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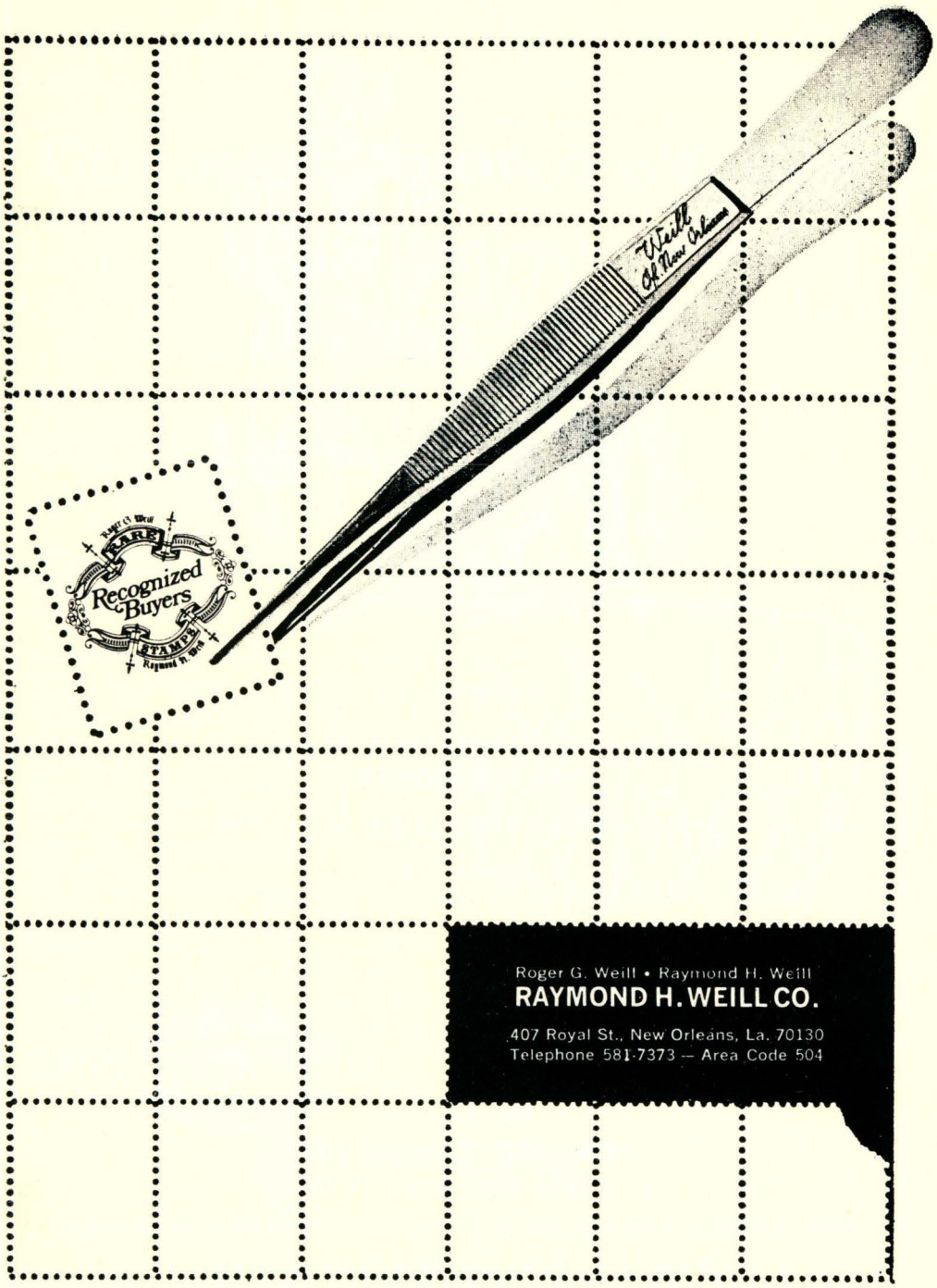
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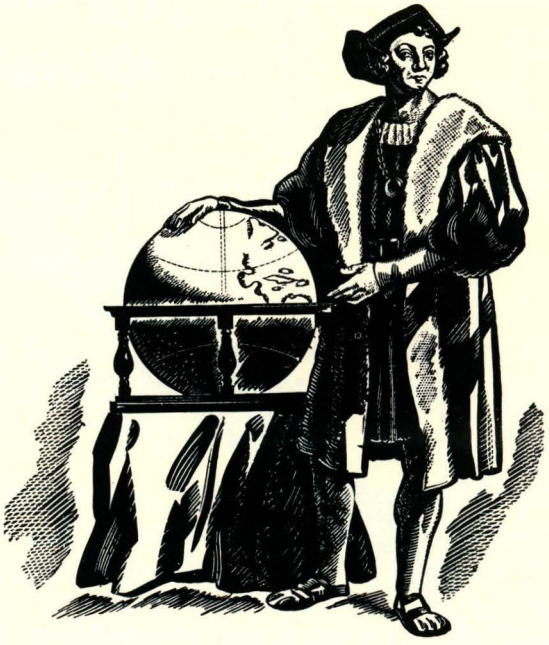
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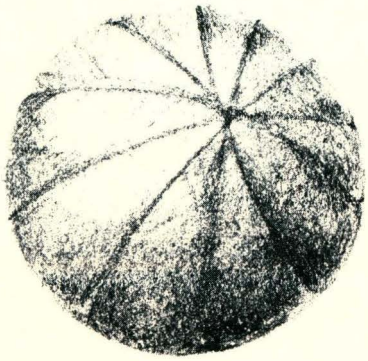
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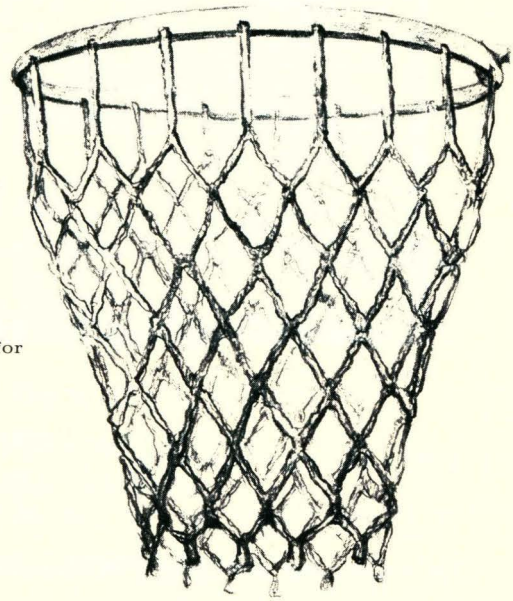
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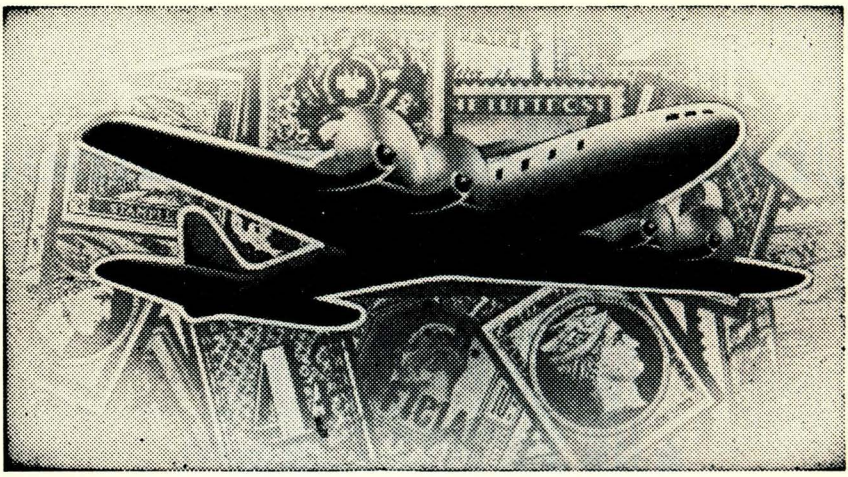
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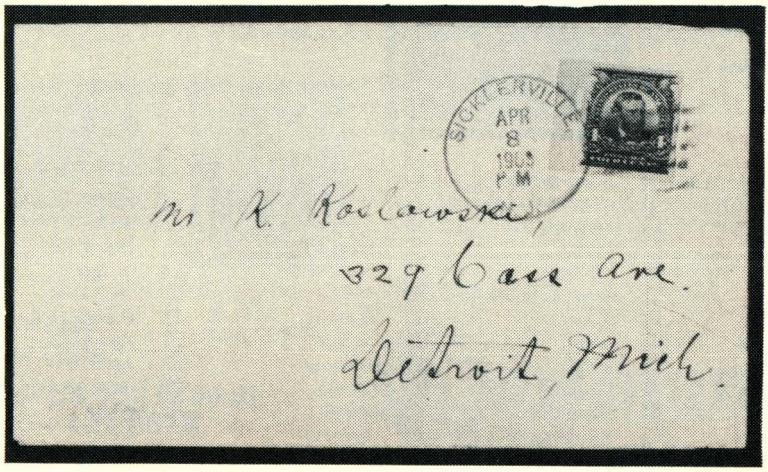
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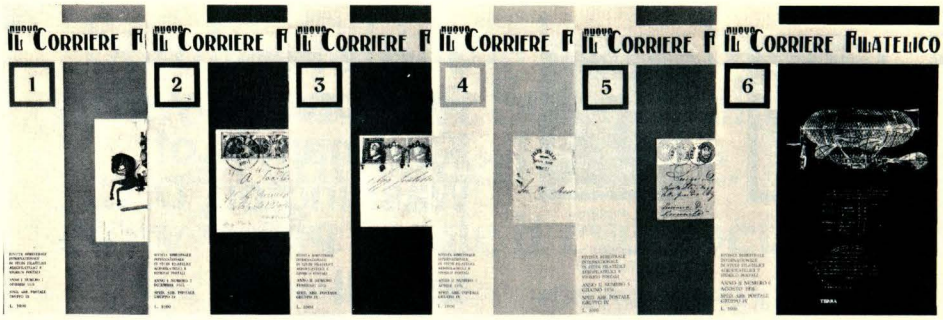
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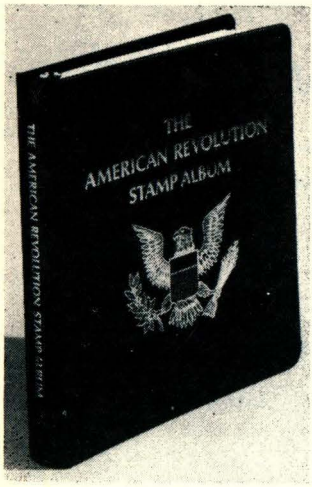
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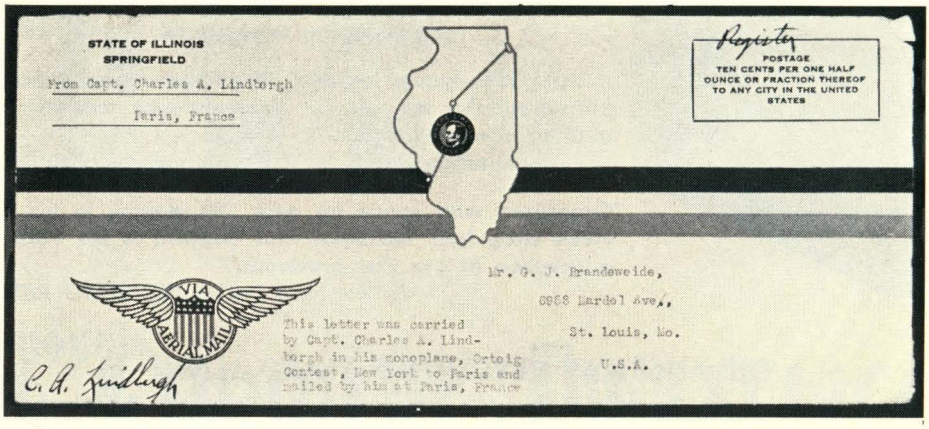
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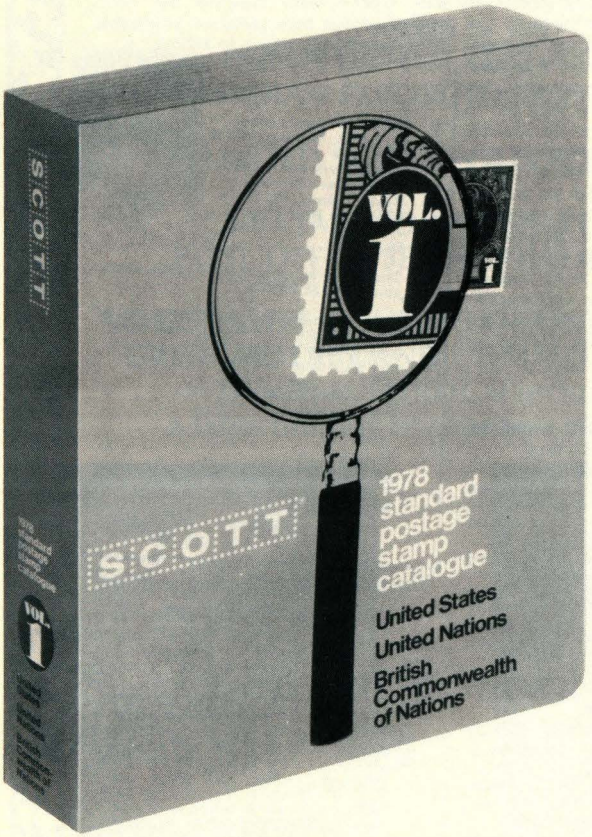
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The Collectors Club PHILATELIST

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Editorial

A FAIR SHARE FOR THE COLLECTOR

Considering all that is being said and written about what postal officials are doing to stimulate stamp collecting, it seems proper and propitious to examine what has been, and what is being done by many foreign governments in this important field.

In our constant global travels we are continually being impressed by our overseas neighbors use of "promotion" and how they put the meaning and spirit of that word into practice.

Most, if not all postal administrations, are faced with operational deficits and use the substantial income from the sale of postal paper to the philatelic market to help defray these losses.

Fortunately, there are those who feel that it is both right and meet to plow some of those profits back into the avocation that make it all possible.

In Sweden, the Netherlands, Austria, Italy and a few other lands, stamp sales surplus is used to underwrite worthwhile literature written by qualified experts. These excellent books then are offered to philatelists at prices that will not strain budgets. Were they published commercially they would cost a dozen times as much. Luxembourg used the profits from the duchy's "Melusina" show stamps of 1963, to establish a "Foyer de Philatelie" in the very heart of the capital. It consists of conference hall, exhibition space (for small stamp shows), offices of the Luxembourg Philatelic Federation, FIP headquarters, plus facilities for preparing or catering food and beverages on special occasions. Rent and maintenance costs are paid by the Philatelic Office.

In Egypt, the Philatelic Office picks up the tab for the operation of a truly valuable philatelic and postal history museum and library.

Most impressive is the manner in which the Swiss use philatelic profits. As in the previously mentioned lands, it long has subsidized book publications and the operation of one of the finest philatelic museums on earth.

A number of years ago, officials feeling they could do much more, established a policy whereby the PTT put at the disposal of the Philatelic Federation of Switzerland a generous amount of cash to further interest in stamp collecting. Called, "The Fund for the Promotion of Philately," this kitty is primarily a source of cash with which national, regional and international stamp exhibitions can be financed.

Administration of the fund rests with the president of the Philatelic Federation, the president of the Philatelic Union, the president of the Swiss Expert Commission, and three postal officials in charge of philatelic activities.

Whenever one of the many Swiss philatelic organizations consider staging an exhibition, it provides the "Fund" administrators with a budget and a request for financing. After consideration and delíberation, the cash is forthcoming obviating the need for solicitation of contributions or guarantees such as are so essential in the United States, Canada and Britain.

Should such an exhibition produce a surplus, the organizing committee turns back to the "Fund" some or all of the cash advanced to them.

This means that show committees, relieved of economic worries, can put into effect progressive ideas aimed not only at interesting veterans, but geared to attract and educate the non-collecting public to the appeals of stamp collecting.

The first major contribution to philately undertaken by the "Fund" was the hiring of competent professionals to design and construct frames for use at stamp exhibitions held in Switzerland.

The first use of these innovational frames was at the "NABA" exhibition of 1971, staged chiefly as a test run for "INTERNABA 74," held in Basel.

Exhibition committees of other European nations seeing how perfect the frames were, began to rent them instead

of building their own.

"Fund" money has underwritten many Swiss regional and national shows in addition to the big international of three years ago.

In April, for example, the "Fund" financed "JUPHILEX 77," an international competition for junior stamp collectors which attracted youngsters from no fewer than 36 countries. 1,400 frames were filled with competitive entries. "Fund" money enabled the committee to provide frame space, and even full insurance coverage, without charging the juniors a single rappen! In addition, every entrant received a beautiful stained glass emblem of the show whether his entry won a medal, Prix d'Honneur or not.

Recently, the "Fund" financed the publication of no fewer than six definitive books. Among them were works on classic Swiss stamps and postal markings; a campaign for combatting counterfeiting; the complete maintenance, repair, storage and transportation of exhibition frames; the production of slide-and-commentary programs for public showings.

This all may sound ambitious—and it is. The "Fund" is no small-time operation. The last treasurer's report available at the time of this writing indicates that the fund has 6,320,292 Swiss francs, (over two and a half million dollars) in the bank! Among the expenditures one finds that 187,619 Sfr was given to organizers of local and regional shows; 54,551 Sfr was spent in furthering philately among junior collectors!

Compare that with what Col. James deVoss says in his report on "Amphilex" to officers of the APS:

> ". . . Even though the United States Postal Service sold nearly $2,000,000 worth of postage during "INTERPHIL 76," money which came primarily from the pockets of stamp collectors, none of it was contributed towards staging our seventh USA international philatelic exhibition."

To us, this exemplifies an unfair use of money which collectors spend for U.S. stamps that are almost always placed in albums rather than on mail for which costly postal service must be rendered.

The most significant aspect of these programs formulated by foreign postal administrations is that they promote *stamp collecting* and promote it as an enjoyable and educational hobby. Not simply sales pitches to sell new issues, they provide those vital services which clubs, societies, federations and dealer groups never seem to be able to render. Can not our country do the same? (EAK)

1977 PROGRAM AND CALENDAR OF EVENTS

September 21 — *THE FIRST HUNGARIAN STAMPS & THE CLASSICS OF 19TH CENTURY HUNGARY*—Gary S. Ryan, Northwood, England

October 5 — *TURKEY, 1863-64,* Tewfik Kuyas, Istanbul, Turkey

October 19 — *MAURITIUS,* Hiroyuki Kanai, Ashiya, Japan

November 2 — *UNITED STATES, 1861-68 ISSUES,* William K. Herzog, Saginaw, Michigan

November 16 — *HONG KONG & WORLD WAR II,* Peter Shek, Staten Island, N.Y.

December 7 — *WAR COVER CLUB,* Theo Van Dam, Moderator

December 21 — *BOARD of GOVERNORS' OPEN HOUSE*

Letter From Amsterdam

AMPHILEX 77

By Colonel James T. DeVoss

The Dutch ship in New Amsterdam Harbor, depicted on the three-cent postage stamp honoring the 300th anniversary of the founding of New York City, issued November 20, 1953, which carried many of our ancestors to America, would have been much too small to transport the hundreds of stamp collectors from the western hemisphere who made the trip back to Amsterdam to attend AMPHILEX 77. Thousands of philatelists converged on the RAI International Congress Centre where they stood in long lines awaiting the opening of the international philatelic exhibition at 12:00 noon on Thursday, May 26.

A member of the organizing committee reported that approximately 8700 single day admission tickets were sold on the first day. Counting the season passes and the complimentary passes issued to members of the jury, foreign commissioners, FIP delegates, stamp dealers and postal administrations with stands at the exhibition, the total attendance on the first day obviously exceeded 10,000 persons. Although I was only able to remain for three days of the exhibition the attendance on the second and third days was also excellent. Long lines were observed everywhere, buying stamps, obtaining cancellations or purchasing stamps from dealers and postal administrations for their collections. The RAI Hall provided ample space for everyone. The exhibition occupied approximately 300,000 square feet, all on one level.

The opening ceremonies held at 10:00 A. M. on the first day, with admission by invitation only, was held in the central portion of the beautiful exhibition hall. Unfortunately, there were only about 300 seats for the nearly 1,000 who were invited to attend. Speakers at the opening ceremony included members of the organizing committee, reprsentatives of the Dutch Postal and Tele-Communications Service, the President of the International Federation of Stamp Dealers Associations and the President of the Fédération Internationale de Philatélie (FIP), Mr. Leon Putz. AMPHILEX 77 was declared officially open after Prince Bernhard accepted delivery of a parcel delivered by a letter carrier in a costume of a century earlier. The Prince was momentarily embarrassed when he had to borrow a coin from one of the postal officials present in order to pay the postman the amount due.

The RAI exhibition hall was indeed beautiful. Nothing was spared to make the entire area as attractive as possible. Unlike the United States, the Netherlands PTT was the principal benefactor of this international exhibition. On October 8, 1976, five semi-postal stamps were issued to publicize the forthcomng international exhibtion. The face value of the five stamps was 6.3 Gulden. 50% of the face value was the surtax which was utilized to make AMPHILEX 77 a great success. A member of the organizing committee indicated that the sale of these five stamps produced approximately six million Gulden or two and a half million dollars for the staging of their international philatelic exhibition.

On the opening day of the exhibition, four additional stamps and one souvenir sheet with a total face value of six Gulden were also issued honoring AMPHILEX 77. These stamps were also semi-postals with a 45% surtax. Needless to say, a tremendous amount of money was raised by the Dutch PTT which could be earmarked exclusively for the promotion of the hobby of stamp collecting. This method of financing international exhibitions is common among the countries on the Continent of Europe. It is quite foreign to what happens in the United States and Canada, however. INTERPHIL 76 held in Philadelphia last year, honoring the 200th anniversary of the United States

of America, had to struggle to raise a total of $750,000 from private sources in order to promote a successful international philatelic exhibition. Even though the United States Postal Service sold nearly $2,000,000 worth of postage during INTERPHIL 76, money which came primarily from the pockets of stamp collectors, none of it was contributed towards staging our seventh USA international philatelic exhibition. It is truly amazing that our top government officials are so short sighted and lacking in business know-how. The promotion of international philatelic exhibitons not only produces a tremendous amount of revenue for the postal service, but attracts visitors from nearly every country in the world. With a total attendance of approximately 75,000 persons, INTERPHIL 76 attracted more foreign visitors to the United States than any single event held during the entire bicentennial year with but one exception. Yet with all of the promotion, publicity and interest our top government officials remain oblivious and ignorant of the benefits of the hobby of stamp collecting. Neither the President or Vice President of the United States, the Governor of Pennsylvania, or even the Mayor of Philadelphia were interested enough to accept an invitation from the organizing committee to officially open INTERPHIL 76. In Europe the King, Queen or Heads of State nearly always lend their presence and dignity to the opening ceremonies of an international philatelic exhibition.

Approximately 4,400 frames, each containing 16 album pages were utilized to display the valuable material exhibited in the Court of Honor, official government class in the Class of Honor and in the Competition Class. A total of 696 different collections were on display. Several of the exhibits in the Class of Honor occupied 15 frames. These were outstanding collections which had won three large gold medals or the equivalent at previous international exhibitions. In the competitive classes, many exhibits were permitted the maximum of 10 frames.

Although there were 696 different collections on exhibit these entries did not represent 696 different collectors. In one instance a collector exhibited 12 different entries. This was unlike INTERPHIL 76 where preliminary entries requiring over 6,000 frames had to be selected on a merit basis with only 3,000 frames to accommodate the successful entries. At the Philadelphia exhibition no collector was permitted more than two entires and then only if both entires had won a large gold at a previous international exhibition.

Grouped in one general area of the RAI exhibition hall were 141 dealer stands occupied by stamp dealers from many countries including several from the United States. 31 postal administrations and nine philatelic agencies occupied another portion of the hall adjacent to the stamp dealers.

Several of the postal administrations expressed their disappointment when the organizing committee of AMPHILEX 77 failed to use the now popular international philatelic passports which were an innovation at INTERPHIL 76.

The 252-page AMPHILEX 77 catalogue was attractive but unlike the INTERPHIL 76 catalogue all of the colored illustrations were confined to a 48-page segment in a forward section of the catalogue. The principal criticism voiced by many who attended the exhibition was the absence of the country of residence of the individual collectors. There was no way of determining how many exhibitors were from the United States or any other country.

Many outstanding collections were on display. Among the 15 in the Class of Honor, were two from the United States, an exhibit of Canada by Robert H. Pratt and an exhibit of Thurn and Taxis by Arthur Salm. Also in the Class of Honor was the exhibit of Horst Dietrich of Afghanistan which won a Grand Prix International at INTERPHIL 76. The Great Britain exhibit of John O. Griffith was the collection which won the Grand Prix International at Stockholm in 1974. Another fabulous collection in the Class of Honor was the 1852 issue of The Netherlands entered by J. Poulie.

Three days at an international

philatelic exhibition did not permit one to see but a fraction of the material on display. My personal interest found me attracted primarily to the exhibits in the section devoted to postal history. I also made a quick visit to the section devoted to the Americas to see the wonderful material exhibited by Alex Rendon, W. C. Clatterbuck, John N. Myer, Norman S. Hubbard, Dr. Roberto M. Rosende, Leo J. Harris, Dr. James B. Helme, Raul Gandara, Lynne S. Warm, Leon Hyzen, Margaret L. Wunsch, Dr. Charles L. Wunsch, and Thurston Twigg-Smith, all residents of the United States. The Hawaii collection of Mr. Twigg-Smith was indeed fabulous. With some additional new material it was basically the same collection which won one of the top awards at INTERPHIL 76. (Thurston Twigg-Smith and I were co-authors of a weekly stamp column for the Honolulu Advertiser from 1950-52).

The United States Postal Administration had an excellent and attractive stand although they were unable to utilize the special displays they had built for AMPHILEX 77. The souvenir card issued by the U. S. Postal Service bearing the reproduction of two stamps of The Netherlands and an engraved reproduction of the three-cent U. S. stamp depicting the Dutch ship in the New Amsterdam Harbor was extremely popular with long lines anxious to obtain their limit of one complimentary copy of the beautiful card. Many collectors were purchasing United States stamps and affixing one or more to the card in order to obtain a special U. S. Postal Service Amsterdam AMPHILEX 77 cancellation which bore a reproduction of the Dutch ship in the central portion of a circular cancellation. Heather Sturt and Pete Davidson, representing the U. S. Postal Service, worked long hours each day to accommodate thousands of stamp collectors who were interested in the stamps of the United States.

As one normally expects at an international philatelic exhibiton, there were many social events to attend. Those who had an invitation to the official opening were also invited to a special buffet which was held in the Glazen Zaal which was also contained within the RAI exhibition centre. The restaurant facilities and food served within the exhibition hall appeared to be far superior to that which could be obtained at the Philadelphia Civic Center last year.

In the evening of the opening day approximately 1,000 invited guests of the Dutch Government were transported by boats through the canals of Amsterdam to an official reception held at the Rijksmuseum. As one of the great art museums of the world its greatest glory is Rembrandt's "The Night Watch," which may well be the most valuable painting in the world. It is a massive canvas recently restored that gets a wall to itself. At one time, centuries ago, it was so large for the wall it was then to be hung on, that some unknown handyman chopped off one end of the famous painting.

The 46th Congress of the FIP, two days immediately prior to the opening of AMPHILEX 77, was attended by approximately 75 delegates and alternate delegates representing 42 countries whose national philatelic federations or principal philatelic societies are members of the International Federation of Philately.

Following a call to order and a welcome speech by the Netherlands representative, Leon Putz, FIP President, and Albert Nicklaus, FIP Secretary-General, reported on the FIP activities during the calendar year 1976. Following a Treasurer's report the Congress heard the reports from the various philatelic commissions of FIP. Maximaphily and Astrophilately were recognized and permitted to organize as subcommittees of existing FIP commissions. Giancarlo Morolli, an Italian currently living in Munich, Germany, was named the President of the FIP Thematic Commission, replacing the late Father de Troyer of Belgium. G. S. Ryan of Great Britain, was named the new head of the FIP Commission for Traditional Philately.

FIP statutes were amended to recognize as a separate class the popular collecting interest of postal stationery. Special international exhibitions devoted exclusively to aerophilately and

postal stationery were permitted providing the exhibition could accommodate a minimum of 1,000 frames. Should the two specialized categories be held together at the same international exhibition to be held in Sofia, Bulgaria, two branches of the hobby, then a minimum of only 1500 frames must be made available.

Congress confirmed the previously granted patronage for the international exhibition to be held in Sofia, Bulgaria, during the latter half of May in 1979. Provisional approval for FIP patronage was also granted to the first international philatelic exhibition to be held in India in the Hall of Nations at New Delhi during November of 1979.

FIP patronage was granted two international exhibitions scheduled for 1980, one in Oslo, Norway, June 13-22 and the other in London, May 2-10, 1980. The London exhibition will utilize approximately 4,000 frames and be held in Earl's Court Exhibition Hall. Although patronage by the FIP will be confirmed at a later Congress, an international exhibition is scheduled for Vienna, Austria probably in June of 1981. An exhibition devoted exclusively to youth philately will be held in Poland in 1982. An international philatelic exhibition will be held in Israel in 1983 and a Thematic exhibition is scheduled for Switzerland the same year.

Requests for FIP patronage for two international exhibitions to be held in 1986 were placed before the Congress on behalf of the delegation from Sweden and the United States. The Stockholm exhibition honoring the 100th anniversary of their national federation will be held in Stockholm probably in May or June of that year. The United States exhibition to be held in Chicago, Illinois on the occasion of the 100th anniversary of the Chicago Philatelic Society and the American Philatelic Society will probably be held in September 1986. McCormick Place will probably be the site.

The 1978 Congress of the FIP will be held in Prague, Czechoslovakia, September 6 and 7. The 1979 Congress was awarded to Sofia, Bulgaria, with the specific dates yet to be determined but to be immediately prior to the exhibition being held during the latter half of May.

The delegates from both Germany and Great Britain made applications for the 1980 FIP Congress. No decision was reached after the two countries agreed to work out a compromise solution. Austria invited the FIP Congress to meet in Vienna in 1981 and Israel asked for the 1983 Congress.

An international youth exhibition is planned every two years with the next exhibition scheduled to be held in Eindhoven, Netherlands in 1979.

Bolivia had resigned from the FIP and Chile, Guatemala and Iraq were dropped from membership for having failed to pay their annual contribution.

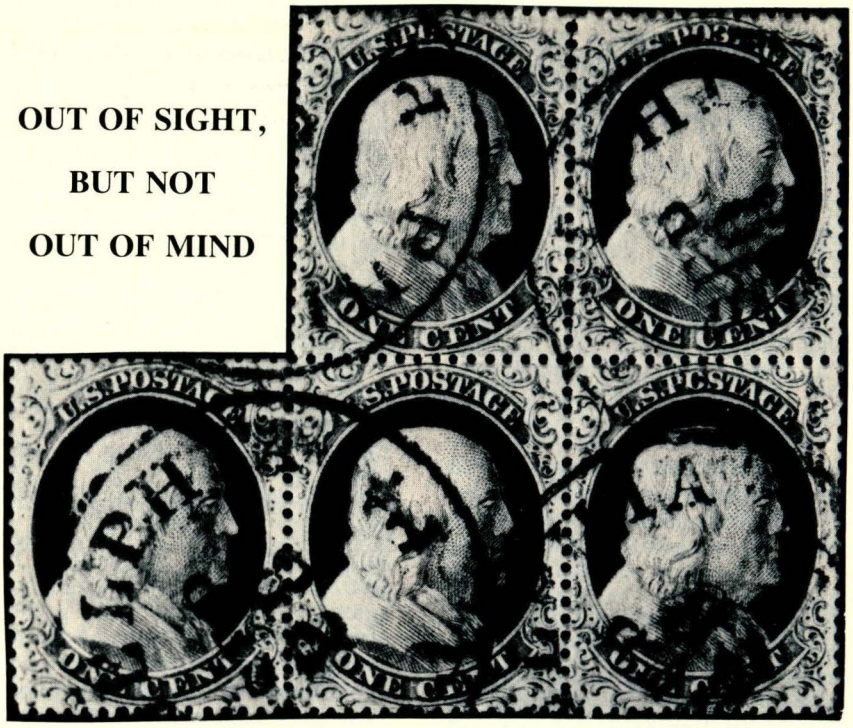
Several subjects were discussed at considerable length during the 46th FIP Congress. One of the most important subjects was the obligations for organizers of exhibitions which must be agreed to before the final granting of patronage by the FIP can be awarded. A change of the FIP statutes to permit the appointment of three honorary members to the jury was approved. The patronage fee for an international devoted to youth philately was reduced to 50% of a full international exhibition.

Several proposals were presented by the Swedish delegation, some of which were disapproved and others withdrawn. The principal motion of the Swedish delegation which was approved dealt with the matter of compensation for certain expenses incurred by foreign commissioners. The United States delegate, Emerson A. Clark, proposed that a committee be appointed to study this problem and to report with their recommendations to be considered at the next Congress in Prague. The FIP Executive Committee agreed to give this matter high priority and to appoint an Ad Hoc Committee.

The one sad note of the 46th Congress was the hospitalization of Albert Nicklaus, FIP Secretary General, the morning of the second day. He was subsequently returned to Luxembourg by ambulance where he was to be admitted to a nearby hospital for further observation. A resolution to wish him

(Continued on page 244)

OUT OF SIGHT, BUT NOT OUT OF MIND



by Mortimer L. Neinken

Mortimer Neinken writes, albeit sadly, not about the remarkable items he has amassed, but about the elusive, the unobtainable and the apocryphal items he has missed–those items the dedicated specialist dreams of owning, but somehow never achieves.

Perhaps, "Out of Sight, But Not Out of Mind," is an odd title for a dissertation on a specialized stamp collection, but it fits this article rather well.

Ordinarily, a paper dealing with a stamp collection would be filled with descriptions of the items amassed by the owner, plus specific delineations of the rarities and the unusual that makes such a collection special. This article deals with the items that aren't there—the missing pieces, the pieces one constantly searches for, but rarely ever finds. It will confine itself to the discussion of those items that should be in my highly specialized collection of the U.S. One Cent blue of 1851 to 1861, but aren't—a collection that has taken over thirty-five years to assemble.

These elusive items fall into two categories; 1. Stamps and covers which exist, but for one reason or another are unobtainable. 2. Stamps and covers which, based on the printing process

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Mortimer Neinken has authored two major works on classic U.S. stamps, "The United States One Cent Stamp of 1851-1861" and "United States, The Ten Cents Stamp of 1855-59." Mr. Neinken is a trustee of The Philatelic Foundation and is head of its Expert Committee. A retired manufacturer, he resides in New York.

involved and the postal history of the period, should exist, but which never have been seen by knowledgeable philatelists.

The usual method of formulating a specialized collection of one stamp such as the one cent 1851-61 is to begin by acquiring copies off cover, both imperforate and perforate, of all eight principle types and the two important sub-types. Next, examples from each of the twelve plates and the recut plates are procured. Then one obtains combinations of the various types in multiples and blocks, both used and unused. We now acquire imprint copies from each of the plates showing the plate numbers 1 to 12. Lastly, we try to assemble complete panes of 100 from every plate.

Now, let us assess the off cover items that are missing from this collection, and what the chances are of acquiring them. As an instance, Plate 1, in its recut and reconditioned state is known as Plate 1, Late or Plate 1-L. In Plate 1-L there are 199 positions containing copies of Type IV, (recut) and one position, 4R1L, with a copy of Type II, (not recut). Combinations of these types imperforate are rare, but particularly rare perforated. I have never heard of the existence of any perforated combination of Type II and Type IV unused, nor is it noted in the Scott Specialized Catalogue. This is also true of blocks of 4 or larger pieces of the perforated Type IV. None are known. I do know, however, of three used blocks of the perforated Type IV. The finest and most beautiful is the block of five shown in the title piece of this article. The positions shown are 12-13, 21, 22-23L1L. It reposes in an important California collection and I would dearly like to own it!

Let us examine Plate 2. Of the 200 positions, 199 are Type II. One position, the rare 99R2, is Type III. There are less than a dozen copies of 99R2 perforated known, and that includes two horizontal strips of 3 in combination with Type II or IIIA. Only one unused copy is known to me. This stamp is illustrated in Fig. 1. It is the center stamp in the bottom row of the block of 9. It first appeared in the Caspary sale back in 1957 and sold for $8,500. Auctioned again in 1968, it went for $12,000. Sold once more in 1971, it brought $25,000. Its last appearance was in 1977 at the Robert A. Siegal Rarity Sale where it realized $65,000. An underbidder in the first three sales, I found the last sale beyond my means.



Fig. 1. 99R2—Center stamp in bottom row. The only unused copy known to the author.

Imprint copies showing the numbers are known from all plates except Plate 6. A controversial plate, there is considerable difference of opinion among specialists as to whether it ever existed. No copies of any stamp have ever been identified from this plate. If they were they would probably be Type V. I have not been able to form a reconstruction of pairs or strips, not plated in the other Type V plates (5, 7, 8, 9 and 10), which could possibly be assigned to this apocryphal plate 6. Indeed, I would appreciate assistance in the study of this elusive item.

Complete panes of 100 are known from Plate 1 Late and Plate 2, imperforate and from Plates 4, 8, 9 and

10, perforated. Two blocks of 70 or more with imprint are known from Plate 7. The largest block from Plate 3 is the so-called Armitage block showing 8 positions unused. A block of 21 unused is known from Plate 5. Blocks from Plate 11 are very rare. The largest piece known from this plate is an unused block of 9. A block of 78, unused, is known from plate 12. Now, does anyone know of other complete panes or larger pieces from these plates? If so, let me hear from you.

Postal usages of the one cent stamp are many, indeed. First Day covers—I know of only two which were definately posted on July 1, 1851. (Fig. 3) One is in a museum collection, the other in an estate and, at present, unobtainable. Are any other known?

to assemble a group of such covers with both imperforate and perforate stamps. While such covers are available to Canada and the middle of western European countries, including Scandinavia, I would like to see this rate on circulars to Russia, Turkey, the Balkan countries, South America and the Asiatic countries. The same applies to regular Trans-Atlantic mail to the Balkan countries, Turkey, India and others.

It is not easy to assemble a group of covers bearing the 1 cent postmarked from every state. Arkansas is missing. Such a cover is illustrated in Stanley B. Ashbrook's Vol. II. It should be available, but where? Another problem is the Territorial postmarks. Dakota and Nevada territories were both formed on

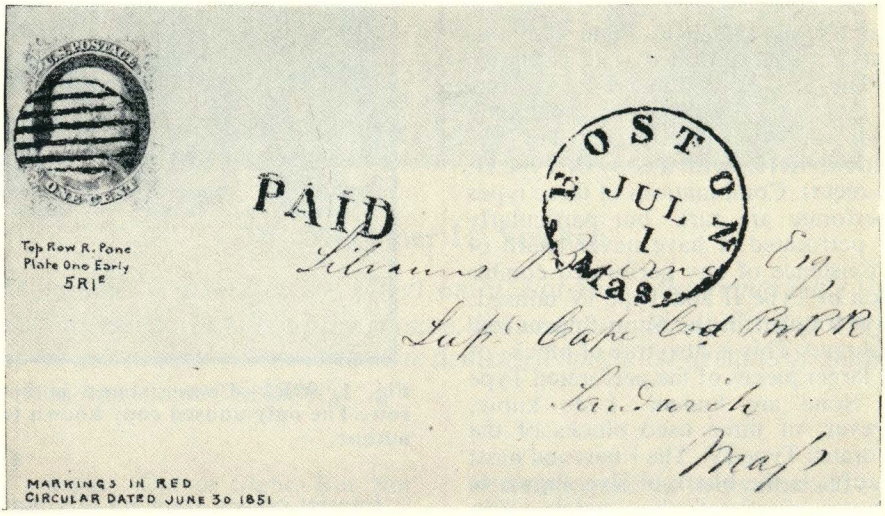


Fig. 2. One of two first day covers known with a July 1 postmark.

The 1851 postal regulations indicate a circular rate of 1 cent for distances of 500 miles or less, and an additional 1 cent for each additional 500 miles. This rate was cancelled effective September 30, 1852. Thereafter the rate was 1 cent for any distance. Two cent rate circulars for distances between 500 and 1,000 miles are known, but does anyone have a circular showing the 3 cent or 4 cent rate paid by 1 cent stamps for longer distances?

The rate for circulars to foreign countries was 2 cents. I have attempted

March 2, 1861, five months before the stamp was demonetized. Covers bearing the 1 cent from these areas, if they exist, are very rare, indeed.

What about the 1 cent paying the carrier fee? The usual carrier fee was one cent regardless of the postage needed to convey the letter to its destination. The usual and common combination is 3 cents for postage and 1 cent for carrier fee. Other combinations known, are 6 cents and 1 cent, 10 cents and 1 cent, 15 cents and 1 cent, 24 cents and 1 cent and 30 cents and 1 cent.

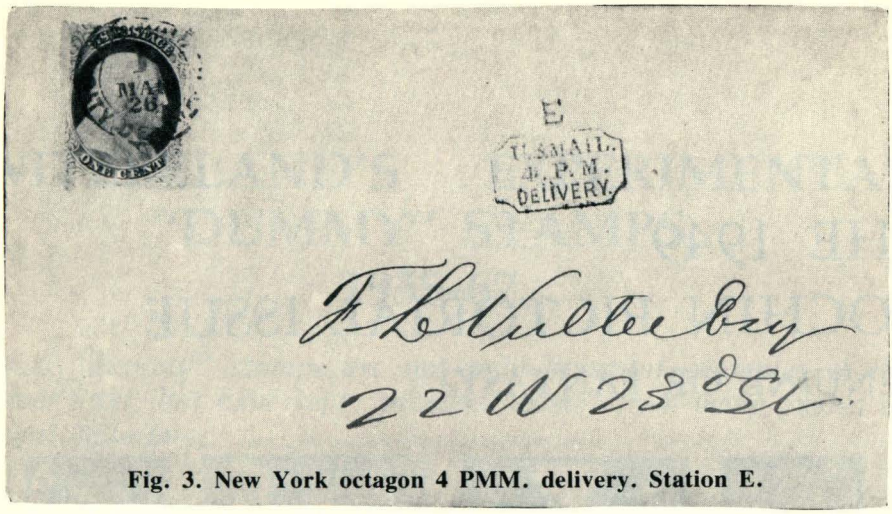


Fig. 3. New York octagon 4 PMM. delivery. Station E.



Fig. 4. New York Circular Carrier Cancellation—Station D.

Missing is a cover with a 5 cent postage stamp and the 1 cent as a carrier. I have seen but one. Are others around?

A similar situation exists with carrier covers showing the New York City octagonal marking with hour delivery. (Fig. 3) and the New York City circular carrier cancellations, (Fig. 4).

New York had a main post office and 7 sub-stations. These were identified by the letters A, B, C, D, E, F and G which appeared over the octagon. The main post office had no letter marking. Of all the letters, I have never seen the G marking with the 1 cent 1857, although it is available with the 1 cent 1861. According to Elliott Perry, one such cover is known. Station G was probably established early in 1861. Inasmuch as demonetization of the 1851-57 issue began about August 15 of 1861, the scarcity of covers bearing the station G marking with the 1 cent 1857 becomes apparent.

Most of the items I have mentioned are out of reach and out of sight, but none of them are out of mind. Hopefully, some of them are in collections or professional hands. They are but a few of the problems involved in a specialized paper chase. To help solve them, perhaps readers who know of large pieces and covers from the areas mentioned would write to me.

THE 1949 COCHIN PICTORIAL ISSUE

GENUINE OR FANTASY?



by Donald B. Griffin

Most collectors of the Indian Native States are probably aware of the 1949 Cochin pictorial issue. I venture that few of these collectors know that this issue of two stamps was intended to comprise an issue of thirteen stamps of which ten were to be pictorials. Still fewer of these collectors probably know of the proposed designs or have seen illustrations of them.

The major catalogs list the two issued pictorials as numbers 100 and 101 (Scott) and 117 and 118 (Gibbons). Until these stamps were issued the Cochin Anchal had, for thirty eight years, used the same design for all of its postal emissions. The stamps during this period differed only in the portrait of the reigning raja which formed the central portion of the design.

The first reference to this issue that I have seen occurs in the May 1947 issue of India's Stamp Journal. On page 105 Antony Tavsons mentions that the Cochin Anchal department ". . . has decided to change the size and design of both the anchal and service stamps in order to make them more attractive. . ." Stamps of two, three and four pies denominations were to use the portrait of the Maharaja Sri Kerala Varma II—the so-called "sixth raja" design (Scotts A16 and Gibbons #30 designs). Following these three Tavsons describes the following:

(Continued on page 246)

SWITZERLAND'S EXPERIMENTAL "DUMMY" STAMPS, 1935-67

Swiss "dummy" stamps are not only beautiful examples of the engraver's art, but have kept "printers' waste" from being foisted on innocent collectors.

by Ernest A. Kehr

"Dummy" stamps have been around the philatelic landscape a long, long time. The first one we encountered was that prepared by the Bureau of Engraving and Printing for experimental use when the first Stickney rotary press was acquired and put into operation. It is a simple, stamp-size adhesive whose vignette consists of an Alexander Hamilton portrait in an oval frame, flanked with numerals, "1," "2," "3" and "4." We recall seeing about 100 of these in the stock of the late John M. Bartels some time between 1927 and 1930, when the asking price was 50 cents apiece.



United States adhesive for experimental use on Stickney Rotary Press. (Photo by Bureau of Engraving and Printing.)

Since then, any number of similar items have been designed and engraved at many stamp printing plants here and abroad.

Their prime purpose was to see what new printing and perforating equipment could do in the speedier production of regular, coil and booklet stamps on rotary presses. Some were made to experimentally test vending machines.

Among the most familiar ones found in the market place are the British "poached eggs" of the late 1930's and the "goddess" label designed and engraved by the late Sven Ewert for the Swedish printing plant. That distinguished artist, a long-time personal friend, once gave me a full pane of 120 "goddess" labels printed in pale rose. These have only vertical perforations very badly shifted to the left. They were intended for both booklet pane and coil stamp production. We understand that the design was reprinted for distribution on souvenir cards during the recent Stockholmia exhibition.

In the United States we have had several different types of "experimentals" in booklet pane and coil form. The first was made under the administration of Postmaster General Arthur Summerfield. In the shape of a coil "stamp," it consists of nothing but a framed rectangle of purple ink. Later, a black coil with a scroll top and bottom inclosing "for/testing/purposes/only," was produced, an inscription previously used in a British coil-vending-machine experiment.

Similar, but subsequently made for an entirely different purpose, is the series of "specimens" that have been



Great Britain's "Poached egg" experimental adhesive made to test coil vending machines and unofficially used with regular British stamp on made-to-order covers.

prepared and used by the Swiss Postal Administration's Stamp Printing Plant, in Bern.

In 1934-35 the Swiss, at the recommendation of the late Hans E. Gaudard, decided to replace typography with intaglio engraving because a German firm had come up with a rotary press that, at the time, was far superior to the Stickeny machines. (Among other determining features was that the original die could be transferred—via a transfer roll—to *cylinders* rather than to a flat plate that then had to be curved, thereby "stretching" the stamp design in the direction of curving.)

The first stamps to be produced on the new press were recess-engraved versions of the typographed "Landscapes," that had been designed by Eugen Jordi and released on July 2, 1934.

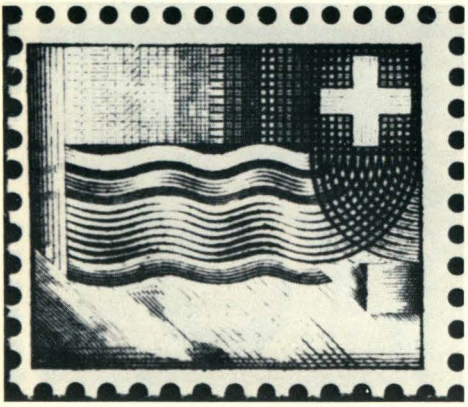
Mr. Gaudard, then head of the stamp printing facilities at the Mint, commissioned his close friend, Karl Bickel, Sr., of Walenstadtberg, to make new



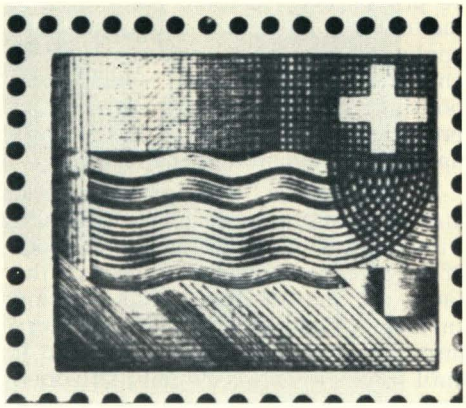
Sven Ewert's "Goddess Head" also for experimental use on Sweden's Stickney Press. "SE" in corners are designer-engraver's initials.

designs and engrave the necessary dies*.

Anticipating the production of these miniature masterpieces on the new press, identified as SSR I, Gaudard visualized the problems ahead. Although taught and trained in the intricacies of what was then an ultra-modern rotary intaglio machine, his staff would certainly commit errors and make mistakes in web-feeding, inking, printing, perforating and margin trimming before they mastered the technical aspects of the press.



Karl Bickel's design for intaglio printing.



Same design, but typographed.

This, of course, would result in the production of more printers' waste than ordinarily would be expected in the normal operation of machines with which the staff was already fully familiar.

Swiss authorities were fully cognizant of the not-too-rare practice of workmen in other plants of smuggling imperfectly printed stamps from the press or incinerator rooms and peddling them in the stamp market as freaks or errors. Every philatelist is only too familiar with this "printers' waste" that has leaked out of back doors over the decades! (The first such instance of such chicanery which we know of was at the V. Penasson plant in Alexandria, Egypt, during the printing of the 1867 issue. There may have been earlier examples, but we haven't seen one yet.)

To preclude this possibility, Gaudard ideated a way which made sure much "waste" would never be printed and, thereby, would never reach philatelic channels. Normally, stamp security printing firms use existing printing surfaces for training work. The Swiss, instead, adapted the "experimental dummy" idea to their needs.

Thus it was that while the SSR I was being constructed, Gaudard had Karl Bickel design and engrave a pictorial rectangle of the exact size and shape of the dies on which he was already working. Late in 1935, Bickel came up with a simple yet striking design measuring 20.5x 24mm. It depicts the white Swiss cross in a shield at the upper left. The remaining area is composed of cross-hatching, wavy vertical and fine diagonal lines. There are no inscriptions whatsoever so that it never could be mistaken for a postage stamp—or even an essay.

At first this test label was typographed for trials on machines already in use at Bern.

From it, siderographers made the necessary transfer rolls and printing

*Being the kind of master he is, Bickel didn't simply copy the Jordi pictures. He went to each place depicted in the Jordi issue, made careful sketches, then returned to his studio in the high Churfisten Alps and cut his engravings. Sometimes, because of his meticulous standards, he engraved four or five *dies* making slight modifications until he achieved what he considered perfect layout, balance and pictorial optimum. They are reproduced in full color and described in "Die Bilder zu den Frankomarken der Ausgaben 1936-1941," by Gaudard, published by the Swiss PTT in 1943 as a service to philatelic students.

cylinders to be used by the staff assigned to the Goebel press when it was re-assembled on the upper floor of the Mint building in Kirchenfeld.

They served their purpose well, but instead of being retired their use was continued for another reason when the "Landscapes" went into regular production.

As any philatelist familiar with printing techniques knows, it takes a good deal of time and patience to ready a press for a printing run—especially if it is a modern one. The paper webs must be properly fed into the guide rollers; the founts must be precisely adjusted to apply just the right amount of ink to engraved surfaces; the wiping and polishing textiles must be set to exact pressures; printing and perforating* units must be carefully calibrated.

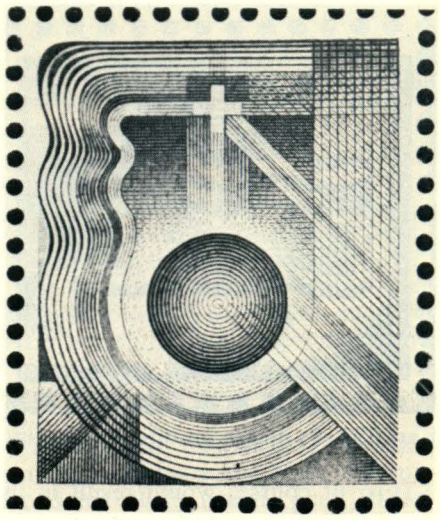
It is during this "make ready" period that most of the more recent printers' waste occurs. Now, because the layout of the practice cylinders was exactly the same as that of the stamp printing surfaces, Gaudard had his printers insert the practice cylinder and use it until foremen were satisfied that actual production could commence. Then, in a matter of minutes, the practice cylinder was replaced by the real stamp cylinder and the press run button pressed.

This extra precaution to protect philatelists from being bilked by vendors of waste, proved so effective that it has continued to this day. We might add, in passing, that since 1936, only one improperly inked variety came to be known: the 20-centime of the first Landscapes series which inadvertently escaped inspection and was sold along with normal sheets at a Swiss postoffice. Zumstein lists it as #205Ay-A9.

Just a decade later, Bickel was commissioned to create another "specimen" design for the make ready of cylinders that would print so-called "middle-size" stamps in vertical format.

This became possible when the Swiss PTT acquired a second, larger and more sophisticated rotary press, the SSR II, designed and built by Winkler Fallert, AG, (WIFAG) in Bern.

The second Bickel design features a round ball near the bottom center, from which the white Swiss cross rises, not unlike a crucifix. Around this combination is a series of lines—vertical, horizontal, diagonal and wavy.



Mr. Bickel's design for the "Middle Size" stamps of 1945.

In 1956, Gaudard turned to Albert Yersin* for a third specimen design. Although Bickel still was designing and engraving postage stamp dies he had, because of age, begun to withdraw from a full work schedule and had asked to be excused from this additional job.

This one was for "middle-size" stamps in horizontal format, retaining the same measurements as the vertical

*Swiss presses perforate the stamps before they leave the press; the webs are trimmed and cut so that finished panes, each with a control number, are completely ready for inspection and delivery to post offices where they are sold to the public.

*Albert Yersin is a veteran stamp and banknote designer-engraver who worked for almost 11 years in the United States before returning to his native Vaud. There he opened a studio and began accepting PTT assignments. Among the more familiar stamps he has designed and engraved are the "Landscape" air-mails of 1941, the "Save Waste Materials" set of 1942, and the "Zurich Numerals" centennial commemoratives of 1943. While still creating art for his personal enjoyment, he has retired to a new home and lives comfortably in a Lausanne suburb.



Karl Bickel at work in his engraving atelier atop Walenstadtberg when he still was cutting dies.

design of the second Bickel engraving, viz: 29 x 24mm, for use on the Goebel press.

It also was innovationally different in that it was designed as a se-tenant block of four pictures. The first position depicts a fish against a solid background and is completely line engraved for use as a single-color stamp cylinder preparation. Specimens 2 and 3 show the same fish design (engraved) but set against a toned background in a different color and etched. Specimen 4 in block shows us an entirely different fish, but has the same intaglio and etching colors as 2 and 3.

In 1963, Yersin was commissioned to prepare an additional make-ready adhesive design, this time in "large stamp" size—41 x 26mm.

Probably drawing on his banknote creation skills, Yersin designed and engraved a picture that looks more like a piece of paper money than a stamp. It features a classic Hermes head set against a background depicting the Aztec calendar stone with geometric rectangles at the right and lower left. Unlike the first two by Bickel, and his earlier one, Yersin's new design included an "O.10" in the upper left corner, and "SPECIMEN" in the lower right. In tiny letters running upward vertically at the left of the calendar stone, are the initials, "HGCSA."

The official *PTT* information states that Yersin both designed and engraved this item, but the artist personally explained to the author that the design was entirely that of Mr. Gaudard, which accounts for the initials: (H)ans (G)audard (C)hief (S)ection A.

Yersin used the same design for use in two forms: one to be completely

Mr. Yersin's designs of 1963.

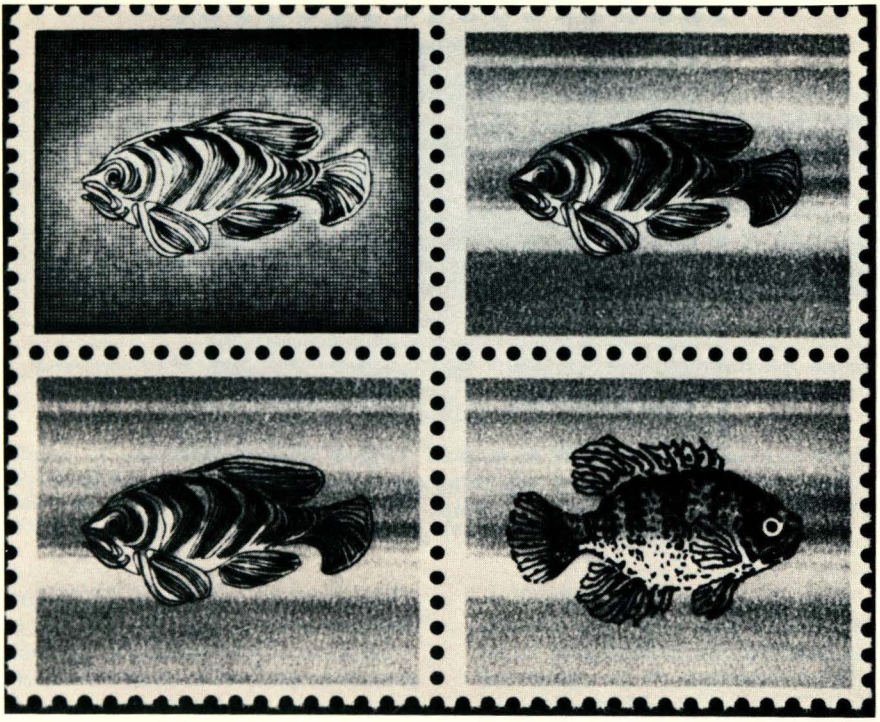


a. Completely intaglio.





c. Same design but made completely as rotogravure.



Albert Yersin's designs, made in 1956. Upper Left one was completely intaglio; others are combination of intaglio and rotogravure.

intaglio in a single color; the second for use in combination printing by rotogravure and intaglio in two different colors. The calendar stone in one hue; the remainder of the design in a second. It measures 41 x 26mm and was first used on the SSR I, Goebel press.

The next two adhesives were delivered to the Swiss PTT Printing Plant in 1967 for use on a brand new automated rotary intaglio press manufactured by WIFAG. It was installed at a new printing plant built at the PTT Technical Centre, in Ostermundigen, a suburb of Bern,* and is identified as SSR III.

The first of the new adhesives was another creation of Yersin and was intended for a three-color postage stamp. It features a head-on view of a Swiss Federal Railways electric locomotive between a series of power line poles along the right-of-way. Reading upwards, at left, is "Mehrfarbiger Stichtiefdruck" (Multi-color intaglio); at right, "SPECIMEN 1966."

The second is the work of Heinrich Heusser. This, also in the 29 x 24mm horizontal format, depicts a village scene in a valley beneath the towering Alps. "*SPECIMEN* 1966" appears across the top, while almost microscopic letters reading upwards at the extreme right, spell out the words "Mehrfarbiger Stichtiefdruck."

*The PTT's facilities at the old Mint had become much too small and cramped, so when a new, modern high-rise was constructed, the Stamp Section and printing facilities were moved. The original Goebel intaglio press was retired, and replaced by the SSR III.

In the nearly two decades since it delivered its first press, the *WIFAG* firm, in constant consultation with Gaudard and other *PTT* techincians had worked to eliminate the slight disadvantages of the SSR II, seeking ways in which future machines could more perfectly control the run-through of paper webs by tension adjustments. This was essential because SSR III has three distinct and separate inking units plus a perforation pin block. Four such units, doing their individual imprinting and perforating jobs, make imperative absoutely precise registration as the paper webs speed from feed roll to finished sheets, in a fraction of a minute.



Design and engraving by Albert Yersin for three-color stamps to be printed on new SSR III WIFAG press in 1967.

The most recent of these adhesives was designed in 1975 by Karl Tanner and engraved by Pierre Schopfer to be used in connection with new-size "Publicity" stamps, which would enable the SSR III to more efficiently use its paper width.

They measure 36 x 26mm in horizontal format and show a pastoral scene with three farm houses. At bottom left is "Specimen," and in the lower right corner "00."

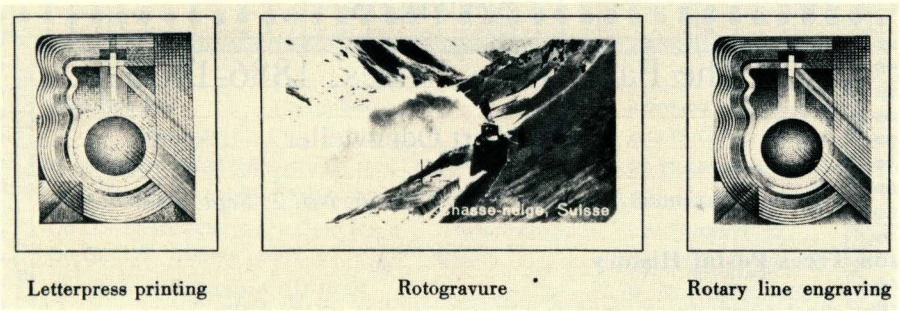
For many years the Swiss Postal Administration generously distributed to serious collectors examples of the earlier specimen adhesives printed in a variety of colors—and in the case of multi-colored ones such as the Yersin "Calendar Stone," "Hermes" and "Locomotive," in just a single combination.

This was done solely as a friendly gesture to philatelists since these adhesives had abolustely no postal or genuine philatelic value. They were purely and solely items prepared for printing production usage.

Unfortunately, a few recipients began to sell what they'd received without cost, misrepresenting them as something more than what they were. Officials heard of these less-than-ethical activities, but it wasn't until they received evidence that a Great Neck, New York, dealer was offering specimens to his customers at as much as $5.00 apiece, that general distribution was immediately discontinued.



Multi-color design by Karl Tanner and engraved by Pierre Schopfer.



Pages of booklet presented to VIP visitors to Swiss Postal Administration's Printing Plant in Bern. At left is page with the second Bickel design flanking label used to publicize scenic views of Switzerland but not used as "Specimens." Page on right has block of six Yersin engravings.

On very rare occasions during the last few years, Postal Officials have presented a VIP visitor with a small folder containing two Bickel designs for typography, and intaglio flanking a rotogravure pictorial. On the opposite page is a block of six of the Yersin "Fishes" design to represent intaglio and a combination of intaglio and etching (photogravure). A picture of the *WIFAG* press and a leaflet describing the purpose of the "trial prints" is enclosed. Absolutely none will be sent in response to mail requests.

We conclude this descripton of what some may consider to be only "Cinderella" material, by saying that some of these prints have been pasted on the covers of several brochures the Swiss PTT printed and distributed to interested collectors as a courtesy.

1. "Die Bilder zu den Frankomarken der Ausgaben 1936-1941," by Hans E. Gaudard, 1943, has one of the small Bickel adhesives.

2. The English translation of the same work and published in 1945, has the large Bickel adhesive.

3. "Mehrfarbiger Stichtiefdruck fuer schweizerische Briefmarken," by Erwin Bosshard, (in French as well as German) in 1967, has a block of nine of the Yersin blue, yellow and carmine "Locomotive" trials.

We gratefully acknowledge data furnished by Messrs. Gaudard, Bosshard and Albert Foehn, of the Swiss PTT; artists Bickel, Sr., Yersin, and James A. Conlon, director of the Bureau of Engraving and Printing.

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All succeeding photos by the author.

SAMOA

The Palm Trees Issues, 1886-1900

By Robert Odenweller

Continued from page 100, Vol. 56, No. 2, Sept. 1977

Palm Trees Postal History

The most conspicuous void in previous studies of the Palm Trees period has been in the area of postal history. This is not without reason. In the years following the rise in popularity of postal history there was, for a long time, only one significant collection[49] of the stamps and covers which could have formed the basis for such a study, but no single collection has ever been of sufficient scope to permit such a study within itself. The very nature of the operation of the Davis Post Office would make this a futile operation. Indeed, this was the conclusion which resulted from a study I conducted for an article on early Samoan Postal History some years ago.[50]

In essence, any attempt to reconstruct the various elements of Palm Trees postal history into a coherent picture would have been similar to trying to guess what the Mona Lisa would look like from 50 pieces selected at random from a 1,000 piece jigsaw puzzle of that famous painting.

In spite of the discouraging prospects that made any significant findings in the field improbable, I continued to assemble whatever information became available in auctions, at philatelic exhibitions, from fellow specialists, and from dealers stocks. At first, the best approach seemed to be to list the covers and their most important features in chronological order. Later I realized that some of the features I may not have recorded initially might possibly have had an important bearing on the potential discoveries to be made. The fact of the matter is that I really wasn't sure what the results would bring. With this in mind, I decided that whereever possible I would try to make a color picture of both front and reverse of each cover in order to refer back to them for information I may previously have felt to be unnecessary.

A significant improvement of this information gathering process was made based on an idea originated by an American postal historian. This researcher, Creighton Hart, made use of a computer to keep track of many thousands of the U.S. 1847 issues on cover and has thereby made a most valuable contribution to early U.S. postal history. Fortunately the number of Samoan covers involved is far smaller. After assembling the necessary data, it would appear that there are no more than 400 covers and postcards from the entire period of 1886 to 1900 bearing Palm Trees stamps. This permitted the use of an easier form of "computerization" in which the information about each cover has been recorded in the center of the card, while the important features have been coded by means of holes on the rim of the card which permit sorting by use of a needle. An example of this type of card is shown. (Fig. 27) A card has been prepared for every reported cover, even those for which only partial information has been available. In time perhaps some of the latter will become available for inspection and the information expanded or updated. A more detailed account of the use of this technique is planned for future publication.

The results of this search have been encouraging; surprising at times and exasperating at others. Each new addition to the picture fills a necessary part of the

49. The collection of the late John Powell of Sydney, Australia, remained for many years the most comprehensive of the Palm Trees issues.

50. "Postal History of Samoa; Some 19th Century Problems", pp 63, 64 Philympia '70 edition of Postal History.

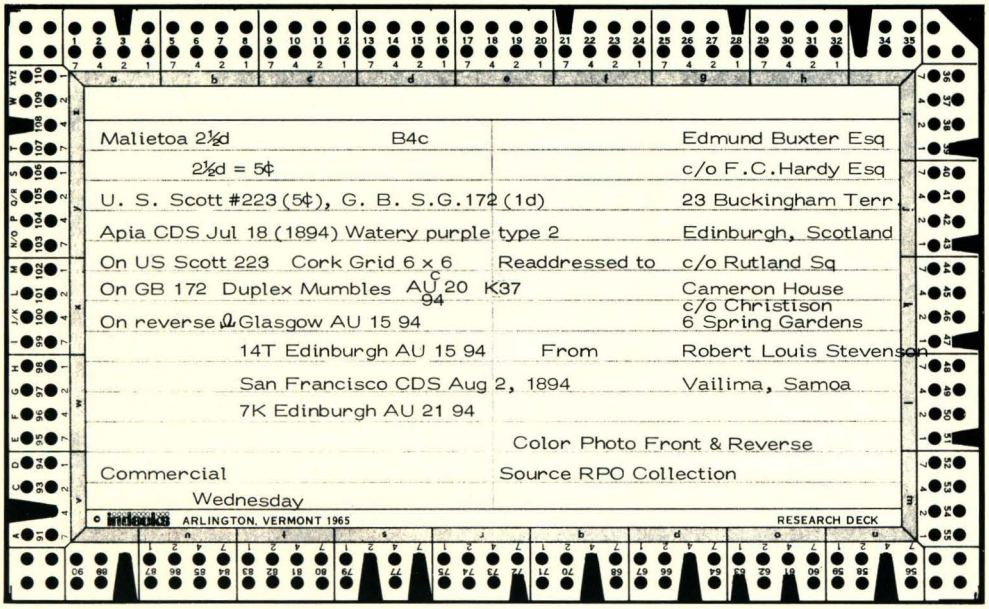


Fig. 27. The information on this "computer" card is for the cover shown in fig. 45. Key elements of the information have been coded and notched in the corresponding holes on the edges of the card. In this way the stack of all cards, when aligned by the beveled upper right edge, will present all the holes in the same location. A sorting needle through the desired hole will hold all cards except those which have been notched for that hole. The cards which fall off the deck all share the same feature such as year, month, day, rate, destination, stamps used, cancellations, etc.

whole, yet there remains the ever present room for improvement that keeps philatelic research alive.

This section will be concluded by a list of most of the known covers and some of their important features which will be of great aid as a reference to anyone with a cover from this era. As yet I have only seen three Palm Trees covers which have been either manufactured or enhanced by someone wishing to create a more valuable philatelic item. Two of these covers on which the proper (possibly damaged) U.S. stamp has been removed and replaced by another. They are fairly crude attempts which should not deceive anyone. The third simply has an obviously added Samoan stamp with the C.D.S. not continuing onto the cover.

Until the past few years, however, the true rarity of some of these stamps, particularly on cover, has not been appreciated. With the changes which have occurred, any collector is cautioned to be on his guard, as it is now well worth the effort of the philatelic faker to produce improved covers which would appear to belong with the rare few that are philatelically significant. Fortunately, the existence of the list which has been compiled before any such activity has occurred should serve to provide a pedigree for most covers as well as to indicate those which may have "improved" with age.

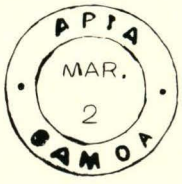
The Apia Circular Date Stamp

One of the first results to become evident from the chronological listing of the covers was the sequence and dates of use of different types of circular date stamps (CDS) with the words APIA, SAMOA in the outer ring and dates in the center. Four distinct types of CDS were used from 1886 to 1900, with changes in the color of the ink and quality of the impression.

The cancellations prior to 1895 did not indicate the year, a stumbling block which effectively prevented many earlier potential researchers from achieving any

significant progress. At first it seemed that I would meet a similar fate, but from the list emerged a pattern which was delightfully free of any ambiguity. The few covers which are, to all appearances, free of any philatelic inspiration, usually called "commercial" covers, fell in the important early period from 1886 to 1895 when the major changes took place. As the particular features of these marks are important to the determination of year dates, each of the types of CDS are here discussed and illustrated in detail.

Type 2 1886-1891



The first CDS used in Samoa on the Palm Trees issues appears to have been the same one used for the earlier Express issues but without the year date (Fig. 28). The two rings are closer together (4½mm) than the later cancellations and the letters are much smaller. The two dots which appear between the rings and separate the words Apia and Samoa are also closer together.

The earliest recorded use of the Type 2 CDS was March 2, 1887 on a cover bearing a pair of the first shilling stamps (perf 12½, HM 6). (Fig. 29) The cancellation is blue and not very clear, indicating that the device had somewhat deteriorated following its use on the Express issues. A sequence of the Type 2 CDS for each year is shown in Fig. 30. Though differences due to wear are subtle, their uses for year dating are not essential, as all but two covers from the period bear U.S. stamps and usually have year dates included as part of the transit or receiving marks. The deterioration which was evident in 1891 led to replacement of the CDS. Notice on the 1890 example that the month is at the bottom and the day is inverted at the top. This was an occasional occurrence, perhaps due to the employment of partially literate natives. The color of the Type 2 CDS was relatively constant throughout its life, ranging from blue to faint blue with variations probably more due to the mechanics of inking the canceler rather than a change in the composition of the ink. The final recorded use of the Type 2 (Jan 28, 1891) had a slightly purplish cast.

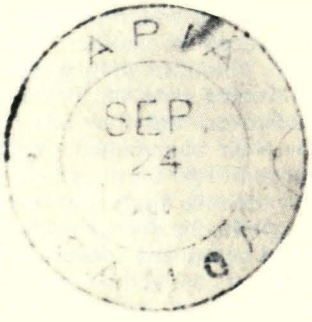


Fig. 28. The Type 1 cancellation from an Express cover showing the year date.

Type 3 1891-July 1894





Fig. 29. The earliest recorded Samoa Palm Trees cover (March 2, 1887).

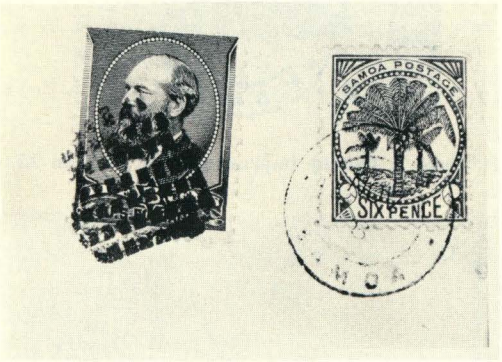


Fig. 30A. Type 2, letters reasonably clear (Nov 8, 1887).



Fig. 30B. Type 2, letters weakening but still reasonably sharp (May 22, 1888).



Fig. 30C. Type 2, letters less sharp, inverted day in month position, month in day position (Nov 5, 1890).



Fig. 30D. Type 2, blotchy impression over all (Jan 23, 1891).

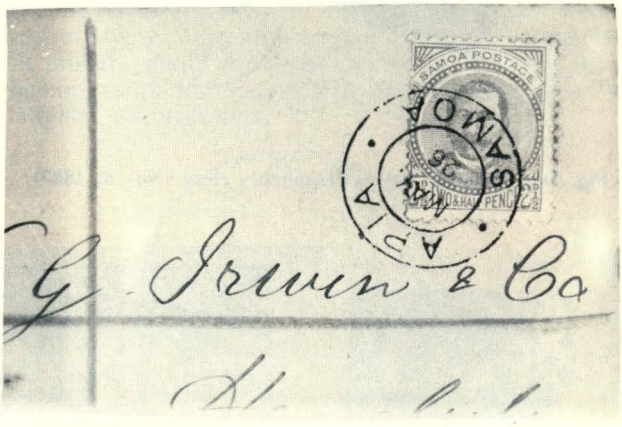


Fig. 31. Type 3, earliest state, clear dark blue (May 26, 1892).

At some time between January and November 1891, the Type 3 CDS was introduced. No covers are as yet known between these dates. By appearance it is not difficult to distinguish from Type 2 as the letters are quite a bit larger in Type 3. The rings are almost 5mm apart, there is a distance of 18½mm between the two dates, and there is a period after the month (even if it is spelled out completely as in "MAY."). Type 3 is closer in appearance to Types 4 & 5, one easy point of distinction from them being the smaller distance between the letters (particularly SA) than in the later types.

Changes in the ink and wear of the Type 3 CDS are quite distinct and permit year

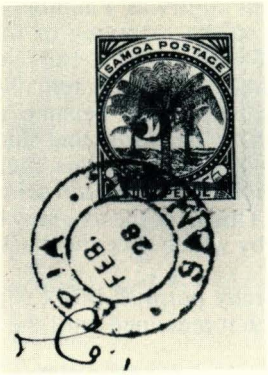
dating by these characteristics. This is an important ability as a number of the covers from this period usually do not have year dates on the receiving or transit marks.

The first recorded impression of the Type 3 CDS was Nov. 11, 1891 and it was in a very clear blue-black shade. Through the first half of 1892 it remained clear and changed to a dark blue (Fig. 31). Later that year the color became what may be described as a "dry" dark blue (Fig. 32), after which the clarity and sharpness of the cancellation were considerably reduced. A possible reason for this change could be that the chemical composition of the "dry" ink might have been too acid in nature for the canceler's metal and caused it to deteriorate. This hypothesis gains slightly from the change in color to purplish black in late 1893 by which time the mark is distinctly blotchy.

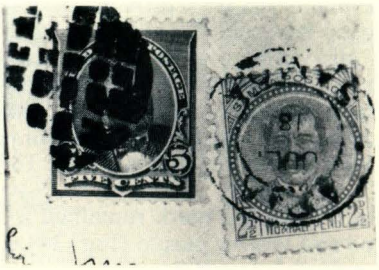
Through March 1894 the mark remained a blotchy purplish black (Fig. 33), after which it changed to a watery purple (Fig. 34) which it remained until the canceler was retired at the end of July, 1894.



Fig. 32A, B. Type 3, "dry" dark blue (July 20, 1892).



33

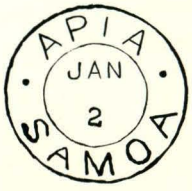


34

Fig. 33. Type 3, blotchy purplish black (Feb 28, 1894).

Fig. 34. Type 3, watery purple (Jul 18, 1894).

Type 4 August 1, 1894-February 1895



The Type 4 cancellation made its debut on August 1, 1894 in less than favorable circumstances. On that day, at least 74 covers were sent to H. W. Hawkins in London, (Fig. 35) bearing various combinations of stamps. More will be discussed about this correspondence later. The Type 4 CDS had the same large letters as the Type 3, but the distance between the two rings is a full 5mm. It is always clear and sharp, and there is no period after the month. The spacing between the letters is wider than in Type 3.

In 1894 the ink was purplish black but changed to black in 1895 (Fig. 36). A number of covers were mailed on Jan. 30, 1895, and the 30 is inverted on all of these.



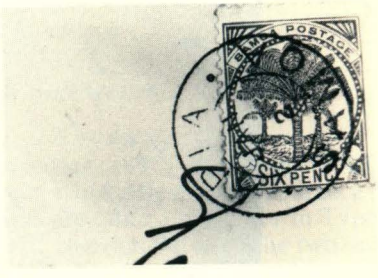


Fig. 35. Type 4, earliest state, clear purplish black (Aug 1, 1894). Note the extra numbers "15" below the date.

Fig. 36. Type 4, black (Jan 2, 1895).

Type 5 March 1895-February 28, 1900



Type 5 is nothing more than the Type 4 CDS with the last two numbers of the year date added (Fig. 37). In 1900, all 4 numbers of the year date were used. The cancellation remained clear throughout its life with no apparent deterioration, which makes the addition of the year date fortunate.

For the first month the cancellation was in black. Although the Post Office fire of April 1, 1895 appears to have destroyed the stamp pad, the canceler was salvaged and a new blue pad used in the two months after the fire (Fig. 38). This blue pad was apparently reinked with black ink, with a brief appearance of a black tinged with blue on June 19, 1895, after which it remained black until the Post Office closed on Feb. 28, 1900 (Fig. 39).

Following the closing of the Post Office, Davis retained the stamps and canceler. With these he was able to produce to order "used" copies of the stamps on demand, though some even bore "impossible" dates of 1901, by which time the canceler was much the worse for the wear.



Fig. 37. Type 5, earliest state, black (Mar 27, 1895).

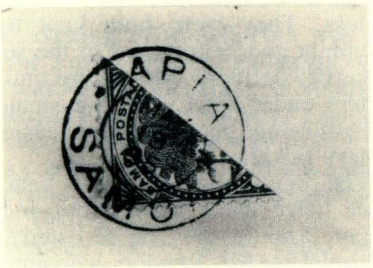


Fig. 38. Type 5, blue, as is usual on the perf. 12½ shilling bisect (May 19, 1895).



Fig. 39. Type 5, final state, black (Dec 1, 1899).

(To Be Continued)

The Clubhouse

The Meeting of January 19, 1977

PLATING COLOMBIA'S CUBIARTAS

Presented by Alex Rendon

Although arranged at the last moment due to the illness of Ira Seebacher, the scheduled speaker, Alex Rendon's colorful display and lively discussion of Colombia's "Cubierta's" provided an informative and interesting evening at the club.

Mr. Rendon filled the frames with a massive assemblage of these multicolored stamps on cover. He began his talk with a brief background on the inception of this special usage adhesive and defined the word, "cubierta."

"Cubierta," Mr. Rendon explained, "means "covered" in Spanish, or more loosely, "certified." Colombia, beginning in the year 1865, instituted a certified mail service for which special stamps were used to denote payment of the certified mail fee. They came to be known as the "cubiertas."

Cubiertas are among the largest stamps ever produced, measuring 2¾" by 5½". They were made that large so that when pasted on the back of an envelope the stamp acted as a seal to prevent pilferage without destroying the "cubierta."

Searching for something new to collect, Mr. Rendon came upon the huge stamps and eventually amassed 4,200 of them. The question now arose as to what does one *do* with 4,200 stamps measuring 2¾" x 5½"? Mr. Rendon's answer was to plate them. In so doing, he became the first to accomplish this feat. Results of his studies were published in the May 1976 and January 1977 issues of "The Collectors Club Philatelist."

"If it wasn't for plating," Mr. Rendon noted, "there would be no specialized philately."

August of 1865 saw the issuance of "cubiertas" in 25 and 50 centavos denominations. The 25 ctvo. was printed in sheets of six, the 50 ctvo. in sheets of 10.

A new design was brought out in 1867, a 50 ctvo. value produced in sheets of six. It depicted the flag of Colombia in full color, each hue being handpainted on the white paper used. The rest of the design was printed in black.

Starting off the 1870s and up to 1883 seven different plates were used to print the various "cubiertas." The color red was introduced into the printing of the stamps in 1877 via a new lithographic process.

In 1880 and '81, to save reworking the designs, the last two digits of the year were left blank, to be filled in by hand at the time used. In 1881, a new lithographic stone was prepared.

The year 1883 saw the last stone exclusively to be printed on watermarked paper.

"E.E. U.U. de Colombia", which was short for United States of Colombia (in Spanish), was the inscription for the 1887 issue, which went through three different plates—two with 24 images and one with sixteen, the latter being the earliest known (before 1890) use of such a plate.

The Cubiertas were not generally available unused, except later on as remainders (which were then sold in multiples). They were both kept by the recipient and/or returned to the sender, to certify delivery. Most items mailed in letters under the Cubierta system were valuables and money, and occasionally lottery tickets.

The Scott postage stamp catalogue once listed these stamps, but does not today. Should they be re-listed? Yes, according to Mr. Rendon, who notes that they are "adhesive postage stamps for insured mail." He also pointed out that "Muestras," (specimens) of the stamps are quite rare, but do exist.

The stamps were printed in different formats. Why? Mr. Rendon credits this

to the availability of paper and size of lithographic stones which were prepared locally.

In 1890, with a shift in the Colombian fee structure, decimal values were introduced, 10 to 100 *Centavos,* all in blue ink. Three months later, new values were introduced.

The year 1893 saw two different plates used to print one of the values, the first having a dot in the top left corner, the second having no dot.

The 1 Peso value went through three plates—a 10 image one in 1890, another in 1893, and in 1897, a 12 image plate, impressions from which are very rare.

Ten, 20, and 50 Centavos stamps were issued in 1892, with the three plates employed to print the 10 ctvo., and two plates for the other two values.

The Department (State) of Tolimas issued beautifully colored Cubiertas in three colors, in values of 10 and 50 ctvos. The stamps had an inscription of years issued: "1887/8"

In 1888, Colombia saw 5, 10, and 50 Centavo Cubiertas used in the service and by 1896, values all the way up to 1 Peso were needed.

A spirited question and answer period followed, engendering a vigorous discussion on the pros and cons of plating. The meeting adjourned shortly therafter.

(Mark A. Kellner)

The Meeting of March 16, 1977

SOUTH AUSTRALIA

Presented by John O. Griffiths, F.R.P.S.L.

The evening of March 16th was the secne of a most pleasant gathering. Our guest was John O. Griffiths, Secretary of The Royal Philatelic Society, London, who had traveled all the way from England's capital city to present a magnificent display of the postal emanations of South Australia.

Seventeen frames were filled with stamps, die proofs, colour trials, artists essays from the files of De la Rue and Co., covers and historical disiderata in truly remarkable profusion. The display ranged in depth from the inception of postage stamps in 1855 to 1912 when the use of South Australian stamps ended to be replaced by those of the Commonwealth of Australia.

Mr. Griffiths brought greetings from "The Royal" and and wishes for every success. "It is possibly apt," he said, "that I read my paper — South Australia — beofre the Club at this time, for Her Majesty the Queen is visiting Australia. The last time "South Australia" was shown here, was as part of the "Dale-Lichtenstein Australian States Stamps," the paper being presented by Ethel Harper in June 1972. The rarities then shown, you will see in the frames tonight . . . ."

Mr. Griffiths went on to do just that. It is impossible to give his complete remarks here, but we do give the highlights of each frame. We hope to present Mr. Griffiths talk as a complete article in the near future. A summary of that talk follows:

A British Colony for 65 years, South Australia became part of The Commonwealth of Australia along with New South Wales, Victoria, Queensland, Western Australia and Tasmania, It, however, continued to issue stamps for another 11 years until 1912, which is the range of the paper. All dies, plates and printing appliances, along with the inks, paper, pulp gum etc., originated from Britain. But apart from the London Print of the first issue, no other issues were printed in the United Kingdom. The Colony used two printers. The first Messrs Perkins, Bacon & Petch & Co., and from 1868 Messrs De la Rue and Co. With regard to the separation of stamps, the former printer produced the first machine, a line roulette machine also the second, a perforation 11½ - 12½ line machine. The third machine, line perforated 10 was produced by De la Rue. By March 1894 a perforating 15 comb machine had been installed to replace the perf 10. This, ten months later (January 1895) had been adjusted to perf 13 comb. A new machine was installed in January 1904 giving a perforation 12 x 11½ comb.

Paper for Line Engraved Stamps.

1855 Large Star watermark, hand made by Stacey Wise, sent out by Perkins Bacon.

1876 Broad Star, hand made for the

Crown Agents and sent out by them.

Paper for Surface Printed Stamps.

1868 Crown over S A (wide) hand made by De la Rue & Co., and the moulds then sent out by them.

1876 Crown Over SA (close) machine made and gummed, sent out by the Crown Agents with a few minor exceptions when sent by De la Rue.

The Agents for the Colonies by 1875 had been renamed The Crown Agents.

Recently De la Rue sold their Artists Essays and Die Proofs, many of which have various remarks in manuscript. The majority appertaining to South Australia are on display tonight.

FRAME 1. The South Australian Association 1834. A printed 'Broad Sheet' written upon and sent to Van Dieman's Land as a letter.

FRAME 2. Pre-Stamp Entires showing various cancels used from 1836-1855-N.S.W. (1853). Sixpenny proofs in various colours with Perkins Bacon mixtures in manuscript. London Prints of Twopence.

FRAME 3. 1855 London Prints twopence, onepenny and sixpence including covers, die proofs. The complete range of the Perkins, Bacon "cancelled" stamps are the most notable.

FRAME 4. London Prints sixpence and shilling. The imperforate colonial prints twopence and sixpence —the block of 21 sixpenny and the cover with 32— sixpenny stamps, plus the shilling unused are the most notable.

FRAME 5. One Shilling Colonial print, first rouletted issue and penny values of second roulette. The two shilling covers and one penny block of thirty of the second roulette, thought the largest unused multiple of the early issues, are the most notable.

FRAME 6. 1860-69 twopence, amongst which an interesting cover to England going at a twopenny rate instead of sixpence, being a legal document, also a wrapper addressed to the Governor of the State of New York, costing tenpence instead of one shilling and sixpence. Both rates un-recorded. The sixpence is also covered in the frame.

FRAME 7. 1860-69. Second roulette sixpence to two shilling, including dies and proofs and covers. The only other two shilling die proof in the Royal Collection. But this copy is not from the same die.

FRAME 8. 1867-70. Remainders perforated 11½ - 12½. 1867-70 issue - 12½ roulette. Also the 1868-79 issue including 3 pence on fourpence double surcharge and the surcharge omitted.

FRAME 9. 1870-71 issue also the 1870-73 issue, as well as the V over Crown fourpence with the strip of 3 left hand stamp without watermark.

FRAME 10. 1868-79 issue and 1876-1900 issue, showing the double surcharge 3 pence on fourpence.

FRAME 11. 1876-1900 issue. The completion of the Line Engraved, also colour trials of the De la Rue twopence value.

FRAME 12. 1868-1880 Surface Printed. The proof from De la Rue Engraving records of the twopence, colour trials and the issued stamps, showing the various watermarks and separations and shade. Also the die proof of Plate 2

from the record book.

FRAME 13. 1880-1912 Twopence - 1875-1883 One penny. Plate 2 and Plate 3 of two penny, including the die proof from the record book. Covers and change of colour. Also the one penny. The die proof from the record book, colour trials perforate and imperforate, and the issued stamps showing the various watermarks, perforations and shades.

FRAME 14. 1887 - 1912 One penny, 1883 halfpenny. One penny including Plate 2 die proof from the record book, change of colour, covers and perforation varieties. Halfpenny, the hand painted essay from De la Rue Archives and multiples in green imperf and perf from the proof sheets.

FRAME 15. 1883-1893. Halfpenny issues, including covers and perforation varieties. Threepence, fourpence, sixpence, including the hand painted essays from De la Rue archives colour trials. Fourpence improved head die from the De la Rue records. Twopence halfpenny overprint with covers. Twopence halfpenny die proof and blocks of colour trials.

FRAME 16. 1893-1912 Twopence Halfpenny die proof from the De la Rue records perforation varieties, covers and change of colour. Fivepence overprint, Fivepence Artists Essay from Archives, the die proofs from the record book and blocks of colour trials. Halfpenny Post Office Adelaide including the die proof from the record book. The two and sixpenny and five shillings values. The two artists essays from the De la Rue Archives, also imperforate plate proofs. The long stamps postage revenue, high values to £5. The long stamps 1902 issue 'postage' thin.

FRAME 17. 1902-1912. The Long Stamps 'Postage' thin High Values. The EIGNT variety, unused and used, also plate block of four, showing the mis-spelling for eight, the 1903 issue 'postage' thick. The 1906 issue change of watermark to Crown over A.

THE ANNUAL COMPETITION

Held at "INTERPEX," in the Americana Hotel in New York City, the club's Annual Competition drew 43 frames of excellent material. Although limited to a single frame, the high caliber of the entries provided the judges, H.D.S. Haverbeck, Ernest A. Kehr, Louis Grunin and Abott Lutz with some difficult bits of decision-making. A varied showing, the competition presented a fine cross-section of collecting at its best.

Grand Award

Seymour H. KAPLAN - Usages of the U.S. Banknotes 24c and 30c on cover 1870-1880.

Awards of Merit

Arthur H. GROTEN, MD. - Canada's 1859 Issue - Rate covers.

Richard KRIEGER - Unusual Usages During the Civil War.

Horace W. HARRISON - Canada's Money Letters and Registered Mail.

Isaac BACKAL - Mexico 1825-1875 Overseas Mail Carried by British Vessels.

M. H. LUDINGTON - Bermuda: Artist's Designs, Essays, Die and Plate Proofs.

Jeanne B. POGUE - Pakistan 1947 Provisionals.

Certificates

Maurice R. FRIEND, MD. - Stamps of Samoa.

Harry LUSSEY - The Admiral Issue of Canada.

Mr. & Mrs. Gardner L. BROWN - Paris Ballon Mail - Problems of identification.

Richard I. COWITT - U.S. 1851-57 1c blue. Selected pages.

L. Wallace DEAN III - British Post Office in Jacmel.

Ellery DENNISON - China

Deborah FRIEDMAN - Colombia: The SCADTA Stationery.

Raul GANDARA - Puerto Rico: First Steps Under United States Administration.

Timothy HOLMES - The Regional Revolutionary Stamps of China.

Viola ILMA - Edward VII as Prince of Wales.

Dr. Harvey TILLIS - Protective Overprints and Underprints.

Peter A. ROBERTSON - Great Britain 1935 Protogravure Issue.

Peter SHEK - The Dawn of China's Foreign Mail.

William K. HERZOG - Demonitization of Pre-1861 stamps.

Robert G. STONE - French Colonies. General Issues on cover.

Junior First Award

Thomas GEIGER - United States 1902 Benjamin Franklin 1c green.

NEW MEMBERS

No.	Name	Address	Collecting Interest
5949	Col. Robert George McClellan	Northbrook, IL	Black Jacks, McClellen Civil War Patriotics & Ill. Postal History
5950	Geo. L. Moore	Naples, FL	U.S.
5951	Keith H. Kelly, M.D.	Upland, CA	Topicals studied from a philatelic point of view; 1. Locomotives & philatelic history of 19th cent. 2. Flowers of the 19th cent.; 3. General U.S.
5952	John S. Taylor, Jr.	Westminster Hills, PA	19th cent. GB, Cancellations
5953	E. Converse Peirce II, M.D.	Pelham Manor, NY	U.S., Postal Hist. Maine, Canada, Canal Zone, GB
5954	Howard C. Allen	Cherry Hill, NJ	Postal Hist. of PA & NJ; U.S. Postmarks
5955	J. Thomas Showler	Philadelphia, PA	Erie County; PA Postal Hist.
5956	James H. Patterson	Phoenix, AZ	Philatelic Literature & writing
5957	Claude Lysloff	Brooklyn, NY	Imperial Russia
5958	Richard K. Meyer, Sr.	Peoria Heights, IL	3c 1851-57, Postal Hist., 19th cent. cancellations
5959	Samuel Ber Ginsberg	Bala Cynwyd, PA	Major Errors and rare stamps
5960	Stephen W. White	Landstuhl American School, APO NY	Greece on cover emphasis on Large Hermes Heads, Censored WWI & WWII postal stationery, occupations
5962	Marvin D. Hunewell	St. Louis, MO	Denmark, Faroe Islds, US Precancels
5961	Jay Smith (Associate)	Madison, WI	Sweden, France & Belgium
5963	Paul Harris, DDS	Ft. Lee, NJ	U.S. 19th cent.
5964	Garvin F. Lohman	San Francisco, CA	Postal Hist. of Ireland, Canada, Guatemala

5965	Robert Baum	Passaic, NJ	Classic U.S. in used multiples, early commemorative plate blocks
5966	Winfield J. Morgan	Miami, FL	M. & U. singles, U.S., GB, Switz.
5967	Gerald Kaplan	NYC	Canada, Brazil, Norway
5968	Phillip Benedetto	Hopatcong, NJ	Stamps depicting George Washington, Postal History
5969	Mitchell Sedel (Associate)	Springfield, NJ	Netherlands Antilles, U.S. Airmails
5970	Leo Schuessler	Beechhurst, NY	Holy Land, Israel
5971	Bruce Stone	Stamford, CT	U.S. 1847, 1869, 10c 1851
5972	Carroll Wilson Boyce	Cliffside Park, NJ	GB L.E. imperfs; position CB, Maltese Crosses and P.H. associated with these adhesives
5973	Eli J. Goldberg	NYC	France, GB, Germany
5974	Dr. Werner M. Bohne	Syracuse, NY	Germany & Colonies, German States, Occupations of WWI & WWII etc.
5975	John D. Apfelbaum	Philadelphia, PA	U.S. Revenues, Antisemitic related, Mozambique Co.
5976	Henry Gitner (Associate)	Lancaster, PA	Switzerland, Liechtenstein, Austria
5977	Mark A. Kellner (Associate)	Rego Park, NY	Post. Hist. of Channel Islands
5979	Giles A. Gibson	Rio Nido, CA	World Wide
5980	Frank C. Wurtz	Norristown, PA	Serbia
5981	Edward E. Stribling	Aberdeen, Scotland	U.S., U.N.
5982	Joseph Wolff	Ehlange-Mess, Luxembourg	Classic Luxembourg, Intern. Telecommunications, Luxembourg during WWII
5983	David Bradley	Canberra, Australia	Indian States, India, Mozambique
5984	Edward G. Stewart	Sacramento, CA	U.S. Postal Hist. 1851-61
5985	Guillermo Arango	Delaware, OH	Ohio Post. Hist., EFO, Cuba, Spain
5986a)	D.N. Jatia	Calcutta, India	India
5986b)	Francisco V. Crestana	Sao Paolo, Brazil	Brazil, Paquebot Mail
5987a)	Edward D. Younger	White Plains, NY	
5987b)	Eugene C. Reed	Glen Ridge, NJ	U.S. early classics
5988	Richard I. Cowitt	Floral Park, NY	1851-57 One cent blues, Israel errors, booklets, tete-beche
5989	Michael B. Miller	NYC	Germany, France, Austria, Switz., Italy, Benelux
5990	Barry Schwartz	NYC	U.S., Canada
5991	Herbert A. Budd, Jr.	Woodbury, NJ	"Rotary" (only)
5992	Gerhard Hausmann	Warwick, RI	GB, postally used stamps & related material
5993	George M. W. LeMesurier	Ottawa, Canada	Canadian Post. Hist., Cape of Good Hope, GB (1840-58)
5994	Richard Wagner	San Francisco, CA	Rare USA

5995	James A. Magruder, II	Albany, OR	U.S., U.N. modern British Commonwealth
5996	Robert C. Ladd	Burlington, VT	U.S. regular issues 1890-1902
5997	Leonard Kapiloff	Washington, DC	U.S.
5998	Charles W.M. Le Beau	Philadelphia, PA	U.S., U.N., Canada, Switz., Vatican, Europa, Scouts
5999	Kimber A. Wald	Camp Hill, PA	Australia, Canada, GB Post. Hist., New Zealand, South Africa and Seychelles
6000	W. Grant Annable	Stamford, CT	U.S. Classics (esp. U.S. #1) and semipostals
6001	Charles M. Poplos	Newark, DE	British, U.S., Vatican City
6004	Dr. Edward J.J. Grabowski	Westfield, NJ	France and French Colonies
6005	Seymour Banchik	Neponsit, NY	Israel
6006	Lorenzo Triana	San Juan, PR	Cuba, Puerto Rico, U.S.A.
6007	Gary Hendershott	San Antonio, TX	Post. Hist. of Miss. Terr., La. Purchase, etc.
6008	A. Roger Harris	Rutland, VT	Pre-1940 U.S.A.
6009	Michael Edward Hvidonov	Great Neck, NY	Classic Finland
6011	Ronald M. Nosel	Flushing, NY	France & Colonies (Classics Guadeloupe)
6012	George Balint, PH.D.	NYC	Old Europe
6013	Paolo Bianchi	Milan, Italy	CSA/Italian East Africa
6014	A. MacGillycuddy	Melbourne, Australia	Indian Native States, part. Barwani

AMPHILEX (Cont'd)

God speed and an early recovery was approved unanimously by the FIP delegates.

Attending the 46th FIP Congress from the United States were Emerson A. Clark, Delegate; Bernard A. Hennig, Alternate Delegate; Charles J. Peterson, President of the FIP Literature Commission; Mary Ann Owens, a member of the FIP Thematic Commission; Barbara de Violini and Alex Rendon, Observers; and Colonel James T. DeVoss, Vice President of FIP.

As per usual custom, the delegates attending the FIP Congress were guests of The Netherlands Philatelic Federation for an all-day outing and bus tour which visited Spakenburg, Lelystad, a new city in the Province of Flevoland, an area which has been only recently reclaimed from Ijsselmeer (formerly known as the Zuyder Zee) and thence on to Arnhem where the entire group was entertained and treated to a typically Dutch dinner (in this instance the word Dutch is to be taken literally for everyone was the guest of The Netherlands Federation) after which the two-bus caravan with thankful hearts and joyful voices made the one and one-half hour return trip to beautiful Amsterdam.

The FIP Congress and the AMPHILEX 77 exhibtion was obviously a success from practically every standpoint. Those who remained for the balance of the exhibition and who enjoyed the traditional Dutch hospitality can report on subsequent events. Everyone will be anxious to learn the outcome of the jury deliberations. The awards were to be made at the Palmares banquet to be held Saturday evening, June 4. Serving on the jury and representing the United States were John A. Boker of New York and Barbara W. de Violini of California. Emerson A. Clark of Burbank, California, served as an apprentice member of the jury.

The three commissioners representing the United States were Theo van Dam, Brewster, N.Y., Fred F. Blau, Chicago, Illinois, and Frank W. Julsen, Paradise Valley, Arizona.

Book Reviews

The Private Ship Letter Stamps of the World, Part 1, The Caribbean, *by S. Ringstrom and H.E. Tester. 166 pages. Illustrated in black and white and in color. Contains an 8-page supplement catalogue priced in dollars. Published by Skogs Boktrycleri AB, Johan Kocksgatan 42, Trelleborg, Sweden. Price $40.00*

Printed in English, "The Private Ship Letter Stamps of the World, Part 1, The Caribbean," is one of the finest books produced by Skogs Boktrycleri AB since they published "The Private Local Posts of Denmark." Do the contents of this interesting book match its magnificent production? In my opinion, yes.

In a field that has been neglected through the years, it is my belief that this is the definitive work on this unusual subject. Although steamship company mails have not received more than scattered treatment in the philatelic press, several excellent books have been written on them. Now, Sigurd Ringstrom of Trelleborg, Sweden and H.E. Tester of London have gathered virtually all the existing material on this subject, added new unpublished information and put it into classic workable order.

There is complete coverage of David Bryce's Post, "The Lady McLeod," the "St. Thomas-La Guaira" and "Puerto Cabello" post, the "St. Thomas-Porto Rico," "Clara Rothe," St. Lucia Steam Conveyance Co. Ltd.," "The Hamburg American Packet Comapny," Central American Steamship Co. and Royal Mail Steam Packey Co." mails.

Each section is fully illustrated and not only includes covers and varieties, but the counterfeits. History, cancellations and bibliographies are supplied for all issues.

We await with interst the subsequent volumes which will be, "Part 2—The Rest of the World, including Finland," a rather curious title, and "Part 3—The Suez Canal Company."

(Abott Lutz)

Essays for U.S. Adhesive Postage Stamps *by Clarence W. Brazer. 295 Pages, illustrated. Published by Quarterman Publications, Inc., 5 South Union St., Lawrence, Mass. 01843. $25.00 (Postpaid)*

With the republishing of Dr. Clarence W. Brazer's pioneering classic, Quarterman Publications has produced a much sought after tool for the modern student of United States essays and proofs. First published in 1941, it was this work that created the initial interest in this branch of philately.

Long out of print and generally unavailable, this new and handsome edition includes an addenda which contains material that originally appeared in the "American Philatelist" and "Essay Proof Journal" from 1942 to 1955; a Brazer article on types of essays and proofs; a conversion table that converts the old Scott numbering system used by Brazer to the present system and an index showing which of the original listings have been supplemented or corrected in the addenda. Also featured, is an article on Brazer and essay-proof collecting by Barbara R. Mueller.

There is considerable improvement both in the format and the appearance of this volume as compared to some of the previous Quarterman emanations, and for this Quarterman is to be commended. The Brazer book is, of course, the standard reference work in the field. This improved edition with its new material should be in the library of every serious collector of United States stamps.

(H.D.S. Haverbeck)



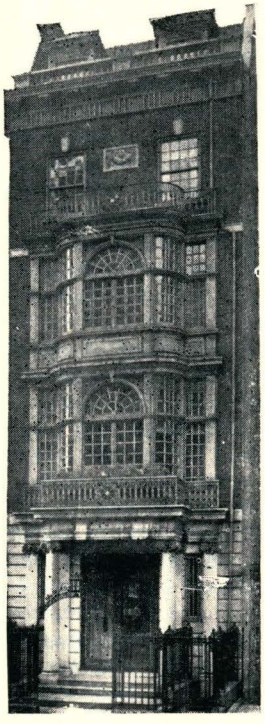
COCHIN (Cont'd)

Denomination	Vignette
6 Pies	Secretariat Building
9 Pies	Cochin Harbour
11/4 Annas	Cochin Backwaters
13/4 Annas	Tramway
2 Annas	Chinese Net
21/4 Annas	Dutch Palace
3 Annas	Ram Mohan Palace
3 As 4 Pies	Cocoanut Palms
6 As 8 Pies	Synagogue
10 Annas	Hill Palace

A friend and former contributor to the CCP has advised the author that at least one proof sheet showing the last ten values of this proposed issue has surfaced in India. His photocopy of this sheet constitutes the illustration of this note.

Without commenting on the pedigree of the sheet the illustrated designs are, logically, probably correct. Two of them (Dutch Palace and Chinese Net) are, of course, correct. That on the 6 As 8 Pies closely resembles and may be identical to that used in 1968 for India's Synagogue commemorative; this is understandable since the Cochin 1949 issue was also printed at Nasik. Too, the designs of the 11/4 Anna and 2 Annas stamps seem to have also been used by George Woodcock as two of the illustrations in his book "Kerala, A Portrait of the Malabar Coast" (Faber and Faber, London, 1967).

A final note—the fact (?) that this item seems to have just surfaced after some twenty five years should not be held against its genuineness. Although forged material is definitely coming out of India so, too, is hitherto unrecognized, genuine material being located.



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A Postal History of Spain — T. Van Dam, 1973	$12.00	☐

COLLECTORS CLUB

The Collectors Club Philatelist, Cumulative Index to Volumes 1 to 50, 1922-1971 — E. C. Wilkens and J. D. Dowd. 1972	$10.00	☐
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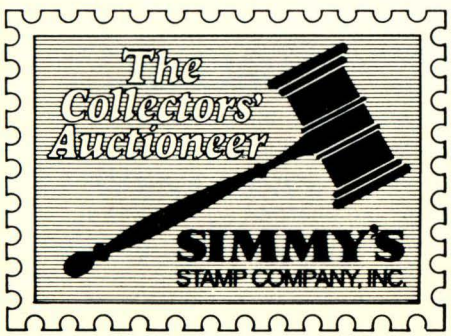
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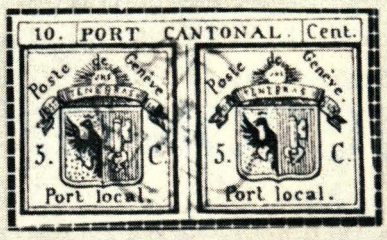
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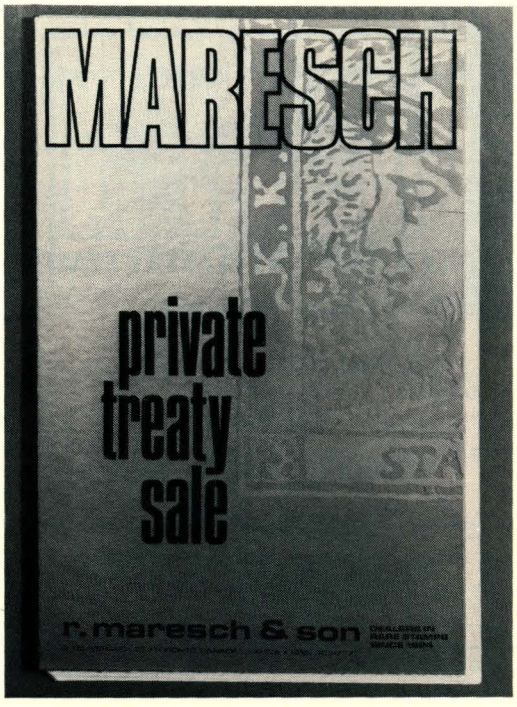
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