The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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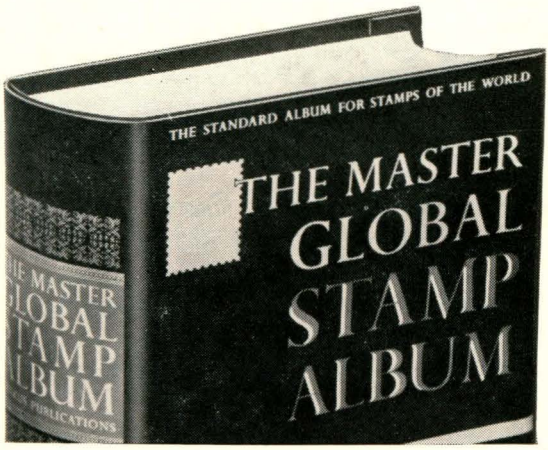
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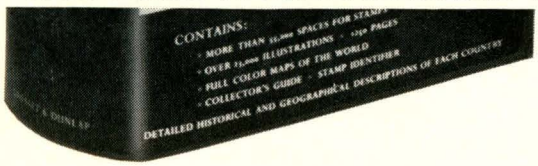
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The Collectors Club
Philatelist

JANUARY 1952. VOL. XXXI, No. 1

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Editorial

This Special Number

The Collectors Club's Editorial and Publication Committees regard this number of THE COLLECTORS CLUB PHILATELIST with especial pride, which we hope you will share with us. It is extra large because, in addition to its regular research articles and features, it contains THE CUMULATIVE INDEX of our 30-volume span. Because it is believed that many will wish to refer to the Index, this number has been bound with a paper cover, different from our usual light brown, for reasons of convenience. But its size is not the cause of our gratification. *The Collectors Club* and its PHILATELIST have not sought a numerical leadership. Our aims have been beamed rather along qualitative lines.

Our history is rich in many respects. There have been few, if any, leading philatelists in this country who have not been members of *The Collectors Club.* Thus our pride rests far more upon our prestige, which has been achieved with dignity, respect and a more or less quiet charm. The Club in its long history seldom has sought "to parade about with the trumpets braying and the drums rolling." If the searchlight of publicity has fallen upon *The Collectors Club,* it was because when the switch is thrown to turn on the light, the beam focuses here as some sort of magnetic attraction. This is the reason why so many in stamp collecting refer to The Club as America's premier philatelic organization.

The history of the Club's regular meetings illustrate this point. As most know, there has been a different philatelic display twice a month in the Meeting Room of our Clubhouse. The finest of stamps along with greatest of philatelic students and personages have exhibited here. Outside of a condensed review in the pages of THE COLLECTORS CLUB PHILATELIST, practically no mention of these meetings is found in the stamp or popular press. Nevertheless, these meetings continue to flourish and grow in popularity. It is acknowledged that the crowning achievement for most philatelists is a *Collectors Club* program when they show their stamps and speak upon them. The Certificate of Appreciation presented to each exhibitor is a cherished memento, often later framed for view in the home or office.

The Collectors Club, so steeped in prestige, properly can remind its present members of its glorious past. With this in mind, the Editorial and Publication Committees have asked one of us to pen a short account of the Club. The selection could be only one—*Stephen G. Rich.* He happens to be not only a member of many years standing, but one of the very few with a *Collectors*

Club heritage following in the footsteps of his father, one of our Club's great stalwarts.

H. M. G.

About Our Club

Perhaps the presence of the Cumulative Index to THE COLLECTORS CLUB PHILATELIST in this number will excite some amazement among many. Certainly, those of us who are not too well informed on the past history of our club, and of the prominent position it holds in philatelic life, may not realize the significance of this contribution.

Its import is so well demonstrated when a philatelic student as Mr. King-Farlow, internationally known and admired for his attainments in our field, volunteered to produce this Index for us. He was not asked, directly or indirectly.

From the earliest days of the *Collectors Club,* with the exception of a short period during which there was a lack of the necessary number of persons interested in the club, we have occupied a unique position among stamp collecting bodies in America. Substantially at the same period as the *Collectors Club,* organizations of a similar nature grew up in Boston, Philadelphia, Providence, Chicago, and other cities, only a few of which have survived to this day. We were fortunate in being in New York, then as now the Port of greatest contact with the world outside our own country's borders. This advantage, plus the fact that the stamp people here were always the most numerous, enabled us to play the role of *the internationally recognized body for American philately* from a very early period.

Thus, when the Earl of Crawford's great United States collection was to be shown in this country around 1905, it was at our clubhouse, then on West 26th Street, that the showing took place. It was perhaps the first gala international stamp affair in this country. When the proposal came up to hold an International Stamp Exhibition here in the United States for the first time, it was the *Collectors Club* group of the period that formed the *Association for Stamp Exhibitions,* staged the first exhibition in 1913. It has maintained the organization for putting on all the more recent exhibitions of the same sort.

We do not forget the prestige and wide appreciation which our club secured in those days before World War I. It was, however, in the period just following that war, that the group of men who have really made *the present Collectors Club,* came into active participation. The key man, the one who really started the present trends, was J. Brace Chittenden, Ph.D., professor of mathematics at Brooklyn Polytechnic Institute, and one of the first really advanced collectors of Austrian stamps in this country. Dr. Chittenden, becoming secretary of the Club, steadily brought together around him a group of able men.

These were in many cases already internationally known as first-rank collectors. Others, younger, had yet to win their wings philatelically. Alfred F. Lichtenstein, Theodore E. Steinway, Harry M. Lowy, and Harry L. Lindquist, were the earliest to form this group. Just after them came Charles J. Phillips, on his removal to New York from London. Of the pre-first war group, Julius C. Morgenthau and Joseph S. Rich, both of whom had served the Club in many ways, returned to active participation.

From 1920 to 1926 was quite the most active period of growth. This period was marked by the beginning of the COLLECTORS CLUB PHILATELIST. From the start in 1922, our journal took rank among the greater philatelic journals of the world.

Much of the activity which gave our club its eminence, and which brought international recognition, was conducted outside the actual club organization. We instance, for example, the group of members who, connected and brought together through meetings of the club, formed the large American contingent in the organization of the "Friends of the Kohl Handbook," that financed the production of that magnificent work in Germany by Dr. Herbert Munk. Our own direct participation, starting a little later, as sole English translating body for the sections of this handbook, brought us much prestige.

Again, it was primarily the *Collectors Club* membership that put on the 1926 Second International Stamp Exhibition in this city.

Dr. Chittenden, in his later years, turned his interest more and more to our Library. Before he died, he had already made it the

(Continued on Page 58.)

CONFEDERATE STATES

The Two Cent Green Stamp

A Record and Review

By HOWARD LEHMAN

Some interesting facts about the Confederate States of America Two Cent Green Stamp, (Scott catalogue No. 3), are written here—some of them for the first time.

The act of Congress of February 23, 1861 prescribed a two cent denomination for drop letters, "letters placed in any post-office, not for transmission but for delivery only," and "for newspapers, unsealed circulars, handbills, engravings, pamphlets, periodicals and magazines, not exceeding three ounces in weight; and for each additional ounce, or fraction of an ounce, two cents additional, and in all cases the postage shall be prepaid by stamps or otherwise as the Postmaster General shall direct. And books bound or unbound not weighing four pounds shall be deemed mailable matter and shall be charged with postage to be prepaid at two cents an ounce, *for any distance*. Letters advertised —two cents each." (Advertised letters were subject to a charge of two cents on delivery, payable in cash.)

The only change made regarding this two cent rate was in the Act of April 29, 1863, effective July 1, 1863, whereby the printed circular rate for transmission of circulars through the mails was fixed at one cent per one ounce, (the rate of the former Act being two cents up to three ounces). "The one cent per one ounce rate was never put into effect." The two cent drop letter rate was never changed.

Hoyer & Ludwig printed this two cent stamp. It was issued during the first two weeks of March, 1862. A sheet consisted of a right and left pane of 100 stamps each. It was produced by lithography and approximately two million of the stamps in all were issued. The engraving was done by Charles Ludwig. The center portrait is that of General Andrew Jackson. The floreate design around the portrait is described by August Dietz as "arabesque and rococo." There were very few sheets of unused remainders at the close of the Civil War.

The color shades of this stamp are as follows: very pale green, light green, green, kelly or emerald green, yellow green and olive yellow green. This last is so very scarce that it can be classed as a major rarity.

In view of this, it may be surprising to some to learn that this two cent stamp is very seldom found used on covers, and we believe that this scarcity is far greater than any catalog price indicates. Using the ten cent 1847 stamp on cover as a comparison, we know of 100 of the latter to every cover with the two cent green. Furthermore, covers with a strip of five used to prepay the regular ten cent rate are exceedingly scarce, even more so, in our estimation, than are pairs of the ten cent 1847 on cover. These estimates are for average used copies on average covers. When superb copies on very fine covers are considered, the percentage is still greater.

It may be of interest and value to record in this article the prices this stamp realized when sold at auction over the last eighteen years. A few sales may have been overlooked but the greatest part are listed. We shall also note all the copies on cover on record known to us. Both of these compilations will follow.

Unused stamps are not taken into consideration because they are quite common in this condition; in fact, this two cent green, unused, is not at all rare and can be purchased quite reasonably in a price range from about $2.50 to $15.00 each, depending on the condition of the individual stamp.

An interesting story was told to me recently by Capt. Gordon Nowell Usticke, head of the firm of Stanley Gibbons, Inc., New

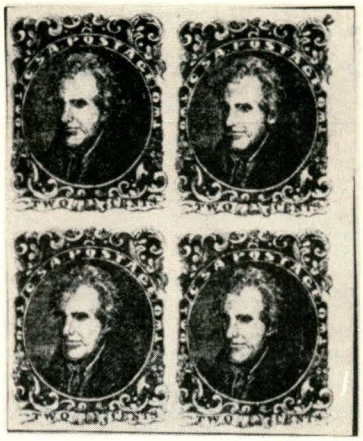


Fig. 1 Right top stamp is the "Knot variety." (Howard Lehman Collection).

York, N. Y. About the year 1928 a man came into his office and offered five half panes of two cent green stamps, all tightly stuck together. There were fifty stamps in each half pane. After purchasing them, Capt. Usticke succeeded in getting the sheets apart, damaging only a few stamps. Part of the gum was skinned off the back of a few, which could not be avoided. Figure 1 shows a block of four from this original purchase of 250 stamps. This block is in the emerald green shade and the top right stamp shows the variety "Right Top Knot."

A complete right pane of 100, probably the only one known, was in the George Walcott Collection. When this Collection was sold, this pane was purchased by Charles J. Phillips. The writer, personally, recalls seeing him cut it into blocks of four or six and mount them in approval books to be sent out to his customers.

There are combinations of two cent green stamps on cover not reported so far which, no doubt, could still be found, or which may have been found but never recorded. One combination would be two cent green stamps and two cent red-brown stamps (Nos. 3 & 8), used to make up the ten cent rate, all on one cover. Another possibility would be a single two cent green and single two cent brown (Nos. 3 & 8) to make up the double drop letter rate. A third combination would be a cover with two cent greens and ten cent denomination to make a Trans-Mississippi rate. Still another would be "a through the

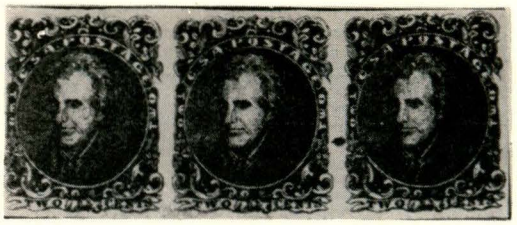


Fig. 2 The color spot between positions #4 & 5 (Howard Lehman Collection).

line or prisoner of war" cover with five two cent greens and a three cent U. S. 1861-67 stamp of "DUE" marking.

No single two cent green stamp has been reported with a red cancellation used on cover although several have been seen off cover. None have been recorded with a straight line town cancellation.

Black cancellations are the most common, with blue or any other color extremely rare.

Turned covers are scarce but several are noted in this article.

The catalogues list the following cancellations: Town, Express Co., Grids, Concentrics, Numerals, Paids, Manuscript and Railroad.

The earliest known cancellation is dated March 20, 1862.

The types of covers so far known are: Patriotic, Turned, Homemade, Wallpaper, Illuminated, College and covers with corner cards.

There are four major stone or printing varieties of the stamp. They are the Spur No. 60 of Left Pane, Right Top Knot, position No. 80 in the Left Pane, Left Top Knot, No. 81 in the Right Pane and a pronounced spot of color in the margin between No. 4 and No. 5 Right Pane as shown in Figure 2.

COUNTERFEITS AND FAKE CANCELS

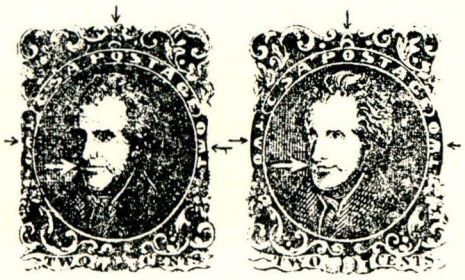
(The following is reprinted from "The Confederate Bulletin," February, 1948 with the permission of Mr. August Dietz, Sr., the Editor.)

> "Here again the first counterfeits encountered were woodcuts, originally prepared for catalog illustrations. The very crudeness of the design is patent even to the untutored eye. There are no cross-hatch lines in the background of the portrait on this counterfeit.



The Birmingham (England) Forgery

Again a dangerous counterfeit came from abroad, here shown in enlarged illustration. Skilfully engraved on stone and printed by the same method as the genuine —lithography—it was a serious menace in earlier years. Nineteenth century collectors knew it as the "Birmingham Forgery." It was printed in a rich, bright yellow-green. I have not seen it in other colors.



GENUINE FORGERY

The chief identifying marks—and there are many more—are here shown in enlarged graphs:



FORGERY

Note the center ornament at the top. In the forgery it appears like a figure "6" clipt at the bottom (6). The genuine shows a knot-like ornament.



GENUINE

The next pronounced difference will be noted in the shape of the panels at the sides with the word "TWO." In the forgery these panels form a continuation of the circular band with its inscription "C. S. A. POSTAGE," while the genuine shows the side panels slightly indented.

The forgery shows no dots after the initials "C. S. A."

Comparison of the portraits will disclose other differences.

From a critical point of view the forgery is a more carefully engraved and better printed example of lithography than the original!

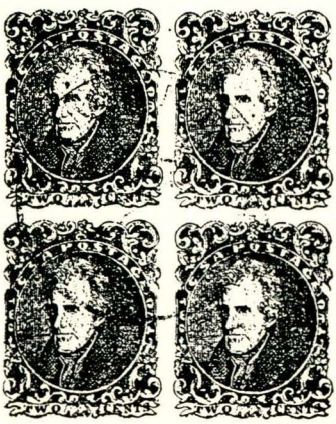
The Springfield (Mass.) Imitation

The Two-Cent green is one of the dangerous imitations in this set, especially when planted on covers with fake postmarks, and there are quite a number afloat, including "used" pairs and blocks.



GENUINE IMITATION

Because of the generally indefinite detail of its design, and the multiplicity of minute variations, incident to printing from stone, plus the fact that beginners are not familiar with this scarcer denomination of the General Issues, the Two-Cent green imitation printed from line etchings is most difficult



of detection. However, one of the readily recognized earmarks of the Springfield product is located on the "T" of "TWO" in the lower ribbon. The imitation shows the right and left spurs of the "T" separated from the top of the center bar of that letter, while in the genuine stamp they are joined to form the complete letter.

The above is an illustration of a Springfield block-of-four with fake cancelation of Savannah, Ga. There was never an 8-cent rate in the Confederacy. Numbers of singles and pairs of this imitation are known with counterfeit postmarks."

Further counterfeit cancels exist. Figure 1A shows the faked cancellation of Mobile, Ala. on a genuine stamp. This is very difficult to distinguish from the genuine cancel but differences in the letters can be seen by the use of a filter, or by having a genuine Mobile, Ala. cancellation with which to compare it. The fake cancel always comes with the same date, October, 1861, and is always a very light cancel.

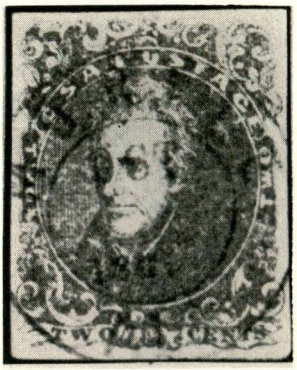


Fig. 1A Fake cancellation.

Figure 1B shows a complete envelope with 2-two cent browns and a two cent green tied on a forwarded cover with a fake Auraria, Ga. cancel. This entire cover is counterfeit. There never was such a rate; there was no charge for forwarding, and the whole thing is impossible. Many others fraudulent cancels exist, and it is advisable to have any doubtful items expertized.

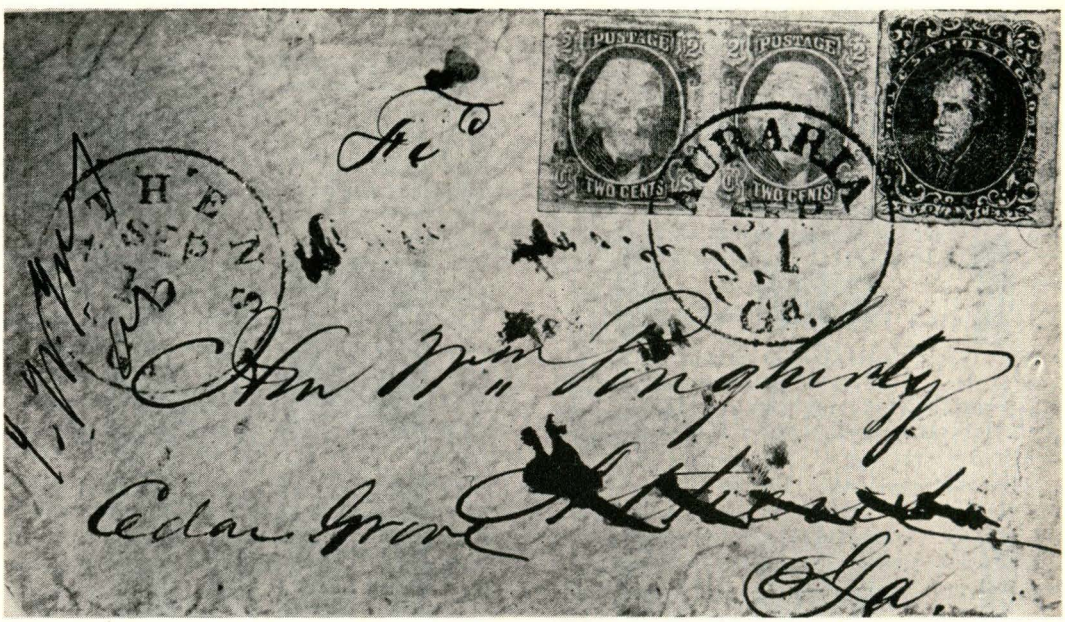


Fig. 1B Counterfeited Cover.

RECORD OF COVERS

Listed below by the courtesy of the owners are most of the outstanding covers with the two cent green stamp in the collections of Confederate specialists. We have traced back the ownership where possible and illustrate them.

A. In the Collection of Earl Antrim, there are two fine pieces:

1. A strip of five on an illuminated advertising cover (Figure 3). This envelope has a black Augusta, Ga. cancel tying the strip, and is in fair condition. This was formerly in the Harold Brooks Collection, and was sold by Lawrence & Stryker in April, 1943, as Lot No. 216.



Fig. 3 (Collection of Earl Antrim).

2. A beautiful single on a wrapper showing the newspaper rate. It went from Macon, Ga. to Penfield, Ga.

B. The following two cent green covers are in the Collection of Van Dyk MacBride:

1. A large margined single, tied with a black Charleston, S. C. cancel, dated April 2, 1863, on a folded printed circular of the Palmetto Exporting & Importing Co. of South Carolina (Figure 4).

2. A strip of five with black Henderson C. H., S. C. cancel. This strip fits exactly on the entire length of a small envelope—a very unusual piece as most strips were used on larger covers (Figure 5).

3. One of the most unusual of all the used two cent greens is shown (Figure 6). This has a strip of five ten cent blue Paterson-print stamps and a single two cent green, all tied with a black Richmond, Va. cancel. This unique combination was used to pay the circular rate of two cents an ounce on a package of newspapers or religious circulars weighing 26 ounces, which was sent from Richmond, Va. to Madisonville, Tenn. The strip of five ten cent stamps has slight tears in the margins but this is of no consequence in a sensational piece of this kind.

C. The Collection of Sidney Hessel has the following two cent green covers:

1. A strip of five with a black Washington, Ark. cancel (Figure 7). This cover went to Richmond, Ark. The Arkansas usage is rare and in addition the cancellation shows a very early date—March 29, 1862—the first month of use.

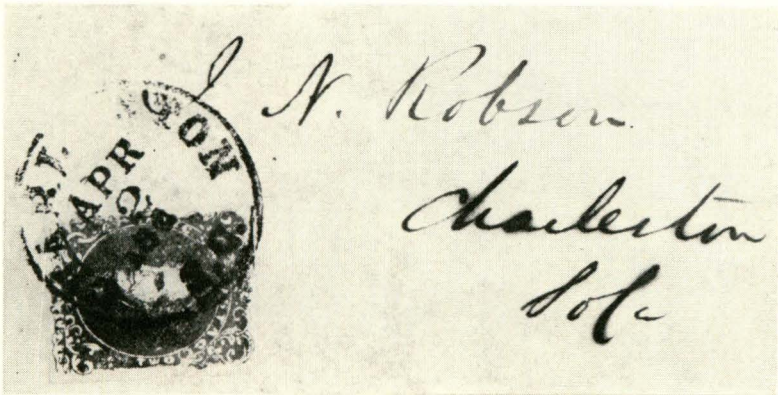


Fig. 4 (Collection of Van Dyk MacBride).

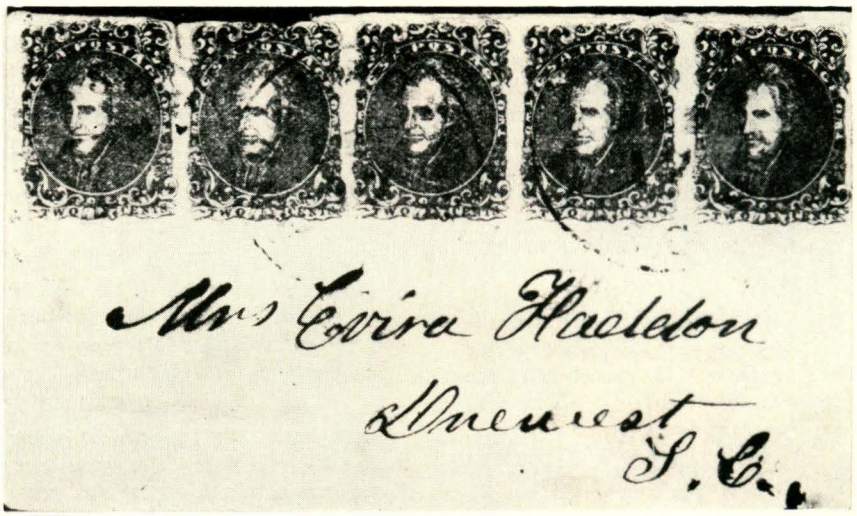


Fig. 5 (Collection of Van Dyk MacBride).

2. A horizontal strip of five with a black Atlanta, Ga. cancel, which was sent to Talladega, Ala.

3. A vertical strip of five on an immaculate envelope, cancelled with a black Knoxville, Tenn. town, dated July 9, 1862, which was sent to Jonesboro, Tenn. (Figure 8).

4. A strip of five used on a piece of the original cover with a black Savannah, Ga. cancel.

5. A single with a black Mobile, Ala. cancel, with the June 23, 1863 year date, drop letter rate.

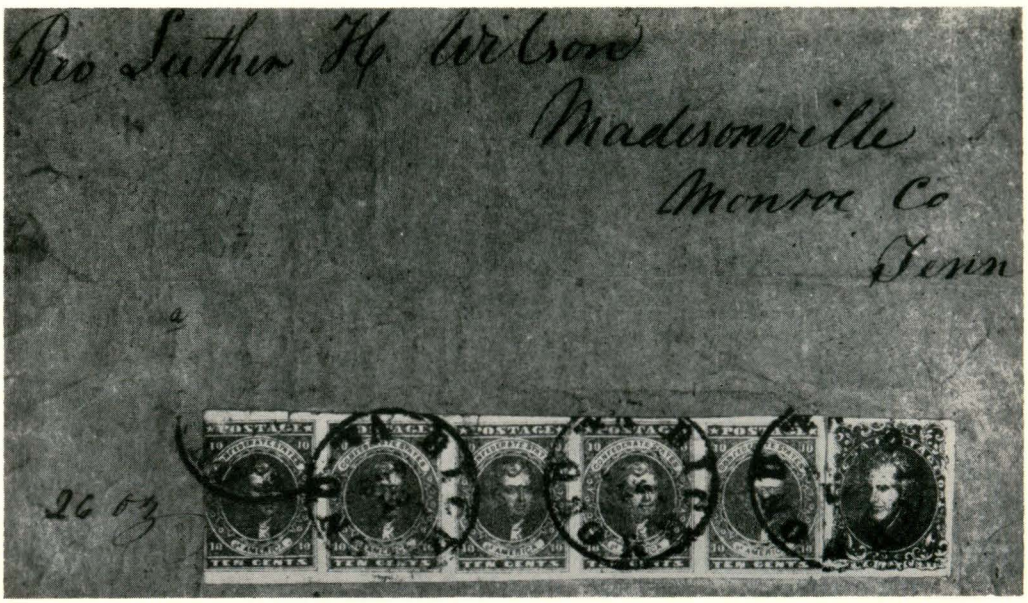


Fig. 6 (Collection of Van Dyk MacBride).

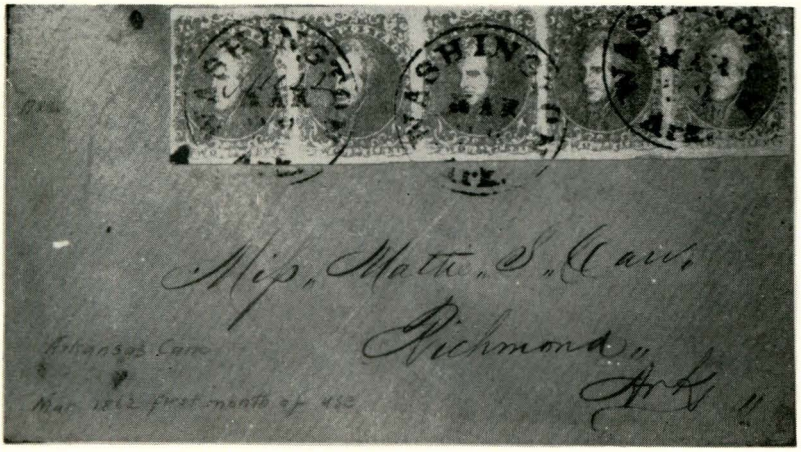


Fig. 7 (Collection of Sidney Hessel).

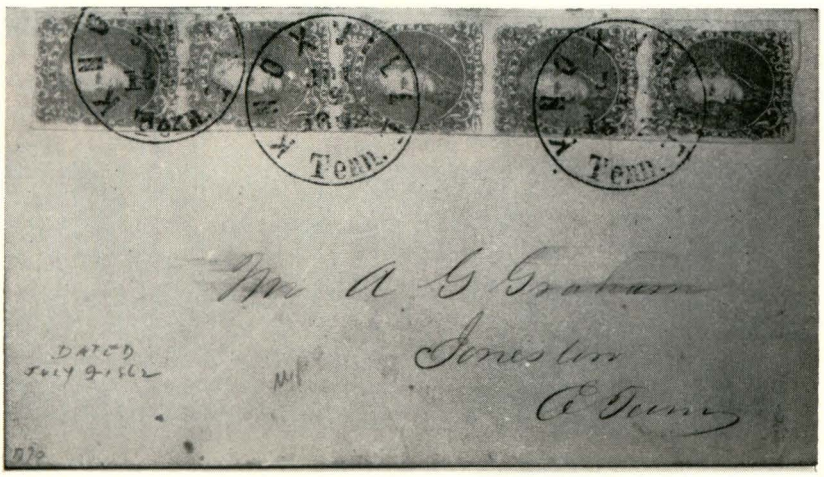


Fig. 8 (Collection of Sidney Hessel).

6. A single, circular rate with blue Richmond, Va. cancel on a notice of a meeting to relieve the suffering of wounded soldiers.

D. The Collection of A. Earl Weatherly has the following two cent green covers:

1. A single tied on a circular with black Richmond, Va. town cancel.

2. A strip of four and a single to make the ten cent rate, tied to the cover with red Alexandria, La. town cancel.

3. A single on cover, yellow green shade, tied on drop letter with black Richmond, Va. cancel. Stamp clipped at lower right corner.

4. Three singles tied on cover with a blue Columbia, S. C. town cancel, to pay the five cent rate. This was an overpayment of one cent.

5. A two cent green used in combination with a five cent blue No. 4, tied on the cover with blue town cancel of Petersburg, Va. Cover marked "DUE 3" for the underpayment of three cents postage.

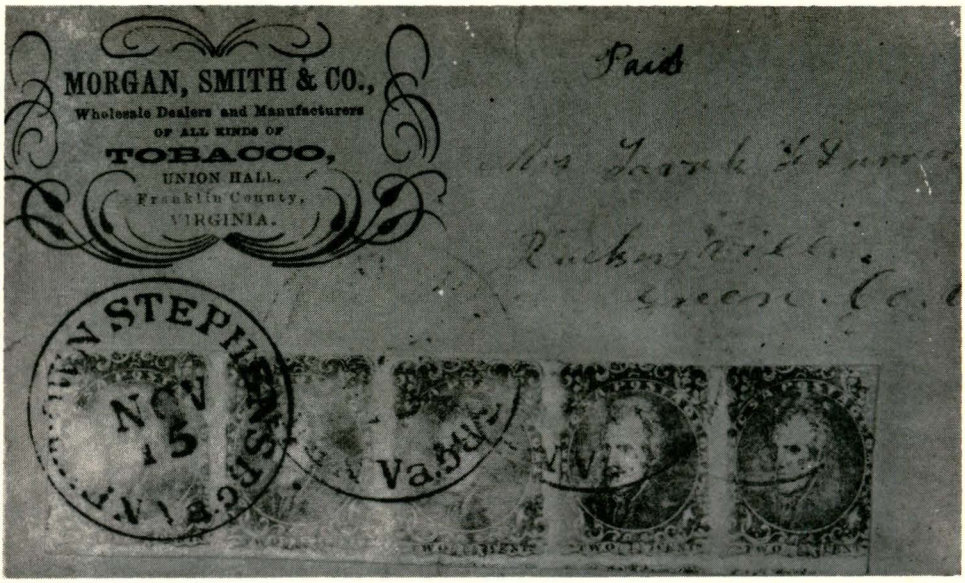


Fig. 9 (Collection of Col. Harrie S. Mueller).

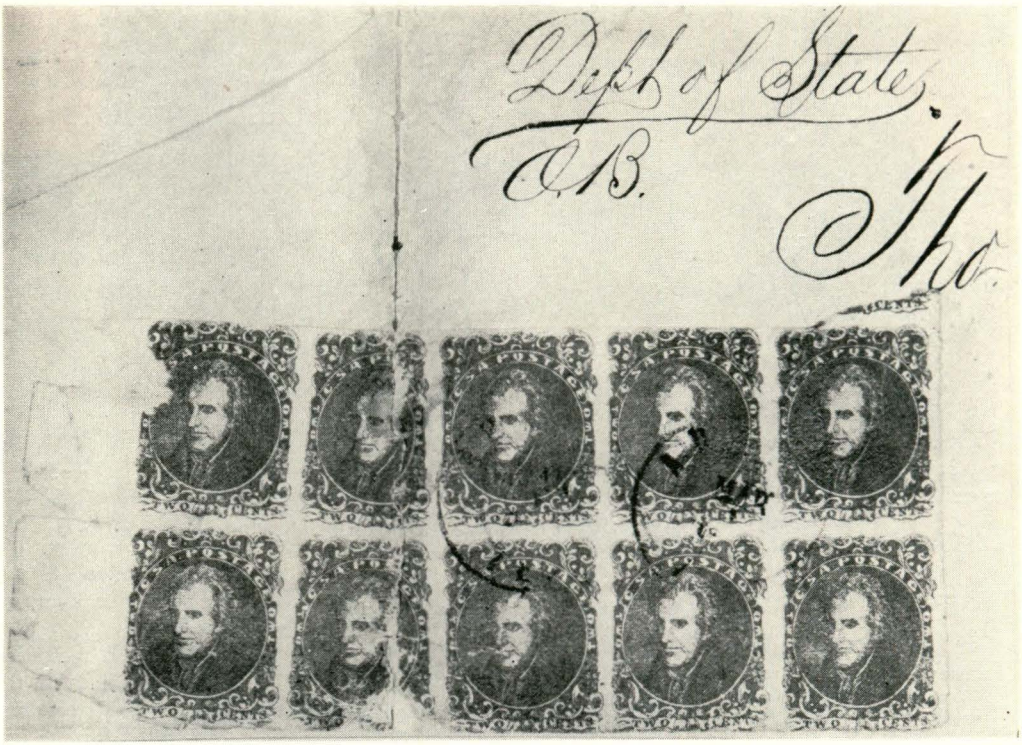


Fig. 10 (Collection of Col. Harrie S. Mueller).

E. The Collection of Eugene Wulfekuhler has the following covers:

1. Four margin single copy, tied with double circle Charleston, S. C. cancel and dated June 20, 1862, drop letter rate. This is on a blue homemade envelope and its condition is superb. It was formerly in the Brown Collection Sale, Lot No. 2484, and was purchased by Harold Brooks.

2. A single, circular rate, cut in slightly at the top left. Tied with black Richmond, Va., Jan. 15, 1863 cancel.

3. A horizontal strip of five, fine margins top, bottom and left. Cut into slightly at upper right, small crease. Black Georgetown, S. C., Nov. 30, 1862 town cancel and pen marked on three stamps—ex Seybold and Needham Collections.

4. Also another single on a drop letter tied with a black Charleston, S. C. town cancel.

F. The Collection of Thomas Heathcote, Jr. has two covers as follows:

1. A single two cent green, drop letter rate, with a Natchez, Miss. cancel.

2. A single, circular rate with a railroad cancellation "Va. C. R. R.—Cobham." This is on a turned cover. (Figure 29).

G. The Collection of Col. Harrie S. Mueller has the following covers:

1. Horizontal strip of five, stamps are faded or rubbed, cancelled Newtown Stephensbg., Va., Nov. 15. (Figure 9).

2. A single on turned cover, black Richmond, Va., Feb. 6, 1863 cancel, circular rate.

3. A single cancelled Richmond, Va., July 3, 1863, in black. Drop letter rate.

4. A block of ten (5x2) cancelled Austin, Texas, on an official envelope. The block was affixed close to the left edge corner of the envelope with four of the stamps folded around on to the reverse side, which consequently became badly damaged. (Figure 10).

H. The Collection of E. D. Finney has the following covers:

1. Two covers with strips of five.
2. One cover with a strip of three.
3. Four covers with single stamps.

I. The writer's Collection has two covers as follows:

1. A single, superb condition, tied with black Montgomery, Ala., Dec. 29, 1862 town cancel. Drop letter rate. (Figure 11). This cover was sent to Mrs. E. I. Fitzpatrick from her husband, 1st Lt. E. I. Fitzpatrick, who was in an encampment within the city limits, (probably the present Maxwell Field).

2. Figure 12 illustrates a superb strip of five tied with a black Griffin, Ga., Oct. 28, town cancel, tied to an immaculate homemade brown envelope, sent to Oxford, N. C.

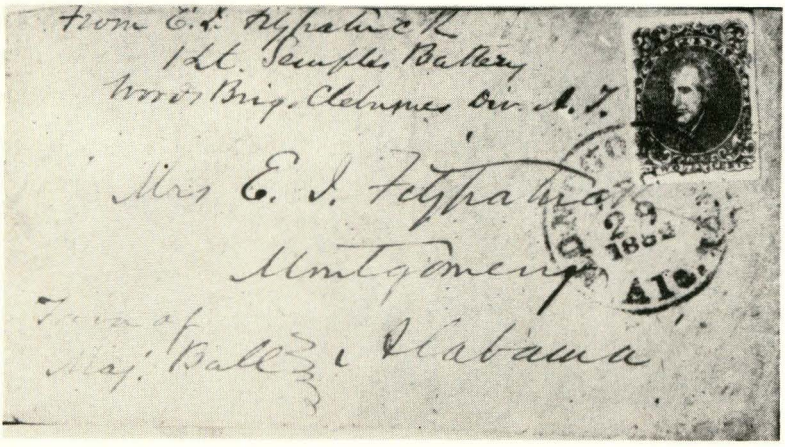


Fig. 11 (Collection of Howard Lehman).

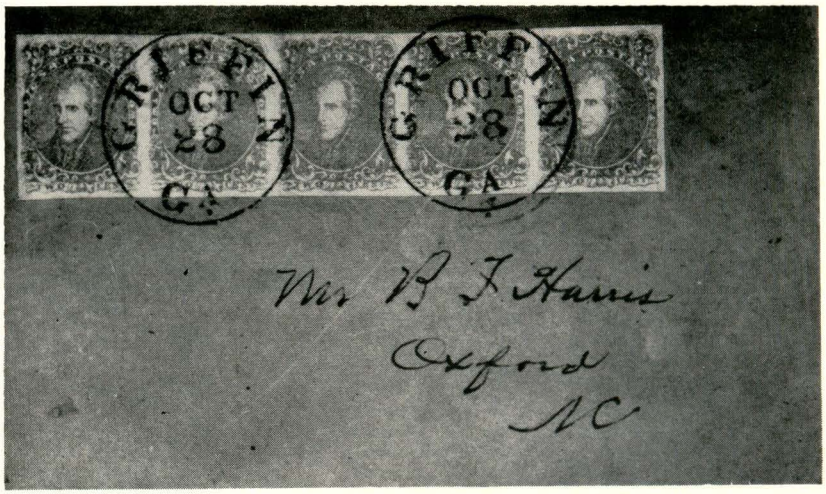


Fig. 12 (Collection of Howard Lehman).

J. Stanley B. Ashbrook reports:

1. A cover with five singles all tied on the lower left side of envelope with a blue Raleigh, N. C. double circle, (Figure 13) cancellation dated June 19, 1861—which is an error in the year date. Three stamps have been cut into very slightly, but nevertheless it is a very attractive cover.

2. (Figure 14) is a single used on cover, tied with a blue Lynchburg, Va. town cancel. This cover was formerly in the Seybold Collection, sold in March, 1910. It was addressed to Virginia Mills, Buckingham County, Va. and thence corrected to read Dionis Mills. It may have been a cover forwarded without any extra postal charges—a most unusual procedure. Photo by kindness of the Ashbrook Records.

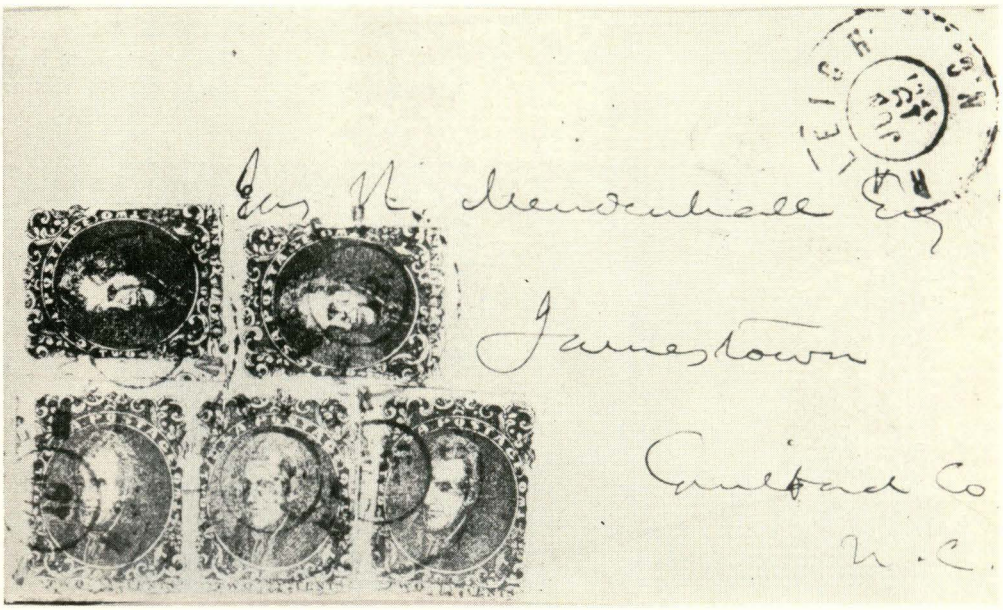


Fig. 13 Ashbrook Records.

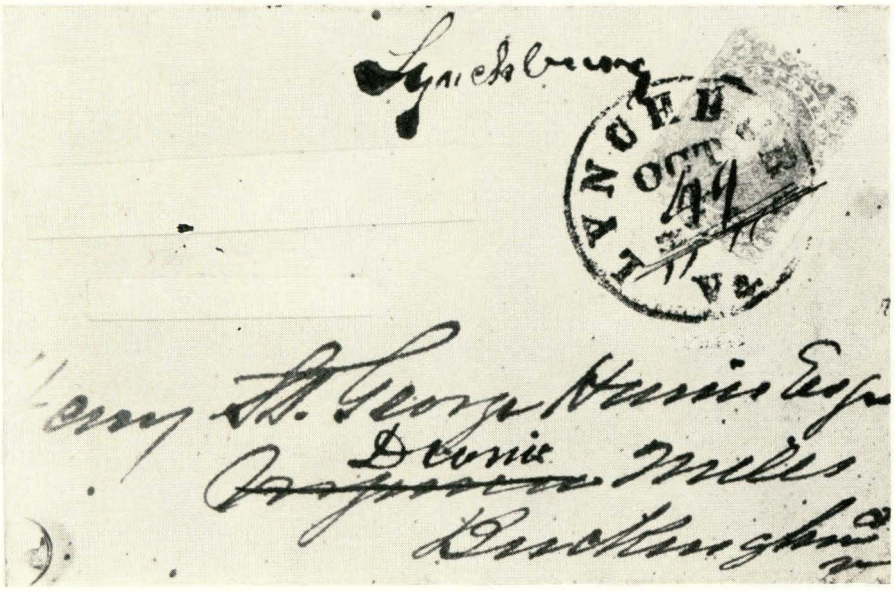


Fig. 14 Ashbrook Records.

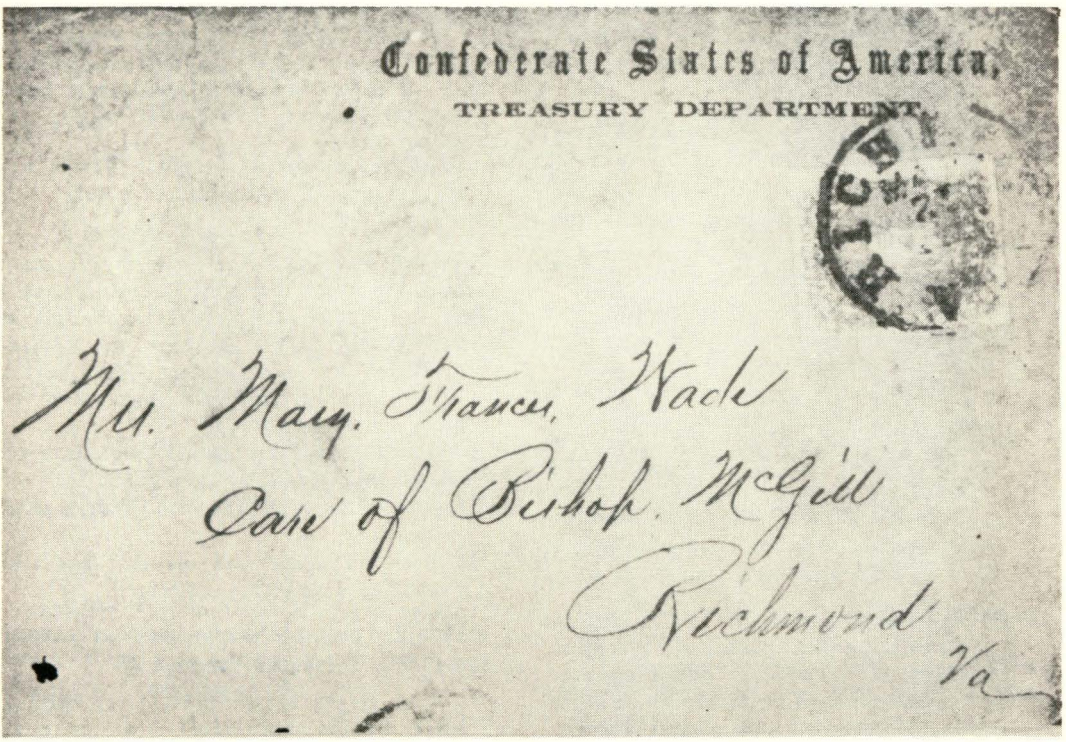


Fig. 15 (Collection of Milton Moses).

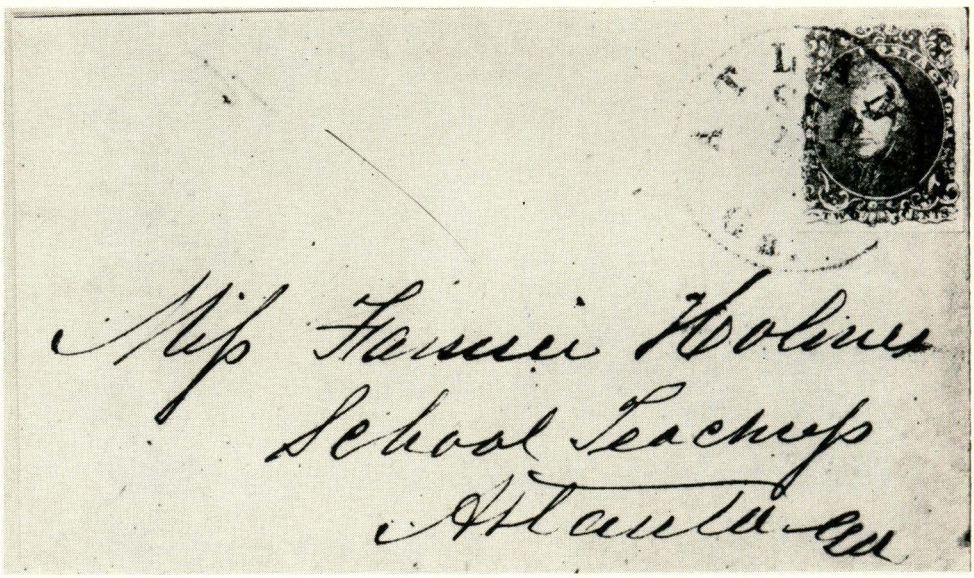


Fig. 16 The outside of a turned cover (Shenfield Collection).

K. The Knapp Collection which was sold to the Scott Stamp & Coin Co. years ago contained the following two cent green covers:

1. A cover with a vertical strip of three to prepay the five cent rate; this was an overpayment of one cent.

2. A cover with a block of five with red town cancel.

3. Two covers—one with a vertical, and the other with a horizontal pair to prepay the double drop letter rate.

4. Several covers with single stamps.

5. About three covers with strips of five.

L. The Emerson Collection had a strip of five on cover, cancelled Eutaw, Ala. This cover was bought by Harold Brooks when the Emerson Collection was sold, and is now in the Collection of E. D. Finney of Baltimore, Md.

M. The Postal Service of The Confederates of America, published by August Dietz of Richmond, Va., illustrates two covers with strips of five on each. One is cancelled with a black Mobile, Ala. town cancel. The top part of the left corner of the left stamp is slightly cut into, but nevertheless it is a beautiful cover. The other cover is a strip in the rare emerald green shade. The left stamp is slightly torn near the design at its upper left corner.

N. The Collection of Milton Moses has two covers with two cent greens:

1. A single, paying the drop letter rate on a Confederate States of America, Treasury Dept. envelope, black Richmond, Va. cancel. This and two similar covers, one in the Schenk and one in the Handy Collections, are the only uses on official covers of two cent greens which have been recorded. (Figure 15).

2. A pair and a strip of three pasted on horizontally so as to look like a strip of five. This has a Knoxville, Tenn. cancel in black.

Both the single and the ten cent rate cover are in very fine condition.

O. The Shenfield Collection has several two cent green covers:

1. A single, on a turned cover, with a black Atlanta, Ga. cancel, Sept. 13, with very large margins and beautifully tied. On the inside is a five cent blue, local print,

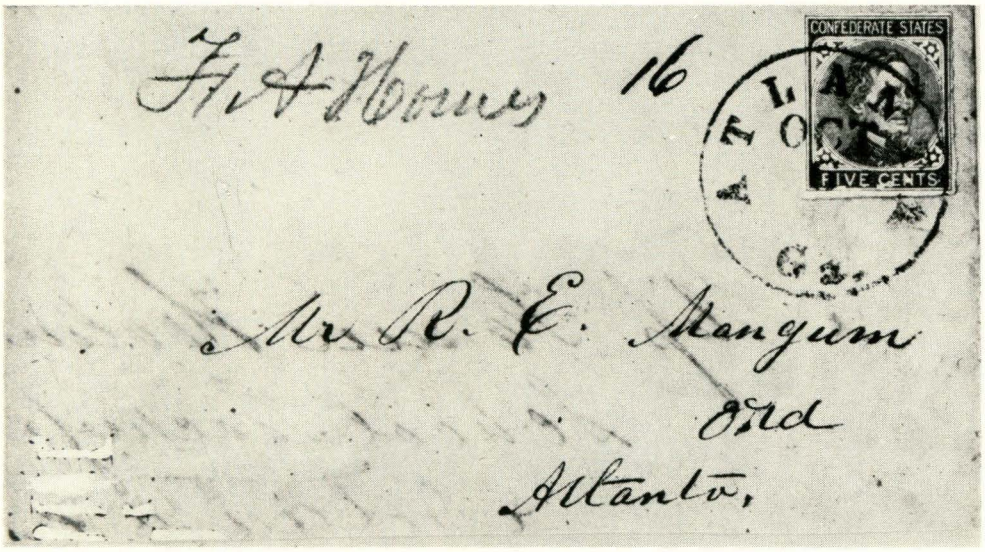


Fig. 17 Inside of cover shown in Fig. 16 (Shenfield Collection).

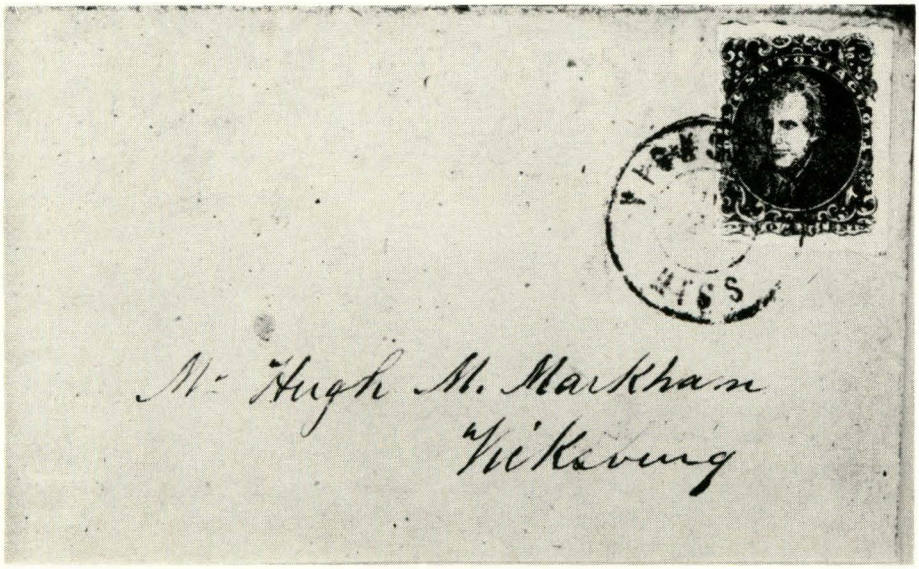


Fig. 18 (Shenfield Collection).

cancelled Atlanta, Ga., Oct. 6. A very unusual use showing the drop letter rate paid twice, each time by a stamp of a different amount. (Figures 16 and 17A).

2. A large margin single, nicely tied on a drop letter with double circle Vicksburg, Miss. cancellation in black. This is also a turned cover and came from the Manning Collection. (Figure 18).

3. A single, circular rate, cancelled in black, Richmond, Va., Jan. 7, 1863. Figure 19).

4. A cover with a strip of three and a pair cancelled in black, Gainesville, Ga., May 10. (Figure 20).

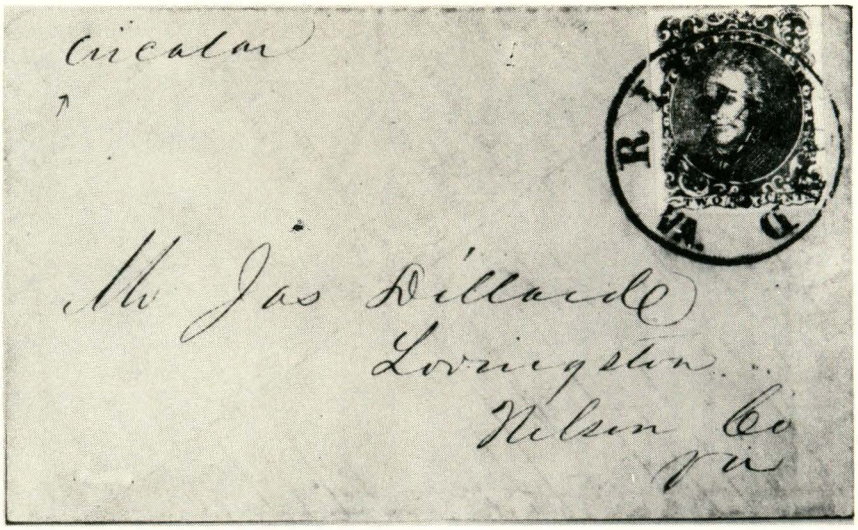


Fig. 19 (Shenfield Collection).



Fig. 20 (Shenfield Collection)

5. A block of four and a single, cancelled in black, Charleston, S. C., Sept. 30, ten cent rate. The only block on cover in superb condition so far recorded. (Figure 21).

These five covers are in perfect condition, as are most of the other stamps and covers in this Collection.

P. The Schenk Collection had one single on official Treasury Department envelope, black Richmond, Va. cancel, dated Oct. 14, 1862, envelope torn and repaired, and one single on cover, cancelled Macon, Ga. in black double circle with the stamp cut close at right.

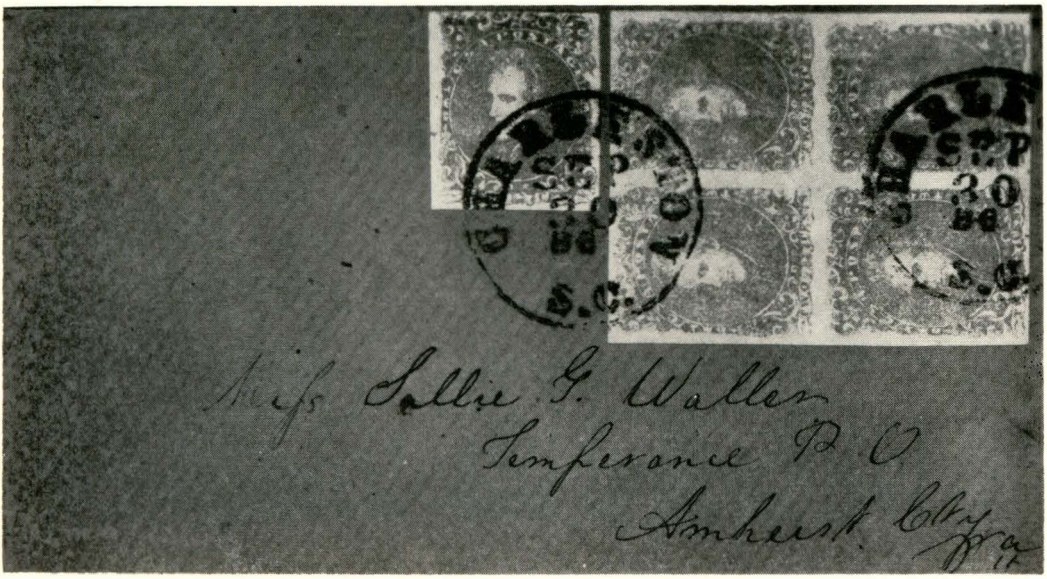


Fig. 21 (Shenfield Collection).

Q. The Wm. L. Moody, III Collection had two singles on cover—one in only fair condition; the other is a superb, four margin copy with a black Richmond, Va. cancel. The cover is only fair.

There were no strips of five in this or the Schenk Collection.

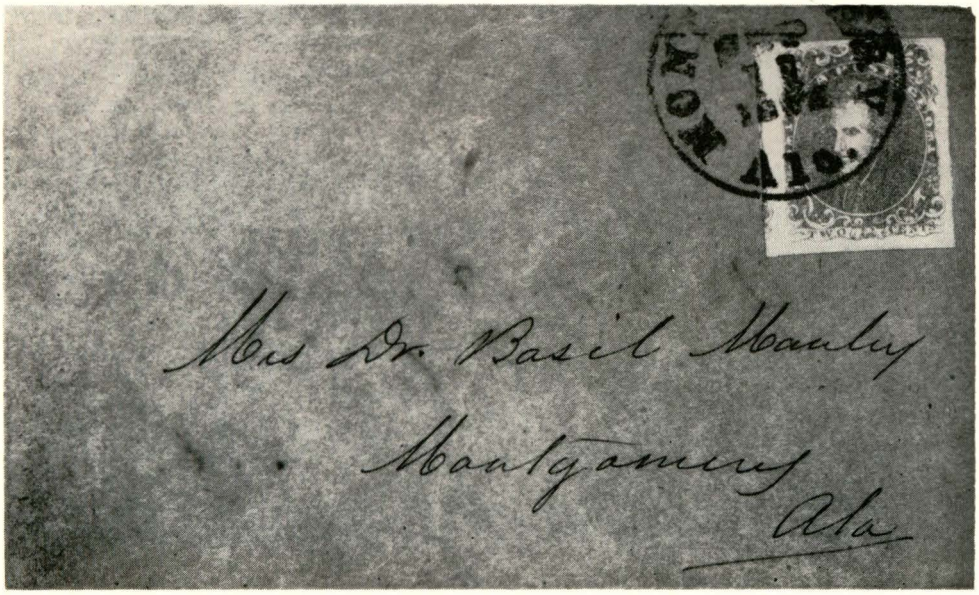


Fig. 22 (Collection of John H. Hall).

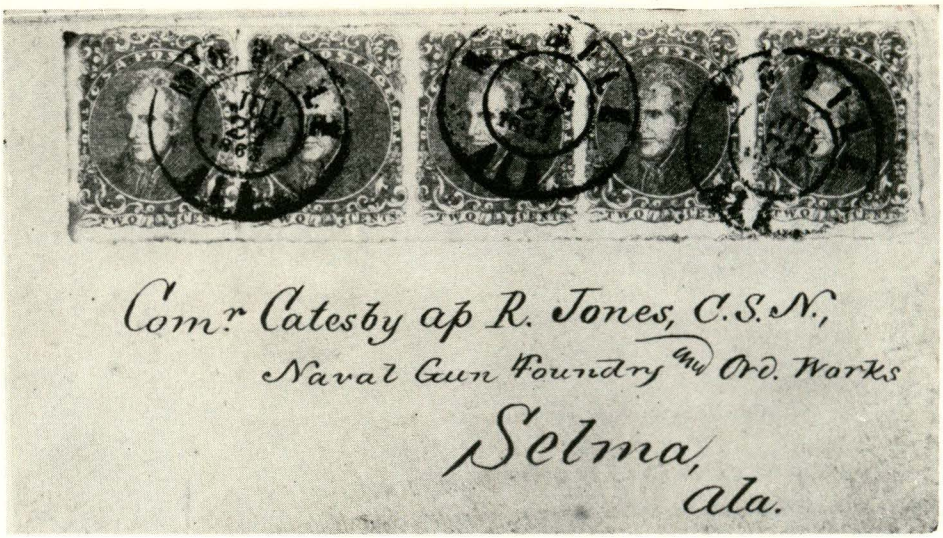


Fig. 23 (Collection of John H. Hall).

R. The Collection of John H. Hall contains:

1. A single, very large margins, with a black circular Montgomery, Ala. cancel, dated Sept. 11, 1862. This is a turned cover and a drop letter rate—a very beautiful cover. (Figure 22).

2. A strip of five, from Mobile, Ala. to Selma, Ala. This is one of the covers pictured in Dietz' "Postal Service." It is beautifully tied with a clear, black double circle Mobile, Ala. cancel, dated July 27, 1863. Left stamp slightly nicked at the top, but a gorgeous cover. (Figure 23).

S. Collection of M. Hubert Judd has the following covers:

1. A fine single copy, tied by Mobile, Ala. black double circle cancel, June 27, 1863. Circular sent to Demopolis, Ala.

2. A fine copy placed sideways, used on Masonic circular to Fayetteville, Ga., cancelled with a straight line black PAID—not tying the stamp; authenticated by Ed. S. Knapp. A very rare cancel and cover.

3. A fine single copy, tied by Athens, Ga. in black, circular rate, addressed to the Postmaster at Mayfield, Ga. This is on a homemade cover turned and used twice. There is a ten cent blue Keating & Ball No. 12 on the inside, tied by Mayfield, Ga. cancellation.

T. John A. Fox has a cover with a strip of five black Richmond, Va. cancel, March 13, This strip has large margins all around but unfortunately there is a tear between the first and second stamps extending irregularly from the top to the bottom.

U. The Collection of Fred J. Grant has two singles on cover, one with a Savannah, Ga. cancel and the other cancelled Charleston, S. C., both paying the circular rate. He also has a five cent London print with two singles of the two cent green, with a blue Columbia, S. C. cancel. This is a one cent underpayment of the ten cent rate. Another cover has a strip of five paying the regular ten cent rate.

V. A very famous Collection has five singles on covers and two strips of five, one with a grid cancellation. *It also has a most remarkable cover with the only Bisect known.* (Figure 24) It consists of two and a half of the two cent stamps paying the five cent rate, *properly tied* with West Point, Miss. cancel.

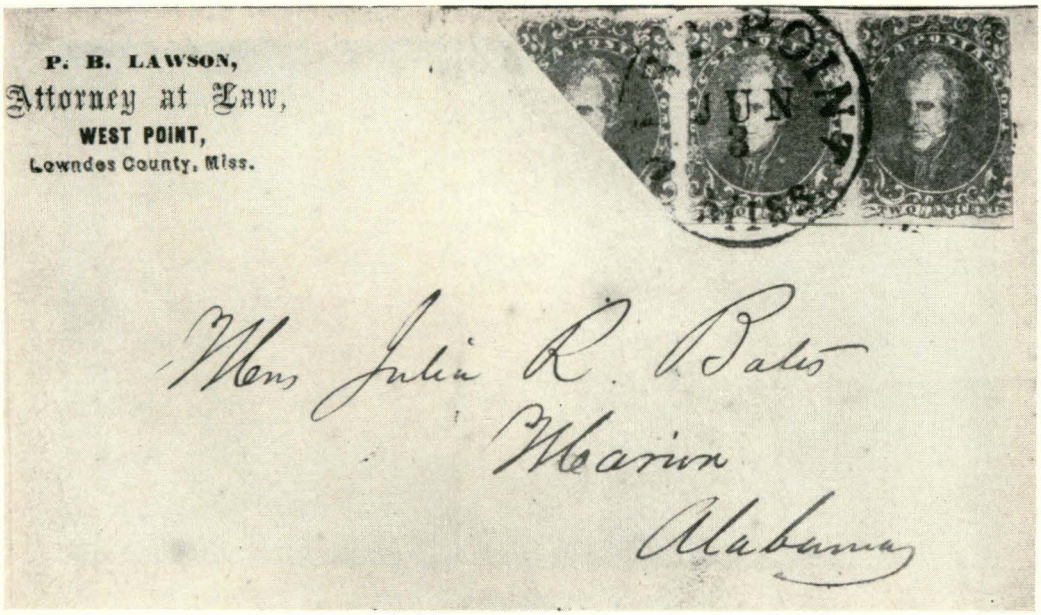


Fig. 24 The only cover known with a bi-sect, one of the great rarities in Confederate States philately.

Another cover has two singles and a London print five cent making up a one cent underpayment of the ten cent rate.

W. The Collection of B. H. Handy has—

1. A single, tied with a double circle Adjutant and Inspector General's Office, Official Business"—in three lines. This is a regular rate letter and an underpayment because this envelope went from Austin to New Braunfels, Texas; but there is a Austin, Texas cancel to a legal size cover with printed inscription—"State of Texas,

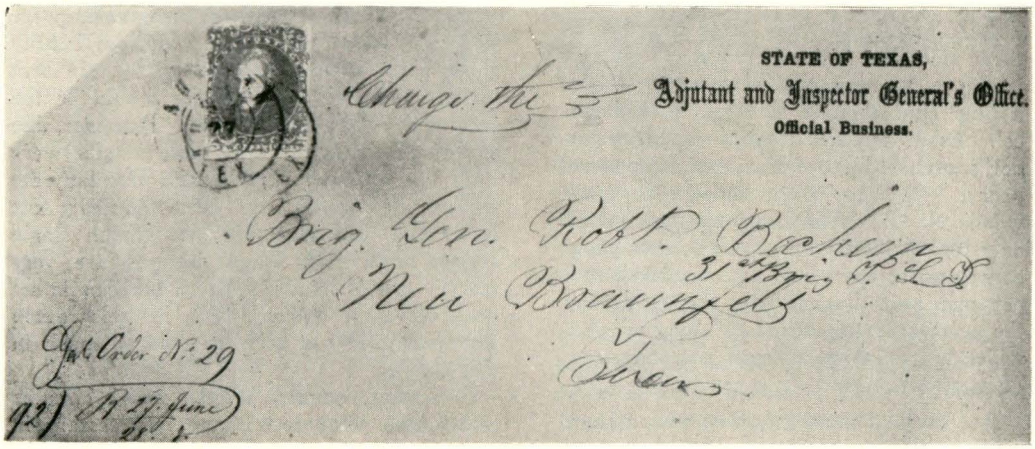


Fig. 25 (Collection of B. H. Handy).

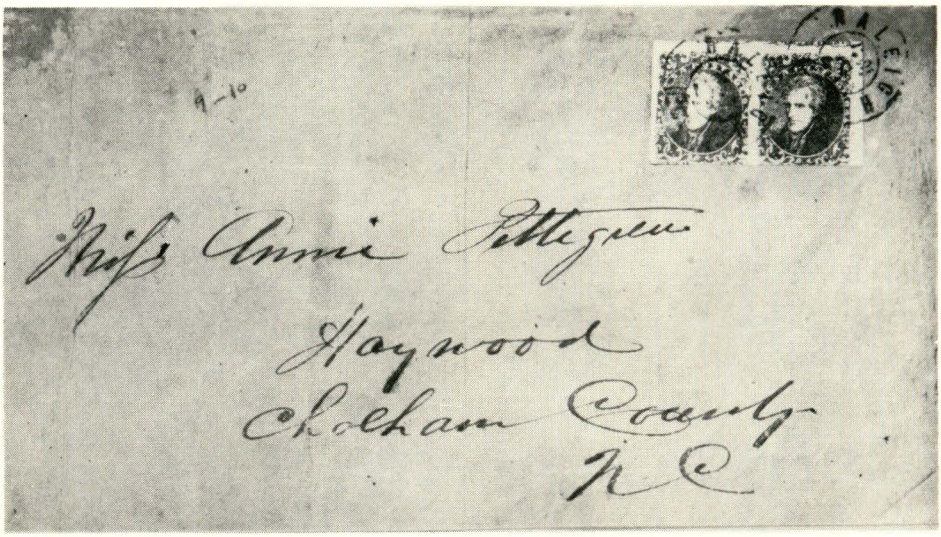


Fig. 26 (Collection of B. H. Handy).

manuscript notation "Charge the," and a pointing hand which points to the printed "Adjutant and Inspector General's Office." No doubt this office was charged with the difference in postage that was due the post office. The stamp is cut into on three sides but has a large bottom margin. (Figure 25).

2. A single, fair margins, undecipherable cancel.

3. A horizontal pair, large margins on three sides, cut into at bottom. This pair is tied on an extremely large wrapper with a blue double circle Raleigh, N. C. cancel. From a pencil notation on the wrapper, it seemed to have contained three newspapers. It went from Raleigh to Haywood, N. C. This large wrapper is the only real double rate circular or newspaper cover seen so far. It is a homemade wrapper and after having been folded around the newspapers measured 12″ long by 4¾″ wide, larger than a legal size envelope. (Figure 26).

4. A strip of three cancelled with a black grid left stamp cut into and right stamp creased. This strip is on a folded letter sheet from which another stamp, probably a five cent denomination, has been removed. The envelope went from New Braunfels, Texas to Seguin, Texas, and is another example of a one cent overpayment.

Of the many covers of two cent green stamps that the writer has seen, either in photographs or the actual covers themselves, it is surprising to note how few of these stamps come with four full margins. The fact that the margins between the stamps were large and there was ample room for cutting them apart would lead one to believe that stamps with all four margins would be the ones that were usually found. However, due to the fact that most of these stamps were used for payment of drop and circular rate letters they must have been hurriedly cut apart and, probably, for that reason single stamps with four large margins are very scarce. Strips of five with all margins intact are even more scarce. It is for this reason that condition has been stressed so much in this article.

A further comment on the double circular and double drop letter rate is necessary in order to clarify just what is meant by this. In order for a double circular rate to exist,

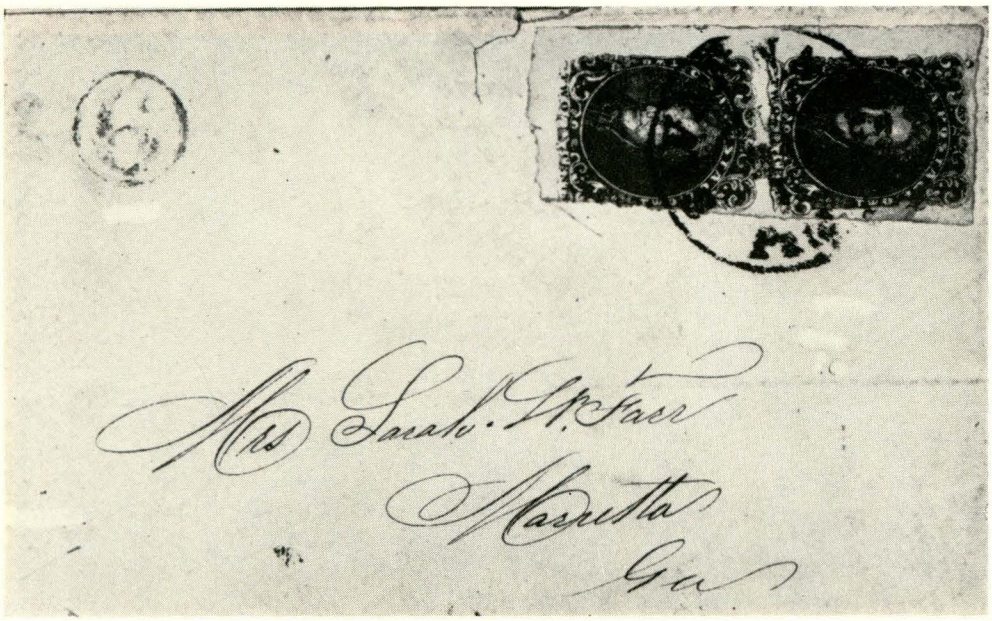


Fig. 27 (Collection of Eugene Wulfkuhler).

the letter or wrapper around these circulars would have to weigh more than three ounces. This would necessitate the mailing of a rather heavy postal piece. (See Item 3 in the Handy Collection, Fig. 26.)

The double drop letter rate would be another difficult item to find because of the fact that in the days when this stamp was used the towns in which they were used were rather small and the distance could easily be negotiated either by walking or riding. Most of these double rate letters are from underpayment of the regular postage rate which after July 1, 1862 was ten cents for over 300 miles and five cents for up to 300 miles. The fact that occasionally a cover is found with a pair of these two cent greens on and also a "DUE" marking of 6c shows that the sender either tried to get away with something, or mistook a two cent green for the five cent green which was the first stamp issued in the Confederacy. Many of these so-called double circular and drop letter rate envelopes are due to this underpayment.

(Figure 27) shows a vertical pair with black circular Savannah cancel, also a "6" in circle which was a "DUE" marking. The recipient of this envelope paid the postman six cents upon receipt of this letter.

(Figure 28) shows a horizontal pair without any marking except the cancellation. This is one that went through the mail without a "DUE" marking, evidently escaping the eyes of the postal authorities. They probably thought this pair of two cent green stamps was a pair of five cent green stamps. This envelope definitely was not a double drop letter rate and surely was not large enough for a double circular rate.

(Figure 25) shows a large envelope that contained two circulars and did not have more than one stamp. This more or less proves that double circular rates required a large envelope or wrapper and would be a rather heavy postal piece in order to be franked with two stamps.

(Figure 29) is interesting because this is the only cover recorded with a railroad cancellation, and is one of the many outstanding pieces in the collection of Thomas Heathcote, Jr. In addition, it contained two circulars as per the notation in manuscript on the envelope.

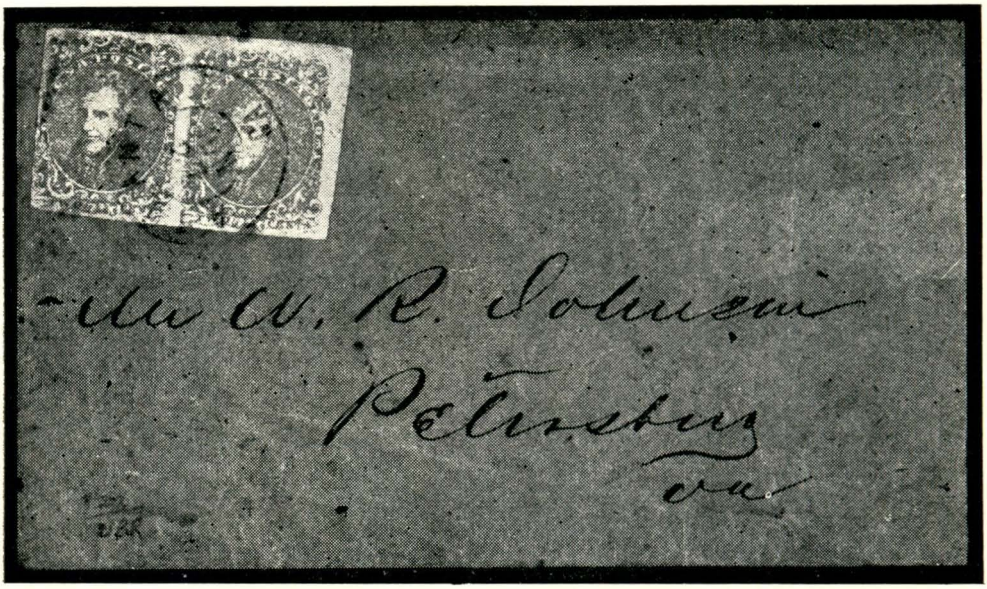


Fig. 28 2c green, horizontal pair with margins nearly all around, few tiny age stains, tied by ATLANTA, Ga., June 27 to small, neat brown envelope to Petersburg, Va. Very rare rate and cover; (B. H. Handy Collection).

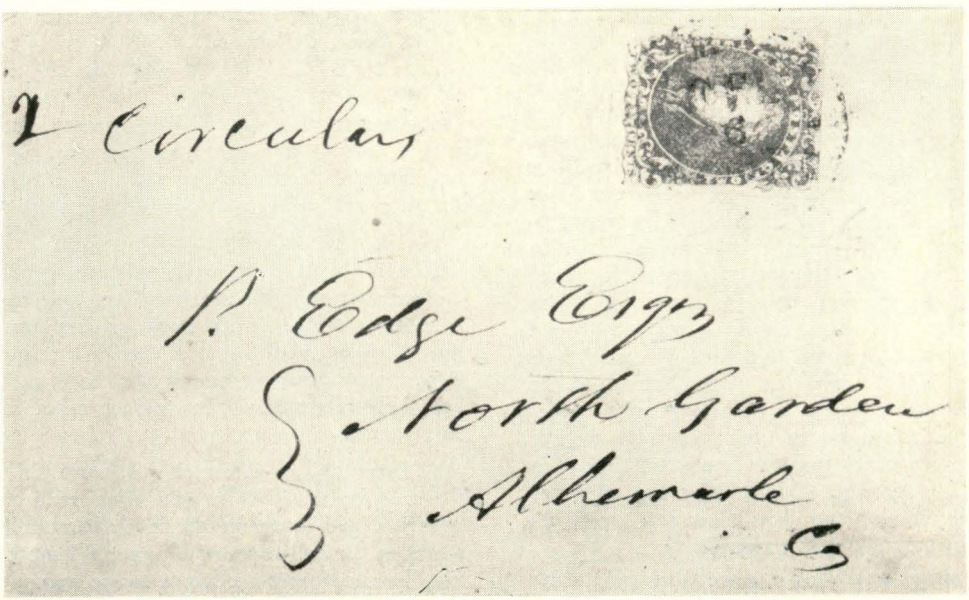


Fig. 29 (Thomas Heathcote Jr. Collection)

SUMMARY

The approximate number of covers listed in this article is as follows:

Singles on Cover	45
2½ on one Cover	1
Two on Cover	4
Three on Cover	4
Four on Cover	1
10 cent rate Cover	26
20 cent rate Cover	1
Total	82

These are practically all of the two cent greens on cover that we have seen or that are in prominent Confederate Collections. However, for the sake of theorizing, let us suppose that the writer has only recorded about one-third of the covers in existence and that there may be three times as many, then the total would be 246. At least 50% of these would be in poor condition, 25% would be in fair to fine condition, which leaves a startingly small remainder of 25% in very fine to superb condition, or the exceedingly low figure of 60 odd covers in this grade.

No large number of these two cent green stamps on cover has ever been accumulated by any one collector, particularly in good shape, which is positive proof of their extreme scarcity.

I know of one accumulation of the United States ten cent 1847 stamps (Scott 2) amounting to over twelve thousand copies; I know of several other collections that contain anywhere from fifty to two thousand copies of this same stamp. Nothing like this could ever be approached or even attempted with this two cent green Confederate stamp. Some day it will come into its own as a real rarity and the prices, at which it will be sold in the future, will reflect how really rare are a genuinely used copy, or copies, on cover. Anyone who owns one of these stamps on cover can be satisfied with the knowledge that he has in his possession one of the major rarities of the Confederate general issues.

Furthermore, if my figures are correct, there would not be enough of these stamps to be owned by one-third of the Confederate collectors in the United States alone. There is, of course, the possibility that more will be found in the years to come, but one thing is fairly sure, they will most likely be found within the confines of the states that formed the Southern Confederacy.

This stamp has so much romance and history connected with it that future students will find that any time and trouble taken to investigate or collect it will be time well spent and they will be fully repaid.

There will no doubt be additional copies recorded besides those that have been listed in this article, and the writer will appreciate any additional knowledge concerning this stamp, particularly when used on cover.

RECORDS OF STAMPS WITH PRICES SOLD AT AUCTION

There were no used two cent green stamps in the *Worthington* Collection. There was an unused block of four. This collection was sold in October, 1917.

The *Arthur Hind* Collection, sold on November 24, 1933, had one used lot. This was Lot No. 1633, a single two cent green on cover, tied on, fine, and sold for $55.00.

The *George Walcott* Collection, sold May 23, 1935, by Robert Laurence, had the following two cent green lots in the sale:

Lot No. 311, strpi of five on face of cover, sold for $100.00.

Lot No. 312, single on cover, sold for $56.00.

Lot No. 313, fine single on cover, sold for $40.00.

Lot No. 314, block of five, black Anderson, Texas cancel, sold for $50.00.

Lot No. 315, two—two cent greens and a five cent No. 6, blue Columbia, S. C. cancel, sold for $135.00.

Lot No. 316, fine single on cover, black Athens, Ga. cancel, sold for $45.25.

Lot No. 317, very fine single copy on a handmade envelope, sold for $81.00.

Lot No. 319, strip of three and a pair, tied on cover, with Knoxville, Tenn. cancel, sold for $50.00.

Lot No. 320, fine copy tied on piece, blue Richmond, Va. cancel, sold for $40.00.

Another sale held May 25, 1936, by Robert Laurence:

Lot No. 306, single two cent green, cut in at right, sold for $3.00.

Lot No. 307, strip of five, right stamp creased, pen cancelled, sold for $12.00.

Lot No. 308, damaged strip of five, pen cancellation, sold for $10.00.

Another sale held March 22, 1937, by Robert Laurence:

Lot 391A, single two cent green, close at top, black Charleston, S. C. cancel, sold for $35.50.

Lot No. 392, single two cent green, fair margins, double circled Charleston, S. C. cancel, sold for $30.00.

Lot No. 393, single two cent green, small tear at the top, black Charleston, S. C. cancel, sold for $20.50.

The *Stephen Brown* Collection, sold on November 4, 1939, had three lots as follows:

Lot No. 2484, two cent green, single copy, perfection, tied to attractive blue envelope, Charleston, S. C. postmark, sold for $105.00.

Lot No. 2485, same, equally fine, tied to nice cover by Montgomery, Ala. town postmark, sold for $63.00.

Lot No. 2486, two cent green, fine for such a strip, horizontal strip of five, black town cancel, sold for $45.00.

In the *Curie* Collection, sold by Percy Doane, on March 29, 1940, there was one lot:

Lot No. 313, single on cover, large margins, nicely tied by Charleston, S. C. cancel, sold for $55.00.

A sale held on April 26, 1939, by Dan Kelleher, of the *Franklin Allen* Collection had one lot as follows:

Lot No. 200, a fine single copy of a two cent green, tied by a Richmond, Va. Sept. 30, 1862 date cancellation, sold for $32.00.

The *Col. E. H. R. Green* Collection, Part V, held on November 4, 1942, had the following lots:

Lot No. 236, two cent green single, fine copy, close at right, tied by Macon, Ga. town cancel, sold for $85.50.

Lot No. 237, a large margined single copy on badly defective cover, sold for $16.50.

Lot No. 238, a vertical strip of four, postmarked, sold for $31.00.

In a sale held by Laurence & Stryker, held on April 24, 1943, of the *Harold Brooks* Collection of Confederates, there were three covers with two cent greens:

Lot No. 215, two cent green, single, close at right, sold for $65.00.

Lot No. 216, two cent green, strip of five, close at top, first two stamps damaged at top left, cover slightly trimmed, sold for $56.00.

Lot No. 217, block of five, lower left stamp of block damaged and repaired, fifth stamp deeply cut into, red Kosciusko, Miss. cancel, sold for $82.00. This cover is most likely from the Knapp Collection and has been listed earlier in this article.

In the J. C. Morgenthau sale, held April 12, 13 and 14, 1943, there were two covers as follows:

Lot No. 823, two cent green strip of five, neat Georgetown cancel, tied to piece, last stamp cut into, slightly stained, sold for $41.50.

Lot No. 824, two cent green, copy used on cover, cancelled Winchester, Va. and "DUE 10," sold for $12.00.

The *Storrow* Collection sale, held on May 28, 1943, and part of the *Col. Green* Estate, had one lot:

Lot No. 779, two cent green single on cover, cut close at top, blue Richmond, Va. cancel, sold for $56.00.

In a sale held October 29, 1949, by John A. Fox:

Lot No. 74, block of five two cent greens, cut into slightly at left and tied on with indistinct black town and PAID, to back of stained cover, sold for $100.00.

The Perry Fuller sale of *Dr. Peters* Confederate Collection, held on November 29 and 30, 1949, had the following:

Lot No. 324, vertical strip of three and vertical pair tied with black Richmond, Va. cancel, lower stamp of strip creased and cut into at left, sold for $140.00.

Lot No. 325, single tied with black Richmond, Va. cancel, good margins, cover creased, sold for $35.00.

Lot No. 326, single tied with black Richmond, Va., April 30, 1863 cancel, cover stained and cut into at left, sold for $77.00.

In a sale held by Eugene Costales, on February 14 and 15, 1950, there was one lot:

Lot No. 585, single, very fine but gum stained, tied by faint blue Petersburg, Va. cancel, tied to circular, sold for $95.00.

In the H. R. Harmer sale held on Wednesday, March 28, 1951, three covers were listed:

Lot No. 1433, two cent green, a little irregular at top and bottom, small tear at bottom, tied by black Richmond cancel to tiny neat white envelope, drop letter rate, sold for $57.50.

Lot No. 1434, two cent yellow green slightly cut into and a little faulty, tied by black Athens, Ga. to homemade locally used envelope, sold for $52.50.

Lot No. 1435, two cent green, vertical pair, lower stamp cut into at right, otherwise margins all sides with sheet margin at bottom and gutter at left, showing small portion of adjoining stamps of the other pane, used on three cent 1860 red on buff envelope to Marietta, Ga., tied over the three cent stamp by SAVANAH, Ga. "Paid"; evidently insufficiently franked and showing a "6" in circle "DUE" marking. The stamps and cover are slightly faulty, but a very attractive and extremely rare cover. Sold for $150.00.

In a sale held by The Collectors Shop on May 25, 1951, three two cent green covers were listed:

Lot No. 353, a single, drop letter rate, fair margins, blue Charlottesville, Va. double circle cancel, dated Dec. 26, sold for $160.00.

Lot No. 354, a four margin single on a newspaper wrapper, black Charleston, S. C., Feb. 4 cancel, sold for $85.00.

Lot No. 355, irregular strip of four and a single paying ten cent rate, black Shreveport, La. double circle cancel, dated 1853. This cover seemed to have a wrong cancellation, but stamps are genuine. Sold for $70.00.

In the preparation of this article, it was necessary to have the help of many, which was always given willingly. The cooperation was exceptional in every instance and is a great tribute to the spirit and good fellowship that exists among stamp collectors.

The author wishes to express his sincere thanks for aid to Messrs. Earl Antrim, Stanley B. Ashbrook, Ezra D. Cole, August Dietz, Sr., E. D. Finney, John A. Fox, S. L. Spicer, T. W. Crigler, Jr., John H. Hall, Milton Moses, Thomas Heathcote, Jr., Van Dyk MacBride, Col. Harrie S. Mueller, Lawrence L. Shenfield, Capt. Gordon N. Usticke, A. Earl Weatherly, Marcus White, Eugene Wulfekuhler, M. Hubert Judd, Frederick J. Grant, Henry M. Goodkind, and B. H. Handy.

The Reference Books used were:

Scott United States Stamp Catalogue Specialized.

DIETZ—

The Postal Service of the Confederate States.

Confederate States Catalog and Handbook.

Confederate Bulletin of the Confederate Stamp Alliance.

BOOK REVIEWS

The Postage Stamps of Denmark 1851-1951 by J. Schmidt-Andersen. Published by The General Directorate of the Royal Danish Post Office, Copenhagen, 1951. Translated from the original Danish manuscript by Roland King-Farlow, F. R. P. S. L. 296 pages, 1 color plate, large format 8½" x 11¾". $5.00 a copy, paper bound. $8.00 a copy, cloth bound.

This beautifully produced work is the product of a rare and ideal combination. First, an interested, intelligent postal administration, free from hobbling by political idiocies, placed its records and full cooperation at the disposal of philatelists. The situation was accurately apprised and a distinguished Danish philatelist prepared a scholarly, dignified manuscript. Finally, this has been translated most felicitously into lucid English by another keen student, Mr. Roland King-Farlow, F. R. P. S. L.

The result is a superb philatelic production. Adhering closely to its title, the stamps of Denmark are fully discussed with their philatelic interest fascinatingly presented. Except for a few brief but adequate paragraphs, it is concerned solely with the adhesive stamps, their origin, purpose, and philatelic problems. There is little on cancellations, postal stationery, or postal history.

The arrangement is admirable. It begins with a survey, from a general viewpoint, of the various aspects of Danish Stamps, followed by a more detailed and specific discussion of each issue. The author avoided the use of superficiality and burdensome detail which so frequently crowds the pages of most philatelic books to the reader's confusion. For example, he says that the figures of the value on the 8sk of 1858-62 issue were engraved separately, but wisely refrains from giving a flyspeck description of each of the 200 types. Instead he points out that "some of the more noticeable variations produced by this peculiar system of separate engraving on each cliché, are illustrated and described in the section dealing with cliché flaws and varieties following the listing of the stamps."

Again on the printings of the bi-colored issues of 1870-1905 he writes:

> "The identification of printings, however, is a matter for specialists and calls for a minute examination under strong magnification of contrasting shades and minor detail, needing considerable practice and experience. In the listings which appear later in this chapter therefore, only the more distinctive groups of colours are given, without any attempt being made to describe the characteristics of every individual printing."

As a consequence of this style and method of treatment, we have as nearly a perfect handbook on the stamps of one country as has been this reviewer's pleasure to read.

The typography leaves nothing to be desired. The large format enables several illustrations of good size to be placed on a page. The pleasingly large type used for the text not only makes for easier reading, but where there are tables, they are much more useful because of this.

Collectors of Danish stamps are to be envied in having such a comprehensive guide. We think that other governments and philatelic writers would do well to model their books after Mr. Schmidt-Andersen's handsome work.

W. S. B.

"The British Journal of Russian Philately," published by the British Society of Russian Philately, London.

Number 7 of this publication was placed on my desk by the editor, Mr. Goodkind, with the remark: "This is up your alley. What do you think of it?"

Upon opening and leafing through it, I was very pleasantly surprised. After overcoming the difficulty of reading mimeographed pages, which passed before the first page was completed (incidentally, this contained a photograph of one of our former cherished possessions), I found a journal of outstanding merit in its field. In fact, this

(Continued on Page 55.)

CHINA

The First Issue

By DR. ROBERT C. H. LEE

Introduction

The late M. D. Chow and the late Major James Starr are well known to philatelists. Both men formed great collections of China and both made intensive studies of the First Issue of China.

Now, a third student has accomplished the seemingly impossible. Dr. Robert C. H. Lee, of Honolulu, Hawaii, has identified and described all the known clichés. A little over three years ago, he began his serious study of early China. His article describing the dies is the first of three papers on the large dragons, and will set the standard for a true reference work on China. Personally, I feel this is one of the most important studies ever made in Chinese Philately.

LYONS F. LIVINGSTON

Almost all collectors who specialize in China eventually spend some time in the plating of the first issue. The charm and mystery of these "large dragon" stamps have always been of interest to me, so I started to work on them about three years ago. At that time, I was warned that I would have to spend a great deal of money and eventually end up with few results; and that I would not be able to make any contribution to the subject without the possession of multiples and sheets. Instead of giving up, however, I was determined to prove both statements wrong, because I had a theory that if the subject was approached scientifically a great deal could be accomplished.

When one begins the plating of the first issue, he is immediately beset by two perplexing problems, namely, the surprising scarcity of literature on an important philatelic subject of this nature and the great difficulty in obtaining the stamps with which to work. It has been 40 years since the plating of the first issue began, and up to the present time only one article, by M. D. Chow in 1925, has made a definite contribution in this field, although it is generally known that several eminent China specialists of the past and present have done a great deal of work on this issue.

The bulk of the stamps of the first issue are concentrated in a few large holdings. It would be impossible for any one person to gather these together, because they are not for sale; and even if they were for sale, the cost would be prohibitive. In order to overcome this handicap, one must employ the more painstaking method of purchasing the stamps in singles, and in such multiples and sheets as one is fortunate enough to find and afford. Although the material that I have managed to accumulate during the past three years is small in comparison to the large holdings of Allen Gokson or the late James Starr, it is still sufficient to work on.

Chow's article in 1925 was my first introduction to the plating of the first issue. In it he stated that all the clichés comprising this issue are different, that some are distinguishable by certain markings, and that the rest one gets to distinguish by sense. His last statement was disturbing, as it occurred to me that using one's sense to distinguish clichés is a very unscientific and unreliable method. If differences in the clichés exist which can affect the senses, these differences must exist in some definite form and should be describable in words. After M. D. Chow, those who worked on the first issue apparently seem to have agreed with him, for up to the



Fig. 1 The 1 candarin. The English translation reading left to right is:—

CHING 1 FEN CHING } 1 silver cent

TA YU CHENG CHU } post-office

TA CHING is the name of the Chinese dynasty in power in 1878

Note two dots near right claw. This is also the design of the 5 candarin.



Fig. 2 The 3 candarins. The central design varies in detail from the 1 and 5 candarins, among the variations being the fin at the lower joint of the lower right leg, two pointed instead of 3 pointed, as in the other values; an extra pearl over the letter R of CANDARINS, and an extra line at outer juncture of lower right leg.

EDITOR'S NOTE: The engravings which illustrate this article, show some variation in tone, due to the nature of the original copy. Every effort has been made to keep essential details accurate, and to make the illustrations as clear as the limitations of photo-engraving will permit.

present a complete description of the clichés comprising this issue is nowhere to be found. This to me is the basic reason for the lack of progress in the plating of this issue, as this subject has been approached from the wrong direction. When one attempts to plate without knowing the characteristics of the clichés, it is like a child trying to run before he learns to walk.

Once the clichés have been fully described and their variations understood, the plating is a secondary matter and should follow in due course. Plating is merely a fitting of the different clichés together, and as multiples and sheets make their appearance, little difficulty should be encountered. It is like the saying "once a radius is described, the circumference will take care of itself." From the few sheets and photographs that I have acquired, I have managed to plate some of the settings, which will be described in a later article, but the most important contribution to offer is the description of all the clichés that make up this issue, together with their principal variations.

Method of Production

The first issue of China is technically the first Imperial Maritime Customs Post issue, as it was printed and issued under the administration of the Chinese Imperial Maritime Customs. It consists of three values; the 1 Candarin, 3 Candarins and 5 Candarins and was first issued in 1878, being replaced in 1885 by the second issue, commonly known as the "small dragons."

There are 25 clichés for each value, and all these were used through the whole period from 1878 to 1885. A 26th cliché of the 3 Candarins was recently discovered by L. F. Livingston, and there is a remote possibility that there may be others. The original belief was that these clichés were separately engraved, and up to the present time many still hold to this belief. However, all evidence points to the fact that there was one master die made for each value, and from these master dies, impressions were taken on a soft metal (probably a copper alloy) which were used for the printing of the stamps. In support of this, I am presenting the following reasons.

A careful study of the strokes in the Chinese characters, the English lettering and other small details will reveal the fact that there is a great uniformity throughout. This uniformity cannot be achieved by engraving, for it is the small details that engraving cannot duplicate to such a high degree.

The Question of Recutting

The idea that recutting was done is one of the great drawbacks to the progress of the plating of this issue. In tracing the changes from the first to the last settings, especially in the 3 Candarins, the only logical conclusion that can be arrived at is that the clichés went through a state of progressive damage. This I shall endeavor to prove more fully in a separate paper.

There are some cases where a line appears when a break occurs in a previous setting, as in cliché 18. This can be explained by the caking of ink which produced a line, and the cleaning of the cliché which showed the break. In many cases where the line is depressed, a heavy impression will bring it out. This happens to part of the broken claw in cliché 19 of the 3 Candarins.

The semi-circle variety of the 3 Candarins always comes up in a discussion of recutting. It has been suggested that a semi-circular piece of metal was inserted to hold up the frameline. If this is true, it is still not recutting, but an entirely different method of repair. It is possible that this semi-circle state of cliché No. 4 was due to a piece of foreign metal being lodged in the die.

There are not many flaws in the clichés, as a rule only the outer portions are involved. Very few flaws appear in the inner portion, which, if the clichés were separately engraved, should show more, since it is more likely that errors would be made in cutting the fine lines present in this area. There are few, if any, clichés with perfectly straight outer framelines, a condition which could be caused by uneven pressure in taking the individual impressions. If the clichés had been separately engraved, straight outer frame lines should be the rule rather than the exception.

The Plate Markings

Many of the clichés with prominent markings have been described, and some have even been classed as sub-varieties by various cataloguers. It is the understanding of the clichés without any prominent markings that is of real importance, as these are the ones that present the loopholes in the plating. In the beginning, one senses the differences in various indistinguishable clichés, but with patience and continual study, these sensations take definite form. It is strange that although one studies each detailed part of the cliché very carefully, the marking will still escape detection. Then after a period of months or sometimes a year, the marking suddenly appears as if from the clear skies.

There are three principal guides in the study of the cliché markings: the flaws, the proof circle traces, and the characteristics of the outer framelines. The flaws include the breaks in the framelines, design, letters, and characters. These flaws are the most prominent markings, and a great majority of the clichés that have been described belong to this category.

In the plate proofs of this issue, there are three small circles in the left lower corner of the design in every cliché. Before the stamps were printed, the middle circle was filed or chipped off. However, incomplete filing left traces of this circle in a number of the clichés. These "proof circle traces" are of great help in the identification of clichés, especially those with no other prominent markings. This is especially true in the 5 Candarins and to a great extent in the 3 Candarins.

In the cliché without any prominent markings or proof circle traces, there is only one reliable guide left: The characteristics of the outer framelines. This includes the distortions in the framelines, and the way they curve or slope. Several clichés are identifiable by the framelines alone. As a rule, the frameline characteristics are well preserved throughout all printings.

The plate markings are affected by several factors, the most important of which is the inking. When the inking is very light the flaws, such as breaks in the framelines, will show up very clearly, but minute dots, such as the proof circle traces, may not be present. When the inking is very heavy, small dots show up very well, but frameline breaks are often obscured and the outer frameline may lose its normal characteristics.

Through over use and constant abuse, certain clichés underwent great changes. The same cliché may look very different when you compare it in the first and last printings. Some of them have undergone practically a complete metamorphosis, especially in the 3 Candarins. Still, one link connects to another, and it is possible to trace the changes in every cliché from the beginning to the end of its use.

Not only the prominent markings should be known, but the whole cliché, especially the framelines should be studied, as it is only in this way that one can find the "connecting links," which are the secrets to the identification of the cliché.

The One Candarin

Practically all the clichés of the 1 Candarin can be easily identified, because a majority of them have clear breaks and flaws which are easily detectable. A few of the breaks may not show in the wide-margin setting, as stamps of this setting usually appear with heavy impressions, but they are still recognizable.



Cliche 1: The lower half of the right outer frameline curves outward. The bottom frameline slants downward slightly and is slightly longer than the top frameline. In the wide-margin and thick-paper settings, the lower serif of the left figure "1" is often pointed at the left. (The frameline characteristics are identical with No. 7).



Cliche 2: There is a very pronounced inward curving of the left outer frameline, almost 1 mm. from the vertical plane. The top frameline curves upward at the top left corner and (important) the bottom frameline is straight.



Cliche 3: The right outer frameline is slightly thinner near the top (to the right of "dah"), but may not be apparent in dies with heavy impressions. All the framelines are relatively straight, and this one is the closest to being normal, which is a point to remember as there are none that are actually normal.



Cliche 4: There is a marked inward curving of the left outer frameline, though not as pronounced as in No. 2. The bottom frameline is thicker at both ends and curves upward slightly. The top frameline curves upward at the left corner, and may be slightly defective. From the late settings of the thin paper to the last use of this cliche there is a break in the right inner frameline to the right of "CANDARINS."



Cliche 5: One of the most easily recognizable, The top frameline is broken above, and the left inner frameline is broken to the right of the character "Ch'ing" (top left).



Cliche 6: Under the dragon's lower claw, left, there is a small semi-circle which is tilted upward on the right, making a 30° angle with the horizontal plane. In all the other cliches this semi-circle is on a horizontal plane. In the thick-paper settings there is a dot in the small circle to the left of this semi-circle. These characteristics may be minute, but are constant.



Cliche 7: The bottom half of the right outer frameline curves outward as in No. 1, but an additional small marking is present. In the character "fen" (second, left vertical row), the top of the left oblique stroke has a nick which develops into a break. In the thick-paper settings, the right outer frameline is rounded at the top corner.



Cliche 8: The left inner frameline is broken at the bottom to the right of "CANDARIN." This break is slightly over one-third the distance between the lower inner and bottom framelines. Nos. 11 and 19 have breaks in the same region, but they are located in a slightly different position and have additional markings to differentiate them.



Cliche 9: The letter "C" of "CANDARIN" is broken at the lower tip, making the curve ending in a dot. The left inner frameline is broken close to the top (to the left of "CHINA"). The bottom frameline is thick on the left and tapers gradually to the right. In the thick-paper settings, the top frameline is rounded at the right corner.



Cliche 10: There is a slight rounding of the upper right corner.



Cliche 11: The left inner frameline is broken near the bottom, near the mid-point between the bottom and the lower inner framelines. In the character "yin" (third, left vertical row), the right lower oblique stroke is broken, leaving a dot at the lower tip.



Cliche 12: The left inner frameline has a break close to the top. The bottom frameline curves downward slightly at the left lower corner.



Cliche 13: The lower serif of the left figure "1" is partially missing at the left. In the early settings, the lower serif of "1" in "CHINA" is broken at the right. From the late settings of the thin-paper on, the "C" of "CHINA" is also broken at the bottom.



Cliche 14: The lower half of the left outer frameline curves outward. The thickness of the line is very uniform. This last point is Important, as it is the way in which this die can be distinguished from No. 24.



Cliche 15: The left outer frameline tapers near the bottom ending in a point (left of left figure "1"). Sometimes this is broken at the very bottom, especially in the late settings.



Cliche 16: The bottom frameline has a large break under "C" of "CANDARIN." There is a proof circle dot 1.75 mm from the left inner and 4.5 mm from the lower inner framelines.



Cliche 17: The left portion of the bottom frameline is straight until the letter "R" of "CANDARIN," where it turns up below the letter "L" before sloping downward toward the right. There is a tiny proof circle dot 1.5 mm. from the left inner and 3.75 mm. from the lower inner framelines. In the thick-paper settings there may be a tiny break in the bottom frameline, 4 mm. from the lower right cornr.



Clich 18: There is a tiny dot below the character "yi" (top, left vertical row). In the lower right serif of "A" in "CHINA," the

right portion is missing. The bottom frameline has a break at the right, above the right figure "1." This break is usually missing in the wide-margin setting due to heavy impression.



Cliche 19: The left inner frameline has a break very close to the bottom. There is a proof circle dot 1.5 mm from the left inner and 3.75 mm from the lower inner framelines.



Cliche 20: The lower serif of the right figure "1" is pointed at the left. In the late settings, it may be bent upwards. In the top radical of the character "yi" (top, left vertical row). The lower horizontal stroke is broken to the right of the vertical stroke.



Cliche 21: The bottom frameline is heavier at both ends and shows a marked upward curving. The left outer frameline is partially shaved-off at the bottom. The lower dot of the character "Ch'ing" (top left) is broken at the bottom. The frameline above the lower right figure "1" is broken. There is a proof circle dot 1.25 mm from the left inner and 3.50 mm from the lower inner framelines.



Cliche 22: The stop after "CANDARIN" is two dots in form of a colon. In the small circle below the dragon's lower claw, right, there is a break at 10 o'clock.



Cliche 23: The left inner frameline is broken near the top, about midpoint between the upper inner and top framelines. There is a clear proof circle dot 2 mm from the left inner and 4 mm from the lower inner framelines.



Cliche 24: The lower half of the left outer frameline curves outward as in No. 14, but



this line is thicker on the upper portion and gradually tapers towards the bottom. Although not coming to a point, it gives the impression of a saber.

Cliche 25: There is a break in the left inner frameline, 7½ mm from the top, on a level with the long horizontal stroke of the character "i" (top, left vertical row). In the wide-margin and the thick-paper settings, the bottom frameline has a nick 1 mm. from the left corner, and breaks under "A" and "N" of "CANDARIN."

The Three Candarins

The 3 Candarins was the domestic letter rate and was the most frequently used of the three values. This great demand resulted in over-use and constant abuse of the clichés, which brought about many changes. Although the 3 Candarins appear to be the easiest to study, it is actually the most misunderstood. In the descriptions to follow, I have simply listed all the variations in the markings. How these variations came about requires a detailed analysis which cannot be included in this article.

Besides the guides that I have enumerated earlier in this article, the 3 Candarins presents another which is of great help. The dragon shows a fin located at the midline of the design, at the junction between the body and the lower leg, right. I have called this the lower middle fin. It has two tips pointing to the left, while both the 1 Candarin and 5 Candarins have three tips pointing down. The interesting point is that the bottom line of this fin is either complete, incomplete or entirely absent in the various clichés. Further study brought out the fact that the state of this line was remarkably constant throughout; much more so than the proof circle traces. They are of great help in the identification of those dies with no prominent markings, and in the differentiation of dies with similar markings. In the description, I have mentioned the state of this line whenever it is pertinent.



Cliche 1: There are two proof circle traces, (1) a small dot 1.5 mm. from the left inner and 3.5 mm. from the lower inner frameline and (2) another dot 2.5 mm. from the left inner and 4 mm. from the lower inner frameline. The portion of the top frameline between "CHINA" and the left inner frameline is slightly thicker. The bottom line of the lower middle fin is incomplete, showing a dot.

This die was not used in the wide-margin settings. In the late thick-paper settings several additional markings appear. The right oblique stroke of the character "fen" (second, left vertical row) is broken in the middle. The right inner frameline is broken near the top and the small circle below the dragon's claw, left, is defective.



Cliche 2: The top frameline is higher on the left up to "CH" of "CHINA," where it curves down abruptly and straightens out. The bottom line of the lower middle fin is missing. Not known in the wide-margin settings.



Cliche 3: There is a break in the lower inner frameline above the right figure "3." The "C" of "CANDARINS" is broken at the upper tip. The right figure "3" is broken at the upper right corner. There are two proof circle traces, (1) a dot 2 mm. from the left inner and 4 mm. from the lower inner framelines, and (2) another dot 2 mm. from the left inner and 3 mm. from the lower inner framelines. Both are very faint.



Cliche 4: The top frameline dips markedly between the right inner frameline and "I" of "CHINA." There are two proof circle traces, (1) a small dot 1 mm. from the left inner and 4.5 mm. from the lower inner framelines and (2) another small dot 2 mm. from the left inner and 3.5 mm. from the lower inner framelines. In the second setting (thin-paper) a white spot appears on the dragon's shoulder, right, and the middle stroke of the character "chu" (third, right vertical row) is defective. There is a semi-circle on the left inner frameline to the left of "CANDARINS." The left figure "3" shows white spaces, and another white spot appears in the dragon's whiskers, right.



Cliche 5: There is a dot instead of a short horizontal stroke in the left radical of the character "ching" (second, right vertical row). The bottom line of the lower middle fin is incomplete showing a small dot. Both right and left outer framelines curve in very slightly.



Cliche 6: There is a white spot in the dragon's whiskers, left. The top frameline above the character "ch'ing" (top left) is defective, and shows various stages of damage in the later settings.



Cliche 7: The lower inner frameline shows a wide break above the right figure "3." There is a proof circle dot 2 mm. from the left inner and 4 mm. from the lower inner framelines, very faint. In the second setting (thin-paper) small dots appear in the top panel between the left inner frameline and "CHINA" and in the left panel between the last character and the lower inner frameline. In a later printing of this setting, No. 7 was replaced by an entirely new cliche (No. 26) and was never used again



Cliche 8: The right lower serif of the "A" in "CHINA" shows a partial break at the right (sometimes complete). The small circle below the dragon's lower claw, left, has a break at 10 o'clock. The bottom line of the lower middle fin is almost missing, showing a very small dot. This cliche was not used in the wide-margin settings.



Cliche 9: The left leg of the first "N" of "CANDARINS" is shorter than the right. There is a proof circle trace 2 mm. from the left inner and 4 mm. from the lower inner framelines. In the last thick-paper setting the shortened left leg of the "N" is not apparent as the bottom of the right side is also shortened; (The whole letter being smaller). There are also two white spots, one at the top of each whisker, the one on the right being shaped like a hand.



Cliche 10: The top dot of the character "Ch'ing" (top right) is broken, showing a double dot. The left figure "3" has a flattened base. There is a clear proof circle dot 1.75 mm. from the left inner and 4 mm. from the lower inner framelines.



Cliche 11: The top frameline is higher at the left, above the character "Ch'ing." There is a proof circle dot 2 mm. from the left inner and 3.75 mm. from the lower inner framelines. This dot is very faint at first, but assumes definite characteristics in the later settings. It becomes a short dash and is very clear. Another proof circle dot also appears 1.75 mm. from the left inner and 4.75 mm. from the lower inner framelines. The bottom line of the lower middle fin is complete.



Cliche 12: In the thin-paper, Setting 1, there is a spot in the upper left corner of the character "yu" (top, right vertical row). The lower right corner of the design is defective, but traces of the lines are still visible. In Setting 2, there is no dot in the character "yu," and the lower right corner of the design which is defective shows complete absence of the lines. There are two proof circle dots, (1) 2 mm. from the left inner and 3.75 mm. from the lower inner framelines and (2) 1.5 mm. from the left inner and 3.75 mm. from the lower inner framelines. This cliche was not used in the wide-margin and thick-paper settings.



Cliche 13: The bottom frameline is thick in the central portion (much more than any other die) and slopes gradually towards both sides. It gives the appearance of a low plateau. The bottom line of the lower middle fin is almost complete.



Cliche 14: There is a proof circle dot 1.5 mm. from the left inner and 4.5 mm. from the lower inner framelines, at 5 o'clock from the small circle. The bottom frameline is thinner below the right figure "3."



Cliche 15: There are two proot circle traces, (1) a dot 2 mm. from the left inner and 3.5 mm. from the lower inner framelines, and (2) another dot 1.5 mm. from the left inner and 4.5 mm. from the lower inner framelines. These two dots form a straight line with the small circle above and are about 1 mm. apart. This die was not used for the wide-margin settings.



Cliche 16: Except for a slight curving of the right frameline, the others are practically straight. There are no proof circle traces and the lower line of the middle fin is complete (important). In Setting 2 (thin-paper), the right leg of the character "dah" (upper right) shows a white space, and the right frameline developes a white area 4 mm from the top frameline.



Cliche 17: The bottom frameline is straight at the left until "R" of "CANDARINS" where it turns down abruptly. The top frameline is slightly higher until "CH" of "CHINA". There is a proof circle dot 1.75 mm. from the left inner and 3.75 mm. from the lower inner framelines. In the wide-margin settings, the base of the left "3" shows signs of becoming flat. In the thick-paper settings, it is definitely flattened. In the last settings (thick-paper), the portion of the bottom frameline which curves downward becomes badly damaged, being split longitudinally and the curving more exaggerated. There are also white spaces in the center and right leg of the character "dah" (top right).



Cliche 18: There is a proof circle dot 2.25 mm. from the left inner and 4 mm. from the lower inner framelines. The top frameline is defective at the left above the character "Ch'ing." This defect often shows as a break, at times very marked.



Cliche 19: There are two proof circle traces, (1) a dot 1.25 mm. from the left inner and 4.5 mm. from the lower inner framelines and (2) a comma 2.5 mm. from the left inner and 3.5 mm. from the lower inner framelines. The dragon's lower claw, left, is broken in various places in Setting 2 (thin-paper) and later settings.



Cliche 20: There is a small proof circle dot 2.25 mm. from the left inner and 4 mm from the lower inner frameline (same position as Die 18). The bottom line of the lower middle fin is entirely missing. This cliche was not used in the wide-margin settings.



Cliche 21: There are two proof circle traces (1) an arc formed by three connected dots 2 mm. from the left inner and 3.75 mm. from the lower inner framelines, and (2) a small dot 1.5 mm. from the left inner and 5 mm. from the lower inner framelines. In the late settings, the arc assumes the shape of a boomerang, and the right figure "3" has white spaces.



Cliche 22: There are two proof circle dots (1) 2 mm. from the left inner and 4.5 mm. from the lower inner framelines and (2) 2.25 mm. from the left inner and 3.5 mm. from the lower inner framelines. The bottom frameline curves downward below "NS" of "CANDARINS." In Setting 2 (thin-paper), the top frameline is entirely broken off at the left above the character "Ch'ing." No. 22 was discarded after this setting.



Cliche 23: The top frameline dips over "NA" of "CHINA." The base of the left "3" is slightly flat. There is a small proof circle dot 2.25 mm. from the left inner and 3.75 mm. from the lower inner framelines. The bottom line of the lower middle fin is completely missing.



Cliche 24: The top inner frameline has a small break at the left under the character "Ch'ing." In Setting 2 (thin-paper) both lower serifs of "H" in "CHINA" are broken at the right. In the thick-paper settings, the lower serif of the "I" in "CHINA" is also broken at the right.



Cliche 25: There are two proof circle dots (1) 2.25 mm. from the left inner and 4 mm. from the lower inner framelines and (2) 1.5 mm. from the left inner and 4.5 mm. from the lower inner framelines. In the character "Ch'ing" (top right) the third horizontal stroke is broken at the right showing a tiny dot which is very constant. In Setting 2 (thin-paper), the oblique lines at the lower left corner of the design are partially missing, and the bar in "H" of "CHINA" begins to disappear. In Plate 3 (thin-paper), the bar of "H" disappears completely and the right leg is broken at the lower half. Two more white spots appear on the dragon, one on the face, left, and one on the body just above the night-shining pearl. This cliche was not used in the wide-margin settings.



Cliche 26: This is the number assigned to the cliche that replaced No. 7 in a later printing of Setting 2 (thin-paper). There are two proof circle traces (1) a dot 2 mm. from the left inner and 4 mm. from the lower inner framelines, and (2) a small dot superimposed on a larger dot 2.25 mm. from the left inner and 4.5 mm. from the lower inner framelines; shaped like a bowling pin. The bottom line of the lower middle fin is incomplete showing a dash. This cliche was not used in the wide-margin settings. In the later settings (thick-paper) breaks occur in several places (1) the base of the left "3," (2) the left outer framelines, 1.75 mm. and 5.5 mm. from the bottom, (3) the lower right corner of the design and (4) the waves to the right of the dragon's lower claw, right.

The Five Candarins

The clichés of the 5 Candarins have fewer breaks and flaws than in the other two values. The proof circle traces are the only markings in a number of dies, and the frameline characteristics offer the only guide for the remainder. The proof circle traces are constant, and are of great value. The framelines, however, are affected by heavy impressions, especially in the thick-paper settings, making it impossible to distinguish some of them. The yellow color of the stamp presents another drawback, as the markings are difficult to see in this color. To overcome this, a blue filter or ultraviolet light may be used, but it is still not as satisfactory as the examination of the 1 Candarin or 3 Candarins. To offset these disadvantages, there are very few variations in the clichés.



Cliche 1: The bottom frameline curves up at the lower left corner, and sometimes shows a nick. The left outer frameline has a minute break about 5 mm. from the bottom. There is a tiny proof circle dot 2 mm. from the left inner and 3.75 mm. from the lower inner framelines (just above the projecting wave crest).



Cliche 3: There is a proof dot 1 mm. from the left inner and 4.75 mm. from the lower inner framelines. The dot is lower in No. 22.



Cliche 2: The projecting wave crest in the lower left corner of the design is broken at the tip. There is a break in the top inner frameline, 2 mm. from the right inner frameline, but this break occurs now and then in several other dies. It is more important to note that the left outer frameline curves slightly outward near the bottom.



Cliche 4: There are two proof circle traces (1) a faint dot 1.75 mm. from the left inner and 4.75 mm. from the lower inner framelines and (2) a spur 1.75 mm. from the left inner and 3.25 mm. from the lower inner framelines. In the thick-paper settings, the bottom frameline is slightly blunted at the lower left corner.



Cliche 5: The top frameline is thicker in the middle portion and tapers at both ends, being somewhat spindle-shaped. There is a slight squaring of the lower left corner.



Cliche 6: There is a small proof circle dot 2 mm. from the left inner and 4 mm. from the lower inner framelines.



Cliche 7: There is a break in the loop of the "C" in "CANDARINS" at the 7 o'clock position.



Cliche 8: The right leg of the character "dah" (top right) touches the frameline below it. This die is commonly known as the "long-legged dah."



Cliche 9: The right outer frameline is slightly thinner at the bottom, right of the lower right figure "5." The bottom frameline is straight (important). There may be a break in the top inner frameline, 2 mm. from the right inner frameline as in No. 2. There may also be a break at the right of the third horizontal stroke of the character "Ch'ing" (top left).



Cliche 10: The top frameline is thin and spindle-shaped, and is slightly defective in the inner aspect above "Ch'ing."



Cliche 11: The right outer frameline curves inward slightly. All the other framelines are straight.



Cliche 12: The bottom frameline is straight on the left to "R" of "CANDARINS" then curves abruptly downward at this point. Very much like No. 17 of the 1 Candarin.



Cliche 13: There are two proof circles traces (1) a dot 1.5 mm. from the left inner and 4 mm. from the lower inner framelines and (2) a large spur 1.75 mm. from the left inner and 3.25 mm. from the lower inner framelines. The bottom frameline curves upward quite markedly.



Cliche 14: The stop after "CHINA" is either absent or is very faint. Both the left outer frameline and the bottom frameline curve inward quite markedly.



Cliche 15: There is an oval-shaped proof circle dot 1.75 mm. from the left inner and 4.25 mm. from the lower inner framelines.



Cliche 16: There is a large proof circle dot 2 mm. from the left inner and 4 mm. from the lower inner framelines. In No. 6, the proof circle dot is in the same location but is much smaller.



Cliche 17: The left outer frameline bows outward very slightly. In the character "wu" (top, left vertical row), the right vertical stroke is broken just above the horizontal stroke. In the character "fen" (second, left vertical row), the upper tip of the right oblique stroke is broken.



Cliche 18: There is a faint proof circle dot 1.5 mm. from the left inner and 3.5 mm. from one lower inner framelines. The right outer and left outer framelines are straight but both slope inward as though the die was squeezed. The bottom frameline curves upward very slightly.



Cliche 19: The bottom frameline is slightly thinner below "C" of "CANDARINS" and curves up slightly at this point. The right outer frameline is noticeably thinner at the bottom to the right of the figure "5."



Cliche 20. The bottom frameline is thicker at both ends and curves upward markedly (very characteristic). In some cases, the left inner frameline does not touch the bottom frameline. The right outer frameline curves inward and is usually thick.



Cliche 21: There is a break in the top inner frameline at the right, 1 mm. from the right outer frameline, below the character "dah."



Cliche 22: There is a proof circle dot 1.25 mm. from the left inner and 4.25 mm. from the lower inner framelines. In the last thick-paper setting (rough perforations) there are two large frameline breaks (1) left outer frameline, 11.5 mm. from the top and (2) left inner frameline, 8 mm. from the top. These breaks are about ½ mm. wide and are aligned with each other.



Cliche 23: The stop after "CHINA" is very small and is often absent. More characteristic of this die, however, is a small depression in the top frameline at the right, above the character "dah." The top frameline is frequently slightly thinner at the left above "ch'ing."



Cliche 24: The left outer frameline is thinner at the bottom and is often pointed (left of figure "5"). The breaks in the character (Ch'ing) and in the top inner frameline may be present as in No. 9.



Cliche 25: The right outer frameline is very defective and is often broken near the bottom (right of figure "5").

The author wishes to acknowledge his deepest gratitude to L. F. Livingston of Baltimore, Md. He gave unselfishly his time and knowledge and was most instrumental in gathering the material which made my articles of the first issue of China, of which this is the first, possible. His constant encouragement made me overcome the feeling that I was treading on sacred soil, and spurred me on to completion of these studies far sooner than I had ever expected.

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VENEZUELA

The Large Guayanas

By C. W. WICKERSHAM

We have already described the small Guayana stamps of 1903 issued by the revolutionaries at Ciudad Bolivar in the State of Guayana, now the State of Bolivar, on the Orinoco River in Venezuela. (COLLECTORS CLUB PHILATELIST, Vol. XXX, No. 1). As we have seen, none of the *unused* panes, blocks, strips, pairs, and singles that were examined, except three singles of the 10c on orange paper, were from the original setting, Plate X. All, except the three mentioned, must be considered to be reprints. The genuinely used stamps on piece and cover come from Plate X, the original setting.[1]

A total of twenty-one used copies of the genuine originals, four of each value, and an additional 25c have been examined. Sixteen are found on four covers and five are on piece. All have genuine cancellations. They are extremely scarce. A full set appears on the large cover referred to in the previous article, and a second similar cover has been examined.[2]

A similar situation exists in the case of the large Guayanas. These stamps were issued at the same time as the small Guayanas, but their use appears to have been even more restricted. All *unused* panes, blocks, pairs, and singles examined have ten ornaments on each frame, top, bottom, and sides. On the other hand, all used copies on piece or cover with genuine cancellations have only nine ornaments in the top frame, and the same number in the bottom frame. As a result, the stamps are about 3 millimeters less in width than the reprints.

The *unused* stamps measure 41½-43 mm. horizontally, whereas the genuinely used copies all measure less—namely, 39 mm. horizontally. Furthermore, on all genuinely used copies there are two dots between ornaments in the upper frame and two dots between ornaments in the lower frame. These dots appear between the second and third ornaments from each end in the upper frame and between the second and third ornaments from the left end and the third and fourth ornaments from the right end in the lower frame, all values. They are easily seen. There are no such dots on any of the *unused* stamps. The conclusion is inescapable that *only the stamps with nine ornaments in the top and bottom frames are genuine stamps* of the issue. All others are reprints, made to supply dealers, collectors and friends with specimens and souvenirs. Further details of printing will be discussed later.

The stamps were printed in black on colored paper, as in the case of the small Guayanas. As in that case, there are five values, the 5, 10, 25, and 50 Centimes, and the 1 Bolivar, but the colors are different. The 5c is on pink, the 10c on orange (like the original 10c small Guayana), the 25c on gray blue, the 50c on straw, and the 1b on light gray. The same colors were used as for

1 Since the publication of the previous article, five more genuine covers have been examined. All stamps are from the original setting, Plate X, and all conform to the descriptions given in the article. They include all values and all three types—namely: type 1, all centimos values; type 2, 50C; and type 3, 5C, 50C, and 1B. All covers have genuine cancellations.

2 See COLLECTORS CLUB PHILATELIST for January, 1951, P. 30.



Fig. 1 Full sets of both Guayana Issues from the original settings on combination cover, postmarked Ciudad Bolivar, April 29, 1903; and back-stamped upon arrival at Port-of-Spain, Trinidad, May 1, 1903.

the small Guayanas, although for different values. Thus the 5c is like the 25c of the small issue. The 25c is like the color of the 50c. The color of the 50c paper is very like that of the 1b, and the 1b like the small 5c. The 10c of both original issues, as already said, is on orange.

DESIGN

The main design consists of a large and prominent coat of arms. Above are the words "CORREOS DE VENEZUELA," below is the value, to the left "ESTADO," and to the right "GUAYANA," both reading up. The whole is surrounded by straight frame lines composed of a row of ornaments connected or partly connected by straight lines. On the three spandrels under the coat of arms appear the words "LIBERTAD," "19/ de Abril, 1810" (left) "5 bo Jolo 1811" (right). The dates are said to commemorate the declaration of the country's independence (Venezuela was then a part of Colombia) and a compact with Spain against Joseph Bonaparte. The size of the stamps is outstanding, as the originals measure 39 mm. horizontally, by 42 mm. vertically, measuring along the outside frame lines.

CONTROL MARK

No originals of the large Guayanas have been found with the control mark. Copies of the reprints, including full panes, unused, with control have been examined. The third inner circle is wavy, as shown in the catalogs. Owing to the size of the stamps, a different method of impressing the mark was used than in the case of the small Guayanas. The mark was impressed on each stamp, usually inside the frames (although sometimes misplaced), instead of being placed so as to cover portions of four stamps. The mark is subject to the comments already made regarding the use of this mark on the reprints of the small Guayanas. The evidence is strong that it is not the same as the genuine control mark used on some of the stamps of the rare first setting of that issue.[3] There is no evidence known to the writer that the genuine control mark was ever used on the large Guayanas, or, to be more exact, that the genuine stamps were ever used with a control mark. There is no reason why they should not have been so used, however, in view of the known use on the small Guayanas.

[3] See THE COLLECTORS CLUB PHILATELIST, January, 1951, P. 28.



Fig. 2 50 Centimos on straw paper on small piece—showing design.



Fig. 3 Reprint of 1B showing control mark Plate I.

CANCELLATIONS

The cancellations on the genuine stamps are similar to those used on the small Guayanas described in the previous article—namely, pink bars and the pink Ciudad Bolivar dated town cancellation. The fake town cancellations, seen on the reprints, are slightly larger than the genuine marks, have thinner lines and are different in other respects, including color. The use of the control mark as a cancellation as in the case of the small stamps has not been seen on the large Guayanas. The writer has examined a reconstruction of the pane of the 5c composed of blocks and pairs, each stamp having the control and a town cancellation. The stamps are reprints from Plate III, the control mark is poor, and the color of the cancellation more magenta than pink. There is also a similar copy of the 25c. These appear to be fakes.



Fig. 4 Genuine 25c on small piece showing both cancellations.

DATES

Both big covers with the full sets of the Guayana issues already referred to show the date of 29 April, 1903, in dated Ciudad Bolivar town cancellations. Three of the singles on piece, the 25 and 50 Centimos and the 1 Bolivar, also show the same date. The 5c and 10c on piece have only the bars, so their cancellation date is unknown. A cover with the 5c, 25c, 50c and 1b has dated town cancellations of 12 May, 1903, in addition to the bar cancellations. And a cover recently examined shows the date of 15 April, 1903. This cover, addressed to J. T. Senior, Esq., Port of Spain, has the 10c and 25c large Guayanas, and the 5c, 50c, and 1b small Guayanas attached. Each stamp is cancelled with the typical pink Ciudad Bolivar town cancellation bearing the same date. The bar cancellation also appears on the cover. All stamps are tied by the town cancellations. The first day of issue was, therefore, earlier than was previously thought to be the case.[4] No date later than May 12, 1903 has been seen for the large stamps, although the

[4] See THE COLLECTORS CLUB PHILATELIST, January 1951, P. 28.



Fig. 5 5c, Plate Y—showing nine ornaments, and inter-ornament dots in top and bottom frames.



Fig. 6 Reprint of 5c on pink paper. Plate I. Ten ornaments in each frame.

small Guayanas are known to have been in use as late as June 20, 1903. The revolution did not last long and the large stamps were not as handy to use as the stamps of the smaller dimensions. Not many of them could have been used anyway.

THE SETTINGS

Having examined full panes of twelve of all values of the unused reprints, it is easy to see that there were a number of settings which will be shortly described. But it is impossible to reconstruct the sheet or pane of the original genuine stamps, as the twenty-one copies examined are all singles and the margins alone do not furnish sufficient proof of position to warrant even an educated guess. All we can say is that all twenty-one differ from any of the unused material in having nine ornaments top and bottom instead of ten, and in being of lesser width, as already described. The two dots between ornaments, top and bottom, present in all twenty-one of the genuinely used stamps, are absent in all the unused stamps, which are from the later settings. We may now proceed to give further details.

ORIGINALS

Plate Y

All five values. Nine ornaments in top and bottom frames. Dot between second and third ornaments from each end in top frame and between second and third ornament from left end and between third and fourth ornaments from right end of bottom frame. Break in top left corner. Break between eighth and ninth ornaments on left counting down. Breaks below dots in bottom frame. Break between second and third ornaments of right frame, counting from the top down. Breaks above the two inter-ornament dots in the top frame. Size of stamps, 39 mm. horizontally by 42 mm. vertically. Value measures 26 to 26½ mm. The 5c has a badly broken "L" in "Venezuela in two of the four copies examined.

THE REPRINTS

In the reprints there were four settings of the 5c, one of the 10c, two of the 25c, one of the 50c, and three of the 1b. All have ten ornaments in the top frame, and all lack the inter-ornament dots of the originals. The panes generally are made up of twelve stamps, four horizontal by three vertical. Occasionally one or more were added at the right of the pane.

THE CENTIMOS VALUES

Plate I

5 Centimos. Size 42x42 mm. Value measures 30½ mm. Ten ornaments in each frame. No inter-ornament dots. Top ornament of left frame defective. (This is a distinguishing mark of this setting.) Principal breaks in frame are as follows:



Fig. 7 Pair of 10c reprint on orange paper. Plate I.



Fig. 8 Reprint pair of the 25c from Plate II showing the "COREOS" error.

Top frame: Break between 2nd and 3rd ornaments (counting from the left).
There are generally no corner breaks.[5]

The broken top ornament of the left frame is the most distinctive character of this setting.

10 Centimos. Similar to the 5c, except that the 9th ornament in the top frame is broken, and there is a break in that frame between the 8th and 9th ornaments. In the right frame there is a marked break between the 2nd and 3rd ornaments also, and the top right corner is usually weak or broken.

25 Centimos. Same as the 10c, except that the top right corner is generally unbroken, and the break between the 3rd and 4th ornaments in the right frame is slightly larger.

50 Centimos. Similar to the 5c, except that the top right corner is generally weak or broken.

Plate II

5 Centimos. Size 43 mm. (horizontal) x 41½-42 mm.[6] Value measures 30 to 30½

[5] Corner breaks and breaks in frame are sometimes due to bad printing, but close examination will usually show impressions of the lines. In identifying these stamps, it is not safe to rely on one break. The only safe rule is to consider all of the distinguishing characteristics of the setting. Minor breaks are generally not mentioned.

[6] It is possible that slight differences in size and in value measurements are due to paper changes, shrinkages, etc.

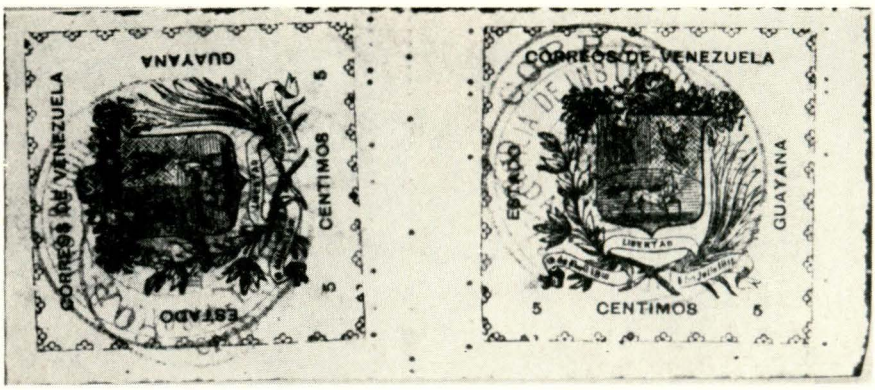


Fig. 9 Reprint pair of the 5c from Plate III, showing one stamp sideways, also wrong control. The cancellation is in the magenta shade.

mm. Ten ornaments in each frame. No inter-ornament dots. Right ornament of top frame defective—appears as a dash and a triangle. The frame breaks between ornaments are as follows:

Left frame: Main breaks between first four ornaments (counting down).

Bottom frame: Breaks between 2nd and 3rd, 4th and 5th, and 8th and 9th ornaments (counting from left). 2nd ornament broken.

Right frame: Break between 4th and 5th ornaments (counting down). Lesser break between 3rd and 4th ornaments and bent frame line.

Top frame: Small breaks between 2nd and 3rd, 5th and 6th, 6th and 7th, 8th and 9th ornaments, (counting from left). 10th ornament defective, appearing as a separate dash and triangle.

Break in top right corner.

10 Centimos. No second setting of the reprints of this value has been found.

25 Centimos. This is similar to the 5c, Plate II, except that "CORREOS" is spelled with one "R." This accounts for the so-called error "COREOS." Whether it was done purposely or was due to inadvertence is not known. The full pane, two pairs, and some singles examined are all on gray blue paper.

50 Centimos. No second setting of the reprints of this value has been found.

Plate III.

5 Centimos. This setting has been found in the 5c only. It is very like Plate II in many respects, but lacks the marked defects in the 10th ornament of the top frame, which is either normal or only slightly defective. Ten ornaments in each frame. No inter-ornament dots. Size 42½ x 42. Value measures 29 to 29½ mm. The breaks in the frames are as follows:

Left frame: Between 2nd and 3rd, 3rd and 4th, and 8th and 9th ornaments.

Bottom frame: Between 2nd and 3rd, 4th and 5th, 8th and 9th, and 9th and 10th. 2nd ornament broken.

Right frame: Between 4th and 5th ornament. Smaller break and bent line between 2nd and 3rd ornaments.

Top frame: Small breaks and break in top right corner as in Plate II. 10th ornament normal or only slightly defective.

Generally weak or broken left and right bottom corners.

The reconstruction of this setting referred to above has three stamps sideways and two tête-bêche pairs. The former are Nos. 1, 5, and 9 on the pane (the first vertical row). Nos. 7 and 11 are tête-bêche, and Nos. 8 and 12 are also tête-bêche, but No. 12 is misplaced, as it is cocked at an angle, one corner invading No. 8. Each stamp has a bad control mark, as well as a magenta cancellation. The printing of the design is strong and clear.



Fig. 10. Top of the 5c reprint, Plate IV, showing defective 9th ornament in top frame.

Left frame: Medium sized break between 9th and 10th ornament (counting down).

Bottom frame: Breaks between first five ornaments, and between 7th and 8th ornaments (counting from the left). 4th ornament broken.

Right frame: Main breaks between 4th and 5th, and 5th and 6th ornaments (counting down).

Plate IV.

5 Centimos. This setting has also been found in the 5c only. It is practically the same as Plate I, except that the 9th ornament in the top frame is defective, as well as the 1st ornament in the left pane. The 9th ornament in this setting is simply two small blobs with a break between. A full pane of twelve of this setting also shows overinking in most of the stamps, especially in the corner ornaments.

THE 1 BOLIVAR

There appear to be three settings of the reprints of the 1 Bolivar. All have ten ornaments in each frame, including the top frame, and there are no inter-ornament dots, as in the originals.

Plate I.

This setting resembles Plate I of the 5 Centimos in many respects, but the value measures only 27½-28 mm., instead of 30½ mm. The breaks in the frames are as follows:

Left frame: Break between 2nd and 3rd ornaments, and sometimes between 9th and 10th ornaments. The top ornament of this frame is defective, showing only part of the outer rim and without the ornament dot.

Bottom frame: The main breaks are between 3rd and 4th, and 7th and 8th ornaments. The 4th ornament is broken.

Right frame: Large breaks between 4th and 5th and 5th and 6th ornaments.

Top frame: Fairly large break between the 2nd and 3rd ornaments.

The top left corner is generally weak or broken.

Plate II.

In this setting the top ornament of the left frame is normal, and not defective as in Plate I, and there is no break between the 2nd and 3rd or the 9th and 10th ornaments of that frame. The value measures 27½ mm. The bottom and right frames are much the same as in Plate I, except that there is no break between the 1st and 2nd ornament of the bottom frame, as occurs sometimes in that plate. The top right corner is broken. In the top frame, the break between the 2nd and 3rd ornaments is larger than in Plate I, sometimes extending for the full distance between the ornaments and there are medium breaks between the 3rd and 4th, 7th and 8th, and 8th and 9th ornaments, counting as usual from the left.

Plate III.

The size of the stamps of this setting appears to be slightly less than in the first two settings, namely 41x41 mm. The value measures 27 mm. Ornaments 2 and 5 in the bottom frame are broken. The other ornaments are normal. The breaks in the frames are as follows:

The top left corner is undamaged.

Left frame: Break between 2nd and 3rd ornaments.

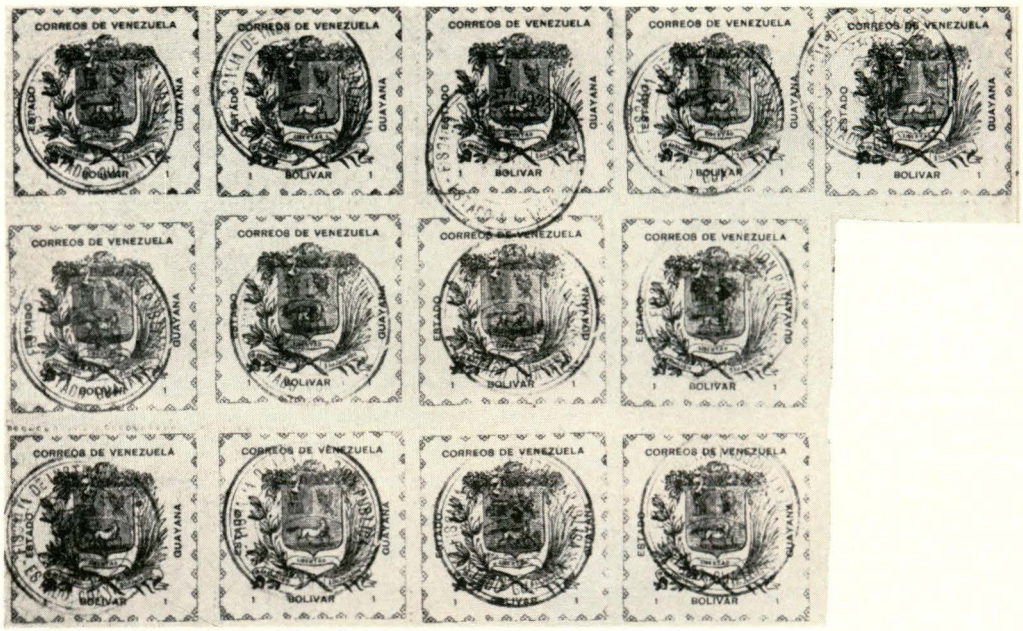


Fig. 11 Pane of 13 of the 1B reprints from Plate II.

Bottom frame: Breaks between ornaments 2 to 5 (counting from left as usual.)

Right frame: Break between the 6th and 7th ornaments.

Top frame: Large break between the 1st and 2nd ornaments.

Very slight break in top left corner.

The stamps examined and which conform to the foregoing description of the reprints are as follows:

Full panes of twelve of all plates of all values, besides pairs and singles, except Plate III of the 5c (reconstructed pane described above).

COLORS

The colors of the reprints are very close to those of the originals with the exception of some of the 25c stamps from Plate I, which are blue instead of the gray blue of the originals. It is possible that the same paper was used for some of the Plate I stamps, as it is almost, if not quite, identical in color and shade with the originals. It looks as if the supply ran out and that the blue paper was used for the rest of the stamps from this setting. However, the same paper, or one so close to it in shade as to be almost indistinguishable, was used for the setting with the "error" COREOS, although not exclusively, as I have in my collection a single on blue paper. Incidentally, this stamp also has a bad control mark and a town cancellation.

In the settings of the 5 Centimos, the Plate II paper appears to be a slightly lighter or paler shade of pink than the paper used for the originals or the other settings of the reprints.

DATES OF REPRINTS

Just when the reprints were printed is not known to the writer. The indications are that those from Plate I were made shortly after the originals, possibly by authority of the revolutionaries, although there is no direct evidence of this known to the writer. The others may have been made later, and without authority, as was probably the case of the later printings of the small Guayanas.[7]

[7] Some of the fake cancellations are dated May 3, 1903, but, of course, this is no evidence of the actual date of impression.



Fig. 12 Pair of the 1B reprints from Plate III.

CONCLUSIONS

All the unused stamps examined have ten ornaments in each frame, and all lack the two inter-ornament dots in the top and bottom frames. This is also true of those with bad cancellations. The color of these cancellations is more nearly magenta than pink, and there are other differences between them and the known genuine Ciudad Bolivar town cancellations as already described. As the magenta is the same color as the fake cancellations on the small Guayana reprints, it tends to confirm the conclusions reached regarding the reprints of those stamps, if confirmation were needed.

The used originals of the large Guayanas from Plate Y, as in the case of the originals of the small Guayanas from the genuine original printing, are extremely rare. The total of twenty-one copies, including all five values, which have been examined are either on cover or on piece, and the cancellations are either the same Ciudad Bolivar town cancellation with thick circle and letters, or the typical bar cancellation. The fake cancellations appearing on some of the reprints (sometimes with full gum) are clearly different.

No *unused* genuine specimen from Plate Y has been seen. As in the case of genuine copies of the small Guayanas from the original setting, we may say that *unused copies from the original and only genuine printing of the large Guayanas must be among the great rarities of philately.*

BOOK REVIEWS

(Continued from Page 26.)

is a journal whose contents are worthy of the consideration of all serious philatelists and postal historians.

Having been at one time president of the Russian American Philatelic Society, I can fully appreciate the field of endeavour which this group of serious British students is attempting. It is a field of consuming interest. It was our field for many years. Unfortunnately, it has fallen into bad times due to the policy of the present oppressors of the Russian people. The field will never gain wide popularity, which, perhaps, is just as well, for a very popular field is too often exploited by the unscrupulous. It has about the same appeal as the Indian Native States, and like them has such a great interest for its aficionados that no other can be as interesting.

In further careful reading of this journal, I was very pleasantly surprised to see the names of three old friends appearing as authors of very good articles, F. Julius Fohs, Dr. L. S. Snegireff and S. D. Tchilinghirian. It is extremely difficult to single out any one article as outstanding, because they are all excellent, well written, research studies. Perhaps the best in my opinion is "Printings and Plate Characteristics of the 1908-1923 Arms Issues of Russia" by Mr. Fohs.

It is heartily recommended that any students who are anxious to learn more about Russian Philately examine this Journal.

H. D. S. H.

SECRETARY'S PAGE

Meeting of October 17, 1951

Engraving A Stamp

Harry L. Peckmore, independent engraver and printer, was the guest speaker at the meeting of October 17. Introduced by Franklin R. Bruns, Jr., Governor, Mr. Peckmore opened his talk by treating on the various aspects of stamp production—through the original drawing, engraving and hardening of the die, transfers and plate layout. To illustrate the various phases of this portion of his talk, he showed actual examples of each.

As a more satisfactory means of demonstrating actual engraving, Mr. Peckmore then set up a table, with lighting, die and engravers' tools, and went through the various stages of engraving as those present watched. He also undertook to answer questions from those present, frequently demonstrating his point by the actual operation.

Mr. Peckmore was assisted by his son, Paul, who is a part of H. L. Peckmore & Son, Hillside, N. J. It is of interest to note that this firm has produced the Liberian Literacy issue and souvenir sheet, the Liberian International Airways stamps (18 days from approval to delivery) and the new Liberia Jehudi Ashmun bicolored set, plus the new Association for Stamp Exhibitions' certificate, and the famed Homan, Krassa & Co., Inc., Christmas cards.

The Meeting of November 7

Music in Philately

The meeting of November 7 offered our members some of the lighter side of Philately. *Mr. Theodore E. Steinway,* "The maestro" of American Philately, presented the program of the evening. It was devoted to his Thematic collection of "Music in Philately." Music has been Mr. Steinway's second great interest in life. Musicians will probably dispute this and wish to place it first. But we like to think of Mr. Steinway as being first, the Philatelist, and second, the friend of musicians.

Most of us know Mr. Steinway's material, as it has been on display many times. The collection comprises a group of stamps identified with great musicians and many of them have autographed stamps bearing their portraits, for instance, the famous pianist, Ignace Paderewski. The second grouping shows pictures of musical instruments appearing on stamps. The third shows portraits of great composers, and the last, the national anthems of the issuing country. The mounting is interesting because it does not present great numbers of stamps without explanations. Mr. Steinway has not tried to gather all the stamps showing everything connected with music, but rather has put together a compact showing of musical instruments and allied topics. This is one of the great thematic collections.

As an entertaining speaker, Mr. Steinway has no equal in philately. For the entire period of his talk, he held his audience spellbound. He played upon their feelings as upon a "Steinway." He had the members join him in singing the stirring strains of the "Marseillaise," laughing with him over the peccadillos of Richard Wagner and savouring of the great friendship between himself, his family and Ignace Paderewski. At the close, the singing of the "Star Spangled Banner" was impulsive and occurred to each almost simultaneously. On this evening, the Club paid tribute to one of its greatest members, "Uncle" Theodore Steinway—first a philatelist, and second, the maker of the world's greatest musical instruments.

Meeting of November 21, 1951

Postal History of the Confederate States

The speaker of the evening was *Mr. Van Dyke MacBride* who is one of the outstanding students of Confederate Postal History. His lecture traced the Postal History of the Confederacy from the beginning with the Secession of South Carolina to its end with the surrender of General Lee at Appomattox.

The lecture was well illustrated by original documents as well as by the display of the pertinent usages on cover. On display in the frames were original autograph documents of the Confederate leaders and several rare

documents relating to the Confederacy and its post office.

The greater part of the display was made from the lectern out of four large albums which contained picked material from Mr. MacBride's collection. This method of presentation makes it hard for the large majority of the members present to adequately see the material presented. It is indeed fortunate that the attendance was small on account of the coming holiday.

The material shown covered very well the postal issues of the Confederacy. It included some of the rare Post-Masters provisional stamps, "Paid" marks, U. S. stamps used in the Confederacy and a full display of the general issues, which were classed according to the printer. In this way the audience was able to see clearly the distinctions which enable the work of the various printers to be distinguished.

The lecture was very well received and interested the members present. Mr. MacBride received a rising vote of thanks at the conclusion of his display.

At the meetings of the Board of Governors held October 24th and November 28th, 1951, the following new members were elected:

NO.

2944 Mr. A. Appleton Lane, South Orange, N. J. Collects Australia, China, Germany.

2945 Fred Barovick, Brooklyn, N. Y. Collects Souvenir & Miniature Sheets.

2946 Helmut Thielsch, New York, N. Y. Collects Europe - general, varieties, locals, PW stamps.

2947 John B. Orndorff, M.D., River Forest, Ill.

2948 Mr. Harry W. Burmeister, Chicago, Ill. Collects U. S., Canada, Western Europe and Christmas Seals.

2949 Homer Hilton, Jr., Jackson, Mich. Collects Turkey, Central and Southern Europe, British Edw. VII and Geo. VI Issues.

2950 Mr. A. E. Schaefer, Saginaw, Mich. Collects Michigan Postal History, Confederates, Foreign Air Mails on Cover.

2951 Mr. Hugo Fraccaroli, Rio de Janeiro, Brazil. Collects Brazil.

2952 Mr. B. Lillywhite, Woking, England. Collects Great Britain, Postal History.

2953 Mr. Nugent M. Clougher, London, England. Collects Canada, Postal History.

2954 Mr. Kasimir Bileski, Winnipeg, Canada.

2955 Mrs. L. de Botton, Barcelona, Spain. Collects New Issues.

2956 Mr. Frank E. Oakes, Tuscaloosa, Ala. Collects France, Austria.

2957 Mr. Barrett G. Hindes, Ross, Calif. Collects U. S.-19th Century Mint singles, 20th Century Mint Blocks.

2958 Mr. Jack E. Molesworth, Boston, Mass. Collects U. S., Confederates and B. N. A.

2959 Dr. Richard A. R. Maresch, Toronto 2, Canada. Collects The Classic Issues of the World.

2960 Mr. Wm. H. P. Maresch, Toronto 2, Canada. Collects The Classic stamps of the world, especially Europe.

2961 Mr. Arnold Gabbitas, Sheffield, England. Collects Canada, Postal History and Early Issues.

2962 Mr. Agustin P. Vanegas, Managua, Nicaragua. Collects Nicaragua.

2963 Mr. Gerhard Richard Felser, New South Wales, Australia. Collects Austria.

The Library Committee reports the acquisition of the following:

"History and Listing of Type EA Meters" by H. Allen Osborne.

"Classification of United States Postage Meter Prints" by Robert A. Pyle, Chairman.

"Notes on Japanese Postal History and First Japanese Stamps" by Frederick H. Gloeckner.

"Catalogue de Timbres-Poste, France & Colonies" 1952 (French) Yvert & Tellier-Champion.

"Catalogue de Timbres-Poste, Pays Etrangers" 1952 (French) Yvert & Tellier-Champion.

"Facit 1952 Specialkatalog Scandinavian Stamps" (Swedish) Frimärkshuset Akiebolag, Stockholm.

(Continued from Page 2.)

leading library of our field this side of the Atlantic Ocean. Aided by such men as Theodore E. Steinway, Alfred F. Lichtenstein, and Joseph S. Rich, he was able to incorporate into our library several large private ones, each strong where the others and our own holdings had been sparse.

The period of the presidencies of Harry L. Lindquist, stretching over the period before the Depression and into that era, was marked by far more than growth in size. Our first real home, on 48th Street, was occupied just as he came into office. The admirable provision made for depression conditions, when our leasehold on 48th Street was terminated by the construction of Radio City, must be credited to him. For our needs, the 42nd Street clubrooms served admirably at that period.

The prestige of the *Collectors Club* was well maintained during this period, by all of the group of active members. This was the time when Harry M. Konwiser had burst like a comet into philatelic writing, with articles in almost every paper as well as in our own COLLECTORS CLUB PHILATELIST. Always identified with our Club, he has added to our fame in this way. Our quarters were rented for many auctions. In fact, it was considered then that an auction held at the Collectors Club was by that fact guaranteed to be of the highest possible quality, reliability, and responsibility. This auction-housing aspect of our standing continued into the 1940's, it had to be discontinued only when the commercialization had become so extensive as actually to interfere with our club and other philatelic activities.

Naturally, our acquisition, in 1937, of our own owned home, not subject to any such leasehold mishaps as removed us from 48th Street, gave added standing and won added respect. This was Alfred F. Lichtenstein at his greatest.

An aspect of our doings which has had little mention outside our own reports thereof, but which has contributed much to making us highly estimated, has been the programs of our meetings twice each month. In particular, during the period when Dr. Clarence W. Brazer was Program Chairman, in the 1930's, the high and varied character of our exhibits won the large attendance which has been maintained ever since by his successors.

Over the period of the 1930's mainly, but beginning earlier and lasting later, the personality and activities of Arthur W. Deas stands out as that of most significance. In his various offices held, including four years as president, Arthur Deas, unassumingly but effectively, kept advancing the standing and influence of the Collectors Club.

In the years since World War II, the active personnel of the Club has changed remarkably. In fact, almost an entire new group has come in, mostly younger men, and mostly identified more or less with specialty fields such as 20th century issues, air mails and those of the Orient. They are commencing to make a name for themselves as philatelic authorities. Fortified with the advantages of a better education, they promise to surpass the accomplishments of the generations before them. You are getting to know them through their studies in this magazine.

The reputation of the Collectors Club has been considerably enhanced in recent years by its hospitality to other stamp organizations. In previous years, the Club had been inclined to go its own way, without much regard for anything save the *Association for Stamp Exhibitions* and the *National Federation of Stamp Clubs,* both of which were always guided by people active in the Club. But when the *Philatelic Foundation* was formed, the Club rented them quarters, which they still occupy, in our building. A number of special stamp groups, approximately twenty, such as Aero Philatelists, the Helvetia Philatelic Society, Booklet Pane Society, France & Colonies Group, China Stamp Society, Scandinavia, Topical, Masonic Stamp Club and others have for some years past had the use of rooms in the clubhouse for their regular meetings. There have been many nights when three different Study Groups have been meeting at the same time, on three floors of the clubhouse.

These are the more conspicuous of the achievements of the *Collectors Club,* which have now been appraised at their real value. We who have had a share in these doings, long ago or recent, are indeed gratified at this recognition of our standing.

S. G. R.

Collectors Club Philatelist

CUMULATIVE INDEX

VOLUMES I-XXX, 1922-1951

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Part II. Countries ..... IX-XXVI
Part III. The Collectors Club, New York ..... XXVI-XXVII
Part IV. Personalities, Biographies and Obituaries XXVIII

NOTE

In the references, the figures to the left of the oblique lines give the last two figures of the year concerned. Of the figures to the right of the oblique lines, the first gives the number of the issue and the second, following the hyphen, the number of the page. Thus 45/2-58 indicates page 58 in No. 2 of the 1945 volume.

Compiled by R. KING-FARLOW

Introductory Note

This does *not* purport to be a full and complete index to everything and news item that has appeared in the first thirty volumes of the COLLECTORS CLUB PHILATELIST. Much that appears in every philatelic periodical is of ephemeral interest only and will never need be referred to again. There is nothing to be gained by cluttering up an index with a lot of unwanted references. What has been attempted, therefore, is an index of all matters of *permanent* philatelic interest or importance, those to which people are likely to want to refer.

Even with only four or six issues to the year, it is very hard indeed to maintain, while working through a run of thirty volumes, any hard and fast standard of consistency in the exact method of description of references or in the choice of what should be included and what omitted. In this particular case, too, the work was spread over a rather lengthy period. It had to be carried out in a series of short bursts, with many interruptions. I am all too well aware that this has led to noticeable inconsistencies; but the time at my disposal does not allow of a complete revision and re-check to correct this defect.

The general structure of the Index is simple. Most references figure only once, under the headings most obviously appropriate to them. There is, inevitably, a Miscellaneous and General Section at the start (Part I). But by far the greater part of the references fall into Part II under the headings of the countries or groups of countries to which they relate. In this section, independent countries and past and present units of the British Empire are shown in strict alphabetical order, while the colonies and possessions of countries other than Great Britain are grouped together immediately following the mother-country concerned. Where a single country or colony is represented by a large number of references, the latter have been further analyzed and grouped in the manner that has seemed most convenient and practical.

A special section has been devoted to references to the Collectors Club and its publications, and yet another to personalities, covering both obituary notices and biographical notes on living philatelists.

In the course of noting, copying and re-copying many thousands of figures, mistakes in transposition must inevitably have occurred. I apologise in advance for such lapses and for the trouble they may cause, and I ask any reader who happens to notice such errors to notify either the Editor or myself so that a list of corrections may appear in due course.

In conclusion, I would like most sincerely to thank the Editor and his Committee for relieving me of the work of correcting the proofs of this Index, a task which I detest.

R. King-Farlow

91, Hillway,
London, N. 6.
England.

Editor's Notes A limited number of back numbers are available. A listing of those, which can be supplied, will be found upon the page with advertisements, right after the end of this Index on Page XXIX.

THE COLLECTORS CLUB PHILATELIST
BIBLIOGRAPHICAL DETAILS

Year	Volume	Total Pages	Index Issued
1922	I	162	1925, No. 2
1923	II	150	
1924	III	174	1926, No. 2
1925	IV	186	
1926	V	226	1928, No. 1
1927	VI	218	
1928	VII	316	1930, No. 2
1929	VIII	216	
1930	IX	242	1932, No. 2
1931	X	452	
1932	XI	286	None *
1933	XII	222	None *
1934	XIII	240	None *
1935	XIV	262	None *
1936	XV	280	None *
1937	XVI	290	None *
1938	XVII	354	None *
1939	XVIII	321	None *
1940	XIX	319	1940, No. 4
1941	XX	287	1942, No. 1
1942	XXI	303	1942, No. 4
1943	XXII	293	1943, No. 4
1944	XXIII	178	1944, No. 4
1945	XXIV	191	1945, No. 4
1946	XXV	166	None
1947	XXVI	155	None
1948	XXVII	308	None
1949	XXVIII	321	1950, No. 1
1950	XXIX	396	1951, No. 1
1951	XXX	344	(Included in This Index)

(*) In Cumulative Index Vols. I to XXVIII.

Pagination and Advertisements. Until 1948, advertisements were segregated at the start and end of each issue and—save in the first issue of 1922—were either paged in Roman figures separately to the text or else were left unpaged. In the issues of 1948 text and advertisements were not separated; moreover each issue was paged separately, whereas in all other years the pagination runs throughout the volume. In 1949 and 1950 text and advertisements were again separated, though with a common pagination, and in 1951 separate pagination was reintroduced.

Certain issues contained an odd number of pages of text, with an advertisement page (Roman figures) on the reverse of the last text-page. In order to adhere to the convention that the obverse of a leaf should always bear an odd number and the reverse an even one, the next issue's text was then started with the next odd number, the intervening even number being missed. As a result the following pages are missing:

1940: 78 & 244
1941: 288
1942: 72, 148 & 220
1943: 76
1944: 52, 100 & 144
1945: 52 & 102
1946: 50 & 100
1951: 58, 168 & 282

On the other hand the 1945 volume contains two pages numbered 139, the last in issue No. 3 and the first in issue No. 4.

Issues. From 1922 to 1949 there were quarterly issues, dated January, April, July and October. In 1950 and 1951 there have been bi-monthly issues, dated January, March, May, July, September and November.

Wrappers. A standard brown paper cover, with a list of contents on the front, was used for all issues of 1922 to 1947. For 1948 and 1949 white glace' covers were used. The first three issues of 1948 had an ornamental design on the front of the wrapper, with the list of contents on the first inside page; thereafter the list of contents reappeared on the front of the cover. A somewhat modified form of brown paper wrapper, with contents on the front, was introduced at the start of 1950.

Insertions, etc. The following is a list of supplements, loose plates and other insertions (excluding annual and biennial indexes) which have been included from time to time with issues of the journal.

Date	Issue	Insertion
1922, Jan.	I–1.	Subscription blank for 1922.
1923, Apr.	II–2.	Prospectus and Membership Application Form.
1924, Oct.	III–4.	2 Plates: Rivadavia Stamps of Argentina.
		2 Plates: Collectors Club Medal.
		Leaflet (4 pp. in envelope): "The Association for Stamp Exhibitions Inc."

1925, Jan.	IV–1.	2 Plates: U. S. 10 cents, 1847.
Apr.	IV–2.	2 Plates: U. S. 10 cents, 1847.
July	IV–3.	2 Plates: U. S. 10 cents, 1847.
Oct.	IV–4.	3 Plates: U. S. 10 cents, 1847.
1926, Jan.	V–1.	4 Plates: U. S. 10 cents, 1847.
		Leaflet (4 pp.): "The New Collectors Club Building."
Apr.	V–2.	2 Plates: U. S. 10 cents, 1847.
July	V–3.	2 Plates: U. S. 10 cents, 1847.
		Advertisement for Mexico Handbook by S. Chapman.
1927, Apr.	VI–2.	5 Plates: Turkey, 1863.
		Index to "The Monthly Advertiser," 1862-64, compiled by W. R. Ricketts (8 pp.)
1931, Apr.	X–2.	2 Plates: Norway No. 1.
July	X–3.	2 Plates: Norway No. 1.
1938, July	XVII–3.	"Collectors Club Bulletin," No. 7.
1940, Jan.	XIX–1.	Cumulative Index to Volumes I-XVIII, 1922-1939, compiled by W. R. McCoy (16 pp. and cover).
Apr.	XIX–2.	List of Members at April 1st, 1940.
1942, Oct.	XXI–4.	Pamphlet: "The Collectors Club Library," by W. L. Heath (4 pp.)
1943, Jan.	XXII–1.	"Supplement to the History of Free Franking of Mail in the United States," by Edward Stern (32 pp.)
		"Collectors Club Philatelist Supplement," No. 1.
Apr.	XII–2.	"Greece, Part I" (Kohl Handbook Translation).
Oct.	XXII–4.	"Greece, Part II" (Kohl Handbook Translation).
1944, Jan.	XXIII–1.	"The Franking Privileges of the Presidents' Widows," by Edward Stern (40 pp.)
		"Collectors Club Philatelist Supplement," Vol. II, No. 1.
Apr.	XXIII–2.	"Greece, Part III" (Kohl Handbook Translation).
Oct.	XXIII–4.	"Greece, Part IV" (Kohl Handbook Translation).
1945, July	XXIV–3.	List of Members at October 1st, 1945.
1947, Oct.	XXVI–4.	List of Members at November 1st, 1947.

The above list may well be incomplete, and the compiler would be grateful for any information concerning omissions or inaccuracies.

Sections. Since 1938 certain issues have appeared in two and occasionally three sections. In all save one instance, Section I has been the journal itself and Sections II and III have been items from the list of supplements given above. The exception was the January issue of 1943 (XXII-1), in which Section I was Edward Stern's monograph on Free Franking and Section II the journal itself. The following is a list of Special Sections:

Date	Issue	Insertion
1938, Jan.	XVII–3.	"Collectors Club Bulletin," No. 7.
1940, Jan.	XIX–1.	Cumulative Index to Vols. I-XVIII.
Oct.	XI–4.	Index to 1940 Volume.
1942, Jan.	XXI–1.	Index to 1941 Volume.
Oct.	XXI–4.	Index to 1942 Volume.
	III	"The Collectors Club Library," by W. L. Heath.
1943, Jan.	XXII–1.	"Free Franking," by Edward Stern.
		Collectors Club Philatelist Supplement, No. 1.
Apr.	XXII–2.	Greece, Part I.
Oct.	XXII–4.	Greece, Part II.
		Index to 1943 Volume.
1944, Jan.	XXIII–1.	"Franking Privileges," by Edward Stern.
Apr.	XXIII–2.	Greece, Part III.
Oct.	XXIII–4.	Greece, Part IV.
		Index to 1944 Volume.
1945, July	XXIV–3.	List of Members at 1st October, 1945.
Oct.	XXIV–4.	Index to 1945 Volume.
1950, Jan.	XXIX–1.	Index to 1949 Volume.
1951, Jan.	XXX–1.	Index to 1950 Volume.

Editors. Editorial changes have been few, and may be summarised thus:

1922-1 to 1922-4.	4 issues.	J. Brace Chittenden and H. L. Lindquist.
1923-1 to 1939-2.	66 issues.	H. L. Lindquist.
1939-3 to 1942-2.	12 issues.	W. R. McCoy.
1942-3 to 1948-3.	25 issues.	Franklin R. Bruns, Jr.
1948-4 to 1949-4.	5 issues.	Committee under chairmanship of Henry M. Goodkind.
1950-1 to 1951-6.	12 issues.	Henry M. Goodkind, supported by an Editorial Committee.

PART I

MISCELLANEOUS AND GENERAL

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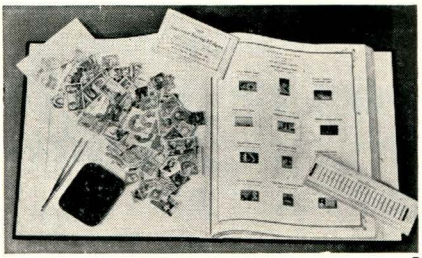
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