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PHILATELIST

Volume 50 Number 1
January 1971



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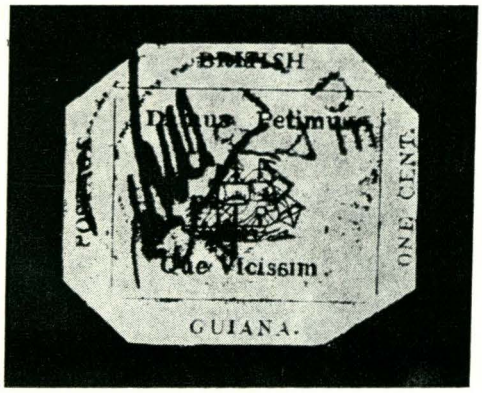
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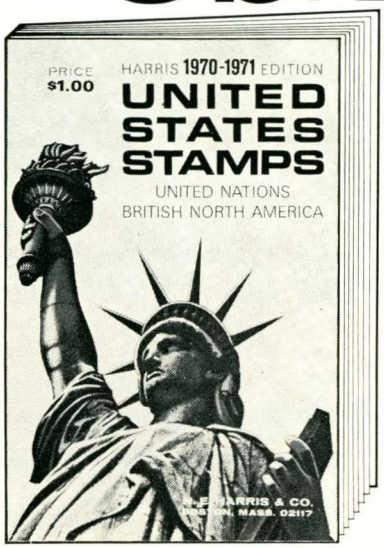
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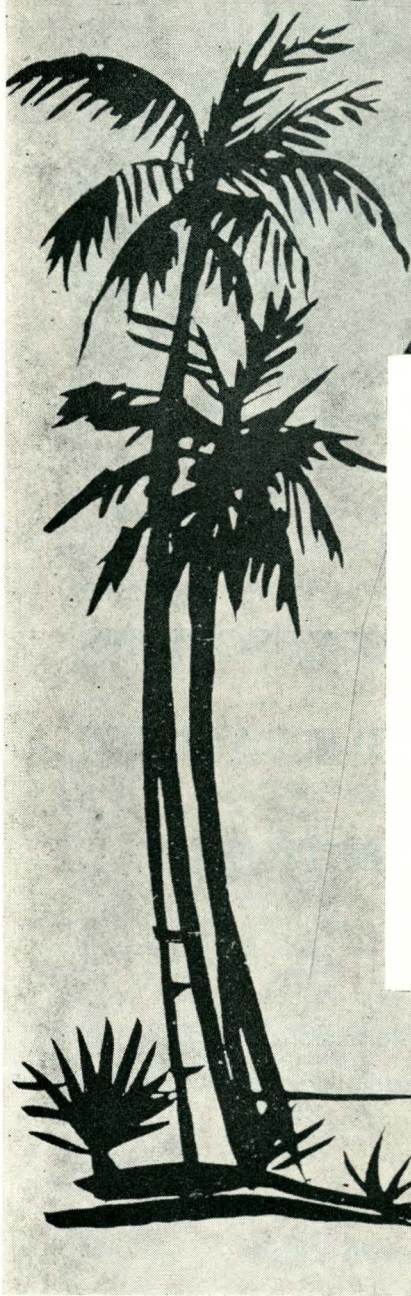
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January 13th	— *ANNUAL MEETING.*
January 20th	— *PRODUCING THE FIRST BUREAU ISSUES* — *Bureau of Engraving and Printing, Washington, D. C., James A. Conlon, director.*
February 3rd	— *19th CENTURY RUSSIA — Members of the Rossica Society.*
February 17th	— *THE STAMP TRADE IN 1896 — Herman Herst, Jr., Shrub Oak, N. Y.*
March 3rd	— *HANOVER — John R. Boker, Jr., N. Y.*
March 17th	— *BRAZIL, BULL'S EYES — Norman Hubbard, N. Y.*
April 7th	— *STEINWAY NIGHT — Members of the Steinway Family.*
April 21st	— *ANNUAL COMPETITION.*
May 5th	— *BERMUDA AND GIBRALTAR — Geoffrey Osborn, Harrington Sound, Bermuda.*
May 19th	— *HAITI — F. Burton Sellers, N. Y.*
June 2nd	— *WAR COVER CLUB NIGHT — Theo. VanDam, Chairman.*

SUMMER RECESS

September 22nd	— *GERMAN STATES — Arthur Salm, Chicago, Ill.*
October 6th	— *SAMOA — Robert Odenweller, N. Y.*
October 20th	— *LICHTENSTEIN-DALE NIGHT — Anne Boyd Lichtenstein Foundation.*
November 3rd	— *75th ANNIVERSARY NIGHT.*
November 17th	— *ROYAL PHILATELIC SOCIETY NIGHT — Royal Philatelic Society, London.*
December 1st	— *UNITED STATES 19th CENTURY — Louis Grunin, Spring Valley, N. Y.*
December 15th	— *BOARD OF GOVERNORS OPEN HOUSE.* — *Ernest A. Kehr, Chairman.*



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The Collectors Club
PHILATELIST
Volume 50 Number 1
January 1971

Collectors Club Celebrates Diamond Anniversary in 1971

In 1971 the COLLECTORS CLUB will celebrate the 75th Anniversary of its founding, making this a special year indeed. For many months a Planning Committee of the Board of Governors has been developing details of a series of special events to be held during the year in commemoration of this anniversary.

Focal point of the celebration will be the ANPHILEX EXHIBITION to be held at the Grand Ballroom of the Waldorf-Astoria Hotel from November 26 to December 1, 1971. Organized independently of the COLLECTORS CLUB, but in commemoration of the Club anniversary, this 600 frame show will feature some of the finest collections in the world. Special invitations will be issued to insure the presence of world-famous collections in this non-competitive show. In addition, all memebers of the COLLECTORS CLUB will be invited to participate by exhibiting one frame of their favorite material, also non-competitive. The annual competitive display of club members will be held in April at the usual time, with the usual awards.

Most of the special activities are scheduled for the last quarter of the year when the actual anniversary date of DECEMBER 14, 1971 is reached, and many will be held in conjunction with ANPHILEX, both at the Clubhouse and at the Waldorf-Astoria. Details of these special events will be announced from time to time as the arrangements are completed. Among the events under consideration by the Committee are a Recognition Night, Dinner Dance, Cocktail Party and others. These will be, of course, in addition to all the usual club functions as well as an outstanding series of programs on regular meeting nights.

Members will also find extensive redecorating and refurbishing of the Clubhouse taking place, particularly during the summer recess. Hence there will be permanent evidence of the Club's forward progress during its Diamond Jubilee Year. *(F. B. Sellers)*

Across The Editor's Desk

NEW AUCTION RULES

While not clandestinely but certainly not with the cooperation of the silent majority of collectors, the American Stamp Dealers' Association is preparing to adopt—perhaps has already adopted—what it is proud to call "standard terms of sale" for its auctioneer members.

These standard terms have been publicly announced and are, we are told, the work of a special committee which was appointed by Ezra D. Cole, president of ASDA, and which numbered Bernard D. Harmer, chairman; William C. Bogg and William A. Fox, and Leo L. Walton, general counsel. Please note that while the committee included a legal advisor, there was no legal advisor representing the collector nor was there a collector or collectors on the committee. It should not be necessary to call to the attention of the ASDA that the interests of the buying public at auctions should be as equally represented and protected as are the interests of the auctioneer.

Upon examination of the new "standard terms of sale," one cannot help but ask how well are the collectors' (or buyers') interests protected in this new sales code.

Before examining these terms for quibbles, omissions, legalities and loopholes, and for inequities, remember that the final "standard term," as announced, reads: *"The placing of a bid shall constitute acceptance of the foregoing conditions of sale."* This means that whatever precedes this final term is binding even if the bidder doesn't care to read, or does not understand, the small print.

Remember—when you sign a bid sheet, you are signing a contract in the event you become the successful bidder for a lot. It is imperative that you know to what you are agreeing, to what the seller is agreeing, and to the ramifications that a sale may uncover.

Our first criticism concerns an omission—a painful one and, we believe, a glaring one whose absence can only be explained by the probability it was omitted intentionally. This has to do with the paragraph stating that the highest bid is prevailing. There is nothing wrong with that but it fails to say something quite important. What if the highest bid, for argument's sake, is twice that of the next highest? Where does the highest bid get touched off? At maximum? Or at a fixed percentage above the next lower bid? The way it stands, a dealer could execute each and every bid he executes at the top—and be within the the standard terms of sale. If the collector is to be considered, then it should be stipulated clearly just what rule does govern in such cases. Surely there is no confusion pertaining to the point. Many mail auctioneers today commonly practice executing every bid at the top. If this is to become the common practice of all, then it should be more clearly shown that this is the intention.

Of perhaps lesser injustice is the rule arrogating unto the auctioneer the right to refuse a bid "not made in good faith." It is a rather vague wording but we assume it is meant to screen out bids from those who are notoriously poor risks or who have not established their credit. We feel on rare occasions this rule could conceivably work an injustice and suggest that the rule be re-phrased so that instead of flatly rejecting a bid, the auctioneer have the right to demand of certain customers an advance deposit which would, in effect, serve as bail in the event of any default in payment. Naturally there would be no delivery of lots to such bidders until payment in full had been effectuated.

On the subject of owners bidding in their own lots, we cannot understand why the new standards deny this right in the case of a sale advertised as unrestricted or without reserve. A reserve bid means that unless a certain price is reached, the lot is unsold. We don't think much of such auctions. But if an owner actually walks in to an unrestricted sale without previous notice and bids on the floor for his own lot, thereby paying not only his bid price but also the auctioneer's charge for making the sale, we hardly see where that is either reprehensible, unethical or anything else calling for a denial of the practice. Besides, it is comparatively simple to protect ones' lots through a third person—an agent who bids. We find, however, in fairness to the committee that this is an attempt to protect the greatest number of bidders, even though it is not terribly clear that it does really afford protection.

Concerning late payments, the new procedures stipulate a late payment charge of 1½% per month on overdue payments. That's fair since it is generally understood auction sales are not credit sales but for cash. *However, it does not spell out procedures for lots in contention.* If a lot is up for expertization, most likely payment has been deferred. Is a late payment due—or not? The committee was silent on the point. And supposing late penalties are paid and the disputed lot is taken back by the auctioneer. Is it mandatory that a refund of the late charges be made? The ASDA should spell it all out clearly. Also, if a disputed lot is finally taken back by the auctioneer, is the dissatisfied bidder entitled to a refund on his postal costs in returning an unsatisfactory lot. If not—why not? If so, spell it out. Surely, these points needing clarification can't be so obvious to the writer and so obscure to the committee.

In the area relating to authenticity of lots, the rub is applied unmercifully. To start with—and broadly speaking—the new standards mean that no auctioneer —no matter what his reputation for honesty and fairness—need stand behind his product indefinitely. Under the new rules, you have to make your proof within

a stipulated three/four months or forget it. If an auctioneer's product isn't up to snuff, it becomes 10% the problem of proof by the buyer that an item has questionable virtues. Moreover, the new standards make it possible for any *auctioneer to sell without redress by the purchaser items described "as is." "As is" is often a euphemism for "questionably genuine."* If an item is to be sold "as is," then it should be spelled out that what the auctioneer is really saying is that he will not vouch that the lot is genuine. Caveat emptor! Is this protection for the buyer?

The new rules also stipulate that a lot of 10 stamps or more is not returnable under any circumstances. Buying a set of 10 stamps of which the top expensive value is a forgery ought to bring home to just anyone the equity if any, of this particular regulation.

The small type, if read, will also inform the bidder that any stamp depicted in the sale catalogue is not returnable for reasons of appearance or centering. Ask a photographer whether a faded, discolored or off-color stamp will show such defects in black and white reproduction. While, most likely, such shortcomings will not be apparent in reproduction, the stamp—or stamps—cannot be returned. Is this protection for the buyer?

Reading the fine print further you will also learn that no lot is returnable after 21 days following an auction. That's a flat ukase in spite of the fact that your mail may have miscarried, been delayed, or that you were out of town—or whatever. You have a flat 21 days to get the lot back to the auctioneer. Moreover, you have but three days past receipt of the lot to get it into the mails to him, leaving 18 days for carriage. If you happen to live outside the normal mail channels, this may provide strict hardships. Mind you, fail to observe this timetable and you forfeit all rights of return. No mention is made of any exceptions.

And here is a hook boasting several barbs. No lot is returnable from purchasers who had the opportunity to examine it before the auction. Mind you, that doesn't mean you examined the lot but merely that you were provided the opportunity for examination. If you had the "chance" or "opportunity," or, presumptively, if your agent had a "chance" or "opportunity" to see a lot before the sale, you automatically forfeit all rights to return whatsoever. What a shoddy legal trick that is. What exactly is an opportunity? If you arrive 20 minutes before a sale, is that an opportunity? If the terms of the sale announce that lots will be mailed before the sale to those requesting same, is that an opportunity? If the auctioneer announces that lots will be available for examination in your city on certain prescribed days in advance of an auction, is that an opportunity? It isn't clear but that, nevertheless, is what the small type is going to read. Don't you think the ASDA should change this one to read like "Any lot can be returned, if pronounced 'Not Genuine' by competent authority, whether or not examined prior to sale."

But as we said, this examination hook has several barbs. Inasmuch as you may actually have examined a stamp—we won't even talk about opportunity—does that mean you are then so expert that you can, with a glance, pass upon specimens which experts often take weeks and months to evaluate, and this with sophisticated equipment. Who among us is that expert, let's say, on the Corfu overprints or some equally nasty problems of genuine-vs-counterfeit? Mind you, if you look, then, per se, you're the owner if you've made the top bid, and there is no redress. Again, this is an area that calls for some re-examination. This is the most shocking waiver of the buyer's rights in the entire document.

The woes continue. If you buy a lot that later is in dispute, it is then encumbent on you, the buyer, to submit it to a "*mutually* acceptable authority." But in the case of a U. S. stamp, ASDA stipulates the *mutually* acceptable author-

ity can only be the Philatelic Foundation. While there is no fault to be found with the Foundation, we hardly find this a "*mutually* agreeable" arbiter. You must flatly accept the Foundation for all U. S. stamps. In the case of non-U. S. lots, there is no indication as to how long it can be before the dealer names an arbiter but there is a limitation on how long the case can remain pending.

The procedure in a dispute is simple. The buyer must notify the seller within 25 days that he, the buyer, is seeking an opinion of the stamp or lot. Then a mutual expert is agreed upon. But no lot is acceptable by the auctioneer after three to four months. Well, which is it? Three months? Or four months? It can hardly be both. Again, there is a cute kicker. Right now the Foundation is so heavily loaded that some specimens cannot possibly make it there and back within three months—or even four. And if these rules are adopted, even more material will—through necessity—be funneled towards the Foundation creating a gorgeous log jam. Let us also remember that the Foundation takes a summer break so that lots submitted prior to this recess are going to miss that deadline as set forth in the rules.

One wonders how the committee could have overlooked these obvious pitfalls in their time table. And just what machinery, if any, will the ASDA set up if the mutually agreeable arbiter can't be mutually agreed to? Will the impartial ASDA then select? Let's spell out this point too.

As for the expenses, the seller is responsible to $10 in the event of an adverse opinion of a lot and if the cost is higher, he is then liable for 5% of the sale price but not for more than $50. The Foundation has perhaps a higher charge than $50 but it seems to us there should be no ceiling on the cost of an expert opinion that is rendered against the seller. There is none in the buyer's case. He pays the freight if, 1) the lot is good, and 2) if the expert is unable to render an opinion. Moreover, in the latter case, the buyer remains stuck with the lot. But as some collectors feel, if an expensive stamp or cover cannot obtain a certificate, then who wants its? Yet the new code does not protect the buyer in such an instance. He is compelled to accept the lot as well as to pay the cost of the non-opinion of the expert.

This then is the rundown on the new standards. We don't think in every instance an inequity is intended. Perhaps the committee felt that if it didn't create an umbrella for a great many auctioneers, none would come under but the very few who presently enjoy unimpeachable reputations. But for these reputable houses, there is not a need for a new code of standards. It is the fly-by-nighters and mail auctioneers and their like who have sprung up whom the ASDA hopes to regulate. But regulations which afford little or no *two-way* protection are not in the best interests of the hobby—and certainly not in the best interests of the collector.

In summary, the ASDA should set up an adjudication board, as a first step, before which all knotty disputes should be brought. One of this board's functions would be to name arbitrators where mutual agreement between buyer and seller cannot be reached.

It should be mandatory that expertizing expenses be paid in full, either by the buyer on learning what he has bought is as described. Moreover, in such cases, where the buyer, as a sign of his earnestness has paid expertization fees, he should not be subjected to any late fees.

The ASDA should prohibit the term "as is" in describing auction lots. It is an evasion of the real facts.

The ASDA should stipulate the percentage that a book bid can be executed over the next higher bid. It should not be greater than 10%.

No lot should compulsorily change hands that fails to receive a positive certificate of genuineness from the person or persons to which it is submitted for expertization.

No penalties should obtain to buyers who have examined lots before a sale. This should also obtain for buying agents. Few lots can be examined in seconds and be pronounced positively genuine.

Questionable bids from poor-credit risks can be refused by an auctioneer but the alternative of putting up a deposit should be afforded bidders in such a case. Such deposit should be at least 20% of expected realization.

Postage should be refunded to bidders whose lots are returned for legitimate reasons.

No sizeable lot should be unreturnable simply because of its size. If an appreciable part of it is not genuine, then the auctioneer is at fault.

Lots which have been photographed should be returnable if the photograph failed to reveal an otherwise obvious fault of the specimen.

The time within which a lot rejected can be reasonably returned should be flexible. If the timetable as set forth in these rules is, in an overall sense, a good one, there ought yet be permissible exceptions, these to be determined, if necessary, by the ASDA's adjudication board. Surely if a man is out of the country when a lot arrives—and he can prove it—an extension of time is in order.

And, finally, timetables for the return of stamps must be realistic. If stamps must be expertized, then the date on which they are returned should be the governing one. The Foundation, for one, mails back its "patients." The date on such a mailing should be the governing factor for the return of a lot. If it takes five months—then it takes five months. If it takes three—so much the better. But it hardly makes sense to name the Foundation as the sole expert on U. S. stamps and then expect stamps back sooner than it is possible.

There may be other points in these rules overlooked by the writer. But we honestly believe we have touched the main ones and with grat objectivity. A disservice, in any event, is intended for none. The hobby can certainly not continue if an atmosphere of distrust and legalistics is created between buyer and seller and in which none can survive. *(Ira Seebacher)*

Collectors Club Philatelist ● ● ●

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Spain

The Medaillon Issues of 1909-1920 (Scott Nos. 297-317)

By Theo. Van Dam

Part I. The Stamps

The design shows the portrait of King Alphonso XIII in a medallion in the center, bordered by a reproduction of the Order of the Golden Fleece with the Royal Crown on top. This design is flanked by fleur-de-lis (the emblem of the Bourbon family) on the bottom part and shows oak leaves on the sides. The denomination and currency (centimos and pesetas) are in shields in the upper part.

It gives an "art nouveau" impression, typical of this period, and is generally considered a rather pleasing design; Spain had worse ones.

The printing is another matter. Like its predecessors, the "Cadets," colors are often blurred, copies abound with smears, spots and other irregularities. The same applies also to the perforations. The centering is very bad, resulting in many "freaks" (Figure 1).

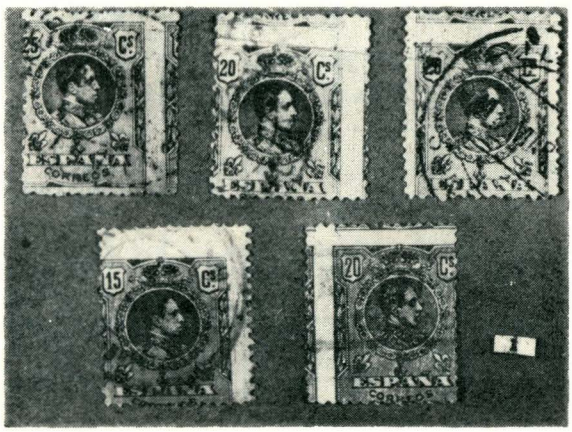


Figure 1. Examples of badly perforated copies.

"Medaillon" stamps in used condition are quite common, with the exception of the 10 Pesetas *(Scott No. 309)*. The 20 centimos olive green *(Scott No. 301)* is somewhat elusive, even when the catalogue value is negligible. Mint stamps, on the other hand, are rather scarce, especially in fine, centered condition.

The 10 Pesetas was also used for telegraph purposes, in this case a small hole was punched in the stamps; beware of repaired copies!

The "Medaillon" stamps can also be divided into two groups. But unfortunately they are not as easy to classify as their predecessors, the "Cadets." (see *Collectors Club Philatelist, Vol. 47, Nos. 3-6*). The first "Medaillons" were issued from 1909 until 1912, the second group from 1917 till 1922. The difference is partly in the perforations, Group I come perforated 13 x 12½; Group II came with perforation 13, but *both* occur with perforation 13½ x 13 (all are comb perforation).

The second difference is on the colors. In some cases they are obvious : 15 céntimos of Group I *(Scott No. 300)* is violet, the Group II issue is yellow ochre *(Scott No. 310)*, while the centimos of the first issue is olive green *(Scott No. 301)*, the second issue is violet *(Scott No. 317)*. The 40 céntimos is listed by Scott in two colors : the first issue as rose *(Scott No. 304)*, the second one as light red *(Scott No. 313)*, these are not too easy to tell apart. The *"Catalogo Especializado de los Sellos de Correos de España, Parte I, M. Galvez, Madrid, 1960"* (hereafter referred to as *"Galvez 1960 Specialized")*, gives the color (or shade) differences in the other denominations (see Chart I). Since the printing and color control were not very exact, there is quite some difficulty in distinguishing between the two groups. In fact, the date of cancellation, is the best way in most cases.

However, there is one case, where the letter preceding the control number on the reverse, is the clue : the 25 céntimos of the second group, was only issued with the letter "I".

Chart I. Regular Issues of the Medaillon stamps

Engraved issues

	Scott(1)→		Unificado(3) (a)	Galvez(2) Group I (1909)		Galvez(2) Group II (1917)	
Denomination	No.	Color	No.	No.	Color	No.	Color
2 centimos	297(b)	dark brown	267	346 346a 346b	brown dark brown light sepia		
	297a(c)	dark brown				358 358a	light brown brown
5 centimos	298	green	268	347 347a	green dark green	359	yellow green
5 centimos (Prepared but not issued)	not listed		268e	347A	carmine		
10 centimos	299	carmine	269	348 348a	light red intense red	360 360a	carmine rose dull red
15 centimos	300	violet	270	349 349a 349b 349c	violet dark violet blue violet gray violet		
	310	yellow ochre(e)	271a(e)		(d)	369 369a 369b	orange(e) orange ochre(e) yellow ochre(e)
	310a	yellow ochre(f)	271(f)			361	yellow ochre(f)
15 centimos (Error)	not listed		270e	349e	blue		

Chart I, continued
Engraved issues

	Scott(1)		Unificado(3)	Galvez(2)			
			(a)	Group I (1909)		Group II (1917)	
Denomination	No.	Color	No.	No.	Color	No.	Color
20 centimos	301	olive green	272	350 350a	bronze green dark bronze green		
(1920)	317	violet	273			362	violet
25 centimos	302	dark blue	274	351 351a	blue dark blue	363 363a	ultramarine(g) pale sky blue(g)
30 centimos	303	blue green	275	352 352a	green blue green	364	"aqua" green
40 centimos	304	rose	276	353	carmine rose		
	313	light red	276a			365	salmon rose
						366	"currant" red
50 centimos	305	blue	277 blue green 277a blue	354 354a 354b	greenish blue gray blue slate blue	367 367a	blue dark blue
1 Peseta	306	lake	278	355 355a	reddish carmine dark carmine	368	reddish rose

The current specialized catalogue of Spain, the *"Catalogo Unificado y Especializado de España, 1969"* (3) (hereafter referred to as *"Unificado"*) does not list the two issues separately, like the *"Galvez 1960 Specialized"*, but only lists the 50 céntimos as "blue green' and "blue" (see Chart I).



Figure 2. Partly "rouletted" copies.

Chart I, contined
Engraved issues

	Scott(1)		Unifi-cado(3)	Galvez(2)			
				Group I (1909)		Group II (1917)	
Denomination	No.	Color	No.	No.	Color	No.	Color
4 Pesetas	307	deep violet	279	356 356a	lilac brown violet brown		
(Error)	307a	lake	279e	356E	carmine		
10 Pesetas	309	orange	280	357 357a	orange yellow orange		
Lithographed issues (1920)							
2 centimos	315(c)	bistre	289			378(c) 378a(c)	light brown reddish brown
20 centimos	316	violet	290			379 379a	violet light violet

(3)

a) "Unificado" catalog lists the colors basically the same as "Galvez", except their No.277 (50 centimos).

b) Control numbers on the reverse of stamp.

c) No control numbers on the reverse of stamp.

d) Letter "$\tilde{N}$" with control number on reverse.

e) Red or orange control number on reverse of stamp.

f) Blue control number on reverse of stamp.

g) Letter "I" with control number on reverse.

General Information: Period of Use

Issued in two groups, first between 1909 and 1912, second between 1917 and 1922. It was replaced in 1922 by the "square portrait" issues *(Scott Nos. 331-344)*.

Method of Printing

Line engraving, recess printed, with the exception of two stamps : the 2 céntimos brown *(Scott No. 315)* and the 20 céntimos violet *(Scott No. 316)*, which were lithographed.

The 20 céntimos violet was issued engraved in 1920 *(Scott No. 317)*. Printed by the Fabrica Nacional de Moneda y Timbre (known as the "F.N. M.T.") in Madrid in sheets of 100. Quantities not known.

Engraved by Bartolomé Maura.

Paper : white to grayish.

Gum : white to yellowish.

Perforations

As mentioned before, the "Medaillons" are known in the following perforations : 13 x 12½ (comb) for Group I;
13 (comb) for Group II;
13½ x 13 (comb) for both.

In addition to this there are copies known with perforation 14 (line), these are quite scarce, and they seem to be the first ones issued. The reason for this is that their predecessors the "Cadets" were perforated 14 (line), so that these early "Medaillons" must have been perforated with the old devices. One clue to this is that in an article in the *"Eco Postal"* of 1909 (4) the "Medaillons" are mentioned as "new issues" with a perforation of 14. Also the Perf. 14, have the control numbers on the reverse starting with an "A" indicating the first printing.

Very recently, a copy with perf. 11½ has been discovered by Sr. L. de los Santos (5), with the town cancellation "Sardinero.".

All denominations also exist imperforate, as listed in the *"Galvez 1960 Specialized"* (2). In some cases the perforation is very rought, which make it look like the stamps were rouletted. (Figure 2).

Control Numbers on the Reverse

As mentioned before the "Medaillons" have control numbers printed on the reverse (see *Collectors Club Philatelist Vol. 47, No. 3, page 143).* These come mostly in blue, but in the case of the 15 céntimos, yellow ochre, they are found in colors ranging from red to orange *(Scott No. 310).*

The control numbers are sometimes printed double and even triple. In some cases the number has been omitted, these should be collected in pairs, one with and one without number.

The 2 céntimos brown, engraved, was issued two ways: the 1909 issue had control numbers *(Scott No. 279),* the 1917 issues had none *(Scott No. 297a).* The control numbers are also omitted on the 2 céntimos brown, lithographed, *(Scott No. 315).*

The control numbers 000.000 indicate that the stamps were specimens sent to the Universal Postal Union in Berne, Switzerland.

The 15 céntimos *(Scott No. 300)* comes in a distinct gray lilac shade. These are easily distinguished from the standard violet color, because they have control numbers starting with the letter "Ñ" on the reverse.

Bisects

These should be collected on cover only, in order to ascertain their authenticity. Most of these occurred in the 1920-1921 period when a change in the postal rate caused a shortage in several denominations, they are known horizontally, vertically and diagonally.

Following denominations are found bisected :

2 céntimos, 5 céntimos, 10 céntimos, 20 céntimos and the 30 céntimos of the 1909-1912 group; the 15 céntimos and the 40 céntimos of the 1917-1922 group.



Figure 3. The "fake" 10 Pesetas: a) the 15 céntimos, yellow ochre. b) the fake 10 Pesetas. c) the genuine 10 Pesetas as comparison.

Fakes

Since the 10 Pesetas, orange yellow, is quite a scarce stamp, there have been reports that the 15 centimos, yellow ochre has been altered to pass for this denomination, because they are more or less of the same coloration. This has been done in the following manner, as reported by the Spanish expert Antonio Montseny (6) :

The "15" and the "Cs" in the shield on the top of the stamp were skillfully removed, and replaced by a "10" of the 10 céntimos and a "Pts" of a copy of the 4 Pesetas. The colors were altered chemically, and the new denominations were inserted in the shields.

Figure 3 shows the difference in the "10" of the original 10 Pesetas and the fake, inserted 10 céntimos.

The 10 Pesetas stamp with the Morocco overprinted has been altered similarly.

Postal Forgeries

The *"Galvez 1960 Specialized"* (2) reports a postal forgery of the 15 céntimos violet, but gives no further particulars how to recognize it.

Errors in color :

There are two of the "Medaillons" in this category :

1) the 15 céntimos, blue (not listed in Scott), with the control numbers A.001.357 on the reverse, only one sheet of 100 known.
2) the 4 Pesetas, carmine *(Scott No. 307a*, listed as "lake"). Also only one sheet (100 copies) known, with the control number A.166.262, and with perforated initials "B.H.A." (Banco Hispano America). Found in Barcelona February 1918.

Prepared but not Issued

The *"Galvez 1960 Specialized"* mentions the 5 céntimos in carmine, no control numbers given.



Figure 4. The "prepared but not issued" USO VOLUNTARIO overprints.

Overprints Prepared but not Issued

The 2 céntimos, brown, *(Scott No. 297)* and the 15 céntimos, violet, *(Scott No. 300),* were overprinted with "USO VOLUNTARIO" for the occasion of the Exposition for Graphic Arts in Antwerp, Belgium in 1914. Because of World War I this exhibit was cancelled, and of course the stamps were never used (Figure 4).

Unofficial Overprints

During the postal strike of 1922 the 5, 10, 15 and 20 céntimos denominations were overprinted :

"VIVA EL CUERPO DE CORREOS"
Agosto de 1922
(Long live the Post Office
August 1922)

The 10 céntimos also was overprinted with the same text, but surcharged 25 céntimos. Instead of "Agosto de 1922", the last line read : "Huelga de 1922" (Strike of 1922) (Figure 5).



Figure 5. Examples of "Postal Strike" overprints, used in 1922.

Chart II. The 1920 Air Mail overprints

Denomination	Scott No.	Color	Color overprint	Galvez No.	Color	Color overprint	Amount issued
5 centimos	C1	green	red	Aereo 1	green	carmine	200,000
				1a	yellowish green		
Imperforate	C1a			1s			200
Double ovpt.	C1b			1d			300
Inverted ".	C1c			1i			100
Double ovpt., one inverted	C1d			1da			200
Triple ovpt.	C1e			1t			100
10 centimos	C2	carmine	black	Aereo 2	red carmine	black	200,000
Imperforate	C2a			2s			200
Double ovpt.	C2b			2d			200
Double ovpt., one inverted	C2d			2da			100
25 centimos	C3	deep blue	red	Aereo 3	blue	carmine	200,000
Inverted ovpt.	C3a			3i			200
Double ovpt.	C3b			3d			200
Printed on both sides of stamp	not listed			3r			100
30 centimos (prepared but not issued)	not listed			Aereo 6	green	carmine	300
				6a	bluish green		
50 centimos	C4	slate blue	red	Aereo 4	greenish blue	carmine	200,000
Imperforate	C4a			4s			300
Double ovpt., red & black	C4b			4d			100
1 Peseta	C5	lake	black	Aereo 5	carmine	black	100,000
Imperforate	C5a			5a			100

Air Mail Overprints

The first air mail series appeared on April 4, 1920 consisting of a 5, 10, 25, 50 céntimos and 1 Peseta nenominations, overprinted (typeset) in black and red with the words "CORREO AEREO" *(Scott Nos. C1-5)* (Figure 6) and a "prepared but not issued" 30 céntimos (not listed in Scott).

The céntimos denominations were overprinted in quantities of 200,000, the 1 Peseta 100,000, while there are only 300 (3 sheets) known of the 30 centimos. The latter has the number 000.000 printed on the reverse, indicating that they were specimens to be sent to the Universal Postal Union.

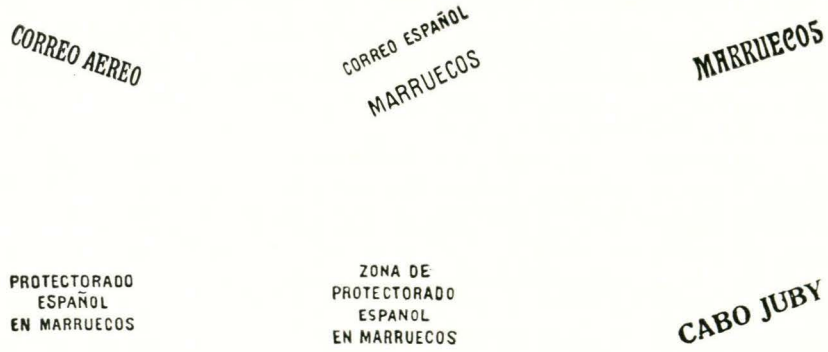
There are many varieties, such as double, triple and inverted overprints, as listed in *(Scott (1), Galvez 1960 Specialized (2) and Sanabria (7)* (see Chart II). In few cases the overprint printed through the original design on front, and shows up on the back. These are known as "offset" copies.

The 5, 10, 50 céntimos and the 1 Peseta are known imperforate. In position 73 of the sheet of 100 the "C" of "Correo" filled in so that it looks like an "E", this is due to defective type, and occurs on all denominations.

In addition to the 30 céntimos, mentioned above, all other denominations are known with the specimen control number 000.000.

It seems that the stamps used for the air mail overprints were especially printed for this purpose. The control numbers on the reverse for the céntimos denominations start with "A.000.001" and run up to "A.002.000", while the 1 Peseta stars with "A.001.000," and run up to "A.002.000." If the air mail overprints have other numbers on the back, it is obvious that they are counterfeits, (2).

The air mail stamps were supposedly used at first on the Barcelona-Malaga flights and the Barcelona-Palma de Mallorca (Baleares) flights in Spain, and on the Sevilla-Larache line to Spanish Morocco. However, there is serious doubt that these stamps were ever used for commercial covers. According to Henry Goodkind, who was very active at that time and worked closely together with Mr. Galvez, he could not find commercial covers showing the designated air mail rate, but only philatelic ones serviced by Mr. Galvez and others.



Figures 6-11. Overprints.

Morocco Overprints

There are four different overprints on the Medaillons'', for the use in Spanish Morocco.

1) 1909. For the use in the Spanish Post Offices in this area :
Correos Español
MARRUECOS (Figure 7).

This is the same overprint, which had been used on the former ''Cadet'' issues (see *Collectors Club Philatelist Vol. 47, No. 3, Page 148).* This overprint was applied to all the denominations of Group I (see Chart III).

Actually the 25 céntimos *(Scott No. 19),* the 4 Pesetas *(Scott No. 24)* and the 10 Pesetas *(Scott No. 25),* were never put into use, and can be considered ''prepared but not issued''.

In November 1912 Spain took over the Northern Zone of Morocco, and established a protectorate. The ''Spanish Post Offices'' now became the ''Spanish Zone.'' The ''Correos'' overprints (Figure 7) were used until 1914, when a new one appeared :

2) 1914. MARRUECOS (Figure 8)

However the older ''Correos'' overprints (Figure 7) were still used in the Spanish Post Offices in the International Zone of Tangiers. In fact this same overprint was again used in Tangiers in 1921 on the Group II stamps: the 15 céntimos yellow ochre and the 20 céntimos violet *(Scott Nos. 75 and 76).* (see Chart III).

Chart III The Morocco overprints

			Scott Nos.			
Denomination	Color	Color Overprint	Correo (Fig.7)	Marruecos (Fig.8)	Protectorado (Fig.9)	Zona (Fig.10)
2 centimos	dark brown	red	14	27	40	53
5 centimos	green	red	15	28	41	54
10 centimos	carmine	blue	16	29	42	55
15 centimos	violet	red	17	30	43	56(a)
20 centimos	olive green	red	18	31	44	57(a)
25 centimos	deep blue	red	19(a)	32	45	58
30 centimos	blue green	red	20	33	46	59
40 centimos	rose	blue	21	34	47	60
50 centimos	blue	red	22	35	48	61
1 Peseta	lake	blue	23	36	49	62
4 Pesetas	deep violet	red	24(a)	37	50	63
10 Pesetas	orange	blue	25(a)	38	51	64
15 centimos	yellow ochre	blue	75			65
40 centimos	light red		not overprinted for Morocco			
20 centimos	violet	red	76			78
Lithographed:						
2 centimos	bistre	red	(b)			
20 centimos	violet		not overprinted for Morocco			

(a) Prepared but not issued

(b) Prepared but not lissued, not listed in "Scott", Unificado No.69.

3) 1915 A new overprint was introduced reading :
PROTECTORADO
ESPAÑOL
EN MARRUECOS (Figure 9)

Again this overprint was applied on all denominations *(Scott Nos. 40-51)*. Here we find an interesting variety. On position 50 in the sheet of 100, the imprint is narrower than the original. This is the overprint which was used for the postal stationery, which will be treated in a subsequent chapter (see Chart III).

4) 1916/1921. The last overprints on the "Medaillons" read :
ZONA DE
PROTECTORADO
ESPAÑOL
EN MARRUECOS (Figure 10)

It was applied to the Group I and Group II issues *(Scott Nos. 53-65 and No. 78)*. Here the 15 céntimos violet and the 20 céntimos olive green are

Chart IV. Errors and Varieties of the Morocco overprints

	"Correo Español" (Fig. 7)	"Marruecos" (Fig. 8)	"Protectorado" (Fig. 9)	"Zona" (Fig. 10)
Inverted overprints	2,5,10,30,40 and 50 centimos	2,5,10,25, 40 centimos and 1 and 10 Pesetas	All denominations	on: 5,10 centimos, 10 Pesetas and 15 centimos yellow ochre
Double overprints	2,5,10 and 20 centimos	2,5,10 and 40 centimos, 1 and 10 Pesetas	All denominations, except 50 centimos	2,5,10,25,50 and 15 centimos yellow ochre
Imperforate	2,5,10,20,40 centimos and 1 Peseta	All denominations	All denominations	2,5,10,15 violet 50, 15 yellow ochre, 20 violet
Overprint in black instead red or red instead black	2,5,10,20,25 30 centimos and 4 Pesetas	All denominations	2,5,10,15,20, 25,30,50 centimos, 4 and 10 Pesetas.	2,5, 15 violet, 50, 15 yellow ochre centimos and 20 centimos violet
Defective type	"Español" without "1"	"S" of Marruecos inverted	"R" of Protectorado inverted	none
	On all denominations			
Color error of basic stamp	none	none	none	5 centimos brown violet (Unificado 53e)
Narrower type thsn original	none	none	All denominations	none

Reference : Unificado catalogue (3)

classified as "prepared but not issued", since they were replaced by their Group II equivalents in yellow ochre and violet, and they were obsolete when the stamps were overprinted. (see Chart II)

The *Unificado* catalogue (3) reports also an "error", the 5 céntimos in olive brown *(their number 53e)*, this "basic stamp" color is not listed in the regular Spanish issues.

In 1920, the 20 céntimos olive green and the 30 céntimos blue green were officially bisected and used respectively as 10 and 15 céntimos stamps with the Figure 10 overprint *(Scott Nos. 66 and 67)*.

There are many varieties in the four different overprints, such as, double, pair one without print, broken type, color errors, as listed by the *Unificado* catalog (3) (see Chart IV).

Chart III The Morocco overprints

(a) Prepared but not issued

(b) Prepared but not issued, not listed in "Scott", Unificado No. 69.

Cabo Juby Overprints

In 1919 the "Medaillon" issues were overprinted :

CABO JUBY (Figure 11)

for the use in this colony, which was acquired by Spain in 1916. Spanish Moroccan stamps with the "Protectorado" (Figure 9 and "Zona" (Figure 10) were used in the 1916-1919 period, and are found with "Cabo Juby" cancellations. In 1948 Cabo Juby became part of Spanish Sahara.

The overprint was type set and there is one type flaw known : broken J of "Juby". This appears on all denominations.

The *Unificado* catalogue (3) lists following varieties:

Scott No.	Denomination	Color stamp	Color ovpt.	Imperf.	Other Color overprint	Inverted Overprint	Double overprt.	Double overprint one red one black
8	2 centimos	dark brown	black	v			v	v
9	5	green	red	v	black	v	v	
10	10	carmine	black	v			v	v
11	15	yellow ochre	black	v	red		v	
12	20	olive green	red	v				
13	25	deep blue	red	v			v	
14	30	blue green	red					
15	40	rose	black	v				
16	50	blue	red					
17	1 Peseta	lake	black	v				
18	4 Pesetas	deep violet	red	v				
19	10 Pesetas	orange	black	v				
23	20 centimos	violet (engraved)	black	v				

(v = found on this denomination)

(To Be Continued)

THE FRENCH COLONIES PROVISIONAL ISSUES -- A RE-EXAMINATION

By ROBERT G. STONE

PART III

(Continued from Vol. 49, Page 354)

Chapter IV

Conclusions

A basic question remains — why were there so many provisionals? Essentially we can attribute them to the inherent weaknesses of the French system of colonial administration : The Ministry of Colonies did not provide very specific policy and procedure guidelines on many aspects of postal matters; its staff lacked sufficiently qualified and incorruptible administrators for such work. The inspection system was ineffective if not corrupt. The colonies under their charters had rather broad emergency powers, and the Governors (often inexperienced in administration, having been appointed as payment of a political debt or as an honor) could be easily misled by recommendations of their cabinet staffs who might have dubious motives. The pressure for economy went to ridiculous lengths. The system of estimating postal needs and requisitioning stamps was inefficient and slow reacting. Inflation and frequent administrative territorial changes created many emergencies. Lax attitudes of the officials in the colonies and in Paris permitted many irregularities. Although the French Postal Administration detached trained personnel to the colonial administration to help run the colonial postoffices these people found it difficult under the colonial environment to maintain the standards and integrity of the French PTT.

We asked at the beginning where the colonial Governors and postmasters got their ideas for the various types of provisionals. It will never be possible to answer this finally, but a few suggestions come to mind as a result of our survey. In the first place, the idea of overprinting, bisecting, typesetting labels, etc., was something no postal administrator or clerk was unaware of, for various countries had already tried these before 1880 and they were seen on the mail flowing into the postoffices from abroad. The Ministry of Colonies did not direct that any of the 1881-90 overprints be made, and we must presume that New Caledonia found the example for their pioneering ones of 1881-3 in foreign issues. Up to 1880 they could have seen those various British countries (Mauritius, So. Africa, Straits, Transvaal, Victoria, British West Indies) as well as a few of Portuguese and Spanish countries. In any case it seems that the first ones of New Caledonia set an example which the other colonies copied in the next few years. Was it an accident that Tahiti in 1882 put out overprints and cachets similar in style to those introduced by its neighbor colony of New Caledonia the year before? Then Reunion followed in 1885, another far-from-France territory in the Southern Ocean. What happened in 1884-89 that caused so many more colonies to suddenly issue overprints? — We have suggested some factors in our discussion above on the necessity of the 1881-90 provisionals : changes in rates and delays in connection with the 25c color

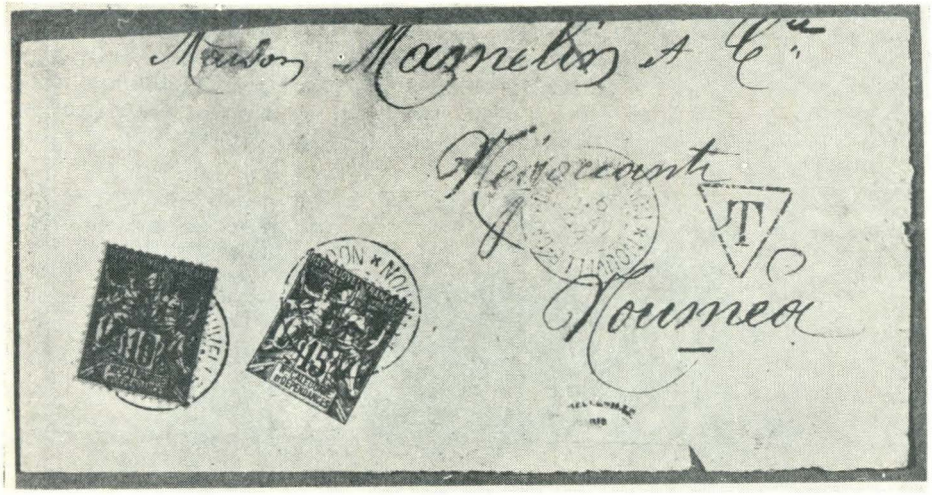
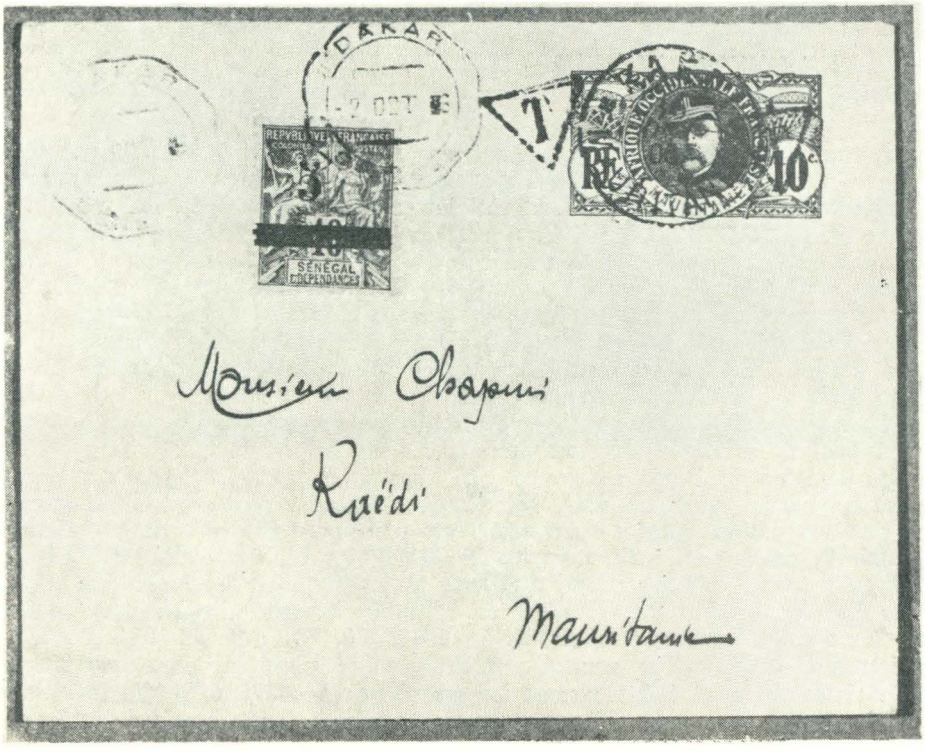


Figure 32. LP.IV.C.1. Some postoffices in New Caledonia (and Guadeloupe) claimed during the 1890's to have run out of (or never were supplied with) postage-due stamps and were authorized informally or by letter to use postage stamps instead, cancelling them with the "T"-in-triangle cachet (for "Taxe") that all offices had. Examples seen, as this one of Noumea 1894, are all suspiciously philatelic (— the T is struck in blue and does not show up clearly on the stamps).

Figure 33. LP.IV.C.3. The only case of use of a "T" cachet on postage stamps that is listed in the catalogs, is that of Mauretania Sept.-Dec. 1906, which was officially authorized. Most examples (from Kaédie or Boghé) are wildly philatelic, the denominations not corresponding to the correct charge, but this one looks correct, underpaid by 5c from Senegal and due 10c (5c penalty), for a 10c rate. (The 5c on 40c of Senegal is one of a heavily speculated and abused issue of 1903).



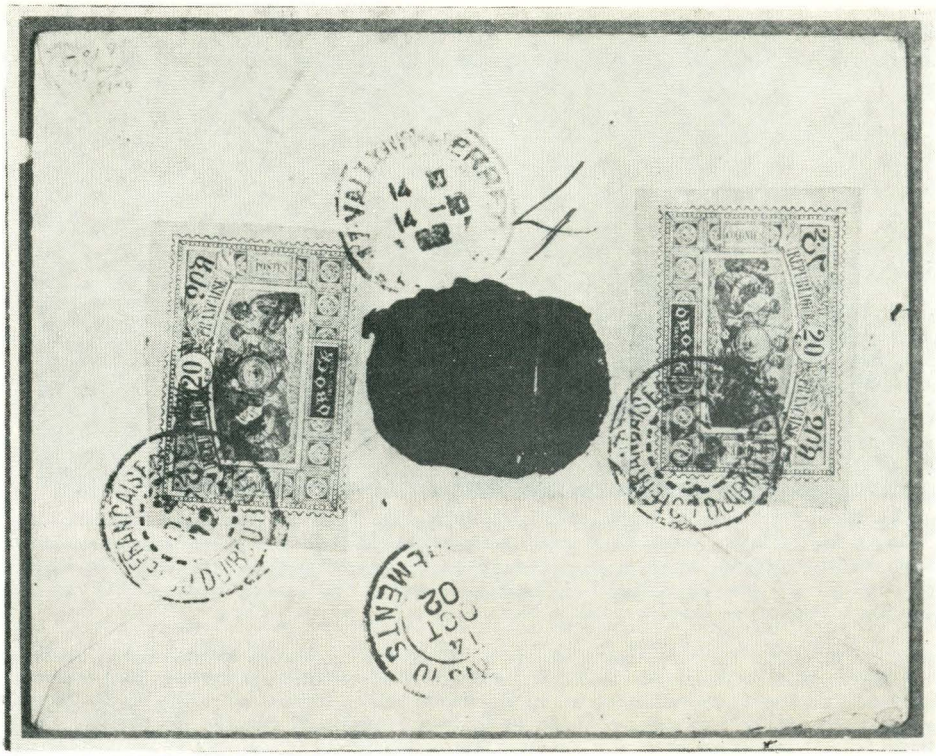


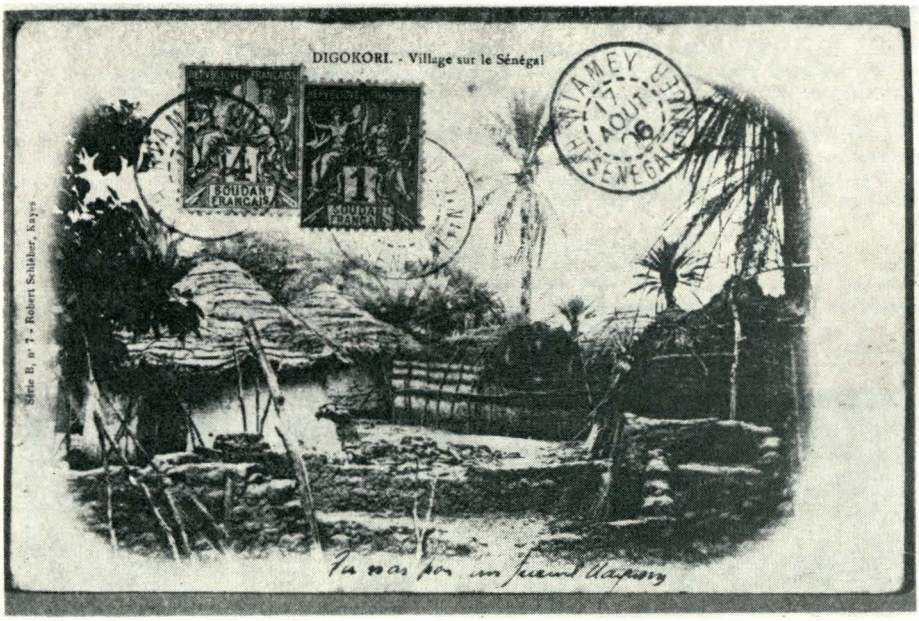
Figure 34. LP.IV.E.3. When Djibouti replaced Obock as the main town and Obock was put under Somali Coast in 1894, the Obock stamps of 1893-4 became technically obsolete; however, the colony kept the Obock stocks up to 1909 selling them to collectors; many were being commercially used on mail, especialy around 1900-02 when there were shortages of Somali Coast stamps. This registered non-philatelic cover (back) to France 1902 bears two 20c Obock pictorials to make the regular 40c registration rate.

change; the general political turmoil and economic troubles of this period may also have played a role. The 1891-2 overprints containing the colony name were directed by the famous Ministerial letter of 6 May 1891. At the same time the Ministry expressed its displeasure with the overprinting business as an administrative nuisance and political embarrassment, and indicated that when the new 1892 Group Type definitive stamps under preparation finally came out no further overprints should be needed. Indeed, the Ministry specifically forbade them in a Circular of 29 Dec. 1892 and repeated the ban in a letter of 28 Jan. 1895. As a result there were hardly any local provisionals from 1893 to 1899 (—several colonies violated the ban in 1893-4).

But during 1900-06 again many local provisionals (and many very abusive ones) appeared, having a striking similarity from colony to colony suggestive of imitation and/or Paris influence. In the same period scandalous Paris shenanigans were going on with the Congo, Somali Coast and Madagascar recess-printed pictorials ordered from private printers. It was a time of laxity and dubious commercial influences in the Ministry which undoubtedly spread contagiously to the colonies. Bad publicity and a strong public reaction, with debates and censures in the Chambre de Deputés, brought the Ministry to its senses for awhile, lapsing temporarily in 1912 [70, 72] and in 1914-17 (red-cross issues [83-85]). The general introduction of plentiful pictorials issues from 1905 on obviated [76] excuses for many provisionals until the inflation era of the 1920's and 30's. The inflation provisionals were handled by Paris

in a very clean fashion [1-9, 87]. Emergencies of World War II provided many provisionals [92-101, 103-4, 109, 113, 119], most of which have the restrained and standardized character to be expected from the business-like professional type of postal and military administrators developed by this time; some irregularities could be attributed to an excess of patriotic fervor [100].

After all allowances have been made for the legitimacy and justification of most of the provisionals, as a whole they still present the collector with a lot of annoyances and problems. There are difficulties due to rarity, forgeries [6, 77, 112], poor condition, and lack of readily available information. But above all the predominantly philatelic character of the cancellations and covers is distasteful to the discriminating collector, even if he is willing to accept the likelihood the stamps were not postally necessary or were made for collectors. For the specialist in overprints and the postal historian, this group of issues has an enormous potential for original research, though it may cost him money to get the material and the documentation. It holds a romantic fascination for the collector who can patiently pick out the intrinsically significant material from all the dross [12].



Figue 35. LP.IV.E.8. The frequent changes in name and organization of the territory along the Upper Senegal and Niger rivers between 1902 and 1920, made stamp issues successively obsolete. But the former stamps were freely used in the later administrations necessarily because it took some time to produce new issues and overprints were generally avoided. Thus Soudan stamps were used in Senegambie et Niger and later Haut Sénégal et Niger for years. This card bears Soudan stamps (obsolete by 1903) used in Haut Sénégal et Niger August 1906 (see postmark) which didn't get its own stamps until mid-1906.

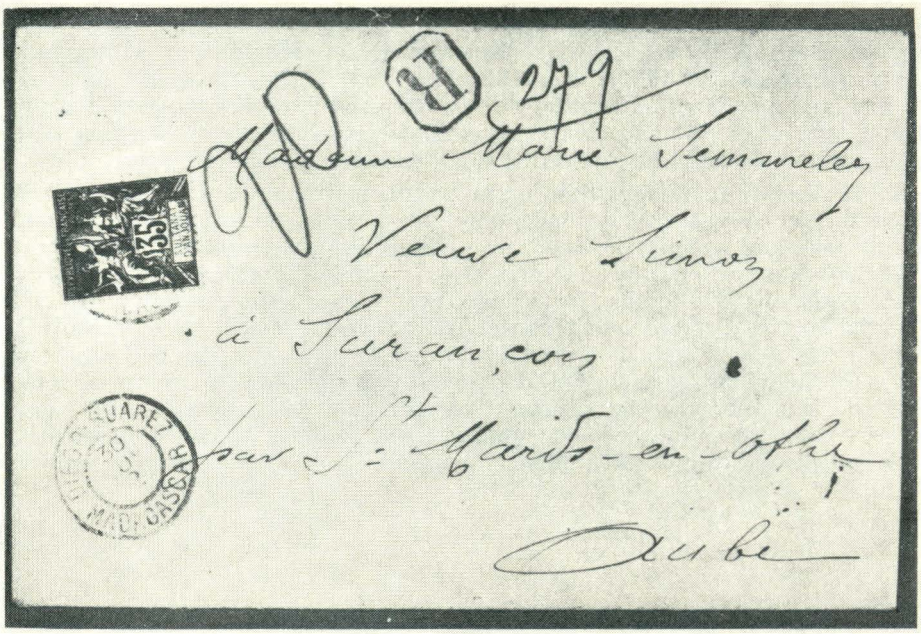


Figure 36. LP.IV.E.10. When the Comoro Islands, which had their own stamps since 1900 or earlier, were placed under Madagascar in 1911 their stocks of Group Type stamps were picked up and redistributed to various other post offices of Madagascar and validated for continued use there as long as they lasted. They are not hard to find used thus, though more often than not philatelic. This commercial cover from Diego-Suarez 1912 shows the 35c of Sultanat d'Anjouan prepaying the registration rate to France. It is the only cover we have seen of any French colony with the 35c Group Type correctly used for the registration rate it was intended for — a very rare usage because the 35c was quickly replaced by the 35c in the pictorial issues. (The 45c of 1906 is even rarer on cover).

Figure 37. LP.IV.E.17. In 1940 all the West African colonies were merged into one administration and their stamps could thereafter be used interchangeably in one another. The Mauretania issue of 1938 was overprinted in 1944 with new denominations (for new rates due to inflation) and distributed to postoffices throughout West Africa. They were thus the first issue of French West Africa but the catalogues incorrectly list them under Mauretania. This cover from Ivory Coast 1944 has an overprinted Mauretania in combination with an Ivory Coast stamp of 1936. (There were several postal forgeries of the overprints on Mauretania).



Chapter V

References

Note :— This compilation of literature citations is far from exhaustive, except perhaps in regard to a few obscure non-cataloged items. It is intended to cover the important and original sources and a representative selection on items about which there is a large literature. Preference has been given to the more interesting and unusual information, over routine descriptions of the sort one can readily deduce from the general or specialized catalogs.

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4. F. Marconnet:"*Les Vignettes Postales de France et Colonies.*" 2 vols. Nancy, 1897.
5. A. C. E. P.: "*Catalogue des Postaux de France, D'Algérie, Des Colonies Francaises, ---*". 6th ed. plus 3 Suppls. Paris, 1949-69.
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16. Cte. O. de Pomyers: "Le type Commerce" a Tahiti", *Bull. Phil. du Midi*, #222 Nov. 1960, p. 457.
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18. Cte. O. de Pomyers: "Une autre bien bonne historie (Tahiti)," *Bull. Phil. du Midi*, #204 March 1959, p. 61.
19. P. Pannetier: "Madagaskar 1889-1902", in: *Neues Handbuch der Briefmarkenkunde*, Reihe A, Lief. 3, 1959, pp. 121-176.
20. H. Tristant: "Historie postale de la Cote des Somalis" (serial),*Le Monde des Phil.* March 1967-1970; reprinted in Le Monde Brochure #108, Tome I, 1969)

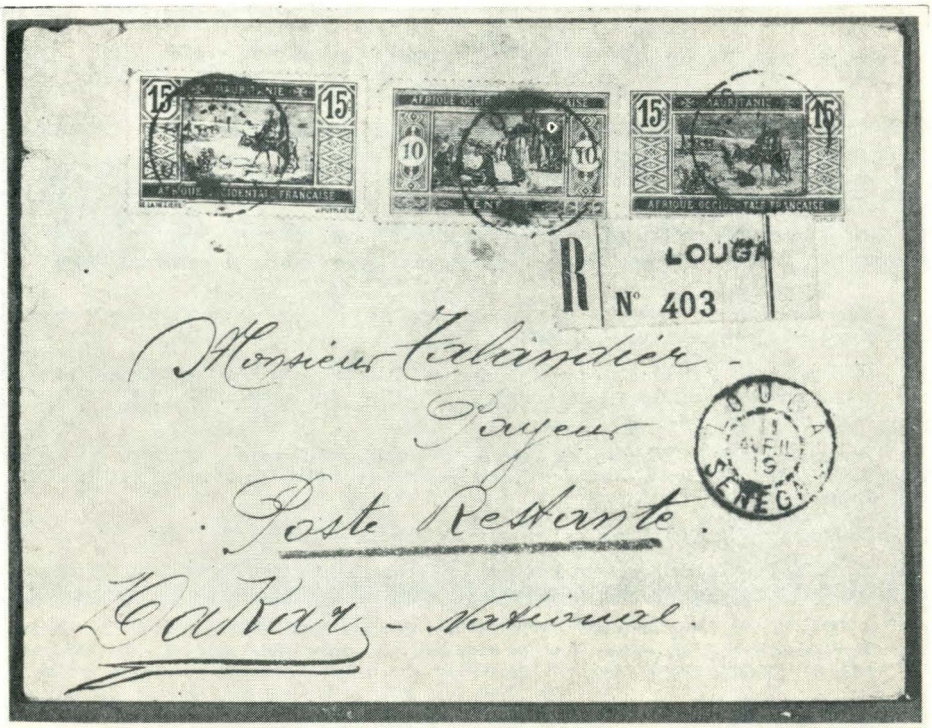


Figure 38. LP.IV.F.3. The administration of West and Equatorial African colonies from 1900 or earlier had by direction or informal agreement permitted stamps of one colony to be used in adjacent sections of neighboring colonies (—in some cases residents near the border could obtain better mail service by posting across the line, for geographical and transportation reasons). This cover of 1919 from Louga, Senegal, near the Mauretania border, is a Mauretania 15c envelope with a 15c Mauretania and a 10c Senegal stamp added for 40c registration rate. Although the sender was a Louga resident, not from Mauretania, the cover illustrates the toleration of such usage.

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38. G. Noel: (on GPE ''PP''), *Révue Phil. Francaise*, 1901, p. 25.

39. Anon.: ''Djibouti manque de timbres'', *L'Echo de la T.*, 1901, p. 235.

40. A. Maury: (on GPE ''PP''), *Collectionneur de Timbres-Poste*, 1901, p. 140.

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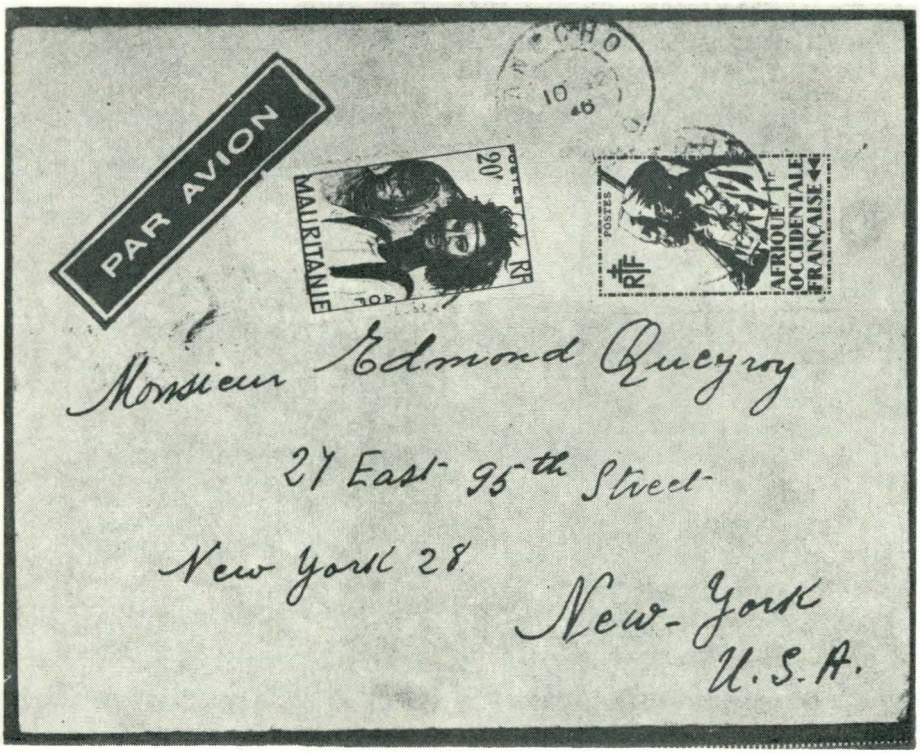


Figure 39. LP.IV.F.8. Up to 1944 Togo was a separate colony with its own stamps. Then it was put under West Africa for 3 years and as its old stamps began to run out, it had to use some stamps of West African colonies and the 1945 issue of French West Africa. On this cover of 1946 from Anecho, a Mauretania and a Fr. West Africa stamp are combined. (In 1947 Togo got is own stamps again).

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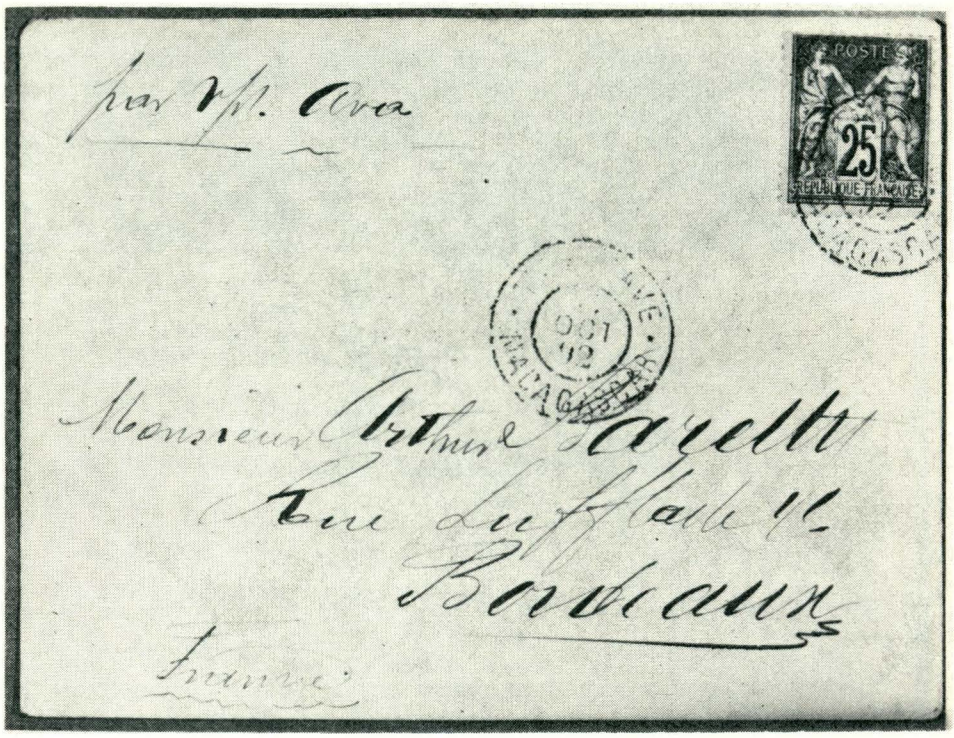


Figure 40. LP.IV.K.6. French stamps (Sage issue) were sold or accidentally imported for use of troops and French merchants and officials during the period 1885-1896 when the French occupation and the Protectorate had not yet been fully established. This cover of 1892 from Tamatave bears the 25c Sage for the UPU rate to France.

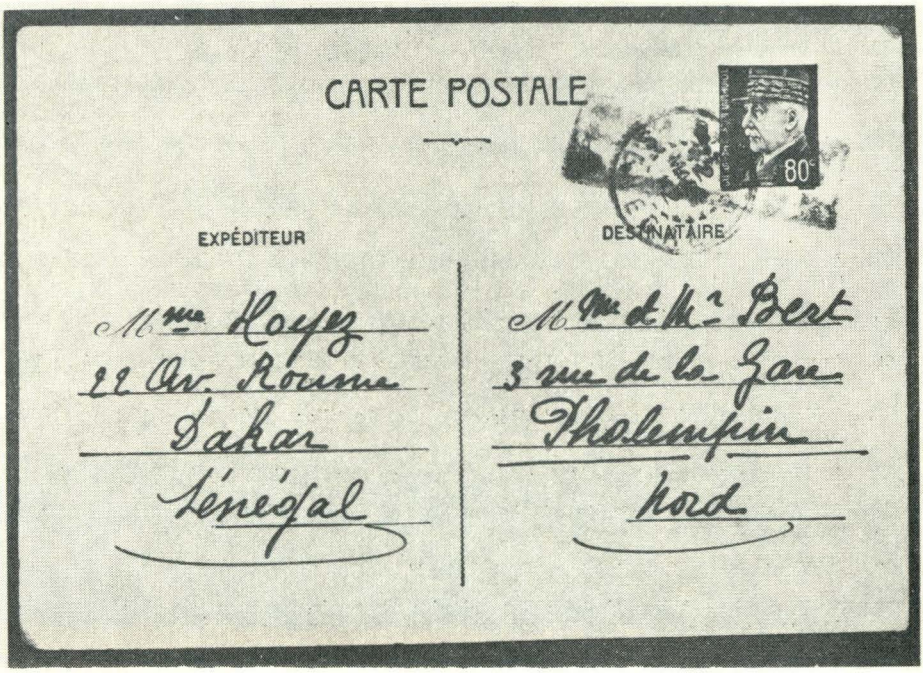
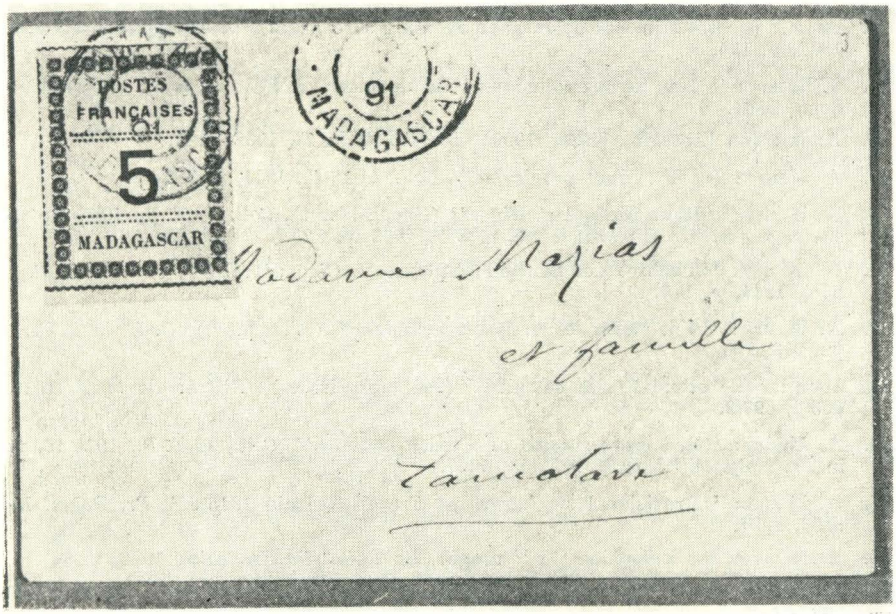


Figure 41. LP.IV.K.12. The Vichy regime controlled Senegal from 1940 to 1942. Some Vichy stamps and stationery, as shown by this card from Dakar March 1942, were probably imported and accidentally used by officials and troops from France.

Figure 42. LP.V.A.6. Among the varied provisionals of Madagascar in the 1889-96 period prior to the Protectorate, was a locally-made imperforate issue of stamps printed from forms of type, 1891. They were intended to be used for a short time until French stamps could be imported in quantity, but some stocks lasted until 1895-96, judging from many commercial covers seen from 1892-6. This is a visiting card envelope (5c rate) used at Tamatave, 1891.



58. A. Maury: ''Timbre taxe de Mauretanie'' (1906), *Coll. de T.-P.*, 1909, p. 277.

59. A.Montader: ''Mauretanie'' (dues), *Le Postillon*, 1907, p. 34.

60. Anon.: ''Timbre taxe de Cochinchine'' (1905), *La Révue Fr. des Collectionneurs*, #38, Nov. 1905.

61. A. Montader: ''Bureaux Françaises Indo-chinois'', *Le Postillon*, 1906, p. 594-596; 1908, pp. 425-427.

62. A. Montader: ''L'Affaire de l'Indochine''; *Le Postillon*, 1907, pp. 13-20, 33-4, 41-3, 92, 390-3, 399-406, 415--18, 425-30, 438-9.

63. A. Maury: ''Un scandal de l'Administration de Postes en l'Indochino'', *Coll. de T.-P.*, 1907, pp. 1-4, 33-5, 299.

64. Anon.: (on Indochina 1905), *L'Echo de la T.*, 1905, p. 415, 537.

65. Anon.: ''le scandal en L'Indochine'', *L'Echo de la T.*, 1907, pp. 390, 456-7; pp. 3-4, 193-4, 433.

66. A.Montader: ''Madagascar'' (bisects), *Le Postillon*, 1906, pp. 217-219; 1910, pp. 50-51; 1913, pp. 319-320.

67. A. Maury: ''Guadeloupe'' (postage canc. as dues); *Coll. de la T.-P.*, 1903, p. 284.

68. A. Montader: (on results of the auction of LeRoy d'Etiolles stock), *Le Potsillon*, 1906, pp. 557-561.

69. A. Montader: ''Le Ministre des Colonies'', *Le Postillon*, 1906, pp. 537-8.

70. A. Montader: ''Les timbres des colonies Françaises surchargés et l'Agence Comptable'', *Le Postillon*, 1912, p. 433-39.

71. A. Maury: ''Les surcharges coloniales'', *Coll. de T.-P.*, 1911, pp. 178.

72. A. Maury: ''La vente des timbres surchargés en Dahomey'', *Coll. de T.-P.*, 1913, p. 88.

73. A. Montader: ''Les fonctionnaires coloniaux et les timbres'', *Le Postillon*, ''151, Nov. 1904, pp. 777-779.

74. R. Tallenges: ''La fin des surcharges dans nos colonies'', *Révue Française des Collectionneurs*, Sept. 1907, p. 157.

75. Anon.: ''La fin des surcharges coloniales?'', *L'Echo de la T.*, 1907, p. 433.

76. Anon.: (quotes Min. des Colonies on avoiding surcharges), *Le Journal des Philatélistes*, 1907, p. 135.

77. J. Barsac: '''Nos joyaux coloniaux et leurs faux'', *L'Echo de la T.*, #769-772, June-Sept., 1964.

78. Anon.: (on Libreville bisect, 1900), *L'Echo de la T.*, 1902, p. ?

79. A. Maury: (on Ft. Sibut provisional), *Coll. de T.-P.*, 1911, p. 356:

80. A. Maury: ''Haut Sénégal et Niger'' (Gaoua bisect), *Coll. de T.-P.*, 1908, pp. 168-9; see also *Ami des Timbres*, 1907, p. 267, 1908, p. 125.

81. A. Maury: ''Timbres des Sénégal employées a Côte d'Ivoire'', *Coll. de T.-P.*, 1912, 23-4, 1911, p. 179.

82. A. Maury: ''Une nouvelle surcharge coloniale'' (ATI prov.), *Coll. de T.-P.*, 1912, pp. 213, 276

83 Anon.: ''Le scandale des colonies'' (red cross issues), *L'Echo de la T.* 1916, pp. 663-4, 698-9.

84. A. Maury: ''Red cross stamps of French Oceania'', *Coll. de T.-P.*, 1915-16, transl. in *Fr. Polynesia Newsl.*, #52-53, 1967.

85. A. Maury: ''Provisional surcharges of French Oceania 1915-6'', *Fr. Polyn. Newsl.*, #53, 1967.

86. Anon.: (on the Indochina ''P'' usage), *La Philatélie Françaïse*, 1920, p. 66.

87. F. Thouvignon: ''La poste aux Iles Wallis et Futuna'', *L'Echo de la T.*, 1935, pp. 188-191.

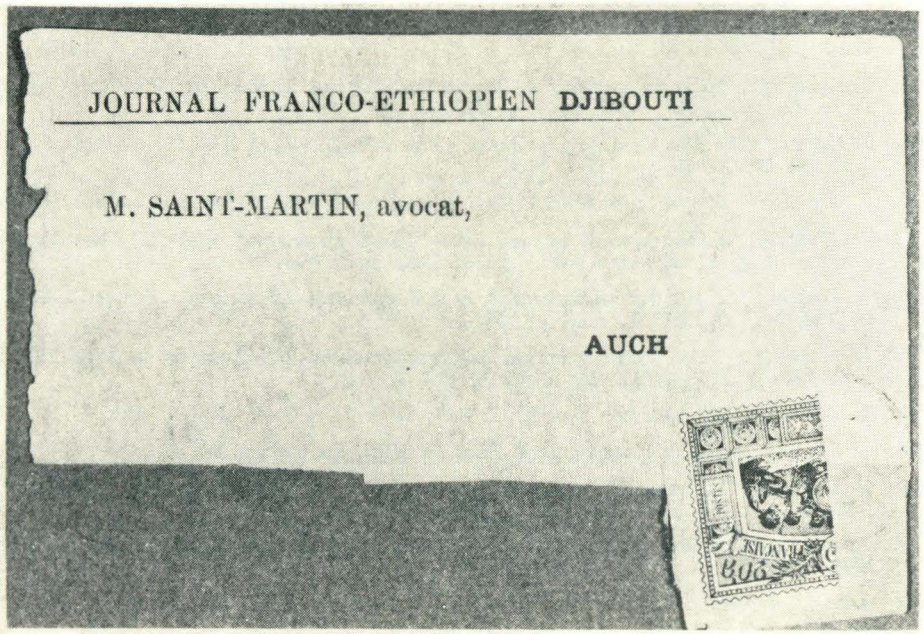


Figure 43. LP.VI.A.2. The 1901 bisects of Obock 1894 stamps used at Djibouti to alleviate shortage of low denominations are curious in several respects. The cut was made between the two digits of the denomination. The value of each half of the bisected 25c became that of the numeral retained (thus a 2c and a 5c). Moreover, the left halves (2c part) of the 25c were not issued in 1901 but saved in storage and issued two years later in 1903 ! The 5c half was heavily consumed commercially on newspapers, as shown here (as was also the 5c half of the Somali Coast 10c bisected in 1901). The other bisects for Djibouti are mainly seen on philatelic mail. The bisects of the Obock stamps are incorrectly listed in the catalogs under Obock instead of Somali Coast — they were never used at Obock.

88. Cte. Exelmas and Cte. O. De Pomyers: ''*Maroc, Postes Francaises.*'' Y. et T. Amiens, 1948. 224 pp.

89. G. Tournier: ''Les Marques Postales Militaires du Maroc 1907-31.'' Amiens, 1931 206 pp.

90. G. Chapier: ''Les Oblitérations du Maroc.'' Bischwiller, 1955 + 2 Suppl.

91. J. Serres: ''Essai sur le classement des timbres du Maroc'' (serial), *L'Echo de la T.*, Sept. 1968-June 1969.

92. H. Truc: ''Aerophilatélie'', *Le Monde des Phil.*, #26, Dec. 1953.

93. R. Gerold: ''Madgascar 1944-46'', *L'Echangiste Universelle*, #s 742-3, Feb.-March 1962.

94. R. Richet: '''Les timbres-taxe provisoires du Maroc 1943-44'', *L'Echo de la T.*, #s 1278 (June, 1960) et seq.

95. R. J. Beadoin and G. Pierre: ''*Les oblitérations de fortune et affranchissements exceptionnelles de la Guerre 1939-40.* Y. et T., Amiens, 1946. (repr. from *L'Echo*, #s 1110-1111, 1946)).

96. L. Dégret: ''Les émissions coloniales locales de 1940-44 sans le mention 'France Libre' '', L'Officiel de la Philatélie, 1948, pp. 15-16.

97. E. Queyroy: ''France Libre surcharges on air stamps of French Guiana'', *Airpost Jn.*, Nov. 1947.

98. H. Gauthier: ''The facts about the stamps of SPM'', *Stamps*, 1 May 1943, pp. 183 and 284:

99. H. Gauthier: ''Free French overprints'' (SPM), *S. P. A. Journal*, May 1966, pp. 675-7

100. E. Queyroy: ''Une su perchérie — les timbres 'Oevres de Mer' de SPM'', *L'Officiel de la Philatélie*, #1, April 1946, p. 23.

101. I. Kopf: ''The Viet Minh overprints of French Indo China 1945-46'', *Stamp Lover*, July and Nov. 1965, pp. 125-7, 170-2.

102. J. Kindler: ''The early issues of Tahiti'', *Fr. Cols. Phil.* #111, Aug.-Oct. 1961, p. 30.

103. E. Queyroy: ''The colonial issues of the Vichy government and the Free French Forces 1940-44'', *Fr. Cols. Phil.*, #115, 1962, pp. 17-18.

104. R. Altériet: ''Notes sur les timbres de A. O.F. surchargés a Rufisque, Sénégal 1943-4'' *L'Echo de la T.*, #1117, 1946, pp. 544-5.

105. M. Chevassu: ''Les deux surcharges lithographies à Soudan Français au Avril 1894'', *L'Echo de la T.*, #1125, Aug. 1947, PP. 375-8.

106. A. Rochette: (on Dahomey bisects), *L'Echo de la T.*, #1112, 1946, p. 283.

107. R. B.: (on Dahomey bisects), *Bull. Phil. du Midi*, #s 59, and 61, p. 3.

108. P. Lafitte: ''Le nouvelles surcharges du Territoire du Niger et Soudan Françaises'', *L'Echo de la T.*, #631 Apr. 1922, p. 351.

109. Anon: ''Les timbres de France Libre 1940-44'' (serial), *L'Officiel de la Philatélie*, 1946-7.

110. Anon: (on Gabon canc. T. at Leukolele, June 1910), *Ami des Timbres*, 1910, pp. 211-212.

111. R. G. Stone: ''Stamps of France used in Guadeloupe'', *Coll. Club Philatelist*, v. 33, no. 1, Jan. 1954, pp. 27-33.

112. F. Cerrane: ''Vadé Mécum du Specialiste Expert.'' Vol. 1, Nice, 1927. (part on Fr. cols. transl. in *Fr. Cols. Phil.*, vols. 2 and 3, 1943-44.)

113. R. M. D.: ''The France Toujours issue of French India'', *Fr. Cols. Phil.*, #55, Jan.-Feb. 1951.

114. R. Lesgor: ''French India — the 1903 oddity''; *Fr. Cols. Phil.*, #83, Sept.-Oct. 1955, p. 21-2, #84, p. 27.

115 C. Neidorf: ''French Morocco 1914-15 red-cross issues surcharged in Rabat'', *Fr. Cols. Phil.*, #89, Sept.-Oct. 1956, pp. 19-20.

116. H. G. Porter: ''Cameroon'', *The Philatelist*, (serial) Jan. 1956-Feb. 1957.

117. H. M. Goodkind: ''New Caledonia special first flight handstamps 1939'', *Aerophilatelists Annals*, 1958, repr. *Fr. Cols. Phil.*, #101, 1959, p. 3.

118. H. M. Goodkind: ''New Caledonia 1932 Paris-Noumea flight issue'', *Aerophilatelists Annals*, 1960, repr. in *Fr. Col. Phil.*, #104, Apr.-May 1960, pp. 9-10:

119. M. Taub: ''Fezzan-Ghadames.'' Reprint from *Amer. Phila.* 1964. 27 pp.

120. S. Amaral: ''Fezzan air mail stamps'', *Aerophilatelist Annals*, vol. 4, #3. Jan. 1957, pp. 63-74, 121.

121. Cte. O. de Pomyers: ''Les timbres de Madagascar'', *L'Echangiste Universelle*, #772, Sept. 1964, #776, Jan. 1965.

122. J. LePileur: ''Les marques aéropostales, cachets et griffes - -'' (illustr. of ''PP'' of Yaoundé 27 Jan. 1938), *L'Echo de la T.*, #1035, Feb. 1939, p. 141.

123. V. Flandrin: ''Les Colonies Françaises et leurs timbres-post'' (serial) *L'Echo de la T.*, 1894 (end p. 549)

124. L. Dubus, P. Pennetier, and A. Marchand: ''*Les Correspondances des Colonies Francaises avec Timbres des Émissions Générales - - La Guadeloupe.*'' Paris 1958. 214 pp.

125. Altériet: ''A.E. F. surcharge 'PAQUETS POSTE FAMILAUX''' *'lEchangiste Universelle*, #1117, 1947, p. 545.

126. Cte. O. de Pomyers: "*Les Prémières Timbres des Colonies Françaises.*" Aubigny-sur-Ner, 1957. 157 pp.

127. Cte. O. de Pomyers: "*Les Timbres de Sénégal.*" Bourges, 1959, 240 pp.

128. G. Carion: "Les timbres de Tahiti", *La Révue Française des Collectionneurs*, v. 7, #65, Feb, 1908, pp. 31-33. (Transl. in *French Polynesia*, #s 62-63, 1969-70.)

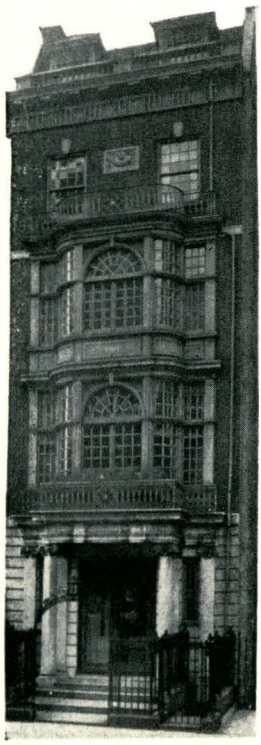
129. A. Marchand: "Les timbres des Emissions Générales pour manque de valeur (Guyane Française)", *Documents Philatéliques* #41 (1969).

130. (Anon.): "Timbres des colonies — Comment des magistrates de Madagascar ont tire large profit de surcharges érronées", *Le Matin* (Paris). 16 Mai 1909.

131. Anon.: (On Papeete provisional 'Porte Payé', 1921), *L'Echo de la Timbrol.*, 15 Nov. 1921, p. 1002.

132. Anon.: (on Cameroun 1938 "PP"), *L'Echo de la Timbrol.*, 1938, p. 277.

The End



THE COLLECTORS CLUB

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

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The Clubhouse

Program

In preparing the program for 1971, we have endeavored to provide members of the Collectors Club with subjects and specialists that will form a schedule with which to observe the 75th—diamond jubilee—anniversary of the Club's founding in 1896.

Several programs were specifically designed to recall the philatelic aspects of America at the time our founders created this internationally distinguished institution.

Two of our evenings will be devoted to tributes to our leading benefactors at which members of their families will recall their activities in the Club.

We are especially grateful to the Royal Philatelic Society, of London, for the preparation of a program intended to pay tribute to our diamond jubilee.

Many of our guests will be coming from distant shores to display and discuss their treasures so we trust that members able to join with us on meeting nights will benefit in interest, knowledge and enjoyment.

(Ernest A. Kehr, Program Chairman)

ANNUAL AWARDS DINNER

May 13, 1970

For the second consecutive year, the famous German restaurant, Luchow's was the scene of the Annual Awards Dinner of the Collectors Club. Arranged by Alex Rendon, the Club Secretary, the dinner this year attracted an even larger attendance than in 1969.

Following an excellent repast, Vice President F. B. Sellers, serving as Master of Ceremonies, welcomed the members and guests, extending a special greeting to the many ladies present.

The first presentation was made by President Philip Silver who conferred Honorary Membership on one of the club members for outstanding service. Singled out for this recognition was Julian F. Gros. In presenting the medal, President Silver paid tribute to Mr. Gros' past service on the Board of Governors and his service on many committees.

Presentation of the awards for articles in the 1969 volume of the Collectors Club Philatelist was made by Mr. Harrison D. S. Haverbeck, Chairman of the Publications Committee, whom the toastmaster introduced as a man who himself had written extensively and who had held almost every available office in the Collectors Club. A Certificate of Honorable Mention was presented to Mr. Henry M. Goodkind of New York City for his two part article on "The 1911 Vin Fiz Air Mail Stamp." In the absence of Mr. Goodkind, whose final illness prevented him from attending, the award was accepted on his behalf by Mr. Bernard Harmer. The Collectors Club Philatelist Medal was awarded to Mr. Alvaro Bonilla-Lara of Santiago, Chile for his 4 part article on "The 'Garcia' Issue of 1863" which was concluded in the 1969 volume. Accepting for Mr. Bonilla-Lara was Mr. Alex Rendon.

To the Master of Ceremonies fell the privilege of presenting the awards for the Best Program during 1969. Pointing out the great difficulty that he and Program Co-Chairman Ernest A. Kehr had in selecting one program from a large number of outstanding programs, Mr. Sellers presented three Certificates of Honorable Mention. These went to Herbert H. Moll of Lima, Peru for his program on Peru, to James A. Conlon of Washington, D.C., Director of the



The presentation of the Collectors Club Philatelist Awards.

Bureau of Engraving and Printing, for the Bureau's program on March 5, 1969, and to Mr. Joseph D. Schwartz of Sacramento, California for his presentation of Palestine. Mr. Schwartz accepted his Certificate personally and Colonel John Rider accepted for Mr. Moll. Accepting for Mr. Conlon and the Bureau was Mr. Raymond Keagy who had made such significant contributions to the Bureau program which won the Certificate.

As a prelude to the major event of the evening, Mr. Robson Lowe of London, England was called forward to accept the Collectors Club Medal for the Best Program of 1969, a presentation on November 5th on U. S. Locals.

President Silver was then introduced for the purpose of making a special award. To his complete surprise, Mr. John R. Boker, Jr., was invited to the microphone where he was lauded for his many services to the Collectors Club and for the credit his international philatelic activities have brought to the club, and presented with the President's Medal. Tribute was paid to Mr. Boker's service as Governor, Trustee and Past President of the Club.

Prior to the highlight of the evening, the presentation of the Alfred F. Lichtenstein Memorial Award, previous winners of the award were recognized. Present and standing at their introduction to accept the applause of the diners were the 1958 winner, Mr. Winthrop S. Boggs of East Orange, New Jersey, the 1966 winner, Mr. H. D. S. Haverbeck of Bernardsville, New Jersey, the 1967 winner, Mr. John R. Boker, Jr. of Scarsdale, New York, and the 1968 winner, Herbert J. Bloch of New York City.



John R. Boker, Jr. making the presentation to Robson Lowe.



Julian F. Gros receiving Certificate of Honorary Membership from Pres. Silver.

To make the presentation of the Lichtenstein Memorial Award for 1969 the Master of Ceremonies called on the 1967 winner, Mr. John R. Boker, Jr. Mr. Boker introduced the recipient, Mr. Robson Lowe of London, England, as a man who "has done so much to publicize philately by personal travel and contact and has published many books, not with a view to profit, but for the purpose of disseminating philatelic knowledge and fostering philatelic scholarship."

Mr. Lowe, the urbane professional philatelist with the famous 50 Pall Mall, London, address, accepted the award with a typical witty and extemporaneous address. He acknowledged that his interest in collecting began as a young schoolboy before World War I, based on a collection given him by his sister. Sprinkling his remarks with a variety of anecdotes, Mr. Lowe traced part of his career in professional philately, including a wild episode on an automobile drive into the English countryside in company with Bernard Harmer, who voiced some mild protest of Mr. Lowe's version of the incident. Mr. Lowe concluded his humorous discourse by lauding the Collectors Club for its contributions to philately and expressing his deep gratitude for the honor accorded him.

In closing this pleasant evening, the Master of Ceremonies reminded those present that in 1971 when the awards banquet is held the Club will be making not only its 20th presentation of the Alfred F. Lichtenstein Memorial Award, but will be celebrating the 75th anniversary of its incorporation. *(F. B. S.)*

Meeting of October 7, 1970

The following paper was read by Emilio Obregon at this meeting:

THE VALUES OF THEMATIC AND TOPICAL PHILATELY

If any historical era deserves to be called the Age of Mutation, it is this one in which we are living, where transformations follow one another, logically or towards the absurd. To-day, more than ever, to transform means to live. Not to transform produces staticism and consequently death. What today is accepted, to-morrow will be obsolete and what to-morrow will be valid, in the immediate future will be antiquated. None of the human activities, be they insignificant or transcendental, can avoid to-day's changes which continuously modify the contemporary life, be these expected or unexpected.

Collecting of postage stamps, as any living activity, cannot be an exception to this constant modifying pattern to-day's world. As an integrating part of that activity, thematic and topical philately — the modern ways of collecting stamps — have to suffer sudden and frequent transformations which lead them to future perfection. The philatelists of themes and topics find themselves in a development process. Not that these ways of collecting stamps, by their distinctive characteristics, should be considered as a one and only way, any more than the traditional philately or its classic specialisation. The non-definitive characteristics of thematic and topical philately makes of it propitious soil for changes to grow, which will lead to definite paths to follow.

However, it is convenient to clearly establish the differences that to-day make philately by themes or by topics two different ways of collecting, classifying and studying postage stamps, postal stationery and markings. The establishment of these characteristics has sprouted from criteria of the theorists, specialized in the study of these new philatelic ways of collecting, as well as in the opinion of the collector should, when possible, be shown objectively in each collection by the inclusion of errors, varieties of the included type-stamps, oddities, cancellations, all sorts of postal markings, meters and related postal material connected with the theme or topic in each collection, representing each one of the entries that integrate it. When there is a possibility to do so, it is advisable to also include postal history elements that adapt to the theme or topic.

It is obvious that the larger quantity and better quality of the postal and philatelic items contained in any collection will produce a higher ranking collection. Completeness is a value that, according to most of the qualified opinions in to-day's tendencies — to which I adhere — has a different meaning and varies for thematic and topical collections. This trend, the most generally accepted, states that for thematic collections the theme is what should be completely covered by means of illustrative stamps and related postal and philatelic material in all of its breadth and projection, while, in collecting topics, completeness means the inclusion of all stamps and related items, with identical, similar or different designs. Because of this, completenes in topical collecting refers only to the philatelic aspect.

The difference between topical and thematic completeness is that the former to be complete should put the emphasis on the philatelic aspect, while in the latter it should refer to the theme. This statement becomes more important when referring to collections prepared for exhibiting purposes, when a thematic exhibit should only include one illustrative stamp, with as many postal and philatelic related items as possible, for each entry of the theme. This does not mean that the thematic collector should not have all the pieces connected with each entry of the collection. On the contrary, he has to possess as many of them as possible, but, he should not include in any thematic exhibit several or all of the stamps related to an entry — personality, event or aspect related to the theme — because such action would detract in the development, logical sequence, producing a lack of continuity and rhythm that every thematic collection should have to arrive at a satisfactory conclusion.

These alterations in the development could be the origin of many inconveniences, among which the required attention of the viewer would be lost. This problem would not appear in topical collecting in which no story is told, where no idea has to be exposed or theory proven. On the other hand, topical collections without those aims, not only permit but indeed require the inclusion of all of the issues directly related to the topic.

Often topical collections develop into thematic ones and the latter carry the origin of monographic topical collections. In monographic topical collections, the collector should organize all of his duplicates and remaining material related to his original theme because they can not be included in a thematic collection, for that would mean duplication that would break the rhythm of the basic thematic collection.

To illustrate with one example this last way of thinking, I will use the case of the present very popular collecting of masterpieces of art on stamps. A thematic collection could bear the title of "The Paintings of the Renaissance on Postage Stamps," while several monographic topical collections originating on that one, could be called: "The Works of Rembrandt van Rijn in Philately," "Michael Angelo's Paintings on the Postage Stamps of Italy." In a thematic collection on the paintings of the Renaissance only one work of each artist of that period should be included or, at the most, the portrait or self-portrait of the painter could be added. On the other hand, in the monographic topical one, on the works of Rembrandt, all of the stamps that reproduce his paintings should be considered, even if one of the paintings has been reproduced in several issues or illustrated on more than one stamp in a set.

For thematic collections, as well as topical ones, their titles reach an importance that is definitive for the success or failure of them, especially when they are supposed to participate in competitive exhibitions. The title of any kind of collection should be as short and concise as possible. In each collection, the title should provide the viewer with the widest concept concerning the collection, attract his attention and not defraud him in regard to the title and content relation. For this reason, the title should completely correspond to the purpose and development of the collection.

The third value common to collections of themes and topics is the presentation or their general appearance. If the aesthetic quality and neatness of presentation of a collection is of considerable importance to traditional philately, it becomes even more transcendental in thematic and topical collections. The beauty and quality of the presentation of theme and topic collections is a determinant for the attractiveness of such ensembles to the view of the observer and functions positively or negatively as the way of projecting the stamps and other items from any collection.

After the title, the thematic and topical collections should include not over two pages of introduction, depending on the extension of the collection, which will serve as a link between the title and the collection. This introduction should be at the same time brief and explanatory. It should point out the aims of the collection and to state the limitations that he collector encountered for its development, from both the philatelic and the thematic points of view. By the introductory pages, the viewer of the collection should be promptly informed, in an accessible way, of all the different parts into which a collection is divided, on its development, about the reasons why certain stamps have been included or excluded in the collection, on all relating to its texts and, in a few words, everything connected with the means and purposes of the collection. The pages of a collection should be homogeneous and neatly presented. Stamps and other postal items should integrate with the texts forming an ensemble in which the composition and balance of the pages have to be aesthetic and pleasing to look at. The same balance of composition has to exist between each page of the same collection.

It is very displeasing to have an excessive number of stamps or large areas of text on certain pages of a collection, while on others the philatelic or informative material is insufficient. The balance is often difficult to achieve, especially in the case of thematic collections in which it is frequently inconvenient to divide into more than one page certain numbers of stamps which are closely linked to one another for reasons of the theme. On the other hand, it could also happen that the stamps and items considered as too many for one page could be too few if divided into two pages. The collector also often finds that over an established entry of the theme, not enough stamps or philatelic material and items are available to fill one page. The combination and balance of the colors of the stamps on each page and from each of them in relation to the others has to be adequate and pleasing. Frivolous compositions of the pages produce a disagreeable effect.

To-day's trend does not allow the inclusion of extra-postal or non-philatelic material in thematic and topical collecting. The Jurors do not approve of collections containing these types of elements, whatever their quality or importance might be. Illustrations, stampless post-cards, non-postal documents, autographs, photographs, newspaper clippings and all sorts of material not directly related to the posts should be excluded. Only certain maps, when presented in a discrete form, not detracting attention from the stamps and only when indispensable to provide thematic information, are acceptable.

In the opinion of numerous philatelic judges with international prestige, the inclusion of this kind of material — even if only one item is included — diminishes the value of the whole collection and very often this fact is the origin of a reduction of the qualifications of an exhibit.

The thematic texts as well as the philatelic ones contained in a collection have to be as concise as possible. They have to be written in a condensed, almost telegraphic way. They have to avoid all irrelevant and superfluous information. Only extremely necessary data on the theme or regarding the philatelic matter should be included.

The text may be hand-written — only when the collector has the skill to produce a pleasant effect — it is advisable to type them or to write them with a letter ruler or by means of adhesive lettering. Extremely often, collectors who consider themselves skillful in drawing, designing or painting decide to "decor" the pages of their collections with samples of their masterpieces. These artists should abstain from showing their skills in collections that have to be exclusively philatelic. If they are so anxious that they can not refrain from their artistic impetuosity and capabilities, they must remember that for these purposes the art galleries were created. By all that has been said before, one may realize that the essential values to be found in thematic and topical collections, even if not all of them co-incide in one collection, may be divided into two general types, objective and subjective ones.

I stated before, that in the criteria of the specialized jurors and theorists, thematic collections have a higher interest than the topical ones and it can also be said that its value is higher because of the intellectual meaning involved in them.

A high ranking thematic collection does not adhere to pre-established rules and patterns. This can be explained by a very simple example: two topical collections may only differ from one another in a very slight way or manner by the way they have been organized, while the thematic collections on the same theme can be completely different. Topical collections usually follow the same pattern.

The main value that up until very recently has made thematic collections a quite different thing from a topical one is the thematic research neded to develop it. Even if one of the basic differences between topical and thematic collections is the thematic research contained in them, some topical collections may have an insipid form of research. A particular organization with an adequate thematic research can transform a topical collection into a thematic one. Some collections, by their undefined and insufficient characteristics, might be considered either as topical or thematic. These are hybrid collections. Thematic research adds value to a collection in direct proportion to its importance and depth. Many thematic collectors often consider it sufficient only to include accessible or easily obtainable information in a collection. This kind of information may not be considered as real research and deserving consideration.

This happens to collectors who only consider information obtained from a general encyclopedia or even a specialized one devoted to their theme or to those who only study on a simple divulgation manual, with which they consider that they have obtained all necessary information. The real thematic research, with information which is valuable to a collection, demands from a collector the study of published books — sometimes hundreds of them — and to refer to never printed sources containing data existing in as many different countries with information related to the theme. From a large compilation of information, obtained by double-checked deep and careful research, the collector may extract substantial information, which in condensed form, should be all that appears on a thematic collector's pages. It is a very common error in thematic collections to include in them, as thematic or philatelic research, the obvious information which appears on the stamps themselves or that provided by the philatelic catalogues, such as the date of issue of a stamp, its printing characteristics, perforations, watermark, purpose of issue and even the description of the illustrative motive and the name of the designer. As it is logical to presume, the inclusion of this type of information is completely irrelevant and it does not mean thematic research whatsoever — just to open the pages of a catalogue, to find the respective stamp and copy all data referring to each of them. On the other hand, the transcription of that type of information means, on the part of the collector, a pretension to impress the viewers of the collection with knowledge that for any

philatelist is elemental. The inclusion of this kind of information, which might impress the neophyte, will offend the jurors of exhibitions and will injure the rhythm and the development of the collection.

Only when illustrative stamps with their varieties and errors are included, is it advisable and even convenient to point out the characteristics that differentiate each type-stamp from the varieties and errors and from proofs and essays.

The thematic research allows the inclusion of other philatelic material not only directly related to the theme, but of items indirectly connected with it and even whimsically included in a thematic collection of stamps, which topical collections are not able to contain.

The inclusion of stamps that apparently have no relation whatsoever with the theme and that at first sight appear to be included only by whim, may with justice be included because of a new and important value that recently has started to appear in thematic collections.

This new and transcendental value will change in the future the generalized criteria, that in an indiscriminate manner, has decided in the past to intermingle thematic and topical collections in the same sections and groups of competitive exhibitions. This new value, of a subjective character, is imagination.

Imagination is a value in thematic collections which up until to-day has not been recognized as such and which now increases the quality of the collections and differentiates them.

Imagination is a value of a creative nature, that when used and with originality, avoiding obviousness and conventionalities, converts the collector into an author of a creative work that did not exist before and which may even reach artistic rank. Imagination, only when supported by thematic research to justify it, may even allow the whimsical addition to a thematic collection of stamps and other postal pieces that are not apparently related to the theme.

Even if I have stated before that presentation, completeness and the philatelic values have been, for thematic as well as for topical collections, determinant factors of their value, to which thematic research, and now, imagination, have to be added to thematic ones, this does not mean that presentation is a value comparable to the others. With any scale of value that might be applied to a philatelic collection by theme or topic — be it the one approved by the *Federation Internationale de Philatelie* (FIP) or any other one — the value of presentation will always be a minor one compared to the others and only will serve to the eyes of the juror as a complementary value added to the main ones.

During the SANDIPEX International Exhibition, held in 1969 in San Diego, California, on the occasion of the second centenary of that City, I started the practice of an idea I had had for some time with results which were quite satisfactory. After the awards banquet, the following day and as a member of the Jury of the exhibition, I acted as guide for a group of collectors interested in the development of thematic and topical collecting on a "tour" through the topical section of the show. On that tour I pointed out the values in each exhibit of the section, explaining pros and cons, what should be done and what should be avoided in collections epecialized in these particular fields of philately. I then answered all questions that arose among those who followed the explanation clearing up their doubts in relation to how the exhibits were qualified and judged. In fact it was like playing "the judge judged by those he judged." The experience happened to be most successful and I had to repeat the tour twice in the afternoon of the same day. The last of them was followed by more than thirty collectors. These tours proved the need of knowledge among the collectors for the new trends and developments of the new form of stamp collecting and their interest to know how judges would consider the exhibits presented for competition. I repeated the same kind of tours, also after the prizes had been awarded, at the BALPEX Exhibition, held in Baltimore, Maryland, the follow-

ing October, and for EXFILBO 69, the first International Philatelic Exhibition held under the sponsorship of the *Federacion Interamericana de Filatalia* (FIAF), in Bogota, Colombia. By these experiences, the collectors who followed the tours, left them convinced that topical and especially thematic collections are not static ensembles of stamps put together in a certain order, but dynamic collections which have to be modified according to the continuously changing trends.

By the preceding ideas, one should be convinced that thematic philately and topical philately are to-day two completely different ways of collecting postage stamps and related postal material, which by their distinctive characteristics, differ one from the other in basic aspects.

During the last years, an ever growing number of exhibitors and frames with thematic and topical exhibits have been appreciated by the viewers in National and International exhibitions. And with each new exhibit, for these is an increasing number of rames with thematic and topical exhibits presented for competition, making the Jury's task a difficult one to fulfill. It becomes quite difficult to judge such a large number of rames of thematic exhibits, much more so if they are intermingled with the topical ones for competition. It is not the arduous task of evaluating a large quantity of rames that frightens the judges but the difficulty of evaluating each exhibit on its own merits, in order that they may arrive at a fair and just decision.

In recent important National and International exhibitions, the number of exhibitors presenting thematic and topical philatelic collections for competition has reached over 50% of the total number of exhibitors and the amount of frames allotted for the section has exceeded 40% of the total frames of the show. With these percentages in only one section of the exhibition, it certainly is more than justified and even plausible for the organizing committee to avoid these deficiencies and be convinced of the need to separate the thematic exhibits from the topical ones into two different sections. This would allow for a higher sense of justice in the awarding of medals and prizes.

If one takes into account the considerable income that originates in the fees from thematic and topical exhibits obtained by the Organizing Committee, it would be more than justified and even advisable that the regulations for future exhibitions be changed to allow thematic and topical exhibits to be inscribed into two separate sections specifically for each one of them. Another aspect in which thematic and topical collections have been discriminated against refers to the awarding of medals in International exhibitions. Even if it is not an established regulation, thematic and topical exhibits, according to the judges' criteria, should never be awarded a gold medal or an important prize. And what is even worse, the minor medals that are awarded to thematic and topical exhibits have to have an inscription stating "Thematic" or "Topical," as if to emphasize the fact that even if the medal is a vermeil, a silver or a bronze, they are minor vermeil, silver and bronze and that they should not be confused with others of the same medals awarded in the traditional philately sections of the same exhibition.

Philately has always been distinctive for allowing the free inter-acting of wills and even of whims. Because of this, it is advisable to preserve this traditional characteristic, which has been the origin of all that stamp collecting means to-day, and to allow thematic and topical collecting to develop, change, modify and grow to the highest stage of perection possible and with the recognition that its cultural and intellectural values deserve.

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

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

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5424 Alfredo Basurto V., Mexico D.F., Mexico. Collects Mexico, Norway, Philippines, Ethiopia.
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5426 Thomas L. Belknap, Santa Barbara, Calif. Collects British New Guinea, Papua, New Guinea, New Britain, Cook Islands, Falklands.
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5454 Luis Alvardo, San Gerardo, P. R. Collects United States Postal History, Spain, Puerto Rico.
5455 Edward J. Zauel, Holly, Mich. Collects Brazil, Germany.

Book Reviews

Canadian Roller Cancellations. 1894-1930 by E. A. Smythies F.C.P.S. Second Edition. 64 pages, illustrated. Published by Canadian Philatelic Society & Stanley Cohen, 51 Westerfield Rd., Edgbaston, Birmingham 15, England. Price 15/- ($1.80).

Mr. Smythies has carefully revised and added to his pioneer work on Canadian Roller Cancellations. His work, the definitive and only study of this widely used group of cancellations, will undoubtedly create interest in these cancellations which were normally used for parcel post or printed matter, and occasionally used as precancels.

The second edition includes a considerably enlarged listing of forgeries and about 250 new roller cancellations which had not been previously recorded. He has rearranged his listing of 1650 rollers by Province which will make it more useful to those who collect cancels of any given area. The pamphlet, which consists of 64 pages, is divided evenly between notes and summaries and the listing of cancellations by types and dates. It is produced by a duplicating process on semi-coated stock. *(J. N. S.)*

Numbers in Early Indian Cancellations. 1855-1884. by D. R. Martin. 144 pages, illustrated. Published by Robson Lowe Ltd., 50 Pall Mall, London, S.W.1. Price £6 ($14.40).

When a subject has been studied over a period of 50 years by thorough and painstaking students one may reasonably expect it to be well exhausted. Col. Martin has approached the subject from a different direction. The previous students had worked from the evidence of covers showing the markings, but he has furthered the study by information from official records. He was rewarded by the discovery in the India Office Library in London of many additional numbers contained in the files of the Postal Guides.

The discoveries, together with those of Col. L. S. Shenoi in Delhi, form a work of outstanding importance in the postal history of the Indian Empire, although work of the calibre to be expected from Col. Martin.

We are grateful for the maps and the table which enables one to follow the work of Renouf and the book by Jal Cooper by reconciling their type numbers with Martin's. In the appendix one finds India Used Abroad, external campaign markings and the change from Presidency posts to circles on December 1, 1837.

The production is first class, but we should expect this from Robson Lowe. What is much more essential, the contents are logically arranged, orderly, and well controlled. *(H. D. S. H.)*

Cinderella Stamps. by L. N. & M. Williams. 152 pages with Index, illustrated. Published by William Heineman, Ltd., 15-16 Queen St., Mayfair, London, W.1., England. Price £2/10 ($6.00).

Just What are Cinderella stamps? If you want to know please don't read this book. While it gives a smattering of information about nearly all possible types of stamps other than Government issued adhesive postage stamps, nowhere is there a clear or concise statement of what constitutes a "Cinderella" stamp. There are lists. There are confusing statements such as: "You will find few Cinderellas in the general catalogues." Then follows the exceptions to this statement. Perhaps we're expecting too much.

After going through this book we come to the conclusion that what is most needed in this field is a series of catalogues of the various types of local and private posts, whether they be semi-governmental, or purely one person's enter-

prise, the various types of bogus labels purporting to be stamps, as well as the differing, perforated, stamp appearing things which fall into this category. Your reviewer has his own definition, "Cinderella is something that you can't find in any catalogue."

The book is written in the fluent style for which the authors are famous. Most of the material has appeared elsewhere chiefly in the "Stamp Magazine" and "The Philatelic Magazine." All of the material has been edited and revised for publication by James Negus.

The production of the book is good, the type eminently readable. The book has its uses as a popular presentation of an esoteric field of Philately. But for the serious collector one may translate an inscription which appears on one of the illustrations on the jacket, "SERBMIT SIRAPAYRUAM" which means, "Serve with Syrup and Rum." *(H. D. S. H.)*

Scott's Standard Postage Stamp Catalogue—1971. Published by Scott Publishing Co., The Harmer, Rooke Building, 604 Fifth Ave., New York, N. Y., 10020. Price $19.00 The combined edition.

Each year the assignment of reviewing the latest Scott Catalogues involves, beyond all else, appraising the value of the biggest catalogue ever issued by Scott's publishers, whomever they may be at the time. This remorseless gigantism, like age, is a disease that grows worse daily. Scott's 1971 Part 1 has 955 regularly numbered pages, Part 2 has 1,546.

This bulk raises the usual annual question: Is this the last time round for the old format? Will there be changes? After all, we've seen the demise of the Gibbons Catalogue in a format as we knew it. Moreover, there is a new Scott's publisher, Esquire, Inc. having sold the catalogue to Graphics Publishing Co., a Nebraska Corp. new to the philatelic publishing field. Can the new publisher make a go of it with a combined list price of $19.00 for the two sections?

And rumor also hath it there may be a need for new editors, one or more of the old ones being ready to call it a day. We can understand it. It's a tremendous job.

What is disturbing is that the direction of the catalogue is indistinct. It is not, as we see it, a price guide any longer. There are just too many stamps involved, too many decisions to be made, too many expensive changes of type necessitated to keep it as a really first-class price guide. This is said more in sorrow than in criticism. Yet of the steps that have been widely announced as having been taken—that particularly of making the minimum for any stamp three cents—merely magnifies, in many cases, the difference between catalogue price and the realistic one. Surely, stamps bringing 6c to 20c a hundred (see advertisements) are not going to be worth 50% more because the catalogue's minimum has risen from 2c to 3c. Much more preferable would have been the spending of the compositional costs on supplying some of the sorely missing information, often to be found elsewhere, but not in Scott's. Consult Scott's, if you will, to find who printed the Disney stamp, the Biglin Brothers stamp, the Flag issues, et al. Try finding the date of issue of the Flags, the Prominent Americans, the Famous Americans, the American Credo issue and ever so many others. Ridiculous but true—the data isn't there—but it is in other catalogues.

So, if you are looking for trends in the catalogue now that it has a new owner—don't. The past short cuts remain and the new ones will be compounded as time goes by.

But if Scott isn't a price list and it is lacking as a source of information, perhaps there are those who fondly believe it is at least a source of record for the world's stamp issues from 1840 to date. That, too, is moot.

Page V of Part 1 will inform you that for $2.75 one may purchase three

additional catalogues for the reader to "keep your records complete with Scott's FOR THE RECORD." These three catalogues list stamps from Aden through Yemen—some 17 stamp issuing autonomies which, for reasons not explained, are not listed by Scott regularly. Of course, even with these additional three catalogues, the lacunae will exist since Scott does nothing from an informational standpoint regarding issues of Red China, Cuba, Mongolia, North Korea and North Viet Nam.

We can't explain why. If Scott is a source for reference, these issues should be in. But this is just one of dozens of inconsistencies. The problem of souvenir sheets has not been settled. In some cases, they rate a mere foot note. Others are given a major number. Still others get an "a" number. It isn't happy.

Of course, long ere now, the publisher's self-assignment of a cut depicting every face different issue was abandoned. It is still the policy with the Michel catalogue but Scott is badly short-changing its readers, both in skimping on cuts and in overuse of the description "multicolored." Our own feeling is that even of a multicolored stamp, the major color or colors should be used in describing it, perhaps followed by a + sign to indicate additional colors. We'd like to see the watermarks all grouped together in an easily found and consulted section. Thus when you learn a stamp of the Maldives has a watermark described as 314, one needn't turn to the Great Britain section and start scouring the pages for that particular watermark which is so numbered.

We'd like to see such obvious absurdities as the airmail stamps of the U. S. tidied up in their presentation. We find a breakdown for airmail special delivery stamps that fails to include those earlier issues that properly belong in such a category. Actually, isn't it about time the whole catalogue setup be tightened and reorganized to save space and money? Stamps should be listed chronologically—as Gibbons does it, be they airs, semi-postals or regular issues. A system of abbreviations and signs should be incorporated, again to save time, money, paper, space, etc. Such oft-used terms as photogravure, lithographed, perforation, imperforate, watermark, and the like could be represented by symbols—again see Michel. The present four-column format in Scott's with its largish cuts is, of course, a howler, perhaps one too costly at this stage of the game to correct. Consider the economy of space in Gibbons with three columns, or even more so in Michel with its compact presentation in two columns. And remember, Michel depicts every cut, adds many more data, such as designers' and engravers' names, quantities issued, varieties in depth, the last date of permissible use (where possible), and, of course, and most importantly, makes *NO EFFORT TO CENSOR.* If a stamp was issued by a government, it appears with no expression of disapprobation in Michel, black blots and world disapproval of the need for the issues, notwithstanding.

In conclusion, the new Scott's is apparently no better or worse than its recent editions, gives no inkling it is to be improved and perhaps strengthened as a sources of record, lacks much as a price list, gives evidence of hurried preparation, cuts a number of cost corners, and has reached a staggering cost of $19.00 annually. Since Scott, whether its new owners are aware of it or not, is a tremendous prop under the investment all collectors have in philately, it ill behooves any of us to stand by complacently if cracks appear in its foundation. The cracks are there and growing—and new ones are forming.

Perhaps it isn't within the province of a consumer to tell a publisher how to spend his money since it is always the alternative of the consumer to take his business elsewhere. But in the end the consumer is trapped in a sea of mediocrity, having run out of elsewheres. We'd hate to see Scott's follow Gibbons out of the annual world catalogue market but perhaps the ultimate problems can only be met by a number of specialized catalogues and/or handbooks, each sup-

plying ably and in depth what it becomes apparent the big catalogues either cannot or will not supply in the years ahead. An alternative would be a basic catalogue with price sheets appearing periodically. It would then not be necessary to publish or to buy an entire new catalogue annually. But then the publishers wouldn't be making all that money. And stamps which appeared in 1969 wouldn't still be found listed in the 1971 edition's appendix and the Boscawen provisional wouldn't look identical to that of Brattleboro. *(Ira Seebacher)*

Michel Briefmarken Catalog—Europa—1971. Published by Verlag des Schwaneberger Album, 8 München 12. West Germany. Price $8.50.

The 1971 Michel Catalogue for Europe has made its appearance and, as has been the practice in recent years, still fails to contain the stamps of Germany which are published in a separate section. The overseas editions—in three parts—have not appeared and apparently are not destined to do so before some time next year.

As must be expected, the new European section has swollen and is now a staggering 2,052 pages and with no format changes. It still remains, as far as this reviewer is concerned, the world's finest and most ambitiously conceived and executed catalogue, precise and Teutonically all embracing. If any criticism of real worth is to be leveled at Schwaneberger Verlag MmbH, its publisher, it is that some of the cuts of older issues seem a bit fuzzy and need replacing. Perhaps it is that they, being older, were never as well photographed.

Other than that, it remains a delight to consult. Issues are in chronological order, they appear with a cut for each face-different stamp, all overprints are reproduced, miniature and souvenir sheets are listed, varieties are indicated by symbols following each listing, imperforate sets are listed with prices in companion columns to their perforated counterparts, much information, not found elsewhere, is given and *censorship* for *political* or *other reasons* is *non-existent.*

Let's not forget that this is a German catalogue and it would be stupid to say this should be no deterrent to the non-German speaking user. However, it can be used with some effort. For one, there is a six-language glossary of terms and symbols at the beginning. There is also a table in five languages of the most important philatelic terms, and another for colors. As we said, if nothing else, Michel is thorough as a publication of record.

As a guide for price, it has problems as do all catalogues. But while there may be glaring discrepancies in catalogue price versus actual going prices in some instances, by and large Michel is no more off the mark than is Scott's. But we have come to live with price as another world from that of the catalogue. It certainly is at auction and, after all, that is the world where price is really a consideration. Newer material has a relation to face in the catalogue. The older material very often sells at prices that have little, if anything, to do with prices as reflected in the catalogue. If and when we learn to use a catalogue as something other than a price list, we shall all be better off for it. As it is, the catalogue does give one an explicit area in which we may find the worth of a particular stamp. More than that it need not do—certainly not when it takes 2,000 pages just to list the stamps of one continent—without listing those of Germany.

So, in conclusion, we recommend the Michel Catalogue for the serious student. It comes nearest to being the all-everything catalogue. But as a secondary thought of caution—the overseas editions are not as fine as the European section. *(Ira Seebacher)*

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Selected

SCANDINAVIAN RARITIES

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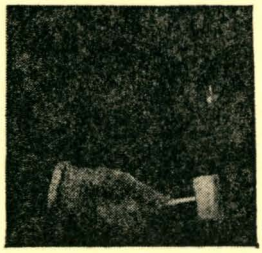
20-23 January Sale

An All-World Sale which has a strong section of European material including a collection of Thurn & Taxis imperforate issues.
Also in this section of the sale there is a superb collection of French Colonies.
But the outstanding feature of this, the first Sale of the New Year, is the 'Bomba' heads of Sicily, including the very rare 1g. 'double print' from the Caspary collection, and several proofs and essays.
British Commonwealth specialists will find several lots to interest them — the material offered is particularly strong in issues of King Edward VII and King George V, including the high values.
Each day of the Sale begins with general collections and mixed lots valued between £5 and £1,000.
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4-5 February Sale

A fine General Sale, particularly strong in 19th Century Great Britain, notably some superb 1840 'Twopenny Blues'. There are also many surface-printed issues and modern varieties.
British Commonwealth is also well-represented, the Australian 'Kangaroo' issues and varieties constituting the prominent material in this category.
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QUITE A YEAR!

1970 may not go down in commercial history as the finest of the 20th Century, in fact it may have some difficulties in geting itself rated, when the report cards of 2000 A.D. are published, in the upper half of the class.

Philatelically, however, it coud certainly have been much worse, with an average easing of price levels that, on the Stock Market, would have been welcomed as more close to miracle than fact.

And so we, at Harmers, as these words are penned prior to the New Year, are more than pleased with this hobby of ours and are more than pleased that we have had the opportunity to see so many great collections pass through our hands, not least of which were naturally the final auctions of the "Louise Boyd Dale and Alfred F. Lichtenstein Collections".

In all, we sold for Mrs. Dale or for her Estate, over so many years of pleasant relationship, for the extraordinary total of $3,455,574 which is by far the largest amount sold by one auctioneer for one person's philatelic holding.

Without taking into account Private Treaty transactions our auction figure for 1970 was $3,715,478, of which only some $800,000 was from Dale sales, leaving almost $3,000,000 sold for countless philatelists, Estates, beneficiaries, charitable organizations, etc.

And so we look forward to 1971 with the same keen expectations that we will be able to help both potential buyers and potential vendors as we have in the past and that—who knows—it may also be the "Year Of The Jets And The Giants"!

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