

The Collectors Club

PHILATELIST

Volume 42 Number 1
January 1963

Section 1

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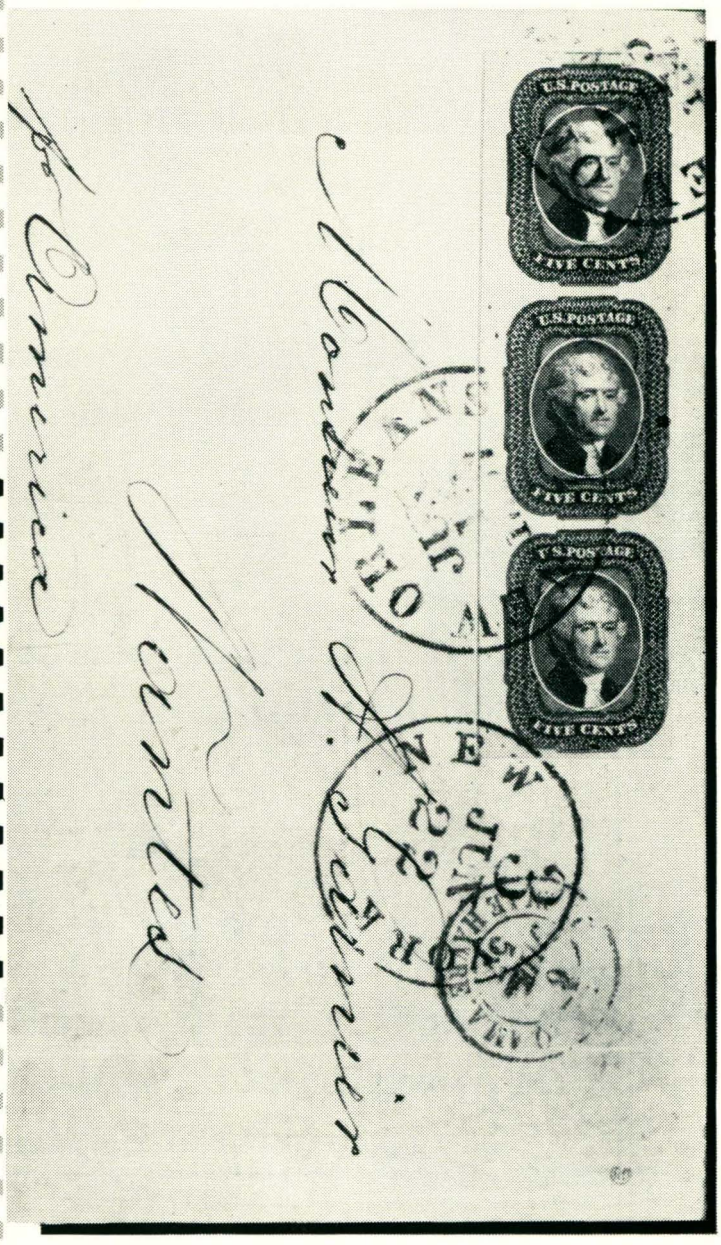
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The Collectors Club PHILATELIST

Volume 42 Number 1
January 1963

Editorials

The Hammarskjold Misprints and Other Mistakes

One, who has read these editorial columns over the last few years, no doubt perceives two basic ideas consistently discussed. One is a plea for the proper understanding of philately and all that it offers. The second idea may be more negative than positive. The recent popular trends in collecting stamps were decried. Those, who say they "save" stamps with mint plate number blocks, unaddressed first day covers and hoarding a full sheet of every new U. S. stamp, are not philatelists, and are not far different from people who buy sweepstake tickets.

Philately, when followed with intelligence and enthusiasm, is a restful pursuit that has offered pleasure to legions of people for generations. Certainly, there is a commercial aspect to collecting postage stamps, but this is not always dominant and must not be overstressed.

In recent years many started stamp collecting, securing their material from only one source — the United States Post Offices. These people collected without purpose, understanding and not much enjoyment. One wondered why a ten-year old boy began at once with a mint block of four. Word had come to him that blocks had a greater future value than a single copy. Also many a youngster stated time and again that he only collected United States stamps because they become the most valuable, far more than foreign issues.

The wheel began spinning and the words "stamp collecting" became synonymous with money. It was said that there were fifteen million in the United States alone saving stamps. What kind and what for? Wholesale quantities of U. S. Commemoratives to send the kids through college, to build a retirement fund or to take care of future needs. The popular newspapers and magazines wrote about this. These were purportedly articles on philately by writers who knew nothing about stamp collecting and had absolutely no interest in it.

If one saves stamps only for future profit, then single copies will not build much of a nest-egg. Blocks of four should do better. But full sheets are the best. It is obvious what happened.

Of course, the United States Post Office Department was delighted. It began taking in revenue that it had never anticipated. Not many years ago, the stamp collector began to be seen as an important customer to the U. S. Post Office Department and so he received services that never before had existed.

Soon stamp people were telling the department just what stamps were wanted and how they liked them. Each new issue was eyed critically by the stamp savers and their spokesmen. Some liked a design; others thought it was an artistic horror. But more and more began collecting mint "number blocks," and more money came into the Post Office Department's tills.

Last September the lead editorial in this magazine urged a separation of philately and state. Two months later, after the Dag Hammarskjold Memorial stamp was sold, the millions of stamp savers wished this had happened.

"To err is human" and so the Postmaster General found out. He proceeded at once to rectify this by issuing the mistake in millions of copies.

As a consequence, around November 15, 1962, philately received publicity far beyond anything ever seen. It made the front pages of the newspapers, and the news programs on every radio and television station for several days. Also many popular weekly magazines wrote about the Hammarskjold error. What good did it do philately?

The American public received a most distorted picture of our hobby. Never was it even hinted that probably over 50% of the philatelists in the

United States seldom bought a stamp for their collections at the post office. People read and heard over the air about something that was like a lottery. Not once was philately pictured as a romantic and cultural pursuit that afforded thousands great enjoyment and an opportunity to study and learn, to spend many pleasant hours with an intriguing hobby.

Of course, the stamp savers and their spokesmen basked in this publicity, estimating that perhaps many more million would start gambling with new United States stamps. But shortly thereafter it is said that perhaps the opposite has happened. The Postmaster General had "killed" philately.

It is our belief that more stamp "finds" were and are being made by philatelic students than by some fortunate person, not very well versed in philately, buying an error at the post office for face value. The hunt for a scarce paper variety, watermark, cover or unrecognized scarce stamp still goes on. The true philatelist is not just seeking new Post Office printing errors.

Of course, the United States Post Office Department is not blameless, either. Philatelists were told time and again that selling stamps to collectors is not of primary concern to Washington, D. C. The Postmaster General through his staff, who spoke before stamp groups, told us that operating the mail service was the first and foremost consideration of this department.

This strikes many philatelist as a matter of "fish or cut bait." Certainly our postal service is a tremendous task and it can stand much improvement. No one seems to disagree with this.

But after a mistake was made in printing the Hammarskjold stamp, the Postmaster General surely showed that his department had a great interest in stamp collecting.

If this mistake had come to the public through some connivance on the part of an employee in the Bureau of Engraving and Printing or the Post Office Department, then there was a valid reason to make this error available to every collector who wanted one. But we fail to see any connection with issuing and selling stamps for a postal service and reprinting millions of errors on a stamp so that every child collector may have one.

The Dag Hammarskjold stamp was a deserved tribute to a great humanitarian, who gave his life in the cause of world peace. A new stamp with the colors upside down does not pay this same homage to such a worthy person.

Another factor puzzled those philatelists, who study the production and printing of stamps. Our government officials proudly told us the new Giori presses could print three, four or even five colors in one press run. No more errors like the 1918 air mail inverted centers would occur.

The Hammarskjold stamp, because of the selection of colors, had to be printed in two operations. Were not the danger signs of this seen? Some philatelic students feel that our new multi-colored stamps should be printed in one operation on the Giori presses and a selection of colors requiring a second press run should be avoided.

Furthermore, with increased postal rates for 1963 requiring millions of new stamps and a heavy program of at least one special commemorative stamp a month, the staffs of the Bureau and the Post Office Department were overburdened with work. In March 1962, some of the designers and engravers in the Bureau said at this Club that many new stamps are not an artistic success because sufficient time is not afforded to prepare a new stamp design.

The Post Office Department staff has labored hard to serve stamp and the first day cover collectors with a small group of workers under constant pressure with a heavy annual new issue program. No sooner is one stamp out than the U. S. P. O. staff has to get busy with the next. There is no pause. Under such conditions, it is surprising that more mistakes in printing did not get out to the public.

Yes, there can be a satisfactory ending to all this, if everyone will learn by past mistakes. There should be more separation of philately and state. The U. S. Post Office Department should concentrate on the improvement of the mail service, while stamp collectors and dealers should allow it to do this. As written before, the Post Office Department should issue any stamp it wishes and we can collect them or not. Stamp collectors have made our government officials far too conscious of philately.

Also philately should try to stay away from glaring publicity and leave the front pages to international news, strikes, national politics and crime.

The 1962 misprints are not as easy to discern as an inverted center. Many, who examined this Hammarskjold error for the first time, had to have the inverted colors pointed out to them. The misprints need too much explaining. Even if large additional printings had not been ordered by the Postmaster General, it is very doubtful if the Hammarskjold misprints ever would turn out to be a 1918 air mail inverted center or even the Canadian St. Lawrence Seaway inverted centers of 1959.

Assuming that the Postmaster General had not reprinted the Hammarskjold error, how many real philatelists would have wanted a copy out of the few hundred found? The supply very possibly could have outstripped the demand. There are many top United States stamp collections without the air mail inverted center and also many of the better Canadian collections lack the 1959 St. Lawrence Seaway error.

This is no plea to "turn back the clock." It is hoped, however, that the great majority of people turning to philately will do so with intelligence and understanding rather than just accumulate new U. S. mint stamps, put them away for a future profit that never will come. In fact, the philatelist has been trying to tell the "stamp savers" that their sheets of new U. S. issues will have to be liquidated at a loss.

But in the end, the healthiest situation would arise if philately could create a public image that accented its cultural rather than its economic value. This is the actual condition of philately. But because of all this glaring publicity the public is told that collecting stamps is almost like a lottery. Postage stamps have a great fascination and romance. They are nothing like sweepstake tickets. This is why they have appealed to generations of collectors. Let us try to get this across.

Philatelic Missiles

In this age of missiles, celestial satellites, sputniks and rockets, a parabole comes to mind. A missile starts off in a most spectacular manner, receives much publicity while in orbit around the world but then dies out in a short time.

Those, who have been active in philately for a number of years, well remember people, who burst upon the philatelic scene just as a missile, received much notice while active in stamp collecting but suddenly were seen or heard from no more.

The names of at least one hundred "philatelic missiles" could be cited over the past twenty years. They wrote articles for practically every stamp paper and many philatelic journals. They were active in stamp organizations and stamp shows. They spoke at a number of stamp clubs all over the country. But suddenly, as far as further philatelic activity is concerned, they died.

Many ask: "What ever became of . . . .? He used to be all over the place. Nearly every week I read some article by him or bumped into him at some stamp exhibit. Now it's been over five years since I've laid eyes upon him. I never see his name anymore and I hear that he's resigned from every stamp club."

Yes, just another philatelic missile!

New Editorial Board Appointments

This magazine suffered a very severe loss through the death of Edwin Mueller early in October 1962. Not only for his profound writings on European Classic stamps, but also for his wide philatelic knowledge, which frequently was available to the editor, Edwin Mueller cannot be replaced.

But the advice and assistance of an experienced philatelist is very important to the contents of this magazine. The COLLECTORS CLUB PHILATELIST is proud of its reputation. To see that the high quality of scholarship continues, the editor is pleased to announce the appointment of *Ezra D. Cole,* a professional philatelist for many years, to the Editorial Board.

Solomon Altmann, who assists with proofreading, also is appointed to the Editorial Board.

Singing Commercial

There was an unconfirmed rumor going around New York City stamp circles last November that the Postmaster General of the United States had offered one million dollars for that old toothpaste commercial: "I wonder where the yellow went."

Obituary

Henry Edward Abt

The editor sadly notes the end of his 41-year close friendship with *Henry Edward Abt,* who died at the age of 58 while on a business trip in Minneapolis, Minn. on November 29, 1962.

In the opinion of the editor, Henry Abt was about the most talented historical student that has ever written on the early United States Private Posts and Independent Mail Services. The depth of his knowledge was not completely known, because he could not give all the time he wished to philately due to his business responsibilities as the President of the Brand Names Foundation, New York, N. Y. As a matter of fact, it is remarkable that he had written as much as he did under the circumstances.

Henry Abt also was a gifted public speaker. Many here remarked after hearing of his death that the meetings on U. S. Local stamps by him were probably the best lectures and exhibits seen in this club during the past decade.

As for his writings, Henry Abt had two great gifts, which very few other philatelists possess. He had a fine literary style and a training for historical research. No doubt because of his consuming interest in the historical side of philately, he did not give the same attention to the printing and production of stamps. Furthermore, he had no commercial interest whatsoever in any stamp or cover. Consequently, not one word was ever written by him to influence the sale of an item he possessed or wished to own.

The series of the Boyd (New York City) Post that ran in this magazine in 1949 and 1950 is concrete evidence of the great talents of Henry Abt. It is a shame that this was never completed. But anyone reading this study of the Boyd Post must recognize both the depth of historical research as well as the fine style of writing.

Since the written word lives, the editor wishes that Henry Edward Abt with his rare combination of talents — a fluent writer and an excellent student of history — could have had the time to do more for philately.

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York 16, N. Y.

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THE COLLECTORS CLUB

22 East 35th Street, New York 16, N. Y.

United States

The 1851-57 Twelve Cent Stamp

By Mortimer L. Neinken

Despite exhaustive studies and research published on the United States stamps, especially the earlier issues, more information continually becomes available. Of course, the past students laid the groundwork and foundations. Others have carried on from there. Yet the end never seems in sight. Thus, no research work, no matter how great, can be considered to be the last word. The twelve cent 1851-1857 is no exception.

Reconstruction Of Plate One Finally Done

This new writing makes available for the first time the complete reconstruction of the first plate of this denomination. Perhaps in the not too distant future, others may be able to reconstruct the second plate (Plate 3).

In 1926, a brochure titled "Notes on the Twelve Cents 1851-1857 United States Adhesive," by Lt. Col. J. K. Tracy and Stanley B. Ashbrook was published. The knowledge in this book stands. It needs only to be brought up to date. Therefore, substantial parts of this 1926 booklet are herein reprinted verbatim, *except for some corrections and additions resulting from later research.* Where excerpts from the Tracy-Ashbrook book are being used, they have been reprinted in different type so that the reader can easily identify what is new or old research.

Diagrams have been added to this present writing for the two hundred different positions on the plates (Figs. 9 to 42) and also a special section show-

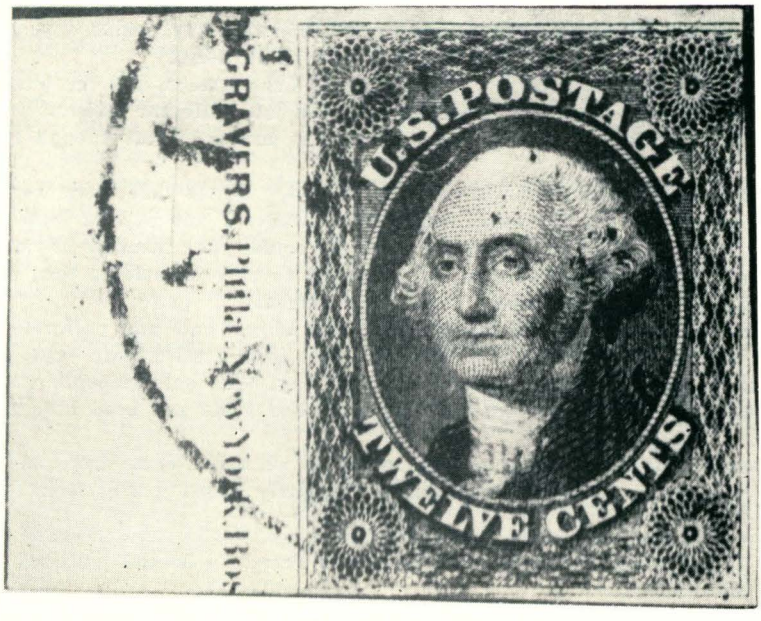


Fig. 1. Position 51L1 (From the Earl Oakley collection).

ing enlarged drawings with the guide dots (Figs. 43 to 54). Before Mr. Ashbrook's death in 1958, he had prepared plating drawings for most of the two hundred positions. These recently have come into the possession of the author, who had been fortunate enough to reconstruct all of the missing positions, and, therefore, had the opportunity to complete the reconstruction that Ashbrook was unable to finish. The author is very grateful to the Scott Stamp and Coin Co., New York, N. Y., publisher of the Tracy-Ashbrook brochure for their gracious permission to include this material in this article.

Since the author has made a little progress in the reconstruction of Plate 3, and in order to include as much information as is presently available, the portion of the Tracy-Ashbrook brochure dealing with Plate 3 is herein reproduced in its entirety with only a few very minor changes and some new illustrations.

The United States Twelve Cent Stamp of 1851–1857

The Reconstruction of Plate 1

"On June 30th, 1851, the 5c and 10c 1847 became obsolete, and on the following day, July 1, 1851, the Post Office Deparment placed on sale a new issue of postage stamps, consisting of the following denominations:

One Cent
Three Cent
Twelve Cent

These new denominations were placed in use to conform to the new postage rates effective on that date. The new stamps were manufactured by Toppan, Carpenter, Casilear & Co., a prominent firm of Bank Note Engravers of that period.

We do not propose to give a complete history of the Twelve Cent stamps, but rather to present some notes regarding the make-up of the plates, and to give those interested in our Early Issues the benefit of the most recent results of our studies.

Very little has been written regarding this particular stamp in the past, with the possible exception of an excellent article by Mr. Elliott Perry, which appeared several years ago. (Mekeel's Weekly Stamp News, June 12, 19, 1920).*

Some very striking differences exist in the 12 Cent stamps, and the ultra-specialist could very easily find an excuse to sub-divide them into different classes, or types, but we feel sure the differences, while very interesting, are not great enough to list separately.

Mr. Luff, in his excellent book on U. S. Stamps,** states that there were probably three plates used for the 12c value, inasmuch as Plates 1 and 3 were known to exist. We do not know whether Mr. Luff referred to the actual plate numbers or not. We have seen an Imprint bearing the number "3," but have never been able to turn up any imprints from the Twelve Cent plates bearing the numbers "1" or "2."

Mr. Luff states that certain stamps exist both imperforate and perforate, which he suspects come from a Plate 2. It is possible copies from a third plate exist, but if they do, they are so scarce we have never run across any. The only evidence we have that a third plate was used is the fact that the last plate made and used bore the imprint number 3.

All stamps issued from 1851 to 1860, so far as we know, come from one plate and one plate only. Every 12c imperforate stamp, "regularly issued" comes from this "Early"

*Also, United States, 1857-1860 Issue by Elliott Perry - a booklet published by Severn, Wylie, Jewett Co.

**The Postage Stamps of the United States by John A. Luff.

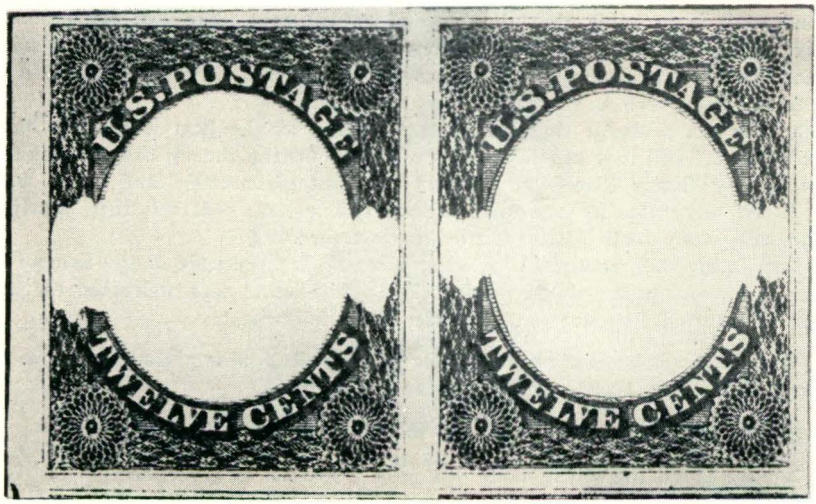


Fig. 2

plate, and by "regularly issued" we refer to stamps and not the imperforate proofs of 1860, reference to which will be made later.

We do not know if the "Early" Plate bore a number, though we do know it had an Imprint, which was of the same type used on the 1c and 3c plates of that same period. (See Fig. 1).

This "Early" 12 cent Plate was in use from July 1, 1851, until Plate 3 was made; and as far as we know, it produced all the known imperforates and a great percentage of the perforates.

Plate 3 was evidently made late in 1859, or very early in 1860, and it was in use until the Toppan Carpenter & Co. contract expired on July 1, 1861.

Certain so-called "unused imperforates," which come from Plate 3, are known, and these items exist in pairs and single copies, but so far as we know, no genuinely cancelled copies exist, and we are confident that such imperforates are nothing more than sample copies from an Imperforate trial color sheet, submitted by Toppan Carpenter & Co. to the Post Office Department, and as such have no more legitimate claim than the "trial color imperforated 24 cent, 30 cent, and 90 cent" of the same, 1860, issue. They deserve no recognition, because there exists no proof whatever that the Department issued any imperforates in 1860 for postal use.

In the Steinmetz pamphlet published in 1912 was a letter from Toppan Carpenter & Co. to the Third Asst. Postmaster General, which read in part as follows:

"We have the honor of submitting inclosed part of a proof sheet of the new Thirty Cents Stamp. We inclose also an impression (half sheet) of the Twelve Cents plate that the Postmaster General may contrast the two and decide upon the propriety of printing the Thirty Cents in black."

"The unused 12 cent Imperforates "without gum" that are know to exist most likely come from the above-mentioned sample half sheet, as Plate 3 was the 12 cent Plate then in use, as it was new at that time.*

See Figure 2 illustrating one of these "proof pairs."

Some of the early three cent (1851) plates had no plate numbers when they were first used, numbers being added to the Imprints when additional three cent plates were

*See Stamp Specialist Vol. 3 page 355, Titled "12c, 24c, 30c and 90c Imperforates" by Stanley B. Ashbrook.

made, and so it is probable that the "Early" twelve cent plate had no number when originally made and perhaps none was added until a second plate was put in use. This would account for the fact that while imprints from this plate are known, no actual number '1' has been seen so far as the writers know.

While it is not probable that the plate we know as the first plate may have been numbered "No. 2," still it is possible, but we will go on the theory that this plate which we know as the "Early Plate" was in fact the first plate made, and hence was plate number 1. At any rate, for the sake of convenience, we will call this "Early Plate" No. 1, and will hence forth refer to it as that number.

Mr. Luff in his book reproduced a letter from S. H. Carpenter of the firm of Toppan Carpenter & Company, and dated April 2, 1863. The letter was addressed to the Commissioner of Internal Revenue, and contained the following:

> "In 1857 . . . it became necessary for us to make 3 new plates of 1 cent, 6 plates of 3c, 1 plate of 5c, 1 plate of 10c, 1 plate of 12c, etc."

Mr. Carpenter closed this letter with the following remarks:

> "I have given the above facts not only from my own recollection of them, but from the contract with the P. O. Department which is before me."

We therefore assume Mr. Carpenter knew what he was writing about, and that a new 12c Plate was made in 1857. If so, then it was not the Plate we call Plate One, and there is little chance that it was Plate 3; (because, as stated, the Imprint was of the 1860 type) consequently it must have been Plate No. 2. If three plates were actually made and only two used, then something evidently happened to the unused plate to render it unfit for use.

It is probable that such a plate was made and used only a very short time, and that material from such is so scarce, that the examination by Col. Tracy of over 4,000 copies failed to reveal a single specimen. If three plates were made, and one became damaged and unfit for use, the Post Offic Department evidently paid for such a plate; hence, the last plate made was given the number 3."

"We hope these notes may result in bringing to light an imperforate 12c stamp, showing the Imprint with plate number. If any one has such an item, will they be so kind as to advise either of the writers?"

In the "U. S. 1851-60 Chronicle, Issue No. 40," Mr. Earl Oakley apparently has shown that the first twelve cent plate had no number. He illustrated a full margin copy from the left pane showing part of the imprint (Figure 1). As previously written, plates were made, prior to July 1, 1851, for three denominations, viz. the one cent, three cent and twelve cent. It would seem that all of the three cent plates and the twelve cent plate have an imprint but no plate number. The one cent plate had neither an imprint nor a number. Plate numbers were added on the three cent plates late in 1851 or early in 1852. An imprint and plate number 1 were added on the one cent plate early in 1852 when this was recut and reconditioned. Invariably, the letters "No." and the number appear directly under the "EN" of the word ENGRAVERS in the imprint. On the first twelve cent plate, there is no indication whatsoever that any attempt was made to add a number. Figure 2A is an illustration of the imprint and plate number on the one cent plate.

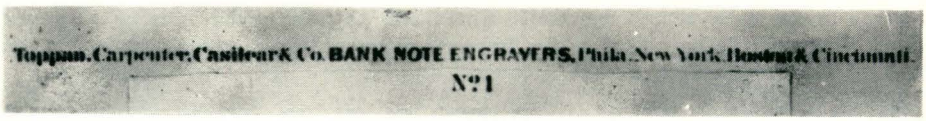


Fig. 2A

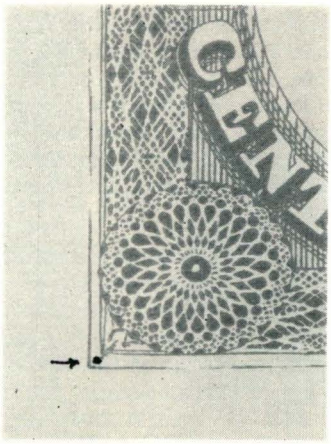


Fig. 2B

This author has examined hundreds of imperforated stamps and every copy fitted into Plate 1. Therefore, it can be definitely stated that all imperforates sent to the post offices for sale were from Plate 1. The reconstruction of Plate 3 has not been completed. But evidence indicates that the perforated stamps, which were sent to the post offices, came only from Plates 1 and 3. Future studies should prove conclusively that no imperforated or perforated stamps from Plate 2 were issued to the post offices. It is doubtful that such a plate was ever placed in production.

A possible parallel may perhaps be cited in the plates of the One Cent stamps of the same issue. Material from the One Cent Plate 3 is so very scarce that the existence of such a plate for years was unknown. Recent exhaustive study shows that this Plate developed a mass of small cracks, which no doubt rendered it unfit for use after a very short period.

We do not know exactly when the One Cent Plate 3 was made, but it was some time between May, 1856, and March of 1857, so it is possible that this plate might have been made about the same time as the mysterious Twelve Cent Plate 2, and the defect in the former might have existed in the latter.

Mr. Perry stated in his article that in the period 1851 to 1861 the number of 12 cent stamps used probably did not exceed eight million, and that one plate, barring accidents should be able to produce ten million stamps; hence two plates were more than sufficient and there existed no need for a third plate. This argument is sound and helps to confirm our theory that three plates were actually made, but only two were used, due to a serious damage to one of the three.

The varieties, developed in the study of the One Cent, Three Cent, and Ten Cent of the 1851–1857 Issues, led Col. Tracy to believe that possibly varieties existed in the Twelve Cent stamps, and while his work is still far from complete, it has advanced sufficiently to prove that this value is quite an interesting subject for specialism.

Somewhat similar to other values of this issue the varieties which exist in the twelve cent stamps result from an attempt to improve the designs by the process of recutting on the plates.

The existence of specimens with "extra side lines" has been noted in various articles for some years past, but no mention has heretofore been made of the fact that considerable recutting was also done on the designs of the stamps, and Col. Tracy deserves the sole credit for this interesting discovery.

Plates 1 and 3 are in many respects very much alike. In general, the distinctions

are as follows: The horizontal distance between the designs on Plate 1 are ½ to 1⅛ millimeters (MM), while on Plate 3 it is from 1¼ to 2⅜ MM. The outer frame line on Plate 1 copies is always complete, except possibly for very slight breaks at the corners, which are never over ¼ MM in length and generally less, whereas, Plate 3 copies always show the outer frame line broken at some corner and generally at the sides, top or bottom. Copies may also show an entire side frame line missing. The great majority of Plate 1 copies are sharp and clear, whereas, the majority of Plate 3 copies appear dull or blurred.

A few Plate 3 positions show practically complete outside framelines, but no evidence of recutting exists, except possibly on the outer top frameline. These can be definitely assigned to Plate 3 because of the position of the guide dots on the stamps. On plate 1, the guide dots appear under the lower right rosette close to the bottom outer frameline of the design. (See Figures 43 to 54). On Plate 3, the dots are much smaller, generally round, and are located between the lowest part of the outer and inner right framelines; or outside, to the right of the outer right frameline. (Figure 2B). The only Plate 3 positions without guide dots are the right margin copies in the right pane, and possibly some from the top row, but none have complete outer framelines.

In common with all the Toppan Carpenter plates, the Twelve Cent plates were made up of two panes of 100 (10x10) side by side, and separated by a single center line. The imprints were to the right of the following positions in the right panes, 40R, 50R, 60R and 70R, and to the left of the following positions in the left panes, 31L, 41L, 51L and 61L.

All of the varieties resulting from a recutting of the designs come from Plate 1, and all of the recutting resulting into the "double line varieties" come from Plate 3.

PLATE ONE

Plate 1 was evidently made at the same time the first Three Cent Plates and Plate 1 of the One Cent were made, and while a three relief roller was used to rock in these plates, we have every reason to believe a one relief roll was used on the two Twelve Cent Plates; in fact, in no respect can we find any evidence of other than a One Relief Roller. The horizontal spacing of the designs on Plate 1 is so constantly irregular and without uniformity that it appears practically impossible to figure the use of other than a one relief Transfer Roll.

Referring to the use of a one Relief Roll, Mr. Perry in his notes, suggested the theory that the 12 cent plate might have been the first plate made by Toppan Carpenter for this issue, and that finding it took so much time to rock in 200 designs, they afterwards adopted the use of a multiple Relief Roll. While this theory may be possible, we cannot imagine any reason to have induced the Engravers to make a plate of twelve cent denominations first, when there was urgent need of several plates of the three cent value.

Another thing which confirms the use of a One Relief Roller is the fact that position dots are found in most of the positions in each of the ten horizontal rows. The arrangement of these dots on the plate is as follows: They are situated in or very near the lower right corner of each design in all the rows on the plate except the top and bottom rows, and the following position, 20L 30L 40L 50L 60L 70L 77L 80L 90L 20R 30R 40R 49R 50R 60R 70R 80R and 90R.*

Top row positions show one, two or three dots in the margin just above the upper right and left corners of the design. Such dots are generally about ½ millimeter above the right and left corners, and a bit from the edge of each design. The dots in the body of the plate are very irregular and are in all shapes and sizes.

*It is possible that Position 19R has no guide dot. If so, it is so small that it is difficult to see even under magnification (see Figure 29).



Fig. 3. Positions I and IIRI in vertical pair.



Fig. 4. Horizontal pair, positions 89-90LI.

Marginal copies with large sheet margins are very scarce. Therefore, this causes the difficulty in diagramming all of the guide dots in the left and right sheet margins of the panes. Most of these are shown in Figures 10 to 41. In all probability, in the left pane all of the positions from 11L to 81L have a guide dot about 3 millimeters to the left of the stamp and opposite the bottom of the lower rosette. Position 91L had no marginal guide dot.

In the right margin of the left pane, a guide dot appears over and to the right of position 10L almost touching the centerline and a similar one appears adjacent to the bottom of the right rosette on position 100L. In the left margin of the right pane, there is a guide dot almost touching the centerline slightly above the top line of position 1R. The plating diagrams also show guide dots near the centerline, located about 3 millimeters to the right of positions 11, 21, 31, 61, 71 and 81R. These dots are adjacent to the lower part of the right rosette. Undoubtedly, there are similar dots opposite positions 41 and 51R. Careful examination of many copies reveals no guide dots in the right sheet margin.

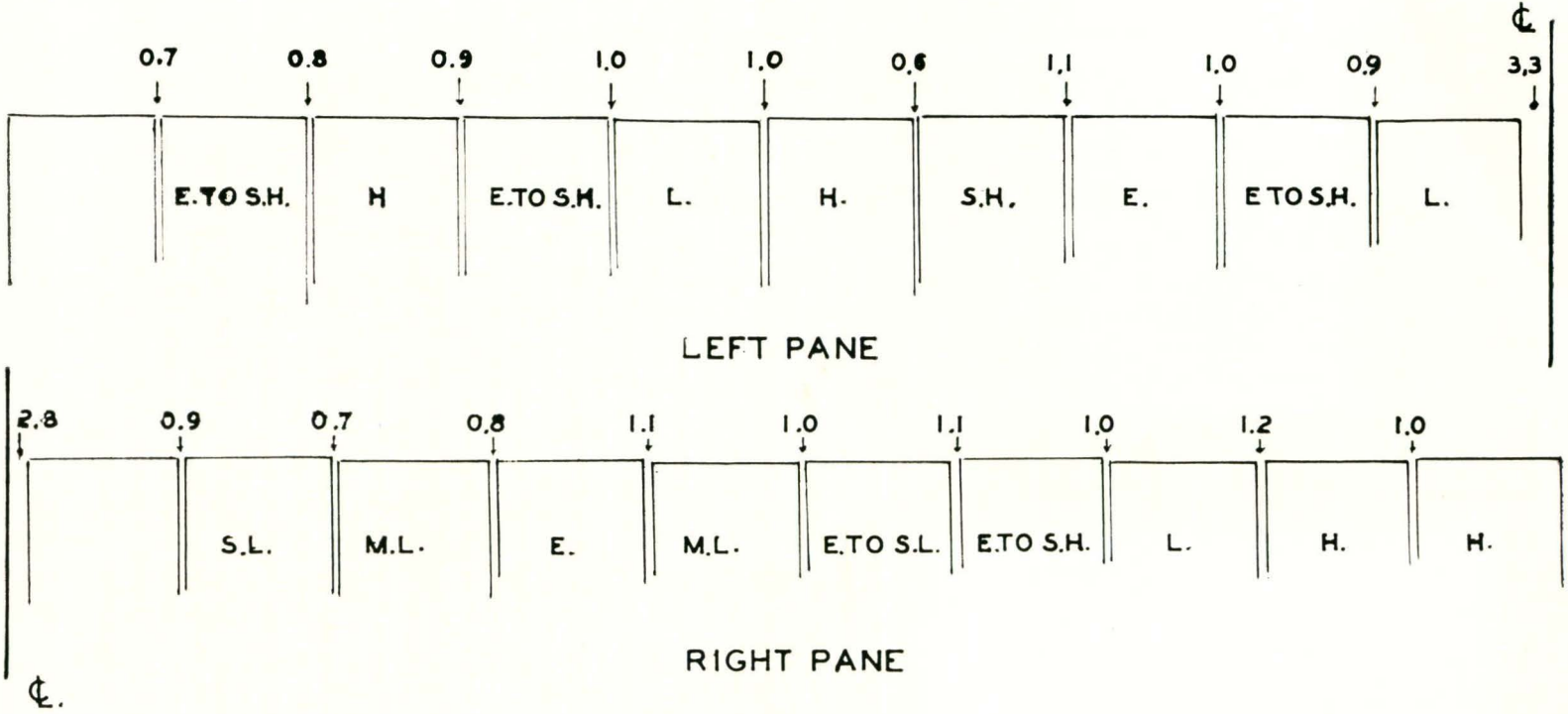
The center line dividing the two panes measures 3¼MM from the left pane and 2¾ MM from the right pane. It is a heavy, unbroken line, running from the top to the bottom of the plate. (See Figures 3 and 4).

The Imprint of Plate 1 is of the first variety used by the Engravers, and is the same as found on their other plates made from 1851 to 1860.

While we have never seen the complete imprint, we have every reason to believe it reads as follows:

> "Toppan, Carpenter, Casilear & Co., Bank Note Engravers, Phil., New York, Boston & Cincinnati."

The tops of the letters are toward the sides of the designs in each pane and measure as follows: The capitals are 1¾ MM and the small letters 2½ MM from the designs in the right pane. The capitals are 2 MM and the small letters 2⅜ MM from the designs in the left pane."



APPROXIMATE ALIGNMENT AND SPACING---ACTUAL SIZE.

SPACINGS IN MILLIMETERS AND FRACTIONS E.-EVEN, S.-SLIGHTLY, H.-HIGHER, M.-MUCH, L.-LOWER.

Fig. 5

Plate 1 copies showing a portion of the imprint are extremely scarce, the author's combined record of the known eight specimens is as follows:

Imperforate

Left Pane — a single copy position 51L
a pair, position 51L, 52L
Right Pane — a strip of eight, positions 63R to 70R

Perforated

Left Pane — 2 singles position 51L
a pair on cover positions 41-42L
Right Pane — a single position 50R
a pair, positions 59-60R

The vertical spacing of the designs of each pane is fairly constant, and generally measures about 7/8 MM. The horizontal spacing between designs varies from 1/2 MM to 7/8 MM, in the left pane, and from 5/8 to 1 1/8 MM in the right pane.

The vertical alignment is very regular, but in the horizontal arangement, a difference in level of from 1–16 to 1/4 MM is generally found.

Figure 5 is an actual size drawing showing the approximate spacing and alignment of Plate 1. Inasmuch as transfers were made from a single relief roll, there is both a vertical and horizontal variation in spacing from row to row. The actual results cannot be illustrated. Thus, Fig. 5 can serve only as a guide to how the spacing appears.

(To Be Continued)

Letters To The Editor

Help Wanted

My son, age 10, Grade 4, was recently given a "News Explorer Diagnostic Test" at his school.

One of the sessions dealt with collecting stamps, and a series of four "choose A, B, C or D" statements followed. The third of the series comprised the following:

3. Stamp collecting can teach about
   A. Geography
   B. Football
   C. Earning a living
   D. Letter-writing

My son, exercising the keen intuition of a 10-year old whose basic necessities come from a father who is a commercial philatelist, replied with

C. *Earning a living*

He was astounded to find that his teacher marked his reply as incorrect. He has asked me, as his father and a fully paid-up member of the Collectors Club, to request the Club to place its complete facilities, both philatelic and legal, at his disposal to insure that his gross error be rectified without delay.

The boy awaits with keen interest an early reply.

Bernard D. Harmer
New York, N.Y.

Afghanistan

Its Twentieth Century Postal Issues — Part 8

By Frank E. Patterson III

(*Continued From Vol. 41, Page 304*)

CHAPTER VI

The Parcel Post Issues

Organized parcel post service was inaugurated during the reign of Amir Abdur Rahman Khan in the latter part of the 19th century, but no special stamps were provided until 1909. The service was probably not too popular because it was both expensive and slow. Bulk mail was transported by pack train, moving only when and as sufficient quantities had been collected to justify the effort. The rates in effect in 1909 were very high and amounted to almost 50c gold per pound carried. The rate scale appears to have been on a weight-only rather than a weight-distance basis and the writer has no information as to its application. Fixed weight charges would certainly not have been either equitable or profitable over the long internal mail routes. It is suggested that the scheduled rates only paid the postage between the nearest major cities and/or to the British India frontier.

The parcel post rates were cut in half about 1920 but the fixed weight system continued in practice until the mid-Twenties. Interrupted by the 1929 civil war, the service was slow in recovering and remained local in scope for several years. The UPU report of June, 1937, noted that "international parcel post service was still in preparation." It was reactivated shortly thereafter but foreign mailings were only acceptable by the main post offices at Kabul, Jalalabad and Quandahar. The parcel post system is now comparable to that of other nations.

1909 Definitive Issue

The first series of parcel post stamps consisted of four stamps of similar pattern in large format. The star-rayed National Seal occupies the upper half of each design and two inscribed panels are underneath. Both the panel shapes and the general frame details vary. The name of the country does not appear on the stamps and this may be accepted as an indication of their limited internal use. The lower panel on each uniformly reads "Tiket parsul" (parcel stamp). The upper panel specifies the postal fee and parcel weight limit, and differs for each of the four denominations as follows:

— "Nim khurd seh shahi" (half khurd, three shahi)
— "Yek khurd yek q'ran" (one khurd, one q'ran)
— "Nim pao yek rupiyah Kabuli" (half pound, one Kabuli rupee)
— "Yek pao doh rupiyah Kabuli" (one pound, two Kabuli rupees).

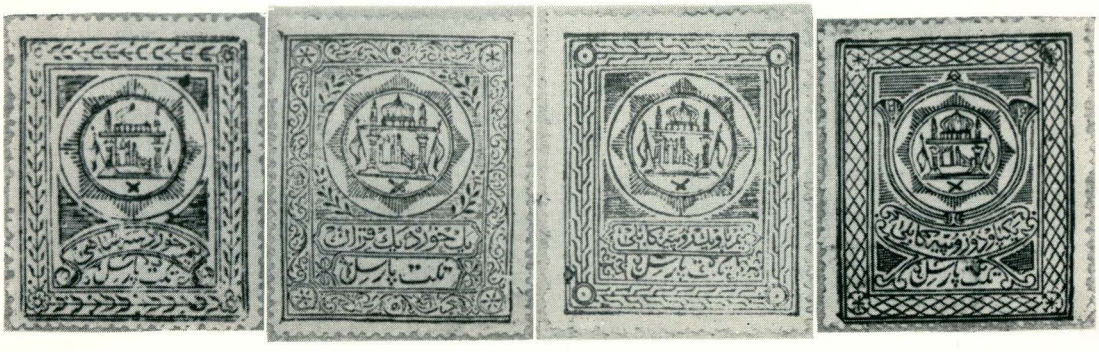
All four were issued in sheets of 25 (5x5), typographed on medium hard off-white diamond-mesh wove paper having the double-lined HOWARD & JONES LONDON makers' watermark and perforated 11¾. Late printings

are found on a soft whiter fine-line pseudo-laid wove paper. The gum, thin and colorless, was hand-applied. For reasons unknown, the two lower values were issued in imperforate condition on at least one occasion. However, the majority of the imperforates now on the market are ungummed and are probably unfinished remainders found in a lot of obsolete stamp stock that "leaked" from the Kabul Post Office early in 1928. (PJI 3/28 & 5/28)

The first three denominations, including the orange rupee, were probably issued in January, along with the regular postage series. The 2 rupee value did not appear until several months afterwards. (EWS 6/4/10) The date of issue of the olive gray rupee is unknown. This stamp was not reported for some fifteen years, when used copies were first noted by the philatelic press in 1927. (PJI 12/27) Quantities of mint sheets of this variety, both perforate and imperforate, were found the next year in the old postal stock mentioned above. (SMJ 3/28)

By way of explanation of these seemingly unrelated facts, the writer suggests that the original intention may have been to issue the entire set in shades of olive and that the first three values were so prepared. However, prior to being released, it probably became apparent that confusion between the denominations would occur because of design similarity, color monotony and the lack of identifying numerals. The decision would then have been taken to use definitive colors for the rupee values and a new printing was made of the 1 rupee in the issued deep orange. Undoubtedly, sheets of the original olive gray rupee later became mixed with those of the 1 q'ran and were used, without being recognized, before the series was withdrawn. This theory would also explain the delay in issuing the 2 rupee stamp, as well as the gradual color changes in the two lower values that tended toward making them more easily identified.

860	Fig. 153	3	shahi	light olive brown
			a	olive bistre
			a	imperf pair
			c	horiz pair imperf btwn (PJGB 10/29)
861	Fig. 154	1	q'ran	dull gray olive
			a	yellow olive
			b	imperf pair
862	Fig. 155	1	rupee	dull olive gray
			a	imperf pair
863	Fig. 155	1	rupee	orange
864	Fig. 156	2	rupee	red
			a	vermilion



Figs. 153-154-155-156

1911-12 (?) Color Modifications

Gradual changes in the basic colors of the two lower denominations of the current series, whether intentional or otherwise, resulted in distinctive colors quite different from those of the initial printings. Sheet format, paper and perforation remained the same.

865	Fig. 158	3	shahi	buff
866	Fig. 154	1	q'ran	dark drab gray

1916 Definitive Issue

In late October, along with the regular postage series, the parcel post stamps were issued in changed colors. They were typographed from the same plates on medium off-white wove, dense white wove and on medium fine-line pseudo-laid wove papers with a perforation of 11¾. It is possible that some values may exist on the "Howard & Jones" watermarked wove paper.

867	Fig. 153	3	shahi	green
868	Fig. 154	1	q'ran	pale red
869	Fig. 155	1	rupee	light brown orange
870	Fig. 156	2	rupee	clear blue
			a	gray blue
			b	vert pair imperf btwn (SGC)
			c	horiz pair imperf btwn (PJI 6/27)

1918-19 Color Re-issues

By late 1918, cumulative wartime shortages of printing inks were causing difficulties in the maintenance of color standards. Gradual or abrupt substitutions resulted in color variants in the late printings distinctive enough to be considered as major varieties, although such was not officially intended. No precise dates of issue can be given.

The stamps were typographed on medium fine-line pseudo-laid wove and on various other white and toned wove papers, with sheet size and perforation as before.

871	Fig. 153	3	shahi	bright emerald green
872	Fig. 154	1	q'ran	rose red
873	Fig. 155	1	rupee	deep brown

1921 Definitive "Habibia" Issue

To complement the initial regular series of Amir Amanullah Khan, a new parcel post set was prepared and placed in use about April. The set was the first pictorial issue of Afghanistan and consisted of four denominations. The design is the same for all and probably was drawn by Ghulam Moh'd Khan. The subject depicted, within a wide shoulder-cornered frame, is the original Habibia College located in Shahr-e-rah, a western suburb of Kabul. This main building, formerly a royal palace, also contained the offices of the Education Ministry. Used as a strong point by the insurgent Saqao forces when attacking Kabul in December, 1928, the structure was set on fire by the loyalist artillery and only the octagonal brick tower portion now remains. In the lower left foreground of the design is an irregular blank area. The import of this is unknown but was probably a last minute erasure by the engraver of some unwanted detail since the shape varies on each cliché.

Appearing in the bottom panel is the inscription "Posteh daolat aleyah

mustaqilat Afghanistan'' (Postage of the supreme government of independent Afghanistan). The appropriate value is written in Farsi and Pashtou in the lower left and right corners respectively. The legend at the top center repeats the denomination and specifies the permitted parcel weight limit. It differs for each value as follows:

— ''Parsul nim khurd dah paisa'' (half khurd parcel, ten paisa)
— ''Parsul yek khurd pawnzdah paisa'' (one khurd parcel, fifteen paisa)
— ''Parsul nim pao see paisa'' (half pound parcel, thirty paisa)
— ''Parsul yek pao yek rupiyah'' (one pound parcel, one rupee).

At least two major types exist for each denomination due, apparently to individual touching-up of the several clichés prior to being placed in use. The most prominent differences are to be found in the shapes of the cloud formations and in the western numerals. These types (Figs. 157a-d) can be identified as:

10 paisa — Type I
(a) Top portion of vertical cloud spiral curves to left and ends in a rounded blob near or touching the frame;
(b) The numeral 1 is generally pointed at top and the bottom left serif is longer than that on the right.

— Type II
(a) Vertical cloud top has a reverse curve to the right and terminates in a flat pointed oval;
(b) Numeral serifs are equal and top of 1 is flat.

— Type III
(a) Cliché basically similar to that of Type II;
(b) Large conspicuous dot in front walkway.

15 paisa — Type I
(a) Lower right-hand cloud is large and encompasses upper roof;
(b) Top flag of numeral 5 does not touch enclosing circle.

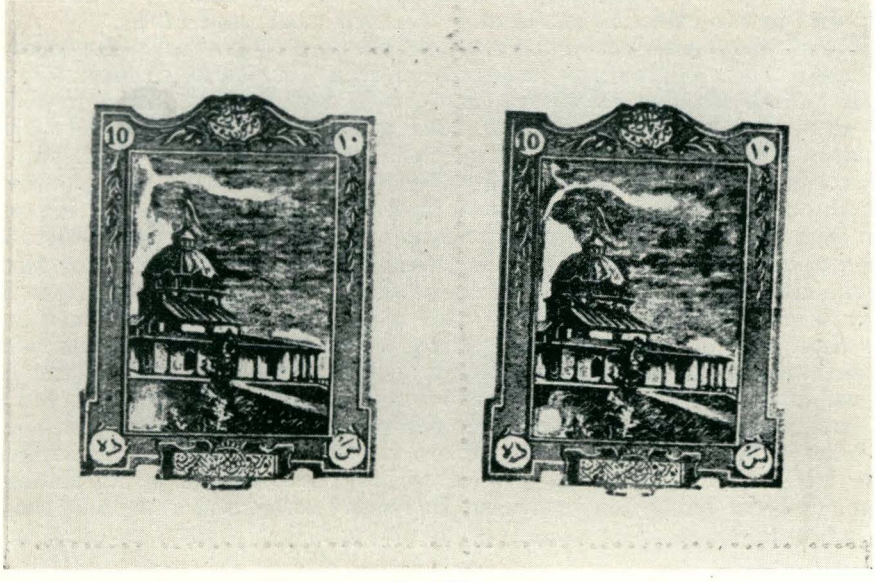


Fig. 157a

— Type II (early state)
(a) Lower cloud smaller, does not touch upper roof and is pointed;
(b) Flag of numeral 5 extends through enclosing circle.

— Type IIA (late state)
(a) Lower cloud and flag of 5 as in basic Type II;
(b) Lower right inside frame corner cut by a wide blank diagonal line at left of value circle.

30 paisa — Type I
(a) Vertical left cloud normally separate and has a "seahorse" profile;
(b) Lower right corner of bottom inscription panel is square.

— Type II (early state)
(a) Vertical cloud is joined to horizontal cloud;
(b) Lower right corner of inscription panel is rounded;
(c) Outer frame design is basically complete.

— Type IIA (late state)
(a) As Type II but with prominent line at junction of clouds;
(b) Portions of outer frame on left side and corner are blank;
(c) Conspicuous blot in left frame opposite porch roof.

1 rupee — Type I
(a) Main left cloud has narrow 1mm neck below junction with horizontal cloud;
(b) Numeral 1 has bottom serifs on both sides.

— Type II
(a) Left cloud has a wide 2¼mm neck below cloud junction;
(b) Numeral 1 has a bottom serif on right side only.

The stamps were issued in several sheet formats, namely, in sheets of 2 (2x1) and in two different sheets of 4 arranged (2x2) and (4x1).

The overall dimensions of the different sheets vary greatly in the successive printings. Those of the pair sheets range from 100mm to 120mm x 65mm to 95mm. The block sheets measure from 95mm to 135mm x 125mm to 165mm, with an average of 100mm x 150mm. The strip sheet is approximately 200mm x 75mm. The initial issues were in pair sheets (GSM 3/28) but both pair and block formats were used for the many later releases. A study of a quantity of block sheets in "post office" condition indicates that these were actually panes in an original press sheet of four, or possibly six blocks. The press sheets were broken up, in stacks of four at a time, either by cutting or by tearing along a straight-edge, and many of the block issue sheets have two deckled edges. It is highly probable that the pair sheets were also printed in multiples in a larger press sheet but the writer has not yet been able to determine its composition. One can theorize, of course, that in certain printings the press sheet may have been composed of eight to twelve plate impressions arranged tete beche and that the spacing of these dictated whether the press sheet should be broken down into pairs or blocks. The strip sheets are very rare and probably come from a single trial issue. Most of them seem to have been broken up to obtain the center tete-beche pair. Such pairs can be readily recognized as such by the fact that both stamps are of the same type, as well as being perforated vertically but not horizontally.

The stamps were printed from plates composed of only two clichés. These were reassembled from time to time and many settings can be identified by the normal or tete beche cliché relationship, the positioning of the design types and/or the horizontal spacing of the clichés. It should be noted that while pair sheet clichés can be found either normal or tete beche, the horizontal pairs of a block sheet are always normal but are arranged in tete beche format. Further, since two pair impressions were required to produce a block sheet as issued, it is apparent that variations in vertical spacing and alignment of the clichés only reflect the degree of carefulness of the printer and are not separate printings.

A great variety of papers was used during the life of this series and includes thin, medium or thick, white, toned or cream, soft or hard wove paper of local or European manufacture as well as several types of laid paper. The gum, off-white or yellowish in color, was carelessly hand-applied and is often found smeared on the face of the stamps. Clean surfaced mint copies can be considered as exceptions to the rule.

The issued sheets were line perforated 11¾ by hand and the work was rather carelessly done. Perfection of centering is not to be expected. Several different perforation patterns, consisting of from one to six lines, were used on both the pair and block sheets. These are shown on the Table on page 30 in combination with those cliché arrangements and sheet formats known to the writer. The individual stamps, therefore, come perforated on one, two, three or four sides. Those perforated on three sides are uncommon and with four sides perforated they are scarce. None have been reported in imperforate pairs but such may exist.

874 Fig. 157a 10 paisa chocolate — Type I
- a Type II
- b Type III
- c brown
- d tete beche pair — horiz
- e tete beche pair — vert, head to head
- f tete beche pair — vert, foot to foot
- g laid paper
- h thick cream wove paper

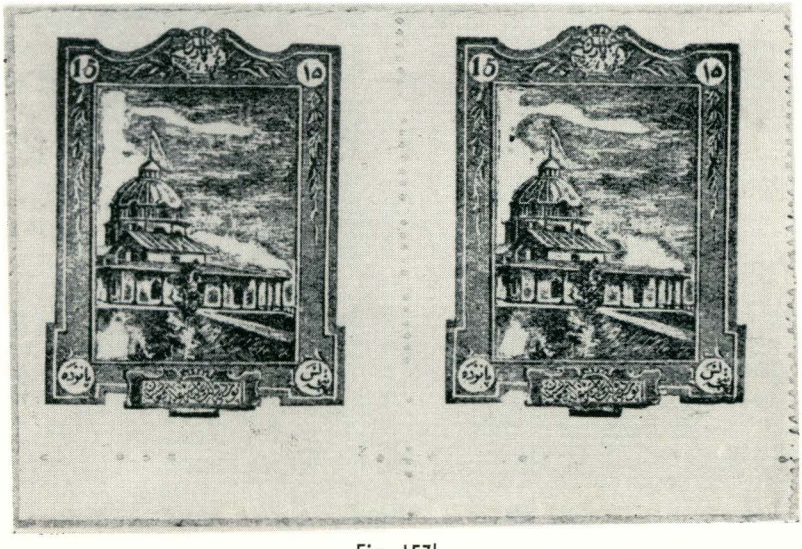


Fig. 157b

875	Fig. 157b	15 paisa	chestnut — Type I
		a	Type II
		b	chocolate
		c	tete beche pair — vert, head to head
		d	blue seal imprint on back
876	Fig. 157c	30 paisa	reddish purple — Type I
		a	Type II
		b	gray lilac
		c	mauve
		d	tete beche pair — horiz
		e	tete beche pair — vert, head to head
		f	tete beche pair — vert, foot to foot
		g	thick laid paper,wmkd
		h	medium laid paper, unwmkd
877	Fig. 157d	1 rupee	turquoise blue — Type I
		a	Type II
		b	tete beche pair — horiz
		c	tete beche pair — vert, head to head

It must be noted that many separate printings were made of the several denominations during the six years that this series was in use, which suggests that the stamps were produced in relatively small quantities as needed. Judging from the available supply, there were few remainders. It is possible, despite the absence of records, to recognize many of these printings by their different combinations of color variants, sheet format and perforation pattern, setting, cliché spacing, plate state, overall sheet dimensions and paper type. The setting and horizontal spacing of the clichés provide the most positive identification of separate printings, since it is unlikely that the two-subject plates would have been broken down and reassembled during a press run. On the other hand, the sheet dimensions and paper type are least indicative. The separation of the press sheets into issue panes was very casually done, and local purchase could well result in several types of paper being used during a single printing. However, careful consideration of all the factors noted will furnish

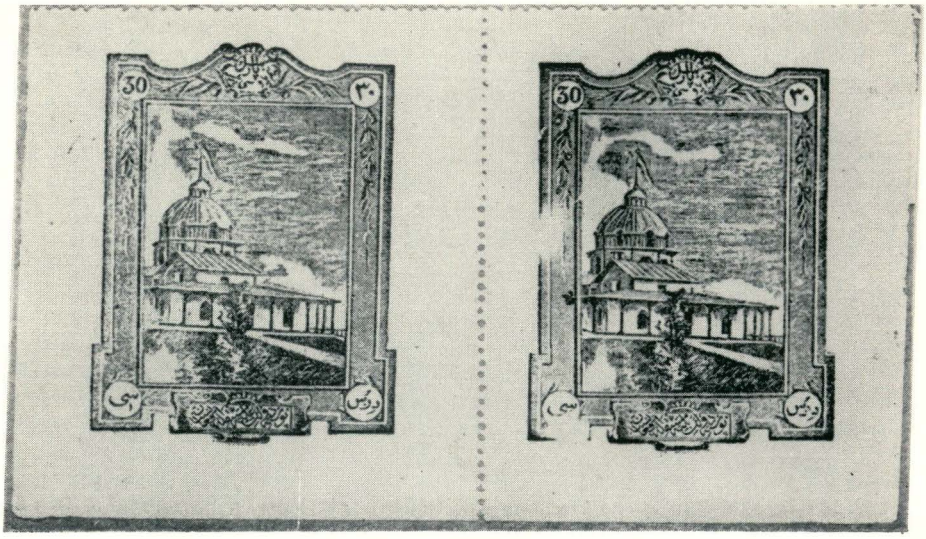


Fig. 157c

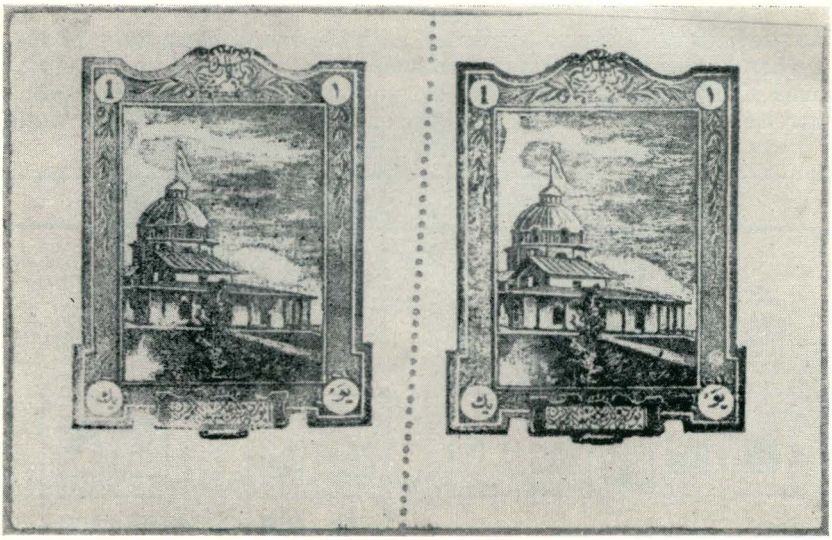


Fig. 157d

a firmer basis for individual appraisals. A tentative list follows of those probable separate printings that the writer has been able to identify or that have been reported by others.

The "Format" heading thereon refers to the various sheet layouts shown on the chart (Fig. 157e). The outside numerals of the "Setting" identification indicate the plate positions of the design types and the middle number gives the distance between the upper corners of the imprints in millimeters. The sequence of the entries is not significant. The listing is acknowledged as incomplete and is only intended to be an initial attempt at classification.

1928 Definitive Issue

The currency change of late 1926, and the subsequent new postal series of low denomination, necessitated the provision of appropriate high value parcel post stamps. These were released in early 1928 and conform in general appearance to the regular issues. The designer is unknown. The stamps were typographed on pre-gummed, good white wove paper and were either perforated 11x11 or 11x imperforate.

The lower denomination's design is horizontal and has basic inscription "C" in the upper ribbon. The two side panels read, from right to left, "Tiket parsul — doh afghani" (parcel stamp — two afghani). The stamps were issued in sheets of 8 (2x4) and were normally perforated all around.

The 3 afghani is quite large and features the National Arms surrounded by engine turning decoration and bordered with flanking columns. The top panel legend reads "Tiket parsul qimat seh afghani" (parcel stamp — value three afghani). Forming a part of the background in the upper corners are the English words "Afghan Postage." At the bottom is inscribed "Daolat aliyat Afghanistan" (Supreme government of Afghanistan). This denomination was issued in miniature block sheets of 4 with imperforate outer margins.

878	Fig. 158	2	afg	orange yellow
			a	imperf pair (YT)
879	Fig. 159	3	afg	green

1929 Saqao Provisional Issue

The previous series was overprinted with the round handstamp of the Saqao regime when the revolutionary government assumed control in January. It is questioned if these stamps were ever in general use since the parcel post service was extremely limited during this period. For further details, design de-

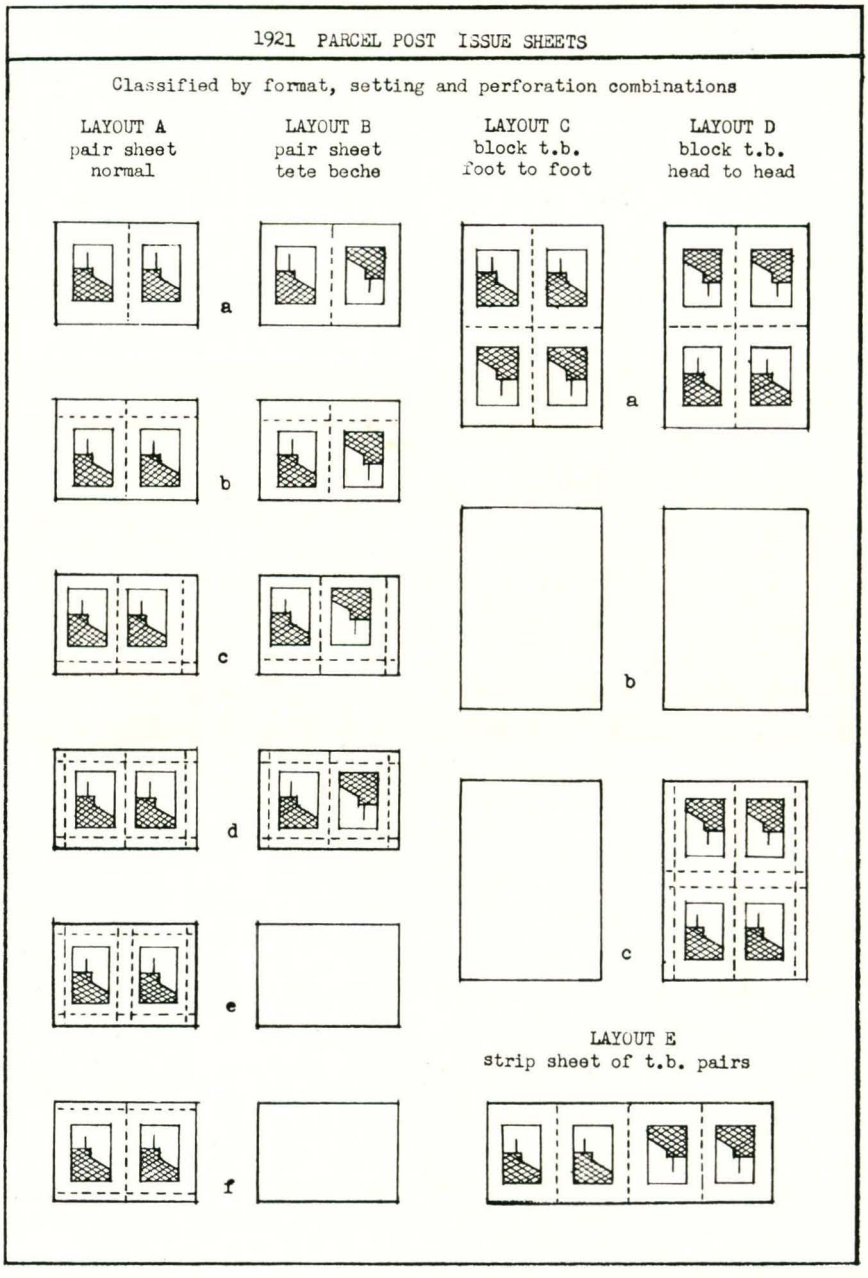


Fig. 157e



Figs. 158 and 159

scription and counterfeits (see notes under the regular issues).

with overprint in black

880 Fig. 158 2 afg orange yellow
881 Fig. 159 3 afg green

1929 Definitive Issue (?)

The known story of this "permanent" issue of the Saqao government was fully related under the chapter on regular issues. One of the reports (PJI 9/29) stated that the set included a parcel post stamp, value not mentioned, brown in color and picturing a monument. The writer has not seen or heard of any mint or used copies and can add nothing further to the above. It is listed here only for the record.

882 ? ? brown

1929 Definitive Issue

When the designs of the 1927-28 series were being re-issued in new colors by the Nadir Shah regime, the two parcel post stamps were included therewith. They were probably issued in December but the actual date is unknown. The old plates were used and the stamps were typographed on the same printing stock and perforated 11. The sheets were normally perforated all around but examples of each are known with one or two sides imperforate. The initial printing of the 3 afghani was made in purple. Mint imperforate copies exist. (PJI 3/30) (L) However, there is no evidence that these were ever placed in use.

The need for these higher denominations was not great. The parcel post service had yet been reactivated and special stamps were not required. As a result, few additional printings of these two denominations were made. Remainders of the 3 afghani sheets were still on sale at the Kabul Philatelic Bureau as late as 1950.

883 Fig. 158 2 afg dull blue green
a vert pair imperf btwn
884 Fig. 159 3 afg brown

The use of special stamps for parcel post was discontinued in 1932.

1921 Parcel Post Series

Tentative List of Identifiable Printings

Value	Color	Format	Setting	Av. Size-mm	Paper With Remarks
10 pa	brown	Aa	I-16.5-II	112x65	thickish toned tense wove
10 pa	brown	Ae	I-21.5-II	110x68	medium white laid
10 pa	chocolate	Af	I-17.0-II	112x60	soft offwhite wove
10 pa	chocolate	Ca	I-17.0-II	100x137	thin hard toned local wove
10 pa	chocolate	Ca	I-17.0-II	100x155	medium toned local wove
10 pa	brown	Ca	I-17.0-II	100x155	thin local wove
10 pa	brown	Ca	I-14.5-II	100x145	thin local wove
10 pa	brown	Ca	I-14.5-II	100x162	thickish local wove
10 pa	chocolate	Ca	I-14.5-II	100x162	thin local wove
10 pa	chocolate	Ca	I-14.5-II	100x162	medium soft offwhite pseudo-laid
10 pa	brown	Ba	II-15.0-III	97x70	thin hard toned local wove
10 pa	brown	E	I- ? -II	200x97	thin hard toned local wove
10 pa	brown	Bd	?	?	Seen
10 pa	chocolate	(P)a	I- ? -II	? x72	thick cream wove
10 pa	chocolate	(P)a	?	? x68	thickish toned dense wove
10 pa	chocolate	(P)a	?	? x69	thickish offwhite diamond mesh wove
10 pa	?	Ba	?	?	very thin translucent wove (PJI 1/27)
10 pa	?	Bb	?	?	Seen
10 pa	?	Da	?	?	Seen
10 pa	?	Ad	?	?	Reported (GSM 5/28)
15 pa	chestnut	Aa	I-17.5-II	112x62	thickish dense wove
15 pa	chestnut	Ac	I-15.0-II	110x68	thin hard toned local wove
15 pa	chestnut	Dc	I-18.5-IIA	135x165	thin hard toned local wove
15 pa	chocolate	Da	IIA-16.5-I	104x130	thin hard toned local wove
15 pa	chocolate	Ab	IIA-16.5-I	105x73	thinnish dense wove
15 pa	chestnut	E	I- ? -II	?	Reported (GSM 3/28)
15 pa	chestnut	Ad	?	?	Reported (PJI 1/27)
15 pa	chestnut	Aa	I- ? -IIA	? x65	medium toned wove
15 pa	brown	Aa	I- ? -IIA	? x70	coarse mesh toned wove
30 pa	reddish purple	Aa	II-18.5-I	110x70	soft cream coarse wove
30 pa	reddish purple	Aa	II-18.5-I	118x70	thickish soft laid w/wmk King Edward VII
30 pa	bright purple	Aa	II-19.+-I	120x70	white dense wove
30 pa	red purple	Aa	II-19.+-I	105x78	thin hard toned local wove
30 pa	red purple	Aa	I-18.5-II	115x67	thick cream wove
30 pa	reddish purple	Aa	I-18.5-II	113x70	thickish dense wove
30 pa	mauve	Af	I-18.5-II	112x70	soft offwhite pseudo-laid wove
30 pa	dull mauve	Ae	I-22.5-II	110x70	soft offwhite pseudo-laid wove
30 pa	reddish purple	Aa	IIA-19.0-I	115x70	thickish soft laid w/large floral wmk
30 pa	reddish purple	Ab	I-19.0-IIA	115x93	soft cream coarse wove
30 pa	(variety)	Ab	I-19.0-IIA	115x93	horiz perfs omitted
30 pa	reddish purple	Bd	II-13.5-II	110x67	thin hard toned local wove
30 pa	gray lilac	Bd	II-13.5-II	110x70	very thin toned local wove
30 pa	(variety)	Bd	II-13.5-II	123x95	very thin toned local wove
30 pa	gray lilac	Da	IIA-14.5-I	100x130	thin hard toned local wove
30 pa	dull purple	Ca	IIA-11.0-I	95x125	thin hard toned local wove
30 pa	reddish purple	Da	? -11.0- ?	105x135	thin hard toned (Seen)
30 pa	reddish purple	Ad	?	110x70	thin hard toned (Seen)
1 rup	turquoise	Aa	I-12.0-II	106x72	white dense wove
1 rup	turquoise	Aa	I-18.0-II	105x70	thin hard toned local wove
1 rup	turquoise	Ab	I-10.5-II	100x75	thin hard toned local wove
1 rup	turquoise	Ab	I-20.0-II	110x72	thin hard toned local wove
1 rup	turquoise	Ab	I-20.0-II	107x70	soft pseudo-laid wove
1 rup	turquoise	Ab	I-20.0-II	112x80	coarse mesh toned wove
1 rup	turquoise	Ab	II-19.5-I	110x77	coarse mesh toned wove
1 rup	turquoise	Bd	II-17.0-II	110x70	thin hard toned local wove
1 rup	turquoise	Bd	I- ? -II	?	Seen
1 rup	turquoise	Ba	?	?	Reported (PJI 12/26)
1 rup	turquoise	Da	I- ? -II	?	Seen
1 rup	turquoise	Ae	I- ? -II	?	Seen, pseudo-laid wove

(To Be Continued)

Brazil

The "Rio Mint Process" For The Production Of Plates For Line-Engraved Stamps 1881-89

By D. A. Dromberg*

In reference to line-engraved stamps, it is generally assumed that the plates for these were made by the "Die and Mill process," also known as "The Perkins Process" or "Siderography."

When the stamps of Brazil were again manufactured in their native country about 1880 after an interval of fifteen years, this plate making method was already known all over the civilized world. The Perkins process is considered technically the most satisfactory of all printing methods ever invented for transferring the design of an engraved die to the printing plate. It was used as early as 1843 by the Rio Mint in producing the plates for the first issue of Brazil, the famous "Bulls Eyes." It is, therefore, remarkable that a different method of printing was adopted by the Rio Mint for the manufacture of the 1881-89 plates. The author has studied these line-engraved stamps extensively for many years and it is his opinion that the plates were made from *flat* instead of roller dies.

There is little or no mention of such a method in standard works on the production of postage stamps. It is important to note that the method, by which a plate was made, is decisive for the finished print. A printing plate produced by electrotyping has different characteristics from one made by the "Die and Mill" process. A plate made from a flat die has different identifying marks from one made by the first-mentioned method.

Winthrop S. Boggs in "Ten Decades Ago" indicates that the use of flat dies was known at an early date. In this book there are illustrations (Figs. 1-3) of some old banknotes with the imprint "Patent Stereotype Steel Plate." Mr. Boggs writes as now quoted:

"The perfection of bank note production was due to the invention in 1813 by Jacob Perkins of Newburyport, Mass., of his mill and die process for transferring an engraving from a steel die to a plate of steel or copper. Previous to his invention of the mill and die process, Perkins had invented a stereotype steel plate, which made it possible to produce bank note plates alike in all respects, but still crude in appearance, and limited to comparatively simple designs."

Thus, it is possible that the "stereotype plates" were made from flat dies, electrotyping not being invented until about 1840.

Another interesting reference to flat dies for the manufacture of printing plates for line-engraved stamps is made in "The London Philatelist" 1944 p. 130, where C. J. L. Snowden describes "the Line-Engraved stamps of Queensland of 1882-86" (Scott 74-83). He writes:

"I am first showing a proof from the original die on a piece of card. This is particularly interesting as it bears the instruction to Mr. Bourne, the engraver, in the handwriting of the late Mr. R. W. Wilkinson, as you will see! he says, As this is for transfering by the *American process*, could the work be made a little stronger, because I fear that the interwork will be lost — it is so fine."

Mr. Snowden continued: "I do not know what the said American process was, but probably it involved the use of a *flat die* instead of a roller die as used by Messrs. Perkins Bacon & Co. . . ."

*of Helsinki, Finland.

There are some other references in philatelic literature about the use of flat transfer dies, but the above two will suffice as an introduction.

I. The Rio Mint Process

To clarify my theory about the manufacture of the plates I have prepared a diagram shown in Fig. 1.

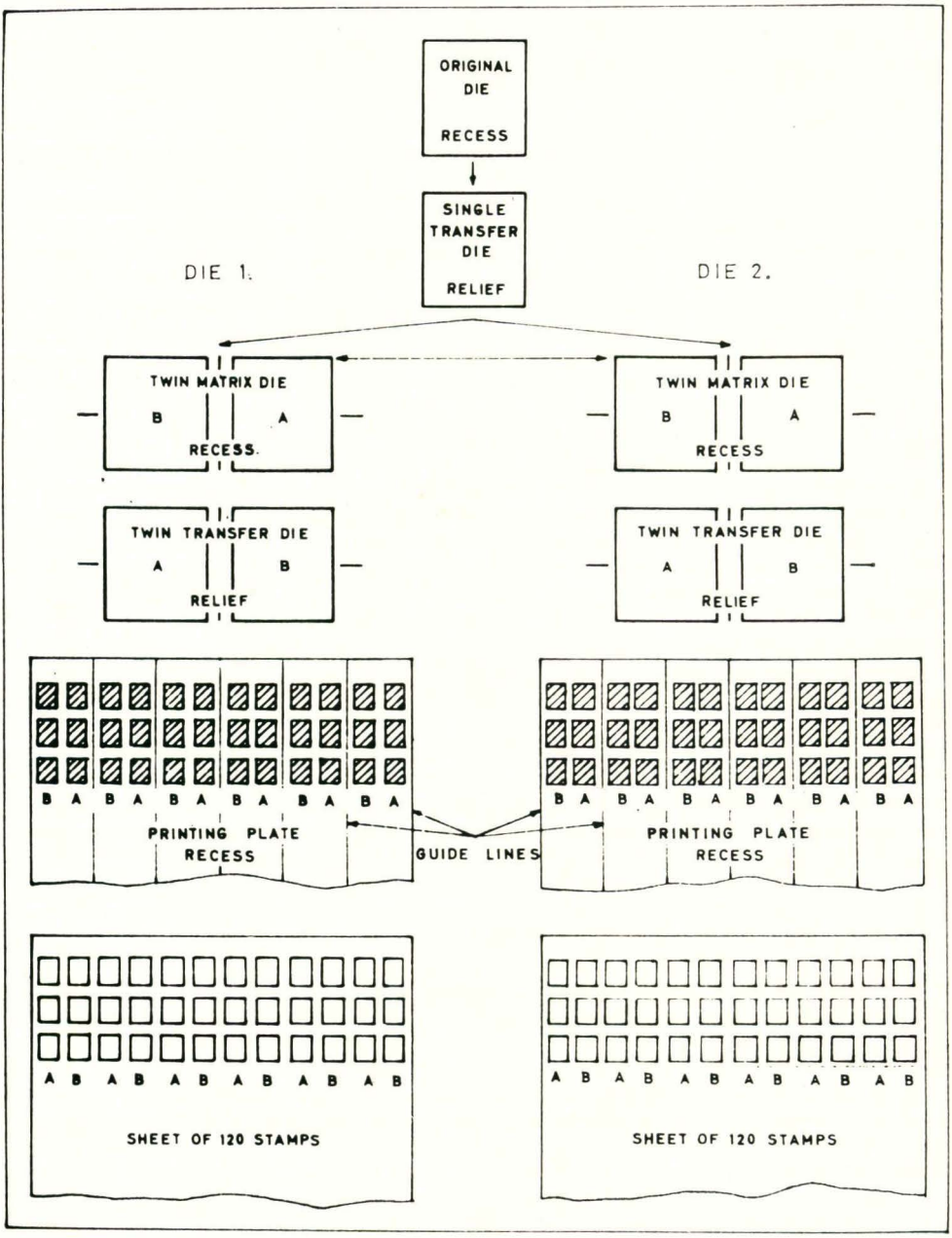


Fig. 1

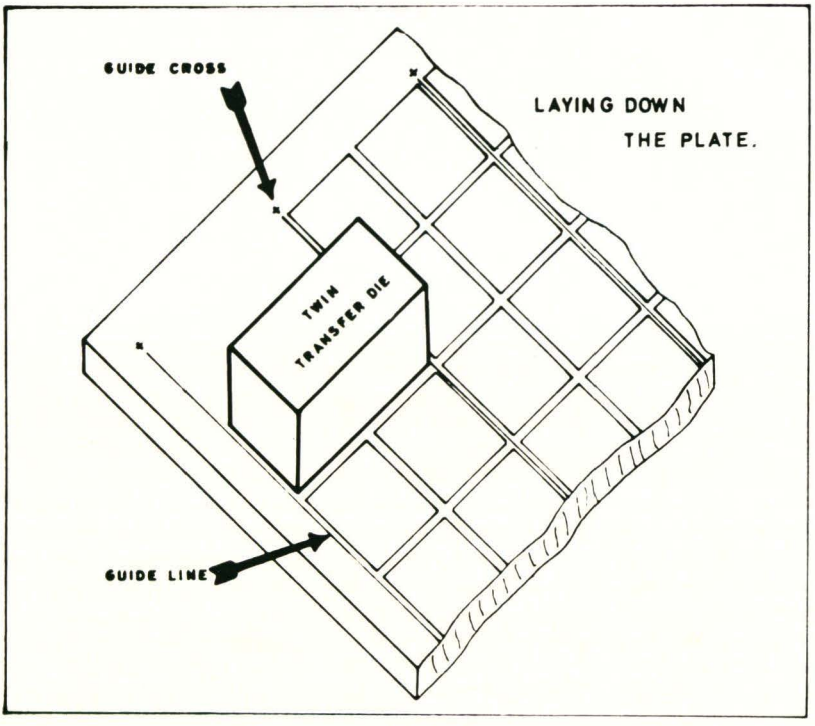


Fig. 2

The Original Die

The original die was engraved by hand in soft steel in the usual manner. After approval, it was hardened, and an impression made on another piece of soft steel. A coining or similar press was probably used for this work. This impression became —

The Single Transfer Die

This is called the single transfer die because it was used for the transferring of the engraving, and also to distinguish it from later transfer dies. This die was also hardened. The design is in relief.

The Twin Matrix Die

The engraving was transferred twice on to a piece of soft steel with the aid of the single transfer die. Both impressions were side by side separated by a vertical space equal to that between two stamps on the sheet. On proofs of these twin matrix dies, one can recognize traces of the guidelines drawn on the die to assist the operator. After the matrix was approved, the guidelines were removed, and the die hardened.

On this matrix die both the designs were done in recess. Sometimes both impressions were not equally clear, even if they were made by the same transfer die. A common fault was that one side of the design was weaker than the other. If this was very marked, the weaker side was re-engraved by hand. These re-engravings are easily noticeable and serve as distinguishing marks between the both halves of the twin matrix die. I have designated them as Type A and Type B.

Sometimes this difference was not noticed, and no re-engravings were made. On larger blocks and parts of sheets one can recognize that every second stamp in a horizontal row has some part of the design lighter in shade, proving that a twin transfer die was used. Sometimes this produces sufficient evidence for the identification of Type A and Type B.

Finally there are cases where the transferring is so well done that it is almost impossible to distinguish the two types.

There also remains the possibility that some of the denominations could have been transferred on to the plate by aid of the single transfer die and that no twin transfer die was made. There is evidence of such a procedure on the 1000 reis denomination of 1888.

The Twin Transfer Die

An impression was taken of the matrix after it had been hardened, and this was used for transferring the pair of engravings on to the plate. The design is now in relief.

The Printing Plate

The engraving was now transferred to the plate with the aid of the twin transfer die and some type of press. One can see my idea of this procedure in Fig. 2. It is, of course, not possible to determine the actual method employed as no records are available. That a flat twin transfer die was used, however, seems to be beyond all doubt, and further evidence will be produced later in this article.

Guidelines or position dots were used as a first measure when the impressions were transferred on to the plate. There is a great variety of these and a selection is shown in Fig. 3. The guidelines were removed after impressions had been made, but sometimes traces of them remain on single copies or blocks of stamps. Fig. 3:

I. Shows the commonest type with vertical hairlines between every pair A-B. Example: 50 reis of 1885.
II. Shows another common example for instance the plate for 500 reis 1887.
III. Is almost the same, but has an additional horizontal line across the center of the design. This is noticed on a proofsheet of 100 reis 1888.

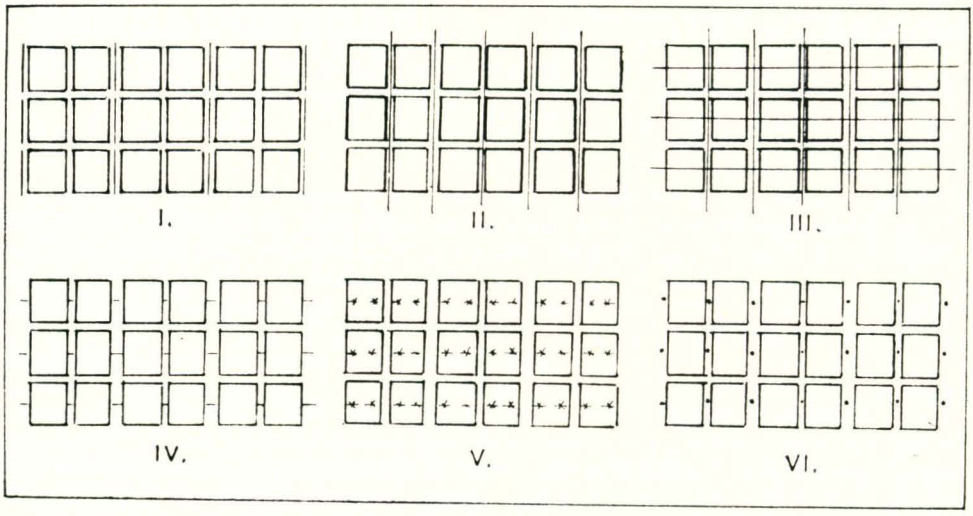


Fig. 3



Figs. 4-5-6

IV. Has small guidedots in the margins between the stamps. Used, for instance, for the 100 reis 1882.

V. Shows similar guidedots, but positioned through the side ornaments of the stamps. This type is seen on 20 reis 1884 and 1000 reis 1888.

VI. Is a type with small guidepoints between the stamps. This example can be seen on the 10 reis Dom Pedro of 1885.

Transferring with a Flat Die

The impression of the engraving was made in one operation with the aid of the flat die. Considerable pressure must have been applied to obtain a clear impression. Using the mill and die process, the impression was made gradually in several operations, and less heavy pressure was needed. Using the Rio Mint process with flat dies, the distortion of the metal must have been noticeable, and the raised walls of metal caused by this probably was removed with some kind of an abrasive tool.

In order to reduce the distortion, it was necessary to keep the relief of the transfer dies comparatively low. As the pressure was great and the impression made in one operation, the relief had to be rather coarse. A finer relief would have resulted in breaks. As a result, the transferred design usually is not as fine as a design transferred by a roller die, and the impression is less deep.

Re-engraved or New Dies

These flat transfer dies became worn after a certain period of use and it became necessary to take new impressions from the matrix. These also became worn after a number of impressions, and a new one had to be made. It was possible, of course, to soften this worn matrix and re-engrave the same. Both methods were used. There are always many varying details, if the new twin transfer die is made from a re-engraved matrix, which made it possible to distinguish the new transfer die. I have called these Die 2 or Die 3.

It is always possible to distinguish between Type A and B on these re-engraved twin dies. If the new twin matrix is made by aid of the single transfer die, the new matrix is never exactly the same as the first, because of the small corrections, as previously described under "Twin Matrix Die."

Finally it would have been possible to take a twin transfer die (if the same was still useable) and make an impression on a flat piece of steel. This could then have been re-engraved and after hardening serve as a new twin matrix.

To sum up, all the small corrections on new impressions and the re-engravings with frequent marks of slips of the engravers burin are the distinguishing marks which enables the specialist to separate the stamps of Die 1, 2 and 3 and

the subtypes A and B.

II. The 50 reis Dom Pedro stamp of 1885

In order to give the reader a clear picture of the development of a single denomination of these stamps, the 50 reis Dom Pedro stamps of 1885, based upon the material in my collection, will be described.

Essays

As this stamp is a direct copy or derivate of the former 50 reis, the "small head" of 1881, there are probably no essays of this stamp in existence. The Fig. 4 shows a 500 reis essay dated in pencil 1879. It is probably from this essay that the 50 reis "small head" was developed. Fig. 5 illustrates a proof of the 50 reis "small head" and Fig. 6 a trial for the new 50 reis of 1885. The trial was obviously based on the frame of the 50 reis "small head" as the value tablet has ten vertical lines, whereas the new design has eleven. This rejected trial has also the background made of crossed horizontal and vertical lines instead of crossed diagonal lines, and the hairs on the neck of the portrait are trimmed.

The Original Die

In Fig. 7 are shown, to the left, a proof of the engraved original die and to the right an issued stamp. The proof is from an early state while the die is not quite completed. Note the small guide dots in the margins. The portrait has been worked over and the value tablet has eleven vertical lines. The original stamp is an early print; its cancel is dated early 1885. It is an unusually clear print of Die 1, Type B.

When the original die was finished, it was hardened and an impression taken on a coining press. After hardening, this impression became the single transfer die.

The Twin Matrix Die 1

The matrix was made by aid of the single transfer die as previously described. One may now assume that the both impressions made on the piece of steel would be identical. That is not the case, however. Because of the technical incapacity of the process, some parts of the impressions were weaker than the rest. It became necessary to re-engrave by hand. (In the author's collection, there are no proofs of the twin matrix for Die 1, but the reader can see a similar proof of Die 2 in Fig. 10).

Making the twin matrix for the 50 reis 1885 required much re-engraving, so



Fig. 7

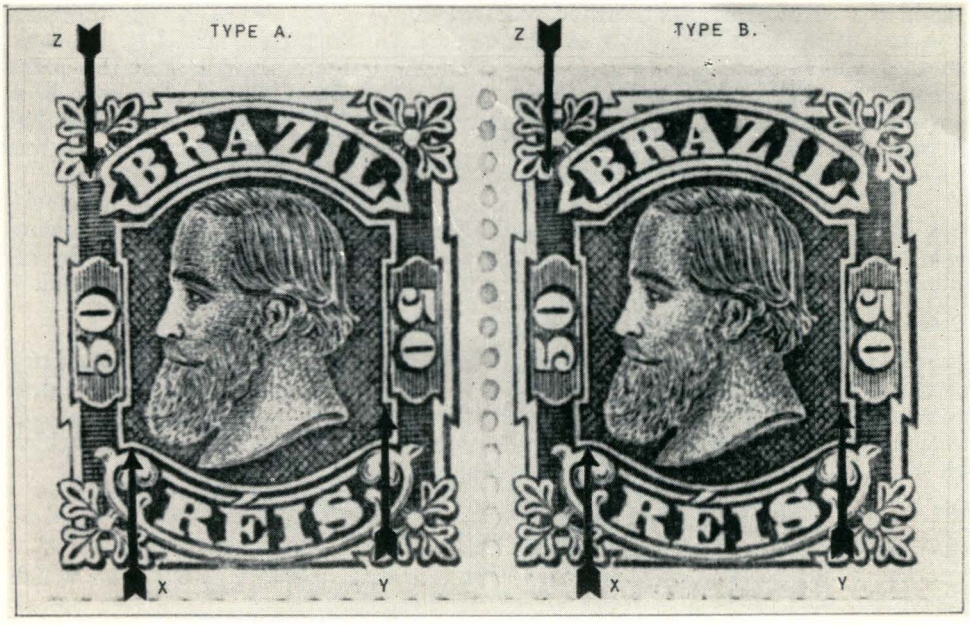


Fig. 8

that there is no difficulty in separating Type A from Type B. In Fig. 8 the reader can see a comparison between the both types. Point "X" shows sharper rounding of the ornament on Type A compared with Type B. At point "Y" the frame of the value tablet is redrawn more pointed than in Type A. The same line is almost straight in Type B. The point "Z" shows in Type A the horizontal lines at the frame more clearly than Type B. Other differences are not difficult to note, but those mentioned above are sufficient to be able to distinguish Type A from B.

A mint block of four of the Die 1 is illustrated in Fig. 9. Both stamps on the left are Type A, and the ones at the right Type B.

Twin Matrix Die 2

After a period of use of the twin Die 1 for transfer purposes, the matrix became worn and it was necessary to make a new one. In Fig. 10 we can see a proof of the matrix for the twin transfer on Die 2. The only reason for making a new matrix must have been due to the fact that so many transfer dies were taken from the Twin Matrix 1 that it became too badly worn for further service.

Too little is still known about this exceptional process for plate production, but when more students have investigated the matter, some of the still obscure matters may be clarified.

Scrutinizing the proof we can notice some guidedots in the margins and between the stamp's designs. These are typical of the twin matrix die proofs, and further examples of these are in the author's collection.

There is an infallible method by which single stamps of Die 1 and Die 2 can be identified. In Fig. 10 one can see to the left of the value tablet a fine line going from the shading of the number "5" to the background. This is caused by a slip of the engraver's tool, which occured when one of the lines in the background was strengthened. The mark is clearly visible on both Type A and Type B. It must, therefore, have been present already on the original die. Examination of the half-finished original proof in Fig. 7 shows clearly that this was

really the case. The slip is indicated with an arrow. But if this is the case, how is it that Die 1 does not show this mark? This was transferred by the same single transfer die made from the original. Actually, faint traces of this mark are only rarely discernable on stamps of Die 1. About 500 stamps have been examined and four copies showed faint traces of the mark. It is obvious that it was erased when making Die 1 or the relief that was responsible for the line was removed from the transfer die.

The means of identification for Die 2, and at the same time, the characteristics for Type A and B are illustrated in Fig. 10 in the circular handrawing below the stamps. These indicate slips of a tool, that occured during the re-engraving of the twin matrix, which was too weak and had to be strengthened.

Dated Copies

In a research collection it is of great importance to have a sufficient quantity of cancelled copies with dates to enable the student to check the chronological succession of the various printings of the stamp. The author has in his collection over 200 copies of the 50 reis 1885 with clearly dated cancellations. which offers sufficient evidence for the confirmation of certain conclusions.

Die 1

The earliest date seen is 31. 3. 1885.

Die 1 stamps are common from about this date to March 1887, after which they disappear. One copy is dated 1888 and another 1890. These were cancelled at some small post office in the interior. The Die 1 shades of color are usually somewhat lighter than those on Die 2. This is not always the case, however, so that the author is of the opinion that many of the shades may have changed color over the years.

Die 2

Die 2 stamps are considerably scarcer than those from Die 1. Out of about 1000 copies, only 200 are Die 2. Only one copy has been found with an early date — 29. 11. 1885. All other copies are dated 1886 and early 1887.



Fig. 9

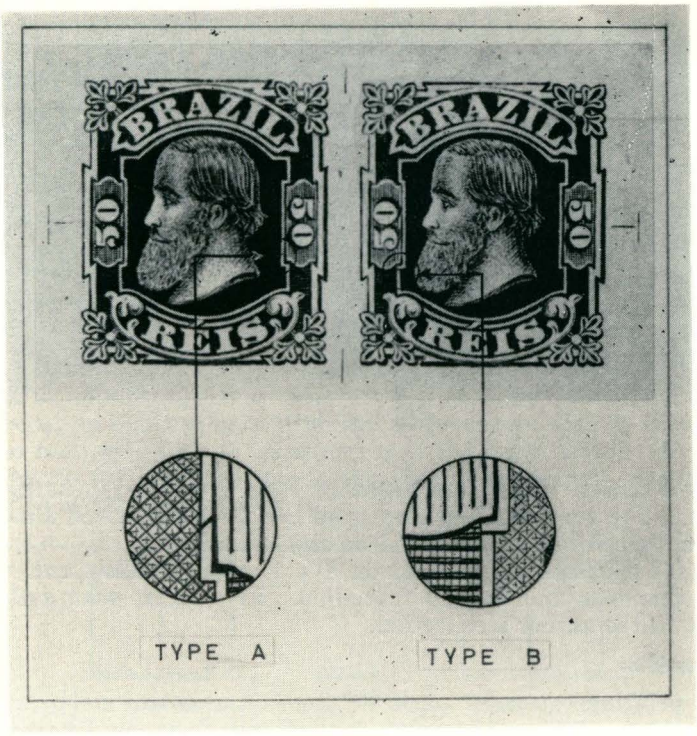


Fig. 10

According to Guatemosim "Catalogo Brasil" the 50 reis stamp of the later Dom Pedro design was issued 22. 12. 1884. This is quite possible, even if the author has never found a copy cancelled as early as 1884.

According to the same source of information the 50 reis stamp of the new design without the Emperor's portrait was issued on February 9, 1887. As the Dom Pedro types' circulation seems to cease in March 1887, this is in accordance with the records.

The Plates

According to the Guatemosim and Schiffer catalogs, 5,100,000 copies of this stamp were issued. As there were 120 impressions on the plate, this quantity would mean a total of 42,500 pulls. As this is the first attempt to deal with the manufacture of the printing plates for the Rio Mint issues of 1881-89, no previous results of philatelic research has been recorded. There are also no published official records and it is, therefore, very difficult to form any conclusions as to the number of plates used. It is my guess that there were at least two plates used for the Die 1 and perhaps one plate only for the Die 2.

Guidelines

Guidelines and guidedots, in several cases, can provide important evidence, and therefore they should be examined more closely. In the case of the 50 reis stamp of 1885, the guidelines are short vertical hairlines between every pair (A-B) and about the same height as the stamp. In the case of a single stamp the hairline is found at the left on Type A stamps and at the right on Type B stamps, but never reversed. The hairlines on the plates from Die 1 are slightly coarser than those on the Die 2 plate. Also the hairlines are not so well erased



Figs. 11a-11b-11c

from the Die 1 plates. Therefore, traces of them are found quite frequently on single copies. The very fine hairlines from Die 2 were removed almost entirely, and they are, therefore, seldom found on single copies.

Horizontal hairlines are evident on Die 1 stamps. They run through the top corner ornaments and the top frameline. Five copies with such horizontal hairlines are in the author's collection.

Double Impressions

Double printings on some parts or almost the entire stamp are not very scarce on the 50 reis 1885. About 5% of all stamps from Die 1 have more or less distinct doublings on some part of the design. As these are plate varieties, they are of considerable interest to the student.

Fig. 11 shows three examples of double prints or "double strikes," as I prefer to call them, because they resemble the double impressions found on typographical blocks made by means of pressing or punching.

Fig. 11a shows a stamp of Die 1, Type A with a doubling on the left side. Note the weakness of the impression.

Fig. 11b is a stamp of Die 2, Type B with a doubling at the right. The same is more distinct at the lower parts of the right side. Stamps of Die 2 do not often have this.

Fig. 11c is a Die 2, Type A with doubling over the entire stamp. A good example of a stamp with a clear printing is the righthand one in Fig. 7.

It is important to note that all subtype A stamps inevitably show the doubling on the left side of the stamp, while the Type B stamps shows the doubling on the right side. Exceptions to this occur only where the whole stamp is printed double and even here it is more pronounced on the right side of Type B stamps and the left side of Type A.

In order to explain the reason for these double printings, reference is made to the drawing (Fig. 12). It is not really accurate to call these "double strikes." "Kiss impressions" would probably be the more correct term. It is the opinion of the author, based upon a study of these stamps for more than 10 years, that these blurred impressions were caused by the distortion of the metal during the transferring of the engravings on to the plate.

When making the transfer, it sometimes happened that the plate was not perfectly level. This is illustrated on the drawing at the left of Fig. 12. As the pressure was applied, both narrow ends of the twin transfer die first came in contact with the plate, and adhered to it. With increased pressure, the center

of the die also came in contact with the surface of the plate. As a straight line is always shorter than a curved one, the portions of the plate in contact with both the ends of the die inevitably had to shift, causing distortion and a double pressure on the stamp. If one of the narrow ends of the twin die was very strongly attached to the plate perhaps, only the opposite end moved and caused blurred prints. Sometimes almost the entire opposite half of the die moved, resulting in a doubling of almost the whole stamp design.

Owing to the fact that the right side of Type A and the left side of Type B were situated in the center of the twin die, they never moved to an extent that distortion resulted, and, consequently, they never show doubling. The only exception is, if whole the stamp is doubled, but even then this is more marked at the left of Type A and the right of Type B.

This type of "kiss printings" never occurs on plates made by the mill and die process. These circumstances, and the fact that re-entries, fresh entries and similar kinds of doublings, characteristic of plates made by the mill and die process, never occur on plates made by the Rio Mint process 1881-89 is the best proof that flat dies were used for the transferring of the engravings to the plate.

There are 20 different designs in the 1881-89 series and production of the plates differ to certain extent with each.

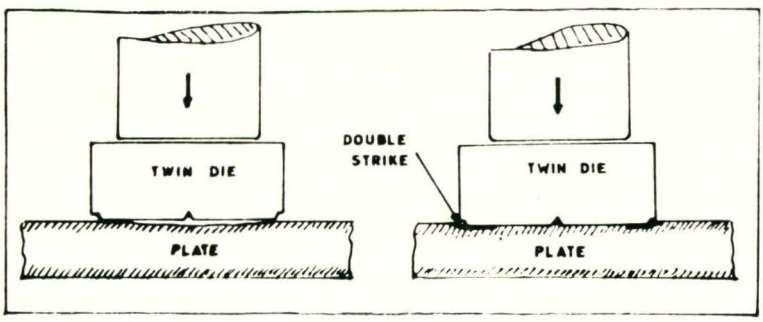


Fig. 12

III. Catalogue of the Rio Mint 1881-89 stamps

As all the catalogues are incomplete and partly incorrect, a listing of the different stamps of the Rio Mint issues 1881-89 follows:

Scott No.

1881. Dom Pedro "small heads"

79.	50 reis	blue
80.	100 reis	olive green (type A & B)
81.	200 reis	brown

1882. New Dom Pedro heads

82.	10 reis	a) Die 1 black, grey black b) Die 2 black, grey black
83I.	100 reis	a) Die 1 green (type A & B)
83II.		b) Die 2 green (type A & B)
84.	200 reis	brown

1883. Dom Pedro design. New frame

89.	100 reis	lilac
90.	100 reis	lilac, mauve

1884. Dom Pedro design and numerals

87.	20 reis	a) Die 1 bottle green
87a.		b) Die 2 olive green (type A & B)
87a.		c) Die 3 pale olive green (type A & B)
91.	100 reis	lilac
85.	200 reis	a) Die 1 mauve pink (type A & B)
85.		b) Die 2 mauve pink (type A & B)

1884-85. Dom Pedro designs and numeral

86.	10 reis	a) Die 1 orange (type A & B)
86.		b) Die 2 orange (type A & B)
88.	50 reis	a) Die 1 blue (type A & B) 1884
88.		b) Die 2 blue (type A & B) 1885
92.	100 reis	pale lilac

1887. Numerals, Southern Cross and Imperial crown

93.	50 reis	blue (type A & B)
94.	300 reis	dull blue (type A & B)
95.	500 reis	olive green (type A & B)

1888. Numerals and Rio "Sugar Loaf" designs

96.	100 reis	lilac (type A & B)
97.	700 reis	violet
98.	1000 reis	a) Die 1 blue
98.		b) Die 2 blue

IV. Conclusion

"The Rio Mint Process" marks a reversion to an old-time printing process that was in use long before the first postage stamps were printed.

Comparing the mill and die with the Rio Mint process, it is noticeable that both have much in common in so far as the treatment of the steel dies and the general idea of plate manufacture is concerned.

Philatelically, however, the difference is great, and the printing plates produced by both methods are not comparable. Therefore, they cannot be studied in the same way.

It is my opinion that the Rio Mint process is a *re-discovery of an old method of printing,* being a precursor of the mill and die process, and out of which the latter probably was developed. It is suggested that philatelic handbooks and standard works on stamp printing should list this along with the mill and die process.

From 1880 to 1888, the Rio Mint manufactured about 200 million stamps with 20 different designs by this method of production. As mentioned in the introduction, the firm of Bradbury, Wilkinson & Co. produced line-engraved stamps for Queensland by the American printing method about this time. There is also a hint that stamps of Falkland Islands and Transvaal could have been printed from plates made from flat dies. The author knows of further cases where such dies may have been employed. It is possible that here is a new, interesting field for students of line-engraved stamps.

What was the "American Process?" Am I correct about my theory of a different method of stamp production? I know that my opinions have been challenged by some students of line-engraved stamps. I am grateful to the COLLECTORS CLUB PHILATELIST for granting me the opportunity to advance my theory. It is hoped that further research by others will support my opinions.

Book Reviews

Bermuda, The Post Office, Postal Markings and Adhesive Stamps by M. H. Ludington. 1962. 283pp. Publisher, Robson Lowe, Ltd., 50 Pall Mall, London, S. W. 1, England. Price £8.5/-($23.20).

When one has waited a long time for the appearance of a work known as being in preparation, it is most gratifying to find it, when finally seen, completely satisfactory. Mr. Ludington has produced a volume replete with information on the postal service and the stamps of Bermuda.

In Book One, the author traces the development of Bermuda's postal system. From the beginning in 1784 with an unofficial post started and carried on for many years by the printer for the colony; through the first official post established by the Act of 1812; through the difficult early years with their periods of collapse and regeneration; through a time of expansion; and through a late period of neglect. This is followed by a complete reorganization made with the help of a Post Office Inspector from England, Mr. Percy Turner, whose efforts on behalf of Bermuda's postal affairs resulted in the Acts of 1878 and 1879 which were, by provision, continued in force through 1882.

As the House of Assembly, the legislative body of the Bermudas, in originating the Post Office Acts, included in each the detail of proceedure, establishment of sub-offices and receiving houses, rates of postage, routes for the carriers, salaries and so forth, the Acts themselves provide the foundation for the story of Bermuda's postal system. The Act of 1812 is printed in full in the first appendix, and summaries of the Acts and Amendments from 1813 to 1879 appear in the text. Mr. Ludington completes the picture with information from letters by officials, official notices in the newspapers, news items and his own valuable comments.

Probably the phase of Bermuda postal history most fascinating to students is concerned with the complications arising from the dates of establishment and closing of the receiving houses, and in the assignment and reassignment of their numeral cancellations. Mr. Ludington very ably has unravelled these complications, providing sketch maps showing, after each change made, the location of the receiving offices and the mail routes used at that time.

Since 1882, the author states, there has been little more than a slight interest in the postal history. He, therefore, surveys the years from 1882 to 1959 in one chapter with only the outstanding events chronicled. He concludes Book One with a chapter on "Overseas Mail Communications, 1842-1948" and one on "Postal Arrangements for the Armed Forces in Bermuda."

In the Appendices to Book One, besides the Act of 1812 and Mr. Turner's lenghthy report, there is much material of value given in tabulated or checklist form: Postmasters' Annual Returns; Extracts from the Blue Books of Bermuda, 1822-1864; Government and Post Office Notices; Postage Rates; List of Post Offices; List of Postmasters, Sub-Postmasters and Receiving House Keepers; and a list of Sources.

Section Two of Book One is a reprint, with some minor changes, mostly in dates of use, of the author's excellent former brochure, *Bermuda, The Handstruck Stamps and Cancellations,* originally published by Robson Lowe in 1956. The tables of "Tentative Valuations" printed in the back of the brochure are omitted here.

Book Two of this volume, with the title, *The Adhesive Stamps,* is, the author acknowledges, based on H. R. Holmes's book, *The Postage Stamps of Bermuda,* published in 1932, with added information from the author's own collection and the collections of several fellow specialists. There is a vast

amount of material here that did not appear in the Holmes book. Each issue from the Postmasters' Local Stamps of the stampless period through the commemoratives of 1949 is thoroughly described. The author's work on plating the "ship" stamps is incorporated in this section. Details of counterfeits are given with comparison to genuine stamps. Postal stationery, from the first postcards of 1880 through the air letter sheets of 1955, is presented more completely than ever before. Appendix One of Book Two furnishes a summary of printings from 1865 to 1941 with dates received in Bermuda, and Appendix Two a checklist of all the issues including essays, proofs and specimen stamps.

Throughout the volume there are many excellent illustrations; of covers with scarce postal markings, of post offices, of portraits of the early postmasters, and of the stamps themselves.

Though additional material, especially in the field of postal history, will probably come to light, this excellent volume, clearly the result of careful research, will stand for many years as the definitive work on the Bermuda post office, postal markings and stamps. *(Pamela Taylor)*

The Postage Stamps Of Great Britain Part II (revised Edition). The Line-Engraved Issues. Edited by W. R. D. Wiggins and C. Gardiner-Hill. 224 pp., 11 plates and about 1,000 illustrations. Royal Philatelic Society, 41 Devonshire Place, London W. 1., England. Price 42/ ($5.90)

In a market characterized by a plethora of general catalogues, a book which is the culmination of twelve years dedicated labor is almost a rarity. Such is this latest addition to the handbooks on the postage stamps of Great Britain by the Royal Philatelic Society of London, England. This Part II completes a series that was at one time part of the English translation rights of the Collectors Club to the German "Kohl Handbook."

This second edition replaces the former Part II with certain modifications. The first edition, the work of J. B. Seymour, out of print for many years, included the Embossed and Surface-printed issues of Queen Victoria. Part I, completed by Seymour shortly before his death, appeared in 1950.

Subsequently, when an editorial committee was formed to work on this current volume, it was decided that Part II would be limited to the material in this volume and the embossed and surface-printed issues would be combined with the Edward VII issues to make up Part III. This was published in 1954 in the same format as used here.

Part IV dealing with the issues of George V followed in 1957, and this entire set is now available.

The editors have done an encyclopedic job, preserving Seymour's style with its emphasis on clarity of presentation. The chapters on the early history of perforating machines and their development is especially well done. What might bog down into a dreary recitation of statistics and minutiae comes alive under their handling. Noteworthy improvements are apparent in the revised chapters particularly in the matter of drawings and illustrations. These have been enlarged and placed in immediate relationship with the explanatory text and description. These new illustrations are the work of G. V. Eltringham, who deserves commendation for the high quality of his work. Another convenient addition is the enlarged photograph of Die I and Die II from the corresponding plates of Wright and Creeke.

A welcome addition is the inclusion of two rarity tables. One shows the proportionate varieties of the plateable stamps of the One Penny Die I Perforated. The other presents the numbers of the varieties of the One Penny Die II

Alphabet II grouped under the two watermarks and perforations. These tables should prove a valuable help to serious students of these issues.

The chapters on the One Penny Die II, perforated have been completely rewritten, with striking amplification. A considerable amount of material has been defined since Seymour's work was completed, and more collections have been examined. The various plates are handled in order, in detail. Here again the proximity of text and illustration is very much appreciated. All of this is done without losing a single element of the concise, clear style. The section on the Protective Overprints is included with only moderate changes except for the more readable arrangement.

This is a classic reborn. Its readability should recommend it to any one interested in the stamps of Great Britain. It should prove indispensable for any serious student of these issues. *(Cyril V. Gross, M. D.)*

Congo — Cinquante Ans d'Histroire Postale (Fifty Years of Postal History) by Jean Du Four. Publisher, La Revue Postale, 370 Boulevard du Souverain, Brussels, Belgium. 507 pages, profusely illustrated and 6 color plates. Paper cover with French text. Price $12.00

Because General Du Four is without doubt the foremost authority on the stamps and postal history of Congo, this book has been awaited with great interest by Congo specialists. It is not a catalog, but rather an encyclopedia of Congo philately.

The title is somewhat misleading as practically all of the book is devoted to the period 1886 to 1923, which represents what Congo collectors generally consider the period of greatest philatelic interest. During these years, only 92 stamps were issued, but many of the issues had several printings. Thus plate varieties, perforation and surcharge varieties abound. These are covered in great detail and are profusely illustrated.

Part I provides a complete, well-illustrated listing of these varieties and of the various printings, with a wealth of information about the stamps, the surcharges and the postal stationery.

Part II deals with the postal history: the forerunners, the cancellations and other postal markings. It covers paquebot and railway cancels with maps. Early air mail routes also are described.

In two respects, the book could have been improved. There are six color plates illustrating the various issues. They are not good reproductions and the quality of printing of the color part of these illustrations is poor. The maps, while readable, leave something to be desired. Otherwise, the production is excellent.

This brief review cannot possibly do justice to this splendid work. Nor can it express the years of research that went into the preparation of this work. General Du Four's book is required reading and study for anyone interested in the stamps of Congo. *(Arthur I. Heim)*

Sanabria, The World Airmail Catalogue, 1963 Edition. Nicolas Sanabria Co., Inc., 521 Fifth Avenue, New York 17, N. Y., publisher, Georges A. Medawar, Editor. 738 pp. and profusely illustrated. Catalogue Notes and Index 9 pp. Price $12.50.

This specialized air post stamp catalog commenced in 1936 under the editorship of the late Nicolas Sanabria, a leading air mail stamp authority and

dealer. It appeared every year through 1946 until Mr. Sanabria died.

Under new editors, both a 1947 and 1948 edition was issued. Then, the annual schedule ceased; this catalog came out on a two or three year basis. The previous edition is dated 1959-60 and totalled 625 pages.

The latest edition introduces a new editor and its size has increased to 738 pages. Also the former letterpress printing has been discontinued and the new one was done by offset. The type is clear and readable. Unfortunately, the illustrations in many instances not only have deteriorated, but many of them are practically indistinguishable.

The editing and publishing of an air mail stamp catalogue in 1963 is a far more difficult task than twenty-five years ago, because the number of stamps have more than doubled.

Furthermore, when the Sanabria catalog began, there were five or six other air mail stamp catalogs published here and abroad. Sanabria remains the only survivor, a tribute to this book's standing in aero-philately.

The newest edition has been well handled to a great extent, although there are many mistakes and omissions. This is bound to be. The layout in places was badly planned for the user's convenience. Take, for example, an important country as Uruguay that from 1921 to the present has issued over 250 different air post stamps. The country's listing starts on the very bottom of page rather than commencing on a new one. This could have been easily overcome. Also the illustrations at times are placed too far from the descriptive notes. This, too, need not be.

Many past mistakes in text notes and information have been corrected with the assistance of twenty-one consultants. Written aero-philatelic research has been consulted and used by the new editor to a greater extent than was the practice since Mr. Sanabria's death. The result, of course, shows a great forward stride.

Controversy over Sanabria prices has existed for years. Some think that many of the minor varieties are priced far too high. Others believe that the Sanabria catalog prices generally are a good indication of the air mail market. A number of prices have been changed with either increases or decreases. No question about it, however, many of the "telephone number prices," especially for the minor errors of countries as Lebanon, Syria and some of the Latin American countries are still in the catalog. It is hard to justify a catalog price of $250, when such a stamp sells at auction for around $18.50.

Despite all the aforementioned faults, on an overall basis this catalog marks a concrete contribution to philately. Air mail stamps are a very important specialty. Were it not for Sanabria, this field would be severely handicapped without a catalog.

Looking at the balance sheet of the assets and liabilities, it is this reviewer's considerate opinion that the former far outweigh the latter. In the field of stamp catalogs, Sanabria can be ranked among the better ones. There are a few superior. But many specialized stamp catalogs do not offer the accurate information and price guides as this Sanabria book does. *(H. M. G.)*

New Discovery from British Archives on The 1765 Tax Stamps for America. Paper bound pamphlet. 27 pages. Published by the American Revenue Association. Edited by Adolph Koeppel. Copies may be had from Adolph Koeppel, 633 Chelsea Rd., Oceanside, N. Y. for $5.00, postpaid.

This pamphlet combines, for the first time, all the information now known

on the 1765 Tax Stamps for use in America. A great deal of information is published that was obtained from British records. The stamps are illustrated with fine photographs. A very complete bibliography of the many stories and articles which have appeared in print over the years is included. Anyone who is interested in these historic stamps should certainly have a copy of this splendid publication. *(Ezra D. Cole)*

Austrian Post Offices Abroad, Part Two Austrian Lloyd: Black Sea Lines, All Lines (1888-1914) by S. D. Tchilinghirian and W. S. E. Stephen. 80 pages, profusely illustrated. Published by the Austrian Stamp Club of Great Britain, 94, High Street, Aberlour (Banffshire). Price: $4.50.

The second part of this work continues the study of the Austrian Lloyd Lines and its role as a carrier of the mails. Similar in format to the preceding volume, this book, too, is characterized by a wealth of information presented concisely and clearly.

The greater part of the work is taken up, as indicated by the title, by a study of all the Lloyd lines between the years 1888 and 1914. The former date was chosen, because it was when each of the Lloyd's ships obtained an individual datestamp for cancelling letters mailed by passengers or dropped into the ship's letter box at ports of call. Here, too, the many illustrations greatly enhance the book and give additional meaning to the wealth of facts.

A worthy companion to Messrs. Tchilinghirian and Stephen's first volume, this new book can only whet the appetite of philatelists for the succeeding volumes, which, it is hoped, will soon be forthcoming. *(Thomas G. Klein)*

Encyclopedia of Designs, Engravers, Artists of United States Postage Stamps 1847-1900 by Les Schriber, Sr. 80 pp. Illustrated, paperbound. Price $2 obtainable from the author, Box 567, Wall St. Station, New York 5, N. Y.

This booklet was made into a unit from a series of articles published last year in the monthly magazine, "The American Philatelist." The contents are divided into three parts.

The first twenty-four pages covers each denomination issued by the United States from Scott Nos. 1 to 293, offering some brief but informative notes on each stamp's design.

Part 2 is titled "Biographies." Here the author offers a short biographical sketch of every person associated with a design — the subject-matter of the design, the engraver, the designer and the artist who did the original. This section is treated in thirty-four pages.

There are sixty footnotes within Parts 1 and 2 and these form the third part of this monograph, covering twenty-two pages.

In an attempt to evaluate this work, one instinctively remembers the long, scholarly series that the late Clarence W. Brazer wrote for the COLLECTORS CLUB PHILATELIST from 1939 to 1948 on the engravers of U. S. stamps. Mr. Brazer's studies were exhaustive and offered much original research. But that work did not touch upon biographies of those who painted the original from which a stamp's design was taken nor the subject of the design such as a U. S. President or an American scene.

Of course, this new attempt at an exhaustive encyclopedia cannot offer the depth of research that Mr. Brazer did. The newer author offers digested biographical data that seems to include the more pertinent information. For one seeking a thumbnail sketch of the designs and designers of our 19th century postage stamps, this booklet is useful.

It is iconography, not philately, with many revelant historical notes added. The layout, editing and presentation has a professional look, except for a few instances when some basic rules for book publishing were not followed. The printing unfortunately shows a lack of make-ready in many parts due to the carelessness of the printer to avoid broken type. The 6-point type for all the text running across the page does not make for easy reading. *(H. M. G.)*

The Library Committee reports the acquisition of the following:

Philatelic Journals. Gift of Mr. Philip Silver.

The Postage Stamps of Great Britain, Part Two: Revised Edition. The Perforated Line-Engraved Issues. Edited by W. R. D. Wiggins. Published by The Royal Philatelic Society London, England. Courtesy of the publisher.

Congo, Cinquante Ans d'Histoire Postale by Jean Du Four. Editions de la Revue Postale, Brussels, Belgium. Gift of the author. (French)

The 1765 Tax Stamps for America, edited by Adolph Koeppel. Published by the American Revenue Association. Gift of the author.

Muller Briefmarken-Katalog 1963 Schweiz/Liechtenstein. Marken-Muller Ag, Basel, Switzerland. Courtesy of the publisher. (German)

Europa Stamps. American Topical Association, Inc., Milwaukee, Wis. Courtesy of the publisher.

Fun and Profit in Stamp Collecting by Herman Herst, Jr. Publisher, Duell, Sloan and Pearce, New York, N. Y. Gift of the author.

Scott's Standard Postage Stamp Catalogue, Vol. I, 1945. Vol. I, 1949. Vol. I, 1952. Vol. I, 1953. Scott Publications, Inc., New York, N. Y. Gift of Mrs. Bert S. Taylor.

Annual Report of the Board of Regents of the Smithsonian Institution. U. S. Government Printing Office, Washington, D. C. Courtesy of the publisher.

Catalogo Specializzato dei Francobolli d'Italia e di Tutti i Paesi Italiani 1963. Aldo d'Urso Editore, Rome, Italy. Gift of Mr. Stanley R. Rice. (Italian)

Bolaffi 1963 Catalogo dei Francobolli Italiani. S. C. O. T., Turin, Italy. Gift of Mr. Stanley R. Rice. (Italian)

Michel Briefmarken Katalog 1963 Europa. Verlag des Schwaneberger Album, Munich, Germany. Gift of Mr. Stanley R. Rice. (German)

Ilustrowany Katalog Znaczkow Polskich 1860-1961. Biuro Wydawniczo-Propagandowe "Ruch", Warsaw, Poland. Gift of Mr. W. Kolakowski. (Polish)

Stanley Gibbons' "Simplified" Stamp Catalogue 1963. Stanley Gibbons Ltd., London, England. Courtesy of the publisher.

Philatelic Journals. Gift of Mr. John H. M. Young.

Speciale Catalogus 1963 van de Postzegels van Nederland en Overzeese Rijksdelen. Nederlandsche Vereeniging van Postzegelhandelaren, 'S-Gravenhage, Netherlands. Gift of Mr. Johannes de Kruyf. (Dutch)

Catalogus der Poststukken van Nederland en Overzeese Rijksdelen. Geuzendam's Postzegelhandel, 's-Gravenhage, Netherlands.

Sanabria 1963 The World Airmail Catalogue. Nicolas Sanabria Co., Inc., New York, N. Y. Courtesy of the publisher.

Philatelic Societies' Year Book 1962-63. British Philatelic Association Ltd., London, England. Courtesy of the publisher.

Catalogo "Ascher" de Enteros Postales de Chile. Sociedad Filatelica de Chile, Santiago, Chile. Courtesy of the publisher. (Spanish)

(Continued on Page 52)

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.

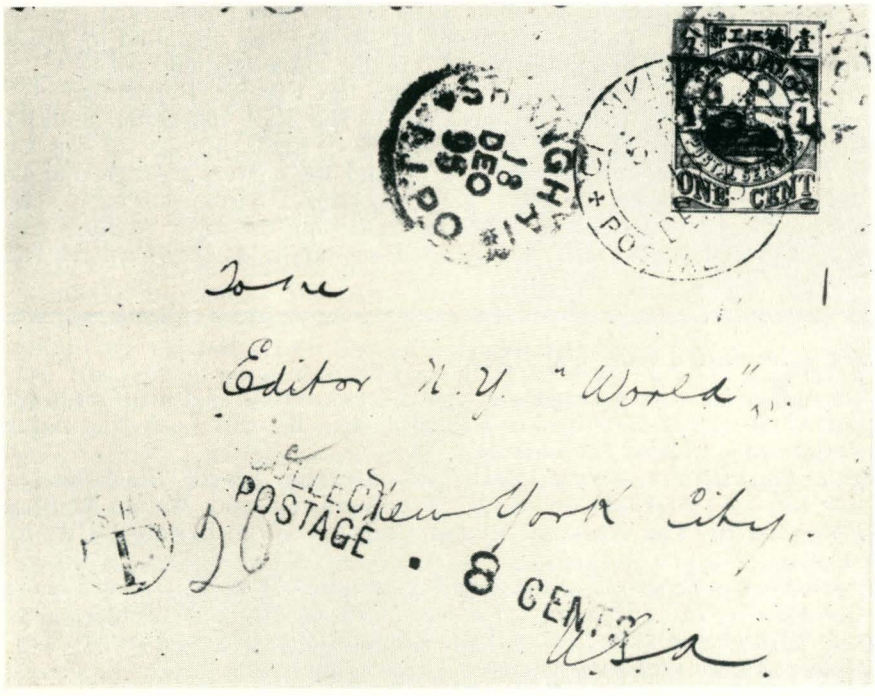
You may own such material. Then it is hoped that you will send it to The Editor, Collectors Club Philatelist, 22 East 35 Street, New York 16, N.Y.

Chinese Treaty Port to the U.S.A.

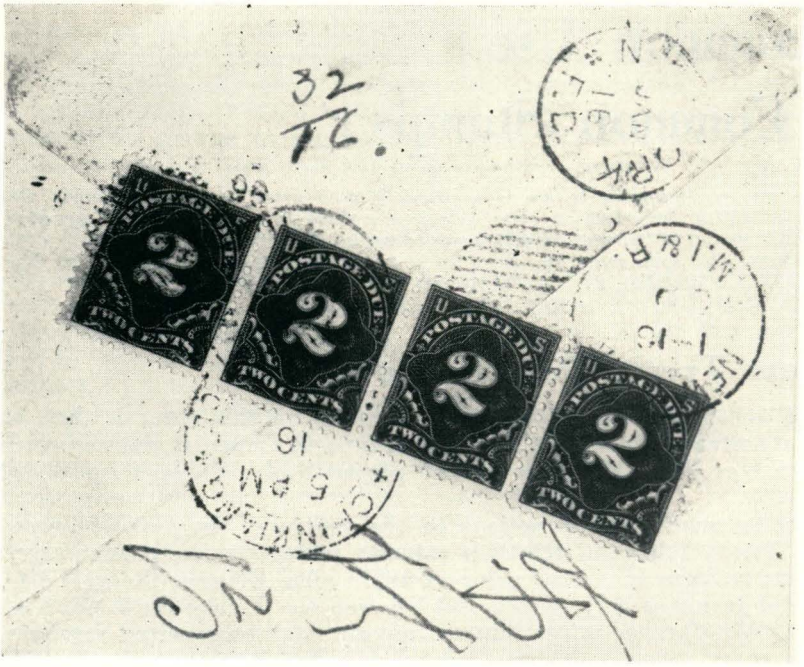
The uncommon use of the common stamp on this cover is that, although valid for postage only within a restricted area in China, it was accepted by the United States Post Office as partial payment of postage from Shanghai to New York

Despite some popular notions to the contrary, the Local stamps of the Chinese Treaty Ports did render a valuable postal service, particularly for the foreigners resident in China prior to 1897. The Chinese Treaty Port stamps were valid franking only within and between the Treaty Ports. Mail sent outside of China, franked with Chinese Imperial stamps required foreign stamps.

The cover illustrated, cancelled "Chinkiang Postal Service 5 PM 16 De 95," was addressed to the Editor of the New York World, and was franked with a 1c Chinkiang Local that carried this to Shanghai. At Shanghai the



The front of the cover. (Photos by Boutrelle)



The back of the cover showing the 8c U.S. Postage Dues over the Chinkiang postmark and also the two New York, N.Y. markings.

cover went to the Imperial Japanese Post Office, was postmarked "Shanghai I. J. P. O. 18 Dec 95," and insufficiency of postage was signalled by the small circular chop "S H T (Shanghai, Taxe)" in the lower lefthand corner.

Arriving in New York it went through the Foreign Department ("New York F. D. Jan 16"), then, for checking, to the Mail Inspection and Rating Division ("New York M. I. & R. 1-16-96"). Proper postage to the United States from foreign countries was then 5c and the correct postage due charge was double the deficiency, or 10c. The Inspection Division, however, accepted the 1c Chinkiang local as partial franking, endorsing the cover "Collect Postage 8 Cents" and affixing 8c in U. S. Postage Due stamps, as shown on the back of the cover. *(William R. Rankin)*

Library (Continued from Page 50)

Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps 1847-1900 by Les Schriber, Sr. Reprint from The American Philatelist. Gift of the author.

Austrian Post Offices Abroad, Part Two, Austrian Lloyd: Black Sea Lines, All Lines (1888-1914) by S. D. Tchilinghirian and W. S. E. Stephen. Published by The Austrian Stamp Club of Gdeat Britain. Gift of the authors.

Hawaiian Stamps Biography, Nos. 1 and 2, compiled by A. F. Cooke. Hawaiian Gazette Co., Ltd., Honolulu, Hawaii. Gift of Mr. I. Willinger.

Albrecht's Catalogue 1892-1893. R. F. Albrecht & Co., New York, N. Y. Gift of Mr. Albert Philip Cohen.

Albrecht's Catalogue 1895. R. F. Albrecht & Co., New York, N. Y. Gift of Mr. Albert Philip Cohen.

The Clubhouse

Meeting of October 17, 1962

U. S. Postage Stamps, 1847-1867

Before a capacity gathering, Mr. Mortimer L. Neinken spoke for approximately two hours. This talk represented more than thirty years of collecting and research. The meeting covered twenty years of philately and postal history from 1847 through 1867.

Mr. Neinken showed twenty frames full of cancellations various recuts, plate varieties, reliefs, plate cracks, in single stamps, pairs, strips, large blocks, full sheets and covers. The fantastic display revealed some of the outstanding rarities of this period, many of them from world prominent collections such as Edward S. Knapp, Steven Brown, Alfred H. Caspary, Judge Emerson and many others. The quality of the material was far ahead of anything seen in recent years. To mention the outstanding items would take many pages, but a few were so important that they must be listed in telling what the collection contained.

In the 1847 issue, the 5c stamp was represented by singles and pairs and four covers, one 5c stamp with the red Binghamton herringbone cancellation, another cover with a rare New York and Troy steamboat. Also, one 5c cover and a 10c cover with the oval strike of the "steamer 5" on the 5c and "steamer 10" on the 10c were displayed. The 1851 issue, Mr. Neinken's favorite, had many full panes of 100, some of them the only ones known, and many sheet reconstructions showing the full panes, were both in the frames and also shown on colored slides that clearly depicted the true colors of the various printings.

To mention a few of the outstanding items in the 1c imperforates, particularly impressive were the full right pane of plate 1 Late imperforate and a full right pane of plate 2 imperforate. The reconstruction of plate 1 Early had both the right and left pane (the only ones in existence). A superb copy of 7R1E which is the rarest of all the imperforate 1c stamps and, according to the best authorities, less than 45 known copies was seen by the large audience on a colored slide, the best way to examine this.

Many cover rarities including Type 1a in a strip of three on cover and numerous others such as a strip of four, 1c imperforate with a 12c bisect paying a 10c rate to Canada. The 3c and 5c of the 1851 to 1856 issue were represented by outstanding singles and pairs, both on and off covers. The outstanding item of the 3c imperforate was a July 1, 1851 first day cover, and of the 5c imperforate the earliest known date of use, also on cover.

The 10c 1855-56 green consisted of all types used, in singles, pairs, strips and blocks, one of the world rarities being a block of eight, showing all four types in one block. Mr. Neinken said there is only one other such block in existence, to his knowledge showing all four types. In addition to this, there was an outstanding color slide showing a strip of three of the 10c including the double recut 64L1 (Type 4) and a 12c stamp paying the 42c rate to Norway.

The 12c 1855 had many beautiful copies with double and inverted transfers, plus exceptional single copies, pairs and one particularly noted a vertical strip of six and a horizontal block of ten, besides numerous covers, many of them combinations.

The 1857 issue is another one of Mr. Neinken's favorites and at least seven complete panes of 100 were shown. The outstanding item in this group was the only known pane of 100 showing the rare Type 1a of which very few

exist, and also other types in this pane, all of them scarce types including Type 3 and Type 3a. This is the only existing pane of 100 and is considered among the greatest U. S. rarities. There were superb examples of the 1c perforated with fancy cancellations, blocks, pairs, strips and covers, with all the scarce types and recuts in profusion. One of the outstanding covers was six single copies of the extremely rare 99R2 with a wide break at the bottom used on one cover. This is such a rare cover that, according to all known records, less than seven 99R2's exist on cover. There were some beautiful combination covers in this series, many showing Carrier cancellations, foreign rate usages and others so numerous as to make these rarities appear rather commonplace.

The 3c 1857 and the 5c 1857 were shown in profusion on scarce covers. One cover with a 5c brown and 30c orange showing Confederate usage was outstanding. The 10c green 1857, another long-time favorite of Mr. Neinken, was represented by all the scarce types on many outstanding covers including Territorial, Trans-Atlantic and Trans-Pacific usage, and one cover having sixteen stamps in strips paying the $1.60 rate in postage used to Shanghai, China.

The 12c stamps were represented with singles, pairs and covers from plate 1 and 3 with foreign mail and in combination with other stamps on cover. The 24c, 30c and 90c were likewise represented. One cover had a very exceptional copy of the 24c plus a 1c paying the postage to Great Britain with a carrier fee.

There were items showing the Confederate usage which are extremely rare. The 90c 1860 was represented by a used block of five. One of the outstanding pieces in the entire display was a complete pane of 100 of the 1c 1861 supposedly the only one in existence.

One other unusual item was a cover with three 5c buffs paying the 15c rate to France; 5c buffs on cover are extremely scarce and three on one cover is certainly a great rarity.

During the meeting, Mr. Neinken many times referred to his friend, the late Morris Fortgang, who collaborated with him in plating the 1c 1851 and 1c 1857 stamps. Mr. Fortgang was a keen student with a highly-trained mind and a photographic memory of the 2,400 plate positions in these two stamps. He could plate by memory all the major varieties and some of the minor ones. Some of the great discoveries in plating were due to Mr. Fortgang's ability.

At the close, Mr. Neinken gave great credit to his teacher, the late Stanley B. Ashbrook and, in the final analysis, it appears that Mr. Neinken has learned his lessons very well indeed.

The meeting extended past 10 o'clock and represented one of the finest displays of United States the Club has witnessed in many sessions.

(Howard Lehman)

Meeting of November 7, 1962

Sublime And Ridiculous

Sublime and Ridiculous was the title of the program presented by *Mrs. Louise Boyd Dale* at the regular meeting of the Collectors Club on November 7th, 1962.

Her introductory address dealt with some of the highlights of the philatelic career of Jean de Sperati, and the notoriety resulting from the court cases held in France which made his products known generally to philatelists.

Mrs. Dale pointed out that it was not against the French law to make

artistic reproductions and to sell them as such, Sperati signed each of his on the back in soft pencil. The first lawsuit came about when Sperati sent approval sheets of his wares through the mails to Portugal. The French customs authorities inspected the package and expressed the view that the contents were dutiable. Sperati proved in court that the merchandise had been made by him and thus was not dutiable. This evidence led to a further prosecution by the French Government.

Finally the British Philatelic Association acquired Sperati's remaining stock of reproductions, negatives, paper and the records of his life's work. The results of the study of this vast accumulation were published by the British Philatelic Association in a well documented and illustrated text. Mrs. Dale used this work as the basis for her lecture, which was illustrated by color slides.

Each slide showed a genuine stamp and a comparison copy of one of Sperati's "Masterpieces" from his *"Philatelie d'Art"* collection. For this evening's presentation Mrs. Dale selected for discussion some of the remarkable reproductions of *British Columbia & Vancouver Island, Gibraltar, Gold Coast, Lagos, Malta, Newfoundland, Argentina, Buenos Aires* issues, *German States* and *Switzerland.*

As the lecture progressed, it was evident that the speaker had made a meticulous study of the stamps displayed. As she went along, she indicated the minute differences by which it was possible to detect the reproductions from the originals.

Most of Sperati's "works of art" were produced by photo-lithography, even when engraved stamps were simulated. For example, Mrs. Dale showed the first issue of *Newfoundland* which is engraved, and drew attention to the "flatness" of the reproductions. This latter was a clue that, when studied more intently, led to the discovery of other minor differences such as broken letters, additional dots of color where they should not be and in some cases less white background than in the originals.

The *Gibraltar 1886 1 shilling* was made from the Bermuda 1 shilling stamp overprinted "GIBRALTAR" in black. The copy that was exhibited demonstrated that the paper and overprint were genuine, but the basic design of the stamp was not. This creation was made by the chemical removal of the basic design from a more common stamp of the series, at the same time preserving the paper and the overprint, and, subsequently reproducing the design of the scarce 1 shilling denomination.

Among other stamps exhibited and discussed were *British Columbia & Vancouver Island 1865 5c rose imperforate* with "PAID" in oval in blue cancellation, the original of which was on cover; also the *10c blue* imperforate with "35" numeral cancel, the comparable genuine stamp being on a large part of a *"Wells Fargo"* 3c envelope with the *United States 2c and 5c* stamps. Both of these pieces are indeed "sublime."

The *Gold Coast* stamp was the rare *1889 20s green and red.* The *Buenos Aires 1p blue tête-bêche* pair was evidence that Sperati was a master craftsman, as was his production of the *Bavaria 1 kr black tête-bêche* pair, and the *Switzerland Geneva 1843 10c, yellow green double,* the right and left halves, and the *1849 4c black and red coat of arms type.*

Mrs. Dale explained in detail every one of some fifty slides that she had specially prepared for this show, and described to the audience the finer technical points of difference between the "sublime" and "ridiculous" in regard to the paper, printing, impression, varieties of the stamps and also the cancellations of which Sperati produced several hundreds.

Pages from the British Philatelic Association "Sperati" publication were mounted in the wall frames and on each page the authentic stamp (as shown

on the slides) was affixed vis-a-vis the text and illustration of the reproduction.

An additional philatelic treat was provided by selected pages from Mrs. Dale's collection of *Newfoundland "scarlet vermilion"* issues which were displayed in the frames and included examples of the *4p, 6p, 1sh and 1sh, bisected* all used on covers, about the finest copies ever seen.

When our President presented Mrs. Dale with the usual Club's Certificate of Appreciation he voiced the sentiments of the audience in expressing his thanks for an unusual and outstanding educational discourse of such a high order. *(Ethel Harper.)*

Meeting Of November 21, 1962

Topical Collecting

While the combination of bad weather and the Thanksgiving Eve date no doubt kept some members from attending the November 21st meeting, those who were present found the exhibitions presented quite varied and representative of outstanding topical collections.

Allen H. Seed, Jr. acted as master of ceremonies, and he had selected five excellent collections, all of which had won awards at various topical exhibitions.

First to speak was *Robin Crowley,* who showed the Luxembourg section of his collection of "Europa on Stamps." He discussed the origin of the subject, its ramifications and numerous items of interest pertaining to it. Mr. Crowley explained that "Europa" is a concept, not a stamp design, dating from the signing of the Benelux Treaty, and indicated that there is a certain selectivity in the items to be included in such a collection.

An extremely interesting sidelight of the subject is the "Europa School" in Luxembourg. This was originally started when a number of civil servants from many countries were quartered there in connection with the coal and steel industry's activities. Schools were required for the many young children and the group undertook this work on their own, starting with four teachers. Today there are 1,000 pupils in the school and its graduates may enter any university. These students are educated to be Europeans rather than nationals.

Mr. Seed then pointed out the 1962 Topex Grand Award winner, the insect collection of *Mrs. Dorothy Perrin* who was unable to be present. This was a beautifully annotated presentation which would have been a real joy to any zoologist in its detail and clarity.

He also asked the audience to study the two frames of map stamps presented by *Mrs. Virginia Wickenden* of California. This was another beautifully simple presentation, and included two interesting hand-drawn maps by Mrs. Wickenden. Mr. Seed also commented that this collector had recently submitted a stamp design for a U. S. commemorative which he felt had good chances for adoption and use.

The second speaker of the evening was *Mrs. Margaret Hackett* with her "Stage Coaches on Stamps." Mrs. Hackett went into considerable detail as to the origin of stage coaches and their effect upon the general economy. She commented on stage stops, the development of mail service conditioned by the states of the roads, the improvements in coaches, postal routes and deliveries over the years. Mrs. Hackett illustrated her talk with pictures, early stampless covers and many stamps. Her presentation was not only interesting and factual, but indicated clearly how philatelic a topical collection can be.

Leonard Heim's collection was an assortment of pages from his "Foreign Miscellanea on Stamps" and included foreign stamps with the same design as U. S. stamps, advertising on stamps and a full sheet of the stamps issued by Italy to commemorate a flight from Rome to Chicago for the Century of

Progress. In this last connection, his collection also included an interesting cover signed by the Italian aviator, General Balbo and sent to the Italian Ambassador in this country at the time of the Chicago Fair. Mr. Heim's presentation was very varied, with items interestingly annotated.

Mr. Seed then discussed his own presentation of "Map Stamps" which featured some stamps of Brazil including a pneumatic post sheet which he considers unique. His 1895 "Clipperton Island" locals were another unusual item. Mr. Seed remarked that in his opinion, topicals was a "change of pace" type of collecting, and could be very refreshing when one had reached a point of stagnation in one's philatelic interests, citing that his U. S. map stamp collection was an offshoot of his regular U. S. stamp interest.

With what appeared to be a small twinkle in his eye, Mr. Seed called for his last speaker, Dr. Snufflegrass. The good doctor did not appear. Mr. Seed then removed the paper from a frame that had been covered during the entire meeting, arousing the audience's curiosity. He displayed what might well become a new idea in topicals — album pages printed before the stamps are issued. This complete collection on the subject of "Water Skis on Stamps" contained two stamps. But it had pages reserved for issues from such countries as Togo, San Marino, Paraguay, Bhutan, Mongolia and Monaco. Was he kidding? *(Beatrice Berner)*

New Members

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

4870 Henri Schiller, Paris, France. Collects Mexico.
4871 Robert A. Siegel, White Plains, N. Y. Collects Postal History.
4872 Richard Schwartz, River Edge, N. J. Collects United States, Carriers, Locals.
4873 Edwin C. Buxbaum, Wilmington, Dela. Collects Greece, Vatican, Israel.
4874 Peter B. Bulkley, Waynesburg, Pa. Collects Italian Africa, Ethiopia, Italy, Bahamas.
4875 Fred Wanderer, Portland, Ore. Collects South America, Central America, Germany.
4876 Antonio Leal de Magalhaes Macedo, Rio Janeiro, Brazil. Collects Brazil, Great Britain.
4877 Oliver B. Johnston, Los Angeles, Calif. Collects British Colonies, Great Britain, Canada.
4878 Samuel B. Frank, M. D., Mamaroneck, N. Y. Collects Great Britain embossed Revenues.
4879 Harold H. J. Erickson, Syracuse, N. Y. Collects Japan, Finland, Philatelic Literature.
4880 Edward M. Passano, Baltimore, Md. Collects mint stamps of the World.
4881 Walter Bjork, New York, N. Y. Collects Anglo-Boer War, Military of Egypt, Sudan, East African Forces.
4882 W. Ray Radford, Vancouver, Wash. Collects Canada, Washington Territorials.
4883 Michael J. Barie, Detroit, Mich. Collects France.
4884 Franklin O. Davis, Yardley, Pa. Collects United States, Tibet, Nyassa, Liberia, China.
4885 Col. Henry H. Rogers, Baltimore, Md. Collects Liberia, Triangles of World, General to 1920.
4886 Kelly Shryoc, Fort Worth, Tex. Collects Mexico.
4887 Jay Tebo, Salem, Mass. Collects United States, Philatelic Literature.

4888 T. N. Mehta, New Delhi, India. Collects India.
4889 Ronald Albert George Lee, London, England. Collects Great Britain, Cape of Good Hope, Gambia, St. Lucia, St. Helena, Chile, Ceylon.
4890 Alan G. McKanna, Toronto, Canada. Collects France.
4891 Gilbert A. Wehr, Owings Mills, Md. Collects World.
4892 George A. Petreshock, Westville, N. J. Collects Canada, Boy Scouts.
4893 Edward K. Foster, Lutherville, Md. Collects United States commemoratives, Rockets, Space.
4894 Fred F. Seifert, Albuquerque, N. Mex. Collects British West Indies, Postal History.
4895 Albert Hedley Stokes, Toronto, Canada. Collects Jugoslavia, China, Netherlands.

1963 PROGRAM OF MEETINGS

January 9th — *ANNUAL MEETING*

January 16th — *Washington Philatelic Society*

February 6th — *Panama, Stamps Used Before The Republic*—John N. Myer

February 20th — *Philatelic Foundation*

March 6th — *Essay Proof Society*—Joseph E. Reinis

March 20th — *Kingdom of Poland 1860-1870*—Mirko Bojanowicz

April 3rd — *Confederate States Its Postal History*—Dr. Ludwig Simon

April 17th — *ANNUAL COMPETITION*

May 1st — *Indian Feudatory States*—H. D. S. Haverbeck

May 15th — *Postal History Society of the Americas*—Dr. Wm. Reiner-Deutsch

June 5th — *Great Britain*—Wallace Knox

Summer Recess

September 18th — *France & Colonies Philatelic Society*

October 2nd — *New York Postmaster Provisionals*—John R. Boker, Jr.

October 16th — *Trans Atlantic Covers 1851-1875*—Melvin Schuh

November 6th — *American Stamp Dealers' Association*

November 20th — *U. S Postmaster Provisionals*—John Pope
— *Memphis Postmaster Provisionals*—Mrs. John Pope

December 4th — *Air Mails*—Henry M. Goodkind

December 18th — *Board of Governors*—Open House

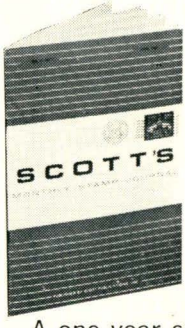
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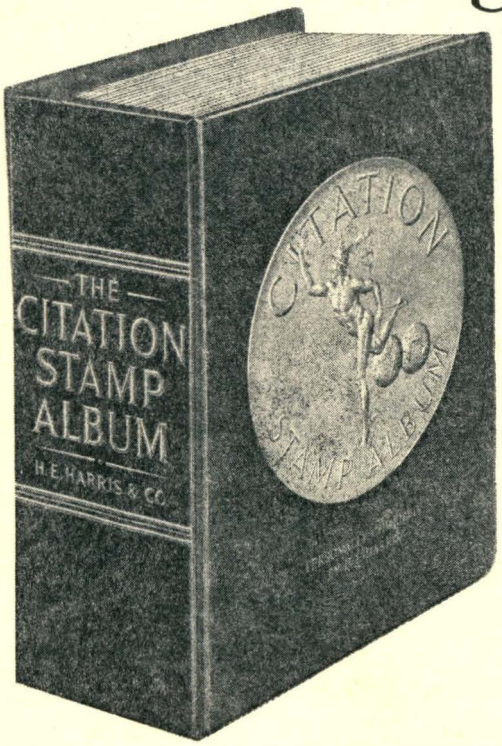
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