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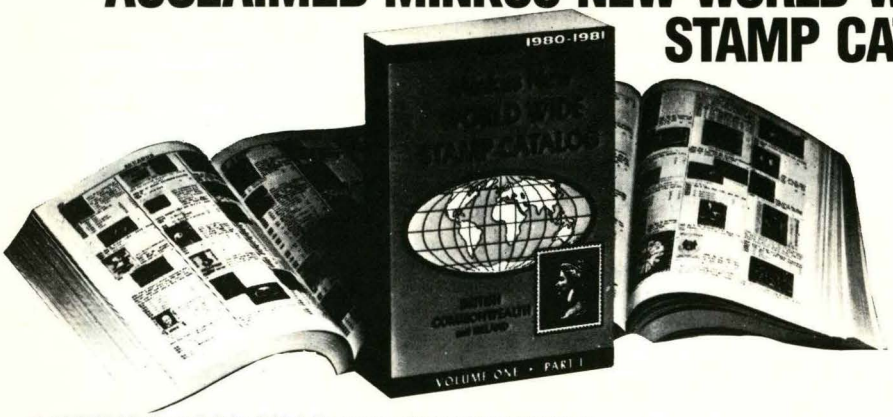
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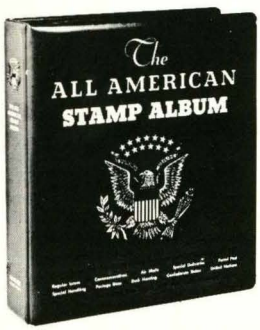
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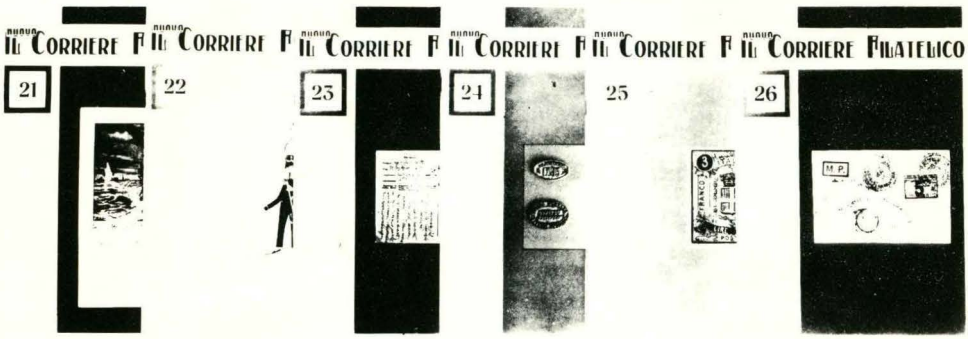


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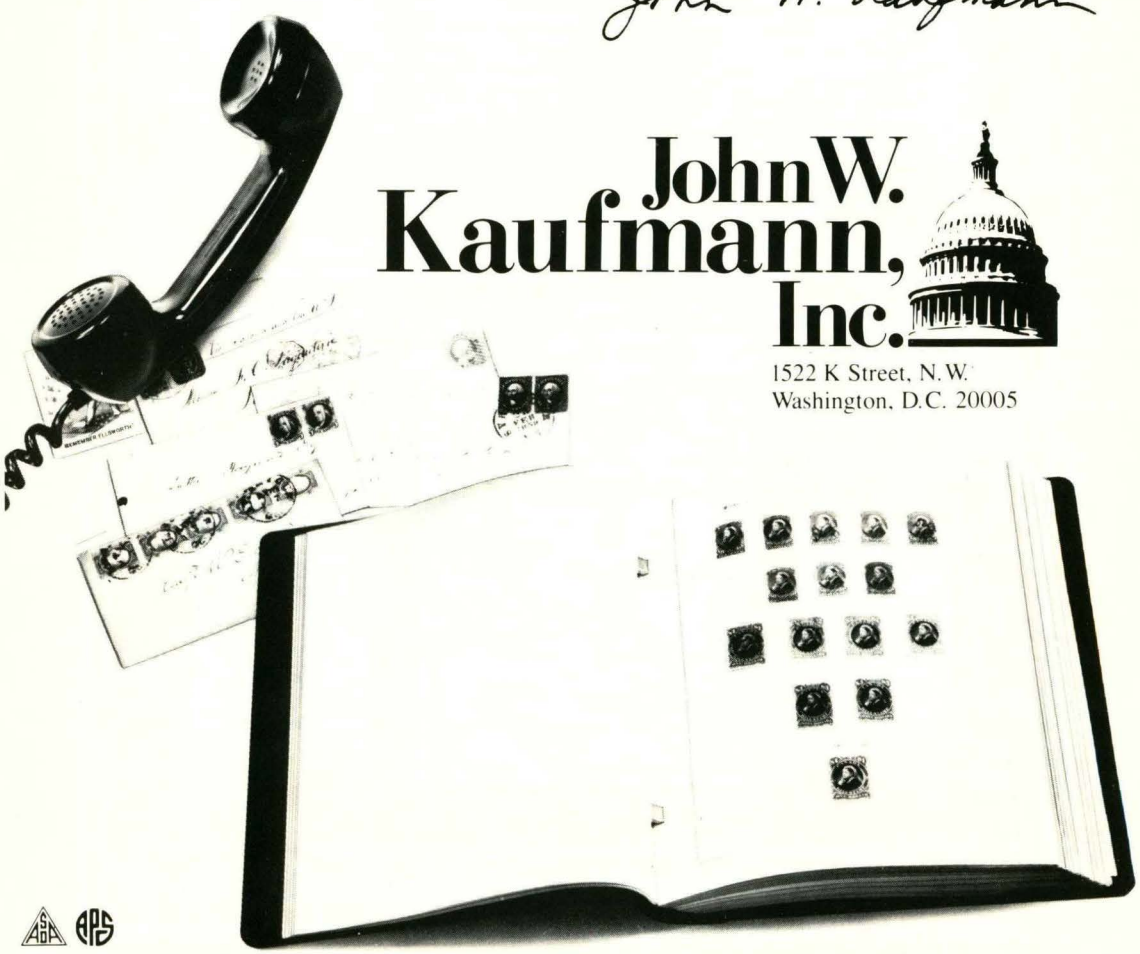
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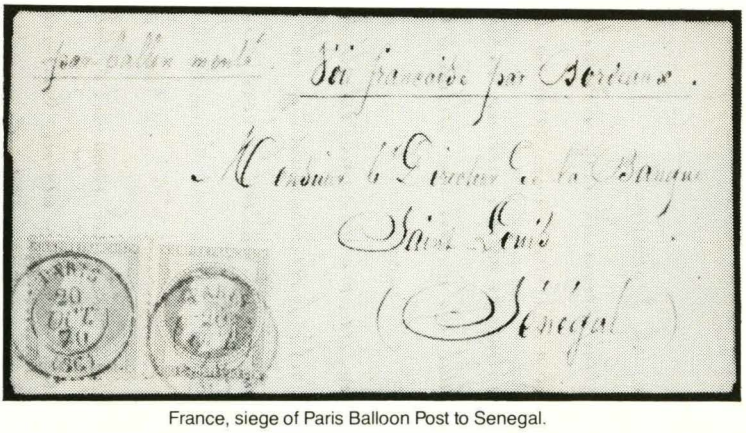
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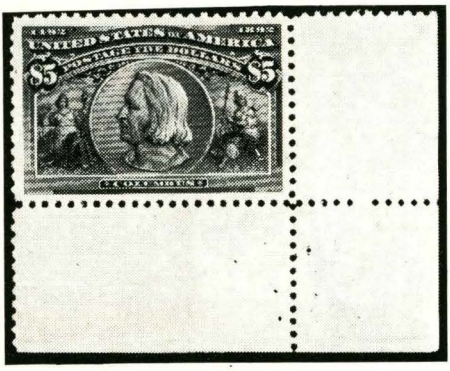
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The Collectors Club PHILATELIST

Volume 59, Number 6 **November 1980**

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DUTCH TREAT

Some Critical Observations on Plating the First Issue of the Netherlands

Fred L. Reed

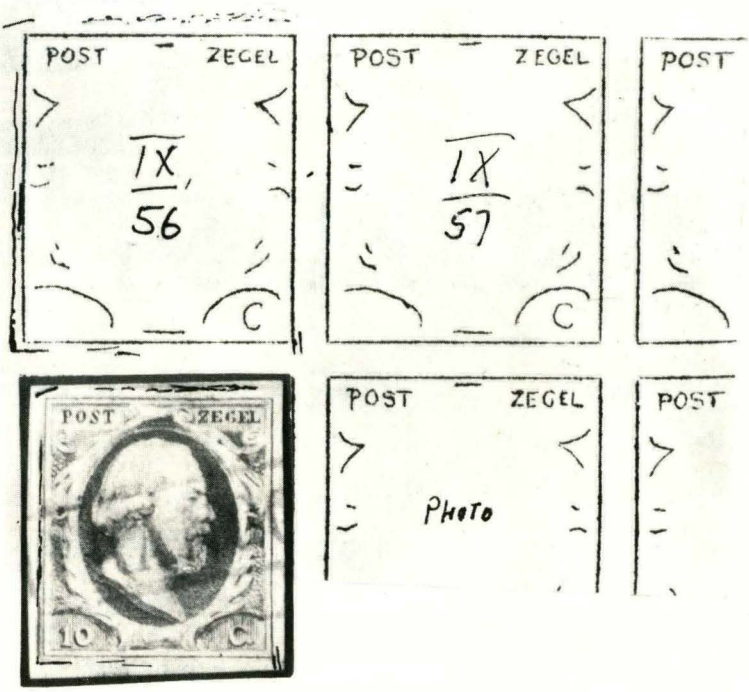


Fig. 1

From early 1969 until 1977, I was deeply involved in the creation of 16 of the 18 books on the plates of the first issue of the Netherlands.[1] All possible honors have been duly bestowed on the authors G.C. van Balen Blanken and Bert Buurman. After the encomiums, some critical observations seem in order.

In 1962, Johannes de Kruyf and I began the plating and numbering of the first Dutch adhesives. Mr. de Kruyf devised an identification system employing sketches (Fig. 1, top) in five rows of five on a page 8½ inches by 11 inches mounted in a looseleaf binder opposite a corresponding page with 25 stamps to a pane.[2] On the sketches, we marked and registered the features that could be discerned on the identified stamps. With the cooperation of J.F. de Beaufort in Switzerland and Alan Clark in England, we had progressed rather well despite the limited material and information at our disposal.

When in January 1969, at the suggestion of Mr. van Dieten, Dr. van Balen Blanken approached me, I gladly accepted the invitation to contribute my information and material for the realization of a dream to have the plate positions of the 17 plates positively identified, charted, and published in book form. Clearly, this task could never be accomplished by a single individual but only by teamwork. Under the dynamic management of Dr.

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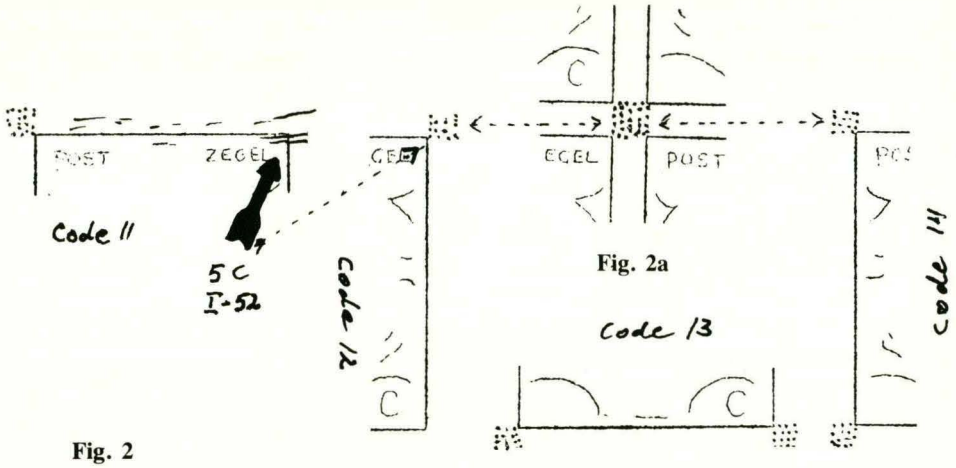


Fig. 2

Fig. 2a

van Balen Blanken, this colossal work was successfully concluded in 1976.

A cardinal disagreement in approach revolved around Dr. van Balen Blanken's method of sketching and designating features noted on the stamps. I have disapproved of the method because of the inconsistencies that have resulted. The presentation of codes 11,12,13, and 14 in Dr. van Balen Blanken's book is shown schematically in Fig. 2. These codes are split into four consecutive sections in each book and are defined as follows:

code 11 above the upper outer frameline
12 next to the R(ight) outer frameline
13 under the lower outer frameline
14 next to the L(eft) outer frameline

These definitions neglect completely the dotted areas (Fig. 2, 2a). They also provoke such inconsistencies as demonstrated in Fig. 2 for the 5 cent plate I-52 (5 I-52) where the three important lines at the upper right corner are indicated in code 11 while code 12 is entirely blank.

Now, suppose you have a copy of the 10 Cent stamp (Fig. 1, bottom left), which eventually will turn out to be 10 IX-56; its characteristics are marked in the sketch above the enlarged Fig. 1 (top left). Your attention will most likely be drawn to the strong vertical lines outside the left frameline forming a distinct corner at the bottom. You expect to find this corner in the book under codes 13 and 14; however, it is not. Under code 13, you find the bottom line neatly executed past the frameline in "no man's land" (dotted areas, Fig. 2, 2a) and the same with the vertical line under code 14; there is no indication of that characteristic corner. In book 10 IX, eight such typical corners are correctly indicated under both codes, nine are complete on one code and incomplete on the other, and 33 are not completed at all. Now consider the line above the upper left corner which is inconsistently but correctly registered under both codes 11 and 14. The smudge inside the upper right corner is marked only in code 11 and is conspicuously missing in code 12. Finally, if you try to find the lines outside the lower right corner, you will not find them under code 13 because they are marked only under code 12.

Among four plates which I have checked, I have found 283 such omissions to 63 inconsistently correct markings and a number of examples with markings under one code but missing under the corresponding one. There are even inaccuracies as for 5 I-21 where dots are marked differently under codes 11 and 12.

These inaccuracies by such otherwise methodical investigators illuminate the frailty of their system and could have

been avoided by using de Kruyf's and my approach modified as indicated in Fig. 1 where the undivided sketch is pictured directly above the photo. Dr. van Balen Blanken insisted that his method was simpler for the average collector while our method would benefit the experienced only. I am convinced that Dr. van Balen Blanken's method is clumsy *per se* and inconsistent in its execution as demonstrated above. The alternative would have avoided the inaccuracies and have made numbering much easier for everyone. Quite a few collectors have commented that they have been so frustrated by the necessity to page back and forth between the four sections of the codes 11 to 14 and the inherent inconsistencies that they confine their use of the books to the photographs only. Using the adaptation of the alternative as indicated in Fig. 1 would have allowed an increase in the size of the sketches to that of the photographs and reduced each volume by nine pages. By showing the enlarged photographs of the stamps on the lower halves of the pages with the corresponding sketches drawn to scale opposite the photographs at the top of the pages (Fig. 1), one might even have changed to a book size permitting the display of five sketches and photographs across as arranged in the actual pane. Then, there would have been no problem regarding all the features of 5 I-52 or 10 IX-56 or for most of the other stamps, and perspective would have been comprehensive and identification considerably simplified.

WATERMARKING

There is an arbitrary premise that the location of a stamp in the sheet is more likely opposite the site where the watermark is displaced, e.g., the more to the right the watermark, the farther left is the stamp positioned in the plate; the higher the watermark, the lower the stamp position. Significant deviations from this premise have been established[3] for the vertical alignment with some plates showing a very high percentage of low-situated watermarks in stamps from the bottom half of the plate. The most drastic variations are:

Over 95% for 10 Cent plate II and intermediate printings of the 15 Cent. Over 84% for 5 Cent Plate I, 10 cent plate VI, and early printings of the 15 Cent. Over 70% for 10 Cent plate I.

In his book on the 10 Cent I-A, Dr. van Balen Blanken uses these results on page IV-1.1 with a literature reference to an article by himself and Bert Buurman in the December 1975 *Nederlandsch Maandblad foor Philatelie,* pages 666-668, which deals with the shape of the watermark without mentioning its relative position. Any reference to my research is omitted; however, Dr. van Balen Blanken offers, in the book, an explanation of my findings which I had rejected. He suggests that the printing plates for 10 III and 10 I-A had narrower horizontal gutters than the other plates.

This assumption is a fallacy. An observation not made at the time of my publication confirms that the combined vertical deviations in all quadrants sum to over 90% in those plates in question. This fact is significant in relation to the placing of the paper in the press by the printer. This phenomenon (exhibited by 10 III and intermediate 15 Cent, also to a slightly lesser degree by early 15 Cent impressions, 5 I, and 10 I and VI) seems to indicate that the printer was very careful in placing the paper in the press. With the other plates, where the individual and combined figures for the vertical deviation are inconclusive, the workmanship seems to have been sloppier.

I have made numerous experiments with overlays of spacings copied from a Moesman reprint sheet, as well as control tests with the horizontal gutter reduced from 10mm to 6mm superimposed upon photocopies of actual sheets of watermarked paper. The results explain all vertical deviations within the tolerances in placing the paper in the press. This conclusion is supported by the behavior of the 15 Cent plate where the early and intermediate impressions show the same pattern as 10 III with a drastic change in

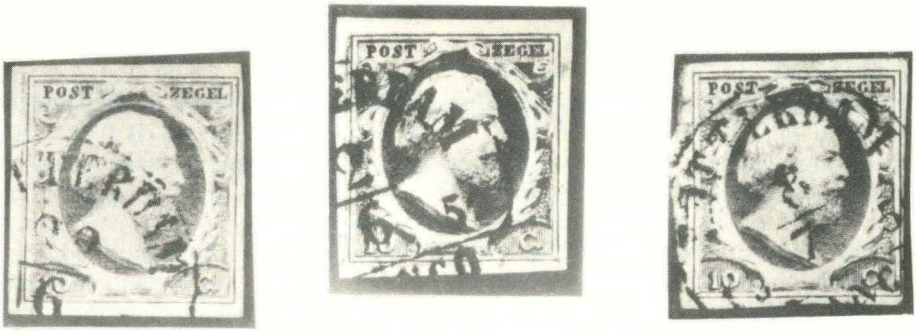


Fig. 3

the late printings. Can it be contended that the 15 Cent steel plate had a narrow horizontal gutter for the early and intermediate prints which was restored to its normal width for the late printings?

The horizontal spacing according to the overlay should have a large percentage of the watermarks in vertical rows 1 and 10 cut into the designs of the stamps in the adjoining rows 2 and 9. That is NOT the case, and I offer the hypothesis that an as yet unkown-to-us paper with wider horizontal spacing of the watermarks was used.

Dr. van Balen Blaken's contention that the watermark bits were made of silver wire and sewn to the wirecloth of the papermaking mould in two separate pieces is debatable. During the use of a mould, separation of the loop from the posthorn was bound to occur from the wear of thousands of paper sheets which had to be removed. In the many thousands of stamps which I have examined, I have seen no evidence of such a separation; I remain convinced that the loop was soldered to the posthorn and the entire unit then sewn to the mesh.



Fig. 4

POSTMARKS

The three stamps pictured in Fig. 3 are from the books on 10 Cent Plate I-A. In the center is A 1051, and the postmark is described as (Amst)erdam 2/6/1852. In Fig. 4, Amsterdam B postmarks (roman capitals with yeardate) are illustrated on different values and plates. In the course of my research on town postmarks, I have never encountered an Amsterdam B postmark which remotely resembled the lettering in A 1051. I have seen, however, many hundreds of Rotterdam B (small letters). Rotterdam B with large letters does exist, but Amsterdam B with small letters does not. There are at least two cancelers for Rotterdam B small, one with slender letters close together, the other with slightly wider letters and greater spacing. The latter can be recognized by the small space between R(otterda)M and the yeardate. There are 20 copies in the I-A book with Rotterdam B small postmarks of which only three show the wider spacing (B 107, B 2014, B 1049). The others—counting the strip of three as one—show 14 postmarks of the same type as A 1051, including A 2030 which was not identified by the author. A 1036, also Rotterdam B small, does NOT have an inverted 6 in the month figure but part of a very normal figure 2 for February. There are altogether three ROTterdam B small postmarks pictured in Fig. 3. When shown all these postmarks from his book, Dr. van Balen Blanken maintained, despite the evidence, that A 1051 is Amsterdam.

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FURTHER NOTES ON THE EXPRESS MAIL OF 1836-39

Delf Norona

Continued from Vol. 59, No. 5 September 1980

TABLE II

Postage Received on Letters Between Nov. 15, 1836, and Sept. 30, 1837[41]

	Express Mail		Ordinary Mail	
	Unpaid	Paid	Unpaid	Paid
Philadelphia to New York	$ —	$ —	$37,600	$8,400
Mobile to New York	13,000	4,100	6,800	800
New Orleans to New York	21,300	4,600	11,800	1,100
New York to New Orleans	26,400	1,900	19,600	1,000
Philadelphia to New Orleans	4,700	800	4,300	300

TABLE III

Postage Accrued from the Express Mail
Nov. 15, 1836 to Sep. 30, 1837[42]

Northern and Southern Lines

New York	$71,200	Cheraw, S.C.	$300
Philadelphia	11,900	Camden	400
Wilmington	100	Columbia	900
Baltimore	7,100	Augusta, Ga.	No return
Washington, D.C.	6,200	Warrenton	No return
Alexandria	700	Milledgeville	No return
Fredericksburg	No return	Macon	3,700
Richmond	1,900	Talbotton	No return
Petersburg	100	Columbus	8,600
Raleigh, N.C.	No return	Montgomery, Ala.	No return
Fayetteville	No return	Mobile	30,400
		New Orleans	86,000

Western Line
(July 1, 1837 to Sep. 30, 1837)

Frederickstown	$13.00	Zanesville	69.00
Hegerstown	7.00	Columbus	127.00
Cumberland	9.50	Springfield	11.00
Uniontown	—	Dayton	22.00
Brownsville	1.50	Lebanon	3.00
Washington	—	Cincinnati	600.00
Wheeling	124.00		

The Collectors Club Philatelist, Vol. 59, No. 6, November 1980, The Collectors Club, Inc. 0010/0838/80/6/347-3 $3.00+$.25

TABLE IV

Letters Received and Sent by Department Officials by Express Mail

By the Department of State, to Jan. 13, 1838 —
On domestic affairs ..... $ 58.37
On foreign affairs..... 304.11
including, paid on a packet from Mobile with despatches from Mexico, $14.25.
By the Navy Department, to Jan. 16, 1838 — $2.25
By the Post Office Department, to Jan. 1, 1838 — $408.78

It was finally discontinued July 1, 1839, with the termination of the southern routes, and bringing to a close "the last notable change in the postal service to the interior before the coming of the railway."[40]

Tables II-IV give some idea of the relative scarcity of express mail letters from various towns.

The following Table V shows the improvement in time of mail service in hours and minutes due to the results of the Express Mail, and compared with the year 1885—when Special Delivery was instituted and of which the express mail was in a sense the forerunner:[43]

TABLE V

		1835	1837	1885
New York to	Washington	32.00	24.00	8.20
	Richmond	61.30	37.30	10.08
	Raleigh.....	94.30	55.00	19.25
	Columbia	147.00	77.00	26.10
	Charleston	163.00	88.30	25.20
	Milledgeville.....	183.00	93.30	36.24
	Montgomery	243.00	115.00	38.10
	Mobile	300.00	137.00	45.15
	New Orleans.....	331.00	163.00	53.15
	Wheeling	83.00	66.00	18.15
	Columbus.....	112.00	70.30	19.30
	Indianapolis	182.00	91.30	26.50
	Vandalis	279.00	111.30	33.25
	St. Louis.....	322.00	119.30	36.00
	Cincinnati	137.00	86.00	23.55
	Louisville.....	186.00	104.00	30.20
	Nashville	256.00	126.00	36.35
	Huntsville	310.00	140.30	36.50
New Orleans to	Montgomery	93.00	48.00	12.00
	Huntsville	197.00	74.00	21.30
	Nashville	240.00	90.00	24.00
	Louisville.....	312.00	93.00	51.00
	Cincinnati	347.00	137.00	33.15
	Columbus	393.00	151.30	37.40
	Pittsburgh	437.00	176.00	45.00

The express mail was discontinued, as already mentioned, on July 1, 1839 and was not revived. The act of Congress, however, authorizing the express mail service was not repealed until June 8, 1873.[44] Postmarks will be found used after 1839 reading "U.O. EXPRESS MAIL" (early uses 1843). However, they have no direct relation to the original express mail service at "triple the ordinary rates of postage" and in operation from Nov. 16, 1836, to July 1, 1839.[45]

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31 Report, PMG Dec. 5, 1838
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CITY POST, PITTSBURGH, PA.

An account of the research, following the discovery of an unrecorded U. S. Local: the 1852 "City Dispatch Post" of Pittsburgh, Pa., issued by A. J. Dallas & Co.

Charles W. McLellan

An original find made in northern New York in the 1930's, consisting of several thousand items dating from about 1830 pertaining to the family of Rev. Alexander Taggart McGill (1807-1889), included the envelope, with contents, here illustrated. The outer envelope bore the inscription "Rev A T McGill & Lady" and an adhesive imperforate stamp or label with "City Post" in a fancy border. No address, postmark, or date exists. An inner envelope was merely addressed "Rev A T McGill & Lady/ Present."

Within this were three glossy cards:

(1) *Mr & Mrs Robt Hezlip/will be pleased/to see you on Tuesday morning/8½ oclock/Friday morning*

(2) *A M Hezlip/Wm Hunter*

(3) *Sue Mowry/Jas D McGill*

The purpose of this article is to outline the steps which led to the eventual identity of the stamp and to its catalog listing.

A search through catalogs and queries to knowledgeable dealers produced no helpful information, and the item was placed aside. Finally, after a long hitch in the armed forces during WWII, Henry E. Abt's "Boyd's City Express Post," *The Collectors Club Philatelist,* Vols. 28 and 29, rekindled my interest.

After a bit of friendly correspondence, Mr. Abt had photos of the cover and contents made, and expressed great interest in the research. However, although offering much useful advice, he could not help in identifying the stamp.

Three basic questions were involved: by whom was it issued, where was it issued, and what was the date?

The "where" appeared to be the easiest. For I knew almost too much about Rev. Alexander T. McGill. His correspondence and biographical sources placed him in many parts of the country during the years when the stamp was most likely to have been issued. However, the greater part of the time was spent in Columbia, South Carolina, and in or near Pittsburgh, Pa. Because of the type style, Mr. Abt was inclined to favor a South Carolina location, while I favored the Pittsburgh area.

Genealogy seemed the best field to explore. Searches of numerous genealogies of McGill and Hunter families proved fruitless, but in the New York Public Library I found *A History of the Mowry Family of Pittsburgh.* This showed that the Mowry and Hezlip families were connected, and during the 1840's and 1850's were in Pittsburgh. Also, Mary Hezlip married William Hunter, but the date was missing. The compiler of the genealogy informed me that these were branches for which he was unable to furnish dates. However, we now had a positive location: Pittsburgh, Pa.

It wasn't until 1951 that my wife and I were able to visit the Carnegie Library in Pittsburgh where we found a card index of all births, marriages and deaths which appeared in area newspapers during the nineteenth century. This showed that both of the couples mentioned on the cards were married on the same date: Tuesday, September 21, 1852. Notices of these marriages appeared in the *Pittsburgh Gazette* on Sept. 23rd.

Now both the "where" and the "when" were known. Only the "by whom" remained.

After several hours going through newspaper advertisements for 1852, mainly printed in six-point type like our present-day want ads, I went into the stacks for further checking in city directories and histories, and left my wife to continue the newspaper search. When she asked me what exactly to look for, I replied that I didn't know, but to look for

The Collectors Club Philatelist, Vol. 59, No. 6, November 1980, The Collectors Club, Inc. 0010/0838/80/6/350-4 $3.00+$.25

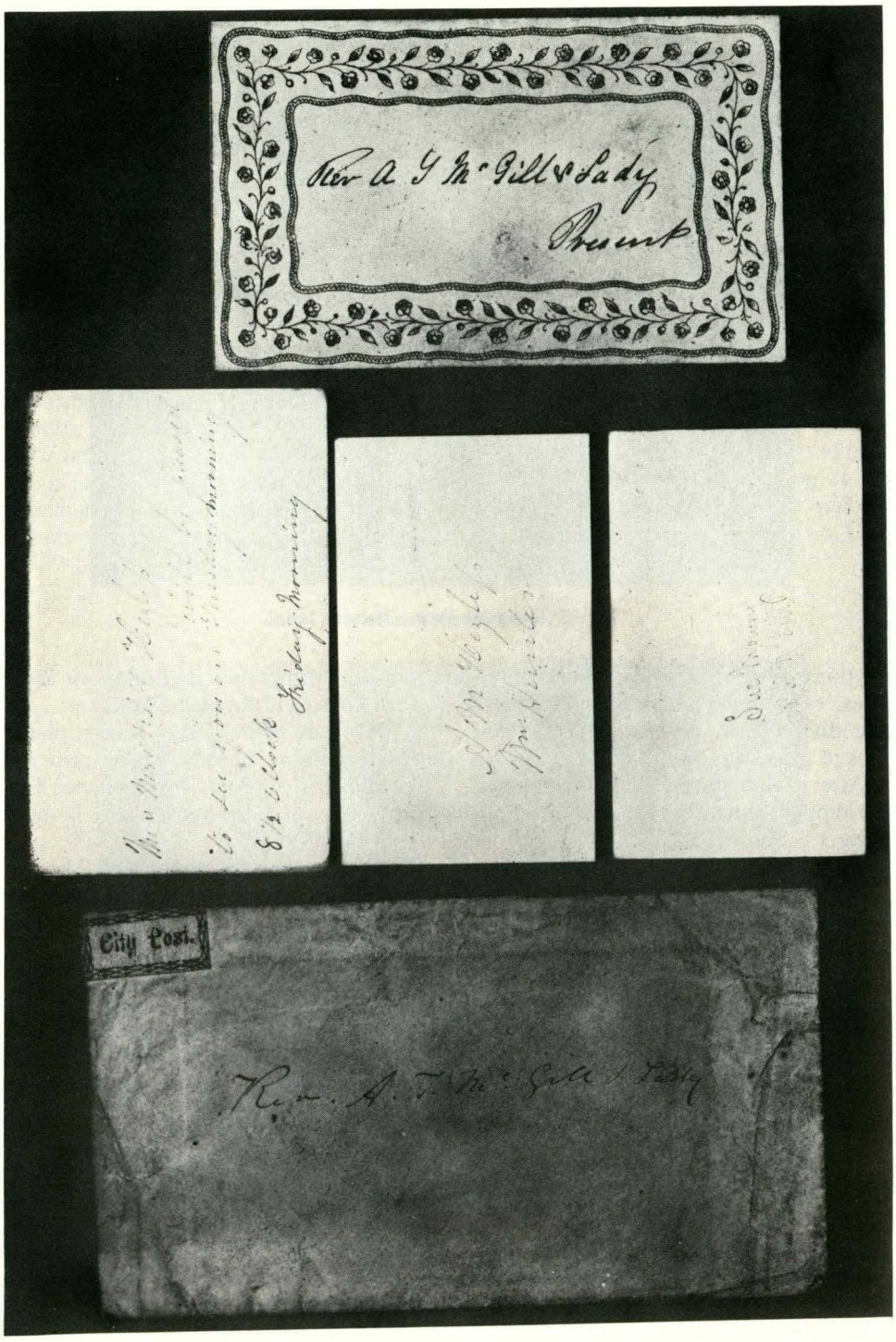


Fig. 1 The inner and outer envelopes and enclosures

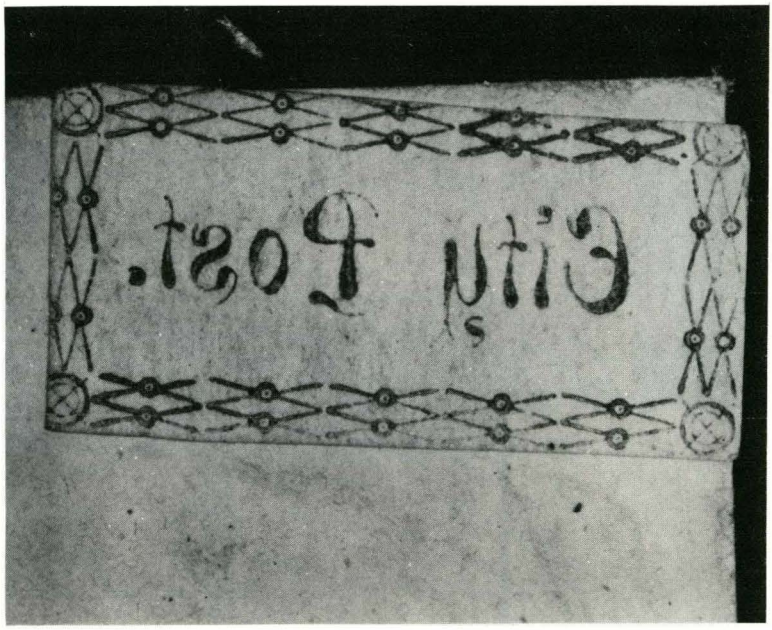


Fig. 2 The City Post adhesive label

anything which mentioned mail deliveries, express routes, circular and package distribution, or anything else that looked promising.

After a while she called me, saying that she thought she might have found something.

The "something" was the jackpot.

For in the issues of the Pittsburgh *Daily Morning Post* for August 23 and 25 appeared the following advertisement. The Aug. 24 issue was missing, and earlier and later issues did not carry the ad. That it appeared but three times is also indicated by the notation at the bottom: "au 23:3t*."

A Great Convenience:
CITY DISPATCH POST,
For the Safe and Prompt Delivery of Letters, Papers, &c.

The public are repectfully informed, that the undersigned, on and after Wednesday, August 24th, will be prepared to deliver all Letters, Orders, &c., which may be entrusted to them, or deposited in their Letter Boxes, at the residences or places of business, of the persons addressed, within the city limits—or at the Post Office, if directed elsewhere.

By means of our Letter Boxes, placed in all parts of the city, at the principal Hotels, &c., a *Post,* from whence Letters, &c., may be transmitted, is made convenient to all.

Letters deposited before 10 A.M., will be delivered before noon; and those deposited before 4 P. M., will be delivered before 6 P. M. Charges 2 cents per letter, which, if addressed beyond the city limits, must have the City Dispatch Post Stamp, or be pre-paid.

The stamps on, or without envelopes, will be for sale at the office, on Fourth Street, and throughout the city. Price 2 cents each.

N. B.—All orders left at the office, for the Idstribution [sic] of Circulars, Business Notices, Invitations, &c., &c., will be promptly attended to, at a cheap rate.

Office, No. 136 Fourth Street, above Smithfield.

A. J. DALLAS & CO., General Agents.

References:

Gen. J. K. Moorhead, John B. Guthrie, Esq., Mayor.

Thos. Steel, Esq., Hon. W. W. Irwin.
A. P. Anshutz, Esq., Joshua Rhodes, Esq.
au23:3t*

This advertisement, together with the identification of date and place, establishes with reasonable certainty that this stamp, value two cents, is a legitimate U. S. Local, issued by A. J. Dallas & Co. in August 1852 in Pittsburgh, Pa. Mr. Abt commented that from his viewpoint "the circumstantial evidence is quite conclusive."

Further research should be done to identify A. J. Dallas. In the Dallas family "Alexander James" occurs many times, and in all probability "A. J. Dallas" was Alexander James Dallas (1824-1853), the grandson of Alexander James Dallas (1759-1817) of Philadelphia, and the son of Trevanion Barlow Dallas. Trevanion's sister Matilda married William Wilkins of Homewood, near Pittsburgh. And her nephew Alexander James married Mary, daughter of Cadwallader Evans of Pittsburgh.

This information suggests the liklihood that the younger Alexander James moved to Pittsburgh, the home area of his wife's family. And his death in 1853 might explain the short life of the Pittsburgh City Dispatch Post.

Unfortunately, the death of Mr. Abt deprived me of his further promised aid, and circumstances forced me to abandon the research, which I must leave to other students. But careful checking in the Pittsburgh area should readily establish the true identity of "A. J. Dallas & Co." of Pittsburgh, Pennsylvania.



Alex Rendon left, and David Lidman, former president of the American Philatelic Research Library and a member of the Club, right, accept checks from Ernest A. Kehr, president of the now dissolved Association for Stamp Exhibitions, Inc.

THE 1922–1924 ISSUES OF MONACO.

M. H. LUDINGTON.

The Seven Designs of the Monaco 1922-1924 Issues



Prince Albert I



Railway Viaduct and Chapel of Ste. Dévote



Oceanographic Museum



View of Monaco



View of the Palace



Prince Louis III



Prince Louis III and the Palace

The Collectors Club Philatelist, Vol. 59, No. 6, November 1980, The Collectors Club, Inc. 0010/0838/80/6/354-8 $3.00+$.25

The attractive line engraved issues of Monaco which appeared between July 1922 and October 1924 offer considerable scope to a specialist at a reasonable price. The ample quantities printed and heavy speculation at the time of issue, which affected their popularity for many years, have kept the prices down, and these are only just beginning to rise. Blocks and even complete sheets of 25 are still obtainable, and it is worth getting these for the numerous shades and printing varieties, many of which have never been catalogued, but are of considerable interest and, in a few cases, quite rare.

The stamps are usually divided into two sets, the first including the 25 centimes portrait of Prince Albert in yachting costume and eight values from 30 centimes to 10 francs, plus two color changes, showing four different views of the Principality or its buildings. The second set of five values from 10 centimes to 50 centimes with portraits of Prince Louis II, though duplicating two previous values, 25 and 50 centimes, is really complementary. Prince Albert died in June 1922, one month before the stamp with his portrait appeared, while the 50 centimes was a denomination in frequent use, hence new designs of both with portraits of the new Prince were issued in 1923.

Published information on the stamps is far from complete and is, in many respects, conflicting. In particular, there has been disagreement about who manufactured the plates and who printed the stamps. The *Yvert and Tellier Specialized Catalogue* of 1936 and the Rev. W. G. Iremonger in *Gibbons Stamp Monthly* of March 1935 both state that the plates and the early printings were made by Enschedé and Sons, Haarlem. Later printings, according to Yvert and Tellier, but not Iremonger, were made by the Ateliers de Fabrication des Timbres, the French Government Printing Works, under the supervision of "Maison Braun" of Paris. However, A. Novo in his *Specialized Catalogue of Monaco,* published in 1959, claims tht he had access to the official Monégasque records but makes no mention of Enschedé. Instead, he states that the first printings were actually carried out by Maison Braun, intermediate printings, (not otherwise identified), by Boher and Dubois, in both cases under the supervision of the French Government Printing Works, and the final printings by the French Government Printing Works themselves. He specifies that the two major shades of the 10 francs represent the work of the first and third printers, but does not identify the printers of any other values. Nor does he mention that more than one plate was made for five different values. *Yvert and Tellier* briefly acknowledges that there was more than one plate of the 25 centimes Louis II. The Rev. W.G. Iremonger mentions the possibility of two plates of the 15 centimes and at least two plates of the 1 franc. Only E. W. Mann and the Rev. Iremonger have written anything about the methods of production and printing, though neither went far enough into details, as Iremonger himself acknowledges.

The designs were all engraved by Henri Cheffer, whose name appears below each stamp. His original dies included the figures of the values and these are marked with an asterisk in the list below. Several designs were also used for other denominations, as can be seen in the list, and details of the method used to accomplish this are given under "Production."

PAPER AND GUM.

Five different papers were used, of which four have the manufacturers' watermarks. The lavender tinted paper used for the second color of the 5f, and mistakenly called "azuré" in the French catalogues and articles, is without any watermark. Of the others, many sheets show no watermark at all, and on those that do, a large proportion have the watermark in either the left or right sheet margins or only partly on the stamps themselves. All the watermarks are also known inverted and/or reversed.

1. Yellow paper, slightly greenish compared to No. 2, used for the 1f. Watermark: "F. Guérimand et C° Voiron (Isère)" in cursive lettering.

* 25c	Prince Albert in yachting costume.	Issued 15 Jul. 1922
30c	green. Oceanographic Museum, Monaco.	1 Nov. 1922
	vermilion. Oceanographic Museum, Monaco.	27 Mar. 1923
40c	Railway viaduct and Church of Ste. Dévote, La Condamine	Jan. 1924
* 50c	Oceanographic Museum, Monaco.	15 Jul. 1922
60c	View of the Rock and City of Monaco.	1 Nov. 1922
1f	View of the Rock and City of Monaco.	19 Dec. 1922
* 2f	View of the Rock and City of Monaco.	19 Dec. 1922
* 5f	brown. The Palace, Monaco.	15 Jul. 1922
	green on lavender. The Palace, Monaco.	2 Oct. 1924
10f	The Palace, Monaco.	18 Oct. 1922
10c	Prince Louis II.	Jan. 1924
15c	Prince Louis II.	Feb. 1924
* 20c	Prince Louis II.	14 Sep. 1923
25c	Prince Louis II.	14 Jun. 1923
50c	Prince Louis II and the Palace.	14 Jun. 1923

2. Yellow paper used for the 1f. Watermark: Four leaf clover, about 25 × 30 mm. also made by Guèrimand & Co.
3. White paper used for the 25c Albert, both 30c, the 40c, 50c museum, 60c, 2f, 5f brown and 10f, and for the five Louis II stamps. Watermark: "B F K RIVES" in one line of capitals 6mm high. Made by Blanchet Frères et Kléber at Rives, Isère.
4. White paper used for some of the 60c and 10f and for some of the five Louis II stamps. Watermark: "B F K/RIVES" in two lines of capitals 16mm high. Also made by Blanchet Frères et Kléber.

It would seem that the paper with the single line "B F K RIVES" watermark was the earlier of the two white papers, but that there was considerable overlapping of their use.

The gum used throughout is very poor, and was often applied very thickly and unevenly. It usually varies from dark brown, apparently the earliest, through yellow-brown to greyish. Only rarely can stamps be found with thin clear gum that does not show through from the front.

PERFORATION.

All values were perforated 11 single line, resulting in considerable variations in centering of the stamps even within the same sheet. Occasionally the lines of perforation are slightly askew, and both double perforations and imperforate between exist on a number of values. The following have been recorded, but undoubtedly others exist.

Double perforation:
- 30c green. Vertically and horizontally
- 30c vermilion. Vertically
- 1f Vertically
- 20c Louis II. Vertically
- 50c Louis II. Vertically

Imperforate between:
- 25c Albert. Vertically
- 30c green. Vertically
- 30c vermilion. Vertically
- 60c Horizontally
- 2f Horizontally
- 5f brown. Vertically
- 5f green on lavender. Horizontally
- 10c Louis II. Horizontally
- 25c Louis II. Vertically

Both types of errors can be found on some values between different rows or columns of the stamps in the sheet.

In addition, both sets also exist imperforate, many of the values in several of their issued shades, and the 40c also on buff paper. All of the examples seen have been without gum and none have been recorded postally used, which suggests that they are plate proofs.

SHADES.

One of the interesting features of the stamps is the profusion of shades, which is unusual in an issue with such a short life. This would tend to confirm that several printers were involved, but there are so many shades of some stamps that there must have been other reasons. In the case of certain values more than one plate was made, and some of these are found in more than one state. For these stamps, the printing runs had to be stopped to allow the plate to be reworked or a new plate to be installed, and on each occasion a new batch of ink presumably had to be mixed when printing was resumed.

Other explanations might be that the ink was not continually kept mixed during the printing run, the run might not have been completed by the end of one day and had to be continued the next, or it could simply have been lack of experience on the part of the workmen. After all, the French Government Printing Works did not start producing stamps for France itself from intaglio plates until 1928.

In addition to the legitimate shades, there are a number which have been faked by chemical fumes, bleaching or other means, and some of these are still offered as "rare shades." Owing to the heavy speculation in the stamps in the early years, the temptation to supply "new varieties" at high prices was great and tampering with the colors was an easy method.

Many of these fake shades, such as the 25c Louis II in blue instead of violet, other values on tinted instead of white paper or the 5f green on white instead of lavender tinted paper, are obvious. Others have an unnatural appearance when compared with known normal shades, particularly under an ultraviolet light. In the case of sheets, tampering is often uneven in different parts of the sheet and the lines of the design sometimes appear smeared.

The rare greenish-blue shade of the 50c Museum, however, is stated to be genuine and has been catalogued by *Yvert and Tellier* and others for many years. Many fakes of it have been made, but none is exactly the right shade and all those seen show slight tinting of the paper, not found on the genuine.

Descriptions of the known shades are given under the individual values. Nomenclatures are my own, based on Stanley Gibbons' *Stamp Colour Key,* for those in previously published lists and catalogues are inadequate and in some cases confusing. It should be borne in mind that in French the modifying color follows the basic color, whereas it is the opposite in English. Thus, "rouge-carmin" in *Yvert and Tellier*'s catalogue becomes "carmine-red" in English.

QUANTITIES PRINTED.

The quantities printed of each value appeared in three different works, but do not entirely agree. Only the 1f and the 25c Louis II were printed in quantities over one million, with the 10c and 50c Louis II not far behind, and it is of these values that the largest number of plates were made.

The earliest list was made by J. Blanc and appeared in the *Echo de la Timbrologie* of 15 January 1925. This is a consolidation and revision of earlier partial lists that had appeared in the same magazine. It was copied in various French, British, and other publications.

The *Yvert and Tellier Specialized Catalogue of France and Monaco* issued in 1936 published some slightly different figures. A third, almost identical version appeared in the book by A. Novo, published in 1959. He states in his book that he has given only confirmed quantities, (from official records?), and omits even tentative figures for six values, though the earlier lists had included them.

PRODUCTION.

All the stamps were printed in sheets of 25, in five rows of 5, on paper measuring roughly 22 × 18 cm., which allowed for wide margins on all sides.

An examination of the stamps in complete sheets reveals some curious facts. Where the same design was used for several denominations, the figures of the value on one value are identical in shape on all stamps in the sheet. On the other denominations, however, the figures dif-

Denomination	Echo de la Timbrologie 1925	Yvert & Tellier Catalogue 1936	A. Novo 1959
25c Albert	72,000	70,000	70,000
30c green	95,000	90,000	90,000
"pale vermilion"	450,000		
"deep vermilion"	50,000	500,000	500,000
40c chestnut	200,000	200,000	200,000
50c Museum	76,000	60,000	60,000
60c gray	100,000		
gray-black	450,000	540,000	—
1f "thick paper"	200,000		
"medium paper"	800,000	1,000,000	—
2f "carmine"	40,000		
"orange-red"	200,000	250,000	250,000
5f brown	48,000	50,000	50,000
green on lavender	67,000	75,000	75,000
10f carmine	36,000	12,000*	50,000
"rose"	12,000	50,000*	12,000
10c Louis II	850,000	850,000	—
15c Louis II	650,000	650,000	—
20c Louis II, "purple-brown"	400,000		
"red-brown"	100,000	500,000	500,000
25c Louis II, "dark violet"	100,000		
"pale violet"	1,500,000	1,600,000	—
50c Louis II	750,000	750,000	—

*These figures were obviously reversed in error

fer slightly in shape from row to row, vertically in the case of the pictorials and horizontally in the case of the Prince Louis designs thus:

Pictorials	Prince Louis
A A A A A	A B C D E
B B B B B	A B C D E
C C C C C	A B C D E
D D D D D	A B C D E
E E E E E	A B C D E

In the case of the pictorials, this is clearly seen on, for example, the View of Monaco design, used for the 60c, 1f, and 2f. The 2f has identically shaped figures of value throughout the sheet, but the 60c and 1f each have five different shapes of figures in horizontal rows. On the Prince Louis design, the 20c has identical figures throughout and the 10c, 15c, and 25c each have five different shapes of figures in vertical rows. The conclusion is that the original master dies engraved by Henri Cheffer were of the 2f and the 20c in these designs, and that the other values were made from duplicate "strip dies" of five impressions. The method was as follows:

From the original die, engraved in reverse, five impressions were rolled in onto a roller, with the design vertical for the pictorials and sideways for the Prince Louis stamps. These impressions were of course positive and in relief.

From the roller die a "strip die" of five impressions was made of the value engraved on the original master die. This "strip die" was again intaglio and in reverse.

From the "strip die" five molds, positive and in relief, were made. The edges were precisely trimmed and machined flat and the molds were then firmly clamped together, making a "positive plate" of 25 units.

Finally an electro of the 25 impressions, again intaglio and in reverse, was made and, after adding backing to strengthen it, this became the printing plate.

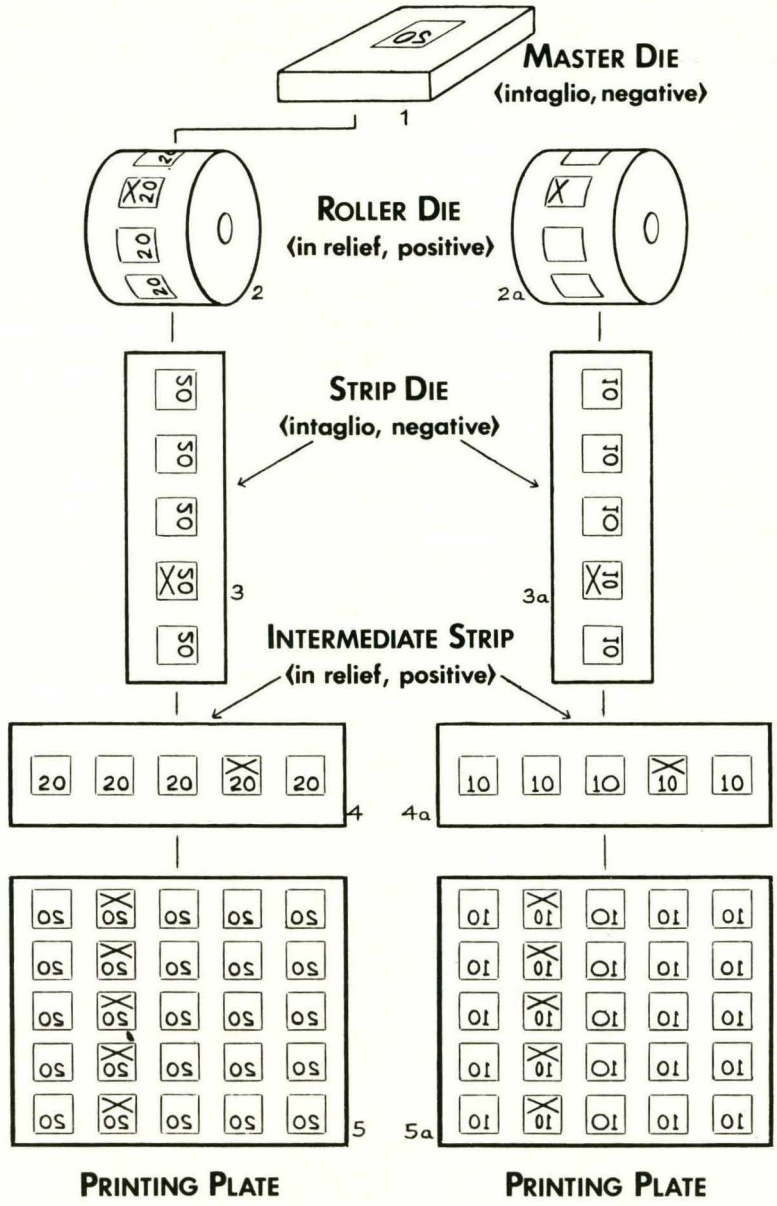


Fig. 1. The sequence of stages was: 1, 2, 3, 4, 5. After 3 was made, 2 was modified into 2a (figures of value removed), and from this 3a was made, on which new figures of value were engraved by hand. From this 4a and then 5a were produced. Note the "flaw" marked "X" on one unit of the original roller, which was reproduced in the 2nd vertical row of both plates. Note too that in 3a one unit has a round "O" and another a narrow "O," also reproduced in vertical rows on the printing plate.

The examples shown here represent schematically the Prince Louis stamps. The Pictorials were rolled in on the Roller Die upright instead of sideways, so that identical flaws appeared in horizontal instead of vertical rows on the printing plate.

Meanwhile, the original roller was taken by an engraver who cut away the figures of value by hand on each unit. In the case of the View of Monaco design, this was incompletely done on the top unit, and the period after "fr." is still visible on the top rows of both the 60c and the 1f.

From the now undenominated roller, "strip dies" of five were made, one for each new value, for example, two of the View of Monaco design and three of the Prince Louis. On each unit of the "strip die," the new figures of value were then engraved by hand. The differences in the shapes of the figures are comparatively small but recognizeable, and it is not difficult to assign a single stamp to the row from which it came, providing all five types are available for comparison.

As before, five positive molds were then made from each "strip die" which were clamped together and from which electros were made to form the printing plates.

Fig.1 shows the sequence of these stages in the manufacture of the printing plates.

Henri Cheffer made original dies of the following: 25c Prince Albert, 50c Museum, 2f View of Monaco, 5f The Palace, and 20c Prince Louis. He also engraved dies of unknown denominations, which were not used, in the Viaduct and the Prince Louis and the Palace designs.

The following denominations were made from duplicate "strip dies," each with five types of the figures of value: 30c Museum, 40c Viaduct, 60c and 1f View of Monaco, 10f The Palace, 10c and 25c Prince Louis, and 50c Prince Louis and the Palace.

Six different types of flaws are found on the stamps and confirm the method of production:

1. Flaws on every stamp of every value in the same design, (flaws on the original master die).
   Example: Prince Louis design. Flaw below the lower left petal of the central rosette on the left side, in E1.*

2. Flaws on every stamp in a horizontal row (pictorials) or vertical row (Prince Louis) on all stamps in the same design, (flaws on the original roller).
   Examples: View of Monaco, 4th horizontal row. Break in the top frame above the left value tablet in A1.* This was later retouched on the individual units of printing plates on the 2f, 60c State ii, and the 1f Plate 2, but most of the repairs are quite visible, the frame being thick or uneven. The breaks were not repaired on the 60c State i or the 1f Plates 1 or 3.
   Prince Louis design. 1st vertical row. Flaw to the right of the upper right petal of the central rosette on the right side in D8.*

3. Flaws on every stamp in a horizontal row (pictorials) or vertical row (Prince Louis) on all stamps in the same design with new figures of value, (flaws on the modified roller).
   Examples: View of Monaco, 60c and 1f only, 1st horizontal row. The periods after "2 fr." in both value tablets, removed in other rows, still remain in A2 and A11.* These periods are so close to the right frames of the value tablets that the frames were damaged when they were removed in the four lower rows. Weak spots in the frames are visible when the stamps are sufficiently clearly printed.

4. Flaws on every stamp in a horizontal row (pictorials) or vertical row (Prince Louis) on one value only, (flaws on the individual "strip die" of that value).
   Example: Prince Louis 15c, 4th vertical row. The frame at the top right corner, in A8*, is damaged on Plate 1. On Plate 2 all have been roughly repaired except the 4th stamp down, no. 19, which was missed.

5. Flaws on individual stamps on all Plates of one value only, (flaws on

25c	Prince Albert.	1 plate, 1 state.
30c	Museum, green.	1 plate, 2 states (minor).
	vermilion.	1 plate, 2nd state of 30c. green.
40c	Viaduct.	1 plate, 2 states (minor).
50c	Museum.	1 plate, 2 states (minor).
60c	View of Monaco.	1 plate, 2 states.
1f	View of Monaco.	3 plates: Plate 1, 4 states; Plate 2, 2 states; Plate 3, 2 states.
2f	View of Monaco.	1 plate, 1 state
5f	Palace, brown.	1 plate, 1 state.
	blue-green/lavender.	1 plate, 1 state, the same plate as the 5f. brown
10f	Palace.	1 plate, 1 state.
10c	Prince Louis.	3 plates: Plate 1, 1 state; Plate 2, 1 state, Plate 3, 2 states (minor).
15c	Prince Louis.	2 plates: Plate 1, 2 states (minor); Plate 2, 2 states (minor).
20c	Prince Louis.	1 plate, 2 states.
25c	Prince Louis.	4 plates: Plate 1, 1 state; Plate 2, 2 states; Plate 3, 1 state; Plate 4, 1 state.
50c	Prince Louis and Palace.	3 plates: Plate 1, 3 states; Plate 2, 2 states; Plate 3, 2 states.

the mold used for making the printing plates).

Example: Prince Louis 10c, stamp no. 10. Prominent flaw on the nose in D4*, found on Plates 1 and 2 and on Plate 3 State i. It was almost completely removed on Plate 3 State ii.

6. Flaws on individual stamps of one plate only, (flaws on the printing plate).

   Example: Prince Louis 10c, Plate 3, no 20. Top frame missing at the right end, A7-8*. There are, of course many other examples on most stamps.

* These are the coordinates according to the Thirkell Position Finder (see below).

The printing plates, being simply thin shells suppported by a backing, were quite fragile and several of them developed flaws and even cracks in the course of being handled and while in the press. Others had flaws from the beginning, some of which were noticed and repaired, making a second state of the plate. In some cases where the flaws were perhaps too obvious and could not be repaired, new plates were made. The following list of plates of each value and the number of states of each plate is believed to be complete.

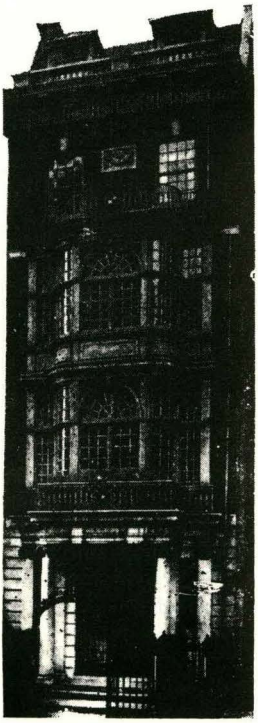
(To Be Continued)

The Collectors Club Philatelist is Interested in Receiving Articles Pertaining to Your Field of Philatelic Endeavor whether it be specialized information, research or postal history.

If you have such material for publication or in the process of preparation please contact Editor, The Collectors Club, 22 E. 35th St., New York, N.Y. 10016, for its possible inclusion in a future issue of our journal.

1980 PROGRAM AND CALENDAR OF EVENTS

Nov 5	*AN AFRICAN SAFARI* —Richard S. Wilson (Egypt), Bedford, NY; Ernest E. Fricks (Lagos), Clementon, N.J: William P. Latzko (Stellaland), North Bergen, N.J.
Nov. 19	*FOUR FACES OF CUBA* —Dr. Roberto M. Rosende, Yonkers, N.Y.; Peter A. Robertson, Brooklyn, N.Y.; Fernando J. Iglesias, Union City, NJ; Ignacio Prats, Alturas de Torrimar Guaynabo, Puerto Rico
Dec 3	*LOOKING AT THE ITALIAN RISORGIMENTO THROUGH PHILATELIC EYES* —Dr. Enzo Diena, Rome, Italy



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The Meeting of April 16, 1980

NEW ZEALAND ESSAYS, PROOFS, AND SPECIMENS

Presented by Marcel Stanley, RDP, FRPSL, FRPSNZ

The generic title of "Essays, Proofs, and Specimens" gave little clue to the amazing range of material members were to see in the display frames this evening and have described to them by the speaker. Not only was every facet of "proof" material on display but it showed the tremendous range and variety as it applied to New Zealand philately.

The "essay" material included many artists'—and would-be artists'—original sketches, drawings, and paintings, and some essay die and plate proofs. "Proofs" were represented in a variety of brillant colors in both die and plate prints.

"Specimen" overprints included a remarkable range of New Zealand's own special brand of *presentation* or *specimen stamps*. These consist for the most part of "as issued stamps" invalidated by the New Zealand Post Office with various handstamps including *SPECIMEN* in a variety of type styles, complete or segments of circular date stamps, and, parallel straight lines.

In addition to the basic "essays, proofs, and specimens," but coming under the same umbrella, were groups of "Printer's Samples," forgeries, reprints and reproductions. Of great interest was the fact that much of the material on display originated wholly in New Zealand—at a time when the stamp producing industry was in its infancy in this part of the world. All issues were covered and included: definitives, commemoratives, healths, postal stationery, revenues, officials, and franking machines or meters. A feature of Mr. Stanley's display was how it was arranged to show the origin and development of the various stamp designs. Marcel Stanley is the author of the "Essays, Proofs, and Specimens" chapter in Volume II of the *Postage Stamps of New Zealand,* published by the Royal Philatelic Society of New Zealand, of which he is the president.

The total collection is without doubt the finest group of New Zealand proof material ever assembled and ranks high with similar collections of other countries. Space does not permit a description of all this fine material but here follows an outline of its highlights.

CHALON HEADS OR FULL FACE QUEENS (1855-1873)

This group opened with a selection of early banknote proofs and other contemporary engravings showing the earliest use of William Humphrey's outstanding engraving of Queen Victoria based on the beautiful painting by Alfred Edward Chalon. It was used as the vignette for New Zealand's first issue of postage stamps.

Following a group of original plate proofs was a fine group of interesting post-issue reproductions from the original plates with explanations of the reason for their manufacture. Apart from some colorful forgeries, the final sheets in this group contained a lot of Perkins Bacon's "sample sheets" and included the menu covers made for the Herts Philatelic Society in 1904 and 1907.

FIRST AND SECOND SIDE FACE QUEEN ISSUES (1874-1881; 1882-1898)

A colorful group of large blocks from De La Rue sample books introduced this section. The second issue included progressive die prints produced from dies engraved in the colony. The section concluded with post-issue reproductions in black from the original plates.

1898 PICTORIALS

This issue, which is believed to be the first pictorial definitive set issued in the British Empire, abounds in a variety of most interesting and visually attractive proof material. The display commenced



Fig. 1 Waterlow miniature sheet of six pence value

with hand-painted and die printed stamp-size essays submitted in the 1895 design competition. The die and plate proofs of the issued stamps followed including the reduced size values of 1907. The highlight of this section was the magnificent showing of the Waterlow miniature sheets of nine, printed for the preparation of "printer's samples."

KING EDWARD VII

Here was shown: a range of die and plate color trials; the "engraver's model" and proofs for the post card die; a rare "presentation set" with both definitive and official issues. The Penny Universal and Dominion Universal issues were included with fine die and plate proofs in black and various colors.

1935 PICTORIALS

A page of artist's signed hand-painted, stamp-size essays by well-known stamp designer L.C. Mitchell opened this section. Following were surface printed die essays in various colors submitted by the late R.J.G. Collins, RDP and C.H. Collins, his co-designer.

An extremely rare complete set of Waterlow's finished die proofs in issued colors followed and then an interesting group of material outlining the development of the souvenir sheets issued for the New Zealand National Philatelic Exhibition of 1950. These were based upon unadopted essays of the 1931 competition.

COMMEMORATIVES

Of particular note were the following displays.

CHRISTCHURCH EXHIBITION (1905-06) Die proofs signed by the engraver (W.R. Bock) and color trials of the three

pence and six pence values (bi-colored). VICTORY ISSUE (1920) Original essays by De La Rue; die proofs of all values; a superb range of "printer's samples" originating from the special miniature sheet of sixteen (four each of four values). DUNEDIN EXHIBITION (1925-26) A rare die proof from the master die together with the rate color trial proofs on tinted backgrounds.

HEALTH STAMPS

Essay die proofs of the proposed 1930 issue by Perkins, Bacon & Co. (not accepted but the design was used for the 1931 issue) were shown as well as the Edmund Du Lac hand-painted essays of circa 1938. Also included by Mr. Stanley were the James Berry stamp-size surface printed die proof essays for the 1934 issue.

GOVERNMENT LIFE INSURANCE

Die proofs of all values of the first (VR) issue both in color and black introduced this issue. Also included was what is believed to be a unique "presentation set" of the first issue cancelled with parallel black lines.

NEW ZEALAND RAILWAYS

Here was shown a remarkable range of die prints in various color essayed for postage stamps for this government department; this issue was quashed.

REVENUE and/or FISCAL ISSUES

This strong section included the general issues plus lands and deeds, law courts, and beer duty. Die and plate proofs in black and in color, progressive die prints, an outstanding and exceedingly rare range of *SPECIMEN* overprints in the 1867 issues were displayed. Also shown were *SPECIMEN* overprints in various types and a range of proof blocks of four in issued colors for the 1881 issue. A fine and rare range of beer duty die and plate proofs and *SPECIMEN* overprints concluded the display.

After the usual question period to close the meeting, it was noted that Mr. Stanley's collection of New Zealand Nineteenth Century Essays, Proofs, and Specimens exhibited at **LONDON 1980** was awarded a gold medal.



Fig. 2 Printer's sample made up from specimens from miniature sheet.

Book Reviews

Catalogue des Obliterations Navales Francaises 1771-1945 La Poste Navale Francaise Tome 1, Bertrand SINAIS et Daniel DELHOMEZ 9, Rue de la Montagne Ste-Genevieve 75005 PARIS 1979

The authors state in their introduction to this small volume that it is only to be considered as a working handbook for those interested in this complicated subject. It is a distillation of the many articles on the subject found scattered through a number of French periodicals over the last 10 or more years. And, as part of their introduction, they have included what seems to be a comprehensive bibliography (of articles published in France) on the subject.

The cut off date of 1945 was chosen not only because it marks the end of World War II, but it also marks the end of most special coastal naval post offices. The initial date of 1771 marks the beginning of the use of specific handstamps and manuscript marks on mail from ships at the Naval Base at Toulon. Between these dates are shown and described marks used on mail from the Mediterranean Fleet, The Baltic Fleet (1854), and the various offices used during both world wars. In addition to scale drawings of most types of marks, a listing with valuation in francs is provided.

A useful little item for students of naval postal history.

(Martin F. Stempien, Jr.)

Stamps Of Ireland Specialised Catalogue, 1980 edition. Published by David MacDonnell and David Feldman Ltd., 102 Leinster Road, Dublin 6, Ireland. Softbound, 126pp. Price £1.50.

Since its first appearance in 1972, the 'Feldman' has become the most important annual catalogue for Irish philately. Happily, all the features that have made this so are retained in the current edition, the format of which is virtually unchanged from last year's.

For those who are not familiar with it, the catalogue covers a broad range of collecting interests, exclusive of postal history. There is a section devoted to the stamps of Great Britain used in Ireland prior to 1922, from the penny black of 1840 to the George V issues of 1912-22. Seventeen important pages are devoted to the overprints of 1922 through 1935, with copious notes and illustrations of the more important varieties. This is followed by a listing of the essays for the regular issue, with each type illustrated and each color variety priced. This precedes the listings of the Irish definitive stamps, including the coils and watermark varieties. The Gerl designs of 1968 and later are especially well treated.

By far the largest part of the catalogue, some 64 pages, is given over to the commemoratives, from the O'Connell issue of 1929 through the Europa issue of December 1979. Again, each set is well illustrated by a photograph, as are the varieties, and there are many. Prices are given for plate and cylinder blocks, gutter pairs and first-day covers, and the stamps themselves are priced hinged, unhinged and used, though the first category is dropped for issues after 1961.

A page on the airmail issue of 1948 is followed by five pages of special- and first-flight covers, starting with the 1932 Mollison flight. The postage-dues of 1925 through those of 1978, a complete list and pricing of unexploded booklets as well as individual panes, and an extensive listing of postal stationery completes the main body of the book. The listing of railway letter stamps that first appeared last year is again included in an appendix, and although the format here has been compressed, there has been no deletion of

information. In fact, there is at least one additional listing. The catalogue ends, as last year, with a listing of exhibition souvenir cards.

If the layout is unchanged from last year, the same cannot be said for the price columns, which are almost universally up. In fact a game—'find the decrease'—could be played, for there is one, and you'll be on page 113 before you hit it. The price of the one-penny 6-stamp booklet pane from the second definitive series (Sc 107a) is down slightly from last year. While this pane isn't scarce, the decrease is surprising, especially so since the price of the basic stamp has increased. The economics of the marketplace has always been a mystery to me generally, and the philatelic marketplace positively smacks of the occult. Prices for all other panes prior to 1971 are increased, particularly the earliest bearing the SE watermark. In fact all the 'blue chip' material has increased substantially over last year. The various sea-horse issues for instance all show increases of 100% or more.

One price remains the same however. The catalogue's cover price at £1.50, making it probably the biggest bargain in Irish philately.

(Don Shannon)

Scott Standard Postage Stamp Catalogue, 1981, Vol. I. Published by Scott Publishing Co., 3 East 57th St., New York, N.Y. 10022. 761 pages plus 5 pages of Addenda plus 18 pages of "For the Record" and indices.

The beginning of the new philatelic year has been signalled by the appearance of Volume I of the Scott Catalogue. We will not bore the reader with a rehash of the statistics of the number of price changes, the number of new stamps added to an already overloaded list. The most significant item noted is that there is a new editor: James B. Hatcher has been made Editor Emeritus and William W. Cummings has been appointed Editor. We know Jim Hatcher as a fine human being and a dedicated stamp collector. We wish Mr. Cummings well in a difficult and demanding job.

The appearance of Volume I, covering United States and Territories, United Nations and the British Commonwealth of Nations, signals also the unveiling of a new four column format with reduced type faces. The size of the type is such that we either use a magnifying glass or buy new glasses. The color descriptions are also now abbreviated. All of these changes are made necessary by the flood of new issues, most of which are intended for the collectors' albums rather than for any postal need.

We also note an increase in the volume of advertising in the catalogue, even slipped in among the listings. It is almost as if the volume were designed for the advertising, rather than the advertising being used as a means of defraying cost. I suppose that your reviewer is too much of an idealist and perhaps now too old-fashioned to accept these things as being necessary. But then, when I was in my prime, we did not look upon stamp collecting as a means of investment, but as an educational and fascinating hobby. For me it is still a hobby and will remain so, even if the aura of foreign places which first attracted me, has not been totally destroyed. Today, a stamp from far away Arabia has on it nothing to remind one of the country but rather a poor copy of a Tintoretto, Gainsborough, or Rembrandt painting or something equally inappropriate.

We have digressed enough. This is a postage stamp catalogue, a good catalogue, a satisfactory and usable catalogue. The best catalogue in the United States. Let us hope that it continues to be such in the future.

(H.D.S.H.)

Micropublications in Print, Complimentary to libraries and educational institutions. The Frederick Luther Company, Inc. P.O. Box 20224, Indianapolis, Indiana 46220. 30 leaves paginated within each of nine sections. Photocopy.

The Frederick Luther Co. is a smaller micropublisher specializing in the historical documents of the Society of Friends (Quakers) genealogy and related documents, and The State of Indiana Records. The Frederick Luther Co. also provides publications in two other areas of interest to the postal historian—country histories, and The Siege of Paris Balloon Mail and Pigeon Post From 1870–1871. Also available is a collection of Indiana newspapers from as early as 1805, the *Indiana Gazette,* (Vincennes) thru 1900, and the *Terre Haute Daily Express*.

The Indiana country histories are micropublished mostly from books published originally in the 1870's and 1880's. However, they cover the period from early exploration for 30 [out of 92] counties plus the Upper Wabash settlements, Indianapolis, and the state of Indiana to 1856. Other county histories include, Hamilton and Highland, Ohio; Chester, Pennsylvania; and *A History of New York State* originally published in 1804.

The cost of these microfilms is reasonable. However, only a few items are offered in both fiche and roll form. Therefore, most historical research will have to take place at your local library rather than in the convenience of your home. Fortunately, item L-2, "Microfilm: A History 1834–1900" which includes the Balloon and Pigeon Posts is offered in the fiche form but is not priced

(John D. Dowd)

The Postal History of the AEF, 1917-1923, War Cover Club, ed. Theo Van Dam. American Philatelic Society, PO Box 800, State College, Pa 16801, 242 pp., hardbound, illustrated, $25.00. 1980.

The guns on the Western Front had not long been silenced by the Armistice of 1918, when philatelists began to collect the postal markings of the American Expeditionary Force. The fascination with the first substantial overseas United States field postal system was such that a group of enthusiasts, led in part by Delf Norona, established the War Cover Club.

American involvement in the post-revolutionary Russian intervention was not particularly popular at home, especially after the AEF began to demobilize. Nevertheless, some postal history buffs pursued the drama of this much misunderstood action as revealed in the evidence provided by postal covers and records.

Both campaigns are well-covered in this attractive compedium of the state of current knowledge of these postal and military activities. The descriptions and illustrations of the markings are supplemented by tables of organization of the armies, lists of training camps, and a number of maps. Markings in sectors under allied control and used by US troops are also covered, as are the forwarding and control markings. One interesting feature is a set of charts showing periods of usage of the various devices by representative Army Post Offices; it is likely that insufficient data exists to cover more than a handful of the APOs. Of particular interest are the illustrations of covers for the US Marine and aviation units; these have not been dealt with previously.

While the diplomatic background for the intervention is excluded from this treatment (the work of George Kennan, E.H. Carr, and Trotsky could have been reviewed for this), a synopsis of the military activities is given. The author expresses a wish that more were known of the allied units in this operation (Goldhurst's *The Midnight War,* McGraw Hill, 1978, covers these in some detail) but this *is* the story of the AEF's involvement. The known markings, covers, and service organization stationery are well-illustrated.

A hefty bibliography for the Siberian adventure is presented; unfortunately, none of the non-philatelic scholarship of the intervention published in the past 20 years is included. Even the travails of the Russian Railway Service Corps in their struggle with the US government for recognition as veterans (finally successful in 1973) is covered.

It was undoubtedly difficult to assemble

such a book as this with its widely-spread coverage. Although the book is without index, it is a well-conceived and executed effort that should be a standard for many years.

The First Hundred Years of United States Territorial Postmarks 1787-1887, Carroll Chase and Richard McP. Cabeen. Quarterman Publications, 5 South Union St., Lawrence, Mass. 01843. Buckram bound, 341 pages including 35 maps and hundreds of postmark tracings. $35.00 postpaid in the U.S.

Warts and all, this reprint of the 1950 APS Chase/Cabeen territorial postmarks handbook is still the classic, and essential, work in the field. As such it is required reading and reference material for territorial collectors and dealers who, if they don't have it, should buy it now.

The original material was published serially by the *American Philatelist* between 1941 and 1950 and released in a limited edition APS handbook in the latter year. As the two authors note, they relied heavily upon a set of earlier Herbert Darlington articles in *Postal Markings*, published during the 1930's, and material from his collection. This was sold through Samuel Paige's auction on December 7, 1956.

Because of it age, a good deal of new material has been omitted that is covered in other publications. The *American Stampless Cover Catalog* and the runs of *Western Express* and *LaPosta* have useful supplementary material. There are also specialized articles.

As stated in the introduction, the authors' plan was to cover each territory, giving its history, postoffices, and known data on postmarks, with the emphasis upon the latter. Not all territories were to be included. Collectors of Hawaii, Kentucky, Maine, the Dakotas, Ohio, Oklahoma, Tennessee, Texas, Vermont and West Virginia need to look elsewhere. Some have handbooks available such as Atkin's *Post-marked Kentucky,* Meyer's *Stamps of Hawaii,* Dow's *Maine Postal History,* Slawson's *Postal History of Vermont,* Konwiser's *Texas Republic Postal System,* and terBraake's *Texas, Drama of its Postal Past* are among them.

In addition to the territories originally excluded from the Chase/Cabeen work, six territories that were planned for inclusion did not make it. These are: Arizona, Idaho, Montana, New Mexico, Utah (including Deseret), and Wyoming. Collectors who focus on these six territories must rely primarily upon other sources although some data was incorporated into this work.

For these six territories some of the useful works are: S.H. Dike's series on *Territorial Post Offices* (Arizona, Colorado, New Mexico), the American Guide Series on each of the states, Theobold's *Arizona Territorial Post Offices* and Dan Meschter's 17-page pamphlet *Wyoming Territorial and Pre-Territorial Post Offices.*

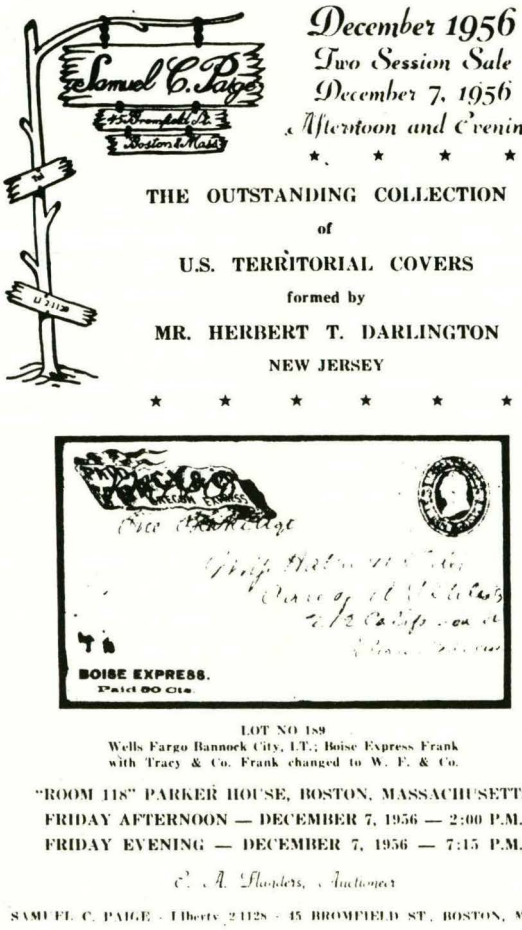
While the Chase/Cabeen is a basic source for the territories it covers, the collector will also find it necessary to pick up other works that expand or correct Chase/Cabeen for his territory or territories. Among the other works supplementing Chase/Cabeen are: Frickstad's *Century of California Post Offices,* Bauer's *Postal History of Colorado,* Jarrett's *Colorado Territorial Postmarks,* Cavagnol's *Postmarked Alaska,* Baker's *Postal History of Indiana,* M. F. Cole's *Michigan Postal Markings,* Robert Baughman's *Kansas Postoffices,* Gallagher's *Post Offices of Ohio,* Utley's *Michigan as a Province, Territory and State* and Devol and Graham's *Northwest Territory,* as well as Signorelli's work on the Indian Territory postmarks.

It is necessary to compile this litany of other works on territories included in Chase/Cabeen because the authors covered most of the United States outside the original thirteen colonies and tried to compress all the historical and postmark data in a few hundred pages. The task was impossible. However, Chase and Cabeen did well enough that even today no territorial specialist in philately dares ignore their work.

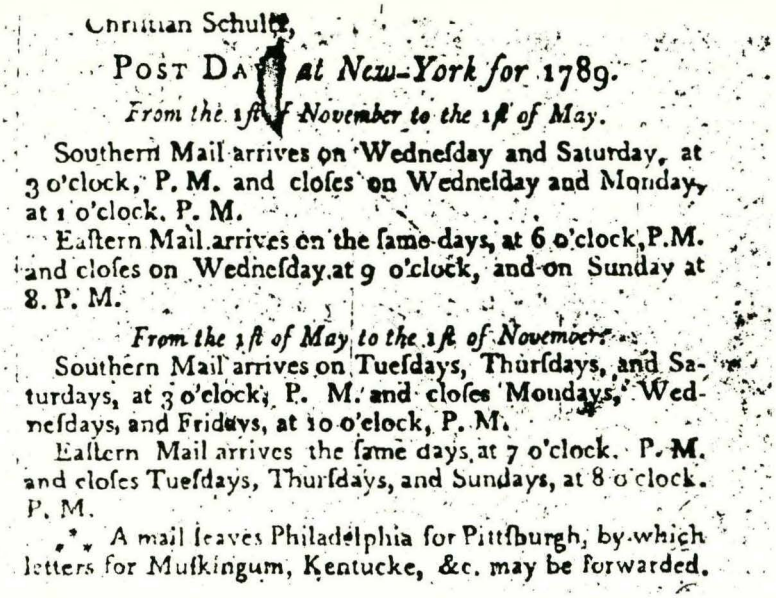
An example of the expansion that has occurred can be seen in the fact that 32 pages of Chase/Cabeen is devoted to the Northwest Territory, Indiana, and Orleans Territory. At least four volumes comprising well over 1,000 pages have been subsequently published on just these few areas.

Students planning to set up a reference file of postmarks on their town, county, or state will find Chase's notes on how he did it, pg. 12-13, useful. Others will be interested in the evaluation of the authors of various primary sources of documentation, on pg. 16.

(Calvet M. Hahn)



Illustrated auction page from the Darlington collection, source of many of the markings in the Chase/Cabeen book.



Christian Schultz,

POST DA[illegible] at New-York for 1789.

From the 1ſt of November to the 1ſt of May.

Southern Mail arrives on Wedneſday and Saturday, at 3 o'clock, P. M. and cloſes on Wedneſday and Monday, at 1 o'clock, P. M.

Eaſtern Mail arrives on the ſame days, at 6 o'clock, P.M. and cloſes on Wedneſday at 9 o'clock, and on Sunday at 8. P. M.

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Southern Mail arrives on Tueſdays, Thurſdays, and Saturdays, at 3 o'clock, P. M. and cloſes Mondays, Wedneſdays, and Fridays, at 10 o'clock, P. M.

Eaſtern Mail arrives the ſame days at 7 o'clock. P. M. and cloſes Tueſdays, Thurſdays, and Sundays, at 8 o'clock. P. M.

*** A mail leaves Philadelphia for Pittſburgh, by which letters for Muſkingum, Kentucke, &c. may be forwarded.

Post Office notice of the first mail service into the Northwest Territory in 1789. This notice has been previously unrecorded in philatelic literature.

Postal Markings, Harry M. Konwiser. Quarterman Publications, 5 South Union St., Lawrence, Massachusetts 01843. Buckram bound, 755pp+ forward & 5pp index. $60.00 postpaid in the U.S.

In 1933, when he was 53, noted postal historian Harry Konwiser began a series of almost weekly articles in *Stamps Magazine* that ran for 21 years. This is the first book publication of this material which has been ranked along with the magazine's companion *Sloane's Column* as one of the most significant columns in philately.

As he noted in a 1942 column, Konwiser had no mission in his column beyond reporting interesting covers, incidents in postal history, and facts relating to the uses of postage stamps. While a number of the columns deal with useless ephemera or are factually inaccurate, there is enough solid data in the others to have sent serious postal history collectors searching for old copies of the magazine for years. David Jarrett, who wrote the foreword and who provided many of the source copies, and Alfred Hoch of Quarterman are to be congratulated for having made this material readily available to a new generation of collectors.

Readers should be warned that there is no adequate index and that the columns are arranged in strict chronological order. This is a serious drawback and each reader had best just dig in and add his or her own additions to the sketchy index provided. I, for example, added 289 listings of just material I would want to refer to in the future. Actually just reading this work front to back is a useful exposure to postal history even without the ability to locate an item from the index.

There are several very minor caveats. Pages 392 and 393 are reversed and some of the original illustrations from the columns are not included. Too, old timers may remember a Konwiser item from *Stamps* they don't find here. Only the Postal Markings column has been reprinted, not his miscellaneous contributions.

What are the goodies that the reader does get? Konwiser spent many hours in the New York Public Library reading old newspapers and journals. From these, he ferreted out odd philatelic facts, many of which found their way into these columns. There is a fascinating story about the first

American pigeon post mails. He gives data on mail via the "El" and narrates how an entire building was mailed through a midwestern postoffice.

Too, Konwiser used to visit the New York dealers regularly and would end up with his pockets stuffed with slips of paper about unusual markings he had seen. Sometimes he misread, but usually the new listing found its way into the *Stampless Cover Catalog* which he edited for years. Some of the most interesting of these items are discussed in these columns.

A few of the Konwiser "unusual" or "mystery" covers have sparked subsequent serious research articles. For example, an item on the Postmaster Provisionals on page 601-2 is being used as the basis for a recommended change in the current *Scott's Specialized*. An item discussing an unusual cover on page 259 led Dave Jarrett to write a detailed study of the Evans, N.Y. mail robbery covers. The items on pages 237 and 415 sparked Jarrett's September 1978 *American Philatelist* article on the Leominster, Mass. adhesive labels.

The report of an unusual cover on page 412 inspired my *Stamp Collector* article of March 5, 1975 on the *Law Magazine* covers and how to identify them. The report on pg. 318 of a mystery marking inspired me to buy the cover when it became available. The mystery was solved in my September 1978 *Collectors Club Philatelist* article which identified the marking as a post office cachet used on the maiden return voyage of the *Great Western* to commemorate that vessel's part in the first transatlantic transport of mail by steam. It is America's earliest cacheted cover.

There is still material for many dozens of future articles to be found in the pages of this book. Konwiser only reported the markings; he didn't attempt to dig into the background of most of them, so there is room for writers seeking stories. Consequently, this work can be recommended as a source book for students of postal history as well as a light reader for those who like to browse in this area of philately.

(Calvet M. Hahn)



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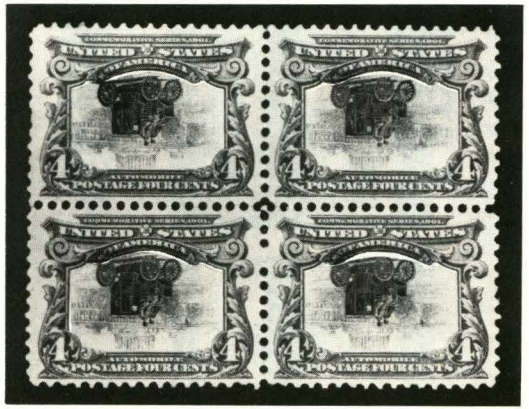
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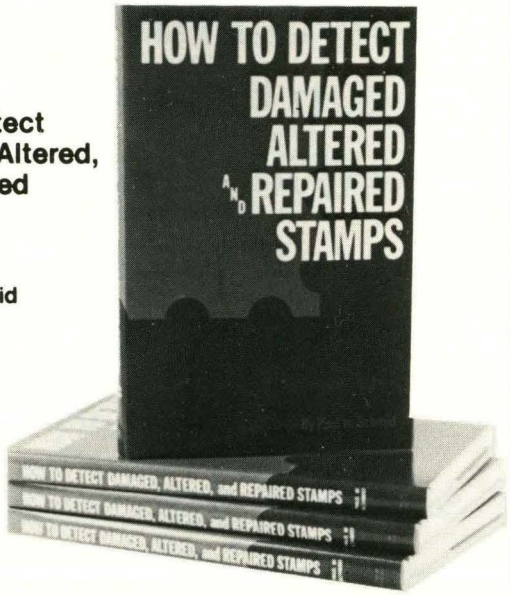
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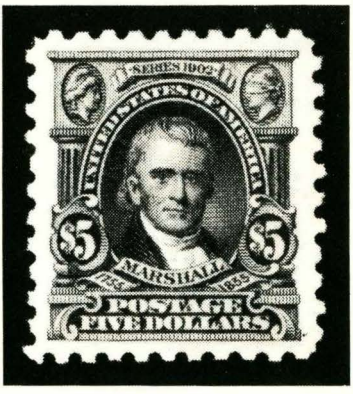




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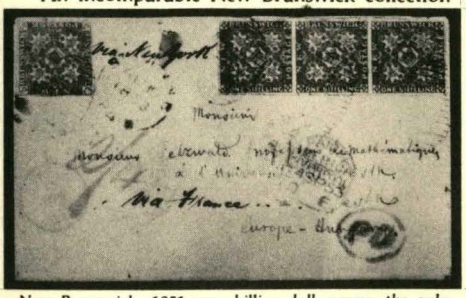
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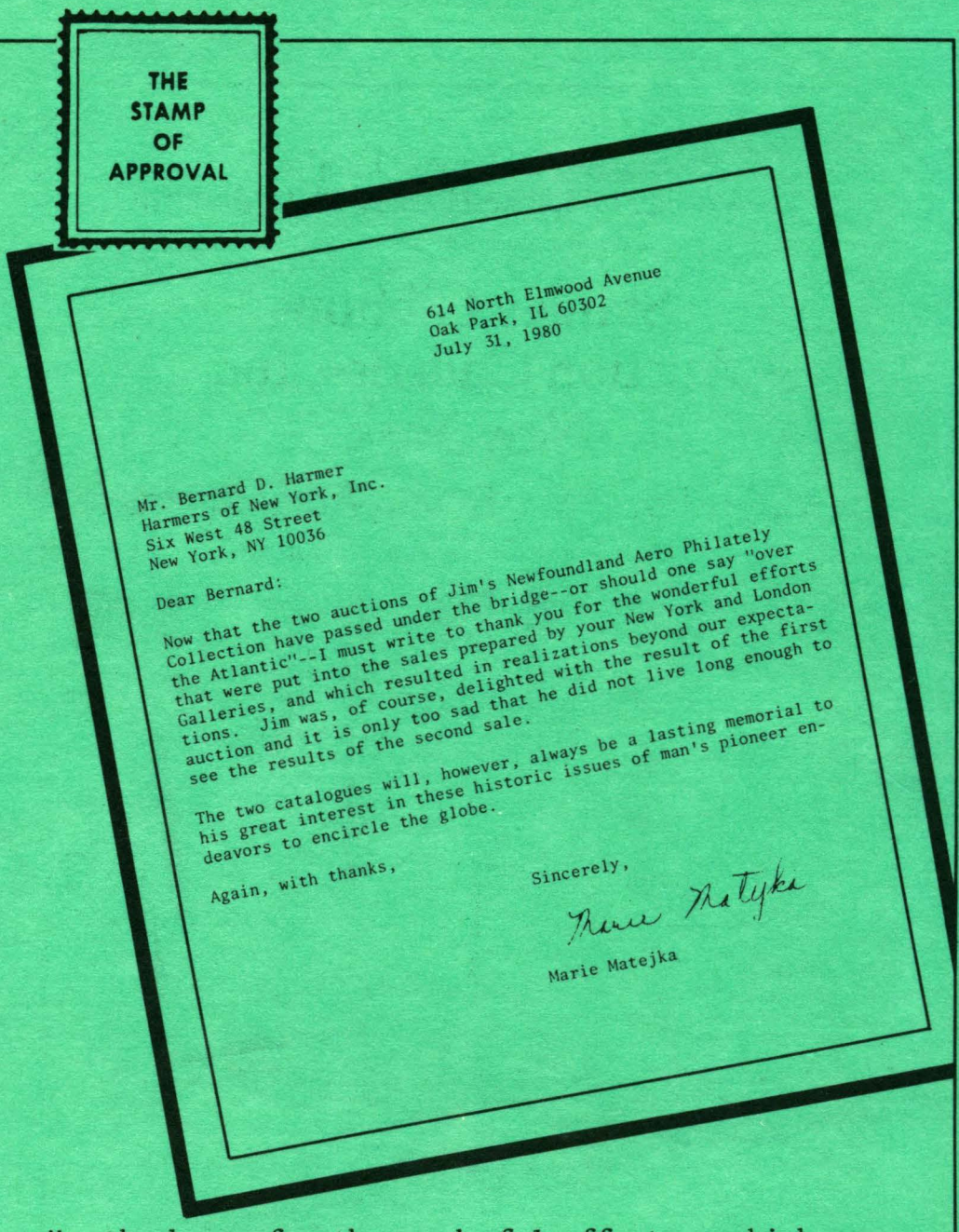
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