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Volume 47 Number 3
May 1968

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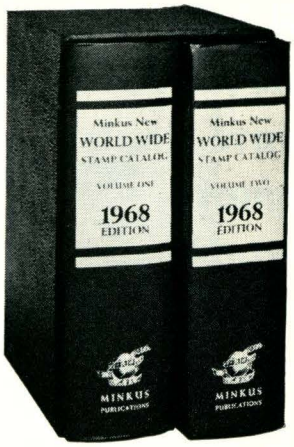
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The Collectors Club
PHILATELIST
Volume 47 Number 3
May 1968

Editorials

Philately. Bottom's Up!

Defeat is admitted. Commencing about ten years ago, this editorial column began expressing critical remarks about a new, growing philatelic trend, at the urging of both active amateur and professional philatelists in New York and London. The issue was the undue importance and excessive monetary value being placed on the backside of stamps — the gum. Begun in Europe after World War II, a trend has mushroomed to demand "virgin gum," which the trade advertises as "never hinged," but more conveniently by its initials, "n.h." that is universally understood. No one needs to buy a stamp collector's primer to find out what "n.h." means.

Whether a stamp is 100 years or only one day old, if it has the slightest sign of gum disturbance, its value is sharply reduced. See the dealers ads every day in the stamp papers. "We pay the highest prices." Then, reading further, one sees the large premium placed upon "n.h." copies. A hinge mark today is just as detrimental to a stamp's value as a tear or small defect.

Time and again, since 1960, this column has regarded this "n.h." craze as unreasonable, inequitable and a detriment to the pleasure of collecting stamps. How did we do? Terribly. Few paid any attention, although still today the leading New York and London philatelists deplore this just as much as they did ten years ago.

There seems to be nothing to be gained by a resumption of an anti-gum campaign. As they say: "We might as well grin and bear it." We are licked, and we know it.

The evidence now is so strong for "n.h." Leading auction catalogues recently introduced lengthy, illustrated sections devoted entirely to a description of "gum." But how to define it is entirely individual. No two seem to agree. For instance, in a January, 1966 editorial, this column defined the difference between "Mint, Unused, and Uncancelled." That was based upon a century-old philatelic tradition, as we had come to learn and understand it.

Last year, one of America's leading auction houses introduced and has continued to have in its sale catalogues a 6-part illustrated section describing "gum." These definitions do not entirely agree with our January, 1966 editorial. This does not make the auction catalogue wrong. Nor does it make us right, according to present-day standards.

This year, the editor of a popular weekly stamp newspaper expressed his views on this question of "mint" and "unused." This did not agree with the opinions in our January, 1966 editorial nor the auction house's descriptions. It shows that philately is not fully agreed about "o.g.," "mint," and "n.h."

No doubt, each collector and dealer will have his own standards when it comes to gum. It seems to be a matter of "everyone for himself." But when a dealer specifically shows how he describes "gum," this is clear, not confusing.

No doubt we are die-hards when it comes to gum. To us, *the stamp and its postal use has been and will continue to be THE THING.* We regard gum as a part of the stamp. and its state of preservation should not be overlooked. But it should not become so very important that it lessens the pleasure of stamp collecting.

It does not seem preposterous to forecast that in the near-future, stamps will be placed in albums and shown in philatelic exhibitions with the gum side showing. A short written description on the album page will tell of the design and what else is on the face of the stamp.

When it comes to selling stamps, the dealer at once looks at the backside, the gum. Later, he finds out by looking at the face whether he is being offered a copy of United States Scott No. 581 or 594. But don't blame the stamp dealers nor the auction houses. They are compelled to place such importance to gum. The customers force this upon them.

For more than fifty years, we have been proud to be called a "stamp lover" and a "dedicated philatelist." But this current "n.h." obsession is somewhat lessening our enthusiasm for philately. We relish collecting stamps by carefully hinging them in our albums. But why be so foolish and knowingly reduce their market value by harming the gum? How does one preserve "n.h." copies? They advise placing the stamps in a stockbook or using some protective covering if mounted in an album. We tried both ways and neither one gave us pleasure. Saving stamps in a stockbook is like taking a bath with your clothes on. To us, there is nothing to replace the use of a well-made peelable stamp hinge. But its use is philatelic desecration. If we cannot have and see our stamps neatly displayed in an album, this marks the end of our own philatelic enjoyment.

Consequently, it is thought that the emphasis placed upon gum at this time has gotten far out of hand. Today, the emphasis is put upon a stamp's backside; we do not like to see any collector or dealer have "to lick a stamp's backside." A more important part of a stamp is its design and its *face* value. At this time, a toast to philately is proposed — "bottom's up."

Support Our Supporters

There is one recent U. S. stamp that shook me. It's called "Support Our Youth." Surely, many members of this club have supported their youth, and our checkbooks are concrete evidence of this. In fact, many of us probably have denied ourselves some fine stamps and covers we wanted in order to support our children.

One can only hope that if and when the day comes that the youth we supported, may be asked to support us, it will not be denied.

It may never materialize, but in the not-too-distant future, we would enjoy affixing a new U. S. adhesive postal label to an envelope or hinging it in our album, that read: "Respect Your Mother and Father (and your Grandmother and Grandfather)."

During the past decade, we seem to have had far too many new U. S. issues playing up to the young. But we cannot recall one honoring the older people who have made great financial and other sacrifices to support our youth. It is doubtful, however, if even a gaudy new Giori Press emission will do much to bridge "the generation gap."

A Real Specialist

Three of us recently were invited to judge a local stamp club show. Following the judging of the 38-frame exhibit, we were taken to dinner along with about fifteen members of this stamp club.

The chief topic of conversation in the restaurant, where we were the stamp club's guests, was: "What do you collect?" From the remarks, one could see that there was only one general collector. He told us that he was 77 years old and had been collecting since he was ten — a span of 67 years. He has continued collecting the world, although he quit with all new issues after 1957.

The rest all said they were specialists. What specialty?

One collected UNICEF, another bridges on stamps. A third was only collecting United States matched plate number mint blocks after 1960. An so it went down the line, with all of the fourteen members of this stamp club, who were not collecting the world, or even 19th and 20th century United States.

At this point, one can properly ask: "Was there one real specialist?" The truthful answer is "No."

If collecting generally (or the whole world) is too vast, and too expensive, for most stamp collectors, obviously, their field must be limited. Consequently, *restricting one's stamp collection does not make him a philatelic specialist.*

In the view of experienced stamp collectors and dealers, a specialist is one, who turns to a certain segment of philately and tries to cover it as thoroughly as possible. The chief matter that concerns a specialist is the garnering as much *philatelic knowledge* as possible. Postal history, covers, cancellations, printing, paper, postal use and rates, along with other factors intrigue the "real specialist."

Letter To The Editor

Blood's Penny Post

In Vol. 43 No. 4 of your journal, you published my article on this issue.

Recently I have been shown a pane of 25 stamps which was once attached to the half sheet of Mrs. Marion Carson's collection, a piece illustrated on page 211 of that issue of the COLLECTORS CLUB PHILATELIST.

This proves that my suggested layout of the panes was incorrect and that they should have been, as follows:

A	B
C	D
E	F
G	H

The article's illustrations, therefore, can be attributed to the following panes:

Page 209	*Fig.* 8	*Pane* A
211	11	ABCD
212	11a	B
213	12	E and G
214	13	E
215	14 & 15	A
216	16	G
217	17	G
218	18	B and D
219	19	H
220	20	E and G
221	21	A
223	22	H

The sight of Fig. 18 has revealed that this is two panes of the bronze on blue stamp and not the blue on pink. The texture of the paper, thick and ungummed suggests that it is a quarter of the same (?proof) sheet as Fig. 12.

It is possible that a transfer of these eight panes was laid down on the same stone and that this transfer contained a high proportion of the stop after "BLOOD'S" variety.

(Continued on Page 184)

Spain

The Cadet Issues of 1901 - 1905 (Scott Nos. 272-286)

By Theo. Van Dam

Part I. The Stamps

The first issue of Spain's 20th century regular postage stamps is referred to as the "Cadet," because design shows the youthful King Alphonso XIII in a military uniform.

Mint copies are scarce, being especially difficult to find in well centered condition with full gum. On the other hand, used copies are still plentiful and available for study by specialists interested in cancellations. The 4 Pesetas (Scott No. 285) is rather elusive, however, while the highest denomination, the 10 Pesetas (Scott No. 286), is the scarcest of the set of fifteen.

A Word Of Warning!

The 10 Pesetas, and even occasionally the 4 Pesetas, had been used for Telegraph purposes. For such use, a small hole was punched in the center of the stamp; they are, of course, worth much less this way.

These holes often have been skillfully repaired. Consequently, a collector should know that the 4 and the 10 Pesetas, used as Telegraph stamps, often have a straight-line "Madrid" or "Barcelona" cancellation. Postally used 4 and 10 Pesetas often were cancelled with a "Valores Declarados" (Declared Value = Insured Mail) obliteration.

Control Numbers

The "Cadets" are the first Spanish stamps to have control numbers printed on the back. These generally come in blue, occasionally in green or black; both of the latter are rather scarce. The reason for these control numbers is quite interesting and was described in a 1926 article by Herman Toaspern(1) which is quoted:

Numbers On Reverse Of Spanish Stamps

Herman Toaspern, F. H. S. L.

"The modern stamps of Spain can only be bought at two sources; one, the Post Office, and the other, the Government Monopoly Tobacco Shops. Here in America anybody can sell current postage stamps at face value or below face or over face, as they choose, but the Spanish Government forbids, under most extreme penalties, the handling of postage stamps by any other source than the two mentioned above. The reasons for this are extremely interesting.

The Spanish peasant, as a whole, are extremely poor and the saving of a few pennies to them is the same as the saving of perhaps five times the amount to us. In order to prevent the cleaning of stamps and their re-use, the Spanish Government before gumming the stamps has them numbered. When the sheets are sent out to the different post offices they are sent in a series, the same system being used as in the issuing of Federal Reserve Bank Notes or of Liberty Bonds.



Fig. I. The 1901 Control Number is on the left, that of 1905 on the right.

"It was the custom at one time in Spain for Spanish boys in the military service to carefully gum over the top of the stamp, so that when the letter reached their home the stamp could be soaked off, put on the letter and re-used. This system of strict Governmental control of stamps would work as follows in the case of suspected re-use of stamps:

"A soldier whose home was in Valencia might be quartered in Barcelona. If the stamp on a letter was suspected of being re-used it would be almost conclusive evidence that such re-use had taken place, when the Government authorities found the stamp being used from Valencia, when it was bought in Barcelona. It is a very difficult thing to send an anonymous letter in Spain, because it can very easily be tracked down. If the stamp is soaked from the letter it will show a number. By inquiry at the main post office in Madrid, the number of the stamp will show the town and the particular branch post office or store that that stamp went to. Bearing in mind that cities are much smaller and that shops are quite like our small town shops it is not at all difficult to nail the suspect.

"But the greatest thing of all is the prevention of the selling of unused postage stamps for re-sale. So drastic is the Spanish law, that a tobacco shop working under the Spanish Tobacco Monopoly is constantly visited by agents of the Government to see that they have no sheets or portions of sheets of stamps which do not rightfully belong to them by virtue of their shipment from the main post office. It is appaling in America the tremendous amount of theft of postage stamps by employees. I would venture to say that a minimum of $1,000 worth of stolen stamps changes hands in and around New York daily. Mail order ads are deliberately written 'send stamps or coins,' and many employees that fail to realize when he or she takes the stamps from the stamp drawer that it is theft. Another preventative is the curtailing of the postal revenues by the use of postage stamps instead of Government money orders in transmitting small amounts."

Types of Cadet Stamps

The Cadet stamps can be divided into two groups. The first one was issued in 1901 (the Scott Catalogue[2]) lists the year date incorrectly as 1900). The second group came out in 1905. These are very easy to distinguish (Fig. I).

Group I (1901) has six control numbers on the back of the stamp;

Group II (1905) have the letters "A," "B," "C," or "D" in addition to the six numbers.

All denominations come with the number, 000,000, on the back. These are the first printings, which were sent to the Universal Postal Union in Berne, Switzerland, and can be considered specimen stamps.

There are copies of the 15 centimos blue-black (Scott No. 275, Galvez No.

312) which have the 000,000 in *black*, instead of the regular blue print. These were the first ones issued in these series.

All denominations are known *without* control numbers, and even double and triple numbers; these are quite scarce varieties.

Printing and Perforations

The stamps were rather carelessly printed. Many have blurred impressions, spots on the face or in the lettering. The colors very often run, causing so-called "bleeding," and show many other non-constant irregularities.

Also the perforations often are very irregular. Many copies are extremely poorly centered, to a degree that some may be considered "freaks" (Fig. II).

General Information:

Period of use:

First issued in 1901, the Cadets were replaced in 1912 by the Alphonso XIII "Medallion" series (Scott Nos. 297 - 317.)

Engraved by: Bartelomeo Maura.

Method of Printing: Line Engraving.

Printed by: Fabrica Nacional de Moneda y Timbre (generally called the FNMT), in Madrid, the same as the National Mint in other countries. In sheets of 100 (10 x 10) and 200 (20 x 10). No further details nor quantities printed are known.

Perforation: 14, comb or line. All denominations are known imperforate (quantities not known).

Paper: White to grayish, in a few cases, yellowish (see Table at the end of this Part I). The British "Stanley Gibbons" catalogue also lists a "tinted" paper. This may be because the colors have a tendency to run, rather than being different paper, especially on the 5 and 25 centimos denominations.

Watermark: none.

Gum: dark to to medium yellow, with a tendency to crack.

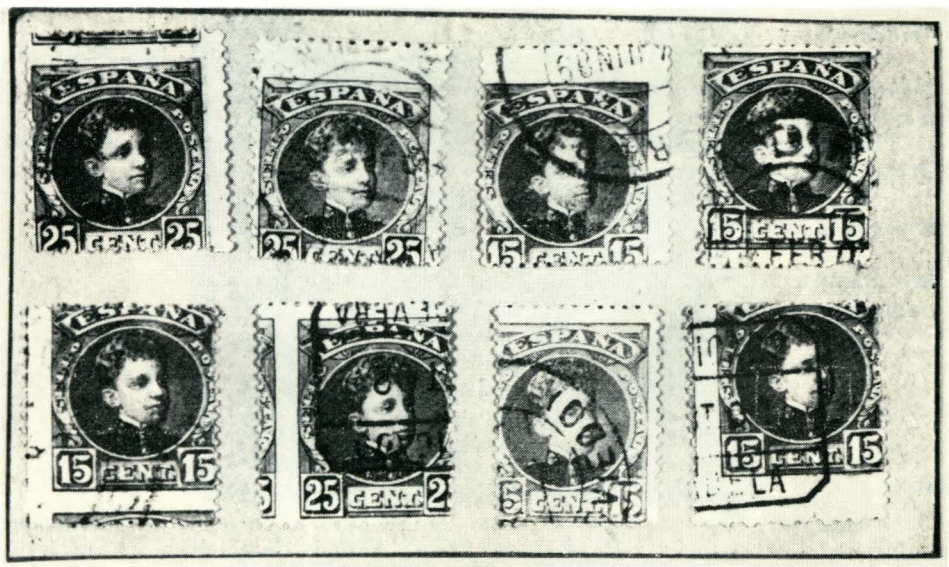


Fig. II. Examples of badly perforated copies. (Photos by Boutrelle)



Fig. III.



Fig. IV. Retouch at the right.

Counterfeits and Postal Forgeries: none reported.

Varieties

Re-engraved

The 15 centimos, all colors (blue-black, lilac, also yellowish paper and green numbers on the back), violet and the "prepared but not issued" red-brown and the imperforate lilac and violet were re-engraved. Spaces to the right of the word "Postal" heavily re-engraved with many lines, which appear much darker.

Acording to the 1960 Galvez Specialized Catalogue,[3] the eighth row of 20 stamps on the plate of 200 shows the majority of copies with the lines of the two triangular spaces to the right of the word "Postal" more or less reinforced. They were retouched individually on the plate (Fig. III).

Major retouch

The 15 centimos violet is heavily retouched on the right of the center background (Fig. IV).

Imperforates

All denominations and color varieties, as listed in both the Scott and Galvez[3] catalogues, are known imperforate.

Imperforate between

These varieties are listed in the Galvez Specialized Catalogue[3] as follows:

vertical pairs: 15 centimos violet
25 centimos blue

horizontal pairs: 25 centimos blue
1 Peseta lake

three stamps, vertical: 25 centimos blue

Double Perforation in center: 5 centimos green
15 centimos blue-black
25 centimos blue
30 centimos blue green
40 centimos olive
1 Peseta lake

Bisects

Bisects were used to meet a postal emergency, when some denominations became in short supply. Copies are known either diagonally or vertically bisected. *A bisect should be collected on cover only,* in order to ascertain

authenticity. The following are known bisected: 2, 10, 20, 30, 40 and 50 centimos.

Errors

Two stamps in the Cadet series are considered to be early 20th century rarities. These are the color error of the 25 centimos with green instead of blue (Scott 279b), and the 50 centimos blue green (Scott 283b), according to Scott.(2) But in Galvez(3) it is described as light green instead of the regular slate blue color.

The 25 centimos green error of color (Scott 279b) is supposed to be the same color as the 5 centimos. A sheet of 200, with the control number, A. 270,385, was discovered in Barcelona. Seven copies had been sold at the post office. The balance of the sheet — 193 copies — was returned to Madrid, where it was supposed to have been destroyed. It may be possible that some copies were not, and that not all of the remaining 193 copies had been destroyed, as ordered.

Galvez(3) on page 50, states that there still must be 20 to 25 copies in existence, including the seven which presumably were used for postage, after they were sold to the public in Barcelona.

The 50 centimos blue green (Scott 279b) (or light green in Galvez) is in the color of the 30 centimos. Sheets of 200 were known with two control numbers, A.000,089 and A.000,147, on the reverse. Nearly all of these were used for postage; mint copies are practically unknown.

The new Spanish "Unificado" catalogue(4) states that stamps with control number A.000,081 on the reverse are found with the overprint "Correos Espanol Marruecos" (Morocco). This could be a mistake, or possibly a new sheet has



Fig. V. A block of four of the Galvez No. 313, 15 centimos reddish brown "prepared but not issued." Note the typical off-center perforations.

been found since the 1960 edition of Galvez([3]) was published.

Prepared But Not Issued

The 15 centimos is known in a reddish brown color (Fig. V) and the 30 centimos in blue. They have six control numbers on the back and also the letters "A," "B," "C," "D" and six numbers.([3], [4]) The Unificado Catalogue([4]) adds a new variety to these, a 1 Peseta in olive, blue and black violet. Quantities printed are not known.

Morocco Overprints

In 1903, the "Cadets" were overprinted for the use in the Spanish post offices in Morocco. The Spanish Protectorate in Morocco came into being in 1912.



Fig. VI.



Fig. VII. The 4 Pesetas cancelled at the Spanish Post Office at Mazagan — September 19, 1909.

The following denominations received this Fig. VI overprint:

Scott No.		*Denomination*	*Color of ovpt.*
Spain	*Morocco*		
272	2	2 centimos	carmine
273	3	5 centimos	carmine
	3a	5 centimos	blue
274	4	10 centimos	blue
277	5	15 centimos *bright violet**	carmine
278	6	20 centimos	carmine
279	7	25 centimos	carmine
280	8	30 centimos	carmine
282	9	40 centimos *rose*	blue
283	10	50 centimos	red
284	11	1 Peseta	blue
	11a	1 Peseta double ovpt.	blue
285	12	4 Pesetas	carmine
286	13	10 Pesetas	blue

Control Numbers

Most of the Morocco overprints have both letters and six numbers on the back. The 5, 10 and 25 centimos denominations, however, are also found with only six numbers; these are much scarcer. They are also found with "000,000" on the back, which, as previously said, were Specimen copies for the U. P. U.

*The original stamp is listed in Scott as purple!

CHART OF THE ISSUES OF THE "CADET" STAMPS

The chart below shows a comparison of the color designations of Scott's Standard Postage Stamp Catalogue (2), the Galvez Specialized Catalogue of 1960 (3) and the new Spanish "Unificado" catalogue (4).

	SCOTT (2)		UNIFICADO (4)		GALVEZ (8)			
					GROUP I Six numbers* on back		GROUP II letter and six numbers* on back	
Denomination	No.	Color	No.	Color	No.	Color	No.	Color
2 centimos	272	bistre brown	241	sepia	309	greenish-brown	309A 309Ab	light brown dark brown
5 cent.	273	dark green	242	green	310	dark green	310A	green
10 cent.	274	rose red	243	red	311	carmine red	311A	rose carmine
15 cent.	275	blue black	244	blue black	312 312a 312c	blackish blue gray blue numbers on the back in black		 not issued
15 cent.		not listed	NE11	red brown prepared but not issued	313	reddish brown prepared but not issued	313	reddish brown prepared but not issued
15 cent.	276	dull lilac	245	lilac brown	314 314b 314c	lilac brown lilac lilac, yellow paper	314A	dark lilac only with letter A on back also in black
1902		(Scott lists as issued in 1902, but this pertains to Galvez No. 315)			315 315a	lilac light lilac with green numbers on the back (400.000-500.000)		
15 cent.	277	purple	246	violet		not issued	316 316a 316b 316c 316d 316e	violet, letter "A" on back "B" violet "B" dark violet "C" dark violet "D" dark violet "D" blue violet
20 cent.	278	greenish black	247	black	317	greenish black	317A	black
25 cent.	279 279b	blue green (error)	248 248e	blue green (error)	318	blue	318A 318E	blue green (error)
30 cent.	280 280b	blue green deep green	249	light green	319	yellow green	319B	light green
		not listed	NE12	blue prepared but not issued	319A	blue prepared but not issued	319A	blue prepared but not issued
40 cent.	281	olive bistre	250	olive	320	light olive		not issued
40 cent.	282	rose	251	rose		not issued	321	rose
50 cent.	283 283b	slate blue blue green (error)	252 252e	green blue light green (error)	322 322a	greenish blue blackish blue	322A 322E	greenish blue light green (error)
1 Peseta	284	lake not listed	253 NE13 NE14 NE15	carmine olive blue violet (prepared but not issued)	323	carmine not listed	323A	red carmine not listed
4 Ptas.	285	dark violet	254	black violet	324	black violet		not issued
10 Ptas.	286	brown orange	255	orange	325	orange		not issued

*Numbers and letters on back in blue, unless specifically noted.

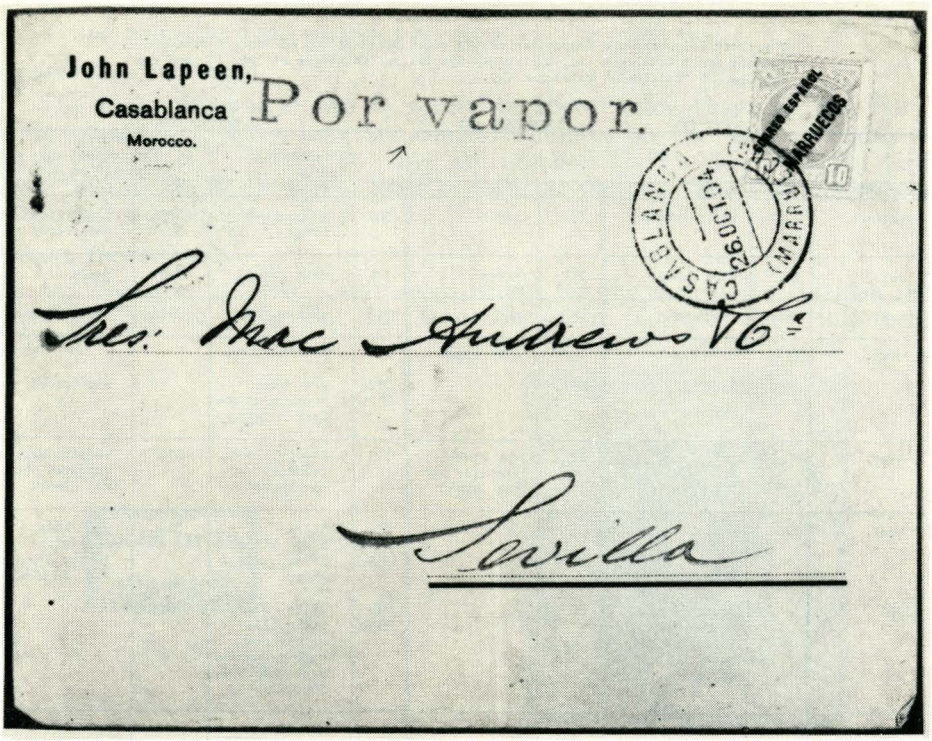


Fig. VIII. The 10 centimos overprinted "Correos Espanol Marruecos" on a cover cancelled at the Spanish post office in Casablanca, October 26, 1904.

It went to Sevilla, hit with a purple "Por Vapor" (By Steamer) marking. It has three backstamps: Tanger, October 27, 1904; Algeciras, October 28, 1904 and Sevilla with the postmark so lightly applied that the date is not legible.

In 1912 Casablanca became part of the French Zone of Morocco, but Spain kept a post office there for some time.

Error

The 50 centimos blue green error (Scott 283b) is found overprinted in carmine. The Unificado Catalogue([4]) lists the number on the back as A. 000,081. According to Galvez([3]) the control number was A. 000,089.

Prepared but not issued

The Unificado Catalogue lists the 15 centimos blue-black and the 15 centimos lilac with carmine overprints, that are considered stamps prepared but not issued.

Varieties

The Unificado Catalogue([4]) lists following varieties:

Inverted overprint: on the 2, 25, 30, 40, 50 centimos and 1 and 10 Pesetas.

Double overprint: on the 10, 25 centimos and the 1 and 10 Pesetas.

"1" of Español missing: Correo Españo — on all denominations.

Broken "p" in Español, on all denominations.

"Correo Españo" is found with inverted and double overprint.

All denominations are known imperforate.

Tetuan

The town of Tetuan in Morocco was actually occupied by Spain. In 1908 stamps of Spain and the overprinted stamps of Morocco were overprinted diagonally with a handstamp "TETUAN" (Fig. IX) in black, violet, blue green or red. These are known with inverted and also horizontal overprints.

(Continued on Page 182)

Newfoundland

The Guy Issue of 1910 (Part 3)

By Robert H. Pratt

(Continued from Page 108)

B. Black Die Proofs

1. Two complete sets of engraved (or possibly etched) large die proofs in black on .00550 watermarked paper are known. The watermark reads "Monckton Basted Mills Kent" in outline capital letters 15mm high for the first of each name and 10mm high for the succeeding ones. The complete watermark covers an area approximately measuring 145mm x 60mm. The following special markings appear on the indicated proofs:

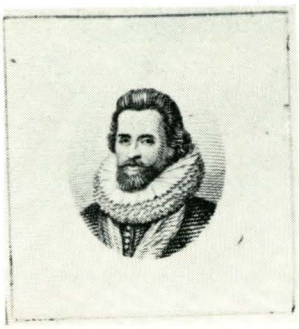


Fig. 16. Vignette of 1c.

1c — A vertical line intersected by three horizontal ones at the top, middle, and bottom of the stamp 3mm to the right of the stamp (Fig. 22). The proof's size is 77½ x 78½mm.
— Reversed script number (probably die number) in upper right corner. Faint 5007.



Fig. 17. (Left) Die Proof of 9c and (right) Fig. 18. Die Proof of 10c.

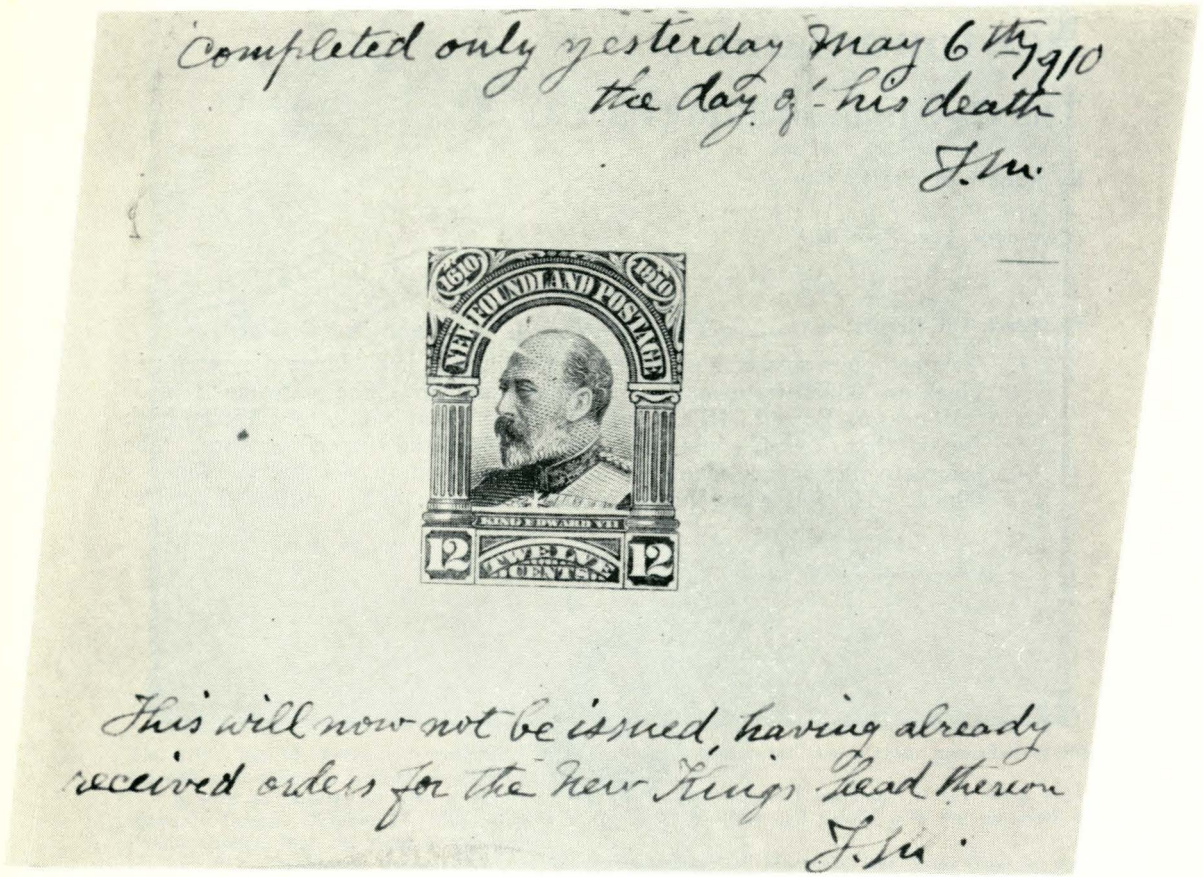


Fig. 19. Die Proof of 12c with handwritten message.

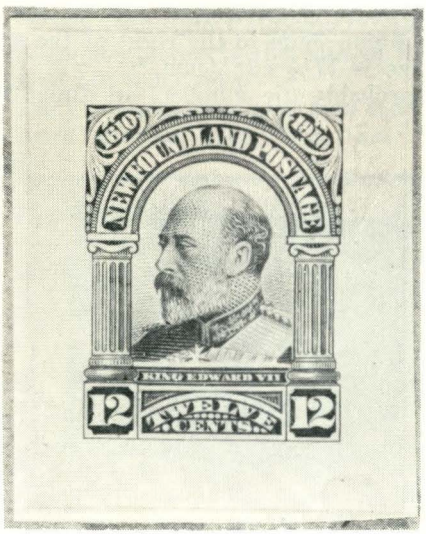


Fig. 20. Die Proof of 12c from Engraver.

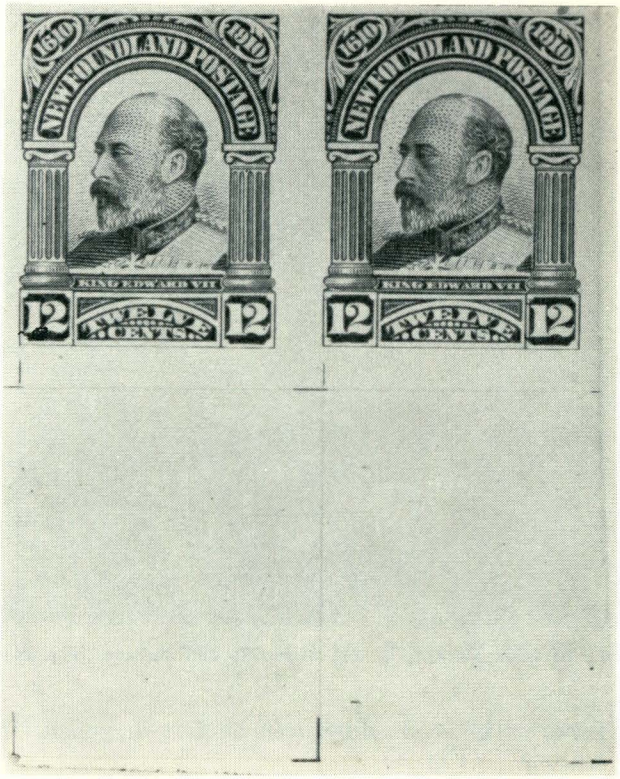


Fig. 21. Start of engraved strip. Notice blank spaces underneath.

2c — Lines as in 1c (Fig. 23).
5c — Lines as in 1c, but below the stamp (Fig. 24).
6c — Corrected "Z" sharply engraved with vertical shading lines in descriptive block (Lithographed Type II) (Fig. 25).

MacDonald & Sons

MONCKTON
BASTED MILLS
KENT

Fig. 21A. The watermark.

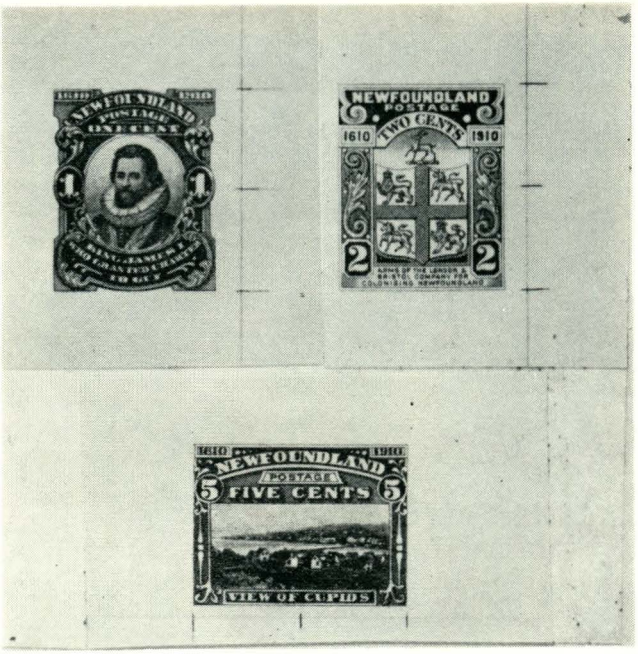


Fig. 22. Die Proof of 1c in black; (Fig. 23) of the 2c and 3c; and (Fig. 24) the 4c and 5c.

8c — Lines as in 5c. Handwritten on left in pencil "Burn't Sienna-Chrome" (Fig. 25).
9c — Number as on 1c but 4903.
10c — Number as on 1c but 4927.
15c — Lines as on 1c.

These die proofs appear to have been made when or after the plates for the lithographed issue were finished. The marker lines on the 1c, 2c, 5c, 8c, and 15c probably were used in making the engraved transfer strip. The "Z" on the 6c should be noted carefully, because it is clear and distinct. The background is the same as the *correct* issue 6c lithographed. This is not the way it appears on the engraved issue. The "Z" on the Type II lithographed stamp is badly formed, sometimes slanting upward to the right and sometimes is not the same as on this die.

These proofs were probably made as a record of the first lithographed issue. I wonder if two plates for the 6c were made, or if the original was corrected? If the plate was corrected, the Type II stamp probably could be plated as many constant varieties exist. It is possible these proofs were made from etchings taken from the master lithographed stones, not from the dies.

2. An artist's wash-sketch from which photographic plates for the Presentation Sheet were made, exists with a full set of these (Item 1) die proofs cut to stamp size, and mounted. This establishes the fact that these die proofs were made for the lithographed issue (See Fig. 1).
3. Engraved strips in black of the 1c, 2c, and 5c exist on .00600 yellow wove paper with white backing (Fig. 26). There are three stamps on each strip, which have evidently been torn from a longer one. These probably were used as a transfer strip of five, or more likely ten, to make up the lithographed plates of 200 used for these three denomina-

tions. The "NFW" error was caused by creasing of the inked strip when laid on the printing stone. It is a constant error.

4. A piece of .00350 wove paper with *lithographed* impressions in black, in random positions, of the 2c, 4c, 5c, and 8c. These were evidently

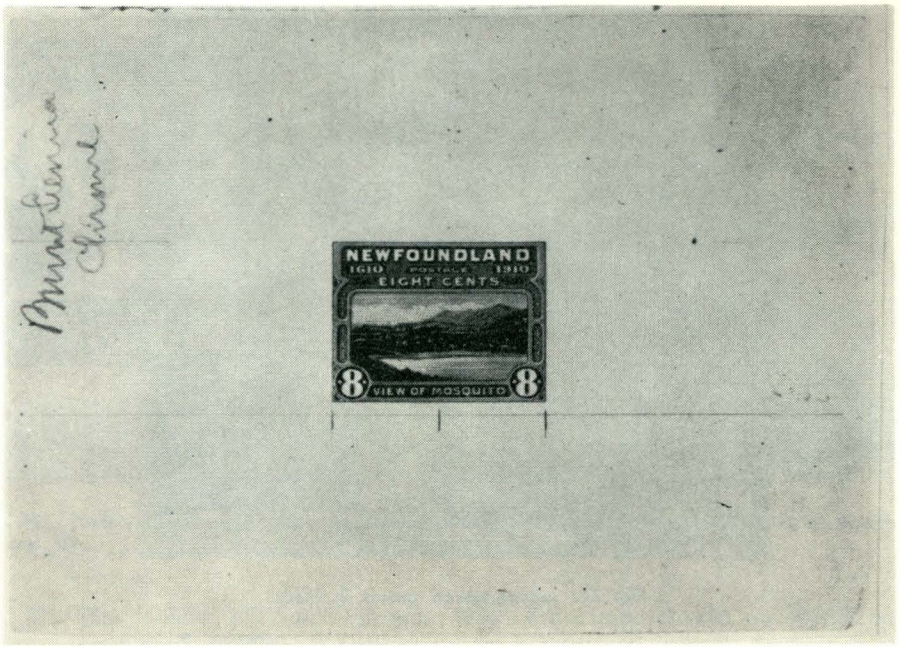


Fig. 25. Die Proof of 8c.



Fig. 26. Engraved transfer strips of three.



Fig. 27. Lithographed proofs in black.

master lithograph "plates" (Fig. 27).

The marker lines appearing on the 2c, 5c, and 8c die proofs do not appear alongside of these impressions. It bears the handwritten pencilled query signed "Mac" in the upper right corner.

5. An incompleted set of die proofs 6c, 8c, 9c, 10c, and 12c on .00500 to 00600 wove paper are known. These appear to have been removed from a record book or an engraver's scrapbook. They probably are original die proofs. The 1c, 2c, 3c, 4c, 5c, and 15c missing from this lot might be in some other collection. I believe these are from the engraved (1911) issue because the 6c proof does *not* have vertical shading lines in the descriptive area. The 9c, 10c, and 12c (Fig. 28) proofs have some shading lines missing. There are many variations from the original dies. Were the dies re-engraved for the 1911 issue high denominations? The originals in color are clear and appear transferrable.

6. A rather unusual block of four engraved printings on .00600 white glazed paper in black is shown (Fig. 29). The upper two stamps are 9c and the lower two, 10c. They are incomplete in many instances of detail. Perhaps this is a trial plate to check the transfer rolls or an experiment with a double transfer roll. It also could have been a poor start on transfer strips for the lithographed plate making for the blocks of four or an engraved transfer plate.

Two are known. The same shading lines are missing in the trimmed die proofs (See Item 4). This block came from the re-engraved or re-entered dies previously listed.



Fig. 28. (Left). The shading lines are missing and (right) Fig. 29. Engraved block of 4 with the 9c and 10c.

7. The "block of four" proofs (Fig. 7A) imperforate on .0025 paper (gummed .0029). I call them trial color die proofs for want of a better description. They are not made from the final plate and were evidently from a separate trial stone for each denomination. They are lithographed on square paper with borders larger than those of the stamps, which proves they were only produced in blocks of four. These are:

   In red — 12c
   In blue — 1c, 2c, 3c, 4c, 5c, 6c (type I), 8c, 9c, and 10c.

8. A partial set in blocks of four imperforate, in color of the first submission also exists. The 2c, 3c, 8c and 10c are missing.
   The proof that these blocks and the perforated mounted blocks are the same as the "blue set," *item 7,* lies in certain constant varieties that exist on same denomination blocks. These are:

   3c — Break below "CE" of "CENTS" in UL stamp
   4c — Aberation under left "CENTS" in UR stamp
   5c — Scratch under "U" of "NEWFOUNDLAND" in UL stamp
   6c — Missformed "C" in "CENTS" of LR stamp
   10c — Scratch in left "10" of LL stamp

Three interesting facts are apparent:

The 6c shows definitely that the reversed "Z" was created from an "S." On one stamp the "S" remains. There are three questions:

(1) If this was known around May 20th, why were the plates made?
(2) There is no 15c, thereby indicating that the die was not finished by by the time when these proofs were printed?
(3) Was the unusual block of four described under (Item 6) a trial at making plates with the use of these proofs?

Plate Proofs

1. *First submission.* These are on stamp paper .00300 gummed and perforated 11.8 x 11.8. All denominations are known. These are scarce. Twenty-three or four of each were stated to have been issued. The colors were described under *item 7*. Blocks of four mounted on recessed cardboard and singles exist. Probably only two sets of the blocks remain.
   The 2c, 6c, 9c and 12c cannot be distinguished from the issued stamps. The 12c also exists in reg; it is very scarce.
2. *Second submission.* These come on stamp paper .00300 gummed (now .00340) imperforate and are in the issued colors. These also are very scarce.
   a. The 6c is Type I
   b. The 12c was not on the card.
3. The listed plate proofs come on thick paper. These sets are intriguing because they seem to be common. Probably 200 stamps of each were made. They exist in singles, pairs, and even blocks.
   a. They are in color of issue.
   b. All except the 6c and 12c are on .00525 gummed paper.
   c. The 6c Type II is on a special watermarked paper .00450 thick.
   d. The 6c Type II also exists on paper of issue .00350, probably being from an imperforate sheet kept as a 'record' plate proof (See 12c) or lost in manufacture.
   e. The 12c is on paper of issue .00350. Very probably it was prepared and not used for the second submission, or came from the "lithograph record."

Now the interesting question arises. Why were these plate proofs printed on thick paper? Could they be imperforates, and not proofs? The 6c and 12c — (d) and (e) above — are, I believe, original proofs or imperforates. The others are herewith discussed with the following assumptions.

Among the scraps of paper on which various notes were made to record the usage of paper in the printing room, are two which are interesting because of the paper on which they are written.

> Item A — is a strip of paper dated August 5th (Fig. 9) which is .004 thick. This, if it had been gummed would be about .0045 thick, the same thickness as the 6c Type II thicker imperforate. This piece of paper has a partial watermark on it. Reconstructing this with the portions of the watermarks on the pairs of imperforates I have, shows what is illustrated as Fig. 30.

As the several pairs of stamps in my collection, which prove the watermark, have overlapping portions of the watermark, two sheets must have been printed. There should be two pairs with the watermark from Sheet 2, and approximately six pairs from Sheet 1 still unaccounted for.

These are very scarce. It is estimated only one watermark appeared on a sheet. One of the overlapping pairs is from the bottom of the sheet, the other from the center. This explains why I believe that two sheets must have been printed.

These conditions lead me to believe that there were sheets of stamps run off either for favor or record at the same time when the others of .00525 thickness were printed. They, therefore, can be called proofs. The 6c on watermarked paper always appears with the gummed imperforate set on thick paper. The only other exception is the 12c, which is on stamp paper (.0035").

> Item B is another strip of paper dated August 8th, which is .0049 thick. This, if it had been gummed, would measure about .00525 thick, the same thickness as the other proofs (except the 6c and 12c).



Fig. 30. Reconstruction of the complete watermark.

This paper is *not* watermarked, as recorded in the second column on Fig. 9.

As these were scraps from paper not involved in the stamp printing, which had to be accounted for, they were in the printing room for other work or for general proofing. Whitehead Morris seemed to be extremely careful in checking printing runs, as has been seen. This leads to the conclusion that the thick gummed proofs were made "for the record" to be kept. Probably they were actually imperforate proofs made at the end of the run. If made earlier, the 6c Type I, which was known to be incorrect, and the 12c, which was printed first (and of which one sheet was retained for record) surely would have been included on thick paper.

The Issued Stamps, Lithographed

I shall not try to cover all the previously written data on the issued stamps. Winthrop S. Boggs in his *Postage Stamps and Postal History of Newfoundland* (1942), pages 79 through 84; and Fred Jarrett in his B. N. A. book, *Stamps of British North America* (1929), pages 244 through 248; and H. E. Huber in his *Notes on Newfoundland,* pages 28 through 30, present valuable data, some of which will be summarized here. Other writers have presented more data in various publications and catalogues. Now, we shall examine this previously published information in the light of the documents noted in this article.

Evidently the decision to issue a commemorative set of stamps was arrived at subsequent to February 1, 1910, when Mr. H. J. B. Woods, Postmaster General, wrote that there, " . . . can be no objection to such an issue if confined to stamps of the smaller denominations . . ."

Between February 1 and April 27, 1910, negotiations with Messrs. Whitehead Morris & Co., Ltd., who had printed bonds for Newfoundland but no stamps, must have been made, the contract agreed to, and work started. This is believed to have been Whitehead Morris' first venture into stamp printing. This contract ultimately resulted in their furnishing over 170 million stamps to Newfoundland.

The stamps were first issued on August 15, 1910 at St. John's and Conception Bay. They were to be available at all post offices by the end of the month.

Boggs, Huber, and Jarrett all write about packets of stamps from this issue. From the records, it is now known that an *extra* 50 sheets of each of the eleven denominations were prepared and issued in packet form (Fig. 31). Thus, 5,000 stamps were to be sold to collectors. When they were shipped to the colony is unknown.

1. The first shipment on July 25, 1910 contained: 50,000 copies of the 1c, 2c, 3c, 4c, and 5c; 10,000 of the 6c (Type I), 8c, 9c, 10c, 12c, and 15c.
2. On July 29, 1910 the 10,000 revised 6c lot (Type II) was shipped.
3. All of these stamps were perforated 11.8 x 11.8 (nominally 12 x 12).
4. This completed all production except for the 1c, 2c, and 5c.

It has been inferred that there was a later printing of the 6c lithographed. There was only one printing of Type I, and one of Type II. Possibly the later printing of Type II caused this impression.

It has been stated that at least one sheet of the 5c, 6c (Type I), and 12c were sent out imperforate and issued. This could be true, but I have not seen any of these properly used on covers. I have heard that some covers do exist.

The one cover which I have with a so-called imperforate 1c seems to be a trimmed down border imperforate. My cancelled 6c off cover copy seems to be the same.

There were two shipments at a later date which contained the 1c, 2c, and 5c, as follows:

August 24, 1910 contained:	550,000	1c
	550,000	2c
	300,000	5c
September 1, 1910 contained:	300,000	1c
	300,000	2c
	180,000	5c

These three stamps exist perforated 11.8 x 14.0 (nominally 12 x 14). Their relative scarcity as indicated by catalogue prices discloses that about equal amounts of 12 x 12 and 12 x 14 perforations of the 5c exist. This is possible. But if one assumes that the 12 x 14 perforations were confined to those shipments, which the records show are somewhat isolated between the shipments of August 18th and September 9th, then there could not be equal amounts of both perforations.

Assuming both shipments were perforated 12 x 14, then the quantities would most likely conform to the following:—

Total	1c	3,000,000	12 x 14	850,000 or 28%
Total	2c	5,000,000	12 x 14	850,000 or 17%
Total	5c	530,000	12 x 14	480,000 or 91%

Assuming the August 24th shipment only was perforated 12 x14, these figures should read like this:

Total	1c	3,000,000	12 x 14	550,000 or 18%
Total	2c	5,000,000	12 x 14	550,000 or 11%
Total	5c	530,000	12 x 14	300,000 or 56%

Note how the above percentages change.

Personally, I have found the 5c perforated 12 x12 the hardest to obtain. I do not believe the catalogue prices indicate the correct relative quantities. However, there is no way to actually prove which theory is correct. Perhaps a detailed study of covers to find the earliest date of use would help clarify this point. The little I have been able to study seems to indicate that both shipments were perforated 12 x 14.

NEWFOUNDLAND.

1610–1910.

Issue of Newfoundland Stamps to Commemorate the 300th Anniversary of the earliest settlement in the British Empire made in Conception Bay, Newfoundland, in June, 1610.

Fig. 31.

The earliest and latest on covers in my collection are listed to help to determine the dates of issue.

Denomination	*Perforation*	*Earliest Use*	*Latest Use*
1c			
	12 x 12	——	May 31, 1911
	12 x 11	November 9, 1910	January 20, 1923
	12 x 14	March 30, 1911	——
2c			
	12 x 12	——	May 31, 1911
	12 x 14	October 8, 1910	Sept. 20, 1913
	12 x 11½	——	——
5c			
	12 x 12	——	July 15, 1913
	14 x 12	March 30, 1911	Sept. 14, 1915

The October 8th date seems to indicate that the copies perforated 12 x14 could only have been in shipments of September 14th or prior to that date.

The 2c perforated 11.8 x 11.3 (nominally 12 x 11½) is scarce. One can only assume it came from the shipment of August 6th of 300 sheets or 30,000 stamps. This is 6% of the total; the catalogue prices seem to reflect this. This is the only isolated 2c shipment.

(To Be Continued)

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

Due to steady demand for back numbers of this magazine, many old issues are no longer available. A list of those on hand appears on Page 190 in this number.

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

Uncommon Use Of Common Stamps

What our readers wish to see is a properly used cover having a common stamp that catalogs for $10 or less. But on cover this item's value is many times the standard catalog price for the stamp off cover, either unused or used.

You may own such material. Then it is hoped that you will send it to The Editor, Collectors Club Philatelist, 22 East 35 Street, New York, N. Y. 10016.

United States

Carrier Fee Not Prepaid

The two stamps on this illustrated cover the 1857 one and three-cent (Scott Nos. 24 and 26) do not make up an unusual combination, because often they were used together to pay the carrier fee.

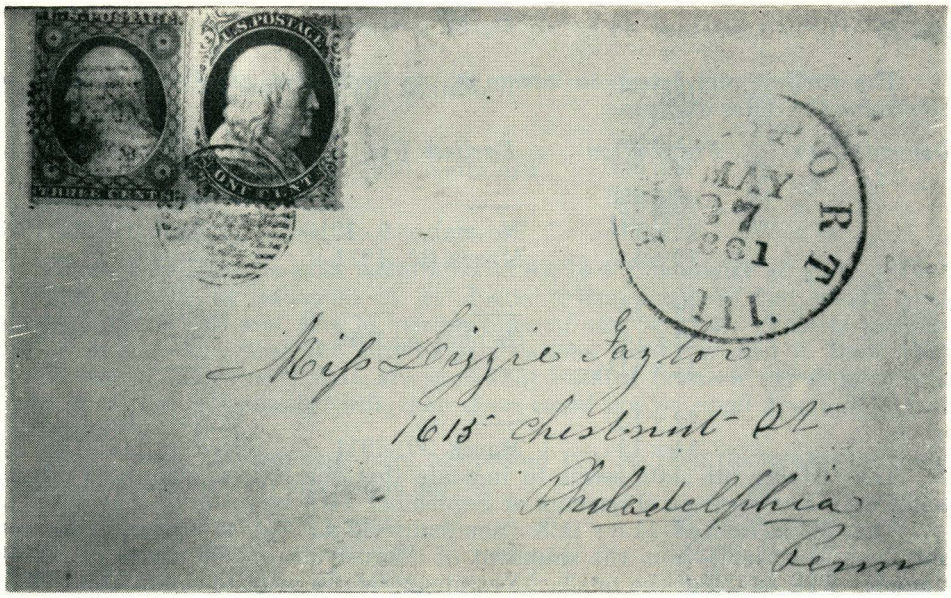


Photo by Boutrelle

This is an 1861 use on a cover from Illinois to Philadelphia, Pa. Although the sender may have wanted the letter delivered by prepaying the carrier fee, it seems more likely that this one-cent stamp either paid for nothing at all, or it could have been used for a prepaid "Way" rate. *(E. D. C.)*

PHILATELIC LITERATURE

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

See Inside Back Cover for the books still available.

Nicaragua

The "Seebeck" Issues (Part 4)

By Albert Quast and Dr. Robert Willer

(Continued from Page 84)

B. 1896 Official Stamps (Scott Nos. O82-O99)

This series, like the regular issue, consists of only nine denominations up to the 5 pesos.

Leavy doubts that the three pesos denomination was legitimately issued. Stian Sanness, however, saw them, but only with horizontal pen-drawn stroke obliterations or with the small violet circle enclosing the word "Castillo." The former are believed to be samples similar to the ones sent to the U. P. U.; the latter are from New Year's greeting cards. Kroeger identifies all of the originals with watermark but not the 2 pesos of the series without watermark. Stian Sanness comments that the official stamps of 1896 must have been issued in very small quantities; he had never seen the 2, 5, and 10 centavos with watermark ("Illustriertes Briefmarken Journal," 1916, #2).

While we possess all denominations, with and without watermark, it is quite clear from Leavy's, Sanness's, and Kroeger's comments that the printings were extremely small and that very few copies remain of most denominations. They may not amount to more than one or-two dozen of some denominations. Watermarked stamps are scarcer mint, while unwatermarked are scarcer used.

Color Descriptions

All official stamps have the same brick red color with a barely visible brownish shade, particularly noticeable in the word "centavos." The wavy lines running diagonally from left to right through the map of Nicaragua in the center of the design are barely visible. We pose the same questions concerning these stamps that we did about the regular issues of 1896. Should the conditions just described be attributed to poor inking, poorly engraved or worn plates? We are inclined to attribute it to either or both of the last two causes.



Fig. 22. The 1896 Officials.

The overprint "Franqueo Official" in two lines within a small oval is a dark red shade usually with an orange-red cast. It is also known with a carmine cast which often shows only on individual letters.

The paper is thin with a horizontal mesh, usually easily visible.

Kroeger mentions a variety — the 1 centavo in pairs, imperforate between, vertically or horizontally. We have not seen such pairs. Should they exist, it is questionable if they are originals.

Difficult Identification

Before we discuss the reprints, we should mention several stamps which are very difficult to classify. First, there is the 1 centavo described by Kroeger on thin, original paper. He designates this as belonging to a reserve not delivered to the postal administration, or as an unfinished stamp not originally overprinted but which received its overprint when the reprints were made. Kroeger calls the color "brownish brick red," similar to that of the originals. Later editions of the German "Senf Catalogue" give the color of the originals as brick red, the centavo in question as brown-red. The latter description is better than Kroeger's. The color of this stamp clearly differs from the original. While we prefer to call the color brick red with a brownish tint, the "Senf Catalogue" says brown-red. We wish to improve on that and better designate it as rose-brown. The word "centavo" and the background of the square carrying the number "1" appears to be of too dark a color to be called brown-red. The general impression of the stamp is much more rose-brown.

The gum is, like that of the originals, thin and spotty. The overprints are so heavily applied that their outlines appear as embossed on the back, similar to the way it is frequently found on the originals. The color of the overprints is fuller than on most reprints (to be discussed later). They are printed on thin, but somewhat thicker paper and show a little less carmine than the originals.

We face an odd situation because we are inclined to call the stamp an original which did not get into circulation. The 1 centavo was frequently used for official printed matter. It is possible that Seebeck, seeing the supply he sent to Managua becoming exhausted, had, toward the end of postal validity, a reserve stock printed, either on order of the postal administration, or on his own as a precaution. However, this reserve differs in some ways from the first printing. Also, we possess some 5 centavos copies very similar to the controversial 1 centavo. We also find it impossible to classify these 5 centavos with certainty. They may be from a reserve stock which did not get into circulation or was not shipped to Nicaragua.

It is typical that on all of the originals and on the aforementioned two visible on the back.

4 Different Reprints

If we consider the previously mentioned two stamps and possibly a 2 centavos, which is a trifle different in paper and gum from the originals, then four different types of reprints remain to be considered.

(1). The first reprint consists of one denomination, the 5 centavos on somewhat thicker, whiter paper than the originals. It has smooth, white, lightly shaded gum. The overprint or the color of the stamp is not visible on the back or is less evident than on the originals. The color gives a general impression of rose-brown to the scarcer red-brown shade with a background of red-brown. The overprint is carmine which is lighter than the color of the originals with a lilac shade often clearly showing.

(2). The second reprints contain denominations from 10 centavos to 5 pesos. The paper is thick, very white, and solid, which causes difficulty in recognizing the horizontal mesh. The gum is very smooth, colored white to



Fig. 23. The 1896 Postage Due Issue.

light brown. The overprint is carmine, mostly quite dull, rarely similar to the one on the originals, being sometimes faintly visible on the gummed side. The color gives the general impression of being brown. But wherever the background is solid, the color is red-brown. In all cases, the second reprints can be recognized by the difference in the paper alone.

(3). The third reprints consist of the same denominations as the second, and are printed on very thick, coarse, unwatermarked, yellowish paper with a vertical mesh.

(4). The fourth reprints are similar to the third but are printed on thick, coarse, yellowish paper watermarked with a horizontal "Phrygian cap." There appears to be no significant differences in color shades.

Official Postage Due Stamps

One provisional issue remains to be discussed under the official stamps of 1896 — the postage due stamps, with face values of 1 centavo to 20 centavos inclusive, having a double-lined handstamped overprint "Franqueo Oficial" in italic letters. The overprint is violet, sometimes not really recognizable. We consider the blue overprint a counterfeit or possibly a proof. Besides the color, there is a marked difference from the originals in the shape of the letter "f."

Five postage dues exist with and without watermarks. Mint copies are very scarce. Kroeger and Leavy believe that sheets of 25 stamps were handstamped in rows of five. Senf maintains that the overprint was only made when the stamps were already affixed to official covers. The two opinions, of course, conflict. We believe that Kroeger and Leavy are correct. They are supported by copies frequently seen, on which the overprint is shifted to the left or right with the other half of the overprint on the opposite side. This could not have happened if the stamps had been overprinted when on covers. In such cases, part of the overprint would have to appear on the envelope.

The overprints frequently have the two words shifted, so that "Oficial" is found above and "Franqueo" below.

One handstamp was used which read "Oftcial." Furthermore, incorrect and completely doubled overprints exist on some denominations, according to Leavy.

Date Of Issue

It is not clear when these provisional postage dues got into circulation.

Gibbons and Scott list the date as before the regular official series. We doubt that the regular official set arrived in Managua so late, that it was necessary to create a provisional set by overprinting postage due stamps. As far as we have been able to determine, Seebeck always was very punctual with his deliveries. Oval cancellations with the faint greenish blue used in Rivas and Managua are most frequently found on these stamps. Special rubber cancelling devices were evidently produced for these provisionals. The year date "1896" is often legible, but not the month.

There are undoubtedly genuinely used covers in our collection having the following cancellations:— Managua October 28, 1896; Corinto December 8, 1896 and Managua December 8, 1896. These are ordinary cancellations but somehow are rarely found on this set. Our covers should prove that this issue circulated long after the scheduled arrival date of the regular official stamps. It seems logical that the supply of the frequently used official stamps became exhausted. Since Seebeck had no reserve and could not provide replacements, this provisional set had to be improvised.

These provisional official stamps are not found on the official New Year's greeting cards of January 1, 1896.

The French Yvert & Tellier catalogue lists this set with 1900 as the year of issuance. This is incorrect.

C. Postage Due Stamps (Scott Nos. J1-J14)

Postage due stamps appear for the first time with this issue. There were seven denominations — 1, 2, 5, 10, 20, 30, and 50 centavos. There were two plates: one with 50 of the 1 centavo and 25 of each of the other six denominations; the second plate had 100 each of the 1 centavo and the 2 centavos. The second plate was undoubtedly used to print a reserve stock or possibly reprints, because there was practically no need for postage due stamps of 1 or 2 centavos. However, we have previously noted that Seebeck sold to Calman quantities of "small sets" of the first two values of a series in addition to complete sets.

These postage due stamps come with and without watermark. The color ranges from light to dark orange, some watermarked copies have a shade ranging from yellow to red-orange.

A reprint exists which is easily recognizable. This has the thick, coarse paper with vertical mesh and horizontal "Phrygian cap" watermark. The color is usually more red-orange than the originals.

1897 Issue

Regular Postage (Scott Nos. 90-98, 98A-98I)

With this issue, there are conditions very similar to the 1896 issue. All denominations up to the 5 pesos, as in the 1896 issue, exist on the same rather stiff to stiff gray-white (yellowish gray white) paper, with and without watermark. The mesh is always horizontal, and on most copies clearly noticeable The gum is thin, but on the pesos denominations sometimes thicker. The gum is yellowish white to brownish, seldom colorless. Occasionally, on the pesos values the gum has darker, oily spots, which give the impression that the stamp has a watermark, but testing will reveal that this is not so.

The colors for each denomination generally correspond to those of the 1896 issue.

Reprints

As regards reprints, we find that they are quite similar to the preceding issue. Again the whole series, except the 5 centavos, is found reprinted on



Fig. 24. The 1897 Regular Issue.

thin white paper similar to that of the originals. The paper is a little firmer, sometimes slightly thicker than the original. Also the former stamps are considered originals in the French, English, and American catalogues.

The 5 centavos bright, light red, classified as the the second reprint in the 1896 issue, has not been seen among the 1897 reprints. The 1, 2, and 5 centavos, however, exist very similar to the reprints of the third 1896 issue. The same is true of the reprints on thick, stiff, coarse paper similar to the fourth reprints of the 1896 issue.

The unwatermarked paper contains all denominations from 5 centavos to 5 pesos. The similarity continues with the 50 centavos, the 1 peso, and the 2 pesos, found on thick coarse paper with the "Phrygian cap" watermarked horizontally as in the fifth reprint of the 1896 issue. This strong similarity with the 1896 issue is, we believe, strong proof that the second reprints similar to the originals are in reality reprints, not reserves, printed during postal validity, which did not reach Nicaragua.

We wish to refer the reader to our conclusions in this respect in the previous section on the issue of 1896.

Mint Originals Very Scarce

Mint originals of the 1897 issue are very scarce; only the 20 centavos with watermark is frequently seen. Mint originals of the pesos denominations are great rarities. There are stamps overprinted with the word "Managua" diagonally from left to right. They probably originate from New Year's greeting cards, but we have not seen such a card. We possess copies overprinted "Managua" with genuine cancellations. We believe that the remainders of these overprinted stamps were used on official mail. It would have made no difference, whether regular or official stamps were used.

The most important differences between originals and the first reprints of 1897, which are very difficult to distinguish, are:

1. The paper of the reprints is whiter, has a more pronounced tightness, and the horizontal mesh is not clearly defined. Differences exist in thickness of the paper but are hard to determine. The paper of the reprints may be somewhat thicker.

2. The gum of the reprints is usually smoother, even more so than that on the originals .

3. Concerning the colors we have noted the following:

	Original	*First Reprint*
1 centavo	Lilac, rose shade (1896 shows blue shade). Under the ultra-violet lamp colors remain the same, whereas color of the re-print varies from lilac-gray to gray. There is also a 1 centavo reddish violet which we consider an original.	Lilac or violet, bluish shade. Vio-let-blue stamps are discolored.
2 centavos	Dark green	Somewhat lighter green. The same lighter impression created by the whiter paper.
5 centavos	Light rose, dark rose, carmine-rose.	Does not exist in the first re-print.
10 centavos	Steel blue; darker shades are more frequent than light ones.	Blue
20 centavos	Brown or yellow-brown (scarce)	Brown, with faint yellowish or olive shade.
50 centavos	Gray, with bluish shade	Slate
1 peso	Black	Black
2 pesos	Claret, (dark carmine)	Brown-rose, brown-red.
5 pesos	Dark steel blue	Dark blue

Five Different Reprints

A 5 centavos stamp, unlike the 1896 5 centavos second reprint, we classify as the second reprint of the 1897 issue. The 1896 stamp's color is a bright, light red or more accurately, a lively rose. The 1897 stamp, however, has more red in its color and is very similar to the third reprint of 1896, called "lead red" by us and by Kroeger (Kroeger's reprint #4).

The gum of the 1897 second reprint is also more similar to the third reprint of 1896. It is not quite as brown as on the third reprint of 1896 but a strong brown-yellow, whereas the gum of the second reprint of 1896 is white with a light cream shade. The horizontal mesh is not as clearly defined as on copies of the same color in the 1897 fourth reprints, which, like the 5 centavos second reprints of 1896, show a pronounced horizontal mesh.

We classify a 1 centavo and a 2 centavos stamp as a subgroup of the second reprints (Group A), although it may be more appropriate to make this a major group. The 1 centavo's color is reddish lilac, the 2 centavos is green with a yellow greenish cast. Both have vertical mesh, clearer on the 2 centavos than on the 1 centavo. The gum is a light to strong yellowish and evenly applied. These two differ in this way from the first reprint which has almost colorless gum. The 2 centavos has coarse perforation, similar to the 2 centavos of the third reprints (Group B) of 1896, which can be attributed to the softness of the paper. The paper is thicker than that of the first reprint.

We designate as the third reprint a 1 centavo, whose color is reddish lilac to dull lilac, the latter shade probably due to deterioration. This stamp has thicker and softer paper than the originals. It has horizontal mesh. The stamp differs in color from the first reprint, and its mesh from the second reprint. Kroeger calls this 1 centavo the "trickiest reprint," because it is very hard to distinguish the paper from that of the originals. This reprint is supposed to have been discovered between 1901 and 1907. Assuming that Kroeger is talking about the same 1 centavo stamp, which we call the third reprint, we do not agree with his conclusion that it can be easily confused with

the originals. The difference between the colors, the paper, and the gum are noticeable enough to rule this out.

The fourth reprints were made for all the denominations from 5 centavos to 5 pesos. These are on stiff, thick, coarse paper with very clear mesh and are quite different from the originals as well as the first and second reprints. As with the fourth reprints of 1896, we found a horizontal mesh on the 5 and 20 centavos, and the 1 peso. Vertical mesh was noted on the 10, 20, 50 centavos and on the 2 and 5 pesos. It is possible that the other values exist with different mesh not yet known to us.

The gum of the fourth reprint is brownish yellow, evenly thick; that of the 5 centavos is a pronounced brown-yellow.

Finally, we classify as a fifth reprint a set of three — a 50 centavos, and the 1 and 2 pesos, similar to the fifth reprint of 1896, on the same very thick coarse paper as the fourth reprint. The paper has, however, a very clearly defined horizontal watermark.

In view of the obvious differences in paper, it is unnecessary to describe other, less pronounced characteristics of this reprint, except that on the 5 centavos color shade is a lead red and on the 2 pesos dark rose.

The errors of the 1 and 5 centavos in pairs imperforate between horizontally and vertically are not, in our opinion, originals, but rather first reprints, because they have all the characteristics of this group.

B. *Official Stamps of 1897* (Scott Nos. O100-108, 109-117

All denominations exist with and without watermark. The paper is exactly like that of the 1897 regular postage stamps, and also similar to that of the regular and official stamps of the 1896. It is also thin, stiff (yellowish), gray-white, and with horizontal mesh. The gum is thin, sometimes colorless, sometimes yellowish white to brownish, and often has noticeable oily spots. The color of the stamps is brownish brick red with occasionally a stronger red shade.

The overprint is red, mostly orange shaded, and more or less shows on the reverse.

All mint copies are very scarce. Used stamps are a little more plentiful but still quite scarce.

As on the regular postage stamps, one finds official stamps with the hand-stamped marking "MANAGUA," which can be found genuinely used. They seem to come from official New Year's greeting cards which were later used for franking purposes.

Reprints

The color of the reprints is brownish rose to brownish red. Copies, which have a pronounced brown shade in the solid background of the stamp, are scarce.

Quite similar to the originals are the first reprints. The reprints consist of the 1, 5, and 10 centavos. Aside from the obvious difference in the color of the stamp and a not too pronounced difference in the color of the overprint, which usually does not appear on the reverse, the paper of the reprint is somewhat thicker, often firmer and whiter than on the originals. The gum is evenly applied.

As with the issue of 1896, there exists a 1 centavo on original paper or at least on paper very similar to the paper of the originals. This is not mentioned by Kroeger. However, the brown-rose color of the stamp and the carmine-rose overprint separates this stamp effectively from the originals. We stated previously that the 1 centavo was frequently used for official mail. We cannot designate this a reprint, but we believe that it was a reserve.

The second reprints are composed of the 2, 10, 20, and 50 centavos as well as the three pesos denominations. Aside from the paper and the color of the overprint, these reprints differ from the originals by the thick white paper and the evenly applied light cream-colored gum.

A Third Reprint

Peculiarly, Kroeger does not describe the reprints comprising all denominations on very thick, coarse, unwatermarked paper with pronounced vertical mesh. We call this the third reprint. This is similar to the fourth reprint of the 1896 issue.

Finally, we have found a fourth reprint of all denominations, which is identical to the third reprint except that the paper is watermarked horizontally with a very clear impression of the "Phrygian cap." This reprint is similar to the fifth reprint of the 1896 issue.

C. Postage Due Stamps

This series has seven denominations, the 1, 2, 5, 10, 20, 30, and 50 centavos on watermarked and unwatermarked paper. These stamps were apparently printed on the same plates which combined various denominations on one plate, as was done with the 1896 postage due stamps.

The paper is thin, stiff, and gray-white. The mesh is horizontal and is easily visible on the reverse. The color is dark lilac, rarely lilac or blue-lilac (the latter is probably color deterioration). The "Phrygian cap" watermark is, as in the originals of the regular issue, always vertical. The 5 centavos with watermark seems to be scarce.

We have seen watermarked stamps with the handstamped overprint "MANAGUA" reading diagonally from left to right. They are scarce genuinely used.

Reprints

The first reprint, consisting of all denominations, is dark lilac, usually with a reddish shade. The paper is pure white, slightly thicker and a little firmer than that of the originals. Reprints with gum are difficult to distinguish from the originals. Stamps with gum show the mesh less distinctly than the originals. The gum is slightly shaded.

Kroeger mentions a violet colored (reddish shade) reprint comprising all denominations on the well-known very thick, unwatermarked, coarse paper. We have seen only the 1 and 2 centavos perforate and the 2 centavos imperforate of this reprint group.

These stamps also exist with horizontal watermark. The color is a deeper reddish shade than the first reprint. Deterioration of the ink is probably the cause of the blue-lilac colored stamps which are occasionally found.

Issue Of 1898

The regular postage and official stamps of the 1898 issue offer similarly interesting, but also more difficult problems than we encountered in the previous two issues.

A. Regular Postage Stamps

The same paper with the "Phrygian cap" watermark repeated several times on each stamp was also extensively used for the 1898 series. Although, as shall be seen later, the first printing did not cover the full year's need, so that, for several denominations, additional printings on different paper became necessary. With this issue two new values, a 4 centavos and the 15 centavos,

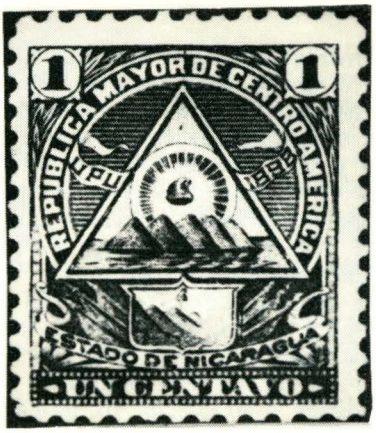


Fig. 25. 1898 Regular Issue.

were introduced. The entire issue was printed on thin, stiff, watermarked, gray-white paper with horizontal mesh. The 4 centavos stamp has a faulty inscription "CUARTRO" instead of "CUATRO."

For the first, and also the last time, the name "Republica Mayor de Centro America" was imprinted on the stamps. It reflects the alliance founded in 1895, and later dissolved, of Nicaragua, Honduras, and Salvador. The design features the seal of the Alliance. The five mountains represent the three countries, who were members, and also Costa Rica and Guatemala. However, while Costa Rica and Guatemala belonged to the Confederation of Central American States in 1823, they did not belong to the Alliance founded in 1895. Below the seal of the Alliance is the coat of arms of Nicaragua and under that in very small print "ESTADO DE NICARAGUA."

Some Scarce Items

Mint 5 centavos with watermark is very scarce and even used copies are hard to find. With the exception of the 1, 2, 4, and 15 centavos, the stamps mint are also very scarce. The 50 centavos through 5 pesos genuinely used are extremely scarce, just as with all of the other Seebeck issues previously discussed.

The catalogues quote low prices for the 1 peso mint with watermark; however, the following should be known. The 1 peso stamp was originally ultramarine with light and dark shades. The lighter shaded stamps looked very similar in color to the 15 centavos. The frequently and cheaply offered 1 peso stamp, however, is steel blue with brownish gum. We have never seen this stamp postally used. This is probably a second printing which did not get into circulation. It cannot be determined today whether this printing became necessary on account of a diminishing supply of the first printing or was made to avoid confusion with the 15 centavos stamps. The original ultramarine 1 peso mint is very scarce.

As the supply of the watermarked paper became exhausted, other types of paper had to be used at various times to fill reorders by the postal administration.

Only one stamp, the 5 centavos, was printed on thin, stiff, unwatermarked paper. This stamp mint is very scarce, although not quite so much so as the same stamp mint on unwatermarked paper. Used copies on unwatermarked paper are fairly common.

The gum of the watermarked stamps and of the 5 centavos without watermark is colorless to yellowish and often has an oily appearance.

Paper Varieties

When additional printings of the 5 centavos and of other denominations became necessary, paper of three thicknesses, very thin, thick, and very thick, was used. In all cases the paper is smooth and not translucent. The mesh of the thinner paper is horizontal and barely visible. The medium paper has both a horizontal and vertical mesh. On the thick paper, it is always vertical.

On the various types of unwatermarked paper, the 1, 4, 5, and 10 centavos are relatively plentiful genuinely used. Because not only the paper, but also the colors show obvious differences, it seems a reasonable assumption that several printings took place which, because of the urgency and frequency of the several reorders, were done in a great hurry and in rather small quantities. We find the 4 centavos light brown, yellow-brown, and distinctly reddish; the 5 centavos on thick paper in one shade only, dark green-olive; and the 10 centavos blue-violet to pure violet. The 5 and 10 centavos mint are scarce. Kroeger mentions, in addition, the 1, 2, 5, 10, and 20 centavos on firmer, unwatermarked paper.

The Scott Catalogue lists the entire set, mint, on unwatermarked paper but prices only the 1 through 10 centavos used. Gibbons lists the 15 centavos, the 20 centavos, and the 5 pesos without watermark and mint. We have not seen any denominations higher than 10 centavos genuinely used.

Telegraph Stamps

The question, of course, arises, are these stamps a reserve printed during postal validity regardless of whether or not the stamps reached Nicaragua, or are they reprints?

Before trying to answer these questions, we should discuss the telegraph stamps of 1898. In former years, the telegraph stamps were printed in colors different from those selected for the corresponding denomination of regular postage stamps. In 1898, the stamps designated for telegraph use were simply taken from the regular postage stamps stock and handstamped vertically "Telegrafo." Since it was a handstamp, we believe that it was applied by the postal administration in Nicaragua or by individual post offices.

The "Telegrafo" overprints are found on watermarked and unwatermarked stamps. We believe the postage stamps from 15 centavos to 5 pesos on medium, unwatermarked paper were primarily intended for telegraph use. They did not receive the overprint, either through oversight or by design. The postal administration may have deliberately refrained from applying the handstamp in order to have a small supply of stamps in case of need for use as regular postage stamps, although this seems never to have arisen. We prefer to consider these stamps as reserves, possibly shipped to Nicaragua, but not used.

We pose this question. Are all the 15 centavos to 5 pesos unwatermarked stamps originals (although reserves) or were there originals and reprints? We shall return to this question when discussing the reprints of 1898. Kroeger says that regular postage stamps of all the denominations up to 20 centavos appear quite frequently with the telegraph handstamp of the year 1899. He draws the conclusion that no remainders of the 1898 issue were returned to Seebeck.

Mention should be made at this point of the 10 centavos watermarked stamp with telegraph overprint used for regular postage. In our collection are two covers. These, as is the case with many others showing various telegraph stamps used postally, were mailed by Dr. Roland Kuehn, the port surgeon of Bluefields, a stamp collector and part-time dealer. Many philatelic covers emanating from Bluefields, including bisected 1898 telegraph stamps, may be traced to this individual.

Reprints

In discussing the reprints, we have all denominations except the 2, 10, and 20 centavos on the same thick coarse paper with vertical mesh and horizontal watermark similar to the reprints of the issues of the previous two years. It is not difficult to recognize these reprints, so that it is not necessary to describe again the obvious differences of color shades between these reprints and the originals. It should be mentioned, however, that the 15 centavos reprint is dark blue color instead of the light ultramarine of the original. The 15 centavos reprint also exists imperforate.

Another reprint offers somewhat greater difficulties. This is on the same very thick, coarse paper, but without watermark. With the 1896-97 issues, which were generally printed on thin paper, the stamps on the very thick coarse, watermarked and unwatermarked paper could easily be recognized as reprints. This ease of identification is not possible with the 1898 issue, because, as previously discussed, all denominations except the 2 centavos, to be discussed later, exist as originals on medium to very thick paper, some of which were probably printed for use as telegraph stamps.

Distinguishing the 1, 4, and 5 centavos reprints is not too difficult. The paper of the originals is medium firm, rarely thick, always smooth, whereas that of the reprints is very thick and particularly coarse, with vertical mesh. We have seen a 50 centavos stamp with horizontal mesh but its paper is less thick and also smoother. It may be an original without overprint, designated for telegraph use. This stamp differs in paper and in color, which is golden yellow, from the sulphur yellow color for the reprint. The coarse paper makes the design of the reprint look blurred, whereas it looks clean on the smooth paper. As a result, the original stamps seem to have a generally fresher and lighter impression.

Difficult To Distinguish

The difficulty of arriving at a firm decision was increased when we recently saw an unquestionable reprint on thick but smooth paper with horizontal watermark which had the same golden-yellow color as the previously discussed 50 centavos. The paper of this reprint seems less coarse than that of the sulphur yellow reprints with watermark. The design is also clearer. The paper is, however, obviously thicker than the smooth texture of the sulphur yellow stamp and has a vertical mesh. There seems to be no doubt that this newly found 50 centavos stamp, horizontally watermarked, is a reprint. However, what about the golden-yellow 50 centavos on slightly less thick, smoother paper with horizontal mesh? Is it to be considered an original?

The Scott Catalogue states that "the reprints are printed on thick, porous paper, but that the originals are printed on paper a little thicker than the stamps on thin, watermarked paper." We have pointed out that both Scott and Gibbons are incorrect in their descriptions of the 1896-1897 issues. They evidently based their statements upon the study by Leavy. We also disagree with the Scott and Gibbons descriptions of the 1898 issue.

We are inclined, at the risk of perhaps unfairly branding these stamps, to declare that the 50 centavos golden-yellow on very thick, smooth paper with horizontal mesh is a reprint, and that the only originals are the stamps on medium thick paper in sulphur yellow color, which did not get into circulation.

Likewise, we consider a 2 centavos gray, a 10 centavos reddish violet, and a 5 pesos on medium firm, slightly softer paper with very faint vertical mesh to be reprints. Kroeger does not list the 10 centavos as a reprint. This source establishes a separate group for a 2 centavos black on medium firm, stiff paper. We are not able to identify this stamp as being the one just described.

The 1968 Scott Catalogue list and prices at one dollar the 2 centavos, unwatermarked, in used condition. We have never seen Scott. No. 109B genuinely used.

In the Hind collection, there was a 20 centavos on rather thick, stiff paper with a slight vertical mesh marked as an original (Scott 109I). We prefer to classify this as a reprint.

A 20 centavos on strikingly soft, almost brittle paper with horizontal mesh is undoubtedly a reprint.

We have not yet discussed the 20 centavos and the 1 and 2 pesos unwatermarked stamps. We are of the opinion that these stamps on medium firm, smooth paper with horizontal mesh are originals, primarily intended for telegraph use.

1898 Issue Most Complicated

It bears repetition that we often find more unsolved problems with the 1898 issue than with any other. Unlike the 1896-1897 issues, where, in agreement with Kroeger, we believe that only the stamps on very thin, hard paper with horizontal mesh, with or without watermark, are originals, and that the stamps on slightly thicker, smoother, white paper are reprints. We cannot do this as easily with the 1898 issue. In the beginning, the paper was the same as that used for the 1896-1897 issues. Thin papers of different consistencies were used to fill reorders.

Numerous genuinely used copies of the 1, 4, 5, and 10 centavos prove that they were printed during the postal validity of the issue. Therefore, it would be wrong to call all stamps on thick (sometimes very thick) paper, reprints. Since it is known that other types of paper were later frequently used for some denominations which were placed in circulation, it seems reasonable to assume that still other ones were printed as a reserve and possibly were sent to Nicaragua. This assumption is strengthened by the fact that 15 centavos and higher denominations exist on thicker paper and were genuinely used as telegraph stamps with the handstamped overprint "Telegrafo." The overprint was most likely added only in Nicaragua, since it is unlikely that the Hamilton Bank Note Company would have used such a handstamp. It seems plausible, therefore, that certain quantities for various reasons were not overprinted in Nicaragua.

Whether or not Seebeck retained some of the later printed sheets without overprint is unknown. We do not believe this to be true, because very few copies of the stamps exist.

There is no doubt that the copies on very thick, coarse, horizontally watermarked and unwatermarked paper with vertical mesh are reprints. It is only with copies printed on medium firm to very thick smooth paper, with a very unclear mesh, that the question arises, probably not now solvable; which ones are the originals and which are the reprints?

The collector, in our opinion, should only seek the stamps of the first printing, namely, all denominations on thin paper with vertical watermark, the 5 centavos on thin paper without watermark and also the 1, 4, 5, and 10 centavos on medium firm to very thick, unwatermarked paper; he should forget about other unwatermarked values. Even an advanced specialist should exercise great care with all stamps, which apparently did not get into circulation.

(To Be Continued)

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York, N. Y. 10016.

The Clubhouse

Meeting of January 17, 1968

Baden

Mr. John A. Young, Jr. of Devon, Pennsylvania showed and spoke on his collection of Baden. The Grand Duchy of Baden did not attain the size in which it existed during most of the 19th century until about 1810. As a consequence of the Napoleonic Wars, Baden acquired considerable additional territory, church lands, principalities and free cities. Previously it had existed as part of Austria. The collection shown at this meeting has examples of covers from most of these lands that were later to constitute the Grand Duchy of Baden.

The earliest letter goes back to the year 1418. The evolution of the postal markings was shown, together with examples of transit markings, registered covers, railroad markings, collect covers, disinfected mail, covers from the Bauernkrieg, or Peasant's Revolt of 1848. The stampless period terminated with a cover having the postal marking of 30 April 1851, the last day before postage stamps had been introduced, with their use obligatory.

An example of a 2 silbergroschen Prussian stamp with an experimental Baden cancellation was shown, followed by examples of all Baden stamps, except for several of the very rare items, in both used and unused condition. Several were exhibited in complete sheets. Examples of the use of all denominations on covers, singly, and in combinations for various rates were shown. A selection of Field post covers from the Franco-Prussian War was also included.

Meeting of February 7, 1968

Three Faces of Philately

A seminar, the first in many years, replaced the usual format of speaker and exhibit at the February 7th meeting of the club. Dubbed the "Three Faces of Philately" by The Program Committee, its purpose was to redefine the three major divisions of collecting as we know them today and to discuss the not occasional differences cropping up between the adherents of what each considers the most important branch of the hobby.

The panel, which originally consisted of Henry M. Goodkind representing philately's "classic" face, Dr. W. Reiner-Deutsch, representing its "postal history" face, and Ira Seebacher its "topical" face, had undergone major surgery. Mr. Goodkind, hors du combat via a broken ankle had been replaced by Winthrop S. Boggs, and Ira Seebacher, laid low by a bout with the "flu," had been replaced at the last moment by Mrs. Margaret Hackett, a driving force of the American Topical Association.

The discussion was started by Mr. Haverbeck the Program Chairman, who introduced the panel and briefly laid the groundwork for the speakers to follow. He said:

Introductory Remarks

Philately probably started 127 years ago when someone, somewhere in England most likely, looked at a Penny Black and fell in love. Not with the exquisitely engraved countenance of Queen Victoria, who rightly deserved it,

but with the stamp. On that dim day in the past, philately, the love of stamps was born, and it proved to be one of the most enduring love affairs in history.

Now over the years, the love has matured and crystallized; there are three major faces in which it manifests itself. The first is the so-called "*classic philately*," the study of the stamps itself: the printing methods, paper varieties, plating, inks used in production and all technical details which go into the making of a postage stamp.

The second approach is the "*postal history*" point of view. Postal Historians are not too much interested in the stamp itself. In fact, they study the periods before the adhesives were invented and collect so-called pre-philatelic (or a better term is pre-adhesive or even pre-stamp) material sometimes called "stampless covers." This is actually a misleading term, since there is plenty of "stampless" material of later dates for various reason; of course, they are also interested in this, too! The postal historian's study is mainly the *usage* of the postage stamp. The postal rates, the mail routes, the methods of cancellation and the postmarks are their main field of endeavor.

The third and latest addition to the stamp-loving family are the "*topicalists.*" Topical, or "thematic," collectors are not so much interested in how the stamp was produced, or how it was used, but look at what the design actually represents. For them the *image* is the message. Their topic or theme, such as sports, politics and religion rules their collection habits. There is a subtle difference between topic and theme. A true topic may be an *object* such as Flowers, Birds, Rulers of the World, while a *theme* may concern itself more with a general *subject* such as World War I, the role of Transportation in the World, and any possible other theme one can think up.

While there are many "crossovers" in anyone's collecting methods, adherents of the three major faces do not always see eye-to-eye, and are, in fact, occasionally, a little more than uncomplimentary about each other's philatelic habit. For example, I heard some of the postal historians and topicalists refer to a "classic" philatelist as a "fly speck" hunter, while a "classicist" retorted that the postal historian was a "paper collector." He and the postal historian agreed that "topicalists" were after all only interested in the pictures and could not care less about the stamps or the usage.

Be that as it may, this is what makes our hobby so exciting. There is room for every point of view. Before introducing the three gladiators in this battle, I'd like to quote our member, Mr. John Connor, who answered a questioner, who rather sneeringly had asked him: "Why in the blazes do you collect such a miserable country as Bosnia?" Mr. Connor answered him simply: "There is only one person I want to please—John Connor."

Classic Philately

Winthrop S. Boggs, the first of the panelists to hold forth, plunged into immediate controversy. It is his opinion that much of the controversy between classicists, postal historians and topicalists stems from the fact that there is no clear definition of the phases of philately, a situation that causes confusion and brings abuse to the various forms of collecting. Rather than split the mainstream of philately into three faces, he would widen the split to six faces.

The breakdown would be: 1. Basic philately — i.e. general collecting. 2. Classic philately — i.e. technical philately (the study of printing methods, paper varieties, plating, inks and watermarks. 3. Postal history — i.e. historical data pertaining to stamps, postal usage, etc. (This is a term that Mr. Boggs feels is a little pompous and he would prefer the term "historical philately"). 4. Topical philately — i.e. thematic collecting. (Mr. Boggs feels that this division should be broken up into thematic collecting — the study of a

single theme such as boats, trains, etc. — He showed a frame of British Railway stamps as an example of what he meant. Second. Topical collecting or the study of the design on the stamps. Topical collecting would become number 5 in Mr. Boggs' breakdown. 6. Numismatological philately — i.e. the collecting of stamps using the picture of men or symbols used on money. This last division mystified many present.

It was Mr. Boggs' point that these six categories clarify the various phases of the hobby. He made it clear that, of course, the six phases may overlap in any collection — that is, one could have a collection that is both technical and thematic. It could also illustrate postal history through the showing of postal rates, cancellations and so on. It is his feeling that the Collectors Club or the Royal Philatelic Society, London, should appoint a committee to realign the three basic divisions into a more modern and more easily understood grouping.

In closing, Mr. Boggs showed a frame of Canada's Large Queens as a perfect example of what he meant by classic or, as he would have it, "technical philately." Here, in one frame was a study of watermarks, papers, plates, and color shades.

Postal History

Second of the panelists was Dr. Reiner-Deutsch, who agreed with Mr. Boggs that "postal history" is a misnomer when speaking of the division of philately which he so ardently pursues. Postal history, he pointed out, simply means knowledge of postal affairs. He then gave what he considered an accurate definition of postal history.

Postal history is the collection and study of letter-sheets, covers and all other related items in reference to written communications transmitted by established means. Examples of such material, Dr. Reiner-Deutsch pointed out, would be; decrees and documents pertaining to postal service (everything, even postal forms). Development of routes (roads, rivers, air, sea). Postal rates (fees, postage stamps as representing fees paid, franks). Administration of postal affairs (from local and national to UPU). Postal families. Postmasters, postal agents, postal personnel (PO employees, contractors, agents whatever type). Postal statistics. Censorship of Mail. Postal buildings, facilities and equipment (wagons, trucks, mail cars, boats). Military mail, field post (V-mail, pigeon, balloon). POW mail. Concentration camp mail. Ship letters. Disinfected mail. Disaster mail. Postal propaganda. Postal museums, collateral material pertaining to subject matters collected.

To illustrate what he meant, Dr. Reiner-Deutsch showed a couple of frames containing Czech forerunners, field post items and military mail. Included in the showing was a passport proving that the United States recognized Czechoslovakia earlier than the history books show. Also included were stampless covers used in 1919, provisionals used in the same year as well as stamps of many countries used to carry Czech mail, postage due items, a cover mailed without postage, invalidated covers, opened covers, and others. Each had a direct bearing on postal history and made an eminently collectible item for any collector as well as for the postal historian. While, Dr. Reiner-Deutsch pointed out, he hardly expected anyone to collect postal buildings, wagons, trucks, boats, and mailbags; all these items do come under the aegis of the collector of postal history.

Topical Collecting

Last of the panelists was Mrs. Margaret Hackett, who had been pressed into service shortly before the program was to begin. Mrs. Hackett led off by saying that topical or thematic collecting was one of the newer forms of collecting and it was making rapid strides among the ranks of philatelists. In her inter-

pretation of this branch of the hobby, she brought out that topical/thematic collecting should be broken down into three separate divisions. Her definition follows:

Topical/thematic collecting is defined as forming a collection of stamps selected and arranged for subject of design or theme suggested rather than for country of issuance or type of postal service rendered. Internationally, the tendency is to separate such topical/thematic collections into:

1. Subject collections — based on the subject of the design such as flags, ships, elephants, airplanes, etc. These collections can be assembled by issuing countries or chronologically.
2. Purpose of Issue collections — based on the same issuing purpose and limited to a single purpose such as Red Cross, Olympics, Scouting, Europa, United Nations, etc.
3. Thematic collections — based on a definite plan and assembled in accordance with a central theme or leading idea inspired by the subject illustrated on the stamp as "Europe, Fountain of Art."

The collections may include covers, postal markings, stamp varieties, essays, proofs, or maximum cards, provided the inclusion of these items add to the development of the theme or philatelic knowledge.

Topical/thematic collectors are philatelists. The variety of material constantly being added to such collections shows the topicalist's ever-growing research and knowledge acquired relative not only to the topical theme chosen, but also to philately.

Topical/thematic collecting was designed to be the collecting of a variety (many) of countries under one subject or theme. Collections showing only limited varieties of *one* country, whether mounted topically or otherwise, are specialized country collections. Barbara Mueller calls them "restrictive collections." Such collections *do* have a place in stamp collecting. Those confined to topical philately should have their own section at exhibitions.

A Lively Exchange

Following Mrs. Hackett's definition and defense of the "topical" face of philately, the meeting was thrown open to discussion by the members in attendance. A lively exchange followed with most of the remarks and questions directed at Mr. Boggs and his tradition-shattering revision of philately's three major divisions. After much pro and con, the meeting closed with the "Three Faces of Philately" intact, leaving, however, an audience that was both pleased with the change in format and the chance to participate in what developed into an interesting discussion. *(Ira Zweifach)*

Meeting of February 21, 1968

Greenland

The display and talk was given by one of our newer members, Mr. Abbot Lutz of New York, who spoke as follows:

Through the years I bought many Danish collections and always picked out Greenland and threw them into the envelope. This had grown in time so that I had to transfer my material into a box. So what I have here is not something I collected intentionally, but rather something I accumulated by buying collections because of their Danish material. The parcel post cards came out of a collection of Danish and Belgian stamps se-tenant with advertising labels.

My very first envelope contained the 1945 "Denmark is Free" overprint with four of the stamps overprinted in the wrong color.

What about Greenland? — It's an island mass three times the size of Texas, has a population of about 23,000 people, approximately 800 of them Europeans.

There are some excellent philatelic handbooks with detailed information, all in Danish. These books are:

"The Greenland Mail Service,' issued in 1945 by the Danish postal authorities — 28 pages. "Greenland Philately," which is a combined handbook and album published in Greenland in 1959. "Special Catalog of Greenland and The Faroe Islands," published by Jorgen Rasmussen in Copenhagen, 1968. "The Facit 1968 Specialized Catalog of Scandinavian Stamps" is printed in Swedish and English.

Now about the "Pakke Porto" or parcel post stamps. These were obligatory and were issued by the Royal Greenland Trading Society, a Danish government agency with its headquarters in Copenhagen. The stamps were used on parcels going from Copenhagen to Greenland or return. They were affixed to parcel cards accompanying the package. Letters were carried free between Denmark and Greenland by the Society's ships. Any letters from Greenland going beyond Denmark were forwarded after arrival in Denmark and after Danish postage stamps were affixed.

All letters to Greenland from foreign countries were sent in care of the Trading Society in Copenhagen. The Danish Post Office never recognized the parcel post stamps as official.

The official regulations regarding parcels and post were:

a) parcels addressed to Greenland arriving from anywhere in the world are delivered to the office of the Administration. In this case the "Adressekort" which accompanies the parcel to its destination is clearly marked to show that the Greenland parcel post is unpaid and is to be collected on arrival. The "Adressekort" was charged 2 őre.

b Parcels for Greenland which are handed in by the sender to the office of the Administration in Copenhagen have their postage paid there and then by the sender, and stamps of the Administration for the amount so paid are attached to the "Adressekort" and cancelled.

c) Parcels from Greenland to be sent on from Copenhagen by the Post Office, to other addresses in Denmark, have the Administration's parcel post stamps stuck on the parcel itself while regular Danish postage stamps to frank the parcel from the Administration's Office to the addressee are stuck on the "Adressekort."

d) Parcels from Greenland addressed to the staff of the Administration's Office in Copenhagen are franked only with the special parcel post stamps which are attached to the parcel itself.

e) Parcels from a public institution in Greenland to one in Denmark, if the Administration is to forward them through the Danish post, are not franked with the parcel post stamps as the sea postage in this case is free, but the inland postage from Copenhagen must be prepaid with Danish postage stamps.

f) Parcels from Greenland for destinations abroad are franked with the parcel post stamps to pay the postage as far as the Administration's Office in Copenhagen, but the Danish stamps to pay the postage from Copenhagen to the ultimate address are placed in an envelope which is sent with the parcel to Copenhagen, since in Greenland there has been no stock kept of "Adressekort" intended for parcels to places abroad.

Letters and parcels usually were sent in bulk to an official of the Administration in a particular settlement in Greenland, who then distributed them. No delivery of parcels was made, the same having to be called for on receipt of notification by the "Adressekort," which was sent to this official. It is for this

reason that practically all "Adressekorts" are found addressed to an official in Greenland.

There were four regular mail boats carrying mail to Greenland. These boats made about eighteen trips per year between mid-March and mid-October.

Parcel post stamps found with the oval "Gronlands-Styrelse" cachet and obliterated in pen or pencil are those used for Savings Bank Books. These took twelve stamps to a page — usually the 20 őre.

Parcel post stamps with any unusual embossed grill work should be studied carefully, because the U. S. Navy used them as the official seal of "Borealis Rex," King of the North Pole, on its "iceworm diplomas." An "iceworm" was anyone who had crossed the Arctic Circle in line of duty. The grill work was made from the seal of the Captain on U. S. Navy or Coast Guard ships.

The amount of parcels from Denmark to Greenland for the years 1932 through 1937 was 21,100, and in return, 4,100.

Parcel rates were:

up to 1 kilo — 1 Krone 10 őre
1 to 3 kilos — 1 Krone 70 őre
3 to 5 kilos — 1 Krone 90 őre
5 to 10 kilos — 3 Kroner 40 őre

December 1, 1938 was the date of the first regular issue of postage stamps for Greenland, when there were 20 official Greenland post offices.

Today there are 43 colonies or settlements with postal facilities.

According to some stamp sources in Denmark, there were 300 sets of first day covers prepared. Only 271 complete sets were used, and the entire operation was carried out over a two and one half year period. The postal markings on some disclose that delivery took as long as fourteen months.

Thule was not a settlement of the Royal Greenland Trading Society, but a private company owned by Knud Rasmussen and founded by him in 1910. It was ceded to Denmark in 1937, one year after Rasmussen's death. The Thule stamps have no official status.

On the day of issue, the stamps of Thule could be bought in Denmark at under face value — mint or cancelled-to-order. At the time of issue of the stamps, only four people in Thule could read and write Danish, showing that there was no need for postage stamps.

Meeting of March 6, 1968

France And Colonies

Stephen G. Rich must have looked down with pleasure on the evening of March 6th at the well-filled frames that lined the meeting room memorializing his name. The program, provided by The France and Colonies Philatelic Society, one of the oldest of the study groups (27 years) that regularly convenes at the Collectors Club, was one that Mr. Rich, a founding member of the society, would not only have enjoyed, but most assuredly would have participated in. Consisting of choice classical material, it gave the audience an interesting survey of French postal history from the 1600s to 1900, the end of the classic era.

The evening began with a brief introduction by Program Chairman Haverbeck. He turned the meeting over to Ira Zweifach, president of the society, who gave a brief history of the French specialty group and introduced Mr. John Ramsey, first of the five France and Colonies members who were to speak. (It is interesting to note that, in addition to being members of the study group, all were members of the Collectors Club as well).

Mr. Ramsey showed four frames containing a most interesting selection of *pre-adhesive stamp covers of France* that ranged from the early 1600s to the years just before the issuance of the first French postage stamp in 1849. In addition to the frames, Mr. Ramsey showed a selection of color slides that illustrated the points he wished to make about the postal markings and postal methods of this pre-adhesive stamp era. Among them were some extremely early town markings, covers used during the French Revolution with their unusual postal history. Other slides shown included large closeups of scarce cancelling devices and odd abbreviations adopted by various postal authorities of the day. It was a talk that was brief, concise and informative.

Mr. Zweifach next introduced Mr. Fred Kramer who displayed four frames of *the classic stamps of France*. These ran from the first issues, mint and used, to a group of the Bordeaux issues and Siege of Paris balloon covers. Mr. Kramer, in addition to explaining the stamps, went into some of the political background of the French governments of the periods shown, illuminating the reasons for the issuance of various items of postage paper. His early material, especially that of the first issues, was especially beautiful. Each stamp shown was an outstanding specimen of its kind.

Following Mr. Kramer was Marc Martin. His four frames covered the *maritime covers of France* and centered mainly on those used in the 1850s and 60s. They provided excellent examples of all those exotic markings and cancels used by ships carrying mail to all parts of the world in that bygone era. Mr. Martin gave the history of the development of these mail routes, the rates set by the services and the methods used to collect and deliver the mail. He traced the history of the French maritime postal service from its beginnings in 1837 with the creation of a passenger-freight-mail packet boat company. He explained the various postal markings and lines, gave the quantities of mail carried via the packet boats plus other useful information about the wide and fascinating field. The frames upon the wall provided a splendid illustration of anchor and circular date cancels, boxed cachets and various entry and transit marks.

A change of interest was supplied by the next speaker, William J. Connelly, who showed four frames of *French Congo*. His beautifully mounted pages comprised a specialized selection of the definitive issues of this short-lived colony covering the years from 1900-06. While just outside the classical period as defined by the stamps of metropolitan France, these definitives can be ranked as classics of that colony.

Mr. Connelly accompanied his talk with an interesting selection of color slides which demonstrated all the fine points noted in his pages. There were, in addition to slides of the original drawings from which the issues were made, examples of the watermarks found on these stamps (among the few of French origin to have such paper markings), illustrations of the printing varieties, an illustration, the well-known 2 centime color error, printing errors, covers and postal usage of the period. Mr. Connelly also showed maps of the area and told something of the history of this important area of Africa. His was a comprehensive showing and an excellent example of the specialization of a single group of stamps mounted to make a truly attractive display.

Master of ceremonies, Ira Zweifach, brought the evening to a close with four frames of an intriguing French sideline, *the Paris pneumatic mail*. As Mr. Zweifach pointed out in his opening remarks, "when one has studied the stamps of a country, worked with them, read about them and built them into a collection, he usually finds one obscure area in his chosen field that holds his interest more than anything else and leads him to further study that affords both pleasure and knowledge. The pneumatics of Paris are just such postal entities."

Mr. Zweifach gave a short history of the origins of the pneumatic post, its

development plus an explanation of how it works. In his frames, he showed examples of pneumatic post cards, letter sheets and covers that ranged from the first issues of 1879 through the early 1900s. He displayed the many changes in rates as the system grew, the changes in mailing rules and service as the tubes spread throughout Paris. He also showed examples of the many overprints used in the rate changes, the various types of cards, reply cards, printings of letter sheets, changes in envelopes and official uses of this speedy delivery system.

Also exhibited were examples of usage including pneumatics used to carry mail not only out of Paris, but out of France. He closed by showing an amusing envelope issued in 1889 which not only illustrated the reduction of the pneumatic rate from 60 centimes per enclosure to 50 centimes, but gave a perfect example of how this service was often used. This one was addressed to:

Monsieur Henri Kautsch
Chevalier de l'Ordre de Francois Joseph
Commandeur et Chevalier de Plureurs Ordres
Officier de l'Academe — en aime
un charment garcon. *(Ira Zweifach)*

1968 PROGRAM OF MEETINGS

Meetings convene at 8 p. m.

June 5th — *Peru*—John F. Rider, New York, N. Y.

Summer Recess

SPAIN

(Continued from Page 150)



Fig. IX.

Following denominations received this Fig. IX overprint:

On the stamps of Spain:

Scott No. Spain	*Tetuan*	*Denomination*
272	8	2 centimos
273	9	5 centimos
274	10	10 centimos
277	11	15 centimos (purple)
278	12	20 centimos
279	13	25 centimos
280	14	30 centimos
281	15	40 centimos (olive)

On the Morocco overprints:

Scott No. Spain	*Morocco*	*Tetuan*	*Denomination*
272	2	2	2 centimos
273	3	3	5 centimos
274	4	4	10 centimos
278	6	5	20 centimos
279	7	6	25 centimos

(To Be Continued)

Book Reviews

The Canal Zone Philatelist, an 8-page printed quarterly bulletin, illustrated. Gilbert N. Plass, editor. Published by The Canal Zone Study Group, P. O. Box 576, Richardson, Texas 75080.

The reappearance of the *Canal Zone Philatelist,* after a lapse of thirteen years, is a welcome event to all collectors of Canal Zone. The quarterly publication is put out by the recently reorganized Canal Zone Study Group. It contains a great deal of useful information concerning all aspects of Canal Zone philately. Included in the Vol. 4, No. 1 are sections on rarities, new discoveries, auction realizations, counterfeits and post office seals.

The quality of the issue for the first quarter of 1968 is extremely high. The type and the photographs are excellent and the overall appearance is impressive. It is hoped that the quality can be maintained despite the substantial costs of publication.

The *Canal Zone Philatelist* is a valuable addition to the philatelic literature of a most interesting United States possession. It is available to all members of the Canal Zone Study Group. *(Norman S. Hubbard)*

The Library Committee reports the acquisition of the following:

Greece-Kohl Handbook. Translation of Part V by H. G. Zervas with R. O. Truman. Photocopy. Gift of Mr. William R. Liberman.

A Pricing Guide to 20th Century United States Fancy Cancellations by Robert L. Markovits, compiler and publisher, New York, N. Y. 1967. 8 pages. Paperbound. Gift of the author.

Bremen-Stempel-Handbuch. Ausgabe 1967. By Arthur Salm (with Karl Knauer). Published by Druck und Verlag: Georg Amm, Nuremberg, Germany. 102 pages. Illustrated. German text. Clothbound. Gift of the authors.

Canada, An Air Mail Digest by N. C. Baldwin. Published by Francis J. Field Ltd., Sutton Coldfield, England. 20 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Canada Through the Looking-Glass by Donald A. Young. Published by Cooke Publishing Company, Arkona, Ont., Canada. 1957. 24 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Dinky Daymus Varieties by Aubrey Kelson. Published by A. L. McCready, Publisher, Cobden, Ontario. 1952. 55 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Constant Plate Varieties of the Canada Small Queens by Hans Reiche. Published by the British North America Philatelic Society. 1961. 24 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Canadian Postal Guide. Reprint. John Dewe, Compiler. Published by R. & A. Miller, Toronto, Canada. (1863) 40 pages. Paperbound. Gift of Mr. Richard S. Wilson.

Official Catalog of Canada Precancels, Sixth Edition. H. G. Walburn, Editor and George C. Mynchenberg, M.D. Published by Gilbert W. Noble, Winter Park, Florida. 1959. 49 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Checklist and Catalog Canadian Postage Stamps Perforated and Overprinted OHMS and 'G'. Roy Wrigley, Editor and publisher, West Vancouver,

B.C. 1964. 26 pages. Illustrated. Paperbound. Gift of Mr. Richard S. Wilson.

Stamps. Bound Volumes Nos. 137 to 140. Gift of Mr. H. L. Lindquist.

20th Century United States Stamped Envelopes by Prescott Holden Thorp. Published by the author, Netcong, N. J. 1968. 205 pages. Illustrated. Clothbound. Gift of the author.

Austrian Post Offices Abroad, Part Seven, by S. D. Tchilinghirian and W. S. E. Stephen. Published by the Austrian Stamp Club of Great Britain. 1968. 80 pages. Illustrated. Paperbound. Gift of the authors.

A History of Canada R.P.O.s 1853-1967 by L. F. Gillam, F.C.P.S. Published by the author, Rotherham, Yorkshire, England. 1967. 179 pages. 15 plates. Clothbound. Gift of Mr. Leonard H. Hartmann.

Catalogo Especializado de Estampillas de Venezuela 1968-1968. Edited and published by Professor Juan Jose Valera, Caracas, Venezuela. 376 pages. Illustrated. Spanish text. Paperbound. Gift of Mr. Rafael Oriol.

Die Briefmarken von Jugoslawien VII by Ing. Vladimir Fleck. Heft 32, Schriftenreihe Neues Handbuch der Briefmarkenkunde, Frankfurt an Main, Germany. 1967. 36 pages. Illustrated. German text. Paperbound. Courtesy of the publisher.

The '68 Hidalgo Issue of Mexico 1868-1872 by Roberto Garcia-Larranaga. Published by the Elmhurst Philatelic Society, Elmhurst, Illinois. 48 pages. Illustrated. Spanish and English text. Loose-leaf for 3 ring binder. Gift of the author.

Flowers on Stamps by Doris Patterson. Published by the American Topical Association, Milwaukee, Wisconsin. 1968. 54 pages. Illustrated. Paperbound. Courtesy of the publisher.

Hungary's Postage Stamp Catalogue 1948. 11th Edition. Szekely Sandor Belyegkereskedo, Budapest, Hungary. 185 pages. Illustrated. Hungarian and English text. Photocopy. Gift of Dr. Leslie A. Garay.

Kunstdrucktafel Z.D. Werk "Die Postwertzeichen des Konigreichs Ungarn" von Bela Payer. 20 plates. Photocopy. Gift of Dr. Leslie A. Garay.

HJMR Priced Guide to Philatelic Literature. HJMR Co., Miami Beach, Florida. 232 pages. Ring binder. Paper cover. Courtesy of the publisher.

L'Orient Philatelique, No. 117. 1966-67. Gift of Dr. Oscar L. Winkelstein.

Exhibits in the Museum of History and Technology. Smithsonian Institution Press. 1968. Courtesy of Mr. Carl H. Scheele.

Gifts were received also from:

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LETTER TO THE EDITOR

(Continued from Page 142)

Otherwise, I cannot account for this variety occuring in all four colors in which this stamp was printed. If this theory is correct, then there must have been sixteen panes of 25 stamps arranged 4 x 4 which could easily have been printed on paper 16″ x 12″.

Kochersperger, who acquired the service in later years, had his Henry Clay stamp (normal size instead of about one third), printed in sheets of 200 (20 x 10) which needed much larger paper.

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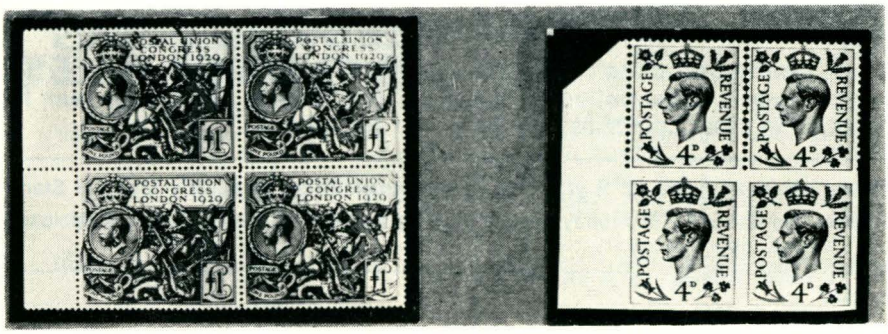
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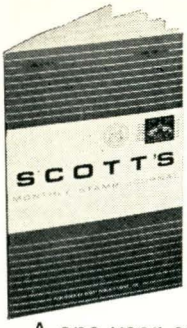
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