

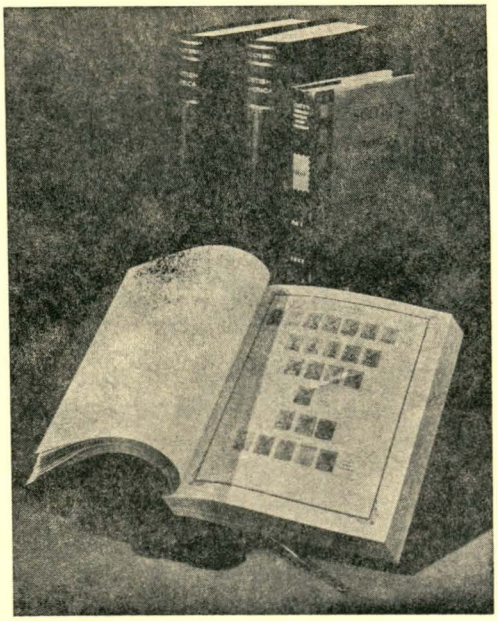
The Collectors Club PHILATELIST

Volume 48 Number 3
May 1969

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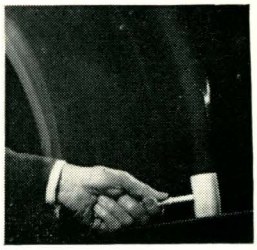
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The Collectors Club
PHILATELIST
Volume 48 Number 3
May 1969

Editorials

Counterfeits, Forgeries Or Fakes — The Proper Perspective

As one progresses in philately, he begins to hear something about counterfeits. Some stamp editors believe that nothing should be printed about fraudulent philatelic items, because it will scare people away from collecting stamps. Others strongly urge the dissemination of knowledge as a useful protection against one being defrauded.

It is our purpose to make some brief observations on this problem, because far too much confusion currently is prevalent. As a practical matter, each observation could be the subject of a much longer, individual editorial rather than trying to jam it all into one, as is herein being done.

Counterfeits represent an unpleasant angle of philately. But it makes news, because crimes, wars, and tragedies in our lives make up the bulk of what we read in our daily newspapers, or what we hear and see on radio and television. This, consequently, leads up to the first observation. The philatelic criminals are far better known than many of the dedicated philatelists of the past, who all-too-quickly become forgotten after their deaths. Thus, names such as Sperati, Fournier, and S. Allan Taylor are better known among stamp collectors and dealers than most all of the Signers of the Roll of Distinguished Philatelists.

Secondly, there is a wide difference between a counterfeit or postal forgery, on the one hand, and a philatelic fake, on the other. A small circle of philatelic experts know this. But the bulk of stamp collectors, dealers and journalists do not. This unfortunately results in too much misinformation being broadcast.

A counterfeit and a postal forgery is a complete fraudulent imitation of an original. A forgery is made to deprive the postal service of its rightful revenue. A counterfeit, however, is a similar imitation of an original, but produced solely for philatelic deception.

A fake is entirely different. It is a fraudulent item made from all or parts of the genuine. And the faked material by far represents the greatest menace for philately.

The outlining of these differences leads to the third observation. Philately should have its own language. One should not go by dictionary definitions. It is more useful for philately to have and accept its individual terminology.

Fourthly, counterfeits and forgeries are not difficult for the expert. Very few exact copies have been made of an original stamp. Furthermore, some counterfeiters were far more skilled than others. For example, Sperati's imitations are much better than those of De Thuin, the counterfeiter in Mexico, who more recently has received so much notoriety.

Since fakes are being passed off far more successfully than counterfeits or postal forgeries, some descriptions of the different kinds of fake material are called for. Let us confine these observations to the United States.

Some years ago, postal forgeries and also counterfeits were made of some U. S. stamps. The forgeries were only of the common stamps then currently used for postage. The counterfeits were made mostly of valuable stamps popular with philatelists. But not one was very deceptive for one with an experienced eye.

Fake stamps have been made by taking a much more common perforated copy, trimming its four margins in the hopes of selling it as the very valuable imperforate variety. Faking also is done by removing a cancellation from a much less valuable used copy to try to sell it as an expensive unused stamp. Even a scarce watermark has been faked on a copy either printed on unwater-

marked paper or with just a small part of a more common watermark. Also, putting on a fake grill is another example of faking.

The faking of U. S. 20th century coil stamps is a popular practice. Also, chemical treatment to simulate the scarce bluish paper varieties has been frequently indulged in. For many years, U. S. stamps came with the corner copies in the sheet not perforated. Philatelic custom made these straight-edge copies less desirable. One sees very few today, because the straight-edges have been perforated by the faker. Regumming and repairing also represent widespread practices of faking genuine material to sell it for the more expensive philatelic item.

Currently, cover collecting has become very popular. The cover faker has been very active. From the philatelic expert's experience in the past decade or so, cover faking seems to be where a good part of this fraudulent work takes place. It has different types. One may make a complete imitation, except for the stamp, to try to copy, for instance, a rare U. S. 1918 first day air mail cover. For the 19th century specialist, a faker will take a stampless cover, affix some genuine stamps upon it and then apply a counterfeit postal marking that he has tried to imitate from an original postmark. Another fraudulent practice with covers is to remove the more common stamp or stamps and substitute more valuable issues on this cover.

These are only a few examples of some of the cover faking now going on.

Another matter that few collectors are aware of is that if a counterfeit or forgery is bought, the laws of the United States might assist in the recovery of the purchase price. It is illegal not only to sell but even to possess forgeries of postage stamps. With proper evidence of the unsuspected purchase of a counterfeit, one may contact the U. S. Secret Service, who is responsible for the protection against counterfeit money, stamps, and securities.

But fake material — that made from the genuine — is not within the jurisdiction of the U. S. Secret Service. For instance, one has purchased at a high price a United States one-cent 1908 blue green coil pair — a rarity. The opinion of a recognized philatelic expert is sought, and it turned out that this was a fake coil made from a pair of common 1903 one-cent stamps. Most of the stamp trade will refund the purchaser's money after such an opinion is produced by written evidence. But since counterfeiting never took place, the Secret Service can take no action. Even a faked U. S. coil stamp can legally be used to prepay postage.

Have you ever thought about how many of the "never hinged" full original gum copies currently being offered at high premium prices actually are as advertised? This is what the "never hinged" fad has done. Some German stamp papers are openly advertising so-called "fool-proof" devices to apply "original gum" to copies that lack it. It should be stressed that there is no counterfeiting of stamps involved in regumming. The fraudulent operation of applying non-official gum later is simply another instance of philatelic fakery.

Finally, some observations seem to be in order regarding the relatively small group of philatelic experts. There is not a proper appreciation of the importance of their work. Unfortunately, because of an occasional mistake, the experts have been subjected to far too much harsh and unwarranted criticism. Also, philatelic experts have detected and have protected collectors and dealers against most all of the fraudulent material. But it is admitted that their important work has never succeeded in entirely eliminating counterfeits and fakes. Philatelic faking began operating over a hundred years ago; it still continues.

The best expertizing seems to have been achieved in the English-speaking countries, where philatelic experts have functioned as a committee rather than an individual. Consultation and exchange of knowledge while meeting with others seem preferable to "going it alone."

The philatelic expert (and not the self-styled one) appears to be one of philately's greatest blessings. He is the best protection against fraudulent sales of stamps and covers. The expert's greatest contribution lies in the fact that the sum total of his many years of experience and knowledge is given freely without one cent of renumeration. In this respect, philately seems to be unique. What other collecting field can match this? We do not know of one similar to philately. Do you?

Those Poor, Innocent Victims

It amuses some of the sophisticated philatelists here in New York City to read a passage like the following that frequently is printed in some of the popular stamp weeklies in this country and England:

"The youngsters and the beginners are the ones who are taken over by stamp dealers, who will sell them only modern junk and worthless labels for their *hard-earned money.*"

The final words in the above quotation have been italicized for emphasis. This is an untrue generalization that every beginner and youngster has hard-earned money that he spends on stamps. Two examples of which we have personal knowledge will be cited.

A young collector has been buying stamps almost weekly in a stamp store that rents a small amount of space in a jewelry store in our neighborhood. This young teenager has been caught stealing from others in his school. How sympathetic should we advanced philatelists feel about this youngster's hard-earned money that he had spent on stamps?

A New Jersey dentist was convicted a few years ago in a Federal Court for income tax evasion. He had tried to "bury" a part of his unreported income through the purchase of postage stamps. Is this another instance of "hard-earned money?"

Are these the poor, innocent victims that some stamp organizations try to protect?

There are more stamp dealers in New York City than stamp collectors in many places in the United States. One should hear from some of the New York stamp dealers of the tricks some stamp collectors try to pull on them.

A recent incident was called to our attention. Last fall a Midwestern collector purchased an expensive Vatican City set in a New York City auction sale. It was just after the new 1969 catalogues had come out. Many Vatican stamps' prices had been sharply reduced. The lot was returned because the highest denomination was damaged. It was torn across the top. One did not need a magnifying glass to see this.

It had been planned to illustrate this stamp and a photograph of it had been taken. But when the reduced 1969 catalogue prices came out, the lot was not illustrated in the auction catalogue. A look at the photograph plainly showed that the stamp as described in the auction sale catalogue did not have a tear. Inspection after the copy's return clearly indicated that such a prominent tear across the face would have shown up in the photograph.

This is no isolated instance that occasionally happens in philately. When one gets to know many of the New York and London dealers, as a number of the Collectors Club members do, our hearts really "bleed for those poor, innocent stamp collectors who are always being bilked," and those busybody good-doers who want to protect them.

Letter To The Editor

The Smithsonian Institution and Philately

Recent references have been made to philatelic collections in museums by the editor, Mr. Henry M. Goodkind (CCP, vol. 48, no. 2, p. 77), and by Mr. Wallace W. Knox (CCP, vol. 48, no. 1, p. 45). Without attempting to speak for other museums, I wish to inform your readers that the Smithsonian Institution is "not guilty" of the abuses assigned to it and implied by Mr. Knox and given your approbation in the March number.

In writing about the Tapling Collection of the British Museum, Mr. Knox stated it was "poorly kept, badly housed, and impossible to study. The lighting was abominable." Mr. Knox also complained about noisy youngsters in museums. Moreover, Mr. Knox placed the Smithsonian Institution in the same boat. He said, "that experience started, and visits to the Smithsonian Institution in Washington, D.C. and other museums confirmed the opinion, that a man who has formed a great collection can do no greater disservice to his fellow collectors, philately or his stamps themselves than by giving them to a museum." He also said that stamps received inadequate attention, and that in museums they are "locked in forever, thereby depriving future generations of collectors the opportunity to possess some of the gems of philately, which are constantly getting scarcer and harder to obtain."

This simply is not true in every instance, especially at the Smithsonian.

The keeping of stamps at the Smithsonian's Museum of History and Technology is the full-time profession of two curators, two museum specialists, two museum technicians, and one secretary. Our staff began to grow about fifteen years ago and has steadily increased since then. Furthermore, the staff uses the finest materials available for the display and preservation of stamps. The air-conditioning system in the new museum incorporates a closely-watched humidity control, and in this, the staff of the Conservation and Analytical Laboratory have become part of our "team" of keepers. As to the physical security of the museum's collections, I seriously doubt that any private critic could pay for the electronic security devices and guard-force salaries, even for a day. There is scarcely an individual who could provide the money to design our exhibits, edit the texts and labels, and to produce and purchase the exhibit cases which house the National Postage Stamp Collection and other objects in our custody. Citizens of this nation, through their Congress, have jointly provided all these things as well as cleaning crews and lighting for the exhibits.

Speaking of lighting, it should be emphasized that the level of light required for a permanent philatelic exhibition must not only be high enough so that the stamps can be seen, but that it must also be low enough to prevent the fading of colors. A good balance—carefully worked out by the experienced staff of two offices—has been achieved in the Museum's Hall of Philately and Postal History.

While the nation's stamp collection is secure, it is *not* "locked in." Anyone who is interested in stamps is welcome to visit the Reference Area, to see and examine first-hand any collection or group of stamps and covers and postal objects in our custody. Our Reference Collections are used by hundreds of philatelists each year, and it is surprising that Mr. Knox is not aware of the fact that he can study anything we have, every day from Monday to Friday, from 9 a.m. to 4:30 p.m., for as many days as he cares to spend. And at no cost.

To the best knowledge of the curators, no one has ever been turned away from the Reference Collection. Visitors who were not aware that a Reference Collection was available—as stated in numerous articles in the philatelic press—have found their way to our offices by simply asking the nearest guard in the Hall. If the published notices were not read and if the guards were not asked, most visitors generally see three labels over the stamp frames in the Hall and

four others scattered elsewhere in the same room which inform the visitors that there are more stamps and covers in the philatelic Reference Collection.

From July 1, 1967, through April 19, 1968, there were 341 visitors to the philatelic Reference Area, and 125 of these performed research leading to publication. For the same period, 210 letters were sent out in response to public inquiries received from almost every state and many foreign countries. In drafting these replies, the philatelic Reference Collection was frequently utilized.

In addition to being used by scholars or philatelists who merely review the collections for pleasure, portions of the Reference Collection are exhibited on a continuing basis; other sections are rotated into place; others are sent to a number of national or regional exhibitions in other cities each year.

There is, I dare say, no private collection which is as much "available." On the contrary, most private collections remain unseen. For every year since the Museum of History and Technology opened in 1964, there have been more than five million visitors for each twelve-month period—to this Museum alone (as distinguished from other Smithsonian buildings on the Mall). People travel to this museum from every part of the country and virtually every nation of the world. Many of these millions have seen the National Postage Stamp Collection. And we are delighted with the noisy youngsters in our Hall. We know they are tomorrow's philatelists.

Among the famous collections which are constantly before the public, either by exhibition or as illustrations in publications, are the Tracy Woodward and L. W. Christenson collections of Japan, the A. Eugene Michel collection of postal stationery, the Ackerman and Eagle collections of U. S. proofs, the Sidney N. Shure collection of stamps and covers of Palestine and Israel, the Kriser and Lowenstein collections of early Mauritius, the Leach and Wilhelm collections of U. S. stamps, the John P. V. Heinmuller collection of Zeppelin covers, the Boker and Alexander collections of U. S. precancels, the McCoy collection of Glen Allen "stars," the complete group of certified plate proofs of postage stamps produced by the United States Bureau of Engraving and Printing, two major collections assembled by the U. S. Post Office Department—and many more. This list is far from complete, but the point is that all of the stamps and objects are available for viewing and serious study.

Other philatelic resources of the Smithsonian are available to the public. The large philatelic library of the Division is used by many from all parts of the country—not only Washington residents. In addition, requests are complied with if the inter-library loan service is used. We honor all requests, except those calling for rare books. If rare publications cannot be lent, the researcher may generally obtain low-priced reproductions.

Researchers in the Reference Area not only use the stamps and books, but can also use microscopes, opaque enlargers, and various special lights in their work. If the collector needs to turn over a stamp, we will even provide the tongs. Any part of the collection can be photographed, a service also provided at nominal cost. At present, we are laboring under a very large backlog of photographic orders and delays of many months are encountered. But the orders are eventually filled.

On the question of rare philatelic gems, I must observe that the Smithsonian owns only one copy of the U. S. 24-cent air mail with inverted vignette, only one copy of the rare McKinley postal card, only one sheet of the Canal Zone Thatcher Ferry "Missing" Bridge stamp, only one used copy of the Canadian Seaway stamp with inverted center, and that the philatelic staff of this Museum has never attempted to corner the rarities. The National Collection includes, of course, many rare items which have never been available on

(Continued on Page 146)

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.

China Used In Tibet

Here is an excellent example of a common stamp having an uncommon use. Figure 1 shows the back of a cover with the stamp being China Scott No. 125. This catalogues for three cents used. It was issued in 1910.

For a short period of time late in 1910 and then only early in 1911, Chinese stamps were used in Tibet before the special trilingual overprints — China. Offices in Tibet. Scott Nos. 1-11 — were issued.

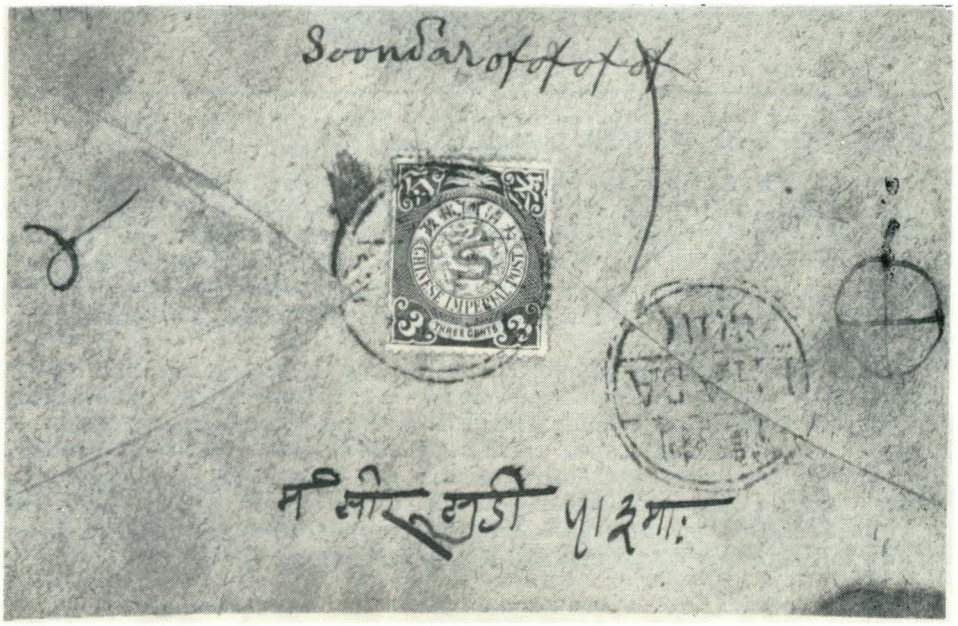


Figure 1.

The front of the cover shown in Figure 2 (see page 146) identifies the use of this common Chinese stamp as for domestic mail within Tibet from Gyantse to Lhasa during the aforementioned period.

Warren G. Kauder, M.D.
Newark, N.J.

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

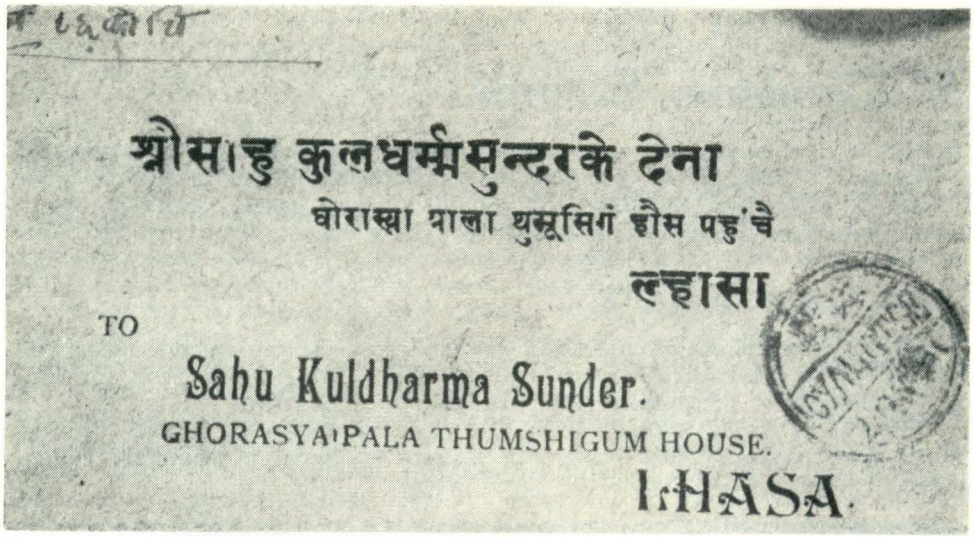


Figure 2.

LETTER TO THE EDITOR *(Continued from Page 144)*

the market. This is true of the collection of certified plate proofs. These proofs are utilized *every day* by the private collectors and researchers, either by visiting the Museum or by correspondence. One cannot but suppose that there may be a few collectors and dealers who would like to see this priceless group of proofs broken up and placed on public sale for five dollars a set as was done with the remainders of Newspaper and Periodical stamps in 1899. But such gem-hunters argue without knowledge.

Indeed, if the "gems of philately . . . are constantly getting scarcer," as Mr. Knox correctly observed, we can only conclude that the rarities are disappearing from the non-museum collections; and that if future philatelists want to see examples of the gems before these rarities are all victims of attrition, collectors should look to the future and donate at least one example of each rarity to a museum — such as the Smithsonian — where the rarity can be properly cared for, properly housed, properly protected, properly exhibited, and made properly available to the philatelists of this and future generations.

Carl H. Scheele
Associate Curator in Charge
Division of Philately and
Postal History
Smithsonian Institution
Washington, D.C.

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

Due to a great demand for back numbers of this magazine, many old issues are no longer available. A list of those on hand appears on page 174 of 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 list and order now.

Haiti

Cap Haitien and St. Marc 1889 Black Handstamps

A New Find

By Samuel Dalsimer

It is now about nine years since I was foolhardy enough to publish what I thought was a reliable list of the known covers bearing the reverse black Cap Haitien handstamp of 1889* (Fig. 1).



Figure 1.

This rather crude handmade stamp was applied to a few covers for a short time at Cap Haitien, the capital of the secessionist *Northern Republic* of Haiti.

It was a time of disorders, of treason and of final victory for the revolutionaries of the North, under the leadership of Florvil Hyppolite (Fig. 2).

This "provisional" marking has been regarded as the work of the group of the bright, energetic men who rebelled in December, 1888. They eventually took power ten months later.

It is a mark interwoven with the violent history of Haiti. I had counted twelve of them in 1959. Then, in 1965, I brought the listing up-to-date,** corrected certain errors and listed fifteen covers as definitely known, and possibly a sixteenth — all with the handstamp reading "Haiti/Postes/Cap Haitien."

Now, again I have the temerity to publish a new list, this time with 31 items, including one rather interesting discovery.

A St. Marc Handstamp, Too

There is clear evidence that there was an almost identical handstamp for the town of Saint Marc, in addition to the one previously known for Cap Haitien, containing the words, "St. Marc/Postes/Haiti." (Fig. 3). The town name in this variety was placed first rather than last as in the Cap Haitien stamp.

Saint Marc, a town in the northern area in the Artibonite section (see Fig. 4) about 185 km. to the southwest of Cap Haitien, was among the northern places that revolted against President Légitime in 1888, along with Gonaives, Port-de-Paix and Cap Haitien.

There are three known covers with this scarce mark. (On the list that follows at the end of this article, they are Nos. 7, 26 and 30.) They carried letters, all of which were presumably written by the same person, a lawyer, to the same person, another lawyer, in Port-au-Prince.

One cover was dated October 9, 1889, the day Hyppolite took power. The other two are dated in December (13th and 19th) when peace between the warring factions was probably restored.

*The COLLECTORS CLUB PHILATELIST Vol. 38, No. 6.
**ibid* Vol. 44, No. 4.

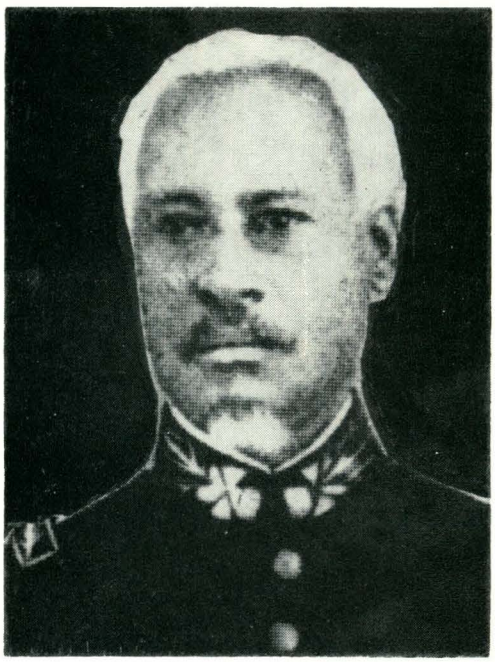


Figure 2. F. Hyppolite. (Photo by Boutrelle)

The discovery of this provisional handstamp was stimulated by an inquiry made to the writer by Mr. Livingston T. Dickason, regarding a cover he owns (No. 26 on the list). He questioned whether a letter written in Saint-Marc on October 9 could travel *north* to Cap Haitien to receive the handstamp (see Fig. 4 map) and then *south* to Port-au-Prince, and arrive in time for the recipient to *respond* by October 12, as noted on the letter. It did not seem reasonable.

This caused the writer to undertake a more thorough examination of the cover illustrated on page 121 of the late Leon Montès book. It led to correspondence with his son, who is in charge of his father's superb collection of Haiti in Port-au-Prince, the arrival of clear photographs of two — not one — Saint-Marc covers with a St. Marc black handstamp and finally, of one of the covers, actually a folded letter (Fig. 5.). This examination verified Mr. Dickason's suspicion: there indeed exists a *St. Marc* version of the Cap Haitien handstamp.

A Shortage of Stamps or A Revolution?

Haiti was in turmoil for at least the ten months from December, 1888 to October, 1889. No stamps were issued. Hyppolite became President in October, 1889. It took a full year before he made any move toward replenishing the



Figure 3. The St. Marc handstamp.

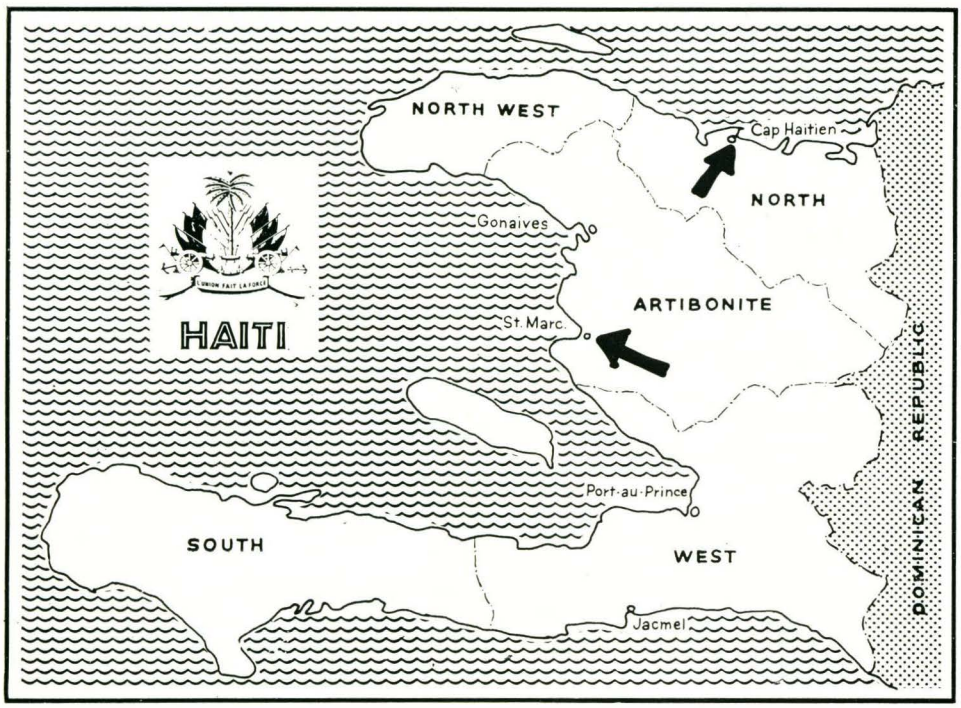


Figure 4. Map of Haiti showing Cap Haitien and St. Marc.

supply of stamps. In October, 1890, he ordered 120,000 of the 3c Salomon overprinted with a 2c denomination.

Thus, from November 1887, when the Salomon-head stamps (Scott Type A5) appeared until October, 1890, or for a period of three years, there was no additional stamp-issuing activity.

Prior to 1887, Haiti was issuing stamps almost yearly. If not with new designs, then they were printed from new plates of old designs, almost from 1881, the year it issued its first stamp. There were actually nine separate issues from 1881 through 1887, including official re-issues and new plate varieties, so that a hiatus of 36 months was unusual for this country.

From this, one may reason that the towns of Cap Haitien and Saint-Marc created the black handstamps in order to redress shortages of stamps. We do know however, these facts: we know there was a successful revolt in 1888 that included the towns of Cap Haitien and Saint-Marc. We do know that some Salomon stamps were overprinted "R:S" *(Republique Septentrionale)*. We know that plans were made to issue paper money for the Northern Republic. And the archives of our own country's diplomatic history show that representatives of the North were negotiating with the United States State Department for supplies and recognition. In other words, the use of the black handstamp in the rebellious territory could be regarded as part of the paraphernalia of the rebellion.

To be fair, an argument could be raised against this theory, it seems to me, stemming from the very name of the revolutionary government: *"Republique Septentrionale"* — Northern Republic. Its initials were "R:S." Why, then, were "revolutionary" black handstamps of Cap Haitien and Saint Marc made without reference to the name or initials of the new revolutionary "republic"?

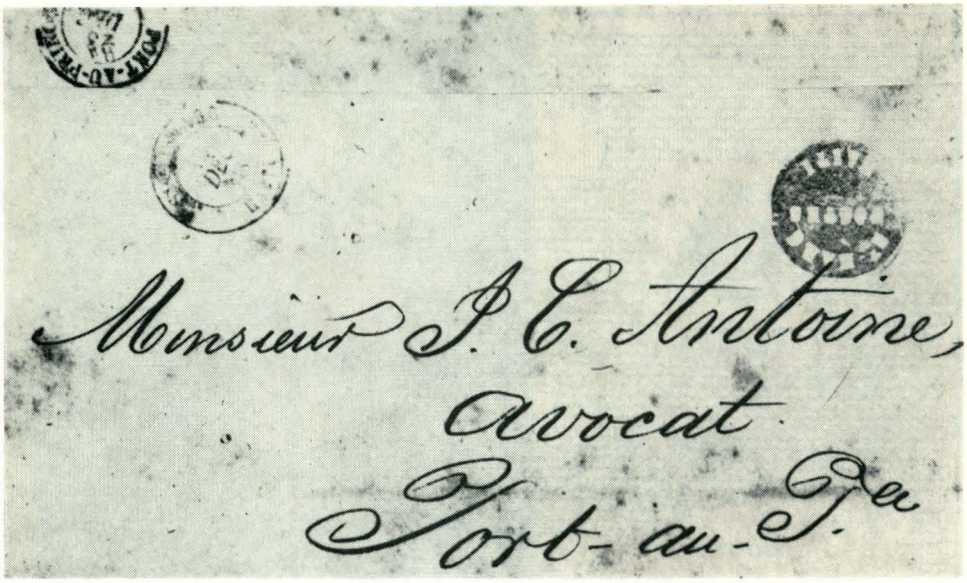


Figure 5. Folded letter with the St. Marc handstamp upside-down, dated December 19, 1889. The December 23rd backstamp of Port-au-Prince is seen in the upper left corner.

A Little of Each

I prefer a theory that bridges both possibilities: let us say that the two handstamps of Cap Haitien and Saint-Marc were created due to a real shortage of stamps. The earliest known usage was March 3, 1889, about two months after the outbreak of the revolution. Therefore, the revolution probably had little time to become institutionalized, and was operating amidst the disorders of day-to-day planning. The Cap Haitien and Saint-Marc handstamps were at hand. They served both to relieve the stamp shortage and to avoid the use of adhesive stamps issued by the Salomon régime.

In other words, the mark may well have been a revolutionary artifact as well as a provisional to overcome stamp supply shortages.

Fixing the Date of 1889

Of the 31 covers with these handstamps, 22 are clearly dated 1889. The balance of nine are dated *on the front either* 1881 or 1888. However, of these nine, the six that have readable backstamp dating, all show the date of 1889 (Fig. 6). Consequently, the new covers confirm my belief that any dating other than 1889 was an error in setting the date-cancelling equipment.

The earliest of the covers is dated March 3, 1889, and they run to over a period of nine months to December 19, 1889. Only five bear dates after Hyppolite became President of all of Haiti on October 9, 1889. The 26 others, all earlier, were dated during the period when President Légitime was in control of the South.

Destinations

Where did these 31 covers go? Most (27) went out of the country: one to Paris, France; 16 to St. Thomas, the once great Danish trading port of the Caribbean; two to Santo Domingo, six to New York, two to London, England. Only three were used locally, and they were the three Saint-Marc covers previously referred to.

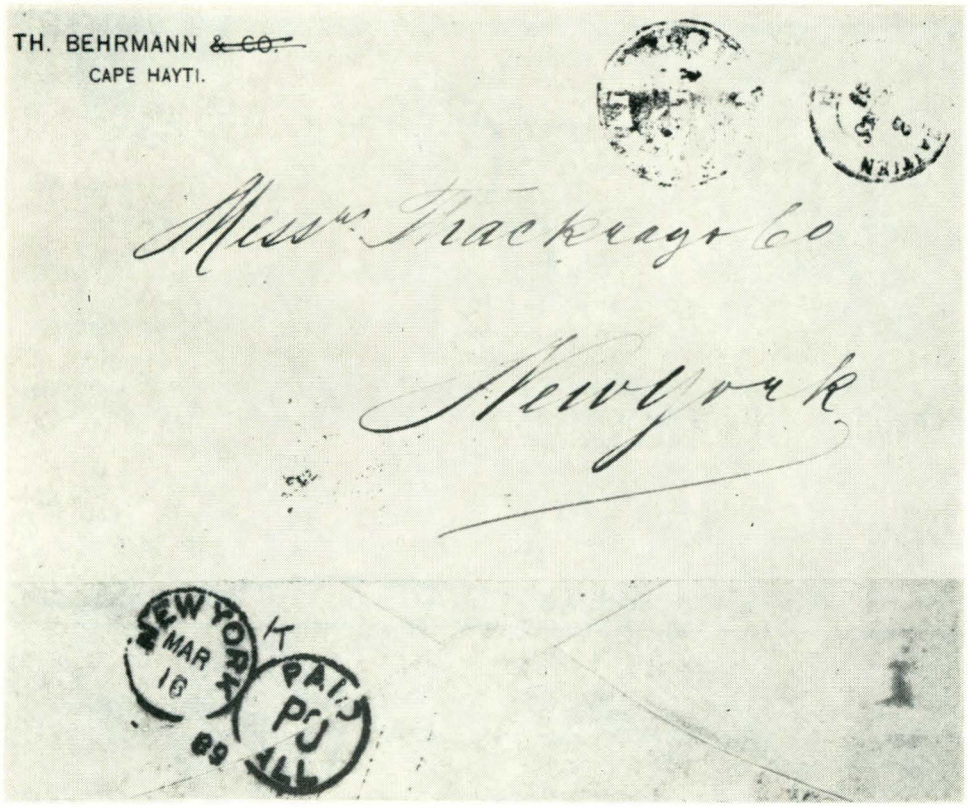


Figure 7. This cover to New York was delivered by the New York post office as fully paid seen by the circular "Paid All" backstamp shown at the bottom.

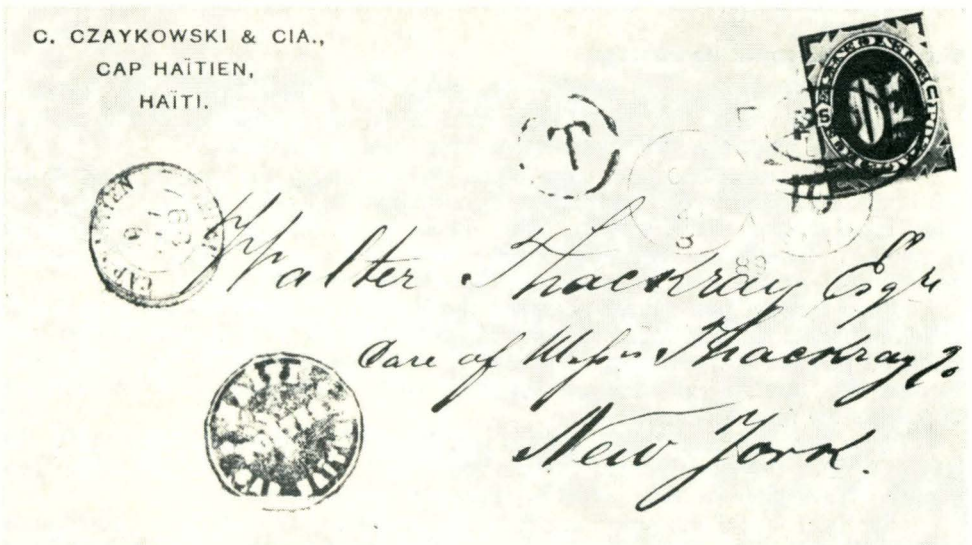


Figure 8. On this cover from Cap Haitien the New York post office collected 10 cents postage due.

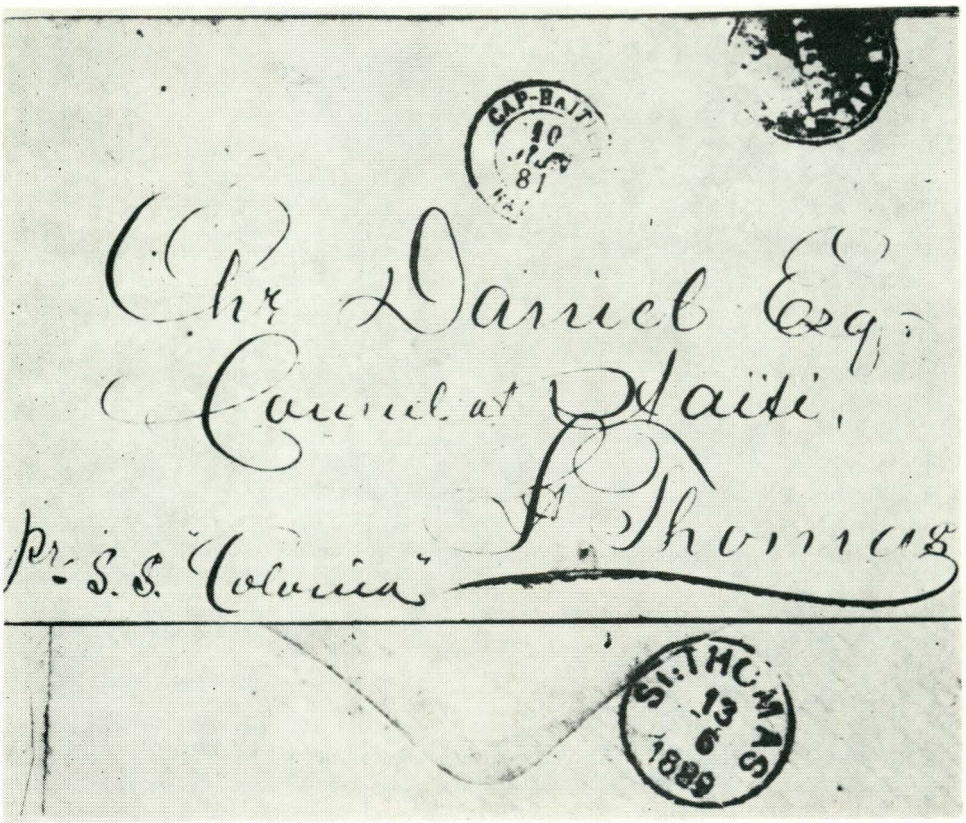


Figure 6. (Top) The Cap Haitien postmark is 1881. (Bottom) The St. Thomas backstamp is dated 1889.

The Mark Performed Its Function

This mark, presumably without benefit of UPU blessing or other advance warning to the world, was accepted at its destination as valid, full-paid postage in the case of 23 of the 27 covers destined for foreign addresses.

The only suspicious post office seems to have been the one in New York. All in all, six letters with this mark were addressed to New York City. The first two, dated March, 1889, got by (Fig. 7) as fully prepaid. Then something happened! The four other New York covers were slapped with U. S. postage due stamps — three with 10 cents (Fig. 8) and one with 40 cents!

Other foreign post offices accepted the mark. (I have not seen the cover which supports the statement in the "Kohl Handbuch" which says the French collected postage at Le Havre. Perhaps it exists somewhere, but the mark performed its function of carrying the mail to at least five countries without imposition of an additional levy.)

There are still many things I do not know. For instance, who made the stamps? Did the same person or firm make both of them? Where were they made? Were similar ones made for other Haitian cities?

Finally, I would welcome word from owners of covers with these handstamps with whom I have not already corresponded. I would especially like to hear from anyone who may own additional St. Marc copies; and the successful bidders for

lots 1185 and 1186 in the Robson Lowe sale of the Hennan material on October 13, 1966 in Basel, Switzerland.

Tabulation Of The Known Covers

(Arranged In Order Of Discovery)

Source	*Date*	*Address*	*Other Markings*
1. *The Philatelist* (see Robson Lowe, Aug. 1939, Vol. 5, No. 11)	Cap Haitien, July 16, 1888	- - itberg, - Baudon - aris (Paris?)	Not Shown
2. Author's collection (Ex-Tows)	Cap Haitien, July 16, 1888	Messrs. Charles Delinois & Co., St. Thomas	Face: Ligne F — July (?) 16, 1889; Back: St. Thomas, July 22, 1889 Ms. 15, blue crayon
3. Author's collection	Cap Haitien, May 10, 1881	M. Cles. Fraser, Pta. Plata	None
4. Author's collection	Cap Haitien, Aug. 22, 1889	Madame Nicolas, Couturière, Porta Plata	Face: purple c.d.s., Puerto Plata, August 25, 1889
5. Author's collection (Ex Tows & DeCoppet)	Cap Haitien, April 10, 1889	Messieurs Jimenes & Haustedt & Co., P.O. Box 233, N.Y.	Not honored by USPO U. S. J19 tied plus duplex "Due 10 cents, New York, April 18, 89"
6. Hubbard collection (Ex-Tows)	Cap Haitien Oct. 9, 1889	Messieurs Thackray & Co., New York	Not honored by USPO U. S. J19 tied plus duplex "Due 10, New York Oct. 21, 89"
7. *La Timbrologie Haitienne,* Montès. (P. 121)	Saint Marc Dec. 13, 1889	Monsieur I. C. Antoine, Avocat, Port-au-Prince	Back: Port-au-Prince, Dec. 14, 1889
8. Wolff collection (probably mentioned in *Deutsche Briefmarken Zeitung,* June 3, 1909.)	None	Monsieur Heinrich Ballűder, St. Thomas	None
9. Illustration in *Deutsche Briefmarken* Zeitung, June 3, 1909	Cap Haitien Aug. 5, 1889 (upside down)	St. Thomas	Back: August 10, 1889
10. Bass collection - *Double Strike*	Cap Haitien 7 (?)/9/1888	Messieurs Jacob Walker & Co., Londres	Back: 1 St. Thomas, July 11, 1889; 2. London, July 30, 1889
11. Bass collection	Cap Haitien, Aug. 5, 1889	Heinr. Ballűder Esq. - St. Thomas	Back: St. Thomas, Aug. 10, 1889

Source	*Date*	*Address*	*Other Markings*
12. Wolff collection (almost indentical to #11)	Cap Haitien, Aug. 5, 1889	Heinr. Ballüder Esq. - St. Thomas	Back: St. Thomas, Aug. 10, 1889
13. Author's collection (upside down)	Cap Haitien, Aug. 5, 1889	Heinr. Ballüder Esq. - St. Thomas	Back: St. Thomas, Aug. 10, 1889
14. Crouch article in *Stamp Lover,* 1908-09	Cap Haitien, Aug. 5, 1889	Not given	Not given
15. Sellers' collection	Cap Haitien, Aug. 5, 1889	Heinr. Ballüder Esq. - St. Thomas	Back: St. Thomas, August 8, 1889
16. Author's collection	Cap Haitien, Mar. 3, (1881?)	Messrs. Thackray & Co., New York	Back: duplex "Paid PO all, New York, March 16, 89"
17. Hubbard collection *Double Strike*	Cap Haitien, July 23, 1889	Messrs. Bronsted & Co., St. Thomas	Back: St. Thomas, July 25, 1889. Ms. Blue 2/30 Suggests double rate
18. Hubbard collection	Cap Haitien Aug. 16, 1888	Messieurs Chs. Delinois & Co. Saint Thomas	Back: St. Thomas, Aug. 22, 1889. Ms. Blue: 15
19. Harmer Rooke, Ltd. auction catalogue 28, 29, April 1966	None	Monsieur Heinrich Balluder, St. Thomas	None
20. Dickason collection, Harmer Rooke, Ltd., catalogue 28, 29, Oct., 1965 (Plate 5)	Cap Haitien ?, 10, 1889	Messrs. Jimenes, Haustedt & Co. New York P.O. Box 233	Not honored by USPO, Stamped "U. S. Charge to Collect 40 cents." Franked with 10c and 30c U.S. Postage Dues. Back: NY, 4-18-89
21. Blinn collection (Ex-Tows)	Cap Haitien Aug. 5, 1889	Heinr. Ballüder Esq., St. Thomas	Back: St. Thomas, Aug. 10, 1889
22. Hubbard collection (Ex-Hennan)	Cap Haitien July 9, 1888	Messrs. Fred Barnes & Co., 109 Fenchurch St., London Per German Str.	Back: St. Thomas, 11, ?
23. Dickason collection, Hennan catalogue, Lot 1183 Robson Lowe, 1966	Cap Haitien Mar. 27, 1889	Messieurs A. D. Straus & Co., 15 Broadway, New York, P.O. Box 3198	Reg. letter Back: April 3, '89

	Source	*Date*	*Address*	*Other Markings*
24.	Hennan catalogue, Lot 1185, Robson Lowe, 1966	Cap Haitien Aug. 5, 1889	St. Thomas	Back: St. Thomas, Aug. 10, 1889
25.	Hennan catalogue, Lot 1186, Robson Lowe, 1966	Cap Haitien Aug. 16, 1889	St. Thomas	Face: Fr. octagal packet datestamp: Ligne F, Paq. Fr. No. 1; Ms. blue : 15 Back: St. Thomas, Aug. 22, 1889
26.	Dickason collection, Hennan catalogue, Lot 1188 Robson Lowe, 1966	St. Marc, Oct. 9, 1889	Monsieur I. C. Antoine, Avocat, Port-au-Prince	No backstamp
27.	Author's collection (Ex-Hennan, Lot 1187)	Cap Haitien Oct. 9, 1889	Walter Thackray & Co., N.Y.	Not honored by USPO. US J19 tied plus duplex "Due 10 cents, New York, Oct. 21, 89."
28.	Author's collection	Cap Haitien June 10, 1881	Chr. Daniel Esq. Consul at Haiti St. Thomas Pr. S.S. Colonia	Back: St. Thomas, June 13, 1889
29.	Author's collection	Cap Haitien April 26, 1881	Messieurs. Ch. Delinois & Cie. St. Thomas, pr. Str. Allemand "Croatia"	Face & back: Circ. "H. Etienne & Cie. Cap Haitien Back: St. Thomas April 28, 1889
30.	Author's collection	Saint-Marc Dec. 19, 1889	Monsieur I. C. Antoine, Avocat, Port-au-Pce.	Back: cds Port-au-Prince Dec. 23, 1889
31.	H. R. Harmer, Ltd. catalogue June 17-20, 1968, auction Lot 671	Cap Haitien July 20, 1889	Messrs. Chs. Delinois & Cie., St. Thomas, Par "Croatia" S.S.	Back: Unknown

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C. W. Hennan, unpublished notes
La Timbrologre Haitienne, Montès (Pg. 121)
Histoire du Peuple Haitienne, Dantes Bellegarde, 1953, pp. 191-198
The Diplomatic Relations of the United States with Haiti, R. W. Logan, Chap. XIV

PHILATELIC BOOKS

See inside Back Cover in this Number for the complete listing of books that are currently available.

Cuba

1949 Postal Stationery

By José A. Ferrer-Monge

The increased activity in the field of postal stationery collecting in the past years has stimulated me to write the present article on a seemingly ignored issue — the 1949 stamped envelopes of Cuba.

To the best of my knowledge, very little has been written about these envelopes aside from the usual brief notes in the new issues columns and chronicles in philatelic periodicals and journals about the time when the postal stationery was issued.

Since this issue possesses a number of interesting details, which apparently have been neglected or overlooked by collectors as well as specialists, it is my purpose to present all the information that I have been able to gather from official sources, philatelic clippings and my own personal observations.

The Presidential Decree

The story begins with Presidential Decree No. 529 of February 5, 1949, whereby the Ministry of Communications was authorized to contract for the printing of a new series of stamped envelopes. The last issue of stamped envelopes (1910) had not been popular with the public. But after thirty-nine years, the government assumed that the new stationery would be received favorably, particularly by the business interests.

On May 24, 1949, Sr. Carlos Maristany Sánchez, Communications' Minister, issued Postal Order No. 8 addressed to all postal administrations announcing that the printing of the envelopes had been completed. The order contained three basic instructions.

1. The first one gave a very brief description of each kind of envelope — its face value, size and design.
2. The second stated: "This envelopes' issue will be placed on sale at the International and General Services Bureau and in all postal administrations



Figure 1. The five designs of the 1949 issue of stamped envelopes.

of the republic, Thusday, June 2nd, so that philatelists and other interested persons can acquire, prepare, and remit them to the Havana Postal Administration where they will be cancelled with the First Day (of issue) cancel during the 24 hours of Monday, June 6th."

3. The third instruction indicated among other things that "envelopes received after 12 PM June 6th. shall not be hit with the first day of issue cancel."

A New Decree

Order No. 8 was never put into effect, being superseded by Postal Order No. 9 of July 6, 1949 signed by the new minister, Sr. Arturo Illas Cuza. This new order contained four instructions instead of three in the earlier one. However, in essence the contents was the same. The only significant change is found in the second instruction where the date for placing the envelopes on sale was moved to Wednesday, July 20, and the first day of issue to Wednesday, July 27. I have been unable to obtain any information as to the reason or reasons for postponing issuance of the envelopes for almost seven weeks.

The vignettes were designed by Sergio Lopez Mesa. Printing was done by lithography by Veranes y Cia of Havana.

As indicated above, both postal decrees were extremely brief in stating the details of the envelopes. Nevertheless, from various sources I have assembled the data that is presented in the following table.

Cuba 1949 Postal Stationery

No.	Denomination	Design	Color	Postal Use	P.O. Size	Dimension mm	Quantity	Remarks
1.	1c	J. Miro	green	postage	6¾	164.5x91.2	250,000	For second-class domestic mail. Ungummed side flap for postal inspection
2.	2c	M. Corona	red	postage	6¾	(same)	600,000	First-class domestic
3.	2c	J. G. Gomez	red	postage	6¾	(same)	200,000	Window envelope for first-class mail
4.	2c	M. Corona	red	postage	10	241x104.5	100,000	First-class domestic
5.	2c	J. G. Gomez	red	postage	10	(same)	100,000	Window envelope for first-class mail
6.	5c	airplane	blue	air mail	6¾	164.5x91.2	100,000	Domestic air post
7.	5c	airplane	blue	air mail	10	241x104.5	100,000	Domestic air post
8.	8c	airplane	red	air mail	6¾	164.5x91.2	100,000	Foreign air post
9.	8c	airplane	red	air mail	10	241x104.5	100,000	Foreign air post

Collectors should note that in the Higgins & Gage "Priced Catalogue of Postal Stationery of the World," envelope No. 5 in the table is omitted and the size for their No. 16 (No. 3 in the table) is erroneously given as 160 x 89 mm.

Figure 1 shows the designs of the five different envelopes in the series.

The printing was rather poorly executed. For example, in the 2c regulars,

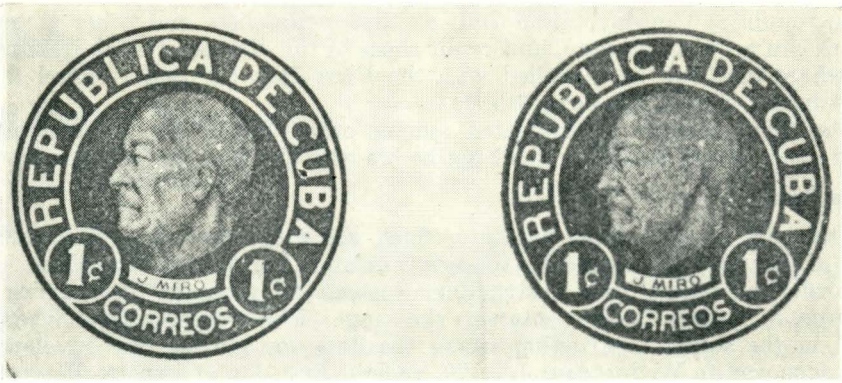


Figure 2. The two dies of the 1c regular postage: (left) Die A (right) Die B.

many color shades from light red to deep red exist. In the 5c and 8c air mail, it is common to find envelopes in which the airplane is hardly distinguishable from the background. In the 2c envelopes (Nos. 2-5) the alignment is frequently so poor that the designs of Corona and Gómez are either looking up in the air or down to earth.

Two Dies

I have found two dies of the 1c green, which are shown in Figure 2. The distinguishing features are as follows:

Die A	*Die B*
1. Lettering in "REPUBLICA DE CUBA" and "CORREOS," thick	1. Lettering in "REPUBLICA DE CUBA" and "CORREOS," thin
2. ¢ face value, thick	2. ¢ face value, thin
3. Numeral "1," thick	3. Numeral "1," thin
4. Design of J. Miró, thin	4. Design of J. Miró thick

Careful examination reveals some other minor differences.

Different Varieties

I have noted also two plate varieties, one in the 5c blue, air mail and one in the 8c red, air mail (see Figure 3). In the 5c the "D" and "E" of "DE" in the bottom tablet inscribed "REPUBLICA DE CUBA" are joined. In the 8c the bottom tablet is uneven (probably due to a damaged plate).

All the envelopes were manufactured on white wove paper, unwatermarked. There are two different types of paper, easily recognizable. One I have designated as thin semi-transparent, and the other as opaque.

All the regular size 6¾ envelopes (Nos. 1-3) that I have examined come on the thin semi-transparent type of paper. Most of the regular size 10 envelopes (Nos. 4-5) are opaque.

On the inside of Nos. 1-3 envelopes is printed near the upper left corner in light gray and reading in reverse from left to right — "CUBA DE REPUBLICA"/"CORREOS" and "the coat of arms of the republic" (see Figure 4). When the envelope is examined in the normal position (with the vignette toward the front) one can read the above print correctly from left to right, that is — "REPUBLICA DE CUBA"/"CORREOS" and "coat of arms."

On the inside of size 10 envelopes (Nos. 4-5) is printed the same inscrip-



Figure 3. Plate varieties of the air mail envelopes. Top row: 5c (left) "DE" is normal, (right) joined "DE." Bottom row: 8c (left) normal tablet (right) tablet is bent.

tion. But reading normally from left to right "REPUBLICA DE CUBA"/ "CORREOS" and "coat of arms," so that on repeating the previous examination as with my Nos. 1-3 (vignette toward the front) the inscription is reversed (bottom of Figure 4).

One gets the impression that the cut employed for printing this inscription was inverted so that the register was reversed. Later, noticing the mistake, the cut was removed from the press, turned around and reinserted, resulting in a normal print.

Actually, a careful and close examination of the envelopes reveal that this was not the case.

Two Cuts Used

Two different cuts were used. In the process of manufacturing the first one, the wording was erroneously laid down in the normal sequence, resulting in a reversed impression. To correct this, a second cut cut was made with the wording laid down in reverse sequence resulting in a normal or correct impression.

The following details are sufficient to distinguish one from the other:

First Cut (Reverse Print)	*Second Cut (Normal)*
1. Blurred impression	1. Sharp impression

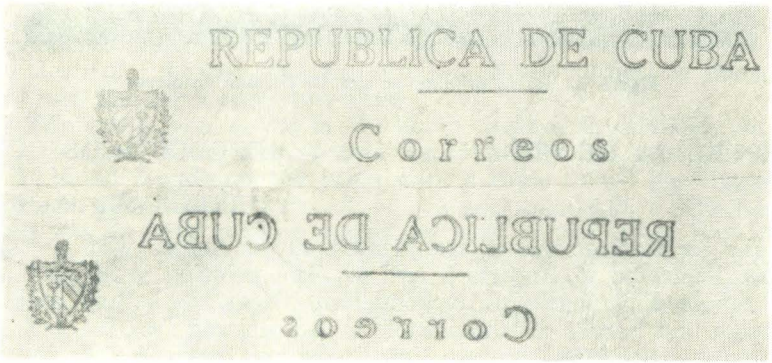


Figure 4. Inside printing on ordinary postage envelopes. Top: second cut, correct printing, size 10 envelopes. Bottom, first cut, reverse printing, size 6 3/4 envelopes.

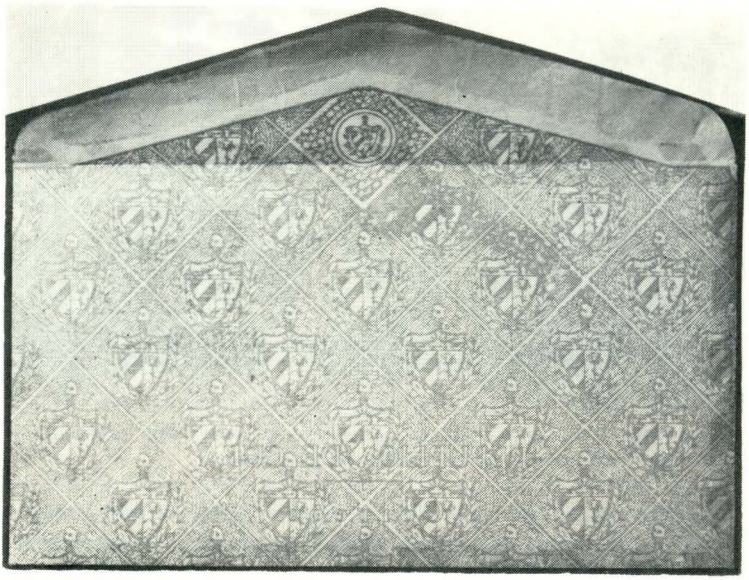


Figure 5. Inside printing on size 6 3/4 air mail envelopes.

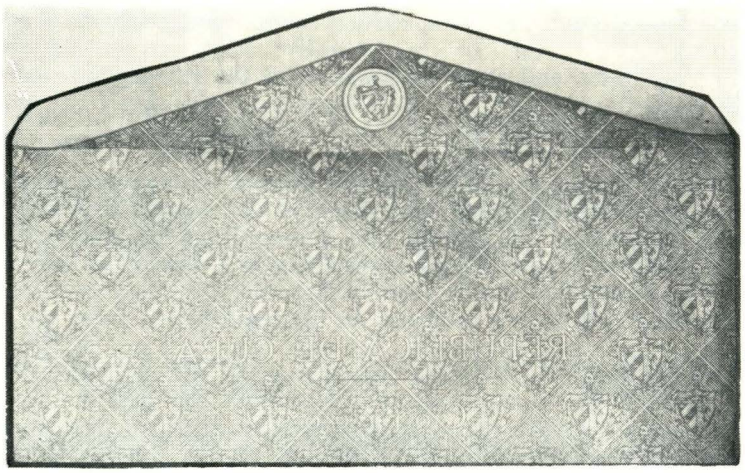


Figure 6. Inside printing on size 10 air mail envelopes.

2. "REPUBLICA DE CUBA" 68.5 mm. long
3. "CORREOS" 32.5 mm. long

2. "REPUBLICA DE CUBA" 70 mm. long
3. "CORREOS" 33 mm. long

All the air mail envelopes are printed on the inside with a "security" pattern as illustrated in Figures 5 and 6. The printing is in gray and does not lend for good photographic reproduction. Near the bottom edge, as part of the design, but hardly distinguishable is the wording "CUBA DE REPUBLICA" and "CORREOS" in two lines in reverse sequence like in the other envelopes previously noted and shown in Figure 4. Apparently, this error was

(Continued on Page 173)

The Clubhouse

Meeting of January 15, 1969

New Zealand. Great Barrier Island 1898-99 Pigeon Post Stamps

The first regular meeting of the New Year was planned for the above-mentioned date, because *the Collectors Club Handbook No. 22 of the Theodore E. Steinway Memorial Publication Fund* was scheduled to be ready for sale about January 1, 1969. It worked out as planned. The printer had delivered the book right after the first of the year.

The editor of the COLLECTORS CLUB PHILATELIST, Henry M. Goodkind, had suggested this meeting for two reasons. Firstly, he had received the manuscript from New Zealand more than five years ago and had been working on preparing it for publication ever since then. Secondly, he had secured his first Great Barrier Island 1898-99 pigeon post stamps thirty years ago. Over the following years, he had become more and more fascinated with them, so that he had formed a comprehensive collection; the entire had never been on public exhibition.

The author of Handbook No. 22 had died in Auckland, New Zealand in 1963. His writings on his prize-winning collection had survived. These were later sent here for publication. But the material in his collection could not be made available for illustrative purposes. Consequently, a majority of the 70 illustrations in the book were from the C.C.P. editor's collection. All this material was on display on January 15, 1969 in the S. G. Rich Memorial Room frames.

One, who possesses a copy of Handbook No. 22, can examine the illustrations to learn what had been shown. Adrien Boutrelle had taken twenty color slides of each one of the eight different stamps. These were shown on the screen as the speaker remarked on each one.

For the specialist in these pigeon post stamps, besides mint copies, both singles and large multiples, there are about ten different cancellations, the lightweight paper forms that had the messages (called flimsies),forwarding envelopes in which the flown message was enclosed, essays, proofs, imperforates, and postal history. Two stamps had been counterfeited, and examples of them were displayed.

The Value Of Private Posts

Before turning to the material in the frames, the editor of this magazine made some significant introductory remarks.

The pigeon post stamps were sold and used by two private firms. In 1897, mining operations began on the Great Barrier Island, 65 miles northeast of Auckland, New Zealand. At that time, the only line of communication was a steamer that sailed back and forth every two weeks.

Two different pigeon racers in Auckland decided to establish an air post service. It not only filled a great need for the public but proved mighty successful. It lasted for almost ten years until a cable linked the Great Barrier Island with New Zealand.

Shown was an 1898 petition signed by most of the Great Barrier Island residents to the New Zealand Department of Posts, requesting some government subsidy in order that this 19th century air mail service could be expanded to render more frequent flights by the birds. Later on, there were further requests from the public. All were refused.

Consequently, not being official issues, the general stamp catalogues, such as Scott and Gibbons, do not list these eight pigeon post stamps. But all the

specialized air post catalogues, such as Sanabria, and the specialized New Zealand catalogues do.

The speaker believed that the operation of private posts never has been properly appreciated nor understood. In these times, we see both the Postal Departments of the United States and the United Kingdom planning to remove the handling of mail from a 100% government monopoly in order to try to give the public cheaper and better mail service.

Fast and Reliable Service

Many of the pigeons flew messages in all kinds of weather a distance of approximately 60 miles in one hour's time. This was the first regular public air mail service in the world. The cost of sending a message by pigeon from the Island was one shilling.

The two companies had been bitter rivals for the public's service. The competition increased as time went on, causing one company to reduce the cost of carrying a message to 6 pence.

Stamps were used not only as the most convenient way to prepay the postage charges, but for a more practical reason. The written message was tied to a pigeon's leg. It had to be folded many times to a small size to do this. An adhesive stamp helped secure the message while the birds were flying it.

The Stamps

As for the eight different stamps, two were provisionals, because the New Zealand Department of Posts forbade the use of the name, "post," that had appeared on one issue. One company used two stamps both with the same triangular design with a 6 pence and one shilling denomination. Its 6 pence stamp was issued in the greatest quantity — 10,000.

The smallest quantity issued was a provisional overprint of only 240. A copper mine was set up on Marotiri Island and one pigeon company flew some messages by pigeon to there. The distance is about 67 milees. It was a small issue because a definite one shilling was being printed. But only 600 were issued of the latter. The amount of air mail to Marotiri Island was much less than with the Great Barrier Island.

This, then, was the meeting with the story and the stamps of the 19th century air post service for the public that gave satisfaction for almost a decade while the government sat by, not only doing nothing to help this public service but actually causing some harrassment to the private operators of this pigeon post. (*H. M. G.*)

Meeting of February 19, 1969

China

Ellery Denison, President of the China Stamp Society, spoke and exhibited China in the twenty wall frames. His interest in Chinese stamps began during the 1930's when he was in business in Hong Kong. To him Chinese stamps represent a great collecting challenge with innumerable possibilities ranging from the stampless era, the forerunners, the classics, and the later run-of-the-mill issues. In addition, surcharges and overprints, the result of changing postal administrations, the currency in use, normal shortages and overages of certain values accompanied by wartime needs and post-war inflation, can afford endless hours of pleasure and study of the many inevitable varieties.

The civilization of China goes back many hundreds of years with a postal service commencing during the Chow Dynasty which ruled from 1122 to 255 B.C. This official service was opened for limited private use about 1402 A.D. Mr.

Denison showed an outsized envelope used for official correspondence about 100 years ago, imprinted with instructions to the carrier to proceed with all speed under threats of dire penalties!

Treaty Ports Mail

Following the Treaty of Nanking in 1842, certain Chinese cities were opened to foreign trade and residence — hence the name "Treaty Ports." In 1860, a Customs Maritime Service was opened in Shanghai with branches in the various Treaty Ports to collect import and export taxes on goods arriving and departing on foreign vessels. This service was under the management of Sir Robert Hart. Sir Robert set up a communication system between his branches in the Treaty Ports carrying diplomatic mail to and from the various Legations in Peking.

By 1876, a need was felt for a more regular mail service between the various ports. In order to reduce the cost of the organization, a Postal Department was created in the Customs. Letters were accepted from the public to be carried to ports where the Customs had offices.

China's First Issue

Upon the recommendation of Sir Robert, a set of three postage stamps was issued for use on mail accepted for transport by the Customs Service. This is the first issue of China, known as the "Large Dragons;" it appeared in 1878. The three printings of these "Large Dragon" stamps are the classics issues of China. They have been plated* and along with the individual city seal and circular date-stamp cancellations are indeed as fascinating as can be seen.

These were followed by the less attractive so-called "Small Dragons." In 1894 to celebrate the 60th birthday of the Empress Dowager, a set rich in Chinese symbolism was issued.

In 1897 China changed its currency prior to joining the U.P.U., resulting in many surcharges, some of which are quite scarce. Mr. Denison finds the surcharges on the 3 cent red Revenue stamp of this period of particular interest. He showed several pages of these overprints, as well as one of the few unsurcharged red Revenues which "got out."

France, Germany, Great Britain (Hong Kong stamps), Italy, Japan, Russia, and the United States operated postal services and agencies in China. Their stamps are identifiable by their postmarks. Eventually at varying periods, these countries overprinted their stamps for use in China. This privilege was formally terminated in 1922.

1912 Provisionals

The conservatism and lack of progress of the Manchu rulers caused unrest and the Revolution of 1911 lead by Sun Yat-sen. This in turn resulted in the Neutrality Provisionals issued in Foochow and Nanking in 1912. The latter were further overprinted vertically with "Chung Hwa Min Kuo" (Republic of China). These issues are extremely scarce. The Government overprinted all values with "Chung Hwa Min Kuo," some being done in Shanghai and others in London. Due to what is generally believed to be a misinterpretation or instructions or what I feel may have been revolutionary exuberance, many postal districts and large cities overprinted the stamps on hand. While not listed in the general catalogue as Scott, this little sideline is very collectable for the China specialist. Shortly thereafter, China issued its own "Republic of China" issues.

Another interesting sidelight pointed out occurred in the early part of the 20th century. The Chinese engaged the services of Lorenzo J. Hatch to organize the Chinese Bureau of Engraving and Printing. He was accompanied by

*COLLECTORS CLUB PHILATELIST Vol. 31, page 27, 239, Vol. 32, page 145. "The First Issue of China" by R. C. H. Lee.

William A. Grant, who survived Mr. Hatch, staying on in Peking until his retirement in 1928. Under the auspices of these two skilled Americans, Hatch, the artist and engraver, and Grant, the expert engraver and later technical advisor, the Bureau attained a high degree of perfection as could be seen by display of essays and proofs from this period.

Post World War II Inflation

Another example of the local administrations taking matters into their own hands occurred in 1949 when the gold currency had depreciated to such an extent that stamps were getting scarce and surcharges were not coming out fast enough. Post offices were accepting payment in cash and using a "Postage Paid" canceller instead of stamps until a new issue in silver currency appeared. This practice produced a great number of sideline varieties.

The foregoing serves to illustrate the great devotion of the Chinese to the principle that the mail must go through. We find an example in that the first overprint after the Revolution of 1912 was "provisional neutrality," and that again during the Japanese Occupation as well as during the Communist fighting two decades ago, the mails constantly crossed the lines.

Mr. Denison illustrated his remarks copiously with pages from his collection with early covers, stamps, essays and proofs, items of particular interest, war and inflation overprints. He ended with a few pages of later more recent beautiful and colorful issues from Taiwan.

Meeting of March 5, 1969

United States Bureau of Engraving and Printing

The production of United States postage stamps was assigned exclusively to the Bureau of Engraving and Printing on July 1st, 1895, a job the Bureau has successfully continued for 74 years. In this period, the production of stamps, which, parenthetically, the Government has always regarded as a security problem best met by intaglio printing, climbed annually from an initial 2 billion stamps to over 25 billion, better than a twelve-fold increase.

In this same period, production methods quite obviously had to change to meet the ever-hungry maw of the stamp consuming public. The transitions in equipment were numerous: from flat bed presses to web rotary, high speed web rotary, multi-color intaglio, offset and intaglio and soon, if plans materialize, perhaps to gravure as well.

So it was with pardonable pride that the Collectors Club program committee hooked and boated two gentlemen from the Bureau to speak at the club concerning its latest printing equipment.

The Director Speaks

We were singly honored by the appearance of *James A. Conlan,* the youngish looking Director of the Bureau, who floors you by acknowledging his 27-year stint with the Bureau which seems to be not many fewer years than he is old.

Mr. Conlan expressed his thanks for more dinner than "we needed," explained, as a security printer, that he had been recently occupied with detailing the production of our paper money to various numismatic groups but that he had not intended to slight philately and was "here to prove it."

He said it was likely that he had come to talk about something that "the club didn't know much about." He was right!

The Bureau, he stated, had been for years chiefly concerned with one-color printing and that while this production was not esthetic the Bureau's production



Mr. Ray Keagy, U. S. Bureau of Engraving & Printing foreman in the Plate Printing Division, explaining one of the Bureau's color slides to a very attentive audience on March 5, 1969 here at the Collectors Club, New York City.

of stamps by web-fed rotary intaglio presses (Stickney) had run into the billions in the years from 1914 to 1955 after the Bureau had developed the basic design for the Stickney. This method, however, lacked the ability to produce multi-colored printing. Yet the Government stayed so many years with intaglio printing because it afforded security. As Mr. Conlan pointed out, the most accomplished engraver cannot reproduce with fidelity even his own work. He also explained that the introduction of some "handwork" in all Government security printing minimized the successful reproduction of such products, even by photography.

In 1950, a prototype model of a new press with greatly improved abilities was manufactured. This press was considered by the Bureau and by 1955 five web-fed rotaries using the dry intaglio process were employed, much faster in producing single colored stamps than were the older wet intaglio web presses.

Also in 1955, the Bureau explored the possibilities of high speed rotary printing with the De La Rue and Giori presses. It took the Bureau two years to achieve quality printing with this equipment. The De La Rue presses won out and were selected to print our paper money. The Giori, Mr. Conlan stated, "didn't cut the mustard." This left the Bureau with its Giori, however, and it was decided to use it for stamp production.

Giori Press For Stamps

But the problem was that no one knew how to use the Giori press for stamp production. *Mr. Ray Keagy,* a foreman in the plate printing division, had observed its use previously and for only ten days. That made him the expert and he was "tapped." In spite of his professed ignorance, Mr. Keagy and his staff produced the 4-cent 48-star American Flag stamp commemorative in 1957 and the results were gratifying. The Bureau thereupon purchased its second Giori (1959) and a third in 1963, a modified press Mr. Conlan called the Washington.

Unfortunately, the artists who designed various Giori-press products were

unhappy with the rendering of the finished product. They likened these products to frozen peas, saying that what the Giori was producing *was* canned stereotypes of artwork. The Giori simply could not produce color as gravure can. The Bureau was faced with a dilemma: to introduce gravure presses meant abandoning the security afforded by intaglio printing. What to do?

The answer was the Bureau's new nine-color press, perhaps a misnomer since it was never intended to print, and does not, in nine different colors. "If we were to print in nine colors." Mr. Conlan said, "it would be garish. What we have is three press units, each capable of printing three colors — three units printing three colors means nine colors in our nomenclature."

The Bureau had wanted sheet-fed color press work. It had finally made its decision and awarded the bid to Huck to produce this new three-unit press.

When the new press was available, the techniques for this unique setup had to be devised by the Bureau's workmen. Modifications were made, mostly to the Bureau's own specifications. Some of these modifications were not Huck's property to incorporate in other and newer presses. So, they could not be applied for use by others. In some instances, a release by our Government was granted to Huck; but from what Mr. Conlan did not say, the assumption was that this was not often.

91 Feet Long and Weighs 90 Tons

The key features of the new nine-color press — a monster of 91 feet in length and lacking a shade of being one ton per foot (90 tons exactly) are that it is: 1. a continuous rotary press printing either sheets or strips for coils; 2. includes an extraordinarily fine plate-holding system, and 3. has an equally ingenious and effective chemical wiping system whose function it is to remove excess ink from the high-speed, rotating, cylinder-borne printing plates. This iron monster accepts small segment plates of 40 stamps. 30 such plates constitute a continuous printing area.

Quite obviously such a complex machine would take a deal of explaining. Since it is the prerogative of the Bureau's Director to delegate various assignments, Mr. Conlan exercised that by delegating Mr. Keagy to continue the evening's talk. Mr. Keagy not only continued for the remainder of the two-hour session — an ardous task — but despite its complexities, held the club's assemblage completely engrossed.

Mr. Keagy's talk was accompanied by the showing of a large number of exceptionally well-prepared color slides. He invited interruptions from the audience by those who required the simplification or expansion of any point under discussion. This proved, not only a mistake, but an exercise in patience which out-Jobbed the patriarch himself. If the observation may be made, however acidly, it also afforded the red-herring-draggers-in and the would-be-comics their brief interludes and interruptions.

The talk by Mr. Keagy got off to a low-keyed start with a shot of the Bureau's building facing the Potomac and its lovely tidal basin with its spring-flowering Japanese cherry trees, providing a total vista flanked by some of our Capital's outstanding monuments.

1968 Christmas Stamp

He then brought up the subject of the 1968 Christmas stamp which, despite its many critics, was a printing tour-de-force for the Bureau's new equipment. The stamp's design was a detail from a Van Eyck painting in the National Art Museum. "To have used the whole painting," it was explained, "would have taxed our printing facilities once the design was reduced to stamp size. So, instead of incorporating all of the painting, we took out the theme part."

Mr. Keagy's slides then showed Mr. Jones, one of the Bureau's engravers

working on the first step of the stamp's production, a design produced five times larger than its eventual size would be as a working adhesive. Mr. Keagy explained that either work is sent to the Bureau to be rendered by its staff into a finished product or else the Bureau is assigned to produce its own artwork for a stamp.

When Mr. Jones completed his working drawing, its approval by the Postmaster General was gained on February 21, 1968, indicating, as was pointed out, just how far in advance the work on this particular stamp was initiated.

Then, the engravers went to work on making the dies, from which, ultimately 2½ billion stamps were to come. Part of the engraver's work in preparing the three dies needed for this particular stamp was to utilize his know-how in deciding what colors in its printing would be laid down first and by which plate, and the order thereafter, plate by plate. This knowledge is empirical and is gained only through experience. Close colors are avoided. Yellows, it was evinced, are delicate and difficult to work with. Mr. Keagy pointed out how often the philatelic press reported missing color varieties in the emissions of all countries. It is so often the yellow that people wonder where it went.

This handwork and pre-determination of color combinations is all done by the engravers. In the instance of the Christmas stamp, it was decided that the first plate would print the stamp's two shades of yellow. A proof of the work of this one plate was shown, as were similar proofs of the ensuing plates used. The second plate printed the blue and the red of the stamp, and the third plate printed the brown and the green. Thus three plates produced six colors in the proper position of each color on the stamp. Mr. Keagy again stressed the value of this hand engraving as a security measure. He is, obviously, a devotee in the temple of intaglio printing.

After the three dies were made, they were hardened. The designs from the dies next were transferred under great pressure onto soft steel cylindrical rollers. The die features are then on the roller in relief. The roller, in turn, is hardened. Then, with no loss of detail, the design having been transferred from die to roller, is transferred once again from roller to a soft steel plate. The three master plates used for this stamp differ from those used in the past by the Bureau for work done on the Stickney press in that the plate receives only 40 impressions from the roller — two horizontal rows of twenty impressions.

Plate Making

These master plates are then machined, hardened and chromed. The hardening is usually achieved by dipping the plates in brine and then heating them in a cyanide solution. So far, these are the usual steps in the siderography for most intaglio press printing processes. The lone and important difference is that the master plates, which are not used for printing, are made to receive but 40 impressions.

The rest of the plate-making process for the nine-color press is a matter of stepping up duplicate plates from the original of 40 subjects.

This set-up is accomplished electrolytically. The master plate — a basso in plate production nomenclature — is then pressed against a plastic which has graphite impregnated into it to make it electrically conductive. From each of the three master plates, six such altos in plastic are made — eighteen in all. The Christmas stamp, which was the one under discussion, was made from plates in groups of six — 6 x 40 = 240 stamps.

The plastic altos were then taken to the electrolytic room, immersed in huge tubs and left for metal to be electrodeposited on them to the desired thickness.

The new plates thus formed are the bassos. Each plate contains 6 x 40 impressions. Plastic and plates are then separated. The exact composition of the plate is a secret. But the virtues of its composition are that its nickel-iron

makeup provides a tough, non-shrinking, non-cracking plate.

A picture of this electrolytic bathtub showed balls floating on the surface of the solution, used, it was explained, "to excite the solution." The front electrode looks just like the handle of a shovel and this is the anode attracting the metalions electrodeposited on the plastic alto. The back bar holds the mass of metal which is electrolytically ionized and is the cathode. The plates that are formed are not entirely one metal. The first 20% of their formation is a layer of pure nickel, after which the added 80% is the alloy of secret formula. The nickel is laid down first because it will not split. Then the Ni-Fe alloy comes to add toughness and durability. Nickel alone is too tough to tool.

The new plates after separation from the plastic altos have a build-up on the corners called "trees." And the back of each plate is rough. The whole plate is designedly thicker than needed. All is ground down and smoothed. The plate then goes to a three-roll bender and the plate placed on, its face in, back out. Once curved, it is placed in a Landis grinder and ground to .007" thickness. A flattener then chops each master into six segments.

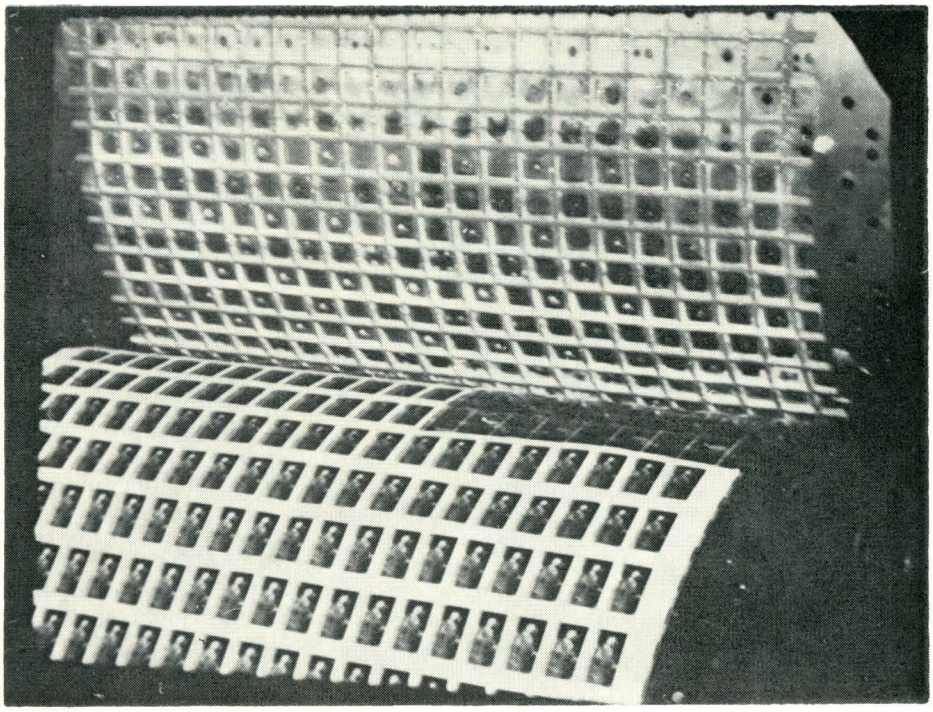
Plates For The Press

At this point, Mr. Keagy digressed to explain how the plates are attached to the press' cylinders. Each of the three units has a cylinder. These weigh 1½ tons each, are 32" in diameter, and are hollow to receive the hot water which heats them. Each plate is held to the cylinder by two T-bars that form a network across the surface of each cylinder. Each T-bar holds one edge of two adjacent plates. The plates hug the curve of the cylinder and each cylinder holds 30 plates. Each plate is 4" wide. These T-bars have a small flanged lip on each side that grips over the edge of the plates whose edges are so slotted as to receive the gripping T-Bar. When in position the T-Bar is flush on top with the edge of the two plates it retains, each plate by one edge. Thus two T-bars retain one plate and every T-bar holds one edge of two adjacent plates.

When the T-bars are in a recessed or clamping position, the plates all but butt. There is a slight line of space between them designed to allow each plate to expand under the intense pressures of intaglio printing. If such plates vary in difference, one to another, or vary in their own individual thickness — if they are in any way too thick, or too thin or set lower or higher than the rest, there is trouble. For one, the seams between them will malform and take up ink. In intaglio printing, these seams would then reproduce lines of color on the web and between the stamps. This, as a matter of fact, they do even with the greatest care. It poses one of the main problems with which the Bureau is still contending in its utilization of this press. Apparently, they have not been too successful if unintended seam lines on some of the Christmas stamps are a criterion.

These ingenious T-bars are each held down by 19 springs from within. To lift them, an equally ingenious air pressure system is used. The compressed air literally pops the T-bar up and clear of the cylinder so that a plate can be inserted with its groove positioned to receive the flanged T-bar retaining it.

It was then explained that the reason for the many small plates rather than several large ones was a matter of seeking minimal distortion and, therefore, fewer problems in the proper registration of color. First, there are distortions that always occur in the laying down of a plate's impressions from a cylinder. These distortions compound or increase as first one row then another, and another, and another are added. The plate literally is mashed wider and longer, perhaps microscopically but, nevertheless, deformed. Hence, the master basso receives a minimum of two rows of impressions. In other words, 40 impressions in two rows of twenty create less plate distortion than would twelve rows of twenty to make 240 impressions.



One of the many curved printing plates after it had produced the 1968 Christmas stamp. This photograph was made from the color slide as shown on the screen in the Stephen G. Rich Memorial Room. (Photos by Boutrelle)

Similarly, a large printing plate mounted on the cylinder, instead of 30 small plates, would also become distorted under the pressures of the press. This distortion also is compounded with extended use. By using 40-subject plates, this press distortion is kept minimal as well. Mr. Keagy also mentioned that in the operation of the nine-color press, other distortions can occur and must be controlled. The amount of heat applied to the web in the pre-conditioning ovens can and does determine the length of each stamp as it comes out at the finish. Thermal controls are rigidly observed as are tensioning controls; web tensioning can also affect the length of the finished product. Thus web tension, paper shrinkage, the heat of the cylinders, and of the ovens are just some of the varying factors which must be constantly controlled in the running operation of the press. All is marvelously complex — a truly difficult press either to conceive or to operate.

A Complicated Operation

So the segment plates must be very exact. They are next subjected to microscopic examination and a hole is drilled on each end of each plate so that it can be registered properly. Then the plates go to a mounting apparatus which mills first the sides, cutting the plate to an exact width as well as grooving it properly to accept the T-bar's grippers. Then the plate's ends are trimmed and milled.

After all this machining, the inspection commences. There is a mock cylinder set up, identical to that used on the presses. The plates are positioned on it and examined microscopically. Malformations are corrected, if any, and

corrected to a tolerance of not more than .0005. After inspection, the plate is numbered in a pantograph machine, hardened and chromed.

But while the plates have now been prepared, the process of getting them properly inked requires an equally laborious and difficult preparation of the ink rollers which must ink the plates while they are making their dizzying rotation on the press cylinders. And the way this press operates, with, in this instance, two colors being supplied by each plate to the web, something has to apply the right color dabs of ink in the right place on each of the hundreds of impressions constituting the entire printing surface of each cylinder. This deposition of ink in proper color and right place and in proper quantity is the function of the inking mats and the companion wiping rollers.

Applying The Ink

Preparation of an inking roller commence first with a small master cut from plastic. This is done by a man working from a 5-times enlargement of the die. The areas to receive each color are determined. This pre-determined area shape is then traced by pantograph and in a series of steps, pantographs reproduce other and similar shapes in the quantities needed for each roller.

As for the rollers on this press, they are not solid as on other ones. The rollers are cut out, as in a rubberstamp, with only the high parts depositing ink as the roller contacts the plate. Thus if the raised parts on the roller are correct and in proper "sync" with the rotating plate, color is impressed on the plate only where it is intended to be, and only as the raised shapes on the roller dictate. Basically, this press uses only three color inks but additional colors, shades, hues and tones are achieved by the mixing of the primary colored inks.

Thus the pre-formed rubber is mounted on a steel cylinder plate .095" thick, since the inking cylinder turns three times to one rotation of the printing plate cylinder, one roller does not ink every plate. There are 40 plates on the cylinder that produced the Christmas stamp. Each had to be inked and wiped, the inking being accomplished by three sets of three rollers — nine in all. Mr. Keagy estimated that in one turn of the cylinders producing the Christmas stamp, there were approximately 4,000 such little protusions of rubber on the inking mats. Each protrusion, of course, has its exact counterpart on the other rollers printing in the same color inks. And each protrusion is intended to repeatedly apply the exact same shaped dab of the same color ink over and over again in exactly the right spot on the segment plates' impressions that it touches.

The "whole animal," as Mr. Keagy characterized his pet behemoth, is 91 feet long and so very large as compared to the area in which it is housed. There is nowhere in the area one can stand at a distance from the press greater than eleven feet. To give you a small idea of its size, the length of its web when ready to roll is 433 feet. It is really three intaglio units in one, with its first two units in tandem back-to-back, with perhaps no more than 20" of webbing between them, and the third one at a distance. At one end is the roll of blank paper. Then comes the pre-conditioning ovens for the paper.

The web then passes through the tandem six-color units, then through the third unit. The impressions are then completed on the web. Next the impressions are phosphor coated, the stamps gummed, all of which entails the passage of the web through 70 feet of drying ovens. The web then doubles back. It is perforated so that the stamps come out in finished form — in sheets or strips for coils.

The whole is operated by a highly sophisticated electronic master console which lights lights, rings bells, sounds horns and conveys all sorts of automatic controls and directions to the printers and to the press itself.

The Main Problem

As Mr. Keagy mentioned repeatedly, the big problem is to get the ink where

it is wanted and the excess wiped away. For wiping, there is a rotating cylinder-type wiper which rotates and picks up the ink, is then washed clean in a petroleum solvent, then turns again to wipe. It cannot be permitted to drag but must roll at synchronous speed or else smearing results. Much of the press itself is encased in plastic with as many moving parts as possible permanently immersed in oil. It took two years to build and is so large, and often so inaccessible in places, that it requires movable ladders on one side and sports a permanent catwalk on the other, these for access to top portions of the press.

The monster's maw is filled by rolls of paper 21½" wide, weighing about 800-850 lbs. per roll and capable of yielding about 5¼ miles of webbing. The press in one day — it operates around the clock and in three printing shifts — can roll off about 50 miles of printed paper. The rolls of paper are belt driven from beneath, the press devours ink, as one might imagine — about 60 buckets daily though Mr. Keagy did not detail how much ink there is in one bucket. Each bucket is brightly painted its proper color, thus minimizing the chances of pouring the wrong colored ink into a fountain. The ink, incidentially, is made by the Bureau which grinds and mixes its own pigments. The rest of the press merely includes a complex of infra-red ovens, any of which, at the pre-conditioning stage, can be regulated to shorten or lengthen the stamps at the finishing end.

In the printing of the Christmas stamp, the first unit applying the yellow provided an interesting variation in the usual printing procedure of the press, again, the distortion of intaglio printing pressures was the reason for the deviation. Paper, too, it seems, is distorted when it is printed from a metal recessed printing plate. To minimize the distortion, the web would undergo in passing through three units, a third of this distortion was eliminated in the first unit by printing offset. This was accomplished by pressing a rubber blanket against the plates which in turn applied the ink to the web. Since the passage of the paper entailed a short 20 feet to reach the second unit, not much change in positioning or registration was possible. In the second unit, the red and blue were applied directly from the printing plates, as was the case when the web traversed through to the third unit where the brown and green were applied.

Perforating The Stamps

Regarding the perforating, this too is ingenious. The rollers which perforate the stamps are criss-crossed in stamp-sized rectangles by rows of raised rubber stripping in which piano wire pins are positioned. Alternate rows of pins are 1/32" longer than in between rows. This makes it possible to perforate a large rectangular stamp such as the Christmas stamp or a small one such as the 6-cent multi-color flags. When the large size format is required, the pin-bearing cylinder is separated from the opposing cylinder to that distance whereby the shorter pins fail to puncture the paper. When smaller sized stamps are being perforated, the rollers are closed sufficiently for both the short and long-pinned rows both to pierce the web. "Haven't broken a pin yet," Mr. Conlan crowed to this reporter later.

Last comes the cutting web to sheet size. There is a cutting blade-anvil companion operation but it is of note that the blade and anvil never actually contact. This is to prevent wear to either. What is done is that the two are so set, so finely machined and separated, that the blade cuts through about 75% of the paper's thickness. The rest parts with a loud popping noise. Conceivably, at the rate this press speeds, the popping must be continuous, loud and nerve-testing. Mr. Keagy never mentioned this. By then he was gasping for air.

The sheets are then drawn off in stacks of 100. Then the bundles of 100 are stacked, after a preliminary examination for faults, onto a truck and carted off in huge loads for more exacting examination.

Nice guys these Bureau heads from Washington! But as wearing as we

must be to them, we'd just as soon their disquisition on their new gravure press comes as many years after this one, as this followed their previous presentation on the Giori press. Since this reporter reported that one also in the COLLECTORS CLUB PHILATELIST, all we can say now, is pass 1. the smelling salts, 2. water, 3. Excedrin, 4. a drink. Whew! *(Ira Seebacher)*

The following have qualified for membership in The Collectors Club and have been duly elected by the Board of Governors:

5305 Louis S. Alfano, Brooklyn, N. Y. Collects United States, United States Possessions Fiscals only.
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5307 William W. Dunn, Jr., New York, N. Y. Collects Argentina, Brazil, Bolivia.
5308 Robert S. Oesch, Los Angeles, Calif. Collects Mexico; Thematics: Architecture, Space and Science, Antarctica.
5309 William R. Towsley, Fairbanks, Alaska. Collects Greece.
5310 Mark Weiner, Montreal, Canada. Collects Switzerland, Hungary.
5311 Spencer M. Perlstein, New York, N. Y. Collects Foreign Booklets.
5312 Richard S. Ruppel, New York, N. Y. Collects Germany.
5313 Madnusudan Raj Bhandary, Kathmandu, Nepal. Collects Historical Covers, United Nations.
5314 Ernesto Fink, Mexico City, Mexico. Collects Austria, Sweden, Andorra.
5315 Van Ness Philip, Dongan Hills, N. Y. Collects United States, Canada, Germany.
5316 Bruce Gimelson, Fort Washington, Pa. Collects Alaska.
5317 Seymour B. Rubin, Chicago, Ill. Collects Netherlands and Colonies.
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5319 J. C. Templeton, Jr., Smyrna, Ga. Collects United Nations, Ryukyu Islands, Pacific Area, Japan.
5320 Anthony Ruta, Scarboro, Canada. Collects Italy, Indian Native States.
5321 Robert A. Fisher, San Salvador, El Salvador. Collects United States, United Nations, Philippines, Manchoukuo, Andorra, Volcanoes.
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5333 Mrs. Jean Mahon, Mexico City, Mexico. Collects France, Germany, United States, Thematic.
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5338 John J. Benson II, Wauwatosa, Wis. Collects United States, British Colonial "Specimen" stamps.
5339 Jacques R. Simpson, New York, N. Y. Collects Switzerland.
5340 Raymond L. Gaillaguet, Rumford, R. I. Collects Franco-Prussian War.
5341 Marcy Chanin, New York, N. Y. Collects 19th Century United States.
5342 John Harris, Lexington, Mass. Collects United States, United Nations, Great Britain, Ireland.
5343 Arthur M. Kaye, Menlo Park, Calif. Collects Netherlands and Colonies, Monaco.
5344 John S. Hopkins, Topeka, Kans. Collects 19th Century United States.
5345 Paul von Stein, Chester, N. J. Collects United States Classics.
5346 Merryl F. Sicherman, Akron, Ohio. Collects Music on Stamps.

1969 PROGRAM OF MEETINGS

Meetings convene at 8 p. m.

May 14th — *ANNUAL AWARDS DINNER*

May 21st — *PERU*—Herbert H. Moll, Lima, Peru

June 4th — *WASHINGTON PHILATELIC SOCIETY*

Summer Recess

CUBA *(Continued from Page 160)*

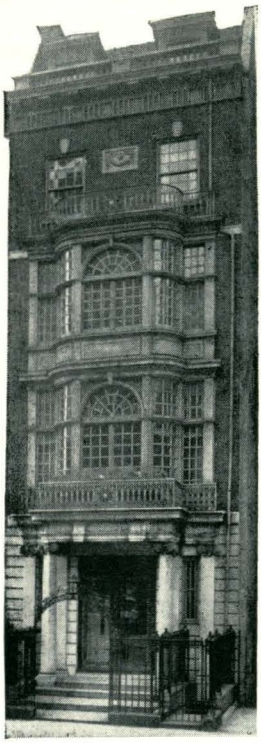
not corrected as done with the regular mail envelopes, because I have examined many of the air mail envelopes without ever finding one with the correct or normal sequence.

First day covers bear the regular cancel used by the post office at that time, which reads "SEA FILATELICO/PRIMER DIA" (BE A PHILATELIST/FIRST DAY). Almost all first day covers also bear a rubberstamp cachet in dark blue violet or reddish purple supplied by the Club Filatélico de Cuba (Philatelic Club of Cuba) for the occasion.

Notice To All Members

The clubhouse at 22 East 35 Street, New York City will be unavailable to members from July 14th to August 11th.

Non-Resident members, who may be visiting New York should note this, so that they will not try to visit the club during this time.



THE COLLECTORS CLUB

22 East 35th Street, New York, N. Y. 10016

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THE COLLECTORS CLUB

22 East 35th Street, New York, N. Y. 10016

Book Reviews

New York Foreign Mail Cancellations 1870-1876 by Arthur Van Vlissingen and Morrison Waud. 105 pages, illustrated, clothbound. Published (1968) under the auspices of the Clarence W. Hennan Memorial Publication Fund of the Collectors Club of Chicago, Room 1430, 33 S. Clark St., Chicago, Ill., 60603. Price: $17.50. Deluxe Edition $25.

As a longtime collector and sometime student of some of what have become known as the "Classic Issues" of the United States, it is with appreciation and admiration that I have discovered old, and greeted new books and articles dealing with some facet of these intriguing stamps. Even if the subject matter of the book or article is outside of one's own particular area of knowledge or interest, it can still be relished for its scholarship and its broadening of the reader's philatelic horizons.

Since the 1942 republication as a slim paper-bound booklet by J. M. Bartels Company of Edwin Milliken's monograph "New York Foreign Mail Cancellations 1871-76" (first published in "The American Philatelist" for January, 1933), interest has continued to increase among collectors in the field of postmarks and postal history for the cancellations applied to mail for overseas in New York City in the early 1870s, principally on the early issues of the so-called "Bank Notes."

The latest entry in the lists is this handsome volume. Both authors, Messrs. Van Vlissingen and Waud, are recognized specialists, and Mr. Waud is a member of The Collectors Club.

From a physical point of view, this volume is excellent; high quality paper, over two hundred precise tracings of various cancellations, more than a hundred fifty sharp and clear illustrations of stamps and covers, and an attractive and seemingly durable binding. The "limited deluxe edition" has a set of eleven acetate pages with all listed types of New York Foreign Mail cancellations shown in actual size for use as an overlay so that the cancels on stamps can be easily and accurately typed.

Were this a catalogue of broader scope, one could quibble with the arrangement of chapters. It does not seem to be the most logical from the point of view of development of the subject. The various chapters, however, do contain very useful information, such as a new numbering system (so that new discoveries can be fitted in easily) for the cancellations, their relative rarity, unusual uses, Supplementary Mail cancellations, and postal rates.

Inasmuch as my own collecting interests have been limited to earlier issues, I do not feel competent from personal knowledge to comment on the completeness or accuracy of this work, although it obviously represents an important step forward in recording known data on New York Foreign Mail cancellations. Due credit is given to Mr. Sylvester Colby's permission to use the plates from the earlier Milliken work. It may be that some of these tracings have the same basic fault as some of the Zareski tracings similarly carried over and used in the Herst-Sampson revised edition of "Fancy Cancellations on Nineteenth Century United States Postage Stamps," namely, that they are simply not accurate.

See and compare, for example, the tracing of cancellation type A 14 on page 20 with Figure 18 on page 79 which is said to be the same cancellation. Also examine and compare cancellation type A 20 on page 21 with Figure 20 on page 81 which purports to be the same. The cancellation on the "Black Jack" in Figure 18 has much thicker lines than the tracing of Type A 14; and the former appears to be a cancel commonly used in New York City in the mid-1860s on domestic (not foreign) mail, which explains its appearance on the

"Black Jack." While the cancellation on the 2c brown (Scott No. 210) in Figure 20 is certainly similar to the drawing of cancellation type A 20, the outer star's points are clearly arched in the drawing but straight in the pictured cancellation. Since both of these particular examples are off-cover and are from the decade before and after, respectively, the period of principal use of the New York Foreign Mail cancellations, the discrepancies make one suspect that the authors may have been guilty of jumping to an inaccurate conclusion.

One final bit of carping: the $17.50 price of this book ($25.00 for the deluxe edition with slip cover and with the acetate overlays previously mentioned) is considerable in view of its length (105 pages), notwithstanding its quality features. Thus, this high price may put it beyond the reach of many collectors who would otherwise read and study it. If the U. S. Philatelic Classics Society, Inc. could recently put out the 379-page "Railroad Postmarks of the United States 1861 to 1886" by Towle and Meyer for $10.00, one wonders why this book need cost so much.

Nevertheless, Messrs. Van Vlissingen and Waud have made a significant contribution to the knowledge and recorded data concerning an interesting and important aspect of the U. S. Classic Issues, and are deserving of the thanks of all interested collectors for their fine effort. *(Hoxie Haas)*

The Bahama Islands. A History and Catalogue of the Handstamps and Cancellations 1802-1967 by M. H. Ludington and Gale J. Raymond. Published by Robson Lowe Ltd., 50 Pall Mall, London, SW.1, England, 1968. Maps and Illustrations. 66 pp. Price $7.50.

This is a truly excellent catalogue and checklist of the handstamps and cancellations of the Bahama Islands from 1802 to 1967. It is largely an extension and amplification of Mr. Raymond's two pamphlets published in 1960 and 1962, and of Mr. Ludington's work on Nassau cancels which appeared in the "BCPSG Journal" January 1964 and July 1964. It far outstrips Gisburn's work in this field.

But why the word *history* in the title? The dates of opening and closing of Post offices, the early and late dates of use of the postal markings may be considered *history;* also the date occasionally given when a handstamp was sent out from London; and bits of information as of the beginnings of air mail and the U. S. Forces use of marks at specified locations. But *history?* With this word so prominent in the title, one expects more *history* than this.

Following a nice outline of catagories, as presented, of postmarks assigned to Nassau, there are about seven pages of general and specific notes and discussion referring to these marks. The specific notes would be much more easily used following the type to which they refer.

Two marks are assigned to Nassau by scarcely justified conjecture. The straight-line "Bahamas, B2," it is stated, "may have been issued to Crooked Island." Why the doubt? Crooked Island was an officially designated Packet Office.

In the excerpts from official records provided by Mr. Britnor in the "BWISC Bulletin" December 1965 page 63, there is quoted an official letter to the Postmaster of Antigua in October 1787, "return to Crooked Island to meet the Packet from Jamaica"; and in the June 1966 "BWISC Bulletin" page 108: "In a letter of 14 August 1802 (P.M.G. Reports, Vol. 21, No. 36K) Freeling refers to a request by the Committee of West India Merchants for the Jamaica Packets on their return home should touch at Crooked Is. for the Correspondence of the Bahama Islands ... the P.M.G. granted the request." Crooked Island surely had its own handstamp, because letters clearly in transit must have been postmarked there, as also those sent by commercial vessel to "catch" the packet

at its next stop, an established practice of the time. The assignment of the "27 in bars" type is inadequately substantiated. Possibly, a special category for doubtful marks would be less misleading.

The greater number of pages of this volume is, of necessity, devoted to the Out Islands and here is a beautiful piece of work. Dates of use of the cancels no doubt will be extended. Possibly, some of the manuscript initials used on the early issues will be identified. There was no official postmaster on many of the small islands for many years. As late as the Annual Report sent to London in 1873, a note states: "The District Justices at the Out Islands act as Postmasters in their respective Districts and receive 20% of all postage collected by them."

To all Bahamas collectors: use this fine catalogue of Bahamas postal markings, and with gratitude to the authors, Morris Ludington and Gale Raymond.

(Pamela Taylor)

Private Die Proprietary Medicine Stamps by George B. Griffenhagen, R. Ph. 76 pages, illustrated, paper cover. Handbook No. 66 of the American Topical Association, 3300 North 50th Street, Milwaukee, Wisconsin, 53216. Price $4.00, postpaid.

Any serious philatelist who has collected private die proprietary medicine stamps, either as Medicine on Stamps topicals or as an integral part of a United States Revenue Stamp collection, has felt the need for a single publication containing capsule histories of the firms responsible for these issues. At long last, this need has been fulfilled in the publication of this handbook.

The introduction gives a well-documented but brief history of proprietary (patent) medicines from the passage of the British Statute of Monopolies in 1624 down to the turn of the twentieth century and the enactment of the United States Food and Drug Act of 1906. The story of the stamps is intimately worked into this history, which also gives reference to the encased postage stamps used as advertising media by the drug firms, and to the distinctive bottles in which many of the medicines were packaged.

Mr. Griffenhagen's principal contribution, and the main section of this work, is the consolidation of the histories of these drug firms, from Allcock's to Zeilin, each followed by a listing of the firm's private die, precanceled proprietary, encased postage, and provisional stamps. Also included after each history are references to various longer, more detailed articles about the firm in question.

Many of these histories include the names of the component ingredients of some of the remedies, making your reviewer wish that he had a copy of the "U. S. Pharmacopeia" available, because his curiosity was wetted concerning the medicinal properties of bloodroot, ipecac, alkanet root, oil of bergamot, and many other exotic-sounding pharmaceuticals.

The capsule histories are followed by an alphabetical product index which lists all the medicines mentioned in the text, identifying them with their proper firms. This list should prove helpful to those who wish to include such items as advertising cards in their collections, because some indicate the name of the product but not its manufacturer.

The final portion of this work is a reprint of Henry W. Holcombe's checklist of the private proprietary facsimile labels. Originally published in 1944 and long out-of-print, this monograph is the authoritative work on these "cousins of stamps" and is a natural "finis" to a book of this nature, because the labels were prepared by the drug firms as substitutes for the tax stamps after the taxes were repealed.

Two drug firms which did not issue private die proprietary stamps, but

precanceled the government-issue proprietaries also are given capsule histories. Your reviewer would like to have seen many more of these firms included. However, this would actually be beyond the scope of this book, and the author should not be taken to task for their omission.

The illustrations are clear, and add interest to this handbook in that they not only cover the stamps proper, but also show advertising cards and other related material. Any philatelist, cartophile, or collector of bottles will find *Private Die Proprietary Medicine Stamps* a worthwhile addition to his library.

(Louis S. Alfano)

Stanley Gibbons Elizabethan Catalogue for British Commonwealth Postage Stamps 1969. Fifth Edition. Stanley Gibbons Ltd. 391 Strand, London W.C. 2. Illustrated. 570 pages. Paperbound. Price $3.50.

For anyone interested in building an interesting specialized collection at minimum cost, this catalogue and the area it covers should be given close scrutiny. Well illustrated and carefully annotated, it presents the British Commonwealth Issues since 1952 in easily understood form. Prices are in sterling as well as U. S. dollars to allow the immediate comparison for those who might be confused by British currency.

Conspicuous in a number of the larger countries are detailed illustrations of constant position flaws and retouches more common to the photogravure printing used predominantly in the British Commonwealth. Though some would decry these as "flyspeck philately," it seems that these varieties have gained an impressive toehold in the field and are sure to be given proper respect as a field of philately. "Flyspeck philately" can also be considered of particular value to the hobby as a whole, because it can provide a specialized flavor at low cost for those who are presently unable to afford the more exotic and valuable varieties of the classics and other issues. This could be the needed source of interest which would result in cultivating the collectors of the future.

Gibbons new policy toward curbing stamp issuing activities of certain countries sees its first implementation in this volume. Although only restricted to issues of the Aden States in this volume, future editions are promised to give close scrutiny and, for those offenders, the ignominy of minor notice in an appendix "in order to maintain the value of the Catalogue purely as a work of reference."

This catalogue should be particularly useful to one who collects only the more modern issues of the British Commonwealth. *(Robert P. Odenweller)*

Stories To Collect Stamps By by Herman Herst, Jr. 281 pages, 5 illustrations, clothbound. Published by Philatelic Book Publisher, Inc., 17 East 48 Street, New York, N. Y. 10017. Price $5.

Here's a third book by "Pat" Herst, a veteran philatelic professional, who has tried to do a lot to promote stamp collecting. His other books have proved popular. Also, he issues six house organs every year, having been at this for many years.

One subject in this book is most commendable. This concerns the utter futility of stamp speculation and the misnomer of "stamp investing." Excellent advice is offered on this matter. The buying of wholesale quantities of new U. S. stamps also has been discussed in the COLLECTORS CLUB PHILATELIST'S editorials. But it should be far more effective in a book as this, because the majority of the readers will not be sophisticated philatelists. Whether the good advice will be taken is another matter. It has not been up to now. But repetition might finally help make the facts of philatelic life sink in.

One will not find any philatelic studies nor research, just a potpurri of

yarns and events trying to offer entertaining reading. Again, accuracy seems to have been bypassed in some portions. One cannot call the author modest, because there are only a few illustrations with two on the dustjacket, all showing "Pat" Herst in various modes and moods.

The latest book reads like one of those breezy, long holiday cards, telling you what the author has been up to. He touches "all bases" — some not philatelic, such as his final one on "I remember Mama."

The following is quoted from a letter of President Franklin D. Roosevelt on page 72

"What I need most at the present time is a month off to play with stamps."

I, too, Mr. President! All my philatelic chores are taking up too much of my spare time. *(H. M. G.)*

The Relief Postmarkers Of Papua And New Guinea. Compiled by V. A. Rutherford, 1969. Illustrated. 31 pages plus foldout map. The Society of Australasian Specialists, c/o Robert B. Brandeberry, 58 West Salisbury Drive, Wilmington, Delaware 19809. Price: $1.00 for S.A.S. members, $1.50 to others.

Vern Rutherford has made an interesting and very worthwhile addition to the philatelic literature of Papua and New Guinea with this compilation of data on the relief postmarkers of the Territory. It is the second handbook issued by the Society of Australasian Specialists, the first being Pompey's "The Post Office of Papua and New Guinea, 1885-1967," reviewed in this magazine last year.

This publication thoroughly covers the field of reliefs from the datestamps supplied by the Australian Government in 1945-1946 to the set of six specially designed *Relief* datestamps currently in use. There are ample illustrations of the relief c.d.s. as well as of the permanent cancellers used since World War II. The good-size map showing the location of the postwar post offices adds value. The tabulations by type of datestamp include the office where used, dates of service and remarks on why the reliefs came into service. In addition, there is an alphabetical listing of the post offices giving relief datestamp data. Finally, there is a section covering distinguishing marks on the reliefs as an aid to identification.

The Society should be congratulated on this series, especially for keeping the price very low. *(Richard Sutton Wilson)*

The Library Committee reports the acquisition of the following:

New York Foreign Mail Cancellations 1870-1876 by Arthur Van Vlissingen and Morrison Waud. Published under the auspices of the Clarence W. Hennan Memorial Publication Fund of the Collectors Club of Chicago. 1968. 105 pages. Illustrated. Clothbound. Gift of the authors.

The Bahama Islands, A History and Catalogue of the handstamps and cancellations 1802-1967 by M. H. Ludington and Gale J. Raymond. Published by Robson Lowe Ltd., London, England. 1968. 66 pages. Illustrated. Clothbound. Courtesy of the publisher.

New Zealand. The Great Barrier Island 1898-99 Pigeon Post Stamps by J. Reg. Walker. Published under the auspices of the Theodore E. Steinway Memorial Publication Fund of the Collectors Club of New York. 1968. 109 pages. Illustrated. Paperbound.

Catalog of United States Perfins. Edited by K. F. Lougee. Published by the Perfins Club. 1966. 434 pages. Illustrated. Clothbound. Courtesy of Mr. David C. Stump.

Der Vatikanstaat. Herausgeber und Verlag: Winfried Kittel, Schwabisch Gmund. 1967. 237 pages. Illustrated. German text. Clothbound. Courtesy of the publisher.

Bulletin of the Polonus Philatelic Society, Nov. 1954-Jan. 1969. Courtesy of Mr. Myron E. Steczynski.

Muller Briefmarken Katalog, 9. Auflage. 1961. Druck und Verlag: Lindemann & Ludecke, Berlin-West, Germany. 720 pages. Illustrated. German text. Clothbound. Gift of Mr. Leon Fischer.

Saar-Briefmarken-Spezial-Katalog by K. End und W. Becker. Verlag: Saardruckerei AG. Saarbrucken. 1950. 151 pages. Illustrated. German text. Paperbound. Gift of Mr. Leon Fischer.

Catalogo Zoo-Filatelico 1955 by G. Spaziani Testa. Soc. P. Az. Poligrafici "Il Resto del Carlino," Bologna. 342 pages, plus 2 Supplements. Illustrated. Italian text. Hard cover. Gift of Mr. Leon Fischer.

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The Noble Official Catalog of United States Bureau Precancels. Published by Gilbert W. Noble, Winter Park, Florida. 1969. 192 pages. Illustrated. Ring binder. Paper cover. Courtesy of the publisher.

Medical Stamps, Vol. 3. By E. Willis Hainlen, M.D. Published by the American Topical Association, Inc., Milwaukee, Wisconsin. 1968. 87 pages. Illustrated. Paperbound. Courtesy of the publisher.

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   Vol. 15 No. 3 (June, September, 1963)
2. *COROS Chronicle* (Los Angeles, Calif.)
   Whole Numbers: 1 through 18, 21, 23, 24, 25, 27, 29, 31, 32, 37, 42, 64. (1948-59)
3. *Egyptian Newsletter* (American branch — Philatelic Society of Egypt)
   Vol. 1 No. 5 (February, 1957) Vol. 3, No. 6 (April, 1959)
   New Series: Whole Numbers: 1 through 9, 11, 13, 14, 17 through 22, 24 thru 27, 30, 31. (1960-64)
4. *Harmer's Stamp Hints* (New York, N. Y.)
   Vol. 2 No. 2 (Whole Number 6)
5. *First Days*
   Vol. 1 Nos. 1 through 6
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   Vol. 4 Nos. 1, 2
   Vol. 5 Nos. 1, 2, 6
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   Vol. 9 No. 4
   Vol. 10 Nos. 1, 3 through 6
   Vol. 11 Nos. 1 through 6
   Vol. 12 Nos. 1, 7, 8
   Vol. 13 No. 1
6. *Hellenic Philatelic Society Bulletin* (New York, N. Y.)
   any between Vol. 2 No. 4 (May, 1944) and June, 1946
7. *Hellenic Philatelic Society of America Bulletin*
   Vol. 1 Nos. 1 through 6 (January-November, 1949)
   Vol. 2 No. 8 (September-December, 1951)
   Vol. 3 No. 1 (January, 1952)
8. *H.P.S.A. Newsletter*
   any after June, 1956 (No. 6) to 1961.
9. *Hellenic Philatelic Society of America News Bulletin*
   Vol. 2 No. 5 (June, 1964)
   Vol. 5 No. 5 (September, 1967)
10. *Helvetia Bulletin*
    Vol. 15 Nos. 5, 12 (May, December, 1952)
    Vol. 16 Nos. 10, 11, 12 (October, November, December, 1953)
    Vol. 17 No. 1 (January, 1954)
    all after February, 1956.
11. *Italian Philatelist* (P. Ostrow)
    Vol. 1 No. 4 (April, 1956)
    Vol. 7 Nos. 4, 7, 10 (April, July, October, 1962)
12. *H.P.O. Notes (Highway Post Office Notes)*
    Whole Numbers: 49, 51 through 58 (1955-56)

13. *Kaw Chief Stamp Journal* (Lawrence, Kansas)
    Vol. 1 Nos. 1 through 12 (April, 1932 to May, 1933)
    Vol. 2 Nos. 1, 10, 11, 12 (June, 1933, March, April, May, 1934)
14. *Lincoln Log* (Homer, Michigan)
    Vol. 4 No. 2 (March, 1966)
    Vol. 5 Nos. 5, 6 (September, November, 1967)
    Vol. 6 Nos. 1, 2 (January, March, 1968)
15. *Lithuanian Philatelic Society of N. Y. Bulletin*
    Whole Numbers: 1 through 8 (1955-56)
16. *Luxembourg Philatelist* (Seattle, Wash.)
    Vol. 1 Nos. 1 through 9 (1950)
    all after Vol. 16 No. 4 (after September, 1965)
17. *Mauritius — Seychelles Study Group Occasional Papers*
    all after No. 21
18. *Oxcart (Society of Costa Rica Collectors)*
    Whole Numbers: 7, 21, 22, 23, 24, 25, 29 (1962, 1966)
19. *Pa Kua* (San Francisco, California)
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    Vol. 2 No. 1 (January, 1959)
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20. *Philatelic Gossip*
    Whole Numbers: 6, 7, 12, 13, 14, 15. (1915-76)
21. *Plain Talk* (Brooklyn, N. Y.)
    Vol. 1 No. 1 (April, 1885) Vol. 2, No. 2 (November, 1885)
22. *Postal Stationery*
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23. *Rossica Society of Russian Philately Journal*
    Whole Numbers: 1 through 43, 61, 67, 68. (1950-65)
24. *U. S. Envelope World* (P. H. Thorpe)
    Vol. 4 No. 2 (June, 1959) Vol. 5 No. 1 (November, 1960)
25. *U.S.E.S. (United States Envelope Society)*
    after Vol. 6 No. 8 (January, 1955)

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Purchased by the Library:

Encyclopedie des Timbres-Poste de France. 1849-1853, Volume I. Edited and published by l'Academie de Philatelie, Paris, France. 1968. Two books. 599 pages and 847 pages. Illustrated. French text. Hard cover.

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