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COLLECTORS CLUB PHILATELIST

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Vol. XXI. JANUARY, 1942. No. 1.

GALVANOPLASTY

(Jacobi's Discovery)

Copper Plates Through This Process.

Steeling Of Copper Plates.

Nineteen U. S. Copper Plates.

We have been of the opinion for several years that some of the early plates used for printing stamps were not of steel. After much research we believe that we have assembled sufficient data to prove beyond question that many of these early plates were produced by Galvanoplasty (do not be confused by the term Galvanoplasty; it is simply an early name for Electrotyping) and it is the intention of this article to present to the philatelic students these facts.



Fig. 1.

In a previous article, we pointed out that Mr. Eduardo Aguirre in his 1937 edition, Mexico Catalogue, wrote in his Introduction, (page IV line 9) that the early Mexico *plates* were *made of brass.* This was an excusable mistake, for in order not to spoil the engraved part of the plate, he had to make his test on a piece of metal taken from the back of the plate. One of the illustrations in our article reproduced here shows how the galvanoplastic deposit had broken away from the brass backing block. (Fig. 1).

The facts are, that all early Mexico plates were of two parts; one being a brass block, the second, a very thin plate obtained by galvanoplasty process and this from *Recess Engraving.* Mr. Aguirre when he inspected the plate, failed to see the joining of the copper shell to the brass block for the very simple reason that all *four sides* are made of copper, thus hiding the solder joining the top part made of copper to the very thick bottom part made of brass.

This kind of plates, as described later on, are almost *pure copper* (8.85 Cu.-1.15Zn) and exactly the *same color as steel.*

We fancy this *peculiar mounting* of all the plates we have seen belonging to this process is the reason why so many other plates *which were of copper* were considered as being *steel* plates. Early Mexico plates are from *recess engraved dies; they are copper plates.* Some early United States plates, made from recess engraved dies, are galvanoplastic copper plates.

The discovery of the electric contact was made by Galvani (1737-1798), anatomy professor in Bologna, Italy. In those days a great discussion took place between Galvani and Volta (1745-1827), physics professor in Pavia, Italy. Volta, who by his *Pile of Volta* (or voltaicpile) discovered that a *zinc* disc, submitted to the electroscope test, would discharge at its extremity a continuous positive electrical fluid; while a *copper* disc would discharge a negative one. This was the origin of the "positive pole", extremity of zinc pile, and "negative pole," the extremity of the copper part. Much later on, Delarive in Switzerland, *Jacobi in Russia* and Spencer in England, made appropriate researches on the plastic properties of metals deposited under the action, of an electric pile.

Besides the discovery made by *H. Jacobi in Russia in 1836* should be mentioned that of Alf. Smee (Bank of England head chemist), Böttger, etc.

GALVANOPLASTY. This new process was discovered in 1836 by H. Jacobi, physics professor in Dorpat, Russia. In a very few years he perfected his discovery.

On October 17, 1838, Jacobi presented to the St. Petersburg Academy of Science an exact "fac-simile" of an engraved plate, produced by his process.

Emperor Nicholas I of Russia helped Jacobi with large sums of money and later on, in 1839, bought his patent for 25,000 Rubles (about $4,000.00 gold).

A large manufacturing establishment was created under the direction of the Duke of Leuchtemberg (himself a scientist) and this factory soon employed up to 2,000 workers.

This discovery could be applied to the reproduction of so many different things, that it brought about a revolution in many professions. It was possible with this process to reproduce art objects of any shape, embossed wall decorations, metal plates, medals and coins, reproduction of dies for Bank Note plates, imitations of wood carvings, etc. Through different processes this *white copper* could take a shade from green to brown; for decoration, part of it could be left white, while a brown design could be made by oxidation, etc.

Before this discovery, the bank notes of France were printed *one by one* from the original Artist Die. A few years later, in 1847, *plates* being made through the galvanoplasty process, the bank notes of France were printed in sheets.(1)

In 1851 the Bank of England started the manufacture of plates through this process, for the printing of British Bank notes.(2)

MANUFACTURING OF PLATES. From the original Matrix Die, the Artist Die (hardened steel die), sub-dies, are taken for transfer on the plate. The plate is of Gutta Percha (a horny substance softening with heat, obtained from a Malayan evergreen tree "inosandra percha"). When cold, the gutta percha is very hard. It is somewhat like wax, only much harder. By heating to 60° Centigrade it softens completely. The finest impression may then be taken from a die, the slightest detail will appear, even hair lines. Instead of gutta percha, beeswax, resin, stearine or sperm whale may also be used.

To prevent the dies from sticking when pressed on the soft gutta percha, they have to be filmed with a very light oil before pressing.

For the plates of France, the impression was taken through SQUARE WOODEN CASES, ten of them being used at the same time in order to im-

(1) See Histoire des Timbres-Poste Francaise. By Arthur Maury. Page 27.

(2) See Report of Mr. Alfred Smee given on December 30, 1854, Illustrated London News.

press a *whole row,* obtaining thus a *regular horizontal printing* each subject being separated from the next one by an *even margin, due to the thickness of the wooden cases.*

Mr. John N. Luff describes the exact manufacture of plates by the Galvanoplasty process when he says on pages 68 and 69 of his wonderful work "The Postage Stamps of the United States":

> 1851. THREE CENTS TYPE I. There is a thin, straight line of color on each of the four sides of the stamp. In **preparing the earlier plates of this value the surface of each plate** was laid off in **little upright rectangles.** These **were not** formed by continuous horizontal and vertical lines ruled across the plate but each stamp was provided with its **rectangular frame,** separated by a space of ½ to 1½ mm. from the adjacent frames. **Into each of these rectangles** the design was transferred.

How could a *roller* be *rocked* on a soft steel plate, through *upright rectangular frames,* each stamp *being provided* with *its own frame.* Pressure being of many tons, (about six tons), it would smash any upright frame to pieces.

Mr. Luff was unaware of H. Jacobi's discovery. *Otherwise no difference exists.* Page 59, Luff's book, records the process of manufacture of steel plates. This description is incompatible with the description given above concerning the early plates of the 1851 issue 3c.

The plates of France were of 150 subjects, 15 horizontal rows of ten. Sheets were of 300 stamps. For printing, two plates were mounted on one form, leaving thus a small blank gutter between the panes.

On the gutta percha plate, softened by heating, 150 imprints were taken. Removed and put in normal temperature, the gutta percha becomes hard again. The gutta percha plate, the engraved side up, was then placed at the bottom of a rectangular glass vessel containing a solution of crystalized copper sulphate.

Two different laboratory processes are going on *simultaneously* in the glass vessel; this through the action of two different electrical currents.

ZINC. (1.15) As a result of one process molecules of zinc fall directly down on the gutta percha plate. (Deposit of zinc by electric process was known long ago. It was used to a certain extent in this operation.)

COPPER (8.85). The second process—*the new discovery*—consists in *precipitation of a mass of atoms of pure copper,* falling simultaneously and in combination with the zinc molecules on the gutta percha plate. They cover it and take its *exact engraved shape* down to the slightest detail. Mr. A. Smee writes: "In it we may perceive the most perfect of all foundries wherein the metal is cast upon the mould atom by atom, with a skill which rather shows the perfection of nature than the deficiencies of the operation of man."

Desired thickness of the plate being obtained, the operation is stopped, the plate is removed and dried.

By heating the copper plate, the gutta percha may easily be removed and it may be used again for making a new plate.

COLOR. When the copper plate is cleaned and brushed, the color of such plates is called *pinkish white.* In order to keep this color it has first to be washed with water, dried and then washed again with alcohol.

When the operation proves *successful,* like in the *5c U. S. 1847,* no recuts have to be made. On the other hand, 10c. 1847, 1c., 3c. and 12c. 1851 plates had all to be recut.

Galvanoplastic copper may be recut as many times as needed; it can even be covered again with electrolitic copper after recutting, when of recess engraving.

We reject that it was possible, ninety years ago, to *soften a steel-hardened plate* on its whole surface, recut it, (this softening *occurring twice* on the same plate), *without the recess engraving being completely spoiled. It is possible* to alter a letter by a punch and to *recondition* such a plate as it occurred for the 1 penny black plate I of 1840.

(Today the softening of a hardened steel plate, using the *"chalumeau oxidrique,"* or another process, enables the operation of erasing a 5 cents subject and replacing it by a 2 cents one on the same plate.)

Caution should be taken to support the front engraved part of the plate, by fixing it on a block of metal, this being done through a solder. The copper plate adhering thus tightly to the metal block is protected from the thrust of the press.

The plate has also to be protected on its sides. When we wrote an article on the 2 Reales Plate II Mexico First Issue,(3) we pointed out one peculiar crack of this plate, but most probably, this plate being the second early large plate, it *was not* protected on its sides, as it *did crack* from the *beginning* on *eleven different places,* all of them on subjects belonging to the *border* of the plate. Protecting the sides prevents the plate from cracking on its edges.

EARLY PLATES OF FRANCE. On looking over the plates of France one would think that they were made of a *thick block of metal,* some of them close to one-half centimeter thick. The *four sides* of the plates are *protected* by Galvanoplastic copper, *thus hiding* the *brass block* which is fixed to the *back of the plates.*

Plates of France are from *typographic engraving* (gravure en relief), *early Mexico plates* are *recess engraving* (gravure en creux ou taille douce).

When the name of Jacob Perkins comes up to-day in philatelic conversation, one is bound to recall the well known firm of Perkins and Bacon.

The earliest adhesive postage stamp, the Penny Black, was printed by the above firm which also manufactured the plates from which these stamps were printed. During thirty-four consecutive years most of the British stamps were printed by this firm and no doubt all of them are marvelously engraved, all plates taken from recess engraved dies.

Born in the United States, Jacob Perkins was certainly an outstanding engineer. Living in his native country, he took out no less than *sixteen different patents,* all of them concerning metallurgy. He lived successively in Boston, Newburyport, Massachusetts, and later on in Philadelphia, before going to England.

While in England, Jacob Perkins took (in 1819) a "Letter of Patent, for the transferring of engraved or other work from the surface of one piece of metal to another piece of metal;" the copper or steel plate receiving the impression of a circular die or roller.

The patent taken in England is a duplicate of the same patent taken with Mr. George Murray on June 25th, 1813.

"Improvement of Jacob Perkins' method of impressing all kinds of Die work on steel, copper etc. by *circular Dies* or roller."

This discovery *made in 1813* is certainly a marvelous one, and if at first it did not prove to be better than H. Jacobi's discovery when applied to plates of stamps, it proved to be much better fifteen years later. We reproduce here a worn copy of 1 penny black, Plate 1A. This stamp is very much worn, especially over the inscription ONE PENNY, also south east of top right square. (See Fig. 2).

Concerning J. Perkins' discovery, Mr. Alf. Smee writes:

"Some difficulties arise in performing the operation, for if it is continued too long, the fine work is injured; if too short a time, the deep portions are not sufficiently indented."

The design of all engraved copper plates is in "intaglio" or depressed below the surface, and the problem is to obtain a duplicate in a similar state.

By galvanoplasty, the lines may be made of any depth; and are sharper and clearer than when acid is used. Also *vastly superior* to the common copper.

Plates have already been covered with nickel and could be used for over 200,000 printings. (Probably Bank Notes.)

(3) See Collectors Club Philatelist, Vol. XX, No. 3, page 159.

STEELING OF PRINTING PLATES

We are indebted to Böttger for *iron deposit* (1841) Carl Friedrich 1818-1881. Only such baths are suitable for steeling. Metals may be readily coated with a beautiful deposit of iron, by using the proto-sulphate, or neutral chloride of iron.

GALVANOPLASTY IN STEEL OR STEELED COPPER ELECTROPLATES(4)

The first U. S. copper plate to which this discovery was applied is the 3 cents Plate I last state, about October, 1851.

We think it is quite possible that the firm Perkins and Bacon applied this discovery to some of the plates of the 1 penny red, 1841.

From single copies, it may be difficult to detect if some stamps were printed from copper plates, but when reconstructed sheets may be checked, it is relatively easy to detect if plates were of copper or steel.



Fig. 2.

1 Penny Black from Steel Hardened Plate. 1A. (Acier trempé.)
The Same Subject in Plate IB is not recut in the engraving, the plate was reconditioned.

CONCLUSION

To avoid any misinterpretation from the above article, we think it is only fair to point out, that we only brought back to light, two discoveries: 1st, Galvanoplasty; 2, The steeling of same. These two discoveries (1836 and 1841) were applied to some early United States stamp plates.

Furthermore: The discovery of the manufacture of steel plates for printing stamps, is Jacob Perkins discovery, with Mr. George Murray. This patent was registered in the United States on June 13th, 1813.

This article does not concern in any way, the study of stamps, which has to remain as it stands. Our study concerns the METAL used for the manufacturing of the plates. According to Dr. Chase's outstanding study, Plate 1, 3 cents 1851 (June 21, 1851), in its first state, with at least 109 recut subjects, was used for the printing of about 11,339 sheets. Then in July, 1851 it had to be recut again (the recutting of a steel hardened plate being impossible 90 years ago, this plate was bound to be *galvanoplastic copper*). It was then used for the printing of 20,250 sheets. About October, 1851, this same plate had to be recut for the third time, this time extensively. Then in its *third state* it could be used *for the printing of over 308,475 sheets* without *getting worn* in any way. In its third state, a new discovery *was bound* to have been applied to this galvanoplastic copper plate. It is Böttger discovery: *steeling of galvanoplastic plates.*

(4) See Alfred Smee, Elements of Electro Metallurgy. There are four editions of this work and additional information may be found in each of the editions. 1843, Third Edition, page 252: Metals may be **readily coated** with a **beautiful deposit of iron.** Also page 117 (131) —6th line, Page 140, Gutta Percha. In 1852, appeared a New York edition of Alf. Smee publication.



EXAMPLES OF WORN PLATES.

Upper Left—Plate 1. **Upper Right—Plate 1.**
Lower Left—Plate 1. **Lower Right—Plate 2.**

On January first 1942 we met one of the leading American collectors. While speaking about plate manufacture, he pointed out to us that he has in his possession here in New York a galvanoplastic copper plate manufactured in London 79 years ago. He added that this plate is steel hardened. Probably it is the single plate being in private hands. He acquired this plate to prevent Reprints being thrown on the market.

List of 19 United States Plates Which Were of Galvanoplastic Copper

GOVERNMENT ISSUES

(Normal galvanoplasty = recuts like 10c. 1847 issue)

1847— 5 cents (the best U. S. copper plate), small recuts.
1847— 10 cents, normal galvanoplasty.
1851— 1 cent, Plate 1—first state, normal galvanoplasty.
1 cent, Plate 1—second state, normal galvanoplasty.
1854— 1 cent, Plate 1—second state, reconditioned, steel hardened.
1857—perf. 1 cent, Plate 1—second state, reconditioned, steel hardened.
1851—imperf. 1 cent, Plate 2—normal galvanoplasty.
imperf. 1 cent, Plate 2—second state, reconditioned, steel hardened.
1857—perf. 1 cent, Plate 2—second state, reconditioned, steel hardened.
1851—imperf. 1 cent, Plate 3—galvanoplasty, steel hardened.
1851—imperf. 1 cent, Plate 4—galvanoplasty, steel hardened.
1857—perf. 1 cent, Plate 4—galvanoplasty, steel hardened.
1851—imperf. 3 cents, Plate 1—first state, normal galvanoplasty.
1851—imperf. 3 cents, Plate 1—second state, normal galvanoplasty.
1851—imperf. 3 cents, Plate 1—third state, steel hardened.
1851—imperf. 3 cents, Plate 2—first state, normal galvanoplasty.
1851—imperf. 3 cents, Plate 2—second state, steel hardened.
1857—perf. 3 cents, Plate 2—second state, steel hardened.
1851—imperf. 3 cents, Plate 0—normal galvanoplasty.
1851—imperf. 3 cents, Plate 3—galvanoplasty, steel hardened.
1857—perf. 3 cents, Plate 3—galvanoplasty, steel hardened.
1851—imperf. 3 cents, Plate 4—galvanoplasty, steel hardened.
1857—perf. 3 cents, Plate 4—second state, steel hardened.
1851—imperf. 3 cents, Plate 5—first state, normal galvanoplasty.
1851—imperf. 3 cents, Plate 5—second state, steel hardened.
1857—perf. 3 cents, Plate 5—second, state, steel hardened.
1851—imperf. 3 cents, Plate 6—galvanoplasty, steel hardened.
1857—perf. 3 cents, Plate 6—galvanoplasty, steel hardened.
1851—imperf. 3 cents, Plate 7—galvanoplasty, steel hardened.
1857—perf. 3 cents, Plate 7—galvanoplasty, steel hardened.
1851—imperf. 3 cents, Plate 8—galvanoplasty, steel hardened.
1857—perf. 3 cents, Plate 8—galvanoplasty, steel hardened.
1851—imperf. 12 cents, Plate 1—normal galvanoplasty.
1857—perf. 12 cents, Plate 1—normal galvanoplasty.

Carrier: Sept. 29, 1851—(1c.) Franklin—a superb plate, probably not perfectly backed up, as it broke while 1550 sheets were first printed.
Nov. 17, 1851—1 cent Eagle—a superb plate, which was steel hardened probably January 1852.

Postmasters' Provisionals, 1845—5 cents New York, a very fine plate.

BUY

DEFENSE

STAMPS

Private Die Proprietary Stamp Notes

HALL & RUCKEL

By Henry W. Holcombe

"Maiden, that read'st this simple rhyme,
Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For O, it is not always May."

William Henry Hall had his drug store at 220 Greenwich Street, New York City; John H. Ruckel's shop was a few doors south, at No. 208. They had been friends for some years before the partnership was formed in 1848. Doggett's New York City Directory for 1851-52 has the first mention: "Hall, Ruckel & Co., druggists, 220 Greenwich"—on the west side between Vesey and Barclay Streets.

Shortly afterward one Richard Vanbuskirk was taken into the firm as the 'Co.' He did not stay long, leaving in 1858 to become a wholesale druggist in Newark, N. J. and later to manufacture proprietaries on his own account under the name of Vanbuskirk & Co., 18 Vesey Street, New York.

In 1860 the firm name was changed to Hall & Ruckel. Evidently as the business grew, they took additional space in the same building, the address being variously mentioned as Nos. 216, 218 or 220. The directory of that year has the advertisement:

"HALL & RUCKEL
WHOLESALE DRUGGISTS
Proprietors of Lubin's Extracts
For Flavoring Porters, Bitters, Balsam and Pills
No. 218 Greenwich Street
Two doors below Barclay St. New York"

Three years later the business is given as 'dentifrice' and it is noted that another store, soon abandoned, was opened at 23 Cedar Street. Thereafter the mention is 'drugs'.



Hall & Ruckel had by this time commenced the manufacture of at least one proprietary. Thus they were required to affix stamps to indicate the tax paid under the Revenue Act of 1862. The 3c green Proprietary (R 18) may be found canceled in black 'H & R.' and the date in two horizontal lines. Another variety is a black, single-lined, circular frame 22 mm. in diameter inscribed 'H. & R.' above and the year below, in curved lines; month and day, in two lines horizontally, in the center.

What was this proprietary? Why, *Sozodont*—Fragrant Sozodont, of course. And what was it? The chief ingredient of this powder dentrifice was Quillay, its native name, derived from Quillian which means to make clean. It is the inner macerated bark of the Quillaya Saponaria or soap-tree of the Chilian Cordilleras or Valley of the Andes. The first advertisement noted was in *Harper's Weekly* for May 14, 1864 which reads in part: "Hardens and Invigorates the Gums. Purifies and Sweetens the breath, Cleanses, Beautifies, and Preserves the Teeth. Sold by all Druggists and Fancy Goods Dealers. Price 75 cents per bottle." For at least twenty years in this magazine and its contemporaries there was the almost weekly insertion of an advertisement, sometimes half an inch and often a seven inch double-column spread generally with a very fine wood cut

Soon other proprietaries were added to the line and Hall & Ruckel decided to have private die stamps for their exclusive use. The firm of Butler & Carpenter of Philadelphia, who held the initial government printing contract, was directed to engrave two private dies. The central design "an eagle poised for flight upon a shield which rests upon the top of a globe" places them among the most attractive of the Match & Medicine stamps. They closely resemble the rare 3c green stamp of the American Match Co., usually known as the 'Rock Island' (RO 14). Proofs were submitted and approved in the office of the Hon. William Orton, Commissioner of Internal Revenue, on September 6, 1865.

The first issue of the 1c green, perforated stamp on thin old paper was delivered in October 1865. To it the *United States Stamp Catalogue* assigns the number RS 95 (former No. 5370). Measuring 20 by 26 mm., the stamps were printed in sheets of 136 laid down 17 by 8. After further printings, the National Bank Note Co. made a new plate in 1876 and this was subsequently turned over to the Bureau of Engraving & Printing who scratched off the National imprint, added their own and a new plate number. There were three distinct shades, ie: 'green' on thin and thick old, silk, pink and watermarked papers; 'yellow-green' on thin old, experimental silk (RS 95e), silk and watermarked; 'blue-green' on thin old, silk and watermarked. The final issue came from the Bureau on February 5, 1883.

These stamps were used in horizontal pairs to pay a 2c tax and maybe in strips of three, as well. Double-perforated specimens are not uncommon. The stamp on pink paper is known imperforate horizontally with extra wide margins—it may have been so issued. A surface crack thru the "E" or "ONE" has been found. Sterling in 1888 priced the four papers 50c, 15c, 50c and 5c; Scott in 1942 quotes 20c, 20c, $1.50 and 15c.

However, the 3c black, perforated stamp to which the Catalogue gives the number RS 96 (former No. 5371) was the first to be issued—within three weeks after the die was approved. The design is the same with the value altered. A full plate proof is extant but without the plate number. The National Bank Note Co. made a new plate which was also scratched after being turned over to the Bureau on October 1, 1880. There were two shades, ie: 'gray black' on thin old, silk and watermarked; 'full black' on thick old, silk, pink and watermarked.

The final issue of this stamp too, came from the Bureau on February 5, 1883. In the past 54 years the prices of the four papers have changed from 50c, 15c, 50c, 5c to 40c, 40c, $2.50, 30c. Sterling priced the 3c on old paper "unperf." at $3, indicating he believed it was so issued; the watermarked paper "unperf." was listed as an "oddity"—he had considerable doubt of its genuineness. It may be the 3c perforated stamps were also used in pairs, vertical and horizontal, and they are known on watermarked paper.

The Hall & Ruckel stamps were generally canceled. Most of those without cancelation presumably came from the remainder. Besides the manuscript cancelations of the month and year, by pen strokes in X lines, by a rubber dating stamp; perhaps the most common was the black, single-lined, circular frame 20 mm. in diameter with 'H & R' above, a five-pointed star below, the month, day

and year horizontally in the center. Another variety was the double-lined circular frame in blue inscribed "* HALL & RUCKEL * NEW YORK," also with month, day and year in the center. There were other cancelations too—these will be mentioned later.

Judging from the number of private die stamps issued over a period of seventeen and a half years, Hall & Ruckel did an annual average gross business of nearly $201,500.

In the summer of 1867 Richard Vanbuskirk, formerly connected with the firm, attempted to trade on the reputation and popularity of Hall & Ruckel's Sozodont. During June, July and August he advertised in *Harper's Weekly*: "VANBUSKIRK'S FRAGRANT SOZODONT—For Cleansing and Preserving the T E E T H—Sold Everywhere." Evidently this competition was not appreciated by the rightful owners of the name because the advertising, and probably the sale, ceased abruptly.

According to the *Boston Revenue Book* the proprietary medicine business of Dr. David C. Morehead of New York(1) was sold to Hall & Ruckel in 1868. There seems no evidence the firm continued the manufacture of these nostrums.

William Henry Hall was associated with Leonard W. Warner as a partner with a financial interest, when the latter in 1869 acquired the business of Dr. L. R. Herrick of Albany, New York.(2) Quite a number of Hall & Ruckel stamps were canceled with the initials 'H. F. M.' (Herrick's Family Medicines) and sometimes the date or year only, reading up or down At least three type faces were employed, bearing some semblance to order depending on the year of use.

Before 1868 Hall & Ruckel became the proprietors of *Dr. J. R. Stafford's Iron & Sulphur Powders* "Invigorate the BODY and purifies the BLOOD—These celebrated powders of 10 years' standing, and extensively used by the medical faculty, impart energy to the nervous system, invigorate the liver, and regulate all the secretions of the body. Price $1 a package (12 powders), three packages $2.50." The package was a white paper envelope 108 by 65 mm., printed in black. On the front was a portrait of Dr. Stafford and two Hall & Ruckel stamps, 1c and 3c; on the reverse were some of the claims and directions. At the same time the firm acquired *Stafford's Olive Tar*—"Thousands are saved annually from an untimely grave by using STAFFORD'S OLIVE TAR—Cures Effectually All Diseases of the Throat and Lungs, Coughs, Colds, Whooping Cough, Croup, Asthma, Bleeding of the Lungs, and Consumption—50 Cents per Bottle."

Then there was *Alsberg's Galaktine*—"A Perfect Substitute for Mother's Milk and Food for Invalids. The great safeguard against all Summer Complaints. 50 cent cans"; *Lubin's Violette Tooth-Powder*—"This new, fragrant, and incomparable article (Lubin's last and best) is superseding all other Tooth-Powders. It has no equal. 50 cents per box; $1.00 extra large size"; *Hall & Ruckel's Improved Seidlitz Powders; Hall & Ruckel's Walnut Leaf Hair Restorer* and others.

Wilson's Co-Partnership Directory of New York for 1872 gives the members of the firm of Hall & Ruckel as William H. Hall, Jacob E. Brown and Charles W. Keeler. Thus it continued for over a decade. John H. Ruckel had formed a new partnership, Ruckel & Hendel, in a similar line of business yet it appears a connection was maintained between the two firms.

In 1877 Xavier Bazin of Philadelphia(3) concluded an arrangement with Hall & Ruckel whereby a part of the Bazin business was moved to New York. The firm of Bazin & Sargeant was located at 50 Vesey Street, abutting the store of Ruckel & Hendel at 58 Barclay Street. A year or so later Hall & Ruckel advertised they were the Sole Agents for "X. Bazin's Celebrated Toilet Soaps, Shaving Creams, Bandoline, Philocome Pomade, Toilet Waters, Cosmetics, Bulk

(1) (See RS 185-186—**Weekly Philatelic Gossip,** January 4, 1941).
(2) (See RS 117-118—**Stamp & Cover Collecting,** October 1936).
(3) (See RT 1—**The American Philatelist,** October 1936).

Extracts, Cologne, Etc.'' Hall & Ruckel stamps were affixed—these were rubber-stamped blotting out the firm name and inserting 'X B' immediately above.

Keeler left the firm in 1884 and Brown in 1888, after which the business of Hall & Ruckel was conducted by Hall alone. This continued until 1895 when the firm was incorporated with William Henry Hall as President and Director. The firm had then removed to 215 Washington—216 Greenwich Streets, apparently the building extended thru the block.

When the Revenue War Bill of 1898 became effective Hall & Ruckel caused the overprinting of five values of the battleship revenue stamps with the two line horizontal cancelation in red: ''H & R—1898.''; later others with year ''1899.'', ''1900.'' and ''1901.''

Hall continued as President of the Corporation until 1912, when his sister Martha M. Hall was elected to that office. As he does not later appear in the city directories it may be assumed he passed on to his reward about this time.

In 1915 one James J. Morgan was elected a Director of the firm and the following year became its President. Shortly after 1918 the business was moved to 147 Waverly Place to remain thru 1927 or so. Morgan was serving as President in 1933 but from the fact that he then went to the office only once or twice a month, it may well be the business was under the active management of others. Since that time the firm has been located in a loft building at 241 Thirty-Seventh Street, Brooklyn, N. Y.

X-Bazin Cream Depilatory ''From a Famous French Formula—Pleasantly Perfumed'' and *X-Bazin Famous French Depilatory Powder* are still being manufactured The fairer sex may find them in the local drug or 5 & 10 cent store. *Sozodont* appears to be no longer with us but this poem used so extensively in the Hall & Ruckel advertising some 60 to 70 years ago, remains:

"FAME, take a golden trumpet up and blow!
Let SOZODONT'S great name ring far and wide,
That leaves the teeth as white as driven snow,
And fills the breath with odors of springtide.

The charms that give to manhood its chief grace
No more shall suffer taint or foul decay.
The smile that breaks o'er woman's lovely face
No more in worse than gloom shall fade away.

For SOZODONT, with its enchanted powers,
Leaves the teeth purer than the pearl that glows,
And the soft lips like pinks in April showers,
While teems the breath with odor of the rose."

BUY

DEFENSE

BONDS

The De La Rue Georgians of South Africa

By H. E. Lobdell

(Concluded from Vol. XX, No. 4, page 247)

PLATES OF THE FIRST NATIONAL ISSUE

1. MAKE-UP: For sheets of 240, divided into 4 panes, each pane arranged in 10 horizontal rows of 6. Single plates for denominations printed in one color: ½d., 1d., 1½d., 2d., 1/-, and 1/3. Head- and frame-plates for bicolored values: 2½d., 3d., 4d., 6d., 2/6, 5/-, 10/-, and £1. Jubilee lines, decorative pillars, and marginal controls as noted hereafter.

2. METHOD OF PREPARATION: De La Rue's procedure in making plates for a series of surface-printed stamps is described in Chapter XIV of Mr. Melville's book.(59) Portions of the design common to all values were engraved upon steel in relief to make a first die. From this, sufficient subsidiary dies in relief to provide at least one for each denomination of the series were provided by a transferring process. Then a complete die for each denomination was produced, such additional design matter as was required being engraved upon a subsidiary die. For bicolored denominations two complete dies, of course, were needed, although that for making head-plate clichés might serve for more than one denomination of a series as in the Union King's Heads.

Next it was customary to make 240 molds, each for a single stamp, the design of a completed die being transferred to the surfaces of lead blocks under hydraulic pressure. These blocks were uniformly sized "a mere fraction larger than the stamp which is impressed from the die on the surfaced area. The margin is just half the measure between two stamps as printed, the lead blocks when placed together having just the requisite bevels to form the space for the perforation gutters."(60) Each block was provided with a mathematically centered screw hole on its under side so that it could be fastened, along with 239 duplicate blocks, to holes accurately spaced in an iron bed. Similarly prepared die-cut lead molds for Jubilee lines, decorative pillars, and controls were also screwed to the iron bed in their appropriate positions, after which a copper-faced electrotype of the whole "pattern" was made. From this original electrotype, or "master-plate," were prepared sufficient duplicate electrotypes, known as "printing-plates." The printing-plates which were faced with nickel, became the plates actually used upon the presses.

3. DIES: Mr. Sydow has very kindly placed at my disposal the results of comparisons he has made between the designs of these Union King's Heads and those of the colonial stamps produced by the several types of Georgian keyplates which De La Rue employed. His studies point to a conclusion that a first die of the *portrait-head alone* was used for most, if not all, of these adhesives, *different backgrounds* being added thereto by transferring as required.(61)

From an examination of the Union King's Heads he has found that the background of the portrait-head in each denomination always consists of 58 horizontal lines plus one curved line of shading at the top of the oval. Also, he

(59) Melville, F. J.: **op. cit.**, pp. 144-161.

(60) **Ibid.**, p. 173.

(61) Note, for examples, the common background of head-plate clichés used in the 1912 and 1913 emissions for Jamaica (Scott type A17, SG type 18), Nyasaland (A3, 15), St. Lucia (A13, 14) Straits Settlements (A26, 53); and subsequently used in some emissions for British Honduras, Ceylon, and Tanganyika.

observes that (except in the numerals of value, in the words "Postage" and "Postzegel," and in the "ribbons" between the value tablets) a common frame design was used throughout all denominations. This is demonstrated by the

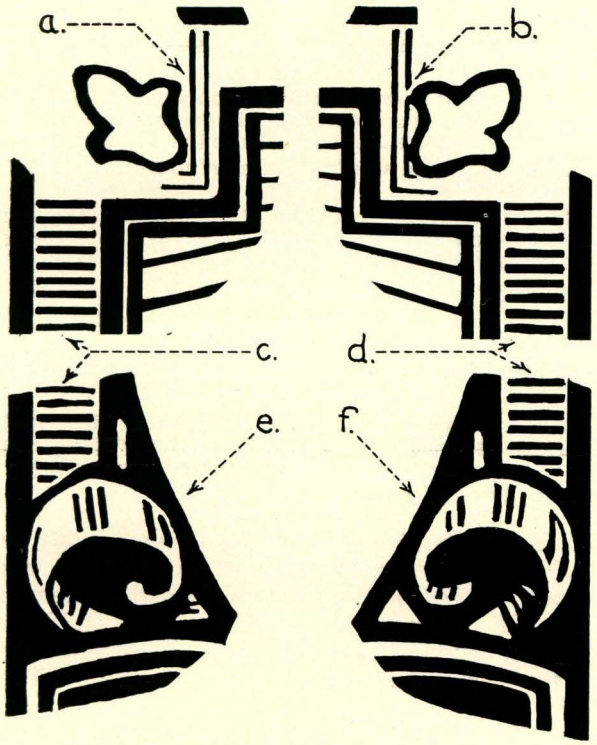


Fig. 17. Six common characteristics of the frame designs of all denominations of the King's Head series.

constant presence of 105 "pearls" around the oval opening of the frame and by other constant characteristics, six of which are illustrated in Fig. 17, namely:

a. Upper left corner: Vertical line of shading at right of fleur-de-lis is distinct therefrom and unbroken.

b. Upper right corner: Vertical line of shading at left of fleur-de-lis merges therewith and appears broken.

c. At left side: 74 horizontal lines of shading.

d. At right side: 72 horizontal lines of shading, with a trace of a 73rd sometimes appearing.

e. Scroll at left: 1-3-2 vertical dashes.

f. Scroll at right: 2-3-2 vertical dashes.

Mr. Sydow also, however, observes certain significant differences: (1) in the appearance of the words "Postage" and "Postzegel" of the various denominations, *e.g.*, in the serifs of the "P" of "Postage" and in the spacing of the "P" and "O"; (2) in the appearance of the words "Revenue" and "Inkomst" of the three denominations which carry these words in the "ribbons" between the value tablets, *e.g.*, in the "R" of "Revenue," which appears upright on the 1½d. and leaning to the right on the ½d. and 1d., and which is noticeably thicker on the 1d.

On a basis of Mr. Sydow's studies and Mr. Melville's description of De La Rue's methods, as well as from an examination of certain die proofs and actual stamps, the principal steps which may have been followed in making the several dies required for this Union series can be reconstructed in outline.

I. —A transfer was taken from a first die of the **portrait-head alone,** engraved upon steel in relief. To this was added the horizontal shading with oval outline, a background peculiar to the Union King's Heads and not found upon any of the colonial key-plates. The result became:

A. —**A complete die** of the medallion for head-plate clichés of all bicolored values.

B. —A **subsidiary die** for all singly printed values, as described under **IV** below.

II. —A first die of the frame was engraved upon steel in relief, the words "Postage" and "Postzegel" being omitted, and the value tablets and "ribbons" being left blank. Transfers from this were treated as follows:

A. —By addition of the words "Postage" and "Postzegel" and the respective numerals of value.

B. —By further addition to the "ribbons" of (1) the words "Revenue" and "Inkomst" for the ½d., 1d., and 1½d., or (2) a series of vertical dashes for the other values.

III. —From **II.-B.** there resulted:

A. —**Complete dies** for each frame-plate cliché of the bicolored values: 2½d., 3d., 4d., 6d., 2/6, 5/-, 10/-, and £1.

B. —**Subsidiary dies,** suitably denominated, for the frames of the singly printed values.

IV. —By further transferring the results obtained as described under **I.-B.** were combined with those described under **III.-B.** from which there resulted:

A. —**Complete dies** for each cliché of the singly printed values: ½d., 1d., 1½d., 2d., 1/-, and 1/3.

4. JUBILEE LINES: All panes of all denominations were surrounded by Jubilee lines; in bicolored values the outer of the two lines was that of the head-plate. The purpose of these lines, which derived their name from having been introduced by De La Rue for the British Jubilee series of 1887, was to protect the printing-plates at the points of greatest strain. Breaks left at the termini of the perforation gutters provided escapement for the air pressure built up by the inking rollers.(62)

As pointed out by Messrs. Ritchie(63) and Reynolds,(64) two common characteristics are to be observed in the *horizontal outer* Jubilee lines of all doubly printed sheets of the King's Head series: a rounded "bite" above Row 1, No. 1, and a minute crack below Row 20, No. 2. (Fig. 18). These recognizable marks indicate that the same master-plate was used for making all the head-plates used on the presses.

But Mr. Ritchie also noted(65) that variations of length in the *vertical outer* Jubilee lines are to be observed in the 2½d., 3d. black and orange-red, and 4d. "One printing, which is rare," he wrote, "has two complete parallel lines round each pane with only the usual breaks at the rows of perforations, the other has one complete line (for the frame-plate) and the outer one (for the head-plate) in short irregular lengths at the sides. This latter type is found in all other values which are printed from head- and frame-plates, and the former may therefore be the original state of the head-plate."

Mr. Ritchie's statement that in his first-named printing there were "two complete parallel lines round each pane" has been questioned,(66) but his opinion that plates with any *unshortened* vertical head-plate Jubilee lines had only a very limited use is attested by the evident scarcity of control pairs or marginal pieces showing the variety "both Jubilee lines of same length."

(62) See Rowell, R. B.: "Notes on Controls, Edwardian and Georgian Periods," **(Stamp Collecting,** Handbook No. 11) p. 6. F. H. Vallancey, London, 1919.

(63) Ritchie, J.: **op. cit.,** p. 14.

(64) Reynolds, G. W.: Headplate Varieties of the 3d. Black and Orange, **South African Philatelist,** Vol. II, p. 69, June, 1924.

(65) Ritchie, J.: **op. cit.,** pp. 42-43.

(66) Mr. Sydow writes that full-length vertical head-plate lines occurred 19 times per plate, viz.: At the left of the left-hand panes opposite Rows 1, 2, 3, 9, 10, 11, 12, 15, 19, and 20; at the right of right-hand panes opposite Rows 1, 2, 9, 10, 11, 12, 15, 19, and 20.

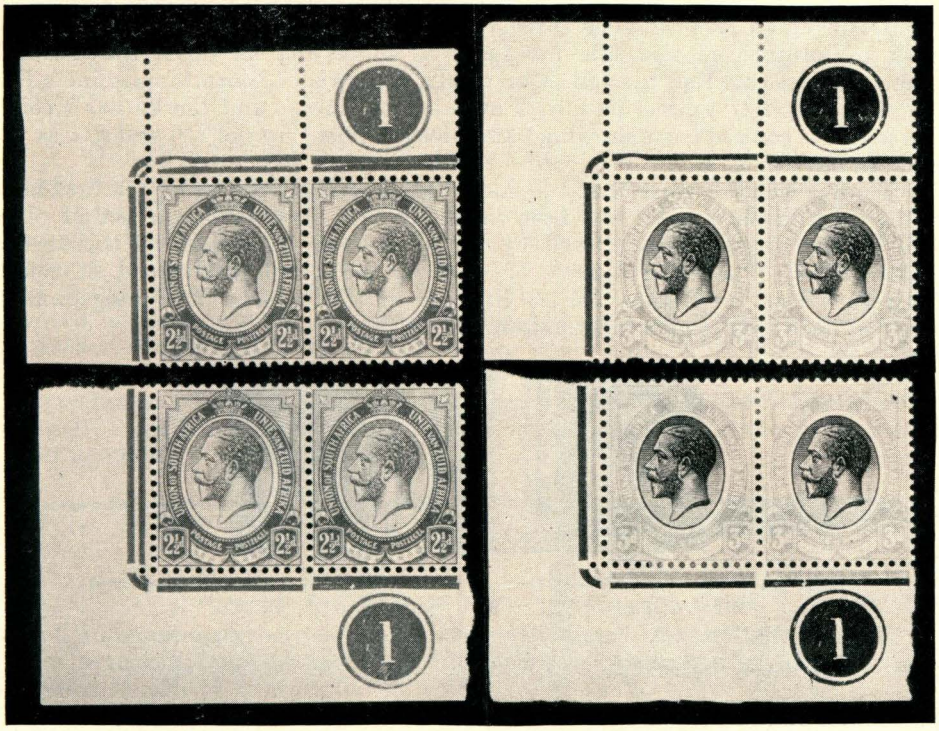


Fig. 18. Control pairs of the 2½d. and 3d. black and orange-red showing: (a) two common characteristics of the outer (head-plate) Jubilee lines of all bicolored values, a rounded "bite" above Row 1, No. 1, and a minute crack below Row 20, No. 2; and (b) "both vertical Jubilee lines of same length."

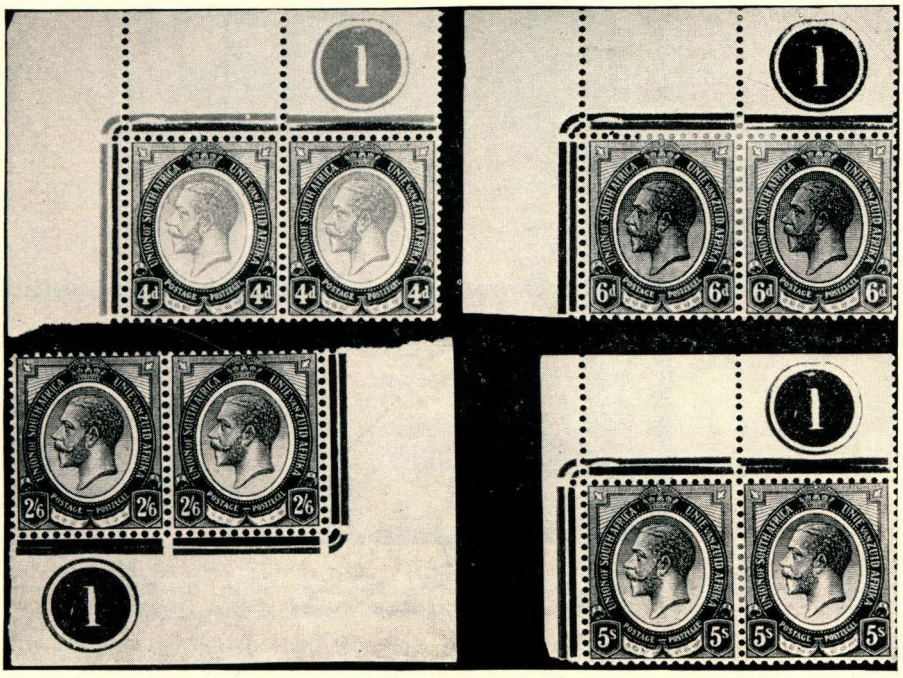


Fig. 19. Control pairs of the 4d., 6d., 2/6, and 5/- showing "both vertical Jubilee lines of same length," a variety hitherto unreported except in the 2½d., 3d. black and orange-red, and 4d.

However, to Mr. Ritchie's three values showing this variety—the 2½d., 3d. black and orange-red, and 4d.—must now be added another three, for Mr. Lichtenstein advises me that the collection of Mr. J. Lewis of Bloemfontein includes a 6d. "mint top left control pair with even-length lines," and the author's collection includes control pairs showing "even-length lines" in the 2/6 and 5/-, as well as in the 6d. (Fig. 19).

Thus it would appear that the master-plate was altered after the first head-plates used on the presses had been made, or, less likely, that the actual plates used on the presses were altered by the shortening of certain of the vertical Jubilee lines. The exact history of what actually happened must, of course, await such time as Messrs. De La Rue see fit to abandon their long-standing policy of declining to give information.



Fig. 20. "Missing Jubilee line" of head-plate, known in all bicolored values except the 2½d. and 3d. black and orange-red.

Minor variations are frequently to be noted in the appearance of Jubilee lines in marginal specimens, especially in later printings of bicolored values. These differences, while of no great philatelic importance, do demonstrate that the Jubilee lines fulfilled their intended purpose by sustaining pressroom wear which otherwise would have necessitated more frequent preparation of new printing-plates.

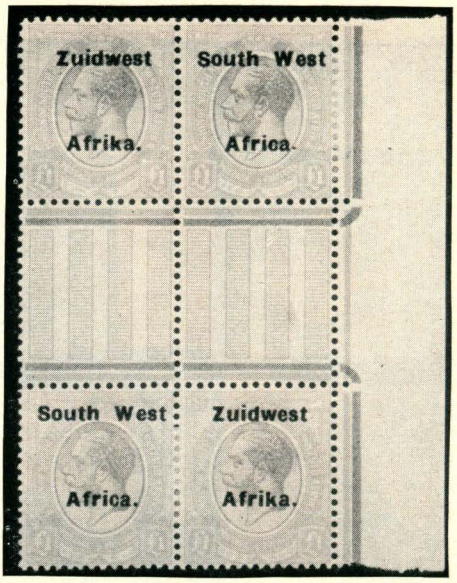


Fig. 21. Illustrating: (a) the "decorative pillar" used in the horizontal gutters of all plates for singly printed denominations and of the frame-plates for the £1; and (b) one of the several types of overprintings applied to the King's Heads for use in South West Africa.

The Simenhoff and Natal catalogues cite the existence of specimens with a "missing Jubilee line (in vertical pair)" for all bicolored values except the 2½d. and 3d. black and orange-red. The "missing line" is from the head-plate,

and it is absent from the vertical gutter between panes. (Fig. 20). The Natal Catalogue also reports the "missing Jubilee line" for the 1/- and 1/3, but Mr. Simenhoff writes me that he has never seen such a variety in these singly printed values.

5. DECORATIVE PILLARS: In horizontal gutters of all plates for singly printed denominations (½d., 1d., 1½d., 2d., 1/-, and 1/3 and in the frame-plate of the £1. (Fig. 21). Certain technical advantages may have accrued in printing operations from having these gutters filled with material type-high. Moreover, pillars may have been inserted also to ensure complete cancellation of what would otherwise, except for the Jubilee lines, be left as blank pieces of gummed, stamp-size paper, correctly perforated. Mr. R. Roberts, in a letter to the author, suggests that the double Jubilee lines in bicolored printings took up sufficient space to obviate abuse by forgers. This fact, in his opinion, may account for the absence of pillars in the frame-plates of the doubly printed denominations originally issued in 1913, although pillars later appeared for the £1 which was issued in 1916.

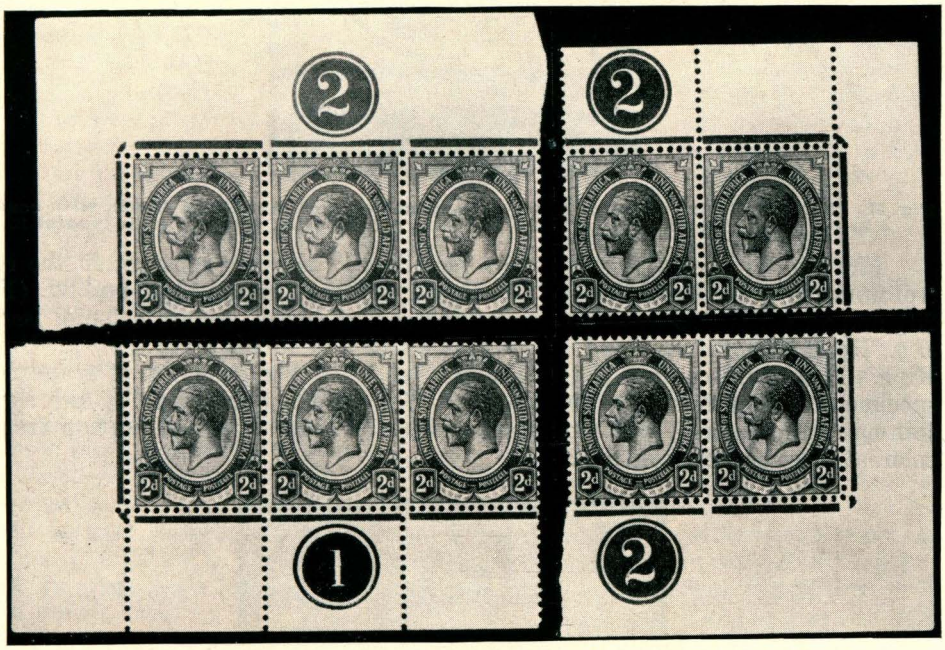


Fig. 22. Sheet corners of the 2d. showing: (a) location of the control numbers; (b) the "perforation reversed" variety in the left-hand corners; and (c) the normal perforation in the right-hand corners, i.e., with the bottom margin plain and the top margin perforated through.

6. CONTROLS: Four marginal numbers per plate, except in plates used for earliest printings of the 1d. and possibly in *tête-bêche* plates for booklet printings, to be described later. The numbers were located in the top margin above Row 1, Nos. 2 and 11, and in the bottom margin below Row 20, Nos. 2 and 11. (See Fig. 22).

For doubly printed values the control was always in the color of the head-plate and always No. 1, a fact which further supports the conclusion already noted that the same master-plate served for making all the head-plates.

(67) Data from Reynolds, G. W.: Notes on Plate Numbers, **South African Philatelist,** Vol. I, p. 163, Jan., 1924.
(68) **Philatelic Magazine,** No. 64, p. 135, June 5, 1916, and No. 66, p. 183, Aug. 5, 1916.
(69) **Philatelic Magazine,** No. 156, p. 443, Aug. 25, 1921, and **Quarterly Review of Philately,** Vol. I, p. 9, Sept. 15, 1921.

For singly printed values the following numbers were used, the approximate years in which they were placed on issue being indicated in parenthesis:

½d. —1 and 2 (prior to 1916), 3 and 4 (1917), 5 (1919), 6 (1920), and 7 (1923).(67)
1d. —3, 4, 5, 6, and 7. (Controls 3 and 4 were reported as early as 1916(68), and the others had appeared by 1923).
1½d. —1 and 2 (1920).
2d. —1 (1913), and 2 (first reported(69) in 1921).
1/- —1 only (1913).
1/3 —1 only (1920).



Fig. 23. The peculiarity constant to the control numeral of the King's Heads with control 2 in the 1½d. and 2d., a peculiarity which is absent from the ½d. with control 2.

Mr. Sydow directs attention to a peculiarity which is constant in the control numeral of the Union King's Heads with control 2 in the 1½d. and 2d. (Fig. 23) and which is also to be found in control 2 sheets of certain colonial issues, *e. g.,* Hong Kong, Kenya and Uganda. This flaw *is absent from* the ½d. Union King's Head with control 2, a fact which has led to the detection of fraudulent specimens of this relatively scarce item. The frauds were made by the clever joining of a *genuine* ½d. Union stamp with a *genuine* marginal portion from a colonial sheet bearing control 2.

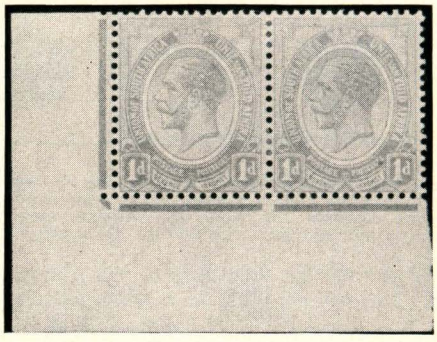


Fig. 24. The 1d. "without control."

The existence of 1d. sheets printed from a plate bearing no control number was reported as early as 1916.(70) (Fig. 24). Sheets with controls 3 and 4 were then known, and as time went on those having higher numbers were noticed, but none having 1 or 2. It quickly became apparent that 1d. sheet corners minus a control number were elusive items and by 1926, when Mr. Ritchie published his

(70) **Philatelic Magazine,** No. 69, p. 255, Nov. 8, 1916.

handbook, they ranked as definite rarities. He stated that bottom right-hand corners existed with "two rounded gaps" in the Jubilee line under Row 20, No. 12, and "without these gaps"; and he thought that possibly the latter was "from plate (1)" and the former from "plate (2)."[71]

In 1927 such a corner with "one nick" under the last stamp turned up in a dealer's stock in Johannesburg. In reporting this discovery the *South African Philatelist* said, " . . . Now it would appear that, after a supply of stamps had been printed from the first plate made, it occurred to the printers to make some indication that this was the first plate made. One nick was therefore made in the Jubilee line under the last stamp in the sheet, and further printings [were] made from the plate. When a new plate was made two nicks were made in the Jubilee line under the last stamp. Plates 3 and onwards, as is known, bear the plate number. . . . "[72]

Controversy continued, and no wholly acceptable explanation having been published up to 1940, S. C. W. Wareham invited further interest and clarification by assembling "relevant excerpts" from the writings of Messrs. Reynolds and Ritchie and from the Simenhoff and Natal catalogues, and by commenting upon their conflicting statements and assumptions.[73] Mr. Wareham's article was followed by a paper read by A. H. Sydow before the Cape Town Philatelic Society,[74] in which he offered a "solution of the problem" based upon the 1d. stamps having been originally printed from two plates "affixed to the bed of the printing machine, neither of which bore a plate number nor any indication of differentiation by way of notches in the guard lines of the plates. At a later stage one plate was marked with *one squared notch* . . . , and the other plate was marked with *two rounded notches* . . . . "

Corroboration of Mr. Sydow's theory is to be found in Mr. Melville's book of 1916, in which it is stated[75] that stamps were ordinarily "printed 480 set, from two plates side by side, the paper being supplied to the printers in sheets double the size of the Post Office issue-sheets of 240. In printing the two plates side by side the printer usually works with the same pair of plates day after day, and he finds it advantageous to use them always in the same positions in the press, the 'pitch' plate ('I' cut) being that which actually passes under the ink rollers first, and is actually printed first, the 'leave' plate ('II' cuts) being inked and printed in immediate succession."

Mr. Sydow writes me that from his further observation of the Jubilee lines of marginal specimens from 1d. plates *without control* he has found: (1) that the plate without notches and the plate with *two rounded notches* both show an identical white dot in the Jubilee line at the base of the vertical gutter, and (2) that the plate with *one squared notch* and the plate with *two rounded notches* both show a break in the Jubilee line above the N. W. corner of the first stamp of the upper right pane, *but* in the first instance the break is ½ mm. wide while in the second instance it is 1½ mm. wide.

Still further corroboration of the belief that the 1d. and other singly printed denominations for which plates with more than one control are known to exist, *viz.* ½d., 1½d., and 2d., were printed 480 set, came through Mr. Wareham's discovery that the "1d. No Watermark" rarity, hitherto known in but one sheet with control 6, also existed in one sheet with control 7, the particulars of which discovery are given under a later heading.

It is to be hoped that definite proof of the theories advanced in Mr. Sydow's paper may some day be furnished from the records of Messrs. De La Rue, when

(71) Ritchie, J.: **op. cit.**, p. 14.
(72) **South African Philatelist**, Vol. V, p. 39, May, 1927.
(73) Wareham, S. C. W.: Plate Numbers and Numbers of the King's Head 1d. Value, September, 1913, **South African Philatelist**, Vol. XVI, p. 18, Feb., 1940.
(74) Sydow, A. H.: Collateral Plate Printing by Thos. De La Rue and Co., Ltd., of Certain of the Union Georgian Stamps, **South African Philatelist**, Vol. XVI, p. 66, May, 1940.
(75) Melville, F. J.: **op. cit.**, p. 174.

some explanation may also be provided for the nonappearance of similar printings minus control numbers for denominations other than the 1d.

PAPER, WATERMARK, AND GUM

1. PAPER: White wove throughout for all denominations and printings. Mr. Simenhoff invites attention to the facts that many mint stamps are to be found on thin paper with the watermark visible on the printed side when the stamps lie face upward, especially in the 1d. and 1/-, and that very thick paper is also known, especially in the 1/3.(76) But it is impossible to trace the noticeable variations of paper thickness in the King's Heads, for as Mr. Roberts informs me, many British mills were being called upon during the war and post-war periods to furnish supplies to De La Rue and other stamp printers. By way of emphasizing the difficulties then encountered in obtaining colored papers, he recalls that they gave rise to the varied types of yellows and greens, *e.g.*, oranges, buffs, blue-greens, white- and olive-backs, and emerald-surfaced.

Mr. Sydow writes that in the 1d., 1½d., and 2d. he has noted papers which may be distinguished on a basis other than that of thickness. Examples which he kindly sends lead Mr. Rich to observe that one kind of these papers is characterized by a "very faint wove" appearance with the watermark comparatively faint, while the other shows a "strongly wove pattern" with the watermark so prominent that it may show on the front of the stamp through the printed impression. Mr. Rich, therefore, proposes the classifications "faintly wove" and "strongly wove."

2. "REPAIRED PAPER": A variety caused by the patching of a torn sheet with the result that the printed impression of one or more stamps falls upon each side of a tear. Mr. Sydow has this variety, which is rare, in a block of six of the ½d. and in a strip of five of the 1½d.

3. WATERMARK: Upright head of a springbok, one to each stamp. Sheet margins and gutters normally appeared unwatermarked, except that a "pointer" (a "+" watermark, of which there were six per sheet of 240 stamps, to serve as guides in cutting the paper), generally shows in marginal specimens from sheet corners or from opposite the horizontal gutter.(77)

Varieties of the springbok's head with a broken or missing horn, caused by damaged "bits" on dandy rolls, are recorded by the Natal and Simenhoff catalogues for the ½d., 1d., 1½d., and 2d.; and the Simenhoff also notes them for the 2½d., and the 3d. black and orange-red.(78) Each catalogue also reports that the 1/- exists with "both horns missing."

The pattern of the 240 watermarks per sheet was arranged in four panes to correspond with the positions in which the stamps were printed. As will readily be appreciated, the registration of individual clichés on their respective watermarks demanded the exercise of considerable care in trimming the paper and in pressroom operations. Stamps with watermark offcenter and with the shift such as to bring portions of two watermarks on a single stamp are by no means uncommon.(79)

Also inverted watermarks caused by *inversion of the sheet* when fed to the press(80) are known except in the ½d. with controls 1 and 2, and 1½d. with

(76) See also Rich, S. G.: South Africa, 1910-1926, **op. cit.**, p. 209; and Ritchie, J.: **op.** cit., p. 45.

(77) See Melville, F. J.: **op. cit.**, p. 30.

(78) Mr. Sydow writes he has specimens showing "broken horn" **on stamp No. 240** in the ½d. with control 5, 1d. with control 7, 2d. with control 2, and 3d. black and orange-red.

(79) Discussed by Rich, S. G.: **op. cit.**, p. 208.

(80) Not to be confused with inverted watermarks arising from the use of **tête-bêche** plates for some printings for Booklets (**q. v.**). Top or bottom perforations of stamps from booklet panes usually show evidence of having been cut by a trimming knife, but in the ½d., 1d., 1½d., or 2d., positive proof that a stamp showing inverted watermark did not come from a booklet pane requires that it exist (a) attached to a full-width portion of the sheet or gutter margin, (b) as one of a vertical strip of three, or (c) as one of a horizontal strip of four.

control 2, the 2/6, 5/-, and £1; and their existence is questionable in the 1d. without control or with controls 4 or 5. Mr. Lichtenstein considers inverted watermarks "very rare" in the 10/-; "scarce to rare" in the 2½d., 3d. black and orange-red, and 1/3; "fairly scarce" in the 3d. blue and blue, 6d., and 1/-; "not so common" in the ½d., 1d., 2d., and 4d.; and "common" in the 1½d.

Messrs. De La Rue are deserving of compliment, however, upon their inspection of supplies prior to delivery to the postal authorities since the existence of but 100 single stamps entirely without watermark has ever been reported among the millions circulated during the life of the issue. These came from some 2d. sheets sold at a branch post office in Johannesburg in 1919 and from two sheets of the 1d.—a sheet with control 6 discovered in 1923,([81]) and another sheet with control 7 noted less than a year ago.([82])

4. 2d. NO WATERMARK: Faulty trimming of the paper turned the pattern of 240 watermarks on a bias compared to the sheet edges and also misplaced it slightly (a) to the right in several sheets, with the result that a few stamps at the top of the *first vertical row* of each sheet completely escaped any portion of a watermark, and (b) to the left in one sheet, leaving a few stamps at the bottom of its *last vertical row* without watermark. According to Mr. Ritchie "not more than 60" unwatermarked copies of the 2d. existed, but Mr. Simenhoff, who placed the number at 52 in his catalogue, writes me that he obtained this figure from Mr. R. W. Hawkes, sometime Capetown dealer, who handled the entire stock.

5. 1d. NO WATERMARK: Faulty trimming of the paper misplaced the watermark pattern *one stamp space* upward. The paper was fed to the press *upside down* with respect to its watermark pattern. Hence, all six stamps in the *top horizontal row of each of the four panes* escaped a watermark, and all other stamps had inverted watermarks. Also inverted watermarks showed in the decorative pillars of the horizontal gutter and in the margin beneath each stamp in the *bottom row of each lower pane.*

The sheet with control 6, discovered early in 1923, was believed unique until mid-1941 when S. C. W. Wareham reported([83]) that he had a block of four of the 1d. with control 7 as well as a similar block with control 6, "the two top stamps in both cases being entirely without a watermark, indicating beyond a reasonable doubt that the 24 stamps mentioned by Ritchie and Simenhoff can be increased to 48. The fact that there were two sheets of these stamps and that where the watermark does occur, its position is identical, not only on both control blocks, . . . but on other portions of the sheets which I have in my possession, lends strong support to the theory that these stamps were printed from two different numbered plates, laid side by side forming a sheet of 480 stamps which was subsequently cut in half by the printers."

6. 1½d. WATERMARK SIDEWISE: Mr. Lichtenstein informs me that the collection of Mr. J. Lewis of Bloemfontein includes a "specimen of the 1½d. with the *watermark sidewise*, this being the only specimen known of this variety. It is obviously from a booklet pane, and is postmarked 1922." He can offer no explanation for its existence but simply records that such a stamp exists.

7. GUM: The usual whitish dextrin compound used by De La Rue on most of their productions. In general, it is quite evenly spread and varies little in apparent thickness. Occasional irregularities are found, as if strings of hardened gum had lodged on the stamps, more often on stamps produced prior to 1920 than after that year.

A very curious effect has been noted on a few specimens of the 1d., suggesting that for at least a brief period "gum breaks," such as are regularly found in

(81) **South African Philatelist,** Vol. I, p. 28, March, 1923,and p. 62, June, 1923.
(82) **Ibid.,** Vol. XVII, p. 73, July, 1941.
(83) **Loc. cit.**

the gum of many United States stamps since about 1920, were used on King's Head printings. Mr. Lichtenstein writes: "The issues of your country show: (a) finely ribbed gum, and (b) 'creased gum' at intervals of about ½ inch to prevent curling. I have seen the Union King's Head 1d. with a similarly 'creased gum' giving the appearance of a 'ribbed paper' as the creases are very narrow. . . . This variety was actually shown to me as one of 'ribbed paper'—which it is not . . . ."

In the Rich collection is a 1d. King's Head with gum breaks which are vertical, being 1½mm. apart. The stamp itself has no identifying features of color, paper, and so on, which might place its period of production, but Mr. Rich believes it came from booklet panes secured by him in 1924 or 1925; the panes were broken up before the gum feature was noticed.

In the absence of definite information, one may presume that gum breakers to prevent curling of the stamps were tried experimentally in a few values of the King's Heads for a short time. No evidence exists that the supposedly "inferior" gum, said to have been used in the war years 1914 to 1918, was a factor in causing the experiment to be tried.

COLORS

Black and orange-red were discontinued for the 3d. in 1922 on account of an increase in the postal rate for overseas letters, and henceforth the 3d. was printed in blue and blue. Aside from this single major change, minor variations took place in all denominations. In all probability most of these changes came about from the scarcity of certain pigments during the war period and in the years immediately following. A concensus of the distinctions recognized by the Gibbons', Natal, and Simenhoff catalogues appears below, the numbers being cited as "SG," "N," and "S," respectively:

½d.[84]	green—SG 3; shades, S 8. blue-green—SG 4; N 7. yellow-green—SG 5. pale green—N 5; S 5. dark green—N 6.	gray green—N 8; S 4. deep dull green—N 9; S 7. deep green—S 6. bronze-green band across stamp—S 10f[85]
1d.	rose-red—shades, SG 6; shades N 56; S 11. carmine-red—SG 7; N 55. scarlet—shades, SG 8; N 57.	red—shades, N 58; shades, S 15. carmine—S 12. dull rose—S 13. deep dull rose—S 14.
1½d.	chestnut—shades, SG 9; N 106; shades, S 18. deep chestnut—N 105.	yellow-brown—N 107. reddish brown—S 19. pale brown—S 20.
2d.	dull purple—SG 10, shades, N 140; S 24. deep purple—SG 11. purple—N 140; shades, S 31. lilac—N 141. gray lilac—N 141; S 27. pale lilac—N 141.	dull lilac—S 25. brown lilac—S 28. plum—N 142; S 29.[86] pale plum—N 142; S 30. reddish mauve—S 26. deep brown rose—S 28a.
2½d.	bright blue—SG 12. deep blue—SG 13; N 182. dull blue—N 180. blue—N 181; shades, S 37.	bright blue and blue—S 34. deep blue and blue—S 35. ultramarine and ultramarine—S 36.

(84) From Mr. Simenhoff I have received a copy of "a scarce ½d. shade, uncatalogued thus far. It is a deep emerald with a mossy overinked appearance."

(85) Mr. Lichtenstein comments upon this as "a most striking color variety. Copies are included in both the Lewis and Levy collections."

(86) Mr. Simenhoff writes me: "Plum shade is like the slate-purple, No. 89, in Stanley Gibbons, Colour Guide."

3d.	black and orange-red—SG 14.	ultramarine—shades, SG 25.
	black and dull orange-red—SG 15.	ultramarine and deep blue—N 221.
	black and terra cotta—N 200; shades, S 43.	ultramarine and ultramarine—S 48.
	black and deep terra cotta—S 40.	blue and blue—shades N 220; S 46.
	black and pale terra cotta—S 41.	blue and deep bright blue—N 222.
	black and red—shades, N201.	blue and deep blue—S 47.
	black and vermilion—N 202.	
	gray-black and yellow-orange—N 203.	
	gray-black and dull terra cotta—S 42.	
4d.	orange-yellow and olive-green—SG 16.	reddish buff and deep green—N 243.
	orange-yellow and sage-green—SG 17; N 240; S 52.	reddish buff and moss-green—S 53.
	buff and olive-green—N 241.	reddish buff and olive-green—S 54.
	orange and green—shades, S 57.	deep brown-buff and deep green—S 55.
	pale orange and yellow-green—N 242.	pale brown-buff and yellow-green—S 56.
6d.	black and violet—SG 18; N 265; shades, S 63.	black and deep violet—S 60.
	black and bright violet—SG 18a.	gray-black and violet—shades, N 269.
	black and reddish violet—N 266.	gray-black and reddish violet—S 61.
	black and mauve—N 267.	gray-black and mauve—S 62.
1/-	orange—SG 19; shades, N 290; shades, S 69.	buff—shades, N 292; S 67.
	orange-yellow—SG 19a; N 291; S 66.	brown-orange—N 293.
		brownish orange—S 68.
1/3	violet—shades, SG 20; shades, 74a.	dark bluish violet—S 72.
	dark violet—N 300.	pale violet—N 301.
		pale bluish violet—S 73.
2/6	purple and green—SG 21; shades, N 310; S 77; shades, S 79.	reddish purple and green—N 311; S 78.
5/-	purple and blue—SG 22; shades, N 322; S 81; shades, S 84.	reddish purple and blue—N 323.
	reddish purple and light blue, SG 22a.	reddish purple and electric blue—S 82.
10/-	deep blue and olive-green—SG 23; N 331.	blue and green—shades, N 332; shades, S 87.
	deep blue and yellow-green—S 86.	blue and yellow-green—N 330.
		ultramarine and olive-green—S 85.
£1	green and red—SG 24.	deep green and carmine-red—S 91.
	green and carmine—S 90; shades, S 93.	olive-green and red—N 346.
		pale olive-green and red—SG 24a.
		pale olive-green and carmine—S 92.

PRINTING

Heavy and light inkings of the plates are to be found in all values; and combinations of a heavily inked head-plate with a lightly inked frame-plate, and vice versa, occurred in bicolored denominations. (Fig. 25). Variations of intensity in the black medallions of the 6d. are especially striking.

Stamps with "white patches"([87]) and others where the impression appears "blurred" have from time to time turned up. The first-named are chargeable against stray bits of paper or other foreign matter which got on the plate during press operations; the latter were perhaps caused by the end of a sheet's "flapping" lightly against the inked plate either before or after it passed under the platen of the press, *i.e.*, by what printers sometimes call a "kiss."

"White blob" varieties, sometimes referred to as "air bubble blobs," are noted for the ½d., 1d., and 2d. by the Simenhoff catalogue, and these Mr. Lichtenstein locates as being within the boundary oval of the medallion portrait.

(87) **South African Philatelist**, Vol. III, p. 7, Feb., 1925; p. 17, Mar., 1925; p. 122, Dec., 1925; and Vol. V, p. 145, Jan., 1928.

He writes that such varieties have also been recorded as follows: at left of crown in the ½d. and 2d., at right of crown in the 2½d., and over the "N" of "VAN" in the 2d.—and that "black blob on top of head" was found in the first printing of the 6d.

1. DOUBLE PRINT IN THE ½D.: Conceded to be the greatest of Union rarities; known only in the top five stamps of the first vertical row of a sheet purchased at the Johannesburg main Post Office in August, 1919. (Figs. 26 and 27). The usual explanation, as given by Mr. Ritchie, that the upper left-hand corner of a sheet had been folded over, "thus allowing the impression to come on to the next sheet, which, escaping notice, was then fully printed in its turn,"(88) may be correct. Mr. Rich informs me that his copy (the fourth from the top) definitely shows that the lines of the partial impression are under those of the full impression.

But, Mr. Rich considers that it would be "far more reasonable to assume that two sheets of paper were accidentally fed into the press together,(89) the upper one being slightly in advance of the lower, and the two sheets being slightly skewed relatively to each other. The impression overlapped the edge of the upper sheet which presumably was discarded as defective. Somehow the lower sheet was again fed through the press, received the full impression and was thus completed, after which it was passed by the inspectors and ultimately sold over the post office counter at Johannesburg."

Credit for initially observing that the top four of the five Halfpenny Double Prints "appeared to be rather 'smudged'," according to Mr. Ritchie rested "with an office boy who had occasion to purchase some stamps for his firm." Like most office boys who have figured from time to time in reports of the discovery of philatelic treasures, the name of this Johannesburg hero has not come down to us. Mr. Ritchie does record that the boy sold the top pair "to a dealer for 5/-, while the remaining pair he disposed of for 10/-," but the essential point to be noted, however, would seem to be that these stamps did not emanate from any unorthodox source. Instead, they came from a remnant of a sheet being offered for sale over the retail counter of a regular post office in the ordinary course of a day's business.

2. DOUBLE PRINT IN THE FRAME-PLATE OF THE 6d.: Discovered by S. G. Rich some years ago on two used copies, one with Simonstown cancellation of 1916 and the other with Kenhardt (Cape) cancellation indicating use in some year prior to 1920. This double print of the 6d. frame-plate has been neglected by cataloguers and specialists in South Africa although Mr. Rich reported it as early as 1928 in this magazine.(90) He describes these two stamps, which are still in his collection, as follows:

"The doubling extends to the entire lower corner half of the frame on both copies, and includes the entire oval band bearing the names of the country. It is not visible on the crown at the top, nor on the upper corner parts of the design. The displacement is about ⅓ mm. to the right, taking the partial impression as the doubling. This is in contrast to the downward displacement of 1 mm. for the partial impression of the ½d. The origin of the doubling is not clear but the small displacement would indicate that it probably came about through a flapping of the paper as it came off the plate. It is definitely not a 'slur,' nor can it be ascribed to any effect of plate wear."

(88) Ritchie, J.: **op. cit.**, p. 33.

(89) Mr. Rich here interposes this footnote: "We lack information as to whether the stamp printing presses were hand fed or machine fed, as well as on their construction and method of operation. Partial doubling of this sort is not an uncommon cause of spoilage when the usual modern pneumatic feeding devices are used, and with a press on the system variously known as Napier, Kelly, or Miehle, conditions are right for producing just this result. According to testimony of practical printers consulted, a two-revolution press on this system would appear the most reasonable machine to have been used for producing these stamps. The extreme reticence of Messrs. De La Rue on all matters makes verification of these probabilities impracticable."

(90) Rich, S. G.: **op. cit.**, p. 23.

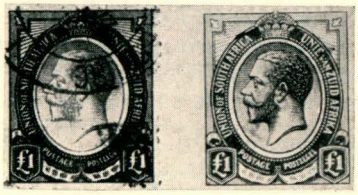


Fig. 25. Illustrating the effect of heavy and light inkings of plates.

Fig. 26. At right: All five copies of the greatest of Union rarities, the Halfpenny Double Print, from a "reconstructed" and hitherto unpublished photograph made by Walter Hesse of Capetown. Reading down: Nos. 1 and 2 form the pair originally owned by J. Ritchie and now in the collection of L. Simenhoff. Nos. 3 and 4 were sold as a pair in London early in the 1920's and were afterward separated. The present whereabouts of No. 3 are unknown while No. 4, which was in dealer's hands for at least eight years (1923-31), is now in the collection of S. G. Rich. Professor J. J. Smith of South Africa has No. 5.



Fig. 27. Below: A further enlargement of Mr. Rich's copy.



Mr. Rich continues: "The wear of electrotypes does not give any such apparent doubling of part of the lines. Instead, wear results in outlines rather than solid white lines, or in a rounding off of all printing parts, *e.g.*, blunted corners. In these 6d. doubles the white letters of UNION and AFRIKA, as well as parts of other words in the dark ovals, show as white parts of letters doubled."

3. OFFSETS ON BACK: Known in the ½d., 1d., 1½d., 2d., 3d. in both color combinations, 6d., 1/-, and 10/-. For the 3d. black and orange-red, 6d., and 10/- the catalogue descriptions read "complete offset of head-plate on back."

4. FOLD-OVERS IN SHEET CORNERS: Reported by Mr. Ritchie[91] and in the *South African Philatelist*[92] as existing in the ½d. with control 5, 1d. with control 4, 1½d. with control 1, and 2d. with control 2. In these "freak" varieties portions of the printed impressions of one or more stamps registered on the back of the sheet, *i.e.*, on the folded-over corner, and the corresponding portions of the face of the sheet were blank. Also, the *Quarterly Review of Philately*[93] reported that on two sheets of the 6d. sold over the counter of a post office in the Orange Free State in 1921 the printed impressions of an unspecified number of head-plate medallions appeared on the back of the sheet. These were attributed to a corner fold-over since the spaces normally occupied by the King's head were blank on some stamps.

5. PRINTED ON BACK OF SHEET: Known in the ½d., 1d., 1½d., and 2d. According to the Simenhoff Catalogue, the variety is described as "printed on gummed side, due to 'fold-over' corner," the catalogue numbers being 10k, 17e, 23e, and 33f, respectively. Presumably Mr. Simenhoff had reference to the corner fold-overs listed in the preceding section, for Mr. Ritchie directly ascribed "stamps printed on the back [as being] . . . due to the corners of a sheet being folded when printed . . . "[94]

But, as Mr. Lichtenstein points out in a letter to the author, such stamps should show the watermark placed sidewise or at an angle, whereas all copies Mr. Lichtenstein has seen printed on the back of the sheet, including a ½d. pair in the Lewis collection, have the "watermark perfectly normal." He continues: "It follows that any stamps with normal watermark, and printed on the gummed side of the paper, must have been occasioned as an error on the part of the printers who put entire sheets into the printing press the wrong side up."

A variety such as Mr. Lewis' halfpenny pair could be accounted for, as Mr. Rich suggests (although he thinks it only a remote possibility), by assuming a *fold-over parallel to a sheet edge.* If a sheet with a fold-over *parallel to its vertical edge* were fed to the press with its watermarks upright, a normal upright watermark would appear on all stamps printed on the back of the sheet or on its front. If a sheet with a fold-over *parallel to its horizontal edge* were fed to the press with the watermarks on its unfolded portion inverted, a normal upright watermark would appear on all stamps printed on the back of the sheet and an inverted watermark would appear on all stamps printed on the front of the sheet.

According to Mr. Melville[95] De La Rue printed typographed stamps "on paper that is gummed before printing," and Mr. Ritchie[96] reached that conclusion with respect to the Union King's Heads on the basis of his studies of fold-overs and other freak varieties. In such examples of the offsets on back described in Section 3 above as have come to the author's notice, the offset is definitely *on the gum* rather than under it. It therefore seems certain that the varieties under discussion in this Section should be described as "printed on gummed side" rather than as "gummed on printed side," and that it would be unjust to

(91) Ritchie, J.: **op. cit.,** pp. 62-63.
(92) Vol. I, p. 118, Oct., 1923; p. 129, Nov., 1923; p. 145, Dec., 1923; Vol. III, p. 122, Dec., 1925; Vol. IV, p. 89, Oct., 1926.
(93) Vol. I, p. 12, June 15, 1921.
(94) Ritchie, J.: **op. cit.,** p. 62.
(95) Melville, F. J.: **op. cit.,** p. 187.
(96) Ritchie, J.: **op. cit.,** p. 66.

cast the workman who applied the gum as chief villain of this particular philatelic comedy of errors.

6. SHIFTED MEDALLIONS: Sometimes called "half moons" or "new moons." Caused by imperfect registration of head-plate and frame-plate clichés, and known in the 2½d., 3d. in both colors, 4d., 6d., 2/6, 5/-, and 10/-. Examples of extreme shifting where the medallion actually overlaps the frame-plate impression are rare, and have been reported in only the 3d. in both colors, 6d. (Fig. 28), and 5/-.

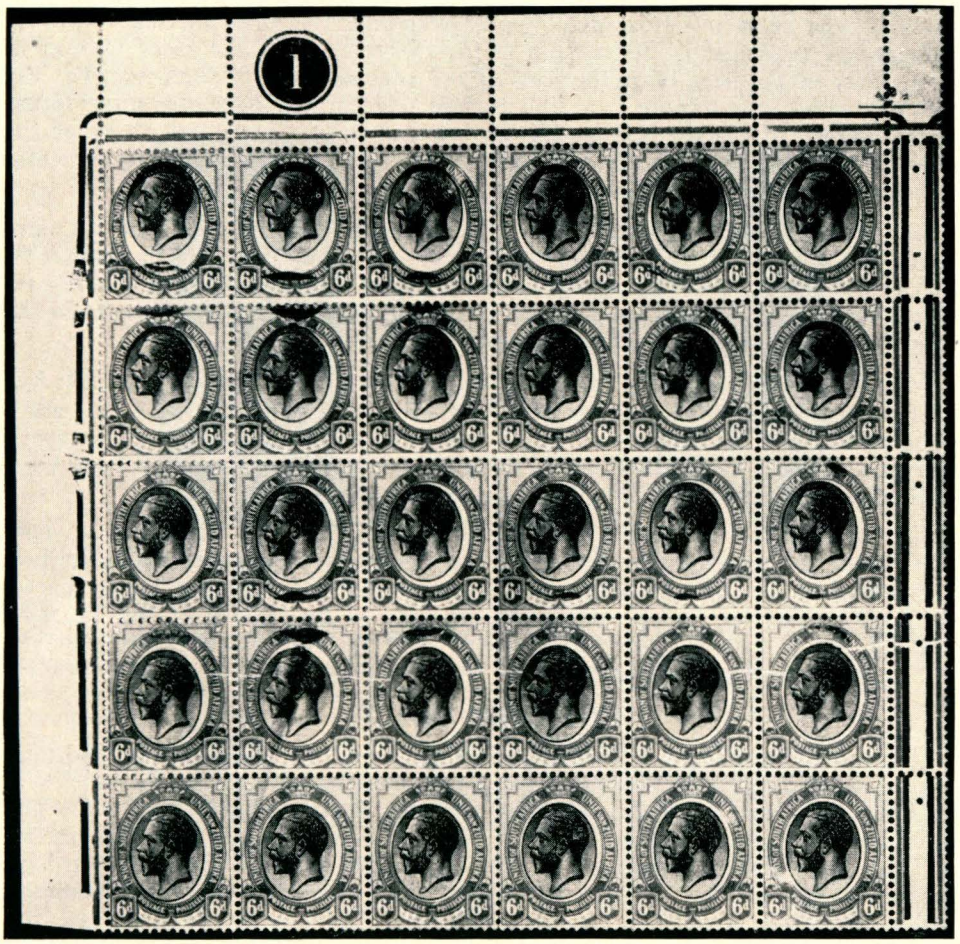


Fig. 28. Upper half of a mint N. W. pane of the 6d. showing: (a) misplacement of head-plate Jubilee lines with respect to those of the frame-plate; (b) extreme examples of "shifted medallions," in which their impressions overlap those of the corresponding frame-plate clichés; and (c) the "extra perforation in vertical gutter" variety. The horizontal white streaks that appear on the stamps and gutter portion of Row 4 coincide with slight paper creases which are noticeable on the gummed side of the pane. Originally in the collection of the late H. H. Saby, this finest known example of the medallion shift is now in that of Mr. Simenhoff, and it is illustrated herewith through his courtesy from a photograph made by Walter Hesse of Capetown.

PERFORATION

Sheets other than those used for making coils (discussed below under that heading) were perforated 14 x 14, the operation being performed by a comb machine normally working *upward* on the sheet. This left the bottom and both side margins plain, the top margin and all gutters being perforated through.

Also, except in certain printings of the 1d. as noted below, the type of comb machine used punched a single extra perforation hole at each break in the vertical Jubilee lines of the side margins.

1. PERFORATIONS REVERSED: Caused by *inversion of the sheet* when fed to the perforator, so that the comb machine worked *downward* on the sheet, thus leaving the top margin plain and the bottom perforated through.(97) The variety is known in some sheets of the ½d. (except with controls 1 and 2), of the 1d. (except with control 5), and of the 2d. (See Fig. 22).

2. PART-PERFORATE TOP OR BOTTOM MARGINS: Abnormally wide top or bottom sheet margins infrequently resulted: (a) in a horizontal row of perforations occurring in the margin at the extreme top of the sheet; or (b) in one or more of the needles at the ends of the vertical rows of the comb, *i.e.*, the comb's "teeth," registering near the bottom edge of the normally imperforate bottom margin of the sheet.(98) Mr. Sydow has bottom marginal pieces of the 1d. with control 6 and the 2d. with control 1 which show, respectively, six and three such perforations per vertical row.

3. MISSING PERFORATION: (a) Vertical pairs of the ½d., 2d., 4d., and 1/- are known with one perforation "blind" because of a broken comb needle.(99) (b) Certain sheets of the 1d. without control and with controls 3 and 4 were perforated by a comb which did not punch the single extra holes at the breaks in the vertical Jubilee lines of the side margins of the sheets.(100)

4. EXTRA PERFORATION IN VERTICAL GUTTER: Messrs. Sydow and Simenhoff advise me that certain sheets of earlier printings show one additional perforation hole (centered and 5 mm. down) in each portion of the vertical gutter between the 20 horizontal rows of stamps (See Fig. 28). They have noted this variety in the 1d., 2d., 3d. black and orange-red, 6d., and 1/-.

5. 1d. PART-PERFORATE STAMPS: In 1922 a 1d. pair from a sheet corner bearing control 6 was discovered with one stamp imperforate at the bottom, caused by the folding over of the corner *after* printing but *before* perforating.(101) Similar fold-overs turned up later in two sheets of the 1d. with control 7, the first leaving one stamp almost entirely imperforate at the left side, and the other leaving one stamp almost entirely imperforate at the bottom.(102)

ENDWISE COILS

Beginning September 1, 1913, and February 14, 1914, respectively, ½d. and 1d. stamps, perforated 14 x imperf., were dispensed by vending machines(103) at post offices in larger cities and sold over counters in coils of 500 and 1,200. The inland letter rate was increased from 1d. to 1½d. as of May 10, 1920, and coils of the 1½d. were issued November 15, but this value was not dispensed through vending machines.(104) In the following year, when the rate was increased another halfpenny as of June 1, the appearance of 2d. coils was similarly delayed until October 7, 1921.(105)

(97) Ritchie, J.: **op. cit.**, p. 38.
(98) **Ibid.**, p. 40.
(99) **Loc. cit.**
(100) **Ibid.**, p. 39.
(101) **Quarterly Review of Philately**, Vol. II, p. 8, Oct., 1922.
(102) **South African Philatelist**, Vol. I, p. 47, May, 1923, and Vol. III, p. 77, Aug., 1925.
(103) See Simenhoff catalogue: **op. cit.**, p. 89: "Owing to the slipping of the 'severing' mechanism, slot machine stamps are often ejected cut through the design. These freaks . . . can either be exchanged at the P. O. counters or used."
(104) Report of the Department of Posts and Telegraphs for the year ended 31st March, 1921: "Annual Departmental Reports (abridged)," No. 1, p. 359, 1922: "The introduction of the 1½d. rate for letters made it necessary to alter the existing stamp-vending machines in use at different points. Some difficulty was found in effecting the most suitable arrangement owing to the delicacy of balance required in the mechanism. Finally, all machines distributing 1d. stamps were altered to pass two ½d. stamps, and this apparently met the requirements of the public."
(105) **Philatelic Magazine**, No. 156, p. 668, Dec. 29, 1921.

1. MAKE-UP: A series of 50 or 120 joined strips of 10 stamps each, with a piece of white paper approximately the size of one stamp joined to each end of the coil. Strips were joined together by leaving about one-quarter inch of sheet or gutter margin attached to the *top* stamp of each strip and pasting this to the gummed side of the *bottom* stamp of another strip at its lower edge. The marginal piece of each join always showed a portion of a Jubilee line; sometimes it showed a portion of a decorative pillar or, more rarely, a portion of a control number.

2. PREPARATION: Mr. Ritchie reasoned([106]) that sheets intended to be made into coils were perforated 14 horizontally and assembled into lots of 50 for making coils of 500, or of 120 for coils of 1,200. A lot of 50, for example, was then cut in half horizontally across the horizontal gutter, and the two half-lots may be added that strips joined *tête-a-tête* have never been reported.



Fig. 29. Endwise coil variety, the "isolated perf." showing as part of a hole.



Fig. 30. Endwise coil variety, the "isolated perf." showing as a complete hole.

were matched to form two pads. Top and bottom margins of each pad were trimmed to leave only the width required for the join. The pads were sliced vertically to yield 24 little pads each of which consisted of 50 strips of 10 stamps, the quantity required to make one coil of 500. All top marginal pieces of the little pads were retained to make joins; all bottom marginal pieces were discarded *except one* to which one of the white end-papers was joined.

On this basis two conclusions may be drawn: (1) Because 12 of the 24 little pads came from the *upper* halves of the original 50 sheets, the top marginal pieces of *two* of these little pads (*i. e.,* those from vertical rows 2 and 11) all showed a portion of a control number; and (2) because the other 12 little pads came from the *lower* halves of the 50 sheets, all their top marginal pieces showed a portion of a pillar. These conclusions would explain why collectors of joined pairs have an even chance of finding them showing a portion of a pillar, while the odds were never less than 12 to 1 against finding a plate-number join. Parenthetically it

3. ISOLATED PERFORATION: Ordinarily this variety, also known as "lateral perforation,"([107]) shows as only part of a hole (Fig. 29), but rare examples are known where it appears as a complete hole (Fig. 30). Mr. Lichtenstein informs me that for all denominations the "isolated perf." occurs almost always near the *left bottom* of a stamp and only very occasionally near the *right bottom.* He has seen the 1d. with two holes on the *same side* of a single stamp, one being near the top and the other near the bottom; but the existence of "isolated perf." holes on *both sides* of the same stamp is unknown.

(106) Ritchie, J.: **op. cit.,** pp. 30-31.

(107) Which Oswald Marsh noted as a "new variety . . . in the latest supplies" in **Philatelic Magazine,** No. 69, p. 255, Nov. 8, 1916.

What useful purpose may have been fulfilled by the "isolated perf." has never been satisfactorily explained.

4. INVERTED WATERMARKS: According to the Simenhoff Catalogue all four denominations exist in coils with inverted watermark, although the Natal lists only the ½d. and 2d. On the basis of Mr. Ritchie's theories, if one coil stamp of a denomination be found with inverted watermark, the discovery of it signifies that at least 240 must have been created, *i. e.*, all stamps in one strip of 10 for each coil made from a lot of sheets containing one sheet with its watermarks upside down. Yet the infrequency with which such items have turned up indicates that they rank as among Union rarities.



Fig. 31. Early booklets, prepared from ordinary sheets with binding edges at left or right.

Many stamps with inverted watermark, presumably from booklets, have been trimmed and offered for sale as perf. x imperf. in South Africa, and it should be noted that most coil stamps having a horizontal width of less than 20 mm. must be regarded with suspicion.

BOOKLETS

It had been specified in the "Tenders" that booklets were to contain a face value of 2/5 and be sold at 2/6—four 1d. panes of 6, one ½d. pane of 6, and one ½d. pane of 4 with two blanks. However, they appeared containing a face of 2/6 and were sold at that price—four 1d. panes of 6 and two ½d. panes of 6 (Fig. 31). Early booklets, Mr. Rich informs me, had dark red covers (later changed to pink), were interleaved with waxed paper, and fastened together with wire staples.

In September, 1921, according to a contemporary journal,(108) "new books of stamps containing 12 ½d., 12 1d., and 12 1½d [*i. e.*, two panes of 6 for each of these three denominations] are now on sale. The sheets of stamps are interleaved with white paper, on which goods manufactured by Lever Bros.(109) are advertised. Another new departure for the Union Post Office!" Mr. Sydow advises me these booklets were sold at face, 3/-, and had pink covers.



Fig. 32. The now scarce 1½d. booklet pane.



Fig. 33. The 1½d. tête-bêche with Royal Tour cancellation of post office attached to train of H.R.H. Prince of Wales (May-July, 1925) in the Union, Bechuanaland Protectorate, and the Rhodesias. Also with the last local postmark applied to mail from the train—that of Sunday, July 25, at Beaufort West, Cape Province.

It will be recalled that no stamps of the 1½d. denomination appeared until August, 1920; that 1½d. coils did not appear until the middle of November; and that the special need for the denomination expired at the end of May, 1921, when the inland letter rate was raised to 2d. Thus the booklets with the now scarce 1½d. panes (Fig. 32) made a belated debut and were soon superseded—just when is not clearly established—by booklets containing two ½d. panes of 6, two 1d. panes of 6, and two 2d. panes of 6. These, Mr. Sydow advises me, were also interleaved with Lever Bros. advertising, were sold at face, 3/6, and had pink covers. They were on sale until after January 1, 1926, when the inland

(108) **Quarterly Review of Philately,** Vol. I, p. 9, Sept. 15, 1921.
(109) Including the Royal Vinola Shaving Stick and Cobra Boot Polish, products of companies owned by or associated with Lever Bros.

letter rate was reduced to 1d., and upon which date the first of the Pictorials went on sale.(110)

Consequently, in September, 1922,(111) a large stock of the 1½d. sheets originally intended for booklets was issued to postmasters for general distribution with instructions to push their sale.(112) An interesting discovery ensued: The first three vertical rows of each of the four panes of these sheets were normal, but the last three vertical rows were reversed. Thus *tête-bêche* pairs, 40 per sheet, appeared in the third and fourth vertical rows of each pane (Fig. 33). That the early booklets had been prepared from ordinary sheets is indicated by the fact that the binding edge was sometimes at the left of the stamp panes and sometimes at the right (Fig. 31). Although as time went on the presence of an unusually large number of ½d. and 1d. booklet stamps with inverted watermark had been



Fig. 34. Marginal stamp from right outer edge of 1d. booklet pane with attached portion of an adjoining stamp tête-bêche.

observed, it was not until the 1½d. *tête-bêche* sheets were placed on sale that the existence of special plates for booklet printings, at least in that denomination, was confirmed.

Complete sheets of the ½d., 1d., or 2d. with the *tête-bêche* make-up are unknown in philatelic circles, nor have any complete *tête-bêche* pairs been reported. That they did exist, however, is confirmed by the finding of marginal stamps from the imperforate outer edges of booklet panes showing a *portion* of an adjoining stamp *tête-bêche*. (Fig. 34) The 1½d. booklet sheets were issued to postmasters with plate-number margins removed, and no information as to the control they may have carried is available.(113)

(110) **South African Philatelist,** Vol. III, p. 141, Jan., 1926.
(111) **Quarterly Review of Philately,** Vol. II, p. 7, Oct., 1922.
(112) The "Distributor of Stamps, Pretoria, received from the printers three cases of 10,000 sheets each" according to **South African Philatelist,** Vol. I, p. 5, Feb., 1923.
(113) Ritchie, J.: **op. cit.,** p. 42.

(To be continued).

The Railroad Postmarks of France

By Carroll Chase

(Continued from Vol. XX, No. 3, Page 211)

The postmarks of the Paris railroad stations alone form a considerable group. Of the many stations in Paris eight have, or have had, their own postmarks. The simplest way to consider them is undoubtedly station by station, rather than by types. Taking them alphabetically, we commence with the Gare de la Bistille. (The Gare d'Austerlitz and the Gare d'Orléans are given under the Gare du Sud-Ouest (Southwest Station) by which name they were first known). This station is not important, serving only a certain section of suburbs



Fig. 78.

southeast of Paris. I have encountered but a single type of postmark—See Fig. 78. It is Type II and has been seen used from 1895 to 1908. Other types may exist.

Postmarks from the Gare de L'Est (East Station) exist from the beginning.

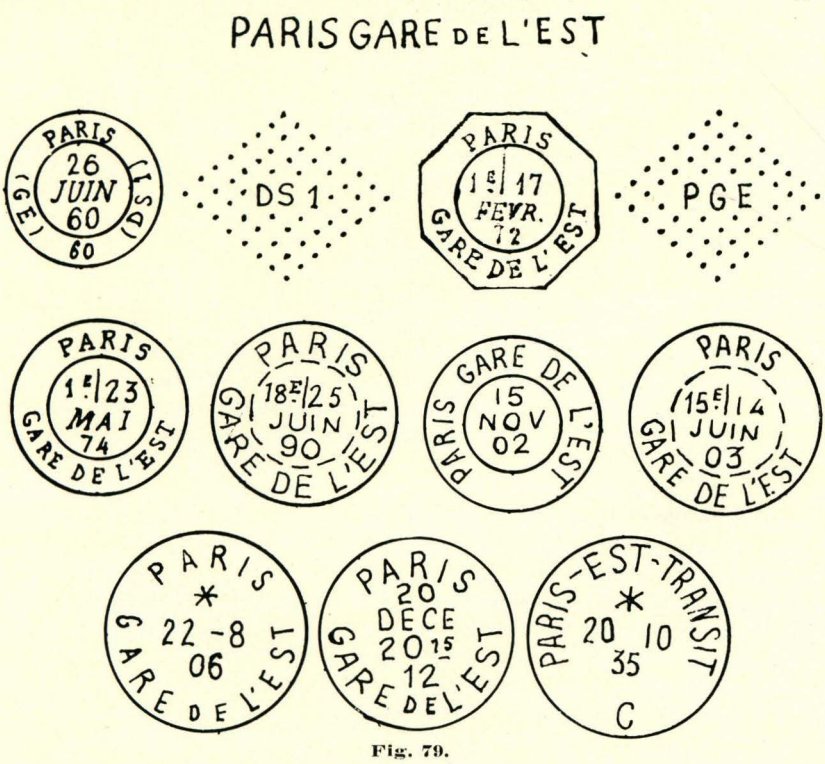


Fig. 79.

Fig. 79 shows a fair range of these markings. The earliest type dates from 1854. The dated postmark shows PARIS at the top, "60" in figures at the bottom,

(GE) (Gare de L'Est) at the left and (DS1) (Bureau D, Succursale No. 1) at the right. "Succursale" in this case means sub-station. The griffe used with this dated postmark shows DS1 in the middle.

There is some doubt about the postmarks of the type just described. There are five of them altogether showing GL, GE, GN, GSO, or GNO at the left, standing respectively for Gare de Lyon, Gare de L'Est, Gare du Nord, Gare du Sud-Ouest and Gare du Nord-Ouest. These were all sub-stations and the railroad station was probably indicated in the postmark because it was in the proximity rather than in the actual railroad terminus. They are all fairly rare.

This postmark went out of use in July, 1863 and was replaced by the dated postmark "Paris, rue du Faugb. St. Martin" and by the Paris star with 14 in the center. This, however, was not a railroad station marking. About 1870 two new types came into use; one circular, for the night service and one octagonal, for the day service, this latter being very rare. The griffe which was used for these two shows PGE in the center. This griffe was suppressed, with all others, on April 1, 1876. The Type II postmarks in two sub-types, with and without the "levée," have been seen from 1887 to 1903. The Type III postmarks exist in several varieties, three of which are illustrated, as well as the modern griffe "PARIS, GARE DE L'EST." The "Transit" postmarks show brigade letters.

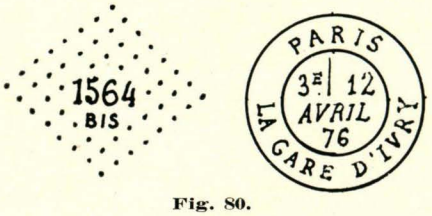


Fig. 80.

The Gare d'Ivry postmarks are all rare, as the station had little importance except for freight. It was created early and the griffe is shown in Fig. 80. It is one of very few showing "BIS." 1564 was the number of the suburban town of Ivry, so, when the station post office came into being, a second or "BIS" griffe was produced. This office was supressed in 1863 but re-established later and given the number 1625—large figures.

The "Paris, Gare de Lyon" also known as the "Gare Paris PLM" (Paris, Lyon, Méditerranée) is one of the most important. It should not be confused with the Gare de Lyon (without "Paris" but with the number 68 at the bottom) which comes from the city of Lyon in the Department of the Rhône. The earliest is of the same type as the first Gare de L'Est, but shows GL (Gare de Lyon) at the left and BS2 at the right. The accompanying griffe shows BS2 in the middle. The octagonal day service postmark exists but is very rare. The second griffe shows the initials PGL and was in existence from about 1870 to April 1, 1876. From 1864 on, for many years, there were at least four brigades—A, B, C and D, exactly like the ambulants, working in this station. Some of the postmarks they used show one of these letters while others do not. The postmarks exist of the day and night types—center, octagonal and circular respectively. The Type II postmarks exist with and without the "levée" and have been noted from 1892 to 1906. There are several kinds of the Type III postmarks—one showing BANLIEUE (suburbs) at the bottom. The griffe "PLM Province" is odd and rare. A selection of these postmarks is found in Fig. 81.

"Paris Gare du Nord" is different from the others in that certain of the earlier types do not exist. The earliest type shows (GN) at the left and (DS1) at the right. The griffe also shows DS1. The postmark which came into use after this showing "Paris, Gare du Nord" was a regular post office open to the public and not a real station office. The star obliteration which accompanies it

shows the figure 14. The Type II postmarks are normal. Fig. 82 first shows a telegraphic marking used on what were called telegraph cards which were sent through the pneumatic tubes. It is in blue and is rare. The other three are some of the more unusual Type III postmarks. The "Nord Transit Ordinaires B" is decidedly rare and is the only one I have seen with the word "Ordinaires."

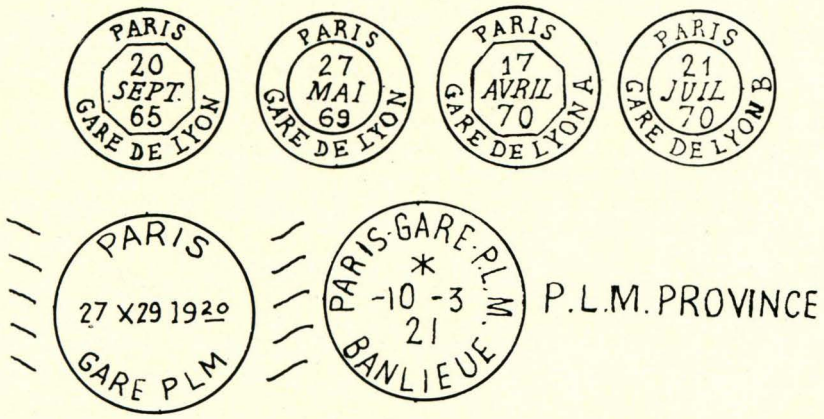


Fig. 81.

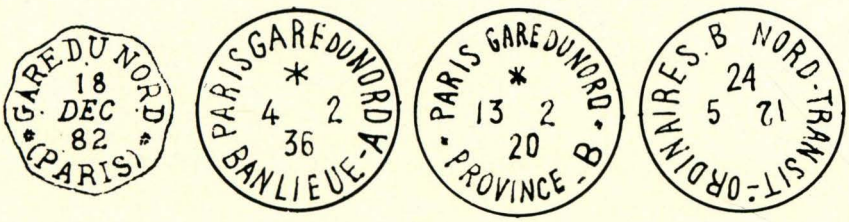


Fig. 82.

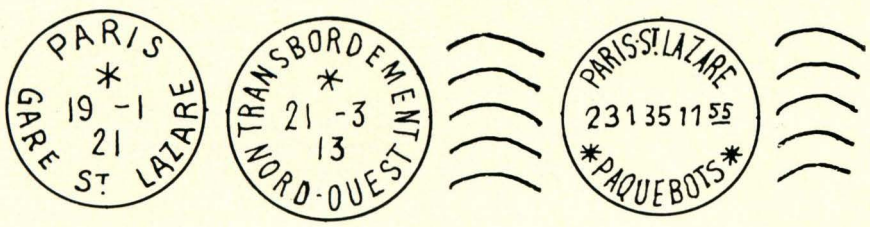


Fig. 83.

The Gare du Nord-Ouest (Northwest), known today as the Gare St. Lazare, had station postmarks from the beginning. The earliest type shows GNO at the left and KS2 at the right while the griffe used with this also shows KS2. The second griffe had PGNO for initials. I have not seen any postmarks from this station with brigade letters. The octagonal postmark exists but, as usual, is very rare. I have seen them dated only during 1872. Fig. 83 shows three postmarks from this station. That including "Paquebots" was one of the cancellations used on supplementary mail sent by the boat train from this station to the transatlantic liners. There was a small extra charge for this service.

The postmarks of the Gare d'Orléans make up a small but very complicated group. In the early days the Gare d'Orléans was another name for the Gare d'Austerlitz. About 1899 this line was prolonged to the heart of Paris to the station now called the Gare d'Orsay and also the Gare d'Orléans. The earliest postmark showing "Gare d'Orléans" existed from 1863 to 1868 but was not a regular railroad station marking, as the bureau was open to the public and the star cancellation used with it had the number 33. This is the one dated 1863 in Fig. 84. Seemingly about 1870 an office was opened in what was then called the Gare d'Orléans. The postmark used is the one dated 1872 in Fig. 84. The griffe used with it had P ORL in the center. This griffe has long been listed as belonging to the ambulant Paris à Orléans, but this is surely an error. For one reason no ambulant Paris à Orléans existed between 1864 and about 1886, while the griffe P ORL exists only from about 1870 to 1876. If an octagonal postmark exists from this station, I have not seen it. A Type II postmark exists but I have seen no marking showing this station dated later than 1903.

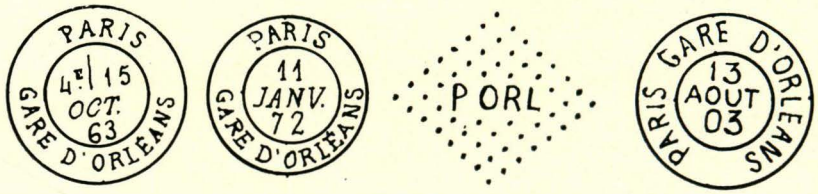


Fig. 84.

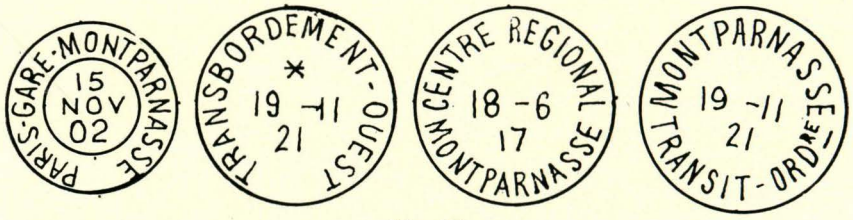


Fig. 85.

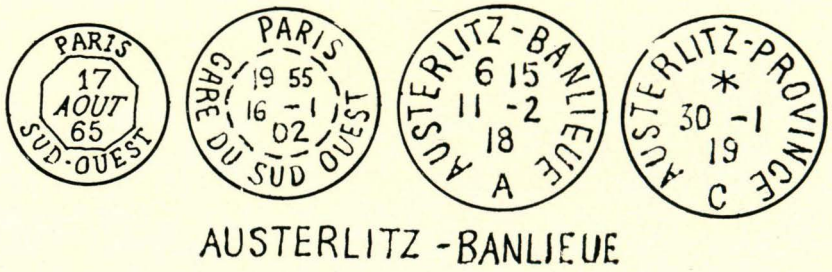


Fig. 86.

The Gare de L'Ouest (West Station) is today known as the Gare Montparnasse. The station postmarks date probably to about 1870; the earliest being round or octagonal (the latter rare) and reading "Paris Gare de L'Ouest." The griffe used with this postmark (until April 1, 1876) shows PGO in the center. The Type II postmarks exist with both the Gare de L'Ouest and Gare Montparnasse; an example of the latter dated 1902 being the earliest I have seen with "Montparnasse." See Fig. 85 for a few examples. The "Centre Regional" is a marking used during the first World War.

The Gare du Sud-Ouest (Southwest Station) is today known as the Gare d'Austerlitz. The station postmarks date back to the earliest type, this one

showing GSO at the left and HS4 at the right, the corresponding griffe showing HS4. The second griffe used from about 1869 until April 1, 1876 shows PGSO. It is seemingly only with the Type III postmarks that "Gare d'Austerlitz" appears in the markings. Fig. 86 shows a few examples. I have not seen the octagonal postmark from this station though it may exist, nor have I seen the brigade letters except in the Type III markings.

Before terminating my article by noting certain corrections and additions a few more bits of information may be noted.

There is one more ambulant griffe which must be mentioned. It is in a class by itself and is very rare. It reads "AC"—See Fig. 87. I have seen a few copies—about six—mostly off cover and one in the Kastler collection used to cancel the stamp, a 20c Cérès, on a siege of Paris balloon cover dated Nov. 29, 1870, addressed to Boulogne but without any other postmark. I had my suspicions as to what it stood for but it was not until I found another cover that I was sure. The second envelope is from Mexico to Bordeaux via England. It bears an entry postmark (shown in Fig. 87) and the AC griffe was used to obliterate a wrong postage due marking. So the AC stands for either "Ambulant-Calais" or "Angleterre-Calais." It was obviously used very little, probably mostly to obliterate stamps that had by error been left uncancelled. It is surely strange that one and only one griffe is known corresponding to an entry marking.

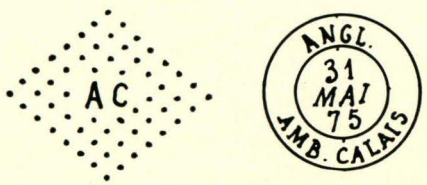


Fig. 87.

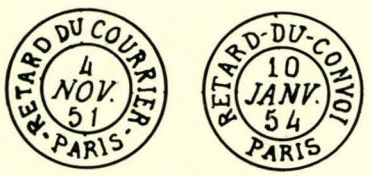


Fig. 88.

There are two early postmarks used in the main Paris post office which, while not ambulants, have a certain relation to them. One reads "Retard du Courrier-Paris" and the other "Retard-du-Convoi-Paris."—See Fig. 88. The first mentioned has been seen used only during 1851 while the other was in use at least from early 1851 to 1854. Their usage thus overlaps. The former has been seen in black only and the latter in black and red; the red postmarks sometimes being without any date in the center. These were applied to mail which arrived at Paris with a certain delay. I have heard it stated that the "Retard du Courrier" was used on letters arriving by the mail coaches and the other on mail carried by the ambulants. I do not know whether or not this is exact but the word "convoi" was used at this period for train. These are found more often on the back of letters than on the front. They are both rare.

One more group of postmarks called those of the "Boîtes Mobiles" (which may be translated as "traveling letter boxes") which have some relation to the ambulants, may be described. Not very much seems to be known of their history. The Catalogue des Estampilles, Page 213, states that these postmarks were applied to letters from the Boîtes Mobiles found on the "Courriers d'Entreprise par Voie de Terre" (contractors traveling on land), the postmark being applied at the terminal town. I think this is only partly true. The same catalogue gives the date of issue as about 1856, which seems to me much too early as I have never seen one dated earlier than 1862. There is a very rare provisional type in two straight lines known only from Château-Salins (At that time in the Department of the Meurthe and now in the Department of the Moselle)—See

Fig. 89. The only example I have seen is dated 1862. The usual early type is found in a town postmark, "Boîte Mobile" or its abbreviation, being found at the bottom of the marking and taking the place of the number of the Department normally found in this location. Several hundred offices received these postmarks, including at least sixty small towns using the postmark with a dotted exterior circle. In spite of the number of towns using them, they are all rare (except the one used from Bordeaux) and the dotted circle postmarks are extremely rare.—See Fig. 90. Except for an example from St. Nazaire dated Jan. 18, 1862 (which probably arrived from Painboeuf by boat) the earliest of



Fig. 89.

these "town" postmarks I have seen is from Vire dated August 29, 1865 and I have an idea that the land service started that year. The latest date seen is May 21, 1869 though the great majority of the postmarks are dated 1866 or 1867. It seems quite possible to me that some of the mail thus marked was brought in by the Rail Road Courriers-Convoyeurs, who, before 1867, had no postmarks.

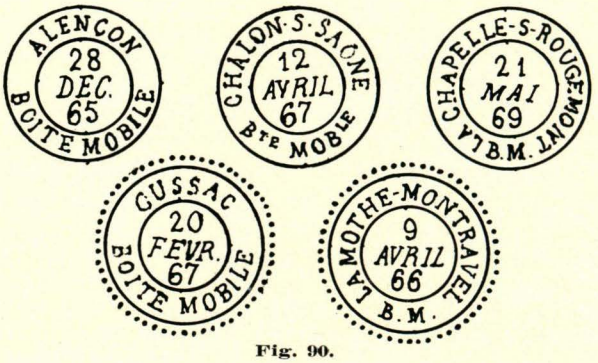


Fig. 90.

These Boîte Mobile markings in town postmarks were replaced by the initials B. M., some of which are still in use. Some of these date back to 1866. The commonest type is a small oval ordinarily in black but which has been seen in red. There are two unframed varieties, obviously homemade, used in Pauillac, Department of the Gironde. The rectangular framed varieties seemingly were used only in Algeria.—See Fig. 91.

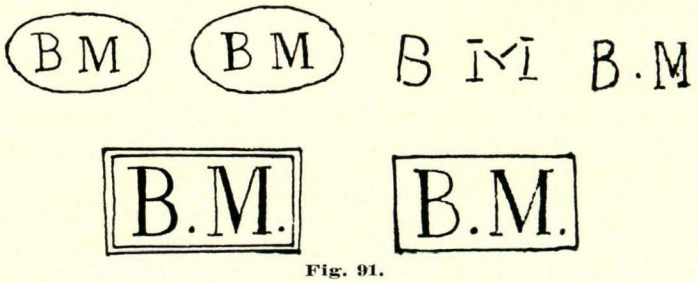


Fig. 91.

One town postmark which might be confused with an ambulant may be mentioned. Its name is "LANEUVILLE A BAYARD" in the Department of the Haute Marne. As the A between the two parts of the town name has no

accent it does *not* mean "LANEUVILLE *to* BAYARD" but "LANEUVILLE belonging to BAYARD."—See Fig. 92.



Fig. 92.

There was a serious error in the omission of a few paragraphs which should have appeared on Page 11 of the January, 1938 Issue of the C. C. P. These should be inserted after the 12th line on this page and are as follows:—

The following griffes undoubtedly exist but I have never seen any of them.

P SG—Paris à St. Germain des Fossés
P Tre—Paris à Tonnerre
St Q P—St. Quentin à Paris
A D—Amiens à Douai
S. B2°—Strasbourg à Bale 2°

The two griffes, if they exist, from the line Paris-Montereau

Several more exist which have been seen but once or twice and this will give a fair idea of the rarity of some of these postmarks.

Occasionally there are found covers showing a stamp obliterated by a griffe which does not correspond to the dated postmark beside it. This may be due to one of several reasons. Two different brigades occasionally worked in the same postal car. Lyon à Avignon, for example, was an ambulant which aided the overworked brigades of the ambulant Lyon à Marseilles. As one employee cancelled the stamps and another may have handled the dated postmark, it so happens that the combination of LA on the stamp may be found with a dated postmark "Lyon à Marseilles 1°" beside it. Again one ambulant may have neglected to obliterate a stamp which was cancelled by another ambulant later handling the letter. Rarely an ambulant brigade received the wrong griffe by error. For example, the ambulant Lyon à Paris (having four brigades—A, B, C and D—used their own dated postmark from about January, 1865 to September, 1866—at the same time cancelling the stamps with the griffe Cf P which had undoubtedly been given them by mistake.

One extraordinary mis-use of a griffe is found with the ambulant Versailles à Paris created in 1871 just after the disastrous Franco-Prussian War. Instead of making a griffe for this line, the postal authorities gave them the old griffe "M G" of the line Le Mans à Guingamp which had existed but for a few weeks in 1864! I suspected this for some time before I found a dozen or so covers which proved it absolutely. This was written up fully in the Echo de la Timbrologie for February 29, 1936.

Another queer incident is found in connection with the griffe Cf P used by Brigade B of the ambulant Clermont à Paris. The griffe had originally been made to read Cf P2° but the first departure each 24 hours had been suppressed and Clermont à Paris 2° became Clermont a Paris. At this moment the "2°" was removed. Later the Cf gradually broke off so that by 1872 only the P was left, squarely in the middle of the griffe, which continued in use some years. This odd item is quite valuable especially on cover.

One more combination found, and not rarely, is a griffe which indicates the direction the contrary of the dated postmark alongside. Often this undoubtedly was applied by error as both griffes were in the postal car, the second one for the return trip. Another fact that must be taken into consideration is this. Except in certain large railroad stations there was no means of sorting the mail deposited in the station box before giving it to the ambulant. Thus it often happened that the mail addressed **to** Paris, for example, was first handled and had the stamp cancelled by an ambulant coming **from** Paris, as the mail was given to the first ambulant passing. However, at the first opportunity this mail was given to an ambulant going in the right direction. Hence the dated postmark may show the correct direction while the griffe shows the contrary.

CORRECTIONS AND ADDITIONS A few typographical errors which change the sense should be corrected and a little entirely new information has been found. These brief corrections and additions are as follows:—

July, 1937 Issue, Page 150	10th line from the bottom—"of course" should read "of others."
July, 1937 Issue, Page 153	One entirely new route postmark has been discovered. It reads "Route Supplementaire" and has a fleuron at the bottom. A single example has been seen in red dated Mar. 20, 1848.
Oct., 1937 Issue, Page 226	18th line—The second word "were" should read "very."
Jan., 1938 Issue, Page 11	11th line—Change July 16, 1854 to Apr. 3, 1854.
Jan., 1938 Issue, Page 15	Insert Paris à Avricourt (without either 1° or 2°) Day type postmark, Brigade G. Created 1882?. Suppressed 1883?
Jan., 1938 Issue, Page 16	The griffe P Ch does not exist.
Jan., 1938 Issue, Page 19	The griffe belonging to Paris à Sedan, 1861-62 should be PS1°.
Jan., 1938 Issue, Page 20	Insert Arras à Paris. No griffe. Night service, Brigade B, created 1885?
Jan., 1938 Issue, Page 26	Insert Bordeaux à Irun. Night type with a fleuron at the bottom instead of a brigade letter. Dated 1868.
Jan., 1938 Issue, Page 26	11th line — Bâle à Strasbourg. Under remarks — Change "Night Service" to "Day Service."
Jan., 1938 Issue, Page 27	Insert Givet à Charleville. Day type postmark with a fleuron at the bottom. 1866?-1871.
Jan., 1938 Issue, Page 28	Insert Lyon à Marseilles. Night type postmark with a fleuron at the bottom. Dated 1869.
Apr., 1938 Issue, Page 111	Insert Bordx à Cette Rapide. Exists with the exterior ondulated. Brigade B.
Apr., 1938 Issue, Page 112	Insert Bordeaux à Poitiers. Day type postmark. Brigade C, 1889.
Apr., 1938 Issue, Page 113	Insert Lyon à Marseilles 4°. Night service. One example seen in violet dated July 27, 1907.
Apr., 1938 Issue, Page 114	Insert Poitiers à Bordeaux. Day Service. Brigade? 1889?
Oct., 1938 Issue, Page 304	Insert Paris à Modane (C).
Oct., 1938 Issue, Page 306	Insert Modane à Paris (C).
July, 1939 Issue, Page 216	6th line from the bottom—"All lines that ran trains to" should read "the line between Paris and"
July, 1939 Issue, Page 218	11th line—"Qaronne" should read "Garonne."
July, 1939 Issue, Page 219	2nd line—"The used" should read "an unusual."
July, 1939 Issue, Page 219	12th line—"Le Qolfe Juan (F8) instead of (8F)" should read "Le Golfe Juan (78) instead of (87)."
Oct., 1939 Issue, Page 289	8th line—"route" should read "bank."
Oct., 1939 Issue, Page 289	17th line—"black" should read "block."
Oct., 1940 Issue, Page 269	7th line from the bottom—"Tnd zone" should read "2nd zone."

(THE END)

Leeds and Franklin Patent Envelope

One of our members, Mr. E. Tudor Gross of 170 Westminster Street, Providence, R. I., is preparing an article on this interesting subject. The last articles about this envelope appeared in the COLLECTORS CLUB PHILATELIST in 1929 and 1930. It is hoped that new material and information may have been discovered by some of our members since then. If you have any covers with this patent cancellation or any information of value, will you not be good enough to either advise the Editor or write Mr. Gross direct. We hope to have the article ready for the next issue of the PHILATELIST.

TRANSLATIONS FROM KOHL'S HANDBOOK

By Dr. Herbert Munk

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HAWAII

Hawaiian Islands (Sandwich Islands)

(Continued from Vol. XX, No. 4, Page 275).

Translated by HENRY A. MEYER.

TRANSLATOR'S COMMENT REGARDING THE FIRST INSTALLMENT. It was originally my intention to begin each installment of this translation with a brief list of corrections and remarks concerning the previous installment; but since the appearance of the October issue of the Collectors Club Philatelist I have received such a deluge of letters containing the most valuable sort of information, that I must alter my plans, and go right ahead with the translation; after it has been completed I will follow it up with an article containing all the corrections and new information received on the entire work. The letters which I have received have been most welcome, both for the very valuable help they contain and for the reason that they are evidence of the high fraternal spirit prevailing among the members of the Collectors Club. Any further letters will be gladly received, and the gist of all of them will be consolidated into the follow-up chapter, with proper credit given to everybody who lends help. It is noteworthy that not a single letter of petulant fault-finding has been received, such as discourage many would-be philatelic authors from contributing to the regular stamp magazines.

ERRATA: The translator has thus far discovered the following typographical errors in the first installment of the article:

Page 257, paragraph 2, line 5: "A. J. P. 1892" should read "1902." Stanley B. Ashbrook discovered the error and traced down the correction.

Page 263, footnote 10: From "In the body of the work . . . " to " . . . is raised to XIII" we are translating Dr. Munk; the remainder of the footnote is translator's comment.

Page 267, footnote 17, should be signed "Tr."

Page 269, footnote 21, should be signed "Tr."

Page 269, footnote 21, line 6, "a deep scratch at least 1 mm. long" should read "at least 14 mm. long" This scratch shows very plainly in the bottom margin of Fig. A.

Page 271, footnotes 25 and 26, should be signed "Tr."

Official Imitations of 1889

Germ. Ndr. 785, 786; Michel, 5N, 6N; Scott, mentioned but not given numbers; Gibbons, not listed; Yvert, mentioned but not given numbers.

Produced from new plates by the American Bank Note Co., New York, from the retouched 5c die and a new 13c die; fairly thick, grayish-white or lightly toned paper; yellowish, very smooth gum.

5NII	—	5c (greenish) blue		
		I. Without overprint	8.00	——
		II. With black overprint "REPRINT"	3.00	——
6NII	—	13c pale brick-red, salmon-red		
		I. Without overprint	10.00	——
		II. With black overprint "REPRINT"	4.00	——

Because of their method of production, the 5c official imitations can be distinguished from the originals as well as from the reissues No. 5NI most easily by the absence of the two tiny dots of color in the upper right value-tablet, near the left frame-line of the tablet (apparently in the retouching of the die, they

were removed).* Also, the middle portion of the hair of the king is somewhat differently engraved; the point of the left side of the moustache (as a person sees it) runs upward in the originals and the reissues, but downwards in the imitations, etc. The fundamental tone of the color is somewhat brighter than



Fig. B.
Sheet of official imitations of 1889, stamp No. 5NII surcharged "REPRINT." Note how the plate-maker has attempted to imitate the bad spacing of the original plate, with only partial success. Both sheets are from the translator's collection, and came from the collection of Arthur Hind.

in the reissues, with just a trace of green. In the 13c imitations, whose color is a pale, rosy brick-red to salmon-red, the main difference is in the "3" of the upper left figure "13," whose bottom turn in the originals and reissues is flat and long, while in the imitations it is much rounder and shorter and ends with a larger dot. The upper right figure of value is also different; the bottom turn of the "3" in the imitations is much rounder, and in the inscription in the right-hand tablet the "t" of "Cts" in the imitations is as tall as the preceding "C"

* Editors Note: Also they are easily distinguished by the size.

while in the originals and reissues it is shorter and thinner. Moreover, the tiny differences which distinguish the 20 subjects on each plate are entirely missing in the imitations.(34)

Of the 10,000 copies of each value, there were still on hand in May, 1896, 7,100 copies of No. 5NII and 8,900 copies of No. 6NII, all with surcharge "REPRINT." On Jan. 28, 1897, the remaining 6365 copies of the 5c and 8304 copies of the 13c were burned under official supervision. The actual number sold was therefore 3635 copies of No. 5NII and 1696 copies of No. 6NII. The two plates made by the American Bank Note Co., together with their dies, were destroyed in New York on March 27, 1894, under supervision.

Translator's comment: For convenience, we present here a tabulation of the various numbers indicating quantities on hand, destroyed, etc., as stated in the foregoing sections:

Stamp		No. Printed	On Hand May 27, 1896	Destroyed Jan. 28, 1897
5NI-II	5c surcharged "SPECIMEN"	?	14,200	7,276
6NI-II	13c surcharged "SPECIMEN"	?	17,000	16,257
5NII-II	5c surcharged "REPRINT"	10,000	7,100	6,365
6NII-II	13c surcharged "REPRINT"	10,000	8,900	8,304

The Issues of 1859 ff. in the Numeral Designs

The Numeral issues of 1859 ff., called the "Plain Border Numerals" to distinguish them from the Missionary stamps, Nos. 1-4, at first included only the two values for inland rates of 1c and 2c, which is evidently the reason for their primitive production in locally type-set form; the denominations for foreign postage had been ordered from Boston since 1853. For the 2c denomination, which was needed for inland letters and also for newspapers to foreign countries, an issue was ordered from Boston early in 1861, which was put into circulation during that year and was intended to replace the home-made 2c stamps. But toward the end of 1862, unforeseen circumstances* caused the postal officials to resort to the homemade 1c and 2c stamps again and to make numerous printings of them, until finally about the middle of 1864 a new engraved 2c stamp could be obtained from New York. Even its appearance did not put an end to the use of the locally printed stamps. Toward the end of 1864 such a shortage of 5c stamps arose, that in 1865 and 1866 this value for foreign postage was made in type-set form to tide over the emergency. This method of production was used again early in 1865 for 1c and 2c stamps to forestall a threatened dearth of 2c stamps. Through all these circumstances the printing and use of the "Plain Border Numerals" extended over a period of no less than 7 years, namely from early in 1859, when they were first produced, until well into 1866.

Process of Manufacture: The printing of the Numerals was done during the entire 7 years in the same primitive manner, with a printer's form of only 10 subjects, 5 rows of 2 stamps each, in simple type-set style, and the type of the 10 subjects was never changed for other type during the entire time. The arrangement of this form and the printing of the sheets was as follows:

(34) My collection contains a sheet of 20 of the 5c imitation, surcharged "REPRINT," from the Hind collection. I find that in laying down the plate, they made an effort to do the rather ridiculous thing of imitating the bad spacing of the original sheet, and as far as possible, in the same manner. They have crowded stamps 15 and 16, and stamps 19 and 20; they have spread stamps 14 and 15, and stamps 18 and 19, as on the original plate; but vertically, they dropped stamp 16 just a tiny bit too low, then they dropped stamp 20 a little more to give the necessary spacing vertically between 16 and 20, so that they produced a rather bad intersection where 15, 16, 19, and 20 all meet. I do not find the difference in the hair worth mentioning; but I find a different arrangement of dots of shading on the forehead and nose. I am referring now not to lines of shading, but only to horizontal rows of dots. In the originals and reissues, I find the forehead and nose to be shaded with 4 long and 3 short horizontal rows of dots; in the imitations, I find the shading to consist of 6 long and 2 short rows of dots. In the originals and reissues, the face is catch-lighted right down the nose; in the imitations, it is more broadly lighted on the king's right (our left) side. I do not find the slightest suggestion of grayish paper in the 5c imitation; I find it to be distinctly creamy or ivory. I do not possess a sheet of 13c, so I cannot give any information on the plate layout.).

* Editors Note: The ship was lost upon which this shipment of stamps was dispatched.

Ten subjects were set up each separately, in ordinary printer's type and printer's rules; 5 of these were arranged in a vertical column, separated from each other by spaces of 2.5 mm., and the other 5 were similarly arranged. The two vertical columns were aligned side by side, separated by a slug or a wooden reglet and locked tightly together in a printer's chase. The slug between the two vertical columns had a width of about 4 mm. in the issue of 1859 and the issue of 1865-66, but in the intervening issues from 1860 to 1864 it had a width of about 8.5 mm. The reason for this difference in width is not known, but it is possible that the sheets of paper used in 1859 and again in 1865-66 may have been slightly smaller. At any rate, the width of spacing between the two vertical columns during any particular printing was always constant.

The forms of 5x2 subjects were printed 5 times, side by side, on each sheet of paper, exactly as the earlier Missionary stamps were printed from the small form many times on a sheet. The complete sheet, therefore, contained 50 stamps in 10 vertical columns of 5 stamps each. The amount of vertical space between the 5 panes on each sheet was naturally not constant; in fact, it sometimes occurred, for example in the printing of 1865, that the left column of one pane partly overlapped the right column of the preceding pane, because the sheet was not pushed quite far enough between impressions. Frequently the paper was inverted during the printing process, so that one pane of 10 was printed tête-bêche to the rest. Pairs in such apparently tête-bêche arrangement are known of all denominations and from various printings, but are not to be confused with true tête-bêche pairs as collectors use the term. Such pairs always come from two neighboring panes and indicate an inverted impression of an entire pane. Similar cases occur in Corrientes, in the 1880-81 issue of the Dominican Republic, and as a great rarity, in Baden 1853, 1kr black. Before the stamps were sent out to the post offices, they were cut into half-sheets of 25, 5x5, so that the postmasters and the public received only such half-sheets.

The change of denominations was accomplished by simply changing the figures and inscriptions of value in the ten subjects, but during the entire time of use of the stamps, the same type and rules were kept and used. The tiny individual characteristics of type and manner of setting therefore occur in all printings and in all denominations, except that when the denomination was being changed, the individual characteristics occasionally showed up in other positions in the pane. In the same manner the tiny flaws which the type of the various subjects developed during its period of use, chiefly because of the frequent changing of the figures and words of value, can be traced from the moment they first appeared through later printings. Finally, the characteristics or defects of each figure of value recur in all printings of that denomination, but in each new printing they usually show up in a different position in the pane. The ten type-set subjects and the type for changing the denomination were never completely torn down and distributed; on the other hand, after finishing the printing of an order, the printer kept the complete form as a solid unit in safekeeping and used it again when he received another order. During the years from 1862 until the end of 1864 the form was not taken apart at all; the printer simply used it again for each new order as he had put it away the previous time. In the case of the 1c printing of 1864, the two vertical columns were exchanged in position, but when the corresponding 2c printing was made, they were put back in their old position again. Only when it came about that toward the end of 1864 the 5c stamp also had to be produced from type-set material as an emergency issue and that the inscriptions in the tablets had to be changed, was there a new setting of the form; this was about the beginning of 1865. But even when this new setting was made, the printer's rules which composed the frames of the ten subjects were retained, so that here and in the later printings, the new setting concerned only the figures of value and the inscriptions.

As a result of the long use of the type-set forms, the thin inner frame lines did not hold up and the progress of the imperfections can be traced through all printings of each value from the beginning of 1860 through 1866, and the same subject can be seen in the printing of 1859 without the damage. But when a new printing was made, the form, which can be recognized by the details of the imperfections, sometimes changed its position in the pane. For example, a certain form wandered around over the pane in the following manner:

Early part of 1860, 1c, position 1.
Early part of 1860, 2c, position 3.
All printings of 1862 and 1863, position 1.
Printing of 1864, 1c, position 2 (because of the exchange of vertical rows).
Printing of 1864, 2c, position 1 (because the vertical rows were put back as before).
Printing of 1865, position 9.
Printing of 1866, position 10.

In similar fashion, a certain large figure "2" which is easily recognized because of a queer flattening of the arch of its back, recurs in every 2c printing from 1859 through 1865, but its position changed as follows: 4, 1, 4, 3, 10, 6; and each time it changed its position in the pane, it also changed the frame of printer's rules with which it was associated.

The paper used was ordinary letter-paper which the postal authorities secured as they needed it from stationers in Honolulu or San Francisco. For that reason its color and texture varied with each printing. Crocker has a theory that the different colors of paper and ink used were intentional, because during each period of printing only one run of 1c was made against two runs of 2c, and they wished to differentiate between the two latter by the color; but even persons who were higher postal officials in Honolulu at the time of the preparation of the Numerals have stated that this assumption of Crocker's is false. The dimensions of the sheets were such that the pane could be printed five times on a sheet without crowding. The blank margins of the sheets appear to have been very wide. We have seen upper and lower sheet margins 3 cm. wide, and left and right margins a good 2.5 cm. wide. However, the width of all margins varied a great deal because of the irregular spacing between panes and because they were printed sometimes higher, sometimes lower, and sometimes even slightly obliquely on the sheet.

On many sheets there was impressed a colorless embossed device as a mark of recognition of the paper-maker or the particular grade of paper of his house. For example, the laid paper of the 1c and 2c printings of 1864 often bears the embossed word "BATH," which so often appears on British letter-paper of that period and which is also found on the first issue of Ecuador.

The various "plates" or "settings;" typical characteristics and accidental varieties of the same: As early as the beginning of the 60's, entire post office sheets of 25 or part-sheets containing complete panes of 10 began to reach Europe, coming chiefly into the hands of Moens in Brussels, as a result of which some of the early philatelists, especially Moens' co-worker Hanciau, observed that with a change in denomination, ink, or paper, certain definite differences in the sequence of the 10 forms, in the manner of setting, or in the condition or appearance of the large numerals or certain of the letters could be connected. Moens and Hanciau were able in Le Timbre-Poste in 1864 to isolate six different settings of the pane and to describe three of them in detail. In the course of time and in the three denominations they listed 11 different settings, which were illustrated in the "Atlas" of the Moens Catalogues and which were adopted by Collin and Calman as Plates I-XI. Although the sequence of the numbers later turned out to be chronologically wrong, it was generally adopted by later investigators, for example Kenyon. When Luff had determined the recurrence of some of the earlier "settings" in several variations according to the printing, he simply inserted the new variations into the old numbering system by subdividing former Plate I into Plates I, IA, and IB, and former Plate II into

Plates IIA, IIB, II, and IIC. Crocker went still more deeply into the job of differentiating the earlier settings in his work of 1909 and, discarding the older numbering system, numbered them right through from I to XIX in the chronological order of their use as he had established the same. Since the plating of the Numerals is usually done according to Crocker's system, in our catalogue listing of these stamps we have first given Crocker's plate number, and then followed it with the Moens-Luff numbers in parentheses.

From our description of the process of setting up and printing the Numerals, the reader can easily see that these so-called plate settings not only reuse the same printer's rules and type over and over, but also that there was not really a new setting of the form. On the other hand, many of them arose simply because in changing the figures of value the type in some of the frames was pushed along a little or came loose and slipped a trifle, or that the condition of some frames or figures changed through damage or wear, or that figures having definite characteristics were changed into other frames, or that right and left vertical columns were exchanged, etc. The expressions "plate" and "plate setting" are not to be understood in the same way as in the case of most type-set issues of stamps, but are used rather in an effort to recognize the smallest production-unit of the Numerals, that is to say, not only all the various printing periods, but even the several runs and partial runs within each period and to establish the recognizable characteristics of each run or partial run as completely as possible. Some of these characteristics of certain runs from certain "plates" are also accompanied by special varieties, which are not typical of the entire "plate" or of the entire run, but rather accompany only a larger or smaller part of it. Examples of such varieties are the error "NTER" for "INTER" in the 2c printings of 1859, 1862, and 1864; the various misspellings of the words "HAWAIIAN POSTAGE" in the 1c printings of 1864; while the raised figure "2" (our No. 8bFI) was typical of an entire printing of the 2c in 1859, so it is a position characteristic and not a minor variety.

Difficulties of cataloguing the Numerals: The grouping and dividing of the numerals in the manner of a catalogue listing, their printing spreading as it does over a period of 7 years with numerous changes of color and paper, present a difficult problem which has been solved by each of the accepted catalogues in a different manner. The universally applicable principles which determine whether certain differences shall constitute a distinct issue or merely a sub-variety or an accidental variation break down almost completely in the case of the Numerals. For example, in the first two printings of the 2c denomination in 1859, each printing was composed of a run in light blue and a run in black, which is the best proof of the fact that neither the postal officials nor the printers had the intention of creating two distinct stamps or issues; on the other hand, it is the general custom of philatelists to regard two such widely differing colors as two different issues of the denomination. Even more varied were the differences in the paper used as to color, toning, and texture, because these differences were not considered significant by either the postal officials or the printers. That being the case, it is permissible to regard the differences in paper as merely accidental variations, certainly as not more than sub-varieties. But in considering the settings we saw that the different kinds of paper were not used promiscuously as the pressman happened to pick them up, but rather that for any one setting, that is for each run or partial run, just one kind of paper was used. In fact, the 1c and 2c runs of 1864 are only to be distinguished by the texture of the paper, and therefore the paper is the only basis for cataloguing them as a distinct group of stamps.

Another matter, as complicated as the handling of the different inks and papers, is the question as to how we should break up the long series of Numerals into issues or groups, the various printings being separated as they are sometimes only by a few months, sometimes, however, by several years. Fortunately we have at least a somewhat objective point on which to base the beginning of

such a grouping. We have previously seen that it was intended that the 2c Numerals should be replaced by the 2c lithographed stamp No. 9 as early as 1861. The appearance of that stamp therefore gives us a natural interruption in the series of Numerals and in view of that fact we can regard all printings made before 1861 as belonging to the *first period of the Numerals.* The supply of the 2c lithographed stamps from Boston was cut off after only a short time, for reasons which have never been recorded, but upon which we can theorize, as we shall do a little later. When the supply of stamps from Boston failed, the printing of 1c and 2c Numerals had to be resumed in the years 1862-63 and 1864. This *second period of the Numerals* came to an end in May or June, 1864, with the issuing of the 2c engraved stamp No. 14, which was ordered from New York. About the end of 1864 a shortage of 5c stamps arose, which brought about the *third period of the Numerals.* This period gave us two printings of the 5c stamps, with different inscriptions, and again a printing of the 1c and the 2c stamps, whose inscriptions are different from all previous printings of those denominations. The Numerals of this third period are sufficiently characterized by their figures of value and their inscriptions to make them rank as a separate issue of a 1c, a 2c, and two 5c stamps and to be placed under the year of their printing, the same as any normal issue of stamps.

The most important question therefore resolves itself into the correct listing in catalogue form of the differences in the 1c and 2c stamps of the first and second periods. The three printings of the *first period* all took place during the time from just before mid-year of 1859 until just after the beginning of 1860, but they were separated from those of the second period by a space of almost 3 years. They therefore compose a well-defined group of printings and we catalogue all their varieties of color and paper as sub-varieties of the first issue in Fig. 5, stamps Nos. 7 and 8, which were followed by the lithographed 2c stamp ordered from Boston in the design of Fig. 6 and listed as stamp No. 9. On the other hand, the various printings of the *second period* were widely separated in time, extending from the exhausting of the first supply of 2c lithographed stamps, No. 9, in 1862, and the releasing of the 2c engraved stamps, No. 14, just before mid-year 1864. The first sub-division of the second period included a number of runs and partial runs, for which different inks and different kinds of paper were used. The exact sequence of these runs has never been definitely established, but the time of their production is generally accepted as having been the last quarter of 1862 or perhaps early in 1863 and occurred as a result of the failure of the supply of 2c lithographed stamps. The next sub-division of the second period apparently belongs in the spring of 1864 and included just one printing of the 1c and one of the 2c, for which the Postmaster General then in office, according to Crocker, ordered a special lot of paper from San Francisco. In any event, these 1c and 2c printings of 1864, because of the exclusive use of the laid paper, because of their production just before the appearance of the engraved 2c stamps from New York, and because of the fact that only a few of them were used for postal needs (because the supply of engraved stamps became available), compose a definite, homogeneous group. We therefore catalogue all paper and color varieties of the second period after the 2c lithographed stamp No. 9 as the second issue in the design of Fig. 5, but divide them into two groups, the first group of which includes all paper and color varieties of from late in 1862 and early in 1863 as stamps Nos. 10 and 11, and the second group of which includes nothing but the printings of both values on laid paper as stamps Nos. 12 and 13.

The cataloguing of the Numerals of the *third period* proceeds automatically. After Nos. 12 and 13 (on laid paper) followed the 2c engraved stamp No. 14 in the design of Fig. 7, which appeared in May or June, 1864. Early in 1865 appeared the first home-made 5c stamp, an emergency issue in Numeral type of Fig. 8, with inscription "HAWAIIAN POSTAGE" at the left and right, which we list as No. 15. Before mid-year of 1865 appeared the last home-made print-

ings of 1c and 2c stamps, but in the changed design of Fig. 9, with "INTER-ISLAND" at the left, "HAWAIIAN POSTAGE" at the right, and "UKU LETA" above, listed as Nos. 16 and 17; and finally, at the end of 1865 or early in 1866, a second home-made emergency issue of 5c stamps was made, for which through oversight the entirely inappropriate inscriptions of Fig. 9 were used, resulting in stamp No. 18 in the design of Fig. 10. The arrival of the 5c engraved stamps from New York, No. 19, Fig. 11, with portrait of Kamehameha V, put an end to the printing of Numeral stamps; but the 1c Numerals must have been used until early in 1871, because the first 1c engraved stamps, which were printed in New York, cannot have been released before February or March, 1871, as we shall see later.

FIRST ISSUE OF NUMERALS

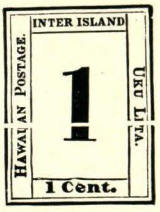


Fig. 5.

1859 (Aug. 1). Fig. 5. ("HAWAIIAN POSTAGE" at the left, "INTERISLAND" above, "UKU LETA" at the right, stop after "Cent" or "Cents" at the bottom.) First issue for inland postage. Typesetting done in the Islands, printed at first (1859) at the print-shop of H. M. Whitney, later (early in 1860) at the Government Printing Office in Honolulu. Colored or black printing on various-colored papers; imperforate.

(Our prices for used copies apply to handstamped cancellations; for copies with manuscript cancellations, the unused prices are approximately correct in those cases where the latter are the cheaper. Numbering of the plates: Numbers according to Crocker come first, followed by numbers according to Moens and Luff in parentheses.)

				Plates:		
7	10	1c	a. light blue on bluish (8/1/59)	I (IA), V (IIA)	750.00	700.00
	15		b. black on pale gray (1860) t-b*	VII (II)	50.00	300.00
8	11	2c	a. light blue on bluish (8/1/59)	II (I), IV (IIB)	450.00	350.00
12,	16		b. black on pale gray or grayish white (10/1/59)	III (IB), VI (III), IX (IIC)	200.00	175.00
	16c		FI. "NTER" without "I" (1859)	III, Position 3	900.00	——
	16a		FII. "2" raised very high	VI, Position 9	750.00	750.00
	16b		FIII. Printed on both sides (1860)	IX	——	——
	14		c. black on greenish blue	VIII (IIC)	500.00	375.00

The distribution of these stamps from Honolulu to the various post offices must have begun not later than early in July, 1859, since a number of letters of Postmaster General Jackson are recorded, dated July 5, 8, and 9, along with which he sent the individual postmasters the first, but very small, deliveries of 2c stamps. In the first of these letters, dated July 5, he writes: "The 1c paper stamps are not yet ready for distribution, and will not be much used." (Evidently "paper stamps" means stamps intended primarily for postage on newspapers. —Tr.) The inland-stamps of 1c were therefore not ready to send out early in July; in fact, the first mention of a distribution of 1c stamps is found in a letter from Jackson to the post office at Hilo dated July 29, along with which a second supply of 2c stamps was sent. Luff therefore assumed that the Numeral issues began with a printing of 2c stamps in light blue, followed by the first printing of the 1c in light blue and after that by the first printing of 2c stamps in black. But Crocker claims to be able to say from a study of the plate settings

* t-b: Pseudo tête-bêche exist, arising from an entire pane being printed inverted with respect to its adjacent pane on the same sheet.

that the earliest Numeral printings began with the light blue 1c. The official validity of both values followed on Aug. 1, 1859; earlier dates of use must be either errors of the postmasters or accidents.

Crocker assumes that the printings of 1859-60 were made at three different periods. He places the earliest period in the first half of 1859, therefore under Postmaster Jackson; the second in the fall of 1859, therefore under Postmaster General Clark, earliest known date of use Jan., 1860; and the third in the early months of 1860, earliest known date of use Feb. 18, 1860. The first two printings were ordered by Jackson and Clark, respectively, from the print-shop of the former Postmaster Whitney; in these plate settings the two vertical columns of the form were separated by a slug or reglet only 4 mm. wide. The third printing was ordered by Clark from the Government Printing Office, whose superintendent had to buy the forms from Whitney for this purpose. In the plate settings of this third printing the two vertical columns were separated by a slug or reglet 8.5 mm. wide. The 1c stamps of this third printing are the earliest Numerals of which entire panes of 10 have been preserved; of the preceding printings the largest known unit is a block of 6 of the 2c light blue on bluish consisting of positions 5 to 10, inclusive, of Plate II, which was formerly in the Crocker collection and which enabled its owner to make the reconstruction of the first setting.

In the first period of printing, according to Crocker, there were a run of the 1c (Plate I) and a run of the 2c (Plate II) in light blue on thin pale bluish paper and a run of the 2c (Plate III) in black on grayish toned paper. Position 10 of Plate II occurs with "I" of "INTER" displaced, position 2 of Plate III with damaged "D" of "ISLAND," and position 3 of Plate III with the error "NTER" (No. 8b FI).

In the second period of printing, according to Crocker, there was again a run of the 2c (Plate IV) and a run of the 1c (Plate V) in light blue on thin pale bluish paper and a run of the 2c in black on grayish toned and grayish-white paper (Plate VI). The light blue stamps of both values are combined with those of the first period of printing under Nos. 7a and 8a, and the black 2c stamps on grayish toned paper are included with those of the first and third periods, because it is impossible to distinguish them in single copies. Position 10 of the light blue 2c stamps of Plate IV occurs with the "I" of "INTER" too high or too low; of position 8 of the light blue 1c stamps from Plate 5 the Crocker collection contained a pen-cancelled copy in which the inscription of value read only "nt." instead of "1 Cent." Of position 9 of the black 2c stamps from Plate 6 the large figure "2" in the center always (according to Crocker) was located clear at the top of the rectangle, listed as No. 8b FII. Another stamp seems to come from the same plate, in which the entire lower inscription "2 Cents" was omitted.

In the third period of printing, according to Crocker, the first run was of the 1c stamp in black, our No. 7b, from Plate VII. There have been preserved unused panes of 10, horizontal pairs and blocks of the pseudo tête-bêche cut from adjacent panes, one of which was printed inverted; used copies of this stamp are very rare. Since the previous two runs of 1c were in blue, and the pale gray paper of 1859-60 was not used in any later runs, stamp No. 7b is easily recognized, even in single copies.

The two runs of the 2c in the third printing period were both printed in black, but for the first a bluish-green paper was used, and the printing was from Plate VIII, while for the second run a grayish and a grayish-white paper were again used, and the printing was from plate IX. Since bluish-green paper was never again used, those stamps are easily recognized in single copies, therefore we have catalogued them as No. 8c. The run was very small and seems to have been almost entirely used up for postal purposes, since No. 8c is one of the few Numerals which are definitely rarer unused than used. The run of 2c from

Plate IX on grayish paper must have been fairly large. For one thing, these stamps are not especially rare, either used or unused; and furthermore, the paper of these stamps comes in various shades and in greatly varying thickness. Since single copies from this run cannot be distinguished from those of the two preceding runs of black 2c stamps, we have combined them with those stamps as No. 8b. But of the errors listed under No. 8b, only the variety printed on both sides (8b FIII) occurred in this last run. Two copies of this error are known to exist: the one, formerly in the Crocker collection, is position 9 on the front and 2 on the back; the other is position 6 on the front and 5 on the back; cf. A. J. P. 1902, p. 280.([35]) Another variety from this run is position 5 with damaged "D" of "ISLAND" as from Plate I.([36]) (Does Dr. Munk mean from Plate III? A typographical error in the Handbook, perhaps?—Tr.)

Cancellations: Cancellations of every possible sort were used on the numerals. We find them with dated townmarks, with every sort of killer (including some of very unusual design), with horizontal oval markings containing nothing but the words "POSTAGE PAID" or even simply "PAID," and also with handstamps which were never intended for postmarks, but for fiscal use, because the postmasters of many small harbor towns were primarily customs officials. But in the great majority of cases of the 1c and 2c values, they are not cancelled with handstamps at all, but with manuscript markings with pen and ink. In the first place, this manner of cancelling was prescribed for ship captains, who performed the official duties of mail route agents. For another thing, even the larger post offices in the islands were not equipped with cancelling devices at the time the Numerals were issued and had no other way of defacing the stamps than with penstrokes. In that connection, Postmaster General Clark wrote on Sept. 16, 1859, to the postmaster of Waimea (Island of Hawaii): "As we have no seals to forward to different postmasters, you will be under the necessity of crossing the Hawaiian stamps on letters sent by you through the mail with ink." And even on Jan. 17, 1860, Clark wrote to the postmaster at Lahaina (chief harbor of the Island of Maui): "I have not ordered any obliterating stamp for Lahaina, as I am unwilling on uncertainties to incur any expense that may be useless. It is a question whether the coming Legislature will continue the postage law . . . If they continue the law I will procure a stamp for Lahaina at once." (Clark seems to have been in doubt in 1860 whether the

(35) (If the impressions on the back are inverted to those on the front, which Dr. Munk does not affirm nor deny, these two copies could be from the same pane, by the accident of the impression on the back having fallen with its left and right columns, respectively, approximately back-to-back with the right and left columns of two adjacent panes on the front. If the two impressions are upright with respect to each other, they must perforce have come from different sheets of 50 or from different parts of a sheet of 50.—Tr.).

(36) Besides the errors and varieties mentioned by Dr. Munk, the Atherton collection in Honolulu contains the following:)

Plate I, stamp 9: "I Ce" for "1 Cent."
Plate III, stamp 2: "I" for "D" in "ISLAND."
Plate III, stamp 4: "NTER" for "INTER." (Does Dr. Munk have this same error in mind when he lists it on Plate III, stamp 3?)
Plate III, stamp 10: "TAGE" for "POSTAGE."
Plate IV, stamp —: "J" between "INTER" and "ISLAND."
M Plate IV, stamp 10: Raised "I" in "INTER."
M Plate IV, stamp 10: Lowered "I" in "INTER."
Plate VI, stamp 4: Double print.
Plate VI, stamp 5: "J" between "INTER" and "ISLAND."
Plate VI, stamp 9: Large "2" raised and "2 Cents." raised.
Plate VI, stamp 9: Large "2" raised and "2 Cents." lowered.

In addition to Dr. Munk's list of errors and those in the Atherton collection, C. F. Richards lists the following as existing:

M Plate II, stamp 10: Lowered "I" in "INTER."
Plate III, stamp 2: Slanting "I" in "INTER."
Plate III, stamp 10: "HAWAIIAN POSTAGE" 19 mm. long (instead of ?? mm.).
Plate III, stamp —: "OS" of "POSTAGE" omitted.
Plate IV, stamp 9: "HAWAIIAN POSTAGE" 20 mm. long (instead of 19 mm.).
M Plate V, stamp 8: "nt" for "1 Cent."
Plate V, stamp 9: "HAWAIIAN POSTAGE" 21 mm. (instead of 19 mm.).
Plate VI, stamp 10: "I" for "D" in "ISLAND."
M Plate VI, stamp —: "2 Cents." omitted.
Plate IX, stamp 5: "I" for "D" in "ISLAND."

M—Enumerated by Dr. Munk, but repeated here in order to have a complete listing in column form.

prepayment of mail with stamps would even be continued.) We see from these quotations from letters that manuscript cancellations from regular post-offices were the normal thing, at least on stamps of the first group of Numeral issues.(37)

We now continue with the Numerals.

SECOND ISSUE OF NUMERALS

1863-1864 (Early in 1863 to middle of 1864). Fig. 5. Second issue for inland postage. Typeset locally as in the case of Nos. 7 and 8; printed at the Government Printing Office in Honolulu. At first (1863) black and colored printing on ordinary white and colored paper; later (1864) black printing on white laid paper; imperforate. See note in connection with Nos. 7 and 8 about prices for used stamps and the method of expressing the plate numbers.

First Group of Printings; Wove Paper; Early in 1863.

			Plates:		
10	19	1c black on white	X (IV)	120.00	300.00
11	20	2c a. black on white	XI (V)	150.00	200.00
	20a	FII. No. "I" in "INTER"	——	——	——
	18	b. black on blue-gray	XII (V)	350.00	360.00
		FII. "HAWAIIAN" too low	Stamp 9	——	——
	17	c. dark blue on bluish	XIII (V)	1000.00	750.00
		FII. "HAW IIAN" very low, no "A" and spacing in "POSTA GE"	Stamp 9	——	——

In Nos. 11a, 11b, and 11c, variety FI is the large "2" minus the point of its foot; all prices — —. In every case, this variety occurs on stamp 4.

Second Group of Printings; Laid Paper; First Half of 1864

			Plates:		
12	23	1c black on white t-b*	XIV (VII)	35.00	——
		FI. Only "HA E" at the left	Stamp 10	350.00	——
	23a	FII. Only "HA" at the left	Stamp 10	350.00	——
13	24	2c black on white	XV (VIII)	26.00	200.00
	24a	FI. No "I" in "INTER"	Stamp 3	125.00	——
	24b	FII. No "S" in "POSTAGE"	Stamp 9	125.00	——

The actual date of issue is not definitely known of any of these printings, but it can be assumed that the first printings took place about the beginning of 1863, just before or just after the second printing of No. 9 (cf. description of that stamp) or perhaps some before and some after the printing of that stamp, while the printing on laid paper apparently took place not earlier than the first half of 1864 and was caused by the exhaustion of the 2c stamps on hand and the fact that the 2c stamps No. 14 had not yet arrived from New York. Even the exact sequence of the three runs of 2c stamps is not definitely known. Crocker regards the 2c blue No. 11c as the last run of 2c on wove paper, while other authors regard this as the first run of this group.

Although the several runs of this group of issues were spread out over a year and a half, the ten forms composing the plate kept their respective posi-

(37) At this point, Dr. Munk temporarily drops the Numerals and handles the lithographed 2c stamp, Scott's Nos. 27 and 28. With no thought of improving upon the Doctor's work, we have thought it best to go ahead and complete the treatment of the numerals and then come back to the lithographed issue, simply because American collectors will prefer to have the material arranged that way. However, in order to keep our memories clear on the chronological sequence of the issues of these rather complicated years we shall present here a tabulation by years of issue, and then go ahead with the rest of the Numerals:)

1859-61 First group of Numerals; 1c and 2c, Plates I-IX, Scott's Nos. 10-16.
1861 2c lithographed, Scott's Nos. 27, 28.
1862-64 Second group of Numerals; 1c and 2c, Plates X-XV, Scott's Nos. 17-20, 23, 24.
1864 2c engraved, Scott's No. 31.
1865-66 Third group of Numerals, 5c, 1c, 2c, Plates XVI-XIX, Scott's Nos. 21, 22, 25, 26.
1866 5c Prussian blue, engraved, Scott's No. 32.
1869 Reissue of 2c lithographed, as an engraved stamp; Scott's No. 29.
1871 1c, 6c, 18c, engraved, Scott's Nos. 30, 33, 34.
From this point forward, the chronological sequence presents no difficulties.

* t-b Pseudo tête-bêche pairs exist, from adjacent panes.

tions during the entire time, except that the two vertical columns were exchanged in the case of the 1c stamp No. 12. The space between columns in all these runs was uniformly 8.5 mm. In the 2c stamps Nos. 11a, 11b, and 11c, even the large figures "2" remained in their respective forms, because variety FI ("2" minus the point of its foot) is found on stamp 4 in all three runs. The recognition of the different plate settings therefore depends chiefly on the fact that in the course of the printings the typesetting of certain of the forms became bad and was corrected, which was the case especially in stamp 9 (In No. 12, whose vertical columns were exchanged, in stamp 10), as shown by the recurrence of errors in stamps 9 or 10 of each plate in the above listing.

First group of printings (Nos. 10 and 11): Of the 1c No. 10 (Plate 10, wove paper) several complete panes have been preserved, but very few used copies are known. Stamp 9 occurs with "INTER" too high. Of the corresponding 2c stamp No. 11a (Plate XI in black on white paper), the same is true: some complete panes exist, but used copies are rare. Stamp 4 always has the variety FI ("2" minus the point of its foot). Stamp 5 exists with damaged "D" of "ISLAND"; stamp — comes with the variety "NTER" for "INTER" (No. 11a FII); and stamp 7 occurs with the "I" of "INTER" raised. Of the 2c No. 11b (Plate XII, in black on blue-gray paper) very little material has been preserved, either unused or used. No complete panes and no blocks are known. The blue-gray paper is usually thin, but occasionally, as an exception, copies on thick paper are found. Stamp 4 always has the variety FI. During the printing of this stamp the type at the left side of stamp 9 began to loosen, so that the line "HAWAIIAN POSTAGE" and the "I" of "INTER" in some impressions slipped as far down as possible (No. 11b FII), while in other impressions the "I" slipped up much too high and "HAWAIIAN POSTAGE" slipped back almost to its normal position. The run of 2c No. 11 (Plate XIII, dark blue on bluish) must have been very small and besides, it must have been almost entirely used up, since stamps of this run are very rare and practically all known copies are used. Stamp No. 4 of this run also shows variety FI, and stamp 7 has the "I" of "INTER" too high. On stamp 9 the left side of the setting again came loose and the letters "HAWAIIAN POSTA" slipped clear down, while the letters "GE" and the "I" of "INTER" kept their normal position. Occasionally in the stamp in which this slipping has taken place, the second "A" of "HAWAIIAN" is entirely missing (No. 11c FII).

Second group of printings (Nos. 12, 13): The laid paper of Nos. 12 and 13, whose white sometimes inclines slightly to yellowish or cream, was, according to Crocker, ordered specially for this job by Postmaster General Kalakaua from the firm of Bancroft & Co. in San Francisco. In the upper left corner of the sheets as they came, one often finds the colorless impression of the word "BATH." Complete panes of both values have been preserved, of the 2c also a larger part-sheet, and at least of the 1c pseudo tete-bêche pairs cut across the gutters between panes, are known. On the other hand, used stamps of both denominations are rarities; apparently the first supply of No. 14 (engraved 2c stamp) arrived from New York almost immediately after the releasing of Nos. 12 and 13.

In the 1c stamp from Plate 14, which was apparently the first value printed on laid paper, the right and left vertical columns of forms were exchanged, so that stamp 9 of Nos. 11a, 11b, and 11c and of No. 13 was stamp 10 of No. 12, so in No. 12, the varieties FI and FII are found on stamp 10. In both of these varieties the letters are down as far as possible, directly above the bottom frame line of the stamp. The only difference between the two varieties is the fact that in FI only the letters "HA" and "E" are present, with all the letters between them missing, while in FII even the "E" has disappeared. Both FI and FII appear to have occurred at the very beginning of the run and the error was immediately corrected by the printer, so that the line "HAWAIIAN POSTAGE" in stamp 10 after a very short time occupied the right position and had its

normal length of 19 mm. But the whole line of type again slipped down, so that during the greater part of the run it was located just above the bottom frame line and had a length of 21 instead of 19 mm. In the run of the 2c from Plate XV, the two vertical columns again had their original positions, so that the words "HAWAIIAN POSTAGE" which slipped down to the frame line and which were 21 mm. long were again on stamp 9. As a result of the loosening of the type, the "S" of the word "POSTAGE" on stamp 9 is sometimes entirely missing, which explains the existence of variety No. 13 FII ("PO TAGE"). Finally, stamp 3 again occurs with the "I" of "INTER" missing, creating variety No. 13 FI.(38)

THIRD ISSUE OF NUMERALS



Fig. 8.

1865 (early in the year). Fig. 8. First emergency issue of 5c. Typeset locally at the Government Printing Office in Honolulu, but with inscriptions appropriately altered: Left and right, "HAWAIIAN POSTAGE"; above "UKU LETA"; all inscriptions without stops. Colored printing on medium-thick colored paper; imperforate; gummed.

			Plate:		
15	21	5c dark blue on light blue t-b*	XVI (VI)	120.00	100.00

In contrast to the Numerals of 1c and 2c, which were intended for inland postage, the 5c stamps Nos. 15 and 18 were definitely intended for overseas postage or the prepayment of the compulsory Hawaiian postage of 5c per ½ ounce. They were intended to tide over an emergency in which the supply of 5c Kamehameha III stamps were used up and a new supply had not been ordered in time. That being the case, both home-made provisional 5c stamps, Nos. 15 and 18, are found in mixed franking with the then current 5c United States stamps. In such cases the Hawaiian stamp was usually cancelled in Honolulu, often with a killer of three thick concentric circles which is characteristic of these 5c Numerals, while the United States stamp normally was cancelled in San Francisco with the single-circle townmark, which frequently has also caught the Hawaiian stamp.

The date of issue of No. 15 was taken by Moens to be May, 1865; but from the letter of the postal official Irwin in Honolulu to Moens, dated Feb. 24, 1865, we gather that No. 15 must have been issued before the posting of that letter, therefore quite early in that year. The 140 copies of No. 15 which Irwin sent Moens in this letter very likely included the complete pane of ten which was sold in the 2nd Ferrary auction; cf. Fig. 303 in the catalogue of that sale. This pane seems to be the only one which has been preserved intact. Certain discrepancies which Luff and Crocker encountered during the plating of No. 15, and which appeared to them to be accounted for only by assuming the existence of two different settings of the plate, were finally cleared up by the study of this pane. (A horizontal strip of four in the Crocker collection, which both authors took

(38) A careful checking of the errors and varieties in the Atherton collection shows that Dr. Munk has mentioned every one of them; however C. F. Richards lists a few which Dr. Munk does not mention:)
Plate XIII, stamp 9: "HAW AIIAN POSTA GE."
Plate XIV, stamp 10: "HA I " for "HAWAIIAN POSTAGE."
Plate XIV, stamp —: "ISL ND" for "ISLAND."
Plate XV, stamp 9: "HAWAIIAN POSTAGE" 21 mm. instead of 19 mm.

* t-b: Pseudo tête-bêche pairs exist.

for the impossible combination of Nos. 7, 1, 7, 1 was revealed by the Ferrari pane to be 1, 2, 1, 2.)

The 5c plate (XVI) was the first since Plates I-VI in which the two vertical columns were spaced only 4 mm. apart, which spacing was retained for the rest of the settings (XVII-XIX). Furthermore, it appears that for No. 15 an extensive new setting of the form was made. It is true that the same printer's rules were used for the frames, but the inscriptions were almost completely new settings. This theory is proved by the fact that in Fig. 8, both the right and the left lines "HAWAIIAN POSTAGE" are without stops, while the left line reading thus in Fig. 5 has a stop; furthermore, in Fig. 8 the former stop after "UKU LETA" is omitted, the denomination "5 cents" is without stop and is set with a lower case "c," while in all stamps of Fig. 5 there are a capital "C" and a heavy stop.

Of No. 15 there exist a number of pairs and a block of four pseudo tête-bêche, cut from adjoining panes. The Crocker collection also contained a 5c stamp of Fig. 8 in black on white paper (color trial?). (Neither the Atherton collection nor the Richards check list contain any errors of typesetting, slipped type, irregular spacing, etc., but both mention this copy in black. It is quite possible that Mr. Atherton got it from the Crocker collection.—Tr.)



Fig. 9.

1865 (not later than June). Fig. 9. Third emergency issue for inland postage. Typeset locally, similar to Nos. 7, 8, and 10-13, except with altered inscriptions "INTERISLAND" at the left instead of above, "UKU LETA" above and without stop instead of at the right and with stop, "HAWAIIAN POSTAGE" at the right without stop instead of at the left with stop, and denomination with lower case "c" and without stop instead of with capital "C" and with stop. Printed at the Government Printing Office in color on ordinary white paper; imperforate; gummed. Prices for used stamps and numbering of plates as in foregoing issues.

				Plate:		
16	25	1c	dark blue on white	XVIII (IX)	45.00	——
			Fl. "1 cen" (without "t")	Stamp 6	——	——
17	26	2c	dark blue on white	XVII (X)	45.00	——
			Fl. Large "2" without tip of foot	Stamp 10	175.00	——

Both of these stamps must have been issued by June, 1865, since they are both mentioned in an article in Le Timbre-Poste of August, 1865. It is therefore hard to understand why used copies should be almost non-existent, so that in former years they were thought to be a reissue and some catalogues still express doubt that they were issued for postal needs. We must remember that the home-made 1c stamps were not replaced by the engraved 1c stamps from New York until early in 1871, therefore No. 16 was for 5½ years the only 1c stamp in circulation. Furthermore, the second supply of engraved 2c stamps, which were ordered in April, 1865, did not arrive in Honolulu until the spring of 1866. Complete panes of both values have been preserved, and the 2nd Ferrary sale contained a part-sheet of No. 16, namely a combination of 2x5 stamps in which the left vertical column of 5 stamps of one pane was printed exactly superimposed upon the right vertical column of the previous pane.

The printing form consisted of the same individual forms as the 5c stamp No. 15, except that corresponding to their intended use for inland postage the left inscription "HAWAIIAN POSTAGE" was replaced with "INTERISLAND."

On the other hand, the printer retained for the expression of value the same style of typesetting as in Fig. 8, namely, the word "cent" or "cents" was spelled with a lower-case "c" and had no stop. Even for the large central figures of value the same types were used as before; for in stamp 10 of No. 17 we again find the variety without the tip of the foot which we found in the three runs of the 2c, Nos. 11a, 11b, and 11c, all in stamp 4. We also find other special characteristics of the figure "2" which occurred on earlier settings, except that in No. 17 we find them in different positions on the pane. Since certain type-flaws, such as defective printer's rules, occur on No. 16 and again on the later 5c stamp No. 18, but not on No. 17, we must believe that the 2c stamp No. 17 was printed before the 1c stamp No. 16. The spacing between the vertical columns of both values was 4 mm.

As to errors, we must mention the 1c stamp from position 6 with the defective expression of value "cen" without "t" which is catalogued as No. 16 FI. Furthermore, the 2nd Ferrari sale contained an unused 1c stamp, No. 16, on which besides the normal impression of the 1c stamp there was an inverted impression of the 5c stamp No. 15. It was a direct impression, not an offset transfer.(39)



Fig. 10.

1866 (previous to May). Fig. 10. Second emergency issue of 5c; typeset locally at the Government Printing Office in Honolulu, similar to the 5c Numeral No. 15, but through oversight with the inscription of the foregoing inland stamps of Fig. 9, namely, at the left "INTERISLAND" instead of "HAWAIIAN POSTAGE." Printed in color on thick colored paper; imperforate; gummed.

			Plate:		
18	22	5c dark blue on blue t-b*	XIX (XI)	38.00	125.00

The second emergency issue of 5c stamps, which was also the last printing in the home-made typeset style, owes its existence to the following situation: The new engraved 5c stamps which had been ordered in April, 1865, and which were shipped by the printers in New York in August of that year, for some unknown reason did not reach Honolulu until the spring of 1866, so the postal officials found themselves compelled early in 1866 to produce a supply of this value once more from the typeset plates. In doing the job in a hurry, they overlooked the fact that the forms had most recently been used for printing the 1c stamps No. 16 and that the inscription at the left side consequently read "INTERISLAND" and not "HAWAIIAN POSTAGE" as in the 5c stamp No. 15. The printer changed only the expressions of value and not the left-hand inscription, which created stamps for overseas postage containing the inscription "INTERISLAND" which applied only to the values for inland postage. If we wish to be technical, the 5c provisionals No. 18 were nothing but a later printing of the 5c No. 15 containing an error of typesetting and were it not for this error, they would be catalogued as a second printing of No. 15. In reality they were used only for overseas postage, just as No. 15, since there was no inland rate of 5c for which they could be used, and they therefore occur in mixed frankings with 5c United States stamps. As a great rarity we must mention a letter from Honolulu to a town in Oregon with three 5c stamps No. 18 plus one United

(39) (Neither the Atherton collection catalogue nor the Richards check list enumerate any errors other than the "1 cen" misspelling noted above.)

* t-b: Pseudo tête-bêshe pairs exist.

States 5c stamp of 1861. The three Numerals bear the killer of three heavy concentric circles which is typical of both 5c Numeral provisionals.

The incorrect inscription on this second 5c provisional and the further circumstance that as late as the 90's the date of issue of No. 18 was wrongly believed to have been 1867, while the engraved 5c stamp No. 19 was known to have been issued in the spring of 1866, caused Collin & Calman to denounce them as "concoctions," whereupon they were dropped from the Scott catalogue for some years. But John N. Luff was able in 1895 to prove that they were issued for postal needs and to place the date of issue as the first half of 1866.(40) Evidently the engraved stamps of 5c, No. 19, must have arrived in Honolulu very soon after the provisionals were placed on sale, because No. 18 is fairly rare used, while in unused condition not only are a good many panes of 10 recorded, but some larger multiples and even some entire post office sheets of 25 (5x5) have been preserved. In such a sheet of 25 in the 2nd Ferrary sale one vertical column of five stamps was printed inverted to the other four columns, and besides this piece, a number of pairs and blocks are known showing the pseudo tete-beche effect.

In changing the denomination to 5c, most of the forms changed positions with respect to the 1c issue of 1865 (Plate XVIII), but the forms individually remained the same as in the previous typeset printings.(41)*



Fig. 6, Scott's Type A11.

1861 (2nd half of the year). Fig. 6 (Kamehameha IV; native inscriptions without name of country). 2 cent issue for inland and overseas postage. Lithographed in color, produced in Boston on thin, colorless laid paper. Laid lines running (A) vertically, (B) horizontally; imperforate, gummed.

			A		B	
9	27, 28	ELUA (2) KENETA				
		a. dull rose red (Late in 1861)	26.00	27.50	45.00	50.00
27a, 28a		b. deep rose (Beginning of 1863?)	35.00	35.00	100.00	75.00

History of the issue:(42) As early as November, 1860, Postmaster General Clark had made inquiries in Boston whether he could secure, besides a new printing of the 5c stamp in the type of Fig. 3, also corresponding engraved stamps of

(40) John N. Luff: "The Hawaiian 5c Blue, Inter Island." A. J. P., 1895, pp. 324-7. The mistake of placing the date of issue in the year 1867 arose simply through the fact that its existence was first chronicled in Europe late in 1867, at a time when the engraved 5c Prussian blue with portrait of Kamehameha V had been known for over a year; cf. T.-P., Jan., 1868 and St. Coll. May., Feb. 1, 1868. The British magazine explained the necessity for the 5c Interisland by assuming that the second supply of 5c engraved stamps had been delayed in arriving, whereas the second supply had actually arrived very soon after the first.

(41) (Neither the Atherton collection catalogue nor the Richards check list contain any varieties other than the pseudo tête-bêche mentioned by Dr. Munk.)

(42) In this connection, cf. (besides the literature listed in the general bibliography) J. N. Luff: Hawaiian Islands. The Two Cents Lithographed and Engraved, A. J. P., 1895, pp. 244-6. —W. H. Colson: The Hawaiian Stamps of the Type A11 of the Standard Catalogue, M. W. S. N. 1902, pp. 38-39. —Dr. E. Diena: A Variety of the Two Cents of 1861, Lithographed, of the Hawaiian Isles, London Philatelist, 1920, pp. 258-60.

* Translator's Comment on Counterfeits. All Hawaiian stamps thus far treated in this article have been extensively counterfeited. Good descriptions of the counterfeits are to be found in Album Weeds and Vade Mecum. Any collector purchasing Missionaries will, of course, be sure what he is getting. The counterfeits of the engraved issue of 1853 ff. are not especially deceptive to a collector who is familiar with the looks of the genuine. The counterfeits of the Numerals present the worst problem; in fact, they are one of the worst problems in any country, because the originals themselves are so crude. Expertization is almost indispensable. The translator has in his collection about a dozen counterfeits which would deceive anybody who has not made a special study of them.

1c and 2c; but in March, 1861, he had cancelled the inquiry. It was then decided to get along without a supply of the 1c stamps, which were very little needed, but on the contrary, the 2c stamp No. 9 must have been ordered from Boston during the first half of 1861 and placed in use during the second half of the year. This assumption is attested by a statement made to the philatelist C. N. Rondot in 1861,([43]) and also by the fact that Berger-Levrault listed the new 2c stamp in the type of Fig. 6 in the 2nd edition of his postage stamp catalogue, which appeared in December, 1861; cf. London Philatelist, 1920, p. 260. The new 2c stamps showed the portrait of the then reigning king, Kamehameha IV, they were produced by lithography and showed no indication whatever of the name of the country, although they were intended not only for inland letters, but also for the Hawaiian portion of the prepaid postage on printed matter directed overseas.

[Translator's Interpolation: Mr. C. F. Richards has called our attention to a problem of which Dr. Munk seems not to have been aware. It has been widely assumed that the lithographic stone from which No. 9 was printed contained 20 subjects, arranged in 4 horizontal rows of 5 stamps each. Colson and Kenyon both definitely state this as a fact. But Richards, on page 8 of "Additions to a Check List of the Stamps of Hawaii—and More," inserts a discussion of such importance that I have here condensed the substance of it as follows:

Bruce Cartwright had for some years been working on the plating of these stamps, but had been hampered by the lack of material. He had reached the point where he had come to three definite conclusions: (1) One printing stone was used for all the stamps on horizontally laid paper, and another for all the stamps on vertically laid paper. (2) Each stone bore 4 panes. (3) Each pane consisted of 25 stamps, arranged 5x5.

He had arrived at the theory of 4 panes to the stone in this manner: He had descriptions of the ten upper stamps in two different panes (he did not tell us whether these were vertically or horizontally laid), and of the upper right stamps (No. 5 on the pane) in two more panes, making 4 different upper right corner stamps, which necessarily means 4 different panes.

He arrived at the theory of 5 rows to the pane in this manner: Of the stamps on vertically laid paper, he had 17 different right-hand sheet margin stamps. Four rows to the pane, and four panes to the stone, would allow 16 different right-hand sheet margin stamps to exist; but with 17 already known, there must have been at least 5 rows to the pane.

Mr. Cartwright had already identified over 70 positions, presumably divided between the horizontally and the vertically laid varieties. He had photographs of two blocks of ten (5x2) of the bright rose carmine (Dr. Munk says deep rose) shade. It is strange that with all the study which has been done on Hawaiian stamps, and with many earnest philatelists having corresponded with the postal officials of those early days, and some of them even having visited the islands in the 60's, nobody has heretofore grappled with this problem.

The dull rose stamps of sub-variety "a" characterize the printing of 1861; the much brighter deep rose stamps of sub-variety "b" come from a second printing. Opinions differ on the date of issue of the latter printing. Timbre-Poste announced these stamps as "carmin vif" (lively carmine) for the first time in August, 1863, and in an article which appeared in 1865, that magazine set their date of issue as May, 1863, cf. the article by Hanciau in Gibbons Monthly Journal, January, 1901. According to other sources the second printing appeared in January, 1863; Crocker even assumes that they appeared about October, 1862, but the reasons he gives are not very convincing. In any event, we gather from a letter written by Postmaster General Kalakaua on November 4, 1863, that the post office in Honolulu was at that time again almost out of 2 cent stamps. The decidedly greater scarcity of the "b" variety stamps proves that the second printing must have been much smaller in quantity than the first printing.([44]) Crocker assumes that a large portion of the second printing, together with a supply of United States stamps destined for Honolulu, amounting to several hundred dollars, was destroyed in the burning of the ship "Polynesia" in October, 1862. On the other hand, it appears that former Postmaster General Clark had informed Crocker that toward the end of 1862 a large supply of stamps was stolen from the post office in Honolulu. The only thing that can be taken as really proved is that after the first supply of 2 cent stamps No. 9 was received, there was some sort of interference in the regular supply of 2 cent stamps and that because of this inter-

(43) We have the text of this letter in the article by John N. Luff in the booklet issued by the Severn-Wylie-Jewett Co. In discussing what appears to be an error of memory on the part of Postmaster General Whitney, Mr. Luff quotes part of a letter to M. Rondot: "In 1861, the early part of the present year, an attempt was made to improve the engraving of the 2-cent stamp, and accordingly a red stamp, with a face on it, was printed, the value remaining the same. This last is now in use." By "improve the engraving of the 2-cent stamp" the writer evidently meant "to improve the appearance" of that denomination, which otherwise was the typeset Numeral design.—Tr.

(44) Scott's prices minimize this difference in scarcity; Gibbons is about in line with Scott, while Yvert and Michel ignore the existence of two shades.—Tr.

ference the postal authorities from about the end of 1862 on repeatedly resorted to the home-made typset provisionals, especially since the engraved 2 cent stamp ordered from New York in November, 1863, could not be delivered and issued until about the middle of 1864.

In the fall of 1869 a philatelic journal in Boston announced a new red 2 cent stamp from Hawaii, and in January, 1870, Timbre-Poste for the first time reported having received the 2 cent stamp No. 9 on white wove paper in various shades of red and carmine. This third printing of 1869 was produced by recess printing and departed also from the sheet arrangement of the lithographed issue of 1861 ff. Since the New York recess printed stamp No. 14 (Scott's No. 31) had already been placed in circulation in May, 1864, and according to a letter from postal official Irwin in Honolulu to Moens dated June 24, 1864, had definitely superseded all previous 2 cent stamps, and since we shall later see that during the years from 1864 to 1871 large supplies of No. 14 in uniform quantities had been ordered and delivered, the Boston 2 cent stamps in recess printing were undoubtedly the first official imitations of No. 9. They were produced at a time when their design had long been out of use for postal purposes and were made for purely philatelic use: for official exchange material and for sale to collectors and dealers. The majority of the copies were overprinted with the word "CANCELLED"; cf. in greater detail under "Official Imitations." As we shall see later, the postal administration of Hawaii had ordered a number of such reprintings of certain of the perforated issues for purely philatelic purposes and of the 2 cent stamp No. 9 they ordered, besides the official imitations of 1869, further philatelic supplies in the years 1885, 1889, and 1890.

The lithographic stone for No. 9 contained, according to Colson, 20 subjects arranged in 4 horizontal rows of 5 stamps each.([45]) According to Hanciau (Gibbons Monthly Journal, January, 1901), this stone was made by transfer from the same engraved plate of 15 (3x5) subjects from which the official imitations of 1868-69 were later printed. It is, however, more plausible that the stone was made from the original engraved die by a transfer block and that the engraved plate of 3x5 subjects was not made until 1868. In a block of the lithographed stamps illustrated by Crocker the spacing between stamps adjoining each other horizontally varies from 1 to 1.5 mm., while the spacing between stamps adjoining each other vertically varies from 1 to 2 mm., and the alignment of the subjects with respect to each other shows all manner of irregularities.

Of these lithographed stamps, Dr. Diena in 1920 described an interesting variety which was apparently produced by a tiny fold or tear in the transfer paper at the time of one of the applications of the transfer block. In this variety the space between the cross-hatched background of the portrait and the left ornamental border is much too large and very irregular and badly shaped; the topmost branch of the leaf ornaments at the left is deformed, and the vertical straight line which encloses the end of the ribbon containing the words "UKU LETA" is noticeably bent, as though the lithographer had tried roughly to retouch the gap left by the damage to the transfer paper.

(We now depart from Dr. Munk's sequence and take the official imitations of the Kamehameha IV issues, which the author places at the very end of his work. We believe that they will be more convenient for reference if handled here.—Tr.)

(45) But cf. discussion of Cartwright's thesis above.—Tr.

I. OFFICIAL IMITATION OF 1869

Very much as in the case of the Boston engraved stamps of 5c and 13c, Nos. 5 and 6, the postal administration of Hawaii had the Boston lithographed stamp of 2c, No. 9, reproduced as an official imitation about the end of the 60's, and beginning about the middle of the 80's they had several more printings of the stamp made by the American Bank Note Co. in New York.

The 2c official imitation No. 9NI may well have been made at the same time as the reissues Nos. 5NI and 6NI, and also for the sole purpose of exchange with other postal administrations and sale to collectors and dealers. But since the stamp had been obsolete since about the end of 1862, by 1868 the lithographic stone had long since been cleaned off, so it was necessary for the printers to produce a new printing plate from the original die, which was still in their possession. In contrast to the lithographic stone of the original issue, they prepared a steel plate for recess printing. For this reason([46]) the delivery of the recess-printed imitations of the lithographed stamps was delayed somewhat beyond the date of delivery of the reissues of the two engraved stamps Nos. 5 and 6. Apparently they arrived in Honolulu during the second half of 1869, since the philatelic press did not announce them until January, 1870, in contrast to which the reissues Nos. 5NI and 6NI were being sold to collectors in Europe during the early months of 1869.

There is no doubt that this third printing, from a recess plate, will have to be regarded as an official imitation ordered by the postal authorities,([47]) since the definitive issue of 2 cent stamps in the design of Fig. 7 (Scott's type A13), perforated, had been produced and delivered in large and regular quantities since the beginning of 1864. These imitations, which were sold only at the Honolulu post office, were at first sold without overprint, as in the case of Nos. 5NI and 6NI; but later they were sold only overprinted "CANCELLED" to prevent their use for postal purposes.

Official Imitations of 1869

(Moens Reprint Nos. 4602-04; Scott No. 29; Gibbons No. 18; Yvert No. 9(48); Senf No. 18; Kohl (10th edition) No. I; Michel No. 18.)

Recess printing produced in Boston from the original die, type of Fig. 6, in sheets of only 15 (3x5) stamps; very thin, cream, wove paper, imperforate; colorless or yellowish gum.

9NI	29	2c carmine	I. Without overprint	12.00	——
			II. With black overprint CANCELLED	4.00	——

The imitations are easily distinguished from the originals through the facts that they are in recess printing and on wove paper. The sheets of the imitations contained only 15 subjects, in 3 horizontal rows of 5 each, while the sheets of the originals contained 20 subjects, 4x5.* Their color, a rather soft carmine in several bright shades, approaches the "b" color of the second printing (1862), but differs greatly from the "a" color of the first printing.

These 9NI imitations are distinguished from the later 9NII and 9NIII printings chiefly through certain differences in the engraving; for as we shall see below, No. 9NII was made from a completely new die, while for No. 9NIII the original die was used, but had to be considerably reworked. Aside from these differences, the later printings are on paper which is much thicker and in general, darker and

(46) Evidently meaning the extra time it took to lay down a steel plate.—Tr.

(47) See p. 271, footnote 26, for my use of **reprint, reissue,** and **official imitation.** Dr. Munk is not absolutely consistent in his usage as compared with ours, but it is very difficult to carry consistencies over from one language into another. It is probably best to stick to meanings of words as we define them in our American philatelic vocabulary.—Tr.

(48) Evidently a typographical error in the **Handbook;** should be Yvert No. 21.—Tr.

* The Knapp collection had no No. 9N1 on cover; the Atherton collection in Honolulu contains a "used" copy, but not on cover; and if our memory is correct, the very unusual Hawaiian collection sold recently by Elmer R. Long had no copy on cover.—Tr.

more yellow than the paper of No. 9NI. Regarding the color, No. 9NII is not carmine, but orange-red, while No. 9NIII approaches very close to the color of No. 9NI and to the "b" color of the second printing.

Of these official imitations a very few cancelled copies are known, which were probably cancelled by favor for collectors; but we have no record of any copies on original cover.(49)

II. OFFICIAL IMITATION OF 1885

In 1885, Postmaster General Whitney wished to replenish the stock of No. 9 for sale to collectors, etc. Since neither the stone from which No. 9 had been printed, nor the steel plate from which No. 9NI had been printed, could be found, and the original die from which both the stone and the plate had been laid down was also misplaced, the postal authorities on August 15, 1885, sent the American Bank Note Company a single 2 cent stamp as a sample, together with the following instructions: "The engraving, paper, colour of ink, printing and gumming to be as perfect an imitation of the original issue as it is possible to make it." The printing was to consist of 10,000 copies, of which 5000 were to be overprinted "SPECIMEN." The American Bank Note Company used the sample stamp as a model and engraved an entirely new die, laid down a recess plate of 50 (5x10) subjects, and sent the stamps printed from it in two lots, on November 16 and December 8, 1885, to the postal officials in Honolulu, who during the ensuing years sold them in the customary manner to dealers and collectors, both with and without the overprint "SPECIMEN."

Official Imitation of 1885

(Scott No. 50; Senf No. 18I; Germ. Ndr. No. 787; Gibbons, included with No. 18; Yvert, included with No. 21; Michel, included with No. 18.)

Recess-printed by the American Bank Note Co., New York, from a plate of 50 subjects (5x10) from a new die in the design of Fig. 6, with the firm's imprint in the four corners; medium to fairly heavy wove paper, yellow to dark buff; yellowish gum.

9NII	50	2c orange-red	I. Without overprint	8.00	——
			II. With gray-blue overprint SPECIMEN	4.00[50]	——

Since the official imitations No. 9NII, in contrast both to No. 9NI and to No. 9NIII (cf. below), were made from a completely new die, they display numerous differences in the engraving, which distinguish them from all other printings. The most striking of these differences are the following: (1) The horizontal stroke of the "A" of "ELUA" is much lower and the joint of the "K" of "KENETA" is much higher than in Nos. 9, 9NI and 9NIII. (2) The lowest horizontal strokes of both "E's" of "KENETA" are much longer than in Nos. 9, 9NI and 9NIII. (3) The large left leaf just below the middle of the left tablet touches the left frame-line in No. 9NII, and only in No. 9NII.(51) (4) The ornamental tablets at both sides and the little ornaments in both spandrels between the figures of value and the top middle of the stamp differ in many details from those in Nos. 9, 9NI and 9NIII. (5) The ink used was orange-red, a color not used for any other stamp of this group. (See Fig. C).

The sheets contained 50 subjects arranged in 5 horizontal rows of 10 stamps each and showed in all four corners of the sheet the monogram of the American Bank Note Company, composed of the initials "A B N Co." The paper was

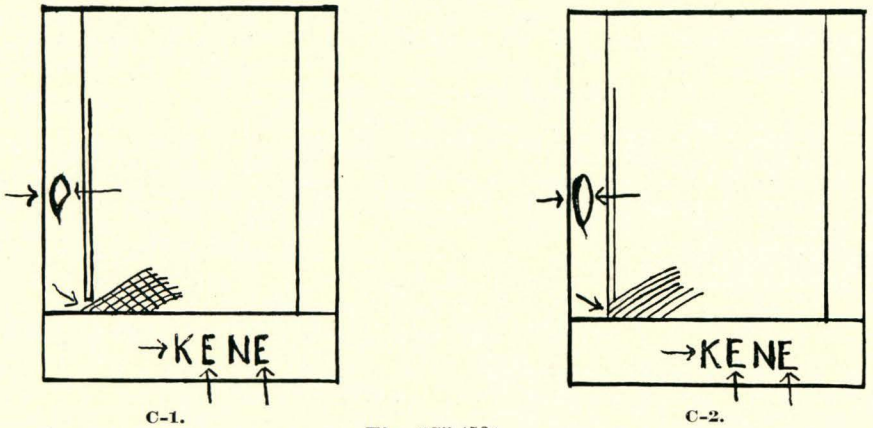
(49) But cf. discussion of Cartwright's thesis above.—Tr.

(50) Since the number of stamps issued without the overprint was exactly equal to the number with the overprint, it seems odd that Dr. Munk should value the former at twice as much as the latter.—Tr.

(51) I would say the large leaf mentioned by Dr. Munk **almost** touches the left frame-line. I can distinctly see unprinted paper between the leaf and the frame-line, but the space is almost microscopically narrow, far too narrow to be measured with a philatelic millimeter scale.—Tr.

thicker than that of No. 9NI, but varied from barely medium-thick to decidedly thick. It was also much darker in color than the paper of No. 9NI, ranging from almost yellow to dark buff. The overprint "SPECIMEN" was applied before the stamps left the printer. It was printed in a decidedly grayish blue (dull steel blue) ink and at the express wish of Postmaster General Whitney, it was applied rather thin; cf. letter of Whitney in Gibbons Monthly Journal, vol. VI, p. 76.

In common with all other reissues and official imitations, No. 9NII was sold only at the Honolulu post office and ordinarily at the normal face value. However, in November, 1887, a lot of 2000 copies without the overprint "SPECIMEN" was sold by the postal officials at half face value to a New York speculator with the permission of the Secretary of the Interior. For this purpose they



C-1. C-2.

Fig. "C" (52)

C-1 represents stamps Nos. 9, 9NI, and 9NIII.
C-2 represents stamp No. 9NII.
Note the shape of the leaf-ornament in the left panel; the closeness of the leaf to the left frame-line; the shape of the "K's"; the shape of the "E's"; and especially the arrangement of the lines representing the king's right shoulder (left as we see it) with respect to the base line and the double vertical line to the left of it.

were cancelled in the sheet with a four-ring killer about 2 cm. in diameter. Copies with this cancellation applied by favor are therefore not to be valued equally with those overprinted "SPECIMEN," as most handbooks rate them, but correspondingly cheaper, since the copies with "SPECIMEN" were sold for 2 cents, while those with the four-ring killer were sold for 1 cent. Aside from this, these imitations were used philatelically, especially on inland letters, and apparently when thus used their value for postage was never questioned.(53)

The new die and the recess-plate of 50 subjects of No. 9NII were never used again and were defaced on March 27, 1894, by the American Bank Note Company, along with all other dies and plates for Hawaiian stamps in their possession.

III. OFFICIAL IMITATION OF 1889-90

In 1887 Postmaster General Wundenberg discovered the original die of the type of Fig. 6, that is, the die from which the stone of No. 9 and the steel plate of No. 9NI had been made. As in the case of the dies of the 5c and 13c with the portrait of Kamehameha III, this die had not been defaced after being used for

(52) (Translator's comment: I find the quickest way of telling No. 9NII at a glance to be one which Dr. Munk does not mention at all. Look at the vertical line which forms the right frame-line of the tablet containing the left-hand figure "2" and the tablet containing the leaves at the left of the stamp. In Nos. 9, 9NI and 9NIII this vertical line stops about ¼ mm. above the base line to make room for the king's right shoulder to extend slightly outside the portrait-medallion. In No. 9NII, the vertical line comes down and meets the base line at right angles.)

(53) The Knapp sale contained no such letter, nor does the Atherton collection have one. They must be quite scarce now.—Tr.

making the above-mentioned stone and plate; but it was in such bad condition that it needed a thorough reworking. The postal authorities sent it to the American Bank Note Company on December 16, 1887, with instructions to "restore" it and then to make a new recess plate from it. The latter was made in the format of the Boston recess plate of No. 9NI, that is, it contained only 15 subjects in 3 horizontal rows of 5 stamps each. In all, 37,500 stamps were printed from this plate, of which 7500 were shipped to Hawaii on September 6, 1889,([54]) and the remaining 30,000 were shipped in two lots on September 11 and 17, 1890. A part of this printing was surcharged with the word "SPECIMEN" in black. On August 19, 1892, under Postmaster General Hill (the successor of Postmaster General Wundenberg, who in turn was succeeded the following April by Joseph M. Oat under appointment of the Provisional Government) the entire unsold balance of these imitations was surcharged in black with the word "REPRINT." All surcharged copies remaining on hand were officially burned on January 28, 1897.

Official Imitation of 1889-90

Recess-printed by the American Bank Note Co., from a new plate of 15 subjects (3x5) laid down from the original die in the design of type 6, after retouching; without firm imprint; medium to fairly thick paper, yellow to dark buff, with the watermark of the paper maker (Raynor & Martin) in the margins; yellowish gum.

9NIII	51	2c carmine to deep carmine		
		I. Without overprint	3.50	——
		II. With black overprint SPECIMEN	——[55]	——
		III. With black overprint REPRINT	1.25	——

The chief marks of recognition of this imitation arose through the fact that the original die had to be retouched before the plate was made. In order to differentiate the bridge of the nose from the right side of the king's face (left as we see it) the engraver drew three exactly parallel sharp lines from the inner corner

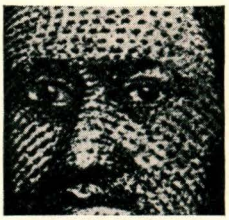


Fig. D.

of the eye along the nose to the moustache. Since he drew these lines on the die, they are repeated on each of the 15 stamps in the sheet. These contour lines, which can usually be seen with the unaided eye, and easily with a lens, which were first described by Closon,([56]) constitute an infallible mark of this last imitation. In addition, the little conventionalized leaves in the spandrels inwards from both numerals of value show signs of retouching. See Fig. D).

The sheets contained 15 stamps arranged in 3 horizontal rows of 5 stamps each, without marginal imprints; in this they correspond to the sheets of No. 9NI, except that the stamps in each horizontal row were spaced a little wider apart (about 1.2 mm.), so that each horizontal row was about 1 mm. longer than in the case of No. 9NI. The ink used was a fairly dark carmine, of a fundamental hue

(54) Why did it take almost two years to lay down a plate and print 500 sheets?—Tr.

(55) No. 9NIII overprinted "SPECIMEN" must be very scarce; I have never seen a copy, and I do not recall ever having seen a copy recorded. The Atherton collection does not have one.—Tr.

(56) W. H. Colson: The Hawaiian Stamps of the Type A11 of the Standard Catalogue, M. W. S. N. 1902, pp. 38-39.

very similar to that of No. 9b and No. N9I, but producing the effect of a stronger color. The paper was medium-thick, but varied considerably, and had the dark appearance of the paper of No. 9NII, ranging from yellow to dark brownish buff. A shiny smooth gum was used, spread on rather thickly. The paper was furnished by the paper mills of Raynor & Martin, who had included on the edge of the dandy-roll a watermark of the firm, namely a shield with the monogram "R & M" and the designation of the grade of paper, "STANDARD No. 1," in two lines. Parts of this watermark are normally found only in stamps from the outside rows or in the adjoining sheet margins.

The black surcharge "REPRINT.", like that on Nos. 5NII and 6NII, was applied on August 19, 1892, at the print-shop of the Robert Grieve Publishing Company in Honolulu. Of the stamps so overprinted, there were still on hand at the end of May, 1896, 16,005 copies; but of these a good many must have been sold during the rest of the year 1896, for at the time of the grand holocaust of Jan. 28, 1897, there were left only 13,873 copies to be officially burned. The retouched die and the recess plate of these last official imitations, together with all other plates and dies for Hawaiian stamps, were destroyed by the American Bank Note Company on March 27, 1894.

Even these last imitations were sometimes used for postage, not only on inland letters, but even on letters to San Francisco, without their postal validity being questioned by the San Francisco post office. Gardner, in A. J. P., 1895, p. 599, describes a letter of 1890 to San Francisco, prepaid with imitations Nos. 5NII, 6NII, and 9NIII, and whose contents were a small consignment of Nos. 5NII and 6NII. Colson, in the article in Mekeel's Weekly, records a cover of a registered letter to San Francisco bearing a copy of No. 9NIII, dated May 21, 1891.([57]) Though such covers do not prove a great deal, they do prove that these three official imitations all exist with surcharge "REPRINT" on covers which have genuinely passed through the mails. Besides this, No. 9NIII occurs fairly often with the four-ring killer, already mentioned several times, about 2 cm. in diameter. It is quite possible that a supply of these stamps was also sold below face value toward the end of the 80's, as in the case of No. 9NII.

(57) C. F. Richards also possesses one of these No. 9NIII on cover, but there was none in the Knapp sale, neither does the Atherton collection have one.—Tr.

(To be continued).

NINETEENTH CENTURY CLASSICS

GERARD GILBERT

Mexico

Since we wrote our article on Mexico—2 Reales value 1856-1867-1868([1]) we had the good fortune to have Mr. S. Chapman's book "The Postage Stamps of Mexico from the Commencement in 1856, to the End of the Provisional Period in 1868" loaned to us.

According to this publication, the listing of the 1867-68 issues should be left as it is. Still one mystery remained, as according to the published figures, no ½ Real black on fawn should exist, and though very rare, this stamp does exist. Mr. S. Chapman himself had some in his own collection.

(1) Collectors Club Philatelist, Vol. XX, No. 3, July, 1941.

Mr. Chapman is now suggesting that the Post Office was closed owing to difficulties on May 28, 1863 and reopened June 2nd. Issues for the whole period amounted to 200,163, leaving an unexplained difference of fifty-seven missing copies when the Post Office was reopened on June 2nd, and it seems possible that these were subsequently found and overprinted with the Gothic "Mexico."

This would explain the scarcity of this stamp, only fifty-seven copies would have been issued.

In articles which we intend publishing later on, a few of the supply dates given in Mr. Chapman's work will have to be altered. We mean the dates of supply from the printer to the Head Post Office. For instance:

1864—Eagle Issue—1 Real Ultramarine.

The first supply from the printer to the Head Post Office, according to Mr. Chapman's book is—May 8, 1864—52,900 stamps. The next delivery took place on June 30, 1864.

The totals supplied by Head P. O. to Sub P. O. between May 8th and June 29th, 1864, according to Mr. Chapman's own figures being 64,294 stamps, the Head P. O. could not have supplied this quantity to the different towns if the supply on hand were only 52,900 stamps.

The second delivery date from the printer to the Head P. O. (June 30, 1864) will have to be changed. Some other dates will also require altering.

It is only by our study on Eagle Plates, that we were compelled to check additions and dates, some things would not agree with some discoveries, there was bound to be a mistake somewhere, we had to find it by checking figures and dates.

Thanks to Mr. Chapman's work, with the help of his book, we may show a few new things; correcting at the same time some mistakes in our own article, published a few years ago in Stanley Gibbons *Monthly Journal*, on the Eagle Issue 1864-66.

After all, if in such a record study as Mr. Chapman's work, just a few dates have to be altered, it is of no consequence.

His work is one of the Pillars of Philately.

United States 1847, 5c and 10c Stamps

PLATES OF 100 SUBJECTS

We suggested in the previous article (1) that the first two stamps issued by the government were not printed from one plate of 200 subjects, but from one plate of 100 subjects printed twice, side by side, on the same sheet of paper. This plate may exist in two states, which could explain for two panes being reconstructed.

I believe that by overlapping existing pairs from a pair with the gutter between, one will find that the left hand stamp of the gutter pair would be number 10 of the row, while the right hand stamp of the gutter pair would prove to be number 1 of the same row.

A short time ago, paying a visit to Mr. Percy Doane, the well known expert-auctioneer of New York City, we reiterated our suggestion. In answer Mr. Doane opened Luff's book on United States stamps. (2) On page 63 is printed:—

(1) Collectors Club Philatelist, Vol. XX, No. 4, October 1941.

(2) Postage Stamps of the United States. By John N. Luff, 1902.

New York, Dec. 12, 1851

Have this day destroyed dies of 5 and 10 cents stamps, also the plates of same.

1 5c. stamp plate, 100 on 1847 issue.
1 10c. stamp plate, 100 on 1847 issue.

RAWDON, WRIGHT, HATCH & EDSON.

Witnesses:
Wm. Brady, P. M., N. Y.
John Moor
G. W. Johnson.

No doubt these destroyed dies were the original *Matrix or Artists Dies.*

When the artist is delivering his die, at the same time he joins a few proof prints taken on special paper always of choice quality, for printing.

Since 1875, two dies 1847 issue have been used for *Reprint Proofs* on different papers. These were printed from "lay-down" dies kept by the printers as reference material.



Plate Proof on India
(Enlarged)

All the 5c Reprint Proofs we have seen have all a small line defect in the left top corner, they also have on the forehead a small extra dot, also another dot between the left top "U" and "P" of Postage. An enlarged real photograph would show many other details.

The defects will not be found on sheet proofs on India paper or on the original stamps.

The very few printed proofs delivered by the artist with his die, or those that were submitted to the Post Office Department officials, are extremely rare. Mr. Clarence W. Brazer has never seen any. Of course, in those days, there were no proof collectors.

The plates which were destroyed on Dec. 12, 1851 were the only ones *which ever did exist.*

Thanks to Luff's splendid work.

Book Reviews

by

MALCOLM JOHNSON

Send all books to be reviewed to the Editor Collectors Club Philatelist, 22 E. 35th St., New York City.

Please mention sale price. It is of interest to our Readers.

CATALOGUE OF UNITED STATES STAMPS SPECIALISED. Edited by Hugh M. Clark. Twentieth Edition. Cloth, 488 pages, illustrated. Price $3.00. New York: Scott Publications, Inc.

SCOTT'S STANDARD CATALOGUE OF AIRPOST STAMPS. Compiled by Hugh M. Clark; Robert O. Truman, Assistant Editor. Cloth, 248 pages, illustrated. Price $1.50. New York: Scott Publications, Inc.

With the Standard Catalogue, over which the controversy is now raging as to whether it must be published next year in loose-leaf form, in two volumes, or in the overall size of a good atlas, these two volumes are the Big Three of American collecting. They appear this year bigger, and to most minds, better, than ever. The principal innovation is the inclusion of a synopsis of market conditions in each volume, but no innovations are really necessary to make them the world-famous books they are. The Airpost Catalogue is, in its present form, only two years old, having been leased to Nicolas Sanabria for a number of years. It differs from Sanabria's own catalogue in applying the rigid Scott rules of inclusion: a stamp is either legitimately issued by proper postal authorities or it is not included. This rule has supplied a good many arguments about what constitutes legitimacy, but on the whole it is wholesomely applied. As the publishers indicate, no attempt is made to dictate what shall and shall not be collected, but for the purposes of official cataloguing collateral and private issues have no place. A by-product of this policy is to offer collectors some protection from certain manipulated errors and varieties, which are noted but not catalogued. Listings themselves have been compiled in collaboration with the American Air Mail Society; for the pricing Scott is solely responsible.

The United States Catalogue is, as it has been for many years, a work to marvel at; a combination of catalogue, encyclopaedia and collector's mentor. Nothing which has meant the carrying of mail in this country has been omitted; nothing that has signified the payment of a federal tax has been overlooked. This year there are International Reply Coupons, postal cards are illustrated for the first time, and there is a brief section on World War I Soldiers' Letters. Pricing follows the general upward trend of the past year, and there have been numerous corrections and additional entries. Experts may quarrel with some details, but this catalogue remains unique: the most exhaustive listing ever compiled for the postal paper of any country.

THEY DREAMED AND THEY DARED. America's History in Stamps and Stories. By Lillian Elizabeth Barclay, as suggested by Ernest Dean Dorchester. Cloth, 612 pages, illustrated, end-sheet maps and index. Price $2.50. Austin, Texas: The Steck Company.

Seventy-five fictionized stories of our people and history, each based on an event pictured on our stamps, form this thick and interesting volume. There is no attempt to describe the stamps themselves; they are simply the jumping off place for each narrative and one of the illustrations for it, but it would be hard to find a book better calculated to interest the young, or even the adult collector in the vast amount of history reflected in our postal paper.

Ernest Dean Dorchester, who suggested the stories and conceived the plan of the book, is a collector of many years' experience. Lecturing on commemoratives and exhibiting his own collection of them gave him an idea of the interest, both in stamps and in history, which they could arouse. His book, well and simply written, is good propaganda for young collectors. It is also good reading for any collector whose interest extends beyond the stamp itself to the story it has to tell.

CATALOGUE OF CANADIAN POSTAL STATIONERY. Compiled by R. DeL. French and A. E. Bradley. Mimeographed, 31 pages, 1 plate. Price $1.00. Montreal: published by the author.

Postal stationery, in the past more popular abroad than in this country, is having a revival, and since the only general catalogue is in German and has long been out of print, such individual catalogues as this fill a real need. Professor French, basing his work on the articles published several years ago by R. A. Odell, has eliminated the so-called private and official issues, and has produced a complete analysis of the true post-office issues, classified, priced, and tabulated. The object has been to produce a checklist of major varieties, and minor variations of shades, printers' waste varieties and other minutia have been omitted. The whole text has been checked by Mr. Odell, and the Canadian enthusiast will find it a real contribution to his working literature.

SOURDOUGH FLIGHTS. Second Edition of the Koestler Alaska First Flight Catalogue. By August E. Koestler. Revised and published by Jesse G. Johnson. Cloth, 60 pages, illustrated. Norfolk, Va. Jesse G. Johnson.

Alaskan airposts, inaugurated early in 1922, have played an increasingly important role in transport and communication in an area where rail and motor roads are rare. This is an exhaustive record of the first and emergency flights, with historical data, maps, illustrations of outstanding covers, and prices. The prices, it is pointed out, are based on relative scarcity, and run from the great rarities to estimates for the routine commercial first flights. Well-edited and printed, **Sourdough Flights** is an essential guide in its field.

BRIEFMARKEN KATALOG ZUMSTEIN (Europe). Cloth, xx+740 pages. Price 4.75 Swiss francs. Berne: Zumstein & Cie.

As it has since 1911, war or no war, Zumstein's catalogue of the stamps of Europe and foreign offices has appeared punctually, on good paper, well-bound, its illustrations intact (nearly 9000 of them), and with some 40 pages more than last year's edition. Prices are in Swiss francs and are naturally on the increase, but in spite of the handicaps of the war and the disruption of Switzerland's philatelic export business, the text is as well-edited and complete as ever. An added feature this year is a run of illustrations of the stamps hard to identify because of foreign characters or because the name of the issuing country has been omitted.

KONWISER'S CHECKLIST OF AIR-MAIL COVERS. Compiled by Harry M. Konwiser; priced by Emil Breuchig. Paper, 52 pages. Price $1.00. St. Joseph, Missouri: The Stamp Review.

First day and special flights are here listed in their chronological order, from the Paris balloon posts and the Buffalo Balloon to the first day of use of the current airmail series. Both American and foreign flights are included, there is a section on crash covers, a detailed listing of Paris balloon covers, and all items other than the unique ones have been priced by Emil Breuchig. Although such a list cannot be altogether complete for foreign covers there are more than 2000 items, United States and foreign, included.

MULLER KATALOG - SWITZERLAND AND LIECHTENSTEIN. Paper, 132 pages, illustrated. Price 0.75 Swiss francs. Basel, Ernst Muller A.G.

A moderately specialised priced catalogue, quoting used and unused, blocks and covers, with brief descriptive matter (in German) and excellent illustrations. The prices in general are close to Zumstein, but many more items are quoted. Complete to the middle of 1941, and probably the best of recent checklists of the two countries covered.

THE KENMORE KATALOG OF THE BRITISH COMMONWEALTH. 4th Edition. Plastic binding, 446 pages, illustrated. Price $1.00. Kenmore, N. Y.: Kenmore Stamp Co.

The Kenmore catalogue lists only the British Commonwealth, with Egypt and Iraq, but within its field it occupies a high rank. And deservedly so, for its pricing is accurate, its listings (which carry their own numbering) complete, and its treatment of watermarks and surcharges is more than ordinarily clear. Some countries, including Australia and Rhodesia, are specialised; commemoratives are separately compiled, and there are compilations of stamps picturing various subjects from locomotives to maps. This year's edition is enlarged by sixty pages and a thousand new cuts; for the collector of Britain and her colonies this is the American equivalent of the Regent catalogue, lacking only the information about specimens.

U. S. COMMEMORATIVE NOTES 1893-1941. Paper, 72 pages. Price 10c. New York: The Sun.

Another in the Sun's series of reference pamphlets, containing brief historical and philatelic details of every U. S. Commemorative issue. Like others in the series, notable for accuracy and for condensing large amounts of information into usable dimensions.

A HISTORY OF BRITISH POSTAGE STAMPS. By T. Todd. Cloth, 274 pages, 40 plates. Price 10/. London: Duckworth.

This, says the publisher, is the first complete history of the postage stamps of Great Britain ever to be published. It covers the period from 1661 to 1941, and in the style of a skilled and able philatelic historian, unrolls the story of the British posts from the day in April of 1661 when the renowned Henry Bishop put his dated postmark to its first use, through the handstruck stamps, the engraved stamps, the surface printed stamps and up to the present era of photogravure. In the course of the narrative the firms which produced the issues, the engravers who cut them, the details of their production, are described in detail, and the plates, which include everything from a handsome portrait of Colonel Bishop and his terrier to some extraordinary pictures of die and plate proofs, are as interesting as the text. No attempt is made to go beyond the general background information into technical cataloguing, an account of how Britain has handled its mails in the course of three centuries it would be hard to better.

ESSAYS FOR U. S. ADHESIVE POSTAGE STAMPS. By Clarence W. Brazer. Cloth, 236 pages, illustrated. Price $3.00 from the Author, 415 Lexington Ave., N. Y. City. Published by the Handbook Committee of the American Philatelic Society.

The publication, in December, 1941, of Clarence W. Brazer's work on essays for our adhesive postage stamps brings to fruition one of the great current tasks of philatelic research and compilation.

It is now twenty years since E. H. Mason's study on the subject appeared, and in the intervening period much has come to light on the early essays, while those made subsequent to 1911 have accumulated in considerable quantity. Mr. Brazer has analyzed Mason's (and Tiffany's) work, brought together with it new information much of which he himself has been responsible for unearthing, and has produced a volume which is not only a working handbook of inestimable value, but an important contribution to the small shelf of classic studies in American philately.

His method has been to follow Scott's numbering as a basis, keying wherever possible the essay to the final stamp for which it was produced. Through his resulting key numbers, to which have been added for reference purposes the numbers used by Mason on essays then known, he has given collectors a new and accurate method of classification. The listings are clear and succinct, the illustrations superb, and the format and production are worthy of the contents.

Essays, as distinct from normal proofs, will never be common. Mr. Brazer does not price his entries, but designates them as unique, rare or scarce, as the case may be. In his preface he states also that a complete listing in all colors of every item is a manifest impossibility, since many items existing in a unique state or in a few copies must still lie hidden in old collections. The publication of this book should send many a specialist back to his albums in search of essays that have as yet escaped the sharp eye of the author and of the group he founded, the U. S. Essay & Proof Unit of the A. P. S.

Readers of the **Philatelist** will not need to be told of the meticulous thoroughness and accuracy of Mr. Brazer's research, and they can take great pride in the fact that a fellow club member has been responsible for what must immediately become a standard reference work.

THE POSTAL HISTORY OF THE GRAND DUCHY OF LUXEMBOURG. By Francis Rhein. Paper, 124 pages, illustrated. Price $1.50. Kalamazoo: Michigan: Chambers Publishing Co.

A good all-around contribution to philatelic handbooks is Mr. Rhein's work on Luxembourg. It covers the history of the country as well as the stamps; it is specialised to a considerable degree but not so much so as to destroy interest on the part of the general collector, and it contains the kind of information about proofs and forgeries which in similar publications are too frequently omitted. It contains also an extraordinary variety of facts in connection with every issue, a chapter on postmarks, railroad cachets, precancels, telegraph stamps and prestamp postal markings, and indeed on every phase of Luxembourg's mail services excepting stamped paper.

The author complains in his foreword that the Duchy's stamps are undeservedly neglected by collectors, a fact which is doubtless true. While the country has less than a half million inhabitants and covers just under a thousand square miles, it has a long and in many ways important record. The first issue in 1852 was probably engraved by the engraver of the penny black, J. H. Robinson, and through the years many of the world's great manufacturers have contributed to the issues which now fill twenty-seven columns of the current catalogue. Quantities printed have generally been large, and complete collections can still be brought together at comparatively low cost. While every issue has not been wholly above suspicion, the author makes an excellent case for his country, and his handbook (complete up to the overprints of the present war) is a thoroughly competent piece of work.

THE AIRPOSTS OF SOUTH AFRICA. By L. A. Wyndham. Cloth, 126 pages, 21 plates. Cape Town, South Africa: Cape Times Ltd.

The Allahabad flight, generally considered the first true airmail flight, took place in 1911. At the end of that same year the first South African mails were flown between Kenilworth and Muizenberg, and the airpost history of the area begins with the flight of a Bleriot plane from Kenilwoth on December 27th. Historically, therefore, South Africa ranks among the pioneers, and Mr. Wyndham's account of the development of its aerial services does the subject full justice, historically and philatelically. He covers only the period up to 1936, but the quarter century of his narrative includes not only the local services, but the great ocean flights, the long, relayed services from England, the pigeongrams and other curiosities, cancellations, airmail rates, and a thorough study of the postage stamps used. Plenty of pictures and maps are included, together with a priced catalogue of covers and stamps.

TASCO EDUCATIONAL BOOKLETS ON UNITED STATES STAMPS. Springfield, Mass. Tatham Stamp & Coin Co. Volume T-5 The Three Cent Issues of 1908 to 1920. Price 15c. Volume T-6 The Postage Stamps of the Confederate States of America. Price 35c. Volume T-7 Insert for Volume T-6. Price $1.00. Volume T-8 The Two Cent Issues of 1922 to 1938. Price 35c. Volume T-9 The Two Cent Columbian Exposition Issue of 1893. Price 15c.

Four more of the interesting and helpful little booklets describing how to distinguish the various issues of United States Stamps. The booklets T-6 and T-7 covering the Confederate issues contain single and blocks of four of the fac-simile reproductions of these stamps. Our remarks made in the review of the first four books (CCP-July 1941) still apply.

REGENT CATALOGUE OF EMPIRE ADHESIVE POSTAGE STAMPS. Volume II January 1931 - September 1941. Twelfth Edition 1941-42. Edited by Robson Lowe. Published by Regent Stamp Co. Ltd., London. Price: 1/6 plus postage.

Covers all the Empire Adhesive Postage Stamps from 1931 up to September 1941, with the exception of a few values which really belong to the previous issues. For these it will be necessary to consult Volume I of this work.

For the benefit of those using other catalogues, items are listed with three references, Regent, Gibbons and Scotts numbers. A great deal of pertinent information is inserted in the text.

GUIDE TO STAMP APPRAISING. By Ernest A. Kehr. Paper, 28 pages. Price 10 cents. New York: The Herald Tribune.

The Stamp Editor of the Herald Tribune has produced a pamphlet notable for its common-sense. In brief compass he has examined the whole question of what stamps are worth and what makes them worth it. No great detail can be given in what is designed as a guide for the amateur and the general collector, but it is possible to clear up a good many misconceptions and that Mr. Kehr has done well. He explains for the novice the relationship between catalogue value and selling price, why a dealer cannot well pay as much for an item as it retails for; the effect of watermarks and perforations on values; gives a brief list of those old United States stamps which are nearly worthless off cover, and ends with a rough guide to the popularity of the principal countries and the issues which are most valuable. Useful reading for any collector, no matter how sophisticated.

UNITED STATES POSTAL PAPER. Bank Note Issues 1847-1890. By Lt. Wilburn F. Unthank. Paper, 28 pages, illustrated. Price 25c. Dayton, Ohio: Postal Publishers.

Originally published as a series of articles in Weekly Philatelic Gossip and now reprinted with corrections and additions, this is a quick reference guide to the bank note issues. It condenses dates, historical background, cancellations, plate numbers, postage rates, plate and paper varieties, proofs, costs and other details, and contains in capsule form the essential facts about the regular postage issues up to the inception of the bureau prints. The main points are illustrated, but the book is reproduced by a photolithographic process which makes possible the low price but leaves the cuts far from clear.

BIBLIOGRAPHY OF THE VIRGIN ISLANDS. Edited by Charles F. Reid. Cloth, 225 pages. New York: The H. W. Wilson Co.

The Virgin Islands, purchased from Denmark in 1916 and occupied by the United States in 1917, had a long philatelic history under the Danish regime although their only postal recognition since their purchase has been on the Charlotte Amalie 3 cent commemorative of 1937. The importance of the islands has been recognized in other ways, however, and this comprehensive bibliography has been designed to aid in the program of economic rehabilitation by bringing together all sources of information. Three pages of the contents are devoted to a compilation of all articles dealing with the islands' stamps, much of the research having been done through the facilities provided by the Collectors Club Library.

The Collectors Club Philatelist

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Additions to the Library

Notes on Columbian Stamps by Lucius L. Hubbard.

United States Postal Paper. Bank Note Issues 1847-1890. By Lieut. Wilburn F. Unthank. Gift of Author.

United States Specialized Catalog of First Day Covers. 1942 ed. Published by Washington Press. Gift of publishers.

Kenmore Katalog of Stamps of the British Commonwealth of Nations with Egypt and Iraq. 1942 Edition. Gift of publishers.

Five cases of miscellaneous Philatelic Literature. Gift of Scott Publications, Inc.

Complete files of several Club and Association bulletins. Gift of Stephen G. Rich.

The Postal History of the Grand Duchy of Luxembourg. By Francis Rhein. Gift of author.

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Standard Catalogue of Air Post Stamps 1942 Edition. United States Stamp Catalogue. 20th edition 1942. Both gift of publishers, Scott Publications, Inc.

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186 volumes of Photographic Records of the Edward S. Knapp Collection. Gift of Y. Souren and Harold W. Carhart.

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A History of British Postage Stamps. By T. Todd. Gift of publishers Gerald Duckworth & Co. London.

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They Dreamed and Dared.—America's History in Stamps and Stories. By Lillian Elizabeth Barclay. Gift of Publishers— The Steck Co.

The Story of the Christmas Seal. By Elizabeth Cole. The Christmas Seal. The Power of the Christmas Seal. Above three books gift of National Tuberculosis Asso.

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Tasco Educational Booklets on United States Stamps. Nos. T-5, T-6, T-7, T-8 and T-9. Published by and gift of Tatham Stamp & Coin Co.

United States Commemorative Notes, 1893-1941. Issued by and gift of New York "Sun."

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Catalog of Books in the Library

(Continued from Vol. XX, No. 4, page 287.)

Sweden (continued)

Verzeichnis uber die Postwertzeichen von Schweden, Part 1—1906; Part 2—1911.
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Tibet

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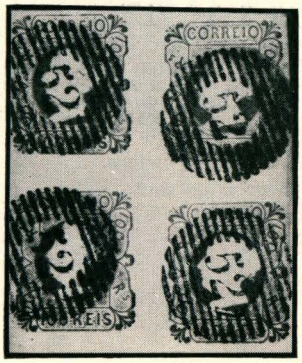
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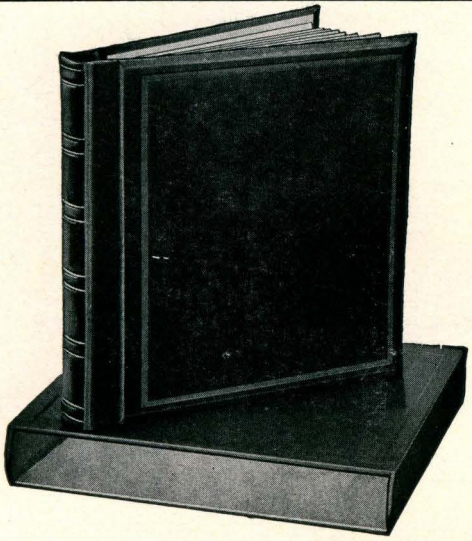
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		—Unused— Singles		—Unused— Blocks		Used Singles	
	1893 COLUMBIANS Grade	B	A	B	A	B	A
230	1c Blue	.13	$ .20	$ 1.25	$ 2.00	$ .01	$ .02
231	2c Violet	.18	.28	1.75	2.50	.01	.01
232	3c Green	.45	.70	3.00	4.50	.30	.45
233	4c Ultramarine	.75	1.15	6.00	7.50	.09	.14
234	5c Chocolate	.70	1.15	6.00	8.50	.13	.20
235	6c Purple	.85	1.35	6.00	7.50	.60	.80
236	8c Magenta	.70	.85	5.00	7.00	.18	.25
237	10c Brown	.85	1.25	11.50		.12	.18
SET	1c to 10c (8 Var.)	4.15	6.35	36.00		1.25	1.85
238	15c Green	2.25	3.40	20.00		1.25	1.85
239	30c Orange Br.	4.25	6.00		40.00	1.85	2.80
	1898 OMAHA SERIES						
285	1c Green	.30	.45	1.70	2.50	.09	.13
286	2c Copper	.18	.30	2.00	2.75	.02	.03
287	4c Orange	1.20	1.65	11.50	14.50	.55	.80
288	5c Blue	1.20	2.10	14.00	17.00	.60	.90
289	8c Violet Brown	1.60	2.40	17.00	21.50	.95	1.50
290	10c Gray Violet	2.00	3.00	27.00		.40	.70
SET	1c to 10c (6 Var.)	6.00	9.85	68.00		2.40	3.75
291	50c Sage Green	10.00	16.00				4.00
292	1.00 Black	20.00	30.00				
293	2.00 Orange Brown	30.00	42.50				
	1901 PAN-AMERICAN						
294	1c Green & Black	.17	.25	1.00	1.50	.05	.07
295	2c Carmine & black	.20	.28	1.50	2.00	.02	.03
296	4c Brown & Black	1.00	1.60	9.00	11.50	.27	.35
297	5c Blue & Black	1.00	1.60	9.50	12.00	.50	.80
298	8c Violet & Black	1.70	2.60	13.00	16.00	1.40	1.90
299	10c Brown & Black	2.00	3.00	16.00	21.00	.60	.90
SET	1c to 10c (6 var.)	5.50	8.65	45.00	59.00	2.60	3.75
	1904 LOUISIANA PURCHASE						
323	1c Green	.28	.50	1.85	2.80	.12	.18
324	2c Carmine	.30	.55	3.00	5.00	.04	.05
325	3c Violet	1.35	2.00	8.00	11.50	1.20	1.60
326	5c Blue	2.00	3.00	15.00	23.00	.70	1.15
327	10c Brown	5.00	7.00			1.00	1.35
SET	1c to 10c (5 var.)	8.00	12.00			2.75	4.00
	1907 JAMESTOWN						
328	1c Green	.22	.40	1.50	2.00	.10	.13
329	2c Carmine	.30	.55	1.60	2.50	.05	.07
330	5c Blue	1.45	3.00	13.75	25.00	.80	1.35
SET	1c to 5c (3 var.)	1.80	3.65	15.25	27.50	.85	1.45

POSITION BLOCKS

287	4c orange, Left arrow (4)	—	20.00
288	5c blue, Right arrow (4)	22.50	—
288	5c blue, Top Plate (4)	18.00	—
288	5c blue, Top Cor. Plate (8)	32.00	—
288	5c blue, Bottom Cor. Plate (8)	32.00	—
323	1c green, Bottom Plate (4)	—	4.50
324	2c Carmine, Bottom Plate (4)	—	6.00
325	3c purple, Left Arrow (4)	—	22.00
325	3c purple, Bottom Plate (4)	15.00	—
325	3c purple, Right Arrow (4)	17.50	—
326	5c blue, Right Arrow (4)	30.00	—
330	5c blue, Top Plate (6)	35.00	—

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