the stamps issued by the Venezuelan government in the 1870's, and *may* have printed the stamps we are considering here, or some of them, it is the writer's opinion that the name of the printer is not proven.

Cancellations. Several of the cancellations noted on the stamps of the first type of Venezuela, including numerals, were still in use and may be found on the Medio Real. In addition, a new dated cancellation in blue had come into use at Porto Cabelo, which

17. *The London Philatelist,* October, 1918, p. 241.

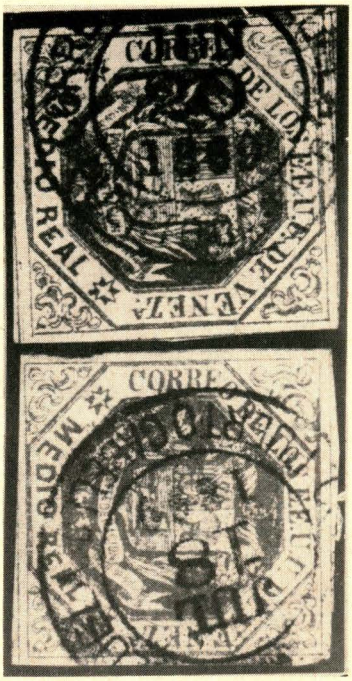


Fig. 26. Porto Cabello dated cancellations.

is helpful in determining the date of issue, especially of the lilac rose stamps.

A list of cancellations noted on the ½ Real includes the following:[18]

CA 1. Numerals.

Black: 0, 3, 5, 8.
Blue: 0, 8.

CA 3. Town Cancellations.

A. La Guaira concentric circles. Black, without date.

C. Caracas concentric circles. Black, without date.

D. Caracas oval with loops. Black.

I. (Addition). Porto Cabello concentric circles in blue. The circles contain the legend "CORREOS DE VENEZUELA - PUERTO CABELLO". Month, day and year dates appear in center.

18. Designations are the same as those given in the writer's previous article on the stamps of the first issue, with additions. See COLLECTORS CLUB PHILATELIST, May, 1953, p. 124 et seq.



Fig. 27. San Felipe straight-line on ½ real, 4th setting, T. 9.

G. La Guaira "ADMON". Concentric circles with legend including "F VA ADMON." etc., between circles. Month and day in center. Black.

J. (Addition). San Felipe straight line. This consists of two parallel lines of capital letters in blue. It has been seen only on a single stamp and is incomplete. The upper line reads (ADM)ON de CORRE(OS); the lower line "SAN FELIPE". Part of an outer design appears below.

CA 8. Sunburst. In black.

CA 11. Pen cancellations. A variety of these may be found, of which the most important are those consisting of dates.

CA 12 (Addition). Target. Two heavy concentric circles with a bull's-eye in the center. Black.

CA 13 (Addition). FRANCA oval with loops. The inner oval contains the word "FRANCA". The space between the two ovals is filled with loops. Black.

Conclusion. It may be helpful to students of the ½ Real to give a summary of the conclusions reached in this article. The claret and violet brown stamps were issued first, in 1866, the same transfers being used, except for Transfer No. 9, which was used only in the first setting.

The lilac rose stamps came afterwards, but certainly not later than 1868 as to the fourth setting, or 1869 as to the fifth, and possibly earlier.

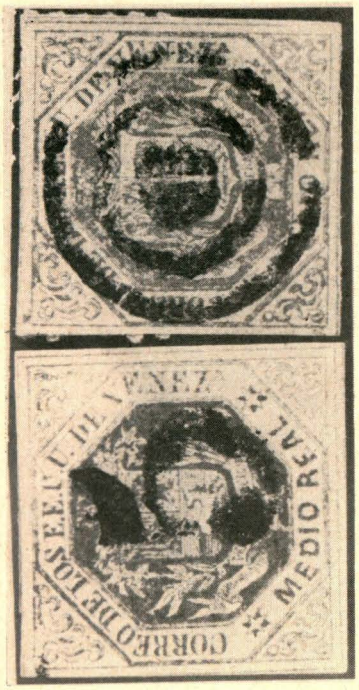


Fig. 28. Target and numeral cancellations on the ½ real.

The so-called official forgeries were issued in 1866, possibly after the first three settings, and some of them were used to pay postage. The paucity of dates after 1870 indicates that the supply of the ½ Real was exhausted by that time, or shortly later, and there were practically no ordinary postage stamps available until the first CONTRASENA overprints of 1873. In the meantime, commencing in 1871, the first Escuelas stamps were used for postage, as already explained in an earlier article in this journal.[19]

1 Real Vermilion

This stamp, one of the most beautiful of the early issues of Venezuela, is an adornment to any collection. So far as I know, it has never been plated and really large pieces are unknown to the writer. Bartels' notes say that he had a block of 10. The writer has one of twelve and several blocks of four and pairs—but they are insufficient to establish the size of the sheet or the arrangement of the transfers.

There are a number of minor varieties as follows:

"DF" for "DE". In this stamp the bottom stroke of the "E" of the first "DE" is missing, thus giving the appearance of an "F". There is a large colored blot or flaw extending from the foot of the letter to the bottom of the "L" of "LOS". Above this is a colored mark almost connecting the two letters, and one or two smaller marks between them. This has been seen on an unused single and also on the lower left stamp of an unused block of four, and is presumably constant.



Fig. 30. "DF" for "DE" in block of four of the 1 real.

Spotted "E". In this variety, the first "E" of "E. E. U. U." has a colored spot at the foot of the letter. This is found twice in the block of twelve shown in the photograph. It occurs in the top left stamp, and again two stamps below. It appears also in one stamp in another block of four in the writer's collection, as well as in one of a pair, and in some singles. Apparently it is constant and may be the distinguishing characteristic of one of the transfers.

Two other possible transfers may be noted. In the second stamp of the block of twelve, there is a colored mark above the "E" of the first "DE", and in the stamp below there is a break in the left lower frame line opposite the star. They are repeated as shown

19. See COLLECTORS CLUB PHILATELIST, Vol. XXVIII page 243.



Fig. 29. Block of twelve of the 1 Real vermilion.

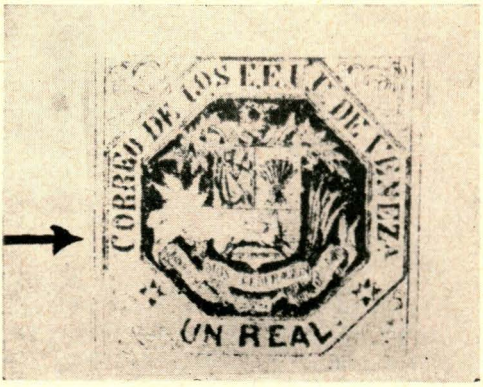


Fig. 31. 1 Real with large white flaw.

in the diagram. Numbering them 2 and 3, and the spotted "E" Variety 1, the block shows them as follows:

1	2	
	3	
1	2	
	3	

Flaws. A very large white flaw occurs on a stamp of this denomination. This extends from the lower part of the shield almost to the edge of the solid color on the left. It resembles somewhat a bursting smoke shell. Two copies are in the writer's collection, and the flaw is believed to be constant.

A smaller flaw has been noted. This is a sizeable white spot on the colored background just below the "LO" of "LOS".

Worn Plate. It is evident that the plate became worn rather early in its use. Copies showing the wearing of the plate are by no means uncommon. Some of them, including blocks and pairs in the writer's collection, show so much wearing that portions of the design, especially the decorations in the corners of the stamp, and the designs on the shield are almost invisible.

Hall & Fulcher cite Wilkinson as giving two settings of the 1 Real, the first containing many defective impressions (evidently referring to the worn plate specimens), and a second without defective impressions. They say that this is probably correct and that they are unable to add any material particulars. They do not give any reasons for their conclusions, which the writer believes to be incorrect.

The spotted "E" variety described above occurs on a worn plate pair in the writer's collection, as well as on a normal block of 8 (twice) and one of four (once).

Another transfer shows the colored mark over the "E" of the first "DE". This is the next stamp to the right of the one with the spotted "E", occurs twice in the normal block of eight, and once in a normal block of four. It has also been found in a worn plate pair, block of four, and strip of three.

These facts are certainly evidence that the worn plate varieties are from the same setting as the normal ones and tend to negative the existence of two settings.

Separation. Although the stamps were issued imperforate, copies are known unofficially perforated 14 and also *percé en scie*.

Half used as ½ R. Bisects are known and were apparently recognized by the authorities. There are two covers (folded letters) in the writer's collection showing this use. Both stamps are bisected diagonally. One cover is from La Guaira to Caracas, May 19, 1868, and the bisect is tied with the La Guaira concentric circles in black. The other is from Caracas to La Guaira, May 28, 1868, and the stamp is tied to cover with the Caracas concentric circles in black (CA 3 C). Both cancellations are without date, but the letters are dated in manuscript within.



Fig. 32. Block of four of the 1 real showing worn plate.

Dated Cancellations. Dated cancellations or dated covers show the following for the 1 Real:

1867: April 24.
1868: May 19, May 28, Sept. 23, Sept. 26.
1869: June 5.
1870: 1870, February 1, 1870.

The stamp was, therefore, in use during the same general period as the ½ Real. Cancellations thus far examined by the writer do not show any that have not been recorded for the ½ Real.

2 Reales Yellow

The 2 Reales yellow is the highest denomination of the issue. It appears to have had only a limited use. Probably intended for overweight and foreign mail, it had to compete with the La Guaira "locals" or steamship stamps, and before long with foreign stamps used in Venezuela for carriage abroad. Probably also the issue was small in numbers. It is a comparatively rare stamp unused and definitely rare with genuine cancellation.

Multiple pieces are most uncommon, so the writer is fortunate in having a full unused sheet. This is composed of three pieces of 50, 60, and 40 stamps respectively—originally in one piece. All have side margins, while



Fig. 33. Bisect of the 1 Real used as ½ R. on cover to prepay the inland rate from Caracas to La Guaira.

the former has the top margin and the latter the bottom sheet margin. (Fig. 34)

Hall & Fulcher said that they had found no reference in philatelic literature to the size or arrangement of the sheet of the 2 reales.[20] We are now able to throw some light on these questions. The sheet in the writer's collection contains 150 stamps, 15 x 10. This establishes the size of the sheet. As to arrangement, we have been unable to identify all the transfers, but there are strong indications that the stamps in several of the vertical columns are from the same transfer respectively, and there is some evidence that at least one transfer was used for more than one column. There may be some exceptions, and the complete arrangement has not been established.

In position No. 2 in the sheet, there is a cut or break near the lower end of the upright stroke of the "D" of "DOS". This appears in every stamp in the second left vertical row—i. e., Nos. 12, 22, 32, etc., down to and including No. 142, the bottom stamp in this column.

In position No. 5 there is a cut or break in the upright stroke of the "L" of "REALES" and a small break in in the frame line to the right of the "Z" of "VENEZUELA". These appear in each stamp in the fifth vertical row. One or both appear also in some of the stamps in the eighth vertical row.



Fig. 35. Enlargement of No. 2 in the sheet of the 2 reales, showing cut in upright stroke of the "D" in "DOS".

20. *The London Philatelist*, October, 1918, p. 240.

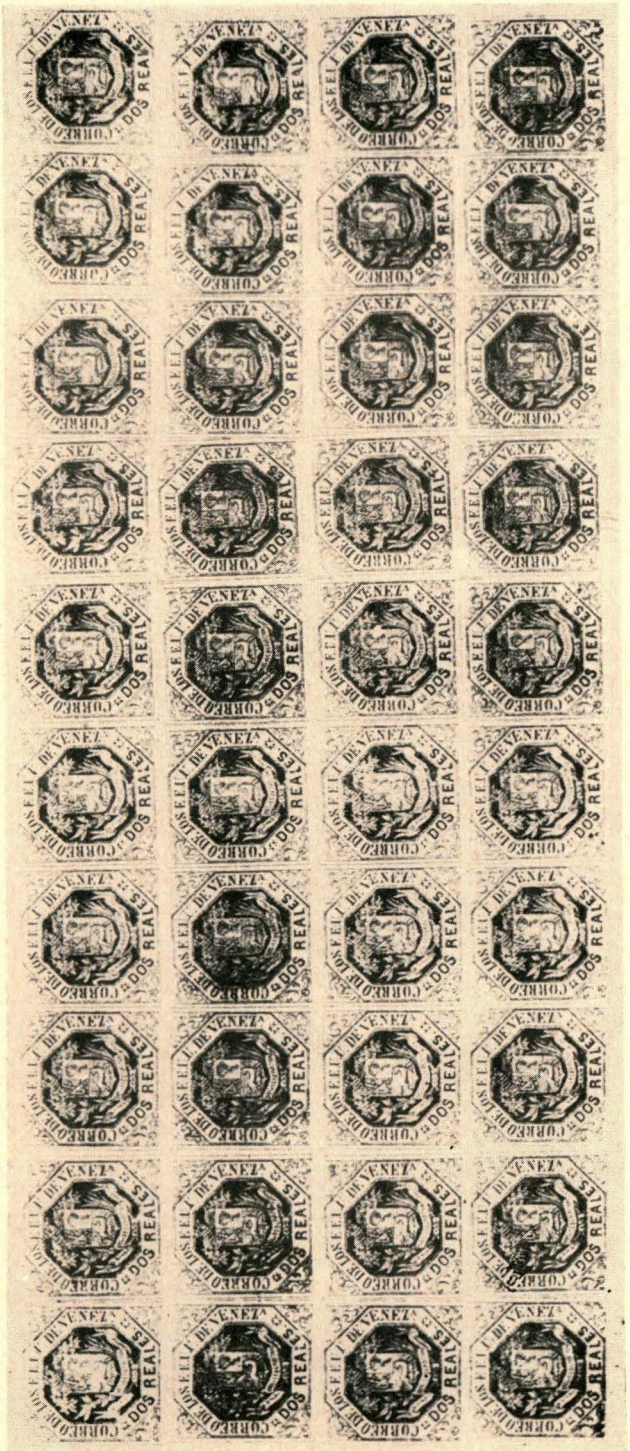


Fig. 34. Block of 40 of the 2 Reales showing sheet margins at bottom and sides. Turn page horizontally to see this block as printed.



Fig. 36. Enlargement of position No. 5 in the 2 reales sheet.

In position No. 7 the white diagonal tag at the lower right end of the ribbon above the "REA" of "REALES" is usually lacking, and where not lacking is defective. This condition appears to exist in all stamps of the seventh vertical column.

Flaws. In position No. 18 there is a colored dot between the "S" of "LOS" and the first "E" of "E. E. U. U.", nearer the E than the S, and about half way up.

In No. 26 in the sheet in the writer's collection, there is a colored dot below the "CO" of "CORREO".

In No. 50, the bottom stroke of the first "E" of "REALES" and the lower part of the left arm of the "A" of that word are missing, thus reading "RFALES".



Fig. 37. Enlargement of position No. 7 in the sheet of the 2 reales.



Fig. 38. Enlargement of No. 57 in the sheet of the 2 reales, showing breaks in the first "E" of "REALES".

A curious flaw occurs in No. 57 in the sheet. The back of the first "E" in "REALES", and part of the middle horizontal stroke of that letter are missing.

Finally, No. 149 shows a vertical mark or dash after the second "DE" near the lower end of that word.

Separation. The stamp is known unofficially perforated 12, and also with pin perforation.

Cancellations. Very few used copies have been seen by the writer. As said previously, used copies are extremely rare. Cancellations that have been observed include the Caracas concentric circles in black and in blue.

Color. A considerable variation of shades of yellow has been observed. Those examined include pale yellow, plain yellow, bright yellow, deep yellow, and a deep orange yellow.

Bisects. A diagonal bisect of the 2 Reales has been recorded, but has not been seen by the writer.

By 1870 or 1871, the stamps of this issue were undoubtedly used up. This was the reason for the decrees which made the proposed First Escuelas stamps of 1871 and subsequent issues available for postage as well as revenue. No other postage stamps were issued by the Venezuelan government until the "Contrasena" overprints, the first of which appeared in 1873. We shall deal with these in a later article.

THE CLUBHOUSE

Meeting of April 6, 1955

Haiti

Prior to introducing the Program Chairman, the President, Mr. Elkins, announced that one of our members, Mr. Maurice Tripet, of New York, N. Y., had won the Grand Award at SEPAD in Philadelphia, Pa., for his showing of 20th Century Switzerland. Mr. Tripet, who was present, rose to acknowledge the applause of the audience.

Mr. H. D. S. Haverbeck then asked *Mr. F. Burton Sellers* to present the display of Haiti. Mr. Sellers announced that *Mr. Samuel Dalsimer* and he would present the display which would include selections from their collections as well as those of *Dr. Clarence W. Hennan* of Chicago, Ill., and *Mr. John Simmons* of Lansing, Mich.

Following the introductory remarks, Mr. Dalsimer introduced the Postal History section of the exhibit. Tracing the cultural background of the country, he emphasized the French influence on its postal markings. These were categorically defined by periods of civil unrest, the French influence surviving even the French Revolution. Straightline markings of Port-au-Prince and Gonaires from 1789-92 were shown. The boxed "Poste-Paye" marking was presented both in red (1871) and black (1881). Those fascinating black-oval markings of 1845-63 with the town name in relief were shown from Cayes, Gonaires and Cap Haitian. The Revolutionary period of 1792-1793 found letters originating in Haiti bearing only French receiving marks. The British Mail Service was illustrated by: ship letter arrival) markings, principally Falmouth and Deal; a beautiful crowned circle marking of Jacmel on a local cover; the same type marking used in conjunction with the Jacmel killer (British) "C59". Each of the different types of C59 and E53 (Port-au-Prince) were displayed. An example of the rare type of E53 with the four bars above the number was included with this group. Many attractive multiples bearing either C59 or E53 killers were in this cancellation display. Stampless covers of 1891, ten years after the first stamp issue, represented another period of civil unrest. The later French influence in Haitian postal history as exemplified by the octagonal paquebot markings closed this section on Postal History.

The first postage stamp issue was discussed by Mr. Sellers who spoke briefly on their background and the influence this issue had on General Salomon's political life, his enemies intimating that the head of Liberty on the stamps was really that of the General's wife. Of French manufacture, this issue first appeared on July 1, 1881 in the imperforate state. It was issued perforated the following year. This led the way for variations in perforations, many values being found imperforate along either the horizontal or vertical sides. Among the items of note were: a wash drawing essay by M. Laforestine, the designer of the first issue (ex "Tows"); other essays identical to the issued stamp but in a larger size; trial color proofs of the 1, 2, 3, 5, 7 and 20 centimes in black and in red; a full pane of 50 of both the 2 and 3 centimes; a proof sheet of two panes of 50, each pane tête-bêche to the other; unofficial perforations and roulettes on the first (1881) issue; and the cancellations which included French and Dutch paquebot markings, American foreign receiving markings, the boxed "Poste-Paye" cancels, and foreign cancels such as Turks Islands and British numerals not assigned to Haitian service.

There were four printings of the first issue. The 50 positions of each can be plated. Examples of this were from Dr. Hennan's collection. This group included many possibly unique or near unique used multiples, a brief listing of which follows:

1 centime—a block of 4 and strips of 5 and 9
7 centimes—a strip of 7
20 centime—blocks of 4 and 10 and a strip of 5

The covers shown included all possible combinations for both local and foreign rates. One of the latter group bore four of 2 centime perf. and a pair of the 1 centime imperf. addressed to the philatelically infamous Mr. Seebeck at 97 Wall Street, New York, N. Y. The more interesting postal stationery of this period was also exhibited. Rather than imprinting postal cards, regular postage stamps were affixed to officially printed cards in the proper amount as was the practice with other countries during this period.

In 1887 General Salomon was persuaded to allow his countenance to appear on Haiti stamps. This series of four values lasted until his political descendancy in 1890. An interesting cover shown by Mr. Sellers was franked with 7 centime of 1882 and a 3 cent. Salomon to make up the foreign rate, the latter stamp having been affixed upside down as an indication of the latter's disfavor. Additional items of interest were: a used block of 10 of the 1 cent; and a bisect of the 2 cent. value used adjacently to a complete copy making up the local (3 cent.) rate. The handstamped overprints issued in 1890 were exhibited with all their modifications, including the normal state.

The "Palm Tree" issues of 1893, 1895 and 1896 were shown with their many varieties. A block of four of the 5 cent. of 1896 imperforate vertically used on a commercial cover was among the many items of interest. Many covers were shown to illustrate the different postal rates and the possible combinations of stamps used to make up those rates. The local rate covers were much the scarcer. The off cover cancellation group was also quite complete.

The modified "Palm Tree" issue of March 1898 which was printed in France on paper watermarked "R"(epublic) "H"(aiti) were also presented rather comprehensively. This included trial color proofs, specimens, both overprinted and punched, as well as the regular issue. Sufficient evidence was presented by way of commercial covers to show rather conclusively that all values of this series saw postal service.

The 1898 issues printed by the American Bank Note Company and the 1899 re-issue of the primary postal values in the proper U. P. U. colors were enhanced in their showing by the inclusion of their proofs and covers showing correct usage.

The popular 1904 issues were presented in full colorful array from the proofs in black, through all known color combinations and printing variations. As with the previous issues, covers and cancellations graced the showing.

In 1906 the 20 cent and 50 cent Nord-Alexis stamps were overprinted 1 and 2 centime. The 1 centime on 50 centimes which only exist inverted was among the group shown. In 1907 additional values were overprinted in red, brown, black and violet. Both shades of the violet overprint of 1 centime on the 20 centimes orange were displayed. The numerous handstamping varieties were included in this display.

The overprints of General Oreste Zamor better known as the "GLOZ" overprints, received the same complete treatment as did the other groupings in this showing. The greatest rarity in Haiti, the "GLOZ overprint" on the 50 centimes Nord-Alexis overprinted Poste-Paye, was exhibited in used condition. There were only 50 copies of this overprint of which ten remain on record. Of the ten only two are known used.

The regular series of 1906, those of 1913 and 1915-16 were not neglected, nor were the United States Marine Occupation handstamps of 1915-16, each receiving comprehensive display and discussion.

Mr. Sellers closed the display with a blend of the philatelically exotic: unissued Revolutionary stamps; postal forgeries; revenues; revenues postally used; Hamburg-American Line Local stamps showing Haitian use; and finally, the "working" collection of cancellations.

This showing was indeed a tribute to the interest and enthusiasm of the exhibitors. It reflected the many hours that went into the planning and assembling of the exhibited material. Seldom indeed have the members been privileged to view a joint showing which was so comprehensive, yet which avoided the duplication of material, so frequently found in cooperative showings of one country. Messr. Sellers, Dalsimer, Hennan and Simmons are to be congratulated for their fascinating, comprehensive exhibit of Haitian philately from its very beginning through the first quarter of this century. (*M. G. O'R.*)



One of the handsome sterling silver trays awarded by the Program Committee of The Collectors Club as one of the major awards for the 1955 Member Competition and so engraved. A larger one was for the Grand Award, while a smaller size was awarded to six other exhibits of equal merit on the night of April 20th, 1955.

Photo by Boutrelle

Annual Member Competition

April 20, 1955

Once again the annual competition for the members proved to be one of the most popular events conducted by this Club. With each exhibit limited to one frame with 12 album pages or less, a total of 51 entries were mounted in the main Meeting Room. 16 of the frames were of particular interest because these are the new ones designed by the FIPEX Committee for the 1956 International Exhibition. *The Association for Stamp Exhibitions* wished to try them out to ascertain if they were entirely practical and successful.

The Program Committee had planned well in advance. Having had several years previous experience in conducting such a competition, the 1955 affair went off well. The exhibit was mounted and staged by an experienced group of members.

Many attended this night. The second floor lounge was filled to overflowing when all gathered at 8 p. m. to hear the Chairman of the Judges announce the winners. Although no count of attendance was made, a conservative estimate would be that at least 150 members or guests viewed the exhibit.

The Chairman of the Board of Judges, *Mr. Louis Stich,* made some preliminary announcements for exhibitors' guidance based upon our experience with these exhibits. At the suggestion of many present, these have been incorporated into an editorial (see page 162).

As in past years, it was re-assuring to learn that over one-half of the entries came from non-resident members, some exhibits being sent on from as far as California and Canada.

It is essential to realize that each exhibit was shown without identification of the own-

er. Thus the Judges were removed, as far as possible, from personal favoritism so the material was judged on its own merits, not by philatelic stature of any exhibitor. Mr. Stich had selected *Herbert Bloch, Winthrop S. Boggs, Mrs. John D. Dale* and *Harrison D. S. Haverbeck* to serve as his Judges. Consequently, every one must admit that the sum-total of the philatelic knowledge of this Board of Judges was of the highest calibre.

The Program Committee under the Chairmanship of *Mr. Haverbeck* and the House Committee headed by *Mr. J. S. Glaser,* successfully staged the exhibit. The following members were singled out for mention for their fine, voluntary services:—*Sidney F. Barrett, Henry Kraemer, Frank Kohn, Edwin Mayer, Stanley R. Rice, Stephen G. Rich, Col. John F. Rider, Maurice Tripet* and *Sol Whitman.*

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

1. *Austria*—Herbert Dube
2. *Ecuador*—John W. Funkhouser
3. *Rare Covers*—Col. John F. Rider
4. *Puerto Rico*—Edward Goldsmith
5. *China, Essays and Proofs*—Warren G. Kauder
6. *Alaska*—James J. Matejka, M.D.
7. *Autographs on Cover*—Mrs. Helen R. G. Lee
8. *19th Century U. S.*—J. Caldwell King
9. *Roman States*—Louis Klein
10. *19th Century U. S. Essays*—Julian F. Gros
11. *United States First Issue Revenue Stamps*—Morton Dean Joyce
12. *Selected Stamps Involving Stamp Design*—John B. Kaiser
13. *Mountains in Africa*—Stephen G. Rich
14. *Hong Kong*—Irwin M. Yarry
15. *Aeroplane Crash Covers*—Joseph L. Eisendrath, Jr.
16. *U. S. 3c Green 1870-79*—Edwin Milliken
17. *France*—Louise Clemencon
18. *Hunting Through the Ages*—Eugene V. Connett, 3rd
19. *China*—Ellery Denison
20. *Belgium*—Clarence E. Foster
21. *Airmail Stamps on Covers*—Henry M. Goodkind
22. *Bulgaria*—Herbert P. Woodward
23. *Military and Censored Air Letter Sheets*—Sol Whitman
24. *Mexico*—James O. Vadeboncoeur
25. *Switzerland*—Maurice Tripet
26. *Baden*—W. Flaccus Stifel
27. *Egypt*—Peter A. S. Smith
28. *Confederate Covers*—Philip Silver
29. *Pioneer Airmails*—R. H. Shrady, M.D.
30. *Haiti*—F. Burton Sellers
31. *Austria*—Carl R. Rueth
32. *Map Stamps*—Allen H. Seed, Jr.
33. *U. S. Railroad Covers*—C. W. Remele
34. *Hungary*—Ben Reeves
35. *Indian Feudatory States*—Emmett B. Peter, Jr.
36. *U. S. Stampless Covers*—Edwin Mayer
37. *U. S. Departments; Specimens and Proofs*—Serge A. Korff
38. *Austria*—Frank Kohn
39. *China*—E. Robert Clas
40. *Great Britain*—H. P. Burrell
41. *Nova Scotia and New Brunswick*—Leona Pecha
42. *Great Britain*—Edwin E. Elkins
43. *U. S. 3c 51's*—Edwin S. Bingham, Jr.
44. *Bosnia & Herzegovina*—J. F. Connor
45. *Russia #1*—Paul M. Davidson
46. *India*—Paul P. Lindenberg
47. *France*—Paul Baudry
48. *Bermuda*—Fred Kahn
49. *French Post Office at Jaffa*—S. N. Shure
50. *Venezuela Air Mails*—Oscar R. Lichtenstein
51. *Designs of Charles R. Chickering, U. S. Bureau Engraver*—Victor C. Timmermann

The Judges selected the following Awards:

Grand Award

Austria by Frank Kohn, an exhibit of the first issues with unused multiple pieces, errors, scarce cancelations and covers.

6 Awards of Merit

Rare covers by Col. John F. Rider, a showing of pieces dating back to the early 14th Century

Airmail Stamps on covers by Henry M. Goodkind

U. S. Stampless covers by Edwin Mayer

Bosnia and Herzegovina by John F. Connor

Russia No. 1 by Dr. Paul M. Davidson

Early France by Paul Baudry

16 Certificates of Felicitations

Austria by Herbert Dube

China, Essays and Proofs by Warren G. Kauder

Alaska by James J. Matejka, M.D.

Hong Kong by Irwin M. Yarry

France by Louise Clemencon

Hunting Thru the Ages (Topical) by Eugene V. Connett 3rd

Bulgaria by Herbert P. Woodward

Switzerland by Maurice Tripet

Baden by W. Flaccus Stifel

Confederate Covers by Philip Silver

Pioneer Airmails by R. H. Shrady, M.D.

U. S. Railroad covers by C. W. Remele

China by E. Robert Clas

Great Britain by Edwin E. Elkins

India by Paul P. Lindenberg

Venezuela Air Mails by Oscar R. Lichtenstein.

Meeting of May 4, 1955

Boston Philatelic Society Night

The Boston Philatelic Society came in person and by exhibits. A full dozen of its people, including the ladies, came for the occasion, bringing with them ten showings, with six speaking members among the group. After filling the wall frames, the Bostonians were our guests for dinner at the Chesapeake House restaurant.

At the opening of the meeting, President Elkins turned the conduct of the gathering over to *President Urban Edgren* of the Boston Philatelic Society, who acted as master of ceremonies.

Dr. G. Philip Grabfield, called on first, started by explaining the four exhibits which had been sent on by members who could not come in person:

That of *Albert Feldman,* the 2-cent Washington of 1923 on, in all its variations, changes, usages, and with a number of most interesting freaks.

That of *Dr. Howard K. Thompson,* showing postmarks of places with the names Washington and Lincoln. This strictly postmark exhibit included many unusual covers, worth study for other reasons as well as their postmarks from places like Washington Court House, Lincolndale, and the like.

That of *Clark Tuttle,* a calendar for a year, of town postmarks for each day, struck spang on stamps of the Famous Americans series of 1940.

That of *Miss Laura Levesque*: Rocket Posts from their start, with covers from the significant experimental flights and other interesting rocket mail dispatches.

Dr. Grabfield proceeded to talk on his own Malta covers. These were all of the stampless period, starting with one of 1631 from the service of the Knights of Malta. He commented on the specially conventionalized Maltese Cross mark found on such covers, and its possible meaning as a "Free" mark. A 1770 letter of the Grand Master, to Marseille, followed. A remarkable piece, a folded letter of June 24, 1798, seven days after Napoleon took the island, and sent by a French soldier, gave emphasis to the historical role of Malta.

The British post office was shown with its early quarter-circle mark from 1809, and the many straight line types that followed. The later circle marks, that continued in use into the stamp period, followed. The Malta Mobile Box of 1861, a rare usage, was represented by a choice cover.

Paid marks, accounting marks showing division of rate between the British and the Maltese postal services, and a Malta Ship Letter duplicating the one Dr. Grabfield had lost on auction to President Elkins some years ago, rounded out the showing. The final section was the Cholera Letters, slit for fumigation and with the special markings indicating that they had been so handled.

Mr. Willard D. Coffin showed a compact Photographic-Philatelic project, that of photographs taken by him, illustrating the sources of design for stamps of the United States, Canada, United Nations, and Panama. He told entertainingly of his recent trip into the Maritime Provinces of Canada, seeking the original pictures or scenes to photograph, and of his lucky chance to photograph views in Washington, D. C. precisely as needed.

Mr. Urban Edgren, stepping out of his role as M. C., brought on his own Stampless Covers of Sweden. These he had back to the period of 1636, when, after several abortive attempts, the first Swedish postal service was established. Particularly interesting were the 1685 first postmarks, F with crown for Free and B with crown for Paid, shown on several covers. These marks found use on official mail only, and exist in 13 types in all. The very rare 1708 new town postmark of Stockholm was represented by a cover.

Mentioning his Official Letters of 1712, and that by 1720 no less than 118 post offices had postmarks, Mr. Edgren remarked that the last two of the 118, which had long eluded collectors, had been found and were the two he now exhibited. The arched and boxed types introduced from 1830 onward, and which remained in use long after official recall in some offices, during stamp days up to 1889 in one case, found representation here.

The Three Crowns mark of 1729 at Istrums, apparently a special military postmark, was shown, with its story well given. Some later interesting cancelations completed the story.

Miss Dorothy Bates exhibited Watermarks. Her showing was of stamps turned face down, specially arranged on a particular black background to make the watermark visible. In differentiating closely similar watermark types, the difficulties were mentioned. An old-time sheet of letter paper, the head of which might have been Napoleon, but which actually was his opponent King Frederick William of Prussia, was a feature of this showing.

Dr. L. S. Snegireff showed Russian Empire mails, with special emphasis on the early usages of the "Border Areas." Mentioning that the first mail route to the west was set up via Cronstad in 166, he showed the earliest postmarks: St. Petersburg 1750 boxed type; Moscow 1755. A cholera cover with slits and disinfecting markings, from Odessa in 1838, linked up the story to the Malta exhibit earlier in this evening's doings. Further unusual pieces were insured mail, officially slit and resealed, to verify contents; the earliest Russian ship letters, sent 1829-1840 by contract with the British ship "George IV."

A representation by typical items of the Border Areas in stampless days—Poland, Finland, the Levant offices, and of Military Mail before the Crimean War, was concluded by scarce military mail covers from the Russo-Turkish War of 1877-79.

Mr. Maurice C. Blake climaxed the evening with Multiple Rates of Boston, using both material in the wall frames and a series of lantern slides. His emphasis was on the fact that we had four and only four scales of postage in this country, though on each basal scale the rates varied:

1. 1711 to 1845 by zones or distance and number of sheets of paper.
2. 1845-49 and revived 1851 to 1885: unit rate per half ounce.
3. 1849-51: unit rate per half ounce only within the first ounce weight; by double unit rate per full ounce on multiples above one ounce.
4. 2c per ounce regardless of weight, 1885 on.

Mr. Blake showed no less than 50 covers by slides, indicating the various methods of charging the postage, from the Franklin "pennyweights of silver" and equivalents in Colonial currency onwards. Of these, odd rates such as 74 cents and $1.18, were included. This comprehensive collection, which deserves to be made into an article for publication, closed the evening.

After presentation of the Club's certificates of appreciation to the exhibitors and for those who had sent exhibits while not coming in person, the meeting was adjourned. (*S. G. R.*)

Meeting of May 18, 1955

U. S. Envelopes

Mr. Marcus W. White kept the membership not merely interested but almost hypnotized, for an hour and three quarters with his showing of United States Stamped Envelopes. We are promised a detail report, mentioning the items of particular significance. Pending that, we report that Mr. White brought out on the showing stand no less than nine volumes of the Department Envelopes, explaining with much verve their story, the variations, and the pieces which had been elusive to acquire. He then turned to the wall frames, all of which he had filled with 19th Century material. Not only was there remarkable completeness of coverage, but Mr. White's genial way of telling the circumstances of acquiring the unusual items brought each of them into sharp mental focus.

The members stayed right to the end: there were actually more in the room at 9.45 P. M. than there had been when the meeting opened at 8 o'clock sharp. This is a grand tribute to a most interesting exhibitor. (*S. G. R.*)

Meeting of June 1st

20th Century British Commonwealth

The program at this meeting, which is the final one before the Summer Recess, was presented by one of the long-time members of the Club, *Daniel F. De Beixedon.* The theme of the lecture and display was a survey of the Twentieth Century stamps of the British Commonwealth. The pages selected to be displayed in the frames were chosen with the idea of presenting a cross-section of the issues. This was designed to illustrate the changes from the end of the Empire to Commonwealth of Nations. It was basically this

history as portrayed on stamps, which was exhibited.

A large portion of the program was devoted to the issues during and just after World War I. These showed the expansion of the Commonwealth arising from the conquest of the former German Empire. Outstanding in this section were the frames devoted to the former German Colonies in the Pacific, such as the provisional Occupation issues of the Caroline Islands, Marshall Islands and Samoa. One highly interesting piece was a cover bearing a bisect of the Caroline Islands Provisional posted by the Japanese, bearing cancellation marks both with the Christian calendar and the Japanese dating, which is reckoned from the beginning of the reign of the current Mikado. These dual markings substantiate the legitimacy of this bisect, which had been questioned. The issues of the Australian Mandate of the North West Pacific Islands were well represented, including a fine range of the settings, in which the £1 unified setting was represented by a mint copy. There are probably not more than 16 copies known of this stamp.

From other theatres of that War, there were many other interesting items. The Long Island Provisionals issued by the British Naval Forces in the Bay of Smyrna were shown in their entirety together with some historical documents supporting the issue. There was included a letter from H. Pirie Gordon describing the efforts of the British Government to remove the copies of these stamps, that had found their way into the hands of collectors, from the philatelic market. The East African theatre was represented by a complete range of the "Mafia" provisionals which were used during the pursuit of the German Gunboat "Koenigsberg". Mr. De Beixedon pointed out, as a matter of interest, that the recent motion picture "The African Queen" was based upon this little known episode. The British Occupation issues for the Russian port city of Batum illustrated another out-of-the-way happening during this great conflict. Many of them were shown and described.

Among other fine sections of the display were the Edward VII issues of Great Britain, showing the differences between the De La Rue, Harrison, and Somerset House printings The perforation varieties of the Australian George V issues were well represented, as were also the die and shade varieties of these stamps. There was a frame devoted to the reign of former King Farouk of Egypt, showing his rise, fall and exile as portrayed on the stamps of Egypt. In the frames devoted to India were several interesting covers showing usage from the post offices in Tibet.

During his running commentary upon the display, Mr. De Beixedon pointed out how the British employed stamps as a method of advertising the Empire and its products. He showed how the entire Commonwealth was tied together by the symbol of the Crown, illustrating this by the fact that Great Britain at no time had inscribed the name of the country upon its stamps. The portrait of the King or Queen alone being enough to identify them.

In the discussion period following the end of the formal lecture, much comment was devoted to the usages of postage stamps for other things than the carrying of letters. It was pointed out that the telegraph system in the Commonwealth was administered by the Post Office, and that many of the high denomination stamps were basically intended for this purpose rather than postage. It was shown that, with the exception of India and certain of the South African states, it is impossible to distinguish this usage by even the postmark, because the same marks were used for both cancelling letters and telegraph blanks. The discussion also touched upon the fact that stamps above the denomination of 4d. were basically intended for the parcel service and that their use for postage was purely incidental. An interesting point discussed regarding the high denomination stamps of the British Pacific Island colonies was that they were mostly used on bills of lading for cargo manifests. This arose from the fact that the Post Office assumed the responsibility for the delivery of cargoes, carried by ships in the area. And lastly, the well known fact was repeated that these stamps were also widely used for revenue purposes as well as postage or telegrams. The discussion next turned to a consideration of the postal treaty arrangements between India and the protected border states. It was

shown how the international postage was paid by the stamps of Tibet and Nepal, and, that, through treaty arrangements, stamps of India were affixed to carry the letters outside of their boundaries. The total fee was paid at the point of origin with the requisite Indian postage being added upon delivery to the Indian Post Office. Then semi-annual accountings between the head offices followed. India maintained postal agencies within the borders of these states for the express purpose of handling this type of mail.

Mr. De Beixedon is to be thanked for providing a most entertaining and instructive evening. We hope that we shall be able to learn more about his fine collections at another time. (*H. D. S. H.*)

The Library Committee reports the acquisition of the following:

The Red Cross on Stamps by Wilson A. Swanker, M.D. Published by the American Topical Association, Milwaukee, Wis.

European Philatelic Society for American Personnel Overseas Bulletin edited by S/Sgt. Robert A. Young, Sanvika, Norway. Gift of Mr. Sol Whitman.

Sieger Liechtenstein Handbuch und Katalog 1953. Sieger Verlag, Lorch/Wurttemberg, Germany. (German) Gift of Aero Philatelists.

Wholesale Price List Postage Stamps of Post-War Czechoslovakia. Issued by Artia Philatelic Department, Praha, Czechoslovakia. Gift of Aero Philatelists.

* *Verzeichnis der Maschinenstempel.* Issued by Director General PTT, Bern, Switzerland. (German and French)

Philatelic Literature. Gift of Mr. Frederick A. Brofos.

The National Stamp Album 1886 by J. Walter Scott. Published by Scott Stamp and Coin Co., Ltd., New York. Gift of Mr. John A. Klemann.

* *Bermuda: The 1910-36 "Ship" Type Stamps* by M. H. Ludington. Published by Junior Philatelic Society, London, England.

Anuario de la Revista Filatelica Paraguaya 1955. (Spanish) Gift of Aero Philatelists.

* *Catalogo dos Selos do Brasil "Unico",* Separata No. 2, 1954.

Coronel Bogado, Paraguay. (Portuguese) Gift of Mr. Alfred J. Hillel.

Standard Catalogue People's Posts of China 1952. Published by Universal Stamp Service, Hongkong.

Philatelic Literature. Gift of Mr. S. G. Rich.

* *United Postal Stationery Society United States Postal Card Catalogue,* edited by George M. Martin. Van Dahl Publications, Inc., Albany, Oregon.

The Encyclopedia of British Empire Postage Stamps, Volume I. Great Britain and the Empire in Europe. Published by Robson Lowe, Ltd., London, England. Second Edition. 1952. Gift of Mr. Paul Carlton.

Catalogue of "Waterhouse" Collection. H. R. Harmer, Ltd., London, England. Gift of H. R. Harmer Inc.

* *Les Timbres Faux de Belgique* by M. G. Slagmeulder. Published by Heraly-Charleroi, Brussels, Belgium.

Bnlletin of International Society for Japanese Philately. Our file completed to date through kindness of Mrs. Conway Zirkle.

Sanabria's Air Post Catalogue 1954-55. Nicolas Sanabria Co., Inc., New York. Gift of Aero Philatelists.

* *Commemorative Stamps of the British Commonwealth* by Harrison D. S. Haverbeck. Published by D. Van Nostrand Co., Inc., New York.

HPO Notes, Vols. 1-5. 1950-1954. Edited by Jerry Jarnick. Published by National Highway Post Office Society. Bound Volume.

Catalogue of the "Stephen D. Brown" Auction of U. S. Stamps and Covers. Harmer, Rooke & Co., Ltd., London, England. Gift of Mr. W. Lloyd Heath.

Sanabria's Air Post Catalogue 1954-55. Nicolas Sanabria Co., Inc., New York. Gift of Mr. Robert J. Lyon, editor.

Thurn und Taxis 350 Jahre Post by Fritz Sebastian. Published by Bruno Wilkens, Hanover, Germany. (German) Gift of Mr. E. S. Anasir.

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* Reviewed in this number.

Philatelic Literature. Gift of Mr. Edwin Mueller.

The Postal Stationery of Italy by Pierson Ostrow, Elizabeth, N. J.

The Squared Circle Postmarks of Canada by Alfred Whitehead. Published by British North American Society. Gift of Mr. W. S. Boggs.

Priced Catalogue of Channel Islands Revenue and Insurance Stamps. Compiled by William Newport. Published by Channel Islands Specialists Society, London, England.

New York Postmaster's Miniature Plate of Nine Proofs by Clarence W. Brazer, D.Sc. Reprint from 20th American Philatelic Congress Book 1954.

XX Killers, Journal of U. S. 20th Century Postal Cancellations Society. Our file completed to date through kindness of Mr. Donald B. Stevens.

The Postage Stamps of Armenia, Part II, The Unframed HP Monograms, by S. D. Tchilinghirian and P. T. Ashford. Published by The British Society of Russion Philately, London, England.

At the Board of Governors meetings held April 27th and May 25th, 1955, the following new members were elected:

4320 Robert D. Lowrie, Tucson, Ariz. Collects Japan, China.

4321 Arnold M. Strange, Harpenden, Herts., England. Collects philatelic literature.

4322 H. P. Michener, Stirling, N. J. Collects Liberia.

4323 Peter F. Engel, Syosset, N. Y. Collects Central and Western Europe.

4324 Melville C. Nathan, San Rafael, Calif. Collects Western covers, 3c 1851 postal markings.

4325 Zdzislaw J. Obara, Chicago, Ill. Collects Poland.

4326 Henry L. Pool, East Hampton, N. Y. Collects United States envelopes, British colonies.

4327 James D. Woodward, Secane, Pa. Collects Mexico, General, Sports stamps, and covers.

4328 Harvey E. Johnson, Elmhurst, Ill. Collects Mexico, France, United States, Vatican, Philippine Republic.

(Concluded on Page 211)

The Collectors Club

STATEMENT OF OPERATIONS AND SURPLUS

For the Year Ended December 31, 1954

INCOME:			
Dues		$ 12,544.12	
Philatelic Foundation, rent		800.00	
Association for Stamp Exhibitions		200.00	
Contributions, Study Groups		565.00	
Sale of C. C. P. handbooks		187.29	
Miscellaneous		3.03	$ 14,299.44
OPERATING EXPENSES:			
Club		6,334.01	
House		4,744.05	11,078.06
Operating income			3,221.38
COLLECTORS CLUB PHILATELIST PUBLICATION:			
Cost of publishing		5,393.85	
Deduct income from:			
Advertising	$2,009.97		
Subscriptions	287.50	2,297.47	3,096.38
Net income			125.00
SURPLUS, December 31, 1953		119,764.80	
Transfer of furniture and fixtures from Collectors Club Fund		1,107.41	120,872.21
SURPLUS, December 31, 1954			$120,997.21

BALANCE SHEET, December 31, 1954

ASSETS

Cash		$ 4,349.56
Deposit with Post Office		15.00
Donated stamps, block of four 5c Garfield special printing (Scott's catalogue No. 205c) at appraisal value		5,000.00
House Replacement Fund:		
Cash in Trustees' account	$ 379.42	
Marketable securities	8,375.98	8,755.40
J. Brace Chittenden Memorial Fund:		
Cash	128.69	
Marketable securities	6,700.00	6,828,69
Life Membership Fund:		
Cash in savings bank		856.59
Collectors Club Fund:		
Cash		2,464.15
Fixed assets:		
Club real estate	65,058.07	
Furniture and equipment	15,851.89	
Library	30,293.35	111,203.31
Unexpired insurance premiums		994.91
		$140,467.61

LIABILITIES, FUND RESERVES AND SURPLUS

Liabilities:		
Federal income and payroll taxes withheld from employees	$ 91.20	
Federal insurance contributions payable	15.00	
Dues paid in advance	459.37	$ 565.57
Fund reserves:		
House Replacement Fund Reserve	8,755.40	
J. Brace Chittenden Memorial Fund	6,828.69	
Life Membership Fund Reserve	856.59	
Collectors Club Fund Reserve	1,964.15	
McCoy Library Fund Reserve	500.00	18,904.83
Surplus		120,997.21
		$140,467.61

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

AUDITORS' REPORT

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

We have made a limited examination of the balance sheet of THE COLLECTORS CLUB, a non-profit corporation organized under the laws of New York State, as of December 31, 1954, and the related statement of operations and surplus for the year then ended. We did not make a complete audit of transactions but we counted the marketable securities and verified the bank balances by independent confirmations.

MARSHALL GRANGER & COMPANY

New York, N. Y.
June 13, 1955.

BOOK REVIEWS

Commemorative Stamps of the British Commonwealth by Harrison D. S. Haverbeck, F. R. P. S., L. 240 pages, 46 plates of halftone illustrations. Cloth cover. D. Van Nostrand Co. Inc., New York, N. Y., Publishers. Price $6.50.

At first appearances, a complete book on British Commonwealth Commemorative issues would seem to be making a philatelic mountain out of a philatelic mole-hill!

However "Commemorative Stamps of the British Commonwealth" by Harrison D. S. Haverbeck proves what a wealth of interesting information there is available in these issues, and records it in a most effective manner.

Mr. Haverbeck sets out to describe in full detail the many British Commemorative issues, as regards the person or event that is commemorated, the date of issue, the designer, printer, size of sheet, watermark, perforation, plus the reported errors and varieties. Every issue is illustrated.

Very considerable research has been made by the author in this direction and the information relating to the designs (and the many errors made) makes most interesting reading.

However, as far as the listing of varieties is concerned, there would appear to be omissions. For example, there is excluded in the 1887 issue of Great Britain the 1½d dull purple and green which exists with the purple part of the design double and is so listed by the Stanley Gibbons (London) catalogue as number 198a. On the other hand the various imperforates of the same issue are listed as varieties whereas they are normally considered to be "imprimaturs", that is a form of proof.

For the collector of British Commonwealth issues, who wishes to know more of the stamps he owns, or who wishes to write-up his collection in an instructive manner, the book is invaluable.

The general presentation, lay-out and standard of reproduction of the illustrations are excellent. (*Bernard D. Harmer*)

United States Postal Card Catalog, George M. Martin, Editor, United Postal Stationary Society 1955. Van Dahl Publications, Albany, Ore. (4) + VIII + 94 + (2). $2.50

This comprehensive and competent catalogue of the Postal Cards of the United States is comparable in its field to the monumental "Thorp Catalogue of U. S. Envelopes." The editorial board includes the most distinguished students of these issues, one of whom David H. Burr, is equally known for his knowledge of envelopes.

The opening pages have to do with the historical development of Postal Cards generally. Although apparently an American idea, it was Austria which October 1, 1869 became the first Postal Administration to issue stamped postal cards. It is rather disappointing to note that attention was not called to the fact that Canada was the first Postal Administration in the New World to issue postal cards. This was on May 1, 1871, two years prior to the first United States cards.

The preliminary notes refer to general matters affecting all cards. The remarks under "Card Stock," "Ink Shades and Albinos and Dry-Prints" are most sensible. They should be read and digested by all collectors and catalogue editors, because with slight modification they apply to many philatelic varieties. The same also applies to "Surcharges".

In grouping the cards there are four classifications—single cards, reply cards, Air Mail cards, and official cards. In these listings all the pertinent information is given relating to each variety, such as date of issue, Scott catalogue number, quantity issued, size of sheets, contractor, type of presses, notes on varieties, and any other necessary remarks.

The 1920—1c surcharges are most thoroughly presented, with illustrations of every type. Some of these are very scarce. If postal cards were more widely collected, they would command very high prices.

Page 43 is rather confusing. In referring to irregular surcharges the terms "cards

1-4", "cards 5 & 6", and so on are used which should be captioned "cards S52A to D", "cards S52E-G", and so on as there are ten such cards, not nine.

The appendices, of which there are nine, cover practically every other phase of United States Postal Cards. The pricing is on pages 89 to 94, a wise provision, so that a six page pamphlet can be issued with revised prices when necessary. This is so practical that many other catalogue editors and publishers should study this pattern for further use.

In conclusion, the Postal Card students are to be congratulated in the production of so scholarly a work, which will be indispensable to every one who wishes to be well informed on these issues. May we conclude with the suggestion that some effort be made to have future editions of "the Thorp Envelope Catalogue" include this Postal Card catalogue, so that we eventually will have a "United Catalogue of the Postal Stationery of the United States." (*W. S. B.*)

Les Timbres Faux de Belgique by M. G. Slagmuelder. Editions Herald-Charleroi. 157 pp. Illustrated and Indexed. Paper bound. Price $2.00. (French)

This is an outstanding reference work for an experienced philatelist. But, one who is not too advanced or does not understand philately too generally, would be well advised to steer clear of this book, because the philatelic fundamentals may confuse rather than clarify.

The presentation of the problem of fakes of Belgian stamps is admirable. The contents are set forth orderly, and each fake is clearly defined. There are a total of 183 illustrations, being by far the most useful part of this handbook. The cuts are clear and enlarged. They are easy to follow.

The introduction (pp. 9 to 17) is ably stated. Everyone, not only Belgian specialists, who has a stake in a stamp collection, should read this. It would dispel a number of misconceptions now current. It refutes some false ideas too often propounded in the popular American stamp press about fakes and forgeries. The author brilliantly defines every known type of fraudulent work made to deceive. It is not just counterfeiting a stamp or applying simulated overprints which can frighten so many innocents. *This book defines 4 categories of total fakes and 12 of partial faking.* Who among us is competent to select a certain type of fake as the one deceiving most collectors? Each type fools somebody, collector or dealer. Perhaps more have been cheated by trimmed perforations or fake cancellations than by counterfeiting a surcharge.

This book edifies the more intelligent philatelist. It probably will scare the less mature, who fears that philatelic faking is beyond solution. But no, the author graphically displays philatelic knowledge assuring all concerned that philately can conquer those who perpetrate trickery. With this book as a reference, one can collect Belgium with a most reasonable assurance that he will not be tricked into buying fraudulent covers, repaired stamps or other worthless material.

This book also reveals that it is not always the scarce or expensive items that are faked. A comparatively common variety may come into demand. The faker will supply an imitation knowing that his most profitable work lies in a wide distribution.

This reviewer can rave about this book because the author advises his reader how to detect a fake, if he has the required philatelic knowledge. One fake has been produced by chemically treating a common color to imitate the scarcer color variety. This book tells one how to uncover this by noting that the chemicals caused a paper shrinkage. Or a repaired copy is described; its detection will come by submersion in benzine. Each type of fake has its own distinctive individualities, so that each must be handled separately.

Even if this reviewer felt captious or strained to locate one minor fault, a careful reading of the whole 157 pages did not show one detail subject to unfavorable comment. We can only repeat that, in the right hands, this is a most useful reference book. The exposition is clear and concise. The reader is instructed, not distracted by lengthy descriptions or possible irrelevancies. A fair knowledge of the French language will be helpful. But even without this, the illustrations allow one to understand a good portion of this book. (*H. M. G.*)

Südwestafrike: Handbuch zur Geschichte eines Sonnenlandes. By Dr. Herbert W. Gewande. Bad Ems, 1954, Werner Kühn Verlag; paper, 198 pp.

Beginning with Poole's 1909 brochure on Zululand and Allis' great 1920 book on The Cape, one by one the Southern African countries have found adequate philatelic treatment. Geldof 1928 on Orange Free State, Curle and Basden 1940 on Transvaal, the Union Handbook/Catalog of 1952, and Gilbert's 1954 brochure on Basutoland, bring the coverage nearer to completeness for the area. Natal and Southwest Africa alone have stayed unhandled save in magazine articles. Now the latter is comprehensively covered, though in German only. We hope some enterprising writer and publisher will bring Dr. Gewande's work into our language.

Southwest Africa's five philatelic periods are all treated with full detail. These are:

1. German period of "Forerunners."
2. German Colonial issues period.
3. South African campaign and occupation.
4. Mandate Period: South African Stamps.
5. Mandate Period: Southwest Africa's own stamps.

The history involved, such as the circumstances for the Union Stamps used in S. W. A. from 1915 to 1920 and the different condition under the South African Mandate from 1920 till Southwest's stamps were issued in 1923, is given with full detail and strict limitation to relevance.

For a small country such as Southwest Africa, usages and postmarks bulk far more philatelically than when there are many stamps with many varieties to report, sort into order and perhaps even plate. Dr. Gewande has missed nothing, from the usages of the German Empire stamps as forerunners, through the dates of establishment of all the post offices, to illustrating almost every separate postmark that has any specific interest.

Thus, the interesting "Wanderstempel" of the German colonial period are treated fully, with ample pictures. These cases, in which a metal dating postmark without town name, was used at various offices, often one device at several successive newly-opened postal places, with a straight line rubber town name struck over it, (two operations to cancel) are given needed listing and explanation. Though this reviewer has been cultivating the field desultorily for many years, he was able to fill numerous gaps in his information out of this chapter.

Likewise, the treatment of the mutilated or altered German postmarks of the Occupation and early Mandate years, is remarkably informative. This reviewer had hardly realized that actual changes were made—German Olukonda device being mutilated and partly remade for Ondonga, for example; Bethanien altered to Bethany as well as having parts of German wording removed; Gochas similarly denuded and changed to Guchab.

The treatment of philatelically done-to-order usages in the Occupation and early Mandate period is sane, eminently fit to prevent those reading it from being deceived or paying high prices for covers of no significance. (pp. 105-106). We note a picture showing a stamp invalidated in 1908 among those used on such material in 1917—but Dr. Gewande evidently did not know of this.

Seapost usages and R. P. O. usages at various periods are handled with all needed detail.

We commend Dr. Gewande for his restraint on the mention of the political matters and changes involved, though we would have liked him to be more candid on the massacre of the Herreros in the 1904-05 war. But by and large, he has avoided partisanship in his explanations.

The only lacuna we can find is page 131, where recognition of the lithographic Type 1a surchargings of 1923 by the normal characteristics of lithographed work (the "irregular string of beads" edge or line) is not mentioned. Nor does Dr. Gewande attempt to explain why the 5d surcharged dues are always those of Transvaal: perhaps he was not aware that these were white elephants, useless stock, at Pretoria, even that late, thirteen years after Transvaal's stamps had ceased to be colonial in use and were valid throughout the Union of South Africa.

Maybe it is good German usage to speak of "Englisch" for things and countries that are *British.* If so, no fault applies. But seeing as it was the Cape Colony that an-

nexed Walfish Bay in 1878, the Imperial government (which is British—i.e. Scotch and English and Welsh and some Irish combined) that furnished the arms for the 1915 conquest by the South African army without an English regiment even accompanying, and in the light of other similar facts, the wrong term seems to have been used. With this minor fault finding, this book can be recommended to anyone working on Southwest Africa in any of its periods, as factually reliable, comprehensive in coverage, and sane in its interpretations of any philatelic matter. Now who will give us an equally good handbook for Natal and thus round out the coverage of Southern Africa? (*S. G. R.*)

Verzeichnis der Machinenstempel / Listes des Empreintes de Machine a Timbrer, with 5 supplements 1950-December 1954. Published by Administration of Swiss Posts. Berne, Switzerland.

The Postal Administration of Switzerland first issued a bound book on its machine cancelations in 1950 which sells for 6 frs. A new edition has appeared with five paper bound appendices, each covering a year after May 1950. Thus the coverage now is complete from November 1911 up to the commencement of this year.

The text is in both French and German. But with the use of code letters and having every type of cancel illustrated, one need not read French or German to find this book most useful. The descriptions are most comprehensive and clear. For instance, a slogan cancel will be listed along with the letter "L" or "R". This means that this special cancellation is found to the left or right of the ordinary date and town marking.

All the machine cancellations are listed in a very systematic manner. They are first divided into two main groups; then broken down further into subdivisions like straight line, circular, propaganda, exposition, conference, music, sports and so on.

In addition to having each cancellation described in this manner, the listing is by cities, using a cancel, in alphabetical order.

The enterprise of the Swiss Post Office must be admired by all collectors. Usually philatelists interested in cancellations have to compile their own lists hoping for completion with a government's co-operation, if available. But Switzerland has performed a remarkable philatelic service by taking its complete records, and then publishing them for interested philatelists. This is the only way to insure completeness and accuracy. (*Maurice Tripet.*)

Bermuda Ship Type: The 1910-36 "Ship Type" Stamps. By M. H. Ludington. London, Junior Philatelic Society, 1955, paper, 35 pp.

In compact form, this book presents a detailed study of a modern line-engraved issue. This particular issue is of special interest in that a new production process was used: a master plate sans figure of value, 120 subjects, was made in the usual siderographic manner. From this electrotypes, presumably in steel, were made, as needed for 60 or 120 subjects, and the figures of value entered upon these by pantagraph.

The history of each plate of each value, plus the varieties on each in their positions, is given in detail.

Your reviewer found the treatment both clear and adequate.

A slight quarrel might be had, with the statement that the process of plate-making included "hardening" of the working plates for each value. The type of varieties that developed, and the means used for restoring flaws and wear, would indicate strongly that, like the early plates for United States and Canada issues of Toppan Carpenter & Co., the National Bank Note Co., as well as others to 1885, these plates were not case-hardened at all. In fact, there is no reason in the method used, why even the master plate should have been case-hardened.

Sufficient illustrations for apparently all needs, enlarged enough to be useful without effort, are included. We like the system of locating features, using the Thirkell "position finder" which forms the concluding picture in the booklet. The American user, once he knows that "roller" means *transfer roll* (as we call it here) will have no trouble in understanding everything. (*S. G. R.*)

(Continued on Page 212)

More On

Ship Mail and Postal Markings

THE HAMBURG-AMERICAN LINE

on The West Indian Route

By ROBERT G. STONE

The article on this subject in the January 1953 issue of this journal * stimulated a number of readers to send us considerable additional data and some few corrections, which we are pleased to report herewith.

1. In the captions to Figures 14 and 27 we attributed the manuscript notations "Allemania" on the covers shown to the name of a boat; this is a mistake—the term is simply the Spanish for "Germany", to which these letters were addressed from Spanish-speaking countries. Regarding the use of U. S. Special Delivery stamps as shown in Figure 21B, Elliott Perry writes: "Around 1914 a friend in the import-export business in New York had considerable mail from countries bordering on the Caribbean and occasionally received a letter which bore a U. S. Special Delivery stamp. He told me that some foreign business houses made a practice of doing this. The reason was that when there was a mail weekly, or less often, a week or more might be saved if reply went back on the return trip. When a mail steamer made a quick turn-around in New York the hour or two which might be saved by 'special delivery' of the incoming letter would make the difference between getting the reply onto the return trip, or not until the next sailing. I think it was not customary to cancel the special delivery stamp until the letter arrived in the N. Y. Post Office, but have no doubt the letter you illustrate was given special delivery service."

2. The discussion of the railway marks of the Verviers-Cologne line on pages 15-17 requires some revision. The straightline mark cited (p. 15) is not known to German collectors, but another one: "Aus Westindien/ via Hamburg" is reported for 1877 (*Die Postmarke,* 1930, p. 90). The circular "Aus Westindien——" mark is also known from 1878 or earlier. Around 1882-88 is found a style reading "Aus Westindien/mit / Hamburger Dampfer" in a rectangular box; and for the same period one reading "Verviers / (date)/ Coeln" (not boxed). The Hamburg arrival mark mentioned on p. 17 should read: "Aus Westindien / via Hamburg" (1877).

3. Regarding the oval type German seapost marks for "Linie Hamburg-Mexico" (Fig. 28, p. 17) the following identifications of boats for the various numbers have been made:

I. *Kronprinzessin Cecelie* (not *Allemania*), 1906-12
II. *Frankenwald,* 1912; *Sachsen,* 1923
III. *Holsatia,* 1922; *Magdalena,* 1925-32 (ship name separately struck in the space where "Mexico" was cut out)
VII. *Fuerst Bismarck,* 1912

* Collectors Club Philatelist, Vol. XXXII, pp. 3-32.

VIII. *Ypiranga,* 1912
XI. *Corcovado,* 1912
XIII. *Spreewald,* 1912

4. The straightline "seepost" marks for the *Präsident* and *Cali* in Fig. 28, are certainly only purser marks, according to German collectors.

5. The circular seapost marks of the type illustrated in Fig. 28, p. 17, are also reported for: *M. S. Caribia* (1937), *M. S. Cordillera* (1933-36), *M. S. Teutonia* (1927), *M. S. Galicia* (1925-28), *M. S. Iberia* (1935). According to J. Dahmann, some of these marks (Magdalena, e. g.) were originally used for Hapag pleasure cruises. Later the name of the cruise was cut out and the purser handstamps carefully struck in separately in the space left thereby.

6. On page 20 the descriptions of the quotation marks in the keys for the codes 1b, 1d, 1f, and 2g were incorrectly given as "European style"—only code 1e has that style of quotes, the others all being normal.

7. The caption to Fig. 32, p. 25, should be corrected to read:—"Left Column: Type HC-1a (C) (Valdivia), (E) (Grunewald), (F) (Kellerwald)."

8. The following additional records of ships, dates, colors, and types are to be made to the "Descriptive Catalogue of Hapag Purser Markings From the Caribbean", on pages 20-27:—

Type SUS-1a: Non-serif Capitals:

ALTAI. add: (1902)
D. ALLEGHANY 28 x 4?
S. S. FRANCIA 37 x 3.5?
S/S ALENE 34? x 7.5
S/S ATHOS 34 x 4.5 add: (1903-?)
GRAECIA 35.5 x 5 (1912)
PRINZ SIGISMUND ? (1909)
SARNIA add: (1905)
VALDIVIA. 23 x 4?
VENETIA. 35 x 5? (1912)
WESTERWALD. 53 x 4.5 (1912)

Type SUS-1b: Non-serif capitals in quotes:

"ADIRONDACK" 55 x 7

Type SUS-1d: Non-serif capitals, thick block letters over 7mm, in quotes:

"ALTAI" 46 x 7.5 add: (1902)
"ALTAI" 41 x 11
"ALTAI." 43 x 11
"ANDES." 51.8 x 8

Type SUS-1h: (New Type) Sloping Non-serif Capitals:

PRINZ SIGISMUND. 49 x 4 (1908)

Type SUS-2a: Serif Capitals:

ALLEMANIA 54.5 x 5 (1898-1900)
ASSYRIA 37 x 4.5
CANADIA 37 x 5 (1904)
CASTILIA 42 x 5 (1901)
CHRISTIANIA. 55 x 5 (1904)
CROATIA 37 x 5-5.5? (1904-05)
DALECARLIA 52 x 5 (1895)
FRANKENWALD 63 x 5 (1912)
GALICIA 34 x 5 add: (1898)
GOTHIA 30 x 5 (1890's)
HERCYNIA 44 x 4.5 (1901)
HISPANIA 41 x 4.5
HUNGARIA 42.5 x 4 (1898); 44.5 x 5 (1901)
NIEDERWALD 55 x 4.5 (1912)
POLARIA 39 x 4.5 (1896; 1898)
POLONIA 37 x 4.5 (1890's)
SACHSENWALD 59.5 x 4.5 (1912)
SAXONIA 38 x 4.5 (1912)
SCHAUMBURG 55.5 x 4.5 (1912)
SCHWARZBURG 60 x 4.5 (1912)
SICILIA 33 x 5 (1912)
SPREEWALD 52 x 5 (1912)
THURINGIA 46.5 x 5 (1913)
VENETIA 36 x 4.5 (1899)

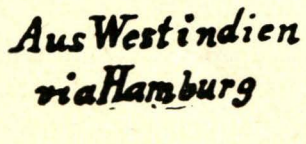
Type SUS-2c: Sloping Serifed Capitals

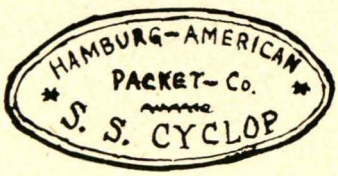
FLANDRIA 36 x 5 (1903)

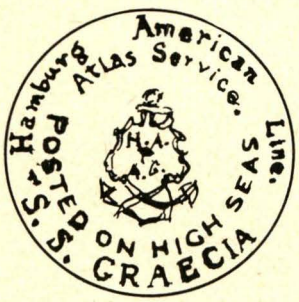
Type SUS-2d: Serif Capital and Lower Case Letters:

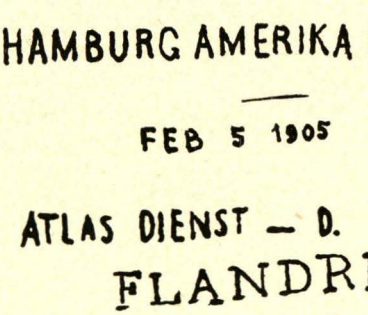
Allemania 39 x 5 (late 1890's)
Aragonia 39 x 4.5 (1928)
Carl Schurtz 43 x 4.5 (1912)
Eupatoria 26.5 x 5 (with ds., 1932)
Magdalena 33 x 4 (4.5?) (1925-32, struck inside seapost oval or circle)
Mecklenburg 47 x 4.5 (1912)
Niederwald 40 x 5 (1937)
Parthia 26.5 x 5 (1912)
Patagonia 35 x 4.5 (1912)
Phoenicia 37.5 x 5.5
Schwarzwald 45.5 x 4 (1912)
Sesostris? 30.5 x 4.5 (1933)

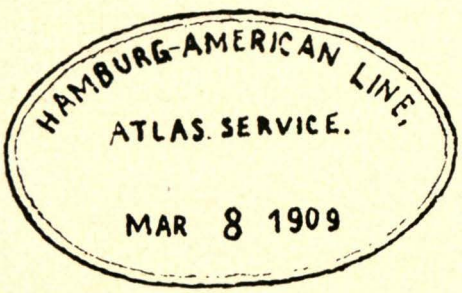












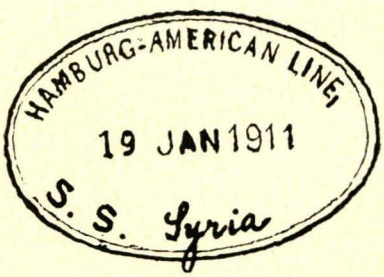


Fig. 34. Some of the new types and varieties reported in this addendum:—

Top left: oval seapost mark for Hamburg-Mexico line (black) with "Mexico" cut out and "Magdalena" separately struck (blue), 1930's.
Top right: Arrival mark of Hamburg used on Westindian shipletters, 1877.
Second row, left: Type HOP-1a-2a (Cyclop); Right: Type HC-2d-1a-e(B) (Graecia).
Center: Type HUS-1a with "Athos" (?) cut out and "Flandria" separately added.
Bottom, left Type HOP-1a(E) (ship name omitted); Right: Type HOP-1a(D) (Syria).

Slavonia 33 x 5.5 (1896)
Syria 19 x 4.5
Westphalia 42 x 5 (1912)

Type SUS-2e: Serif capitals and lower case letters, in quotes (European style)

M. S. „Phoenicia" 48.5 x 5-6? (with ds., 1938)
M. S. „Phrygia" 48.5 x 5 (1937)
„Frankenwald" 48 x 5 (1912)
„Westphalia" 40 x 4 (with ds., 1930)

Type SUS-2f: Serifed script italic capitals and lower case;

Adirondack (?) x 7

Type HUS-1a: Non-serifed Capitals in three-line expanded format:

ALTAI. 49 x 18 mm overall, top line 3.5mm high, date line 3.5mm high, and bottom line 2.5mm high — a much smaller mark than others of this type (Oct. 1903)
FLANDRIA. A new variant of this type with name of ship cut off and the word FLANDRIA. (42.5 x 4 mm) of Type SUS-2a in serifed capitals struck just below (Feb. 1905) — this was probably originally the mark of the Athos, which boat was scrapped in 1904, and modified for the Flandria to use.

Type HB-1a: Non-serif capitals and lower case, in three-line format inclosed in a rectangular box (ship name in quotes, European style):

M. S. „ORINOCO" add: (1928-)
M. S. „CORDILLERA" add: (1929-)

Type HC-1a: One or more circles variously inscribed in Gothic (non-serif) capitals with name of Line and service, ship, date, coat of arms, etc.:

(A) add: (1907-)
(B) This type was used on the Sarnia, Jan. 1905.
(E) D. „Phrygia" (1937)
(F) D. Wasgenwald (1912)
M. S. Hermonthis? (1930's)
M. S. Iberia (1936)
D. Naumburg? (1930's)
(G) Omit this subtype and redesignate it as Type HC-2d-1a-e(B) which is described correctly below.

Type HC-2d-1a-e: Similar to HC-1a but with mixed fonts of serif and non-serif and capitals or capitals and lower case:

(A) add: (1906-)
(B) New subtype: Single-lined circle 38-39 mm diameter, inscribed:

at top: Hamburg-American Line (serifed)

in center: ATLAS SERVICE (non-serifed), Hapag coat of arms, and below it: POSTED ON HIGH SEAS (non-serifed)
at bottom: S. S. GRAECIA (serifed)

Reported from 1908-1912, purple, blue.

Type HOP-1a-e: Double-lined plain border ovals 48-49 mm x 32-33 mm., inscribed, in non-serifed letters:

at top: HAMBURG-AMERICAN LINE

in center (two lines): ATLAS SERVICE./Posted on High Seas (latter in fancy serifed type, caps & l. c.)

at bottom: S. S. (name of ship in caps, or c. & l. c.

S. S. ALLEMANNIA (1912)
S. S. ALBINGIA (1910-12)
S. S. EMIL L. BOAS (1913)
S. S. WESTERWALD (1912)

Type HOP-1a: Similar to HOP-1a-e, above, but:

(A) in place of "Posted on High Seas", is inserted the month, day and year in capitals:

S. S. VALENCIA (?)
S. S. PRINZ EITEL FRIEDRICH (1908)
S. S. VIRGINIA add: (1914)

(B) as (A) but "S. S." is placed on a line above the name of ship:

S. S./PRINZ AUGUST WILHELM add: (1907) also seen without date.

(C) New Variety, as (A) but with ATLAS SERVICE omitted:

S. S. GRAECIA (1912)

(D) New Variety, as (C) but with name of ship entered in manuscript; instead of in type: S. S. Syria (1911)

(E) New Variety, as (A) but name of ship omitted. (1909).

Type HOP-1a-2a: New Type, double-line oval, outer line heavier, 44 x 22mm, inscribed:

at top: HAMBURG-AMERICAN (non serif)
in center: PACKET?Co./ (fleuron) (non-serif)
at bottom: S. S. CYCLOP (serifed)
at each side a star.
Purple, 1887.

Type HOK-1a: Oval with scalloped outer border and plain inner border, non-serifed letters, inscribed like Type HOP-1a-e:

S. S. PRINZ SIGISMUND add: (1909)

9. The Index of ships in APPENDIX I, pp. 28-29, is to be altered in light of the added information in paragraphs *3, 5* and *8* above; in particular the following additions and corrections:—

To List (A), add:

‡*Aragonia*——1920's
**Dalecarlia*——1890's
**Eupatoria*——1930's
‡*Gothia*——1890's
‡*Hermonthis?*——1930's
‡*Naumburg?*——1930's
‡*Phoenicia*——1930's
‡*Phrygia*——1930's
‡*Polonia*——1890's
‡*Reliance*——?1930's
‡*Schwarzwald*——1912
‡*Sesotris*——?1930's
‡*Slavonia*——1890's

Correct spelling:
Valesia, instead of Valescia

To List (B), add:

‡*Emil L. Boas*——1912-13

Correct spelling:
Karthago, instead of Karhago

10. *Acknowledgements.*—The writer expresses his thanks to the many who have commented on the previous article or sent in new data. In particular, Kammergerichtsrät Josef Dahmann furnished the larger part of the new data, his Hapag collection being the largest in Germany and rivalling that of Irving I. Green in this country. Frederic H. Megson and Wm. Stewart have also supplied a number of new records.

EDITORIALS

(Continued From Page 163)

Typographical Error

This journal takes pride in the accuracy of its contents. Not many mistakes are made. Care is taken to see that all names are spelt correctly, and punctuation is in proper grammatical style.

But when a mistake is made, it is a big one, even though one small wrong symbol caused it.

ROBSON LOWE Ltd.'s advertisement in the May 1955 COLLECTORS CLUB PHILATELIST, page XII should have read *$2380,* not £2380. This is a dollar difference of $1530, no small sum.

CLUBHOUSE

(Continued From Page 201)

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SUMMER RECESS JULY & AUGUST

September 21st

U. S. Revenues by Morton Joyce

First Philatelic Exhibition of Stamps of the Empire of Brasil. Prepared by the Executive Committee of the exhibition, published by the Institute of Geography and History of Sao Paulo, Sao Paulo, Brazil, January 1955. 43 pages. 300 copies printed.

This booklet was prepared to serve as a catalog and handbook of the above exhibition, the closing event in the 4th centenary celebrations of the city of Sao Paulo. The first part constitutes a brief catalog of Empire issues, with emphasis on informative data.

The second portion contains a listing and description of exhibits, which were by invitation only. These represent the cream of philatelic properties in Sao Paulo, with an extensive showing of rare items of the numeral issues and postal history material. Exhibitors included two members of the Collectors Club, Dr. Niso Vianna and Paulo Ayres. A few copies will be available from the reviewer, if those interested will write him c/o The Collectors Club.

Alfred J. Hillel.

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

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

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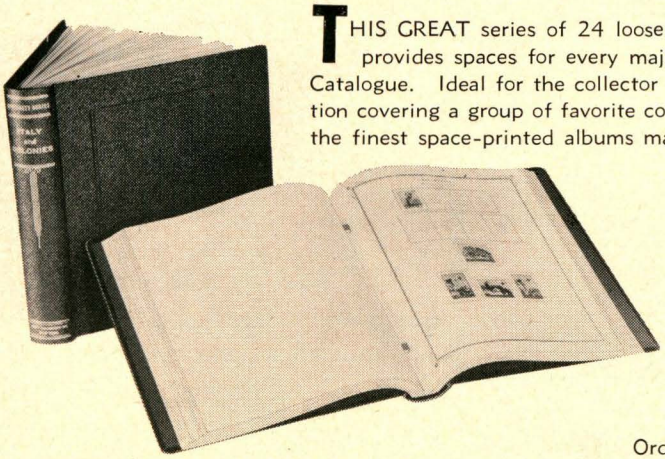
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Vol.	XIII	(1934)	Apr., Jly., Oct.				
Vol.	XIV	(1935)	All issues	Vol.	XXIV	(1945)	All issues
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