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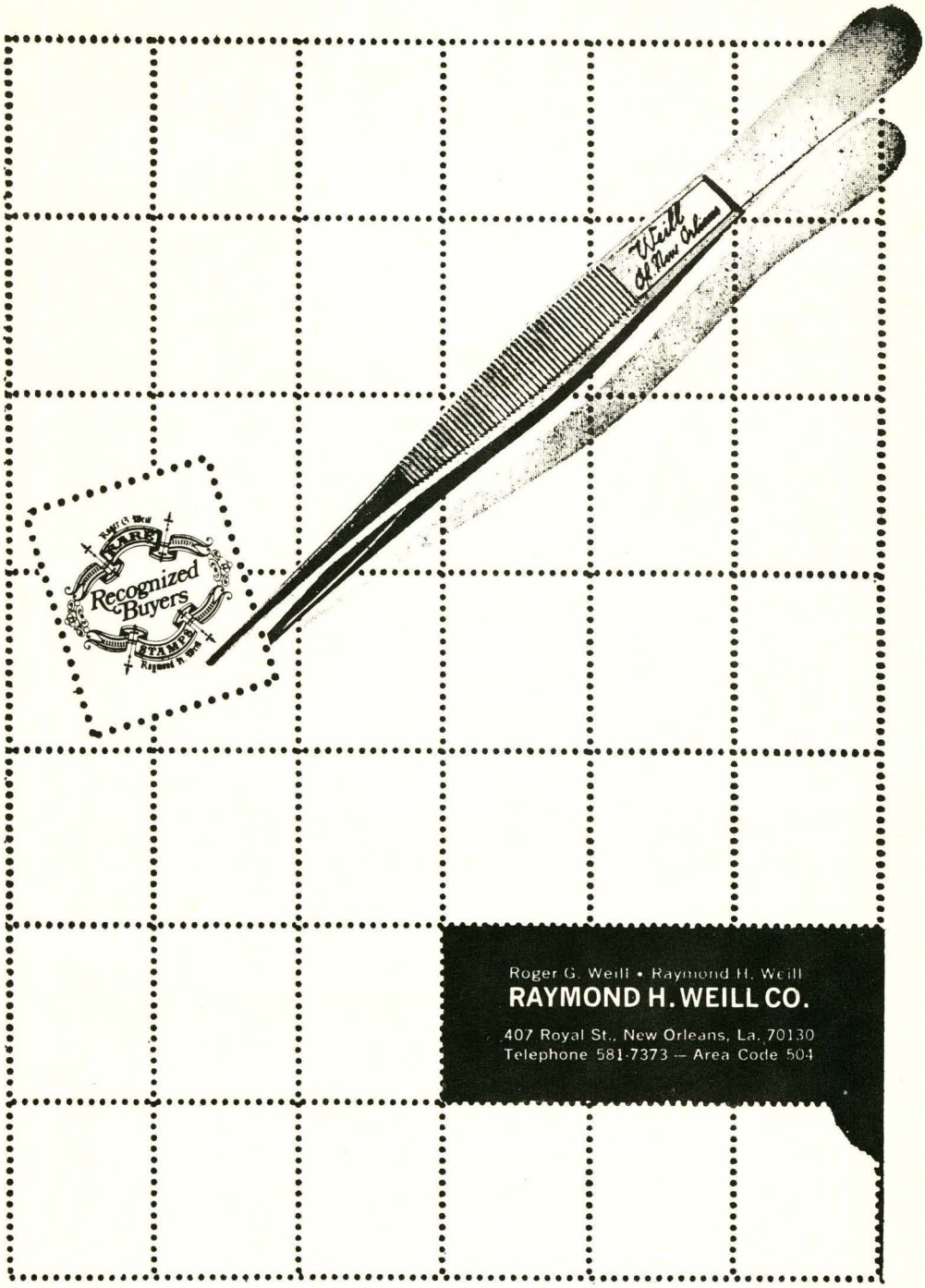
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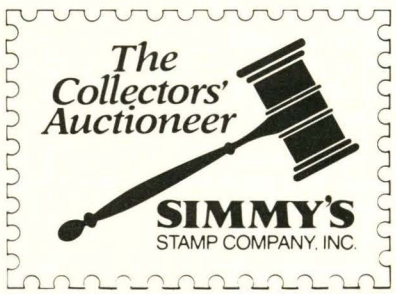
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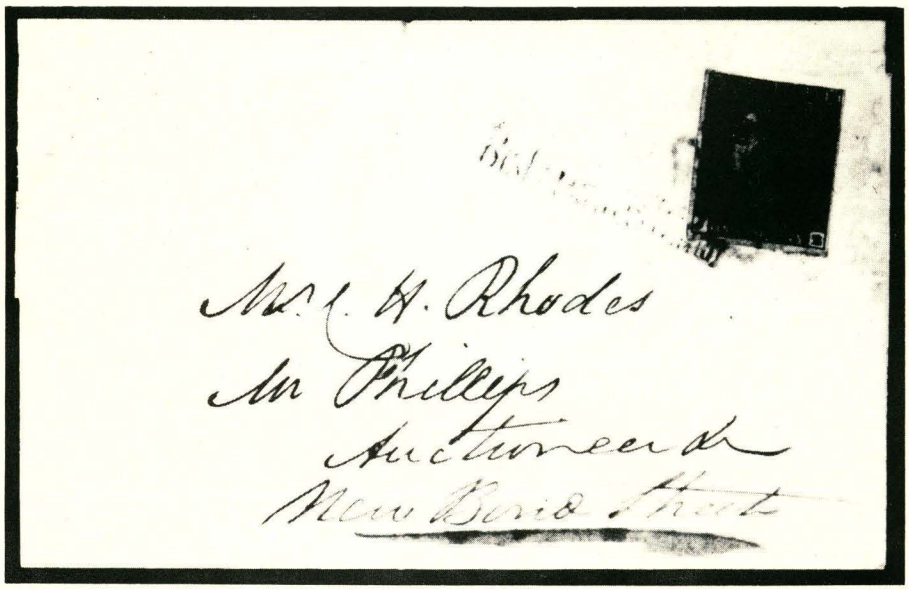


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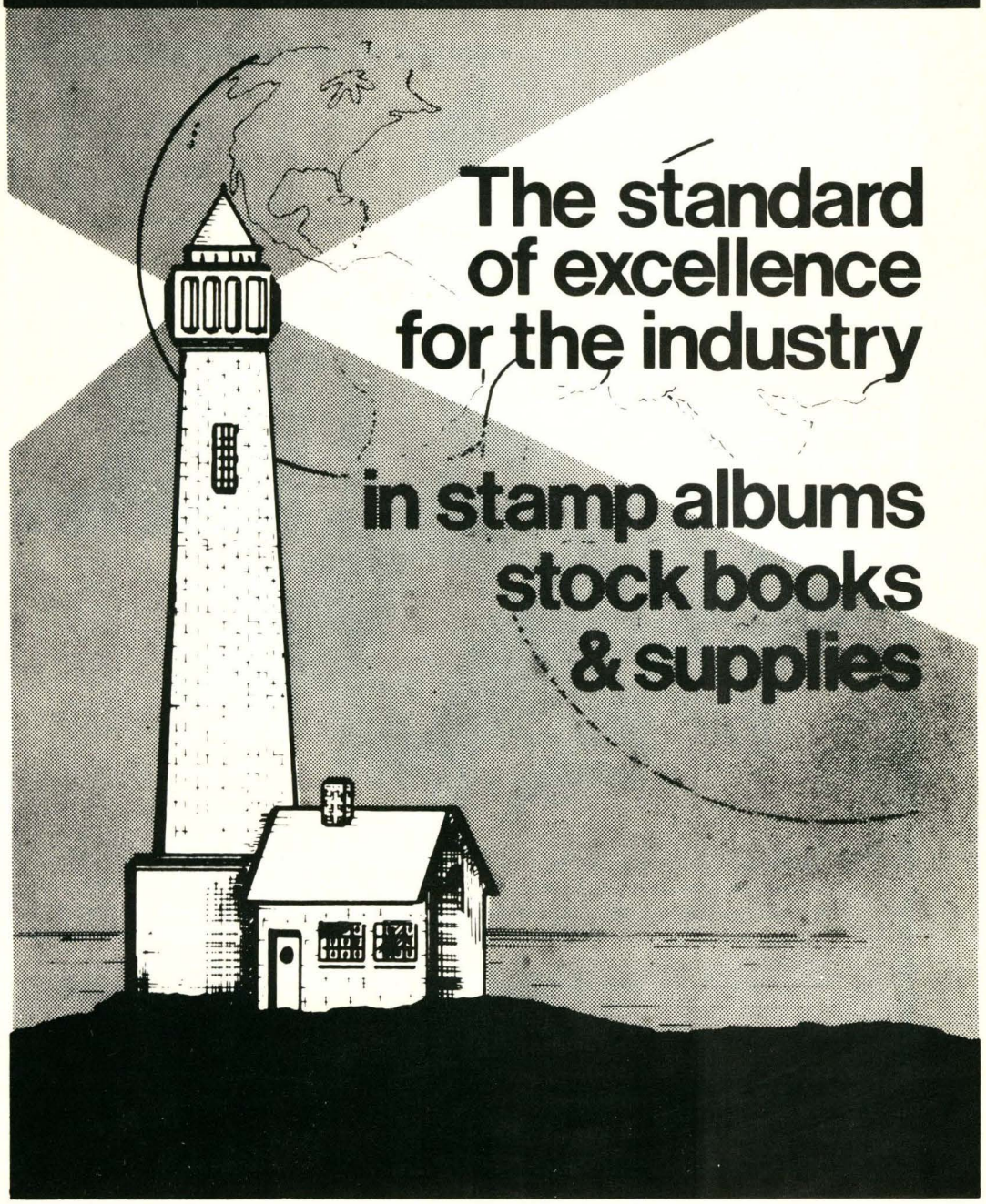
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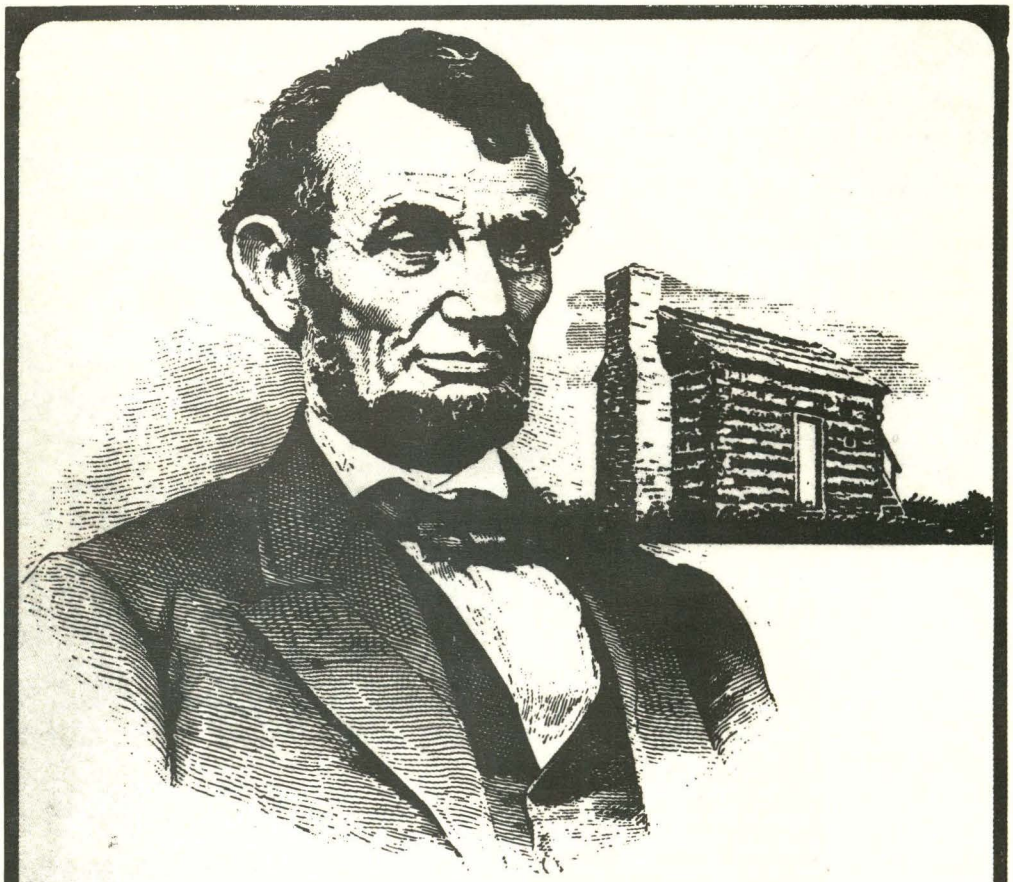
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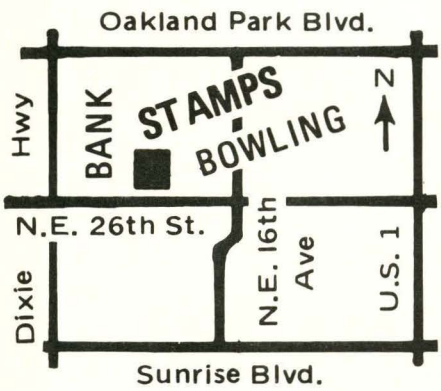
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The Collectors Club Philatelist

Volume 61, Number 1 **January-February 1982**

Articles

Postage Stamp Art, by Ernest A. Kehr 17
Finland Feathered Covers, by Rolf Gummeson 27
The Postal History of Hungary: Cancellations of Hungarian Post Offices on the First Issue of Hungary, by Gary S. Ryan 29
United States Air Mail: A Mistake in Ratings—Another View, by Henry W. Beecher 35
The Posthorn Watermark of the First Issue of the Netherlands 1852, by Fred L. Reed and Paul E. van Reyen . . . 37
The Sun Also Rises—A Report from PHILATOKYO '81, by Robert P. Odenweller 43
A New Discovery of Russia Used Abroad, by Harrison D. S. Haverbeck 45

Departments

Book Reviews 48
Publications Received 50

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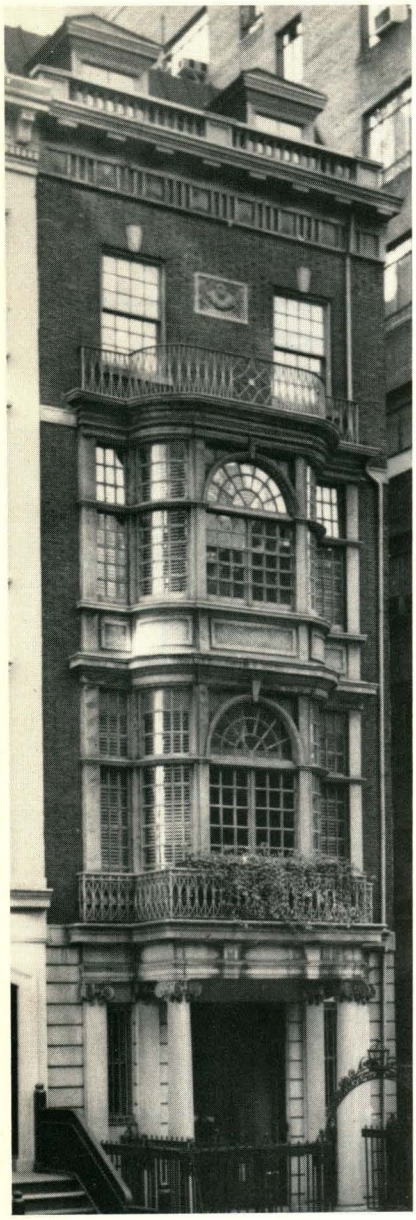
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Postage Stamp Art

Ernest A. Kehr

"Postage Stamp Art" has as many interpretations as there are philatelists and collectors who discuss it. It has been subjected to the scrutiny of many qualified critics for roughly a century, as books on my shelves and clippings in my reference files will testify. It also has come in for much editorial attention through "letters to the editor" and polls conducted here and in Europe to name the annual "best," "most appropriate" and "worst" stamp design.

Consequently it's a matter that well deserves philatelic consideration, so let's talk about postage stamp art and its many ramifications.

In the first place, postage stamp designs are (or ought to be) intrinsic examples of a very definite, individualistic art form rather than mere miniature versions of some other graphic. To properly appraise their art quality, decisions must be made on the basis of design and production, not merely cursory eye appeal.

Christiaan de Moor explores, discusses, and explains all this in his definitive 300-page book *Post Zegel Kunst,* published by the Dutch PTT in 1960. "Creating a postage stamp should be the task of an artist who is trained to express his talents to meet the requirements of postal purposes, yet so combine picture and (the fewest necessary) inscriptions to make for a perfectly balanced, artistic whole."

Until roughly 1920, most of the world's postage stamps—both adhesives and those on postal stationery—were produced primarily with a view of serving postal purposes. What is printed on them is intended to help clerks accurately handle mail[1]. Such portraits or pictures that were added to basic inscriptions were selected to symbolize a nation: publicize national ideals, character and native industries, not to capitalize on topical popularity.

Nowadays, few—very, very few—countries have sufficient



Perfect postage stamp art found in the small-size definitives designed and exquisitely engraved by Karl Bickel has only nation's name and figure of value as companions to Chateau Chillon, one of Switzerland's most famous scenes.

[1]Since 1875, the Universal Postal Union has had regulations that stipulate, "The most prominent part of a stamp's design always must be the numerals representing the face value expressed in Arabic figures, and the name of the issuing nation. Anything else must be subordinated to these indices." Unfortunately, about half of today's issues ignore or violate that rule.

Collectors Club Philatelist Vol. 61, No. 1, January 1982. The Collectors Club, Inc.
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national pride to put into circulation stamps which reflect their heritage or traditions. The others are concerned more with sales profits on the stamp markets. They substitute color, gaudiness and transient thematic fads for genuine postage stamp art.

The June, 1981 issue of Robson Lowe's *Philatelist and PJGB* editorialized on this very subject: ". . . multicolour stamps being fashionable, all the old conventions seem to have gone by the board. The internationalism of designers and the competitive ubiquitousness of printers have erased, or at any rate, blurred national styles which used to produce the crisp distinction between stamps of one nation and another.

"We see no objection to a set of National Birds being used by a country that is hosting a bird fancier's convention, but we cannot condone a Special Series showing multicoloured butterflies which is the same as the multicoloured series produced by a dozen other countries."

Before I specify how I think one ought to judge stamps' artistic elements and qualities, an understanding of how responsible postal administrations approach this vital subject is appropriate. It's possibly prejudice by reason of birth, my close association with its postal administration, and my intimate knowledge of its stamp consideration, but I choose to describe Switzerland's.

The consistently superlative excellence of Helvetian stamps[2] is no lucky accident.

Postal authorities in Bern put an incredible amount of thought, time, and effort into every postage stamp that is put into circulation. Determination of what stamps are to be scheduled, what designs will be used, and how they will be produced is finally made only after long, painstakingly careful deliberation. The ultimate decision rests with a Stamp Advisory Committee comprised of the four top Stamp Department officials (with the Director General of Posts serving as ex-officio member), two of the foremost Swiss graphic artists, and as courtesy to stampdom, the president of the Swiss Philatelic Federation (lacking the necessary technical knowledge and experience, he rarely is asked for anything except general opinions).

At its sessions, the committee meticulously scrutinizes a list of future events submitted by historians; institutions that have up-coming anniversaries; organizations planning important congresses, conventions or kindred events of international or national significance, and other sources. Subjects of a purely political nature are banned. It also considers persons suggested as worthy of stamp honors.

I must stress that these questions are asked at least 18 or

---

[2]Within the last 20 years, European polls selected Swiss stamps as "the best of the year," or at least included one or more among the "top ten nominees."

more months *before* the stamps are to be issued. It's never a haphazard or hurried procedure. After all, firm announcements of an ensuing year's schedule are released the previous October.

Swiss PTT policy calls for only five special issues per year: the "Publicity" set, one part of which appears in the Spring, the other, in the Autumn; the "Pro Patria" and the "Pro Juventute" sets, plus a pair for the annual CEPT meetings.

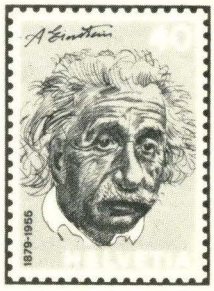
Only in cases where unforeseen rate changes are introduced and no appropriate denominations are in existing definitive series, will such be added. But even in these infrequent instances, the Swiss alter figures of franking value[3] of designs already on hand, so their "art" is not changed.

On only a single occasion in recent decades was a *provisional* pressed into service to commemorate an event of wide international significance. That was when the late Pope Paul VI addressed the International Labor Organization at its Swiss headquarters. Given less than a month between the time the Vatican announced the one-day trip and His Holiness' arrival, there simply was insufficient time to create a distinctive stamp worthy of the occasion. So the Swiss took 3,726,000 copies of the existing 30-centime ILO official and overprinted them "Visite du/Pape Paul VI/Geneve/10 Juin 1969."

The devotion of time to selecting stamp subjects so far in advance is wise and practical. It enables the committee to choose exactly the right artist(s) to submit their design ideas. While both the PTT Security Printing Plant, in Bern, and Courvoisier-Helio SA, in la Chaux-de-fonds have qualified staff artists, only infrequently are they asked to create *designs* to be printed in these establishments.

For decades, Stamp Department officials have carefully watched the country's most celebrated artists and their work, styles, and techniques, then compiled and maintained a catalogue of them for possible future commissions. The Postal Administration, therefore, has a virtually inexhaustible army of graphic masters it may enlist to most perfectly express any given idea behind individual stamps being planned.

There are a variety of vital factors involved in matching a stamp and the artist who will be invited to design it. Shall the stamp be a straight-forward "miniature poster" or a symbolic representation of an idea? Shall it be reproduced by intaglio or Heliogravure,[4] and if the former, what colors will be designated?



The Einstein portrait by master artist Hans Erni and exquisitely engraved by Karl Bickel, Jr., captures all the character of the famous scientist.



First-class Heliogravure gives stamps appearance of being actual color photographs.

[3]For many long years, Switzerland's stamps have only conspicuous figures of their franking value. Adding the monetary unit seems unnecessary, and contributes to the cluttering of a design. In the case of definitives, the "centime" values are different in size or shape than those for "franc" values.

[4]While color poses no problem for multi-color Heliogravue issues, it is vital for intaglio. What may look good in a stamp printed in a strong color, may be entirely inadequate then a weak one is used. Our own three-center of 1940 for the Pan American Union clearly demonstrates this. After a dark blue die proof

Once these and possibly other details are determined, invitations are extended to the particular artists the PTT feels are most experienced in specialized fields, and are qualified to submit the best possible "roughs." Again, there is no deadline pressure.

Important, too, is the medium in which an artist is most proficient. The master who is tops in oils, water colors, pastels, or even air-brush techniques is not necessarily qualified to create an original intended for an intaglio stamp—and vice-versa. Printing processes each have their advantages and disadvantages in most perfectly reproducing an essay. So, if a postal administration expects optimum quality in the finished product, it must select an artist best able to create what is wanted and needed. I recall the late Ed Weeks telling me that he had to drastically modify a design, originally an air-brush original supplied by Grover Whalen's office for the three-cent N.Y. Worlds Fair of 1939, because it was utterly impossible for intaglio reproduction.



French example of design cut by an engraver who is far from being a portrait master, has no three-dimensional appearance.

In Switzerland, the designated artist is given ample time to work on ideas, and if he chances to have more than one rendering, he may submit all. These are subjected to highly critical examination by the committee (often with the artist present) at a subsequent session. Only after the "rough" is considered ideal—sometimes with modifications—is the green light given to have a final, completed piece of artwork made and delivered to Bern.

Only when the right artist is commissioned for the type of art desired can the best results be expected and obtained. Each master of his craft has specialty subjects and usually presents them via a favorite medium. Just as medicine has its general practitioners, cardiologists, pediatricians or neuro-surgeons, so there are those in art distinguished by their styles and techniques.

We can have the surrealism of Dali, the modernism of Modigliani, the impressionism of van Gogh, the cubism of Braque, or the realism of Rockwell. All of them are great artists, but the pictures of one are unlike those of any other. Just as one needn't hunt for a signature to identify a Rembrandt, Botticelli, Renoir or Dufy, collectors don't need signatures to recognize the designs of Lorber, Chmielowski, Hartz, or Calvi in their albums. Which brings up another point. Just because an artist can produce magazine covers, paintings for galleries and museums, or commercial assignments, doesn't always qualify him (or her) for postage stamp work. If they don't already have knowledge of what can be reproduced within the small area of a postage stamp, they must study the limitations before starting an initial essay.

was approved by P.M.G. Walker, a subordinate ordered supplies printed in pale violet and the stamp lost its effectiveness and original beauty.

The Swiss have been conscious of this for many years, which accounts for the distinctiveness of their stamps. Each has that kind of true individuality which yesteryear's Chesterfield's advertisements said, "can't be copied." And while each has character there is no monotonous, stereotype similarity in a collection.

Let me but mention the several definitive "landscapes" sets that have been issued since World War I. Every one of them shows the user and collector the scenic, natural wonders that have made the country a prime tourist magnet. But what a difference there is in the rendering of the different sets!

In 1971, when a replacement set was desired, the PTT sought a new style different from earlier ones, so turned to Hugo Wetli. He had distinguished himself as the creator of posters for the Swiss National Travel Office and the Swiss Federal Railways to lure tourists from every corner of the earth.

He brought to his 11 original paintings a crisp, modern approach that has been lauded wherever graphics are discussed by expert critics. While they are new "landscapes," they have an individuality unlike that of previous Swiss stamps with this same theme. Not even those of Grasset (1914), Jordi (1934), Bickel (1936), or Weiskoenig and Hartmann (1960) can compare with them except for their subject matter.



Modern simplicity found in one of Hugo Wetli's "Landscapes" depicts an Engadine street scene in the style of a miniature tourism poster.

Almost prophetically, Mr. Wetli declared, when his completed paintings were delivered and accepted, "Nothing I ever created in my lifetime until now, has given me as much satisfaction and pride." A few months later, and only days before the August 27, 1973 date the first of them were released, the artist died!

So much for designing, for that is the extent of the committee's domain. Yet also important when considering stamp art is the matter of production. It is a truism that even the best design can be spoiled or destroyed by mediocre engraving of a die, hasty photography, improper siderography of plates or cylinders, and/or careless printing.

For about a century, stampdom's most beautiful adhesives were those made by intaglio—and some of today's also are. The engraving technique fundamentally hasn't changed except that craftsmen have access to better magnifiers to relieve much of the eystrain which handicapped past masters in the wielding of their burins.

It is the mind-boggling technical advances of printing equipment that revolutionized stamp production. The slow, tedious hand-feeding of presses has been replaced by automated and computerized marvels capable of producing more stamps in an hour than formerly were turned out in two days. Also worthy of consideration was the invention of rotogravure and offset lithography whereby the mechanical has replaced the need of manual expertise and skill.

But even here the human element still is essential, for unless

the workmen exercise extreme care in every one of the numerous steps along the way, mediocrity can and does result. It's similar to the business world's computerization. Robot brains can perform calculation wonders—but only when human being perfectly program them.

Those long-established security printers still take the necessary precautions and efforts to deliver stamps that meet traditionally high standards of quality.

In the last 20 or so years, however, we have witnessed a tragic deterioration in both design and production excellence. With the advent of profit-motivated commerical agents, stampdom literally has been swamped with floods of new issues.



All of Austria's many portrait stamps are examples of top quality hand engraving and superb intaglio printing, with even the unobtrusive background delicately perfect in every detail.

This mad rush to get pretty pictures onto the market is responsible for the worsening of postage stamp art. We have noted with dismay that a handful of new artists has been recruited to design stamps. It's not that they lack talents; they don't. However, with the pressure of turning out so many new paintings or drawings, they haven't the time to develop their styles.

Having once produced an outstanding design, most of them use the similar or identical layout for all their future "art," changing only the vignette picture and the inscriptions. Such an artist's "birds set" made for Umgabia is indistinguishable from a "butterflies set" of Speluna.

I'll never forget my inspection of the Design Department of a Bogota printing firm. Two workmen were at their tables, armed with frame designs printed on transparent plastic and a variety of country names and value figures, also pre-printed, but on gummed stickers. On one side there were heaps of museum catalogues and color postcards. The transparency was superimposed on these until one masterpiece (or a detail from it) was found to satisfactorily fit within the frame. The place name and value stickers then were pasted in the spaces of the frame and the montaged "design" was rushed to the photography department.

During the quarter hour I was in this studio, no fewer than seven "masterpieces" stamp designs had been completed!



Its nine colors and jumbo size can't camouflage design overcrowding, hurry-up photoengraving and mediocre printing. (Philippines)

And what about the selection of masterpieces that feature nudity and have been plagiarized for stamp pictures? Are such used because they are art, or rather to cater to the lascivious bent of some collectors—including youngsters—who can't afford porno periodicals, but can acquire gaudy pictures cheaply?

Especially incongruous are the hundreds of Christmas and Easter sets contrived by agencies for governments which have been increasing their anti-Christian campaigns by expelling or killing missionaries and confiscating the chapels, schools, and clinics they built and manned for the welfare of improverished natives.

To digress a moment, I'd like to mention the frequency with which so many of the world's greatest masterpieces have found their way into stamp designs. Just because the original work was created by Da Vinci, Michelangelo, Raphael, or Rubens, does not automatically put the stamp into a class representing good postage stamp art.

We can tolerate those of Trumbull, Peale, Stuart, Remington, Houdon, and others on U.S. stamps not only because their paintings and sculpture dramatically recall our nation's history and its great patriots. However, the master engravers have so impressively translated canvas and marble into steel to make them intaglio masterpieces.

The same goes for other lands' kindred adaptation of their existing art when it relates to the country, or represents a tribute to its own native masters. Spain has been prolific in this direction with works by Goya, El Greco, Velasquez, Murillo, and other artists whose works fill the Prado and are missing in no other of the world's great museums. Spain can rightfully be proud of its talented sons; moreover the reproductions represent good design and superlative production at the *Fabrica Nacional de Moneda y Timbres*, one of the better security printing plants.

It is the "art" on stamps from places where natives haven't the foggiest knowledge of or interest in art but whose officials have their eyes on what might sell on the topical market.

In an effort to stem this often shoddy reproduction of art and to encourage postal administrations in the production of better postage stamp art, one European organization established an important prize for the best stamp with a religious motive. Eligible to compete each year are solely original designs, not copies or adaptations of what has been created before. This seems to be an excellent beginning step to give us more genuine postage stamp art. Perhaps one day other prizes will be offered in fields other than "religion"!

Then there is the matter of printing. No responsible security establishments proud of their work will accept orders unless they are given ample time (usually about six months) to deliver supplies that meet their self-imposed quality standards. Naturally, they are unable or unwilling to accept what is a rush job and would demand a compromise in quality.

Accordingly, agencies prevailed upon firms which formerly handled only ordinary job printing to turn to postage stamp production.

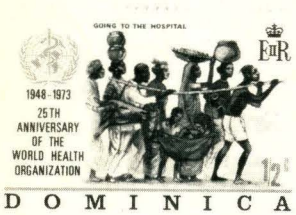
Some of these, having learned the peculiar needs of stamp manufacture do creditable work now, but little or none of it can touch the perfection of the veterans.

During a recent interview with the head of one of these newcomers on the continent, its director boastfully declared, "we can deliver color proofs within a week if camera-ready art is supplied; when we have to prepare the designs, it takes 10

days." Then he added, "Our firm can supply half a million finished stamps within two or three weeks after the order has been received."

Intimately familiar with most of the world's great establishments (government and private,) and having witnessed what it takes to produce superior stamps, I'm not at all surprised that we encounter so many shoddy additions to our albums!

How does one appraise postage stamp art? With only basic, elemental understanding, any collector can learn how to become his own critic.



Dominica's stamp may have eye- and topical appeal but poor design, photography and cylinder etching gives no detail to the picture's figures.

First one considers the design. Is its composition up to accepted art standards? Are picture and inscription in pleasing balance? Does the illustration convey the message intended in a dramatic manner? How much needless text clutters the small area? Does the whole have originality, character and distinctiveness? Does it reflect the ideals and identity of the nation issuing it or is it like one or more other countries'? Has poor design been camouflaged by gaudiness to give it only cursory eye appeal? Finally (from a strictly utilitarian viewpoint) are country name and values the most conspicuous parts of the design?

To appraise production quality, you'll need a good magnifier because only under a strong glass can you tell the difference between perfection and mediocrity. For one- or two-color typography and lithography, there's little trouble since surface printing really is an extension of the design. Of course, in these methods there is good, poor, or bad printing, but that can be spotted with the naked eye. The good are sharp, clear, and crisp; the others are marred by inked or colorless specks caused by dust, or by improperly made electrotypes, stereotypes, or matrixes.

It is when we come to the intaglio, rotogravure, and offset lithography that scrutiny becomes imperative. We must remember that here we have apples, oranges, and grapes. The one cannot be measured against the others; each has its own characteristics as a graphic art form. (The latter two have some similarity. The main difference is that in rotogravure ink fills etched screening to make it a sub-form of intaglio, while offset's screening is surface printed.)



Another definitive's fine engraving reproduces the Rose Window of Lausanne's Cathedral, again with only basic inscriptions.

Intaglio: Do the incised lines and dots have those differences in depth and breadth to give the picture or portrait the three-dimensional effect which is recess engraving's greatest graphics feature? How finely are the lines engraved? Are the lines just cut into the steel pretty much like a mere drawing made with a burin instead of pencil or pen? Is shading achieved only by broader incisions? Have all the lines and dots been hand-engraved? Or was much or most of the picture etched and then "touched up" by hand?

Unless an affirmative answer can be given to the first question and negative ones to the latter, the stamp (in my opinion) cannot be considered as production *art*.

Rotogravure: This printing method offers the viewer its own judgement criteria. How fine is the screen employed to make the dots of the picture? The finer the screen (the number of dots within a centimeter or inch square), the more natural will a color appear. Do the microscopic dots[5] of each color line up precisely? Or is one or more groups of color dots ever so slightly off register? I'm not talking about flawed registration that might occur because of slippage of paper between the imprinting of the various colors as the webs pass under the different cylinders. (Such imperfection should be caught by inspectors and destroyed, but with ever more frequency some of it is overlooked to reach postoffices and eventually, the philatelic market—again due to haste.) Rather, I refer to faulty shooting of color separations or the etching of printing cylinders. To expect absolute perfection in this area, nothing but the utmost skill, patience, and care in both operations can be tolerated. There is no room for corner cutting in hopes of "getting away with" mediocrity.

As those familiar with printing techniques well know, natural color effects are achieved by the superimposition of the primary and/or secondary individual colors upon each other. This demands the preparation of diapositives and cylinders for each one to be printed. When craftsmen who are experienced experts handle these tasks, each single subject of a pane—whether of 50 or 100 subjects (the usual number nowadays)—is most meticulously photographed by step-and-repeat cameras so each color separation negative will precisely register on all the others to make for a perfect whole. The same goes for the etching of cylinders because even the slightest misregistration will result in faulty stamp pictures. The finer the screen, the more precise care and costly time consumption must be taken by both the photographer and cylinder etcher. The "hurry-up" printers frequently use coarser screens—often no finer than those found in periodicals reproduced on newsprint—hoping such a shortcut will disguise quality failings. At a quick glance, many rotogravure (and offset litho) stamps satisfy buyers and less than knowledgeable postal officials, but under magnification, their poorer qualities are betrayed.



China provides one of the worst examples of postage stamp art. Design is overcrowded; engraving, horrible; printing, very poor, and country name not in Latin letters as specified by UPU rules.

I have witnessed artisans at their craft. In addition to double-checking every stamp subject in a negative, they make certain that when overlaid on the others, there isn't even the slightest registration fault. The same care is exercised when examining proofs pulled from the actual printing cylinders. In the rare

[5]Not too long ago, Thomas de la Rue, of London, published a brochure entitled "90,000 Angels on the Head of a Needle," publicizing the fine quality of its rotogravure printing and referring to its microscopic screen sizes.

cases when there is a microscopic failing due to either mechanical or human slips, a responsible plant will not hesitate to do the job completely over, no matter how time-consuming and expensive the extra work may be. And since such costs are not passed along to the client, they will not be pressured to cause such extra work.

One of the chief reasons we see examples of second-rate production is that agencies have usurped postal administrations' prerogatives of designing, producing, and marketing of stamps as foreign revenue income sources on a commission basis; many countries have more interest in income than national pride. Anything that can be sold is satisfactory regardless of its artistic quality.

In conclusion, I can't put it all into better words than those of Arthur Bailey, writing in Australia's *Stamp News:* "In the field of human endeavor nothing ever stands still. It is in the nature of the beast to effect constant change and try to improve further on past improvements. It may not always be for the best but we persuade ourselves that it is and our eyes become accustomed to new images we accept them as the norm.

"Those whose pleasure in collecting is derived from a study of stamp art will know at once what I mean, and those who don't, could find themselves caught up in a voyage of joyous discovery were they to make the effort to explore."

Finland Feather Covers

Rolf Gummeson

Swedish preadhesive feather covers are unusual and provide an extra interesting touch to any classic cover collection or even to any Swedish stamp collection. There is, however, another country in which feather covers were used and that is Finland! Because Finland was, until 1709, part of Sweden (when it became a grand duchy in union with Russia), Swedish postal organization and methods were used.

This was the case with the *Krono-Posen* or Crown-Mail, so called because pieces of mail were marked in the larger cities with crown postmarks (see Figure 1). More commonly, the crowns were reduced and included in hand drawn meander serpentines (Figure 2). What the rather common serpentines represented is no longer evident according to present day Swedish handbooks.

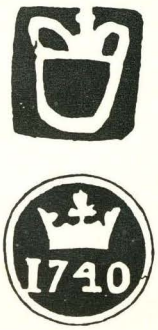


Fig. 1.

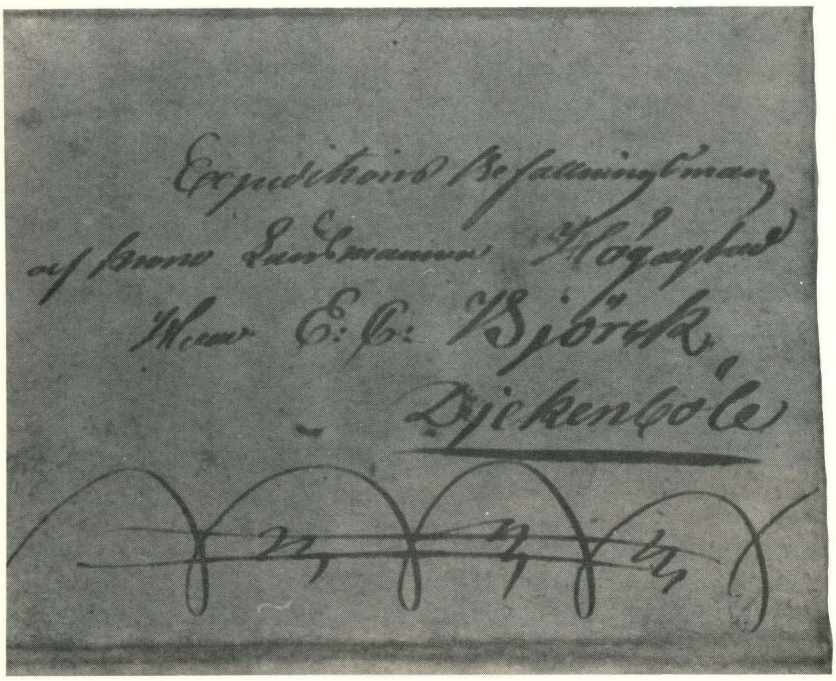
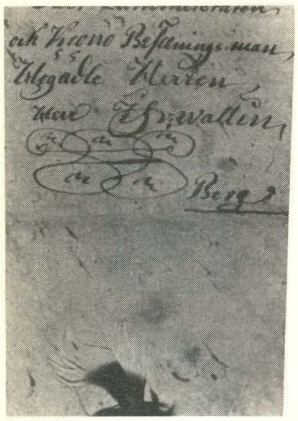


Fig. 2.

Collectors Club Philatelist Vol. 61, No. 1, January 1982. The Collectors Club, Inc.
0010/0838/82/1/27-28 $3.00 + $0.25

Fig. 3.



For a cover to be sent by special delivery, one or more feathers was affixed by wax, thus giving a clear sign for speedy delivery. A black feather signified that the delivery should be run at night. Rarer are the covers with both black and white feathers indicating delivery by both day and night (Figure 3). Most of the black feathers came from crows while the white ones came from poultry (Figure 4). Sometimes feathers from forest birds were used as rural households hunted woodgrouse or blackrock (Figure 5).

While the postal regulations stated that feathers were the preferred method of indicating special delivery, other indications were sometimes used. Some examples are: *Fort,* urgent; *Fortskaffas,* urgent delivery; *Forskaffas genon dag och natt,* urgent by day and night. Examples have also been seen with *Fortskaffas med flygande,* urgent delivery by flying. Could such a cover start an airmail collection?



Fig. 5.

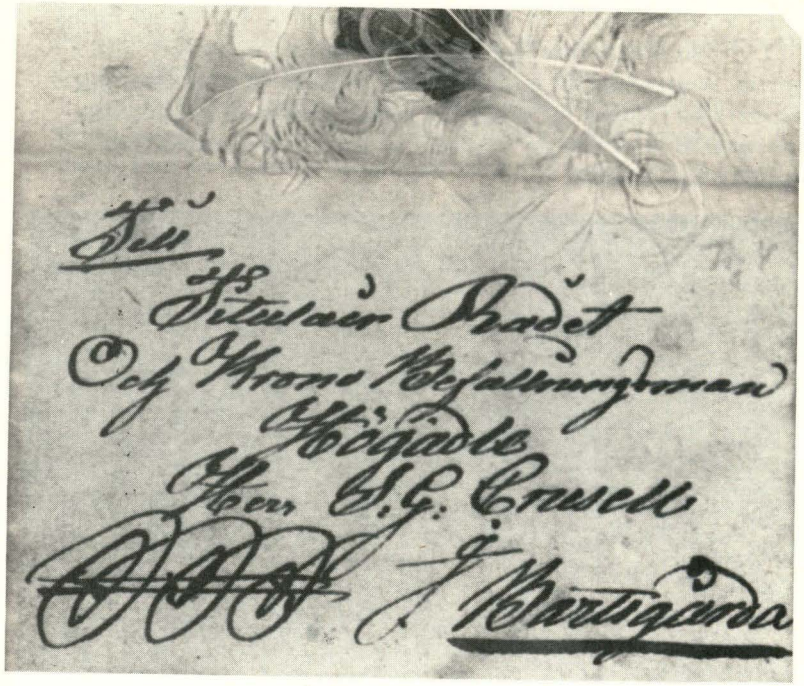


Fig. 4.

The Postal History of Hungary: Cancellations of Hungarian Post Offices on the First Issue of Hungary

Gary S. Ryan

In an article published by *Stamp Collecting* (November, 1979), I demonstrated that the 1867 issue was the first issue of Hungary. The *Stanley Gibbons Catalogue* for Austria and Hungary (published Nov. 1979) and the *Yvert Catalogue* have accepted this submission and it is hoped that other international catalogues will follow. It is gratifying that the new *Hungarian Catalogue* 1981 issued by the Philatelia Hungarica is also showing this issue as a Hungarian one.

The significance of cancellations on the first issue of Hungary is far greater than on any other later issue. Of equal importance is the description at any exhibition of these cancellations. The basic reason is simple: the same stamps are known to have been used after about July 20, 1867 also in Austria: in other words, the use of the same stamps was allowed in both parts of the Austro-Hungarian empire.

Notwithstanding the use of the stamps in both parts of this empire, the showing in an Austrian collection of the 1867 Hungarian issue, i.e. stamps canceled by Hungarian post offices, is unacceptable. These stamps can be shown only in a collection of Hungary.

Indeed, how could such a Hungarian issue be shown in an



Siebenbürgen (Transylvania) was replaced by Erdély (the Hungarian word for it).

Collectors Club Philatelist Vol. 61, No. 1, January 1982. The Collectors Club, Inc.
0010/0838/82/1/29-34 $3.00 + $0.25



The Croation-German canceler for Karlovac-Karlstadt.

Austrian collection with usage by any post office under the administration of the independent Hungarian post office? This was not a "common" issue.

It is of great importance to remember that the total acquisition by the Hungarian post of the territory of the Hungarian crown came about in three instalments. The reasons for this were mainly political.

From May 1, 1867 (with approximately 1000 post offices), the postal administration in Hungary, Transylvania, the Temes-Bánát and the Serb-Vojvodina came under the now independent Hungarian post. In Croatia-Slavonia the approximately 90 post offices under the postal directorate in Zágráb remained under Austrian administration until March 31, 1868 but as from April 1, 1868 this area (grown to about 100 post offices) was transferred, together with the postal directorate of Zágráb, to the Hungarian Ministry and came under Hungarian administration.

Within the two military districts, the approximately 100 post offices which remained Austrian postal administration until April 1, 1868, were transferred under the control of the joint Austro-Hungarian Ministry of War and in charge of the newly established postal inspectorate at Zimony (Semlin). These post offices were thereafter under the "common" postal administration of Austria and Hungary. The role of the Hungarian administration in the "common" administration has not yet been explored.

The military border districts became Hungarian postal administration from January 1, 1871 with approximately 130 post offices.

It ought to be mentioned that whilst Syrmia was put under the Croatia-Slavonian postal administration, the Mur Island (which was from the administrative point of view part of Croatia-Slavonia) became Hungarian administration from May 1, 1867 and Fiume, which previously was also part of the Croatia-Slavonian postal directorate came, from January 1, 1871, under the postal directorate of Pest.

The Hungarian postal authorities issued their first stamp denominations not only in Krajacár but also in Soldi values. Six post offices active in Romania were put under Hungarian postal administration from May 1, 1867. These were four in Walachia (Bucharest, Giurgevo, Ibraila and Ploesti) and two in Moldavia (Fokschan and Galatz). This Hungarian post "abroad" was active until March 31, 1869, when the Romanian Post Office took over these post offices.

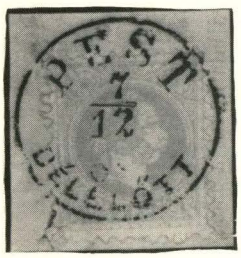
The first Hungarian issue of 1867 was not available until June 1, and therefore the Hungarian Post Office permitted the use of the former Austrian "provisional" stamps of the Hungarian Post Office and these should be shown on the first pages of every good stamp collection of Hungary. These Austrian stamps were

withdrawn in Hungary at the end of May and demonetised on June 15, 1867.

With the takeover of post offices by the independent Hungarian postal administration, the postmasters of Hungarian localities, villages, and towns soon changed the cancelers of the localities to Hungarian. Many completely new—Hungarian type—cancelers were brought into use. These cancelers were made in Hungary. As the stamps, so these too were "issued for Hungary" and it is significant to look at these new Hungarian cancelers in detail.

Hungarian words not understood by Austrian collectors appeared. The words Este, Délelött, Délután, Város, Vár, Császárfürdö, Gyüjde, Mellett, Megye, Vaspálya, Udvar and similar Hungarian names were engraved into the cancelers. The familiar Austrian B.H. (Bahnhof) was soon replaced by P.U. (Pályaudvar). Vermittag became Délelött (before noon) and Nachmittag became Délután (after noon). New words like Udvar (Courtyard) and Vas-Pálya (Ironrail, for station, especially in the larger towns) were introduced. Abend became Este (Evening).











Stadt become Város (Town) and the names of counties were added in Hungarian with the M (Megye, county) following the name. Leopõldstadt, Teresienstadt, and Josephstadt gave way to Lipotváros, Terézváros, and Józsefváros. Burg and Festungs were replaced by Var for Fortress and Castle.

The German "bei" (near) disappeared from the cancelers of smaller localities and the Hungarian "Mellett" (near) took its place. Siebenbürgen (Transylvania) was replaced by Erdély (the Hungarian word for that area) and Briefsammlung (letter collecting) at the Buda (formerly Ofen) post office was changed to Levél-Gyüjde.



It is felt that collectors of Austrian stamps do not and cannot appreciate the significance of these words, while they are all-important for the collector of Hungarian stamps. It is submitted that stamps showing the use of such cancellations have no place in an Austrian postage stamp collection.

In a few localities where the population was predominantly German or Croatian, double language town cancellations were used. In Croatia, for example, there was a Croatian-German and a Croatian-Hungarian canceler for Essek-Osiek, Zagreb-Agram,



and Karlovac-Karlstadt. Others with Hungarian-German names were mainly localities in western Hungary or on the Austrian border.







There are two Croatian-Italian cancelers: Bakar-Buccari and one other. One three-language canceler is known, the Hungarian-German-Serb Szabadka-M. Theresiopel-Subotica.





Another characteristic of Hungarian cancelers was the use of the year in the canceler.

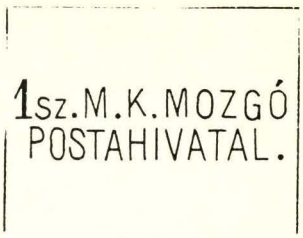
For the correct valuation of these cancellations on the first issue of Hungary, it is important to have a fairly good knowledge of the exact geographical situation especially of the southern parts of the Hungarian crown lands. Thus, for instance, a letter from Eszék or Zágráb remained Austrian administration until April 1, 1868. The use of the 1867 issue on its own in Croatia-Slavonia during these eight months (that is, without the use of the 1864 Austrian stamps as a mixed franking), is unlikely but it is possible. This is not Hungarian administration and belongs in an Austrian collection. The date of use is paramount. In the smaller localities (Diakovár, Kula, Pozega, Tovarnik) this is even more important. Only complete or almost complete covers with arrival postmarks on the reverse make it possible to ascertain the proper date.

Equally important remains the classification according to dates of the use of these stamps in the two military border districts. These two districts remained Austrian administration until April 1, 1868. In the military border districts Austrian stamps remained in use until August 31, 1869. A letter used from Zengg, Gracan, Ogulin, Glina, Okucani or from Karansebes, Somfa or Orsova on December 31, 1870 is a use by the "common" postal administration but used on January 1 it is Hungarian administration.

The Hungarian travelling post office took over the Budapest-Vienna line on February 15, 1868 with a typical Hungarian canceler with No. 1 and 2 respectively and in large upright letters showing "M.K. Mozgó/Postahivatal".

A year later the travelling post offices were introduced on the Pest-Bazias (No. 3), Pest-Temesvár (No. 4), Pest-K.Fehérvár (No. 5) lines. In 1870 the travelling post offices of Buda-Pragerhof (No. 7 and No. 8) and in 1871 Pest-Kassa (Nos. 9 and 10) and Pest-Arad (No. 6). These later ones (from 1869) used double circle cancellations with the word "Mozgó Posta" plus the two respective town names and a large number in the center.

The rare use of the town and the word "Recom." (Recomand and Recomandirt), remained for a few months. Soon these were replaced by the Hungarian "Ajánlott."













The central post office issuing newspaper stamps in Pest used a single circle and an oval type canceler while for money or postal orders special cancelers were used from May 1, 1870. In the second part of that year the German word "Geldanweisung" (text) was replaced by the Hungarian word of "Pénzutalvány".



The issuing of stamps by a postal administration is not connected with the question of which printing works have printed the stamps or what is on the stamps. Any contrary view is probably a basic misconception. It was useful, but not vital to the issue, that the Kr. was acceptable as Kreuzer for the Austrians and Krajcár for the Hungarians. Issuing authorities in the old large empires have always accepted that partly for political reasons of loyalty and generally for deference towards the Head of State, the portrait of the monarch remained and was shown on the issued stamps. Therefore it was acceptable to the Hungarians to have on the 50 kr. a perverse (stylish) variation of the crown. It was not the crown of the Empire.

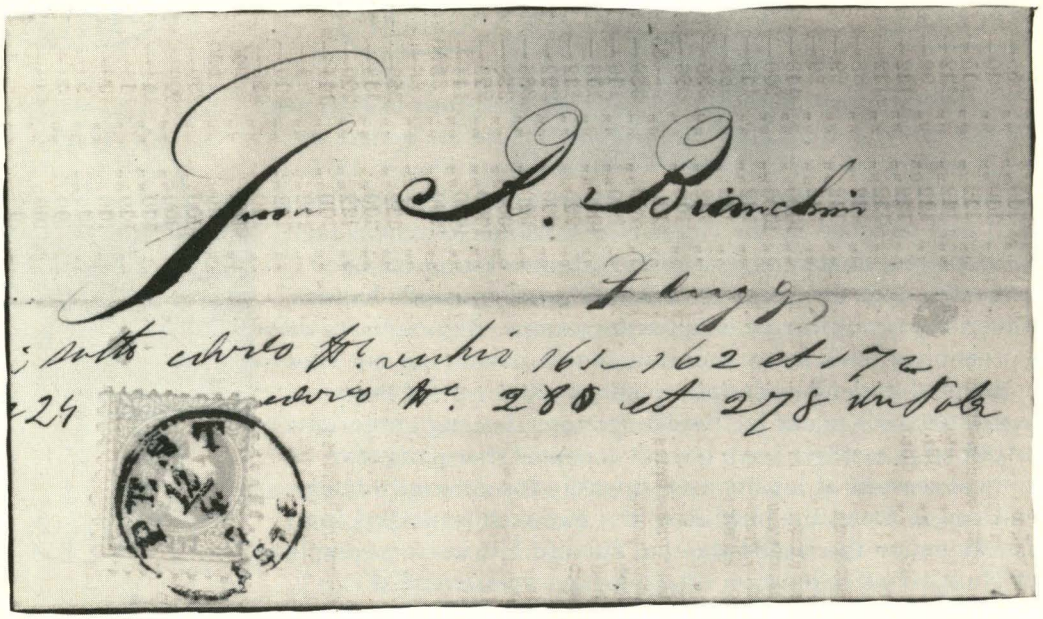


There remain a few points for discussion and possibly controversy mainly with collectors of Austrian stamps (who wish to collect these attractive stamps for their Austrian collection) and with a couple of Hungarian specialists. This is healthy and desirable. Not everyone can, after very many years of accepting an old, erroneous situation, despite new proof, change their mind. We must respect other opinions. But we stand by what the greatest researcher and philatelist of Austrian stamps, Ing. Edwin Müller, said years ago: "The 1867 issue of Austria was also the first issue of Hungary, because Austria and Hungary had independent postal administrations from 1867

which until 1871 used the same stamps."

For the collectors of Hungarian stamps, a new, little known, but very important collecting area has established itself. The knowledge of cancellations from both the geographical and postal history points of view is vital. The research into and knowledge of the cancelers of this issue remains a fundamental requirement for collecting the first issue of Hungary. It is of great interest of the collector of the Austrian issue of 1867 as well. The hunt is much more difficult here but from the philatelic point of view more exciting because it is research work at the same time. New facts about the postal directorates, about geographical niceties relating to the carrying of the mail in the period 1867-1871, and other specialities are a possibility. Here is an almost new, relatively inexpensive opportunity to develop a great Hungarian philatelic research project.

I call the attention of all collectors of Hungarian stamps—especially the young ones—to the great future of this issue.



Abend became Este (Evening).

United States Air Mail: A Mistake In Rating— Another View

Henry W. Beecher

I believe Philip Silver reached an erroneous conclusion as to the proper rate chargeable on the cover he discussed in the January 1980 *Collectors Club Philatelist,* pp. 46-48. I submit that it was actually a 20¢-rate cover overpaid two cents.

The sender may well have been a collector, but it is hard to imagine a "philatelic" reason for choosing to use an ordinary 6¢ stamp rather than a 4¢ stamp in addition to the 16¢ air mail stamp. My guess is that he had the mistaken belief, apparently not uncommon in the early days of air mail service, that ordinary letter postage had to be paid in addition to a charge for air mail service. The proper 20¢ rate for the service he requested ("Via Air Mail From Dallas To San Francisco") was made up of 10¢ for carriage on the CAM route from Dallas to Chicago, and 5¢ for each of the two zones of the Government route from Chicago to San Francisco. I have no doubt that the cover was actually routed over the CAM route from Salt Lake City to Los Angeles. Evidently a postal clerk who had paid little attention to repeated instructions in the *Postal Bulletin* about air mail rates calculated the postage as 10¢ for each of the CAM routes and 8¢ for each of the two Government zones in which it was carried.

Mr. Silver is, of course, quite correct that the postage chargeable for air mail carriage all the way from Dallas to Los Angeles was 30¢. However, it was no more proper to charge for this service given but not requested than it would have been to collect additional postage for air mail on a letter which happened to be dispatched by air despite having no air mail endorsement.

Mr. Silver assumes otherwise in reliance on some regulations he quotes regarding "Through Air Mail Service." He does not cite the date or manner of publication of the "General

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Regulations Applicable to Air Mail" in which the instructions he quotes appeared, but they read like a faulty adaptation (by a local post office?) of instructions given in a letter dated April 15, 1926, on "Importance of prepayment of proper postage on air mail" from the Third Assistant Postmaster General, which appeared in *Postal Bulletin* 14056 of April 17, 1926, reading (emphasis added): "Letters indorsed merely "Via air mail" when addressed to or in the direction of places served by contract air-mail routes in connection with Government-operated air-mail routes will, if they bear at least 8 cents postage, be treated as intended for transmission over both routes and if not fully prepaid will be rated with postage due to cover the amount chargeable for their transportation over the combined Government operated and contract air mail routes." (Hyphenation as in the original.)

However, the same letter had previously instructed that ". . . postmasters should also advise patrons that air mail should be properly indorsed to indicate how it is to be sent." It then went on to give examples: a letter mailed in San Francisco addressed to Detroit, which the sender wishes to go by air all the way, should be prepaid 20¢ and endorsed "Via air mail to Detroit." If the sender wished it to go by train from Chicago to Detroit, he should prepay it 16¢ and endorse "Via air mail to Chicago." If a letter originated on or near a CAM route, for example at Detroit, and the sender did not wish it to be carried by air from Detroit to Chicago, he should mark it "Via air mail from Chicago." I think this makes it clear that the endorsement on the cover in question was quite in accordance with regulations, and that postage was properly chargeable only for the routing it specified. (For whatever good it may have done, the notice closed with "This should be given the widest possible publicity so that patrons may be informed of the correct rates and the desireability of fully prepaying the same in order to avoid the delay entailed in handling short-paid matter.")

I think it likely that these instructions were repeated in the May Supplement to the *United States Official Postal Guide*. They were included on page 10 of the July 1926 annual volume of the *Guide*. I can find nothing in later *Postal Bulletins* changing them.

The Posthorn Watermark of the First Issue of the Netherlands 1852

Fred L. Reed with Paul E. van Reyen

My original study on the position of the watermarks of the 1852 issue of the Netherlands[1] was concerned with the possibility that more than four different sheets of paper (two moulds) were used.

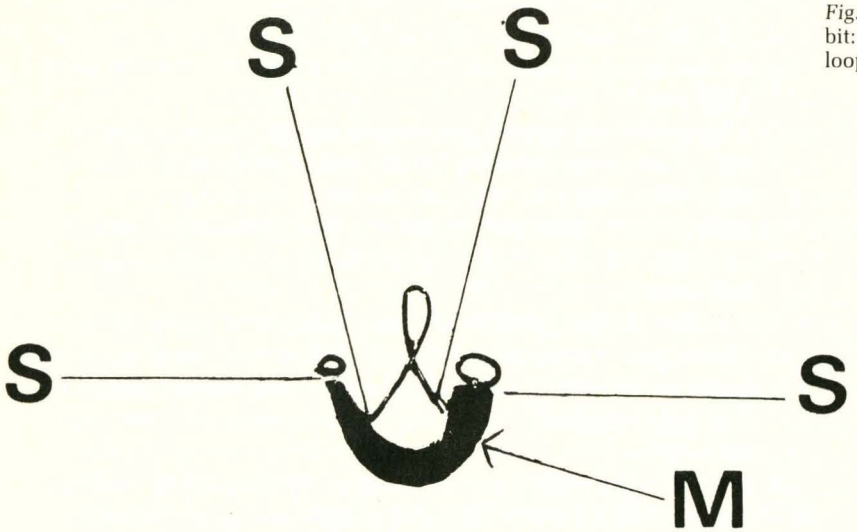


Fig. 1. Our concept of watermark bit: S = solder joints (4) of wire loops to metal body (M).

Following the appearance in the *Nederlandsch Maandblad voor Philatelie* (Dec. 1975) of an article by G. C. van Balen Blanken and Bert Buurman, of which the (translated) title was "An Inquiry into the connection between the shape of the watermarks and the plate positions of plate 1A—issue of 1852, 10 cent value,"[2] in which several photoradiographs were shown,

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I described my concept of the watermark in the next issue of *Netherlands Philately*[3] as follows: "I doubt whether the present view that the wmk bits are made only of wire (silver or brass) is correct. I illustrate my version of a wmk bit derived from all the inferences I have gathered. I believe that the body of the posthorn is of sheet metal, to which the loop and two rings, all three bent from wire, have been soldered. The body, which may have been perforated with holes or slots, or both, to allow for the water to drip off, is then soldered to the wire frame. As BB [Dr. van Balen Blanken] was told by paper experts, the posthorns were completely made of wire and sutured with a fine silver thread to the frame. There is possible evidence of such sutures in some positions. I prefer to suggest that such bits may have come loose and had to be reattached, or had to be taken off for repairs and replacements."

In a personal letter of February 12, 1976, van Balen Blanken stated categorically that my conclusions are wrong. My model of the watermark is "what we thought it was, but for sure it is only silverwire. . . . Nothing was soldered!" No proof was offered in support of his statement nor against our concept.

In his book on the 10 Cent Plate 1A[4] van Balen Blanken explains the composition of the watermark on page III-1.0 as follows:

Watermark: Posthorn

These signs were made of silverwire which was sewn with silverthread on to the wirecloth of the mould. They consist of two pieces:

A. The horn. The silverwire is bent like this: From A to B etc. as far as E. Sewing stitches are visible in several places but they are different on each watermark.

B. The cord. Consists of silverwire bent in a loop and sewn on with 3 or 4 stitches. They, too, are different on each watermark.

After all the postal horns had been fixed on, the wirecloth was turned over after which the horn was filled up. The wirecloth was beaten up with a punch until the level was just as high as that of the silverwire. See I, II and III.

We found the posthorn watermark used by several papermills in Holland before the advent of postage stamps.[5] They have one feature in common with the posthorn watermark of the 1853 issue of Brunswick and the 1872 issue of Norway in that the posthorns are all outlined only.

In the manufacture of postage stamps the papermakers were, probably for the first time in the history of papermaking, confronted with the problem of multiple watermarks.

Fred J. Melville, in his chapter on "Paper-Making," writes about the watermark:[6] "The watermark is produced by sewing

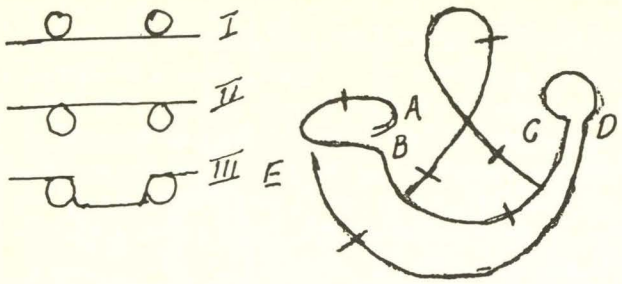


Fig. 2. Van Balen Blanken's concept of watermark bit.

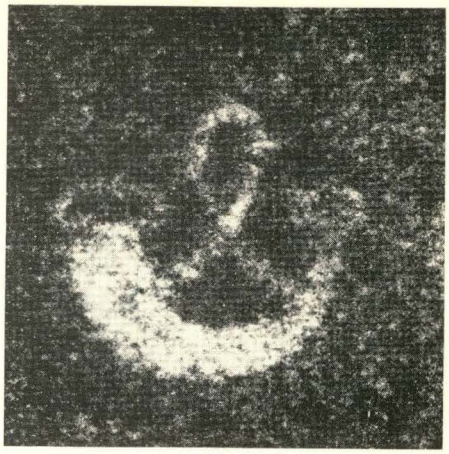


Fig. 3. Beta-radiogram (10 c Pl. X-30).

small pieces of metal or wire (usually the latter) on to the wire cloth. Thus in producing the hand-made paper for the first British stamps the small Crown design was fashioned at first in wire (and possibly duplicated by a mechanical process) reproduced two hundred and forty times, this number of "bits" being sewn or *soldered* [our italics] on to the wire cloth at regular intervals to conform to the positions to be occupied by the printed stamp designs."

Our research revealed further references. Jan Pontenaar:[7] "Pas sedert het begin der 19e eeuw soldeerde men de watermerken op de bakbodem." ("Only from the beginning of the 19th century were the watermarks soldered onto the bottom of the mould.") And K. T. Weiss (translated from German):[8] "The wire is bent with pliers and, where necessary, soldered with silver solder. It [the wire] is sewn to the mould with fine brass wire. On the wirecloth not only wires but also cut-out small sheetmetal strips having the width of several adjoining wires can be attached and cause corresponding light stripes in the paper." "About 1800 it becomes customary to form letters occasionally not in wire as outline but to cut out letters to full extent from sheetmetal and then solder them to the wirecloth. That way watermarks are created in the paper with wide white areas; the letters don't appear outlined in lines anymore, but so-to-say filled in as large solid watermark letters. They are called full-watermarks."

And Williams:[9] "Bent wire or stamped-out brass, sewn or soldered onto mould or dandy roll." Also Dard Hunter:[10] "At least one writer has stated that the wire designs were fastened to the mould surfaces by the use of soft solder: but this appears to be a mistake, as this method of securing the watermarking wires in place was apparently not used until the first part of the nineteenth century."

Scott Standard Postage Stamp Catalog:[11] "Watermarks... consist of small designs such as crowns, stars, anchors, letters, etc. formed of wire or cut from metal that are soldered to the surface of the dandy roll or mold."

Now let us go back to Melville for his description of the only solid watermark listed in his book apart from the posthorn of the Netherlands:[12] "Laurel branches.—A hand-made wove paper manufactured by Gebrüder Ebart, of Berlin, arranged for 150 watermarks in each sheet of 150 stamps of the first issue of Prussia. The 'bits' are stated to have been stamped out of brass. There is a watermarked marginal inscription breaking a single-line outer frame: at top, FREIMARKEN; right, DER; bottom, KOENIGL PREUSS; left, POST."

We think this description to be important because in G.C.J.J. Ottenheym's book on the genesis of the first Dutch postage stamps 1850-1852, we read that the official in charge of the printing of these stamps was Mr. J. Pols who, in January 1851, went to Berlin to negotiate a treaty with the Prussian Postal Administration and to study the making of the first Prussian stamps.[13] Prussia used a full-watermark (solid) and as we have seen, Melville's information was that they were stamped out of brass. It is hardly an accident that the model of the posthorn watermark which Pols submitted to the papermaker Blauw resulted in proof sheets made by Blauw showing a solid body of the posthorn. Remarkably enough, Pols in an agenda for a meeting at the Ministry of Finances, according to Ottenheym taking place on April 15, 1851, noted under "watermark": "a small crown, or something like it—discuss with papermaker—of silver wire."

The solidity of the watermark was severely criticized by Dr. A Vrolik, at that time an important functionary at the Mint in Utrecht where the stamps were to be printed, and Mr. H.A. Bake, the Mint Master, under whose supervision the printing was to take place.

They would have preferred an outline of the posthorn of two lines instead of the massive body. Most likely, Blauw convinced Pols that such a change was impossible in the rather short time at his disposal and things were left as they were.[14]

Here is the first point where we take issue with van Balen Blanken's concept that the wire cloth was raised with a punch; if that had been the case it would have been an easy matter to reverse the level of the wirecloth to any desired depth and satisfactory thickness of the resulting watermark paper. That this was not possible strongly indicates that the body of the posthorn was made of sheetmetal. Furthermore, if no solder had been used, how is it possible that in many thousands of copies we have examined there never was a detachment or displacement of the wires from the body of the posthorn? It is virtually impossible that, assuming four frames were used for the manufacture of 400,000 sheets of paper, averaging 100,000 sheets per frame, no detachment and/or displacement from the pull of removing the paper sheets had occurred. We remain convinced that there are at least four solder joints for the

Arrows show areas of likely distortion and/or points of likely separation.

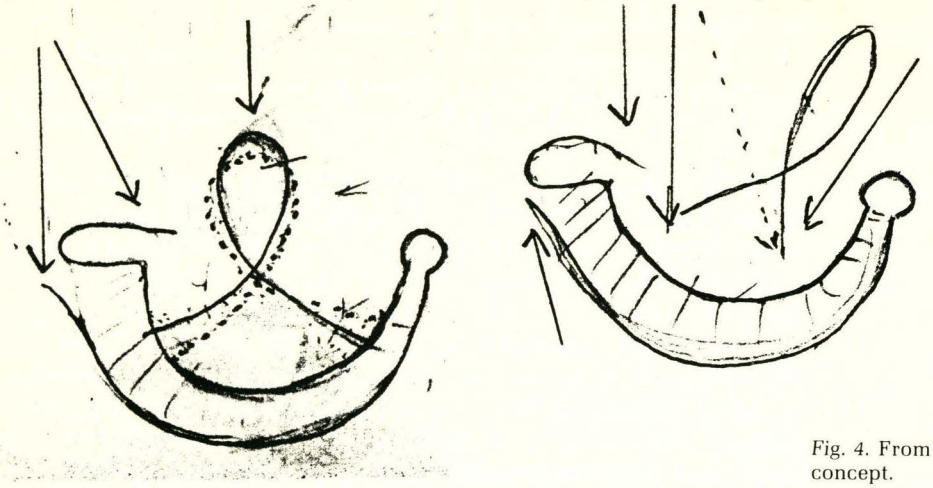


Fig. 4. From van Balen Blanken's concept.

mouthpiece, opening, and chord to the sheetmetal body and one below the body to attach it to the wirecloth. It is most likely that there are auxiliary stitches holding the wire components to the cloth to prevent their being pulled away by the thousandfold removal of the paper sheets. Of great significance in this

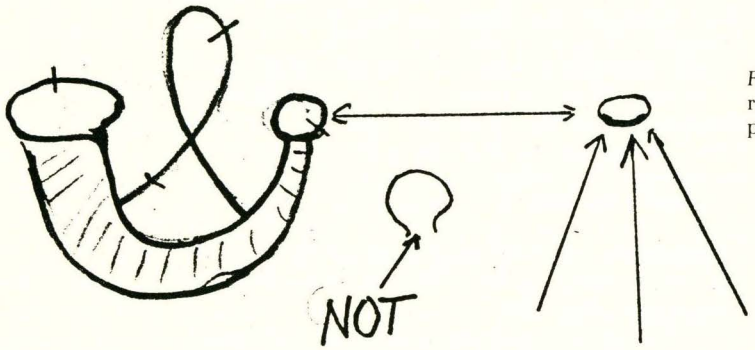


Fig. 5. In photos and Beta-radiogram appearance of a complete wireloop.

connection is the reference in Dard Hunter's book:[15] "The wire forms may have become detached from the moulds and have been replaced by a worker unskilled in wire-working. . . . Every time a wire mark came loose from a mould, it had to be attached again, and in so doing some detail naturally was slightly changed from the original outline. This alone would account for the large number of marks, similar in subject, and supposedly from the same mill, but varying to a slight degree."

It is unthinkable that van Balen Blanken's concept applies as there would have been thousands of constant repairs necessary and we would encounter many faulty watermarks. In our concept an occasional repair may have been necessary, but if that happened, our experience proves that the damage was discovered immediately as so far we have not seen a faulty watermark yet. Also, frequent repairs would play havoc with

van Balen Blanken's theory by making numbering according to the shape of the watermark virtually impossible.

Finally, the transparent blobs in position 100 of one sheet cannot be caused by holes in the wirecloth. That would rather cause a thickening of the paper pulp, and consequently a lose of transparency, as I already pointed out.[1]

And as a thought to ponder: If the numbers 1g and 2f in the *Speciale Catalogus* are authentic, then there ought to be one mould which produced ribbed paper, and not wove paper.

My research,[1] pointing out for the first time the atypical behavior of the watermark positions in some plates was criticized to the extent of complete rejection by Dutch philatelists. However, no one has bothered to check on the wealth of material at their disposal to confirm or dispute my findings, while here I have been measuring every stamp for co-ordinate deviations of the watermark. Unfortunately, we have not yet come across enough new stamps to publish additional findings.

References

[1]"A Study dealing the watermarks of the 1852 issue of the Netherlands," *Netherlands Philately*, vol. 1, no. 2 (December 1975).

[2]"Een onderzoek naar het verband tussen de vorm van de watermerken en de positienummers van plaat 1A - emissie 1852, waarde 10 cent," *Nederlandsch Maanblad voor Philatelie*, pp. 666-668 (December 1975).

[3]"Comments and Communications," *Netherlands Philately*, vol. 1, no. 3 (March 1976).

[4]*Nederland 1852 - 10 Cent Plate 1A*, by G. C. van Balen Blanken, F.R.P.S.L. and Bert Buurman, Amsterdam, 1977.

[5]H. Voorn, *Papiermolens in Noord-Holland*, Haarlem, 1960.

[6]Fred J. Melville, *Postage Stamps in the Making*, London, 1916, p. 5.

[7]Jan Pontenaar/Dr. Dard Hunter, *De Papierwereld*, Naarden, 1961, p. 93.

[8]Karl Theodor Weiss, *Handbuch der Wasserzeichenkunde*, Leipzig, 1962.

[9]Williams, *Fundamentals of Philately*.

[10]Dard Hunter, *Papermaking: The History and Technique of an Ancient Craft* (2nd rev. and enlarged ed.), New York, 1947, p. 264.

[11]Scott Standard Postage Stamp Catalog, New York, 1980.

[12]Melville, *ibid.*, p. 44.

[13]Drs. G.C.J.J. Ottenheym, *Ontstaan en invoering van de eerste Nederlandse postzegels 1850-1852*, The Hague, 1969, pp. 20-23.

[14]Ottenheym, *ibid.*, pp. 42-43.

[15]Hunter, *ibid.*, p. 266.

The Sun Also Rises— A Report From PHILATOKYO '81

Robert P. Odenweller

On the flight from New York to Tokyo, Japan Air Lines' inflight magazine, *Winds*, had a list of coming events; Philatokyo '81 was not among those listed. This seemed to be ominous for we had been told of the illnesses that necessitated changes in some of the key positions of the organizing committee at a critical point before the show opened. Adding to the unease which an apparent lack of publicity stimulated, we arrived just as a typhoon front passed southern Japan.

However, the skies cleared, both figuratively and literally. Delivery of the collections entrusted to me was accomplished a week before the show opened. Then, we had a week to learn a little about Tokyo, Kyoto, and Nara, not to mention recoverying from the change in time zones. This was not altogether successful as we continued to awaken at 5:30, getting off to an early start, but fading early in the evening.

The exhibition location presented mixed blessings. Situated as an exhibition park near the waterfront, Harume district saw six different exhibitions staged simultaneously. This provided each member of the family an opportunity to find some area of interest; in practice, this resulted in a large number of the younger set at Philatokyo. Weekend crowds seemed to be fairly heavy compared with other recent internationals. Although lots of young people attended, they gave as much attention to the frames as to the bourse. Harume's location was somewhat remote from the rest of Tokyo. The absence of subway connections meant that heavy traffic near the show on weekends was the norm. Traffic and attendance during the week was perhaps lighter than usual due to the low likelihood of the Japanese taking a day off to see the show. Saturday is typically a workday in Japan, but October 10th was a national holiday, so crowds were quite heavy. By contrast, October 17th had light attendance.

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The bourse saw light activity even though the stamps of Asia and modern US predominated. Japanese collectors complained of the price levels on materials brought by foreign dealers; the law of supply and demand soon asserted itself.

Philatokyo '81 was contained on two floors of a square building, each floor of which was divided in half by staircases. Lighting was quite good and the frames were well-constructed and secure. The frame numbering system was chaotic. There was no easy way to find a specific exhibit although specific groups were relatively uniformly grouped; the numbering was usually (but not always) sequential within them. Use of the catalog map was often necessary but the Japanese are traditionally accustomed to using maps, hence the apparent lack of concern for the sequences.

There were fewer exhibits than recently with a fairly high number of no-shows. Most of the 15 percent that did not arrive were in the literature class which seem more prone to the vagaries of the post. Overall quality of the exhibits was very high with one of the strongest US showings I can remember. This resulted from direct appeals by Ryo Ishikawa who also exhibited part of his staggering *Grand Prix* exhibit of US in the Court of Honor.

An interesting feature of the US section was the apparent trend toward showing either a single issue (1847, 1869) or a single value of a single issue (1851: 1 cent, 3 cent, etc). Practically no twentieth century US was in evidence.

The potential precursor of another trend was the presentation of major items (a very fine camera and an automobile) as awards. As elements of advertising for the donors, this left something of a strange feeling. As a demonstration of some of the most outstanding products of Japanese technology, these awards were perhaps appropriate.

Virtually all of the major rarities of Japanese philately were displayed, either in the Court of Honor (from the collections of Hiroyuki Kanai and Dr. Soichi Ichida) or concentrated in three major exhibits in the general competition section.

There were relatively few social affairs and receptions, usually with well-controlled attendance and ample food (the first, given by the Ministry of Post and Telecommunications, was one of the finest demonstrations of hospitality I have seen). A curious feature of many functions became soon apparent; everything started and concluded on schedule. If one wished to linger, you were quickly aware that the affair was over by the room being cleaned and tables stripped. The buses from the hotels and Tokyo Station left on schedule. If you arrived a minute late, you probably missed it. When a taxi ride over the same route cost about $7 with light traffic (and as high as $45 with heavy traffic on a rainy day), one learned to be punctual.

Jury work was completed amicably in close to record time.

With fine assistance from a motivated secretarial staff, we were able to assemble the Palmares in plenty of time; at this writing, it seems to contain only two minor errors—a significant accomplishment given the printer was working with an unfamiliar language.

Dismantling the show and returning entries to exhibitors was well-controlled with no great lines of frustrated commissioners, etc. At an assigned time, the frames were presented, neatly tied, for inspection and return. If it all went as well as what I observed, this would be a model to be followed in the future.

In summary, despite problems that should have been debilitating, Philatokyo '81 was memorably successful. Quality and efficiency are the most visible features visible to general public and in both of these, Philatokyo '81 received high marks.

A New Discovery of Russia Used Abroad

Harrison D.S. Haverbeck

A few years ago, a very interesting find was made in India from the correspondence of a group of merchants dealing in dried apricots. The various members of the group were situated all over Russia, central Asia, India, and China. Much of the mail was carried by the Indian and Russian post offices. For example, letters originating in Shanghai were carried by the Russian post office from Shanghai to Peshawar or to Bokhara using the Russian post office in Shanghai instead of the Chinese post office. The central Asian independent states of Bokhara and Khiva and the Russian province of Ferghana (in which were situated the major cities of Tashkent and Khokand) were major sources of the dried apricots that were the subject of correspondence.

Mail originating in these towns was carried by the Russian Railway Mail service over the Transcaspian Railway which, at this period (1890-1915), was completed from Krasnovodsk and Uzun-Ada as far as Tashkent. It passed through Askhabad,

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Merv, Charjuy, Hokhara, Samarkand to Tashkent. Mounted courier lines also passed through Guzar and Termez to Balkh and Tashkurgan in Afghanistan or north from Guzar to Samarkand. The mounted courier line was probably more direct for use to Peshawar but was never used for this purpose. All letters of this correspondence originating in Tashkent, Samarkand, and Bokhara passed along the line of the Transcaspian Railway, according to evidence provided by Railway Mail Car markings on some of the correspondence, and through European Russia, and then through the normal routes to Brindisi, thence by sea to either Bombay or Karachi, and finally to Peshawar.

Although the Khanate of Bokhara was independent of Russia, there was a very close alliance and it could be considered a protected state; it had no post office system of its own. The Russian post offices were established in Bokhara town and the other principal towns of the Khanate. These offices used Russian stamps exclusively so stamps so used are properly to be considered as Used Abroad. S. D. Tchilinghirian and W. S. E. Stephen, in their study *The Stamps of the Russian Empire Used Abroad, Part Three,* have provided a great deal of information about the Russian Posts in Bokhara including a list of towns in which there were post offices. For the most part, there was little known about the other towns as most of the markings were of Old Bokhara, New Bokhara, and Charjuy. In the apricots

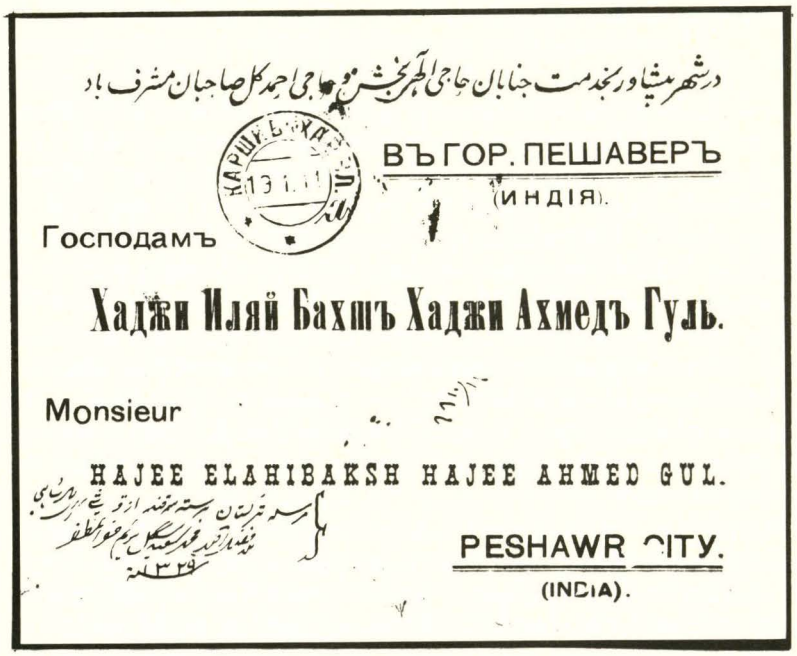


Fig. 1a. Front of cover from Karshi Bukhara to Peshawar.

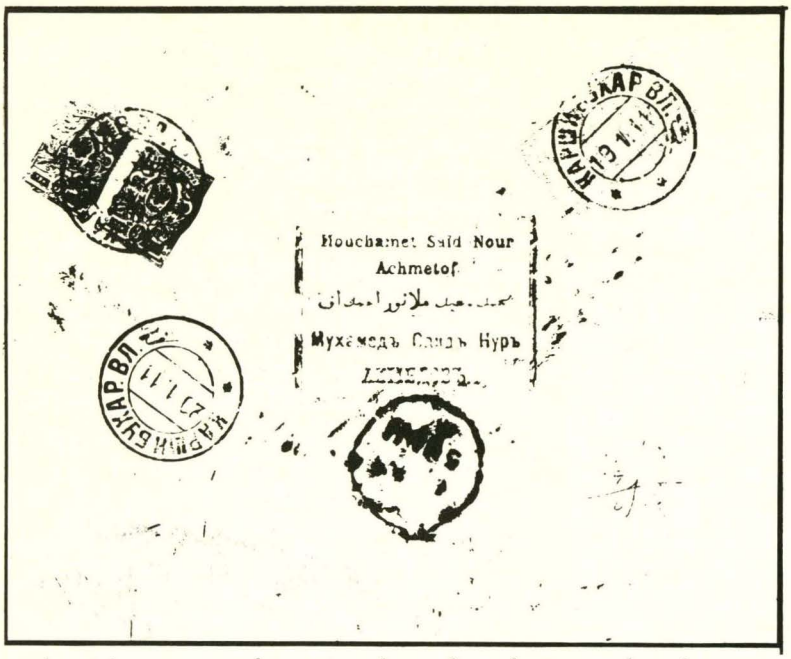


Fig. 1b. Reverse of Karshi Bukhara cover showing Russian stamps and markings.

merchants' correspondence, we have found a cover bearing very clear markings of Karshi.

Tchilinghirian and Stephen said: "Karshi (now Bek-Budi) is a town in the Khanate of Bokhara about thirty miles west of Shahri-Sabz. (It is on the courier route from Bokhara to Guzar.) Prior to 1920, it was linked by a special courier service with Guzar, where mail would be transferred to the Samarkand-Termez mounted courier line. Now connected with Bokhara and Guzar by rail (Bokhara-Kitab railway line). The date of opening of the Russian P.O. in this town is not known, but the Office was in operation in 1914, and still exists today. It used exclusively ordinary Russian stamps. 'Used Abroad' status until 1920. Cancellations: Probably same types as Guzar, but inscribed KARSHI. Checklist. No examples known to the authors. Rating: RRR."

The cover is illustrated in Fig. 1. The cancellations are dated January 19, and 20, 1911 Old Style. The marking is inscribed in Cyrillic letters and reads "Karshi Bukhar. Vl." and is followed by the check letter "A." This translates as "Karshi Bukhara Vl." The abbreviation "Vl." stands for VLADYENIYA, meaning "territory."

This is, to my knowledge, the earliest known usage from this town and may be the only known cover. Further study of the covers in this find is necessary and will probably bring forth much new material about the postal history of central Asia.

Book Reviews

The Whole World Stamp Catalog by Richard West and Robert Ellis. Crescent Books, New York, 1981. 160 pp. ill. hardbound. $9.95.

The number of books providing an introduction to our hobby is constantly rising. Seldom a year goes by that not one or two titles are added to this literature. Some of these texts are quite good, some are of lesser quality. By and large they cover more or less the same ground, and they all assume that the reader has already begun to collect, that he has already been "bitten by the bug" and is now looking for the knowledge that will enable him to pursue his hobby more intelligently. On the other hand, little effort is made in these books to address people who are not yet collectors and to promote the hobby among readers at large.

The "Whole World Stamp Catalog" does just that: the 160 pages of this beautifully illustrated book are bound to arouse an interest in stamp collecting even among people who had never given a serious thought to this activity. It provides for more than 200 countries, illustrations of their recent postal issues—stamps as well as stationery and labels—together with basic geographic and currency data, a map, the address of its philatelic agency and details of its annual stamp issuing program. A short glossary of philatelic terms—those needed by a beginner—completes the text. This is a "what to" rather than a "how to" book that, with its excellent reproductions of postal issues, should appeal particularly to young people. If you wish to get your son or daughter started on stamps, here is the gift for him or her.

Werner Elias

Texas Postal History Handbook, by Charles Deaton. 245 pages softbound. 70 illustrations and 1 map. Available from Deaton's, 5719 Kirby Drive, Houston, Texas 77005 for $30 postpaid.

This work is divided into four parts, three of which are detailed listings and make up three quarters of the book. These are 85 pages devoted to listing Texas counties and the postoffices contained therein, 3 pages listing postoffices that may not have been put into operation and 89 pages covering the name of the postoffice, its county and its dates of operation. Only postoffices through 1930 are included. There was no attempt to include the first postmaster or any subsequent postmasters, although Mr. Deaton draws attention to the fact that such a list is available by obtaining a microfilm on file at the Texas State Library.

In format, this work differs from the listings offered in the New Jersey and Pennsylvania "postal histories" by eliminating the postmasters and, in consequence, is somewhat less useful. Nevertheless it is the only "game" in town for those interested in Texas postal history and thus an essential buy for such collectors.

The first 67 pages are basically an introduction to collecting with Texas postal history used as the example. Price estimates in 1980 dollars are given and probably could be converted for later years by using the Consumer Price Index. Chapter 1, for example, is devoted to stampless covers and Mr. Deaton notes that collectors should expect to pay in the $30-50 range for average statehood period covers from a fairly common town.

In methods of collecting, Deaton suggests geographic collecting (town, county or area) as the most popular. It is for this reason that this catalog is laid out in county lines. He also suggests as a popular area the discontinued post offices noting some of the source volumes for history of given DPO's, such as *Ghost Towns of Texas*. A 5-page chapter is devoted to Confederate covers from Texas, while six pages are given to collecting Texas by postal issue in the 19th century. There are short chapters

on advertising covers from Texas, unusual uses, Texas fort covers, the 1936 centennial, and various types of postal markings such as postmaster cancels, flag cancels, county cancels, slogans, RFD's, RPO's, and fancy cancels of both the 19th and 20th century. Finally there is a short writeup on how to get material including the names of leading dealers and auction houses and a list of some of the relevant philatelic literature.

Despite these pages devoted to how to collect, this work is misnamed as *Texas Postal History Handbook*. It is basically a postoffice list with appendages. For the postal history one must go to the two volume source book *Texas Post Office Papers 1836-40* by James Day, Konwiser's *Texas Republic Postal System* and ter-Braake's *Texas: Drama of Its Postal Past.* Even if all these are searched there are large gaps in the postal history of Texas. To fill these, the Texas collector will have to depend upon original research and a combining of periodicals. There is still no comprehensive Postal History of Texas.

Calvet M. Hahn

The World's Greatest Stamp Collector, by Stanley M. Bierman, MD. 296 + 5 pp, 25 illustrations. New York: Frederick Fell, $17.95.

There's much in Dr. Bierman's book to interest collectors who haven't enjoyed stampdom's fascination very long, and the wordage makes for easy reading.

But for those of us who've been around for years and know the byways of philately and those who were most deeply involved in our avocation's evolution will find precious little in it that hasn't been written or rumored before.

His choice of the title seems needlessly exaggerated although Dr. Bierman accurately tries to get himself off the hook by admitting that "Some members of the philatelic community may take issue with my personal choice of great collectors."

All 17 collectors and three dealers selected are worthy of his biographical treatment. But we'd have preferred to have more informatively met many of the multitude of others who are equally deserving but are dismissed with a mere mention of their names in the preface.

The author has drawn much of what he says from Charles J. Phillips' *Stamp Collecting*, published in the 'thirties when he came to New York after separation from Stanley Gibbons. Anxious to establish himself here as a caterer to wealthy collectors the book was intended to attract clients by boasting of business dealings with some of Europe's greats. A biography of Phillips himself would have been even more interesting and illuminating!

He also recounts some stories that were written and published about his subjects' quirks without adequate research so they are more fanciful or questionable than factual.

While the book does provide an insight into the *philatelic* accomplishments of his "Greatest," most of the text confines itself to extraneous biographical data and long recitations of what their stamps brought on the market place over the years. (And even then, we find discrepancies, such as citing the price of the same stamp at $1100 on one page and at $2000 on another.)

There are other instances that leave us wondering about Dr. Bierman's real knowledge of philately and its history. For example, in describing the British Guiana one-cent magenta, we find the curious statement, ". . .the color of the paper and the type set so clearly matched existing four-cent Mauritius issues of 1856," and the former British colony identified as "the island republic."

EAK

The History, Ships and Postal Cancellations of the Woerman Line, by Philip Cockrill. 33 pp. + illustrations, soft cover. 1981. $6.25

postpaid from Leonard Hartmann, P.O. Box 36006, Louisville, KY 40233.

Philip Cockrill has reprinted, as booklet no. 11 of the series dealing with the postal affairs of Liberia, his study of the German East and Westafrica Lines which first appeared almost 10 years ago. Issued in a handier pocket size, the work remains a basic reference for the maritime postal historian. Of perhaps the greatest value is the list of ships used by the Lines. The illustrations are quite clear and, although precise dates of usage are not given, the discussion of the markings is valuable.

The Ship Letter (Zeebrief), Routing Marks, Ship and Paquebot Cancellations of the Netherlands and Colonies (1739-1939), by Philip Cockrill. 55 pp., illustrated by tracings of numerous markings. $10 postpaid from Leonard Hartmann.

Cockrill has provided an interesting introduction to a fascinating area of postal studies in this well-printed booklet. He explains its publication as an effort to memorialize the pioneering research of J. P. Traanberg, who died in 1960, and to whom the work is dedicated.

The period of concentration ends in the 1930s since that is the extent covered by Traanberg. Cockrill notes that much of the detail in this volume was not included in his seminal *Ocean Mails.* He also acknowledges that more comprehensive treatment is provided by others; he mentions specifically Dr. Bender's work, in Dutch, published in 1978.

K.N.S.M. The Royal Netherlands Steamship Company (1856-1981), by Philip Cockrill. 56 pp. + 6 maps + illustrations. 1981. $12.50 postpaid from Leonard Hartmann.

Booklet no. 26 in his continuing series devoted to postal affairs, this publication devotes most of its coverage to the history of the K.N.S.M. and of the K.W.I.M. in the Caribbean. The types of markings are identified with the periods of usage; a table is given of all ships sailing under this line's flag and of the markings known to have been used on each.

A considerable table of ship silloutes is included along with such information as ship tonnage and names. This seems to be typical of publications devoted to modern maritime postal history. The maps depict the routes and ports of call for the line and are a useful resource.

Publications Received

Air Mail

Dr. Perham C. Nahl, Ed.-in-Chief, *American Air Mail Catalogue,* Vol. IV - Fifth Edition, American Air Mail Society, 1981, 595 pp., illustrated, hardbound. Gift of the publishers. United States distributor Robert Outlaw, P.O. Box A3960, Chicago, Ill. 60690, $18 in US and Canada.

Ascension

J.H. Atwood, *Ascension - The Stamps and Postal History,* Robson Lowe Ltd., 1981, 71 pp., illustrated, hardbound. £8. plus postage. Gift of the publishers. United States distributor H.J.M.R. Co., P.O. Box 6638, Hollywood, Fla. 33201.

Austria

"Austria" Netto-Katalog, 37th Edition, Rita Rosner Verlag, Postfach 273, A-1031 Wien III, Austria, 1981, 224 pp., illustrated, softbound. oeS 105.00. Gift of the publisher.

Michel Oesterreich-Spezial Katalog 1978/9, Schwaneberger Verlag, Munich, West Germany, 1978, 191 pp., illustrated, softbound. Gift of Frank Kohn.

China

A.S. Pan, *Tales about Postage Stamps and Postal History*, Directorate General of Posts, Taiwan, 3rd Ed., 1981, 1260 pp., illustrated, hardbound. Price not indicated. Gift of Herbert J. Bloch.

Denmark

Frimaerkekatalog Danmark 1982, Aarhus Frimaerkehandel/Lars Boes, Bruunsgade 42, Dk-8000 Aarhus C, Denmark, 1981, 240 pp., illustrated, softbound. Price not indicated. Gift of the publishers.

Germany

Philip Cockrill, *The Woerman Steamship Line of Hamburg*, pub. by the author, Newbury, Berks. England, 1980 reprint, 34 pp., illustrated, softbound. Gift of Leonard Hartmann.

Great Britain

Collect British Stamps 1981, 29th Edition, Stanley Gibbons Publications Ltd., London, 1981, 88 pp., illustrated, softbound. £1.65, plus 30 p postage. Gift of the publishers.

Italian States

The Ignazio Mormino Stamp Collection, Italphil S.R.L., Piazza Mignianelli 3, 00187 Roma, Italy, 1981, 158 pp., illustrated, hardbound. Price not indicated. Gift of the publishers.

India

Derek Lang, Editor, *A Guide to the Postal Stationery of India 1856-1977*. The India Study Circle for Philately, c/o R.S. Nuttall, 2 St. Georges Road, Gt. Yarmouth, Norfolk, U.K., 1978-80, 3 vols., not paginated, illustrated, spiral binding. Price not indicated. Gift of the publishers.

Japan

Sune Johnson, *A Concordance: The Stamps of Japan, Ryukyus, and Manchoukuo 1871-1979*, International Society for Japanese Philately (Monograph No. 10), 1981, 47 pp., softbound. Price not indicated. (Supplement to Vol. 36 No. 5 of Japanese Philately).

Malaysia

The Singapore Philatelist Special 40th Anniversary Issue, The Singapore Stamp Club, Singapore, 1980, 107 pp., illustrated, softbound. Price not indicated. Gift of E.E. Fricks.

Mauritius

Hiroyuki Kanai, *Classic Mauritius: The Locally printed Postage Stamps 1847-59*, Stanley Gibbons Publications Ltd., London, 1981, 144 pp., illustrated, hardbound. In slip case price £50.00, plus £1.00 postage. Gift of the publishers. United States distributor Stangib Limited, 601 Franklin Avenue, Garden City, N.Y. 11530.

Netherlands

Philip Cockrill, *The Royal Netherlands Steamship Company (1856-1981)*, published by author, Newbury, Berks. England, 1981, 56 pp., illustrated, softbound. Gift of Leonard Hartmann.

J.P. Traanberg & Philip Cockrill, *Netherlands & Colonies - Maritime Markings and Ship Cancellations (1793-1939)*, Philip Cockrill, Newbury, Berks. England. No year, 56 pp., illustrated, softbound. Gift of Leonard Hartmann.

Scandinavia

Frimaerkekatalog Skandinavien 1982, Aarhus Frimaerkehandel/Lars Boes. Bruunsgade 42, Dk-8000 Aarhus C, Denmark, 1981, 352 pp., illustrated, softbound. Price not indicated. Gift of the publishers.

Switzerland

Kottelat Katalog Schweiz/Liechtenstein 1982, Kottelat & Cie., Spitalgasse 29, 3001 Berne, Switzerland, 1981, 360 pp., illustrated, spiral binding. sfrs 12.50. Gift of the publishers.

Tibet

Arnold C. Waterfall, *The Postal History of Tibet*, 2nd Edition, Robson Lowe Ltd., London, 1981, 188 pp., illustrated, hardbound. Price £12.00 plus postage. Gift of the publishers. United States distributor H.J.M.R. Co., P.O. Box 6638, Hollywood, Fla. 33201.

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Overseas

Afghanistan, Its Twentieth Century Postal Issues, by F.E. Patterson III (1956)	$18
French Morocco: The 1943–44 Tour Hassan Issues, by C. Neidorf (1953)	$3.75
Greece, Kohl Handbook Translated and Annotated Part I Supplement (1944)	$6
Honduras, The Black Air Mail, by I.I. Green (1962)	$3.75
Philatelic Handbook for Korea 1884–1905, by Korea Stamp Society	$18
The New Hebrides, Postal Stamps and Their History, by N. Hals and P. Collas (1968)	$12.50
New Zealand, 1898–99, Great Barrier Island Pigeon Post Stamps, by J.R. Walker, H.L. Chisholm, and H.M. Goodkind (1969)	$12.50
A Postal History of Spain, by T. Van Dam (1973)	$18
Postal Stamps of Lithuania, by Lithuania Philatelic Societies of New York and Toronto (1979)	$18
Postal History and Postage Stamps of Serbia, 1841–1921, by M.R. Rasic (1979)	$18

Catalogues

First Scott Catalogue, 1868 (reprint)	$3.50

Collectors Club of New York

Cumulative Index to *Collectors Club Philatelist*, 1922–71, volumes 1–50 (1972)	$12.50
Philately: A Catalogue of The Collectors Club Library, New York City: Author Catalogue, Subject Catalogue, Title Catalogue, and Periodical Catalogue (1974)	$250

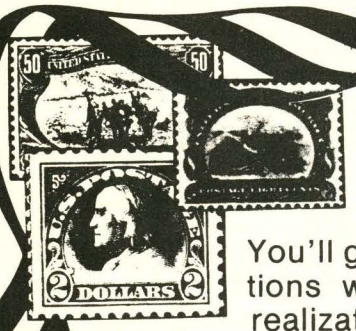
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While this work has been superseded by many specialized modern studies, and is therefore in part inaccurate or obsolete as reprinted, it is nevertheless a milestone philatelic work upon which several generations of collectors have depended. The work is 318 pages, hardbound in Buckram and illustrated. $40.00 Postpaid.

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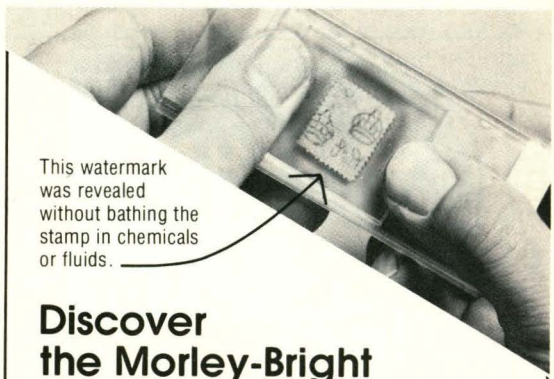
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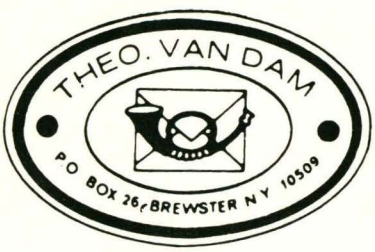
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