The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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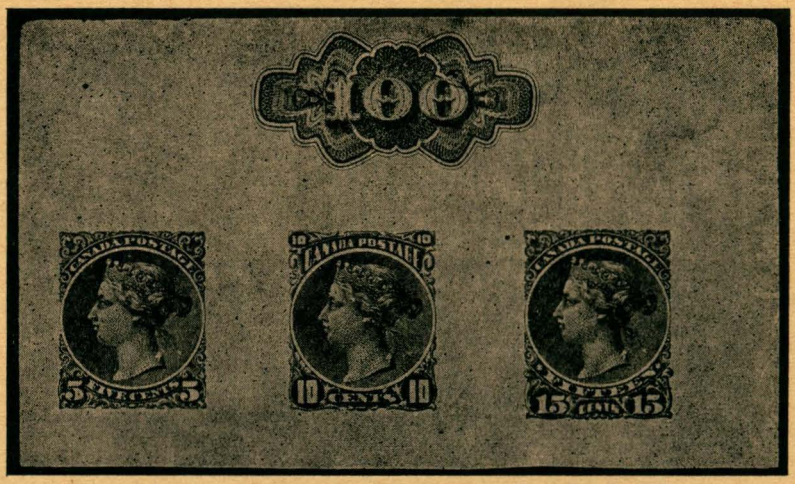
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This composite essay in dark green on India paper, from the Partridge collection, is probably unique and is not yet listed in the Essay Proof Society Catalog. It is engraved, and believed to have been printed in 1891. The 5c design was used on a 2c postal card in 1896.

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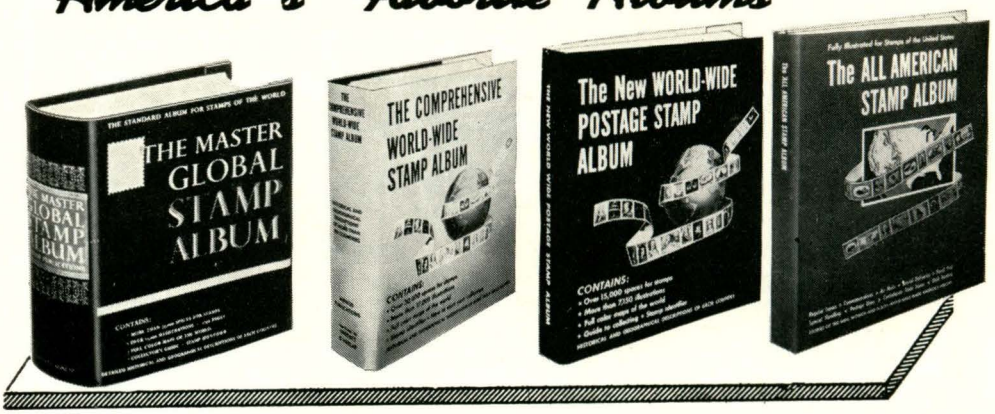
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The Collectors Club Philatelist

MARCH 1953 Vol. XXXII, No. 2

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Editorial

Documentation

Philately can be proud of its attainments in the field of literature. It is a compliment to the more mature philatelist that a number of our leading libraries and educational institutions subscribe to a magazine like THE COLLECTORS CLUB PHILATELIST. Philatelic journals of this type now are compared favorably with research periodicals in science, medicine, education, and the arts. Such philatelic literature has done more to elevate the stature of philately from a harmless pastime than anything else.

There remains, however, one basic fault within most of our writings. Scholars in the other fields, as well as many in ours, have noticed this. This specifically is *an author's complete failure to specify the sources of his information.*

It is an accepted practice in all scholarly works to itemize either by footnotes, or preferably with a bibliography at the end of a writing the complete list of reference material consulted. But too many philatelic writings exclude this.

Such omissions should not be dismissed as trivial because they are not. There are many sound reasons for proper documentation. First of all, it could likely reduce many unnecessary controversies among philatelic students. Secondly, it would accomplish more than anything else to counteract the tendency of perpetuating past mistakes by repetition. Thirdly, all interested will be better able to evaluate the original study and research contained in a documented article. And finally, all successive writers or students will be enabled to possess a guide in the bibliography, assisting them in any further work they are inclined to pursue in a field of study.

The failure to document philatelic writings has been due mostly to oversight, which can be overcome when authors are aware of it. However, there are some writers in serious philately who flatly balk at any mention of source material. They fail to realize that the high quality of their writings, which undoubtedly is their goal, is lessened by an omission of documentation. The mistake is due to a pedantic tendency rather than the more proper scholarly practice of sharing one's knowledge. An undocumented study on stamps is not too different from a political campaign speech where so much is quoted out of context.

A change for improvement by the detailing of reference sources can be accomplished

rather quickly and without great difficulty. In fact, it can materialize so quickly that only this one mention could do it.

H. M. G.

Knowledge Not Utilized

A perennial complaint on the part of those who contribute to knowledge about stamps is that the results of this are insufficiently utilized. The type case is that of a writer who has spent his spare time for three or four years accumulating information on "the 1910 issue of Lower Serbia," published an accurate, documented article, from the sketch designs through the proofs through the production through the issued stamps through the usages abroad to the last known day of use.

The article appears in this journal or any one of a dozen others, let us say in the January number. At that time of year, the next edition of an annual catalog has not yet even been started. So the author looks for a complete readjustment of this part of the catalog to the new results which he has reported, when the next edition appears. Not only is there no change made—but unless the author personally and repeatedly brings the matter to the attention of the catalog editors, no change is made for many years, if ever.

Is this a justified complaint? And, if so, what can be done about it?

Certainly there is much justice in the feeling of the disappointed research man whose studies remain without influence on the current collecting of the country or issue to which he contributed his knowledge. All of us are aiming to influence actions, to change current incorrect ideas, when we publish articles of new information. We are moved by the same purpose when we publish new arrangements or systematizations of previously known information. From the point of view of the investigator publishing his results, it is indeed a frustration not to see these find rapid and wide influence.

The key places into which this information needs to penetrate, in order to affect stamp collecting, are the catalogs. By and large, the collecting public relies, properly, upon the catalogs in use in each country as the standard, for its information. Most catalog publishers are conscious of their responsibility for accurate information. Normally, however, this responsibility takes the form of extreme reluctance to change any listing once made, lest "too much change" upset the confidence of the stamp collecting public. "Too much change" actually does seem to mean, to most catalog-makers, any elimination of a listing once made, or any downward trend of any pricings, even when items become excessively plentiful.

We of the COLLECTORS CLUB PHILATELIST might well be accused of having our own axe to grind, in this connection. For some twenty-six years, translations from "the Kohl Handbook", covering many countries, have been appearing in this magazine. Yet not one of us on the editorial board today, nor any past editor, can recall as much as one case in which publication of a Kohl Handbook translating has resulted in a change in the listings of any country in any catalog in our language. Although the Kohl Handbook section on Baden definitely makes a more lucid arrangement of that country's stamps possible, naught has been done by American or British cataloguers in the many years since that translation appeared. The same may be said for each other translated section.

Surely the cataloguers need to be cautious against changing their listings, whether by eliminations or by arrangements or by changes of descriptive headings, when an article merely propounds a new hypothesis or a theory. The various catalog publishers, here and abroad, have spent money lavishly for certain changes. By and large, it is doubtful if these "improvements" have paid their way. To spend the small sums for changes in the direction of accurate listings, based on the research articles which continue to be published, would seem better business for the catalog makers. Prompt revision of catalog listings to accord with information made available, is really insurance of the reliability of the accuracy of the rest of any catalog. Each error removed, increases the confidence of the stamp collecting public in the rest of the catalog. Until the accepted listings are thus continually kept as correct as possible, the whole hobby remains under a cloud of implied (though slight) lack of full honesty.

S. G. R.

FRENCH MOROCCO

The 1943-44 Tour Hassan Issues

By CHARLES NEIDORF(*)

1. Reasons for Specializing in The TOUR HASSAN Stamps

Present-day methods of stamp production are in general so nearly mechanically perfect that it has become highly unprofitable, as a rule, to hunt for all of those varieties (printing flaws, differences in die types, shades, perforations, papers, gums, etc.) which make the study of the older issues so intriguing. On rare occasions, however, usually as the result of some emergency, the guard is let down, so to speak. This fact makes is possible for such varieties to occur in a modern issue, specifically the one forming the subject of this monograph.

Ideally, any stamp or stamp issue selected for intensive study should meet the following criteria:

1. It should be an issue intended to fill legitimate needs, free from philatelic manipulation.

2. It should be reasonably complex, so that it actually offers a challenge to anyone attempting to identify and locate all possible varieties.

3. It should be relatively little-known, so that completing one's collection does not degenerate into a matter of visiting a single dealer or group of dealers and being able to buy within a short time all of the known varieties.

4. A further reason why it should be little-known is that the possibility of discovering new facts should not be completely eliminated. Nothing is more likely to deaden initiative than the feeling—however mistaken it may be—that a stamp or stamp issue has been studied by so many experts that the last word has long since been written about it. In reality, of course, such an attitude is never justified. Study from a wider viewpoint or by new methods is very frequently rewarding, as witness D. A. Stevenson's remarkable 1950 contributions on the 1853-65 Cape Triangles and C. Brazer's discovery of the etched nature of the *non-secret* "secret marks" on the U. S. 1873 issue.

5. On the other hand, the essential facts about methods of production, amounts issued, and other pertinent information should be sufficiently well documented to remove them from the category of unsupported conjecture.

6. It should be inexpensive and available in quantity (the two do not necessarily go together).

7. The methodology of study should be well established, so that previous similar works may be used as guides against falling into error, and so that time or effort need not be given for learning how to deal with the material. In particular, the printing processes involved should be well known and well explained in the philatelic literature.

For example, a photographically-produced series such as the Mafeking siege stamps from the opposite end of Africa forty years earlier, would not qualify on this count. For the TOUR HASSAN series we have in the various monographs, such as Becton's on the two Italian 15c stamps of 1863 and the various works on the Bordeaux issue of France, the sources for both the full methodology and a detailed statement of almost every phase of *lithographic* production.

* See Page 108.

Whether any stamp issue has ever existed which could fill every single one of these requirements is perhaps questionable.

Yet if ever there was a series which came as close to the ideal as one could reasonably expect, it is the 1943-44 TOUR HASSAN series of French Morocco. The three issues involved are strictly legitimate war-emergency issues. They are, in all conscience, as complex as any collector could ask for, sufficiently so to keep him busy for years hunting down numerous varieties. They are inexpensive and still available. And much information about them is to be found in at least four French monographs. This information, plus the newly discovered facts reported by this writer, should help to clarify most of the complexities, but at the same time leave plenty of room for subsequent investigation.

2. Origin of the TOUR HASSAN Issue

When the Allies invaded North Africa in November, 1942, one immediate result was to cut off the supply of stamps normally produced in and supplied from Paris. For some time stocks on hand were sufficient to meet immediate needs. As the months passed, with no new supplies coming in, it became increasingly clear to the authorities that steps to arrange for local stamp manufacture were rapidly becoming urgently necessary. Accordingly, on August 13, 1943, the following official decree was published in the Official Bulletin of Morocco (No. 1607, page 582):

VIZIERIAL DECREE of July 26, 1943 (23 REJEB 1362) Concerning the Creation of Moroccan Postage Stamps

---

THE GRAND VIZIER,

In accordance with article 4 of the document dated December 1, 1913, appended to the Franco-Moroccan postal convention of October 1, 1913;

At the proposal of the director of the Office of Posts, Telegraphs and Telephones, after consulting with the Minister of Finances,

Proclaims:

Article 1. There is hereby created for the payment of postage in Morocco a series of postage stamps of the type "TOUR HASSAN de Rabat", comprising the following values: 10 c., 30 c., 40 c., 50 c., 60 c., 70 c., 80 c., 1 fr., 1f.20, 1f.50, 2 fr., 2f.40, 3 fr., 4 fr., 4f.50, 5 fr., 10 fr., 15 fr., and 20 fr.

Article 2. The printing and sale of these different values of stamps shall not take place at the same time but gradually, in proportion to the needs and possibilities.

Article 3. The director of the Office of Posts, Telegraphs and Telephones is charged with carrying out the present decree.

Done at Fez, 23 REJEB 1362
(July 26, 1943)
MOHAMED EL MOKRI

Seen for promulgation and implementation:
Rabat, July 26, 1943
For the Resident General Commissioner and P. O.
The Plenipotentiary Minister assigned to the
GENERAL RESIDENCY
MEYRIER

3. Method of Manufacture

The contract for printing the stamps was awarded to the Victor Heintz printing establishment in Algiers. The first printing, including all nineteen denominations, was produced between August and November, 1943.

Some months earlier this firm had supplied French Morocco, Algeria and Tunisia with a single stamp each, similar in design except for the name of the country, French Morocco No. 177, Algeria No. 162 and Tunisia No. 163)*. Throughout the remainder of 1943 and during 1944, concurrently with the work of preparing the TOUR HASSAN issue, the firm was busy producing many other stamps (Algeria Nos. 163, 164, 165-169, 170-186, B39-42, J28-30; France Nos. 477-495; French Colonies Nos. B2, B3-6, B7, B8). As a direct result of this heavy load being placed on a concern never previously involved in printing postage stamps, at one point it was un-

* All catalog numbers are of Scott, unless otherwise specifically stated.

able to proceed with the job of turning out the TOUR HASSAN stamps. That situation gave rise to the second issue of this series—but of this more later.

Actually, the Heintz establishment was responsible for only a portion of the work of stamp production. Printing by lithography, in the interest of speed and economy, was done by a separate concern, the "Typo-Litho Carbonnel", which turned over the imperforate sheets to the Heintz firm for perforating, numbering and dating.

As might be expected, giving the job to a local printery, in no way especially equipped for or experienced in stamp manufacture, resulted in many more unorthodox varieties being produced than would otherwise have been the case. What will perhaps come as a surprise is the extent of the unpreparedness; hence the large number of varieties resulting therefrom. The printing method was archaic, requiring the use of large lithographic stones, like those used to print stamps 50 or 75 years ago, rather than the grained metal plates that have long since replaced them in most modern lithographic procedures. Moreover, the equipment was old, worn and unreliable; the inks were war-time substitutes of very uneven quality; and the paper and gum were also of poor quality, at least in the later printings. Even more important than the condition of the equipment and materials was the lack of training of the employee or employees responsible for preparing the lithographic stones. Inexperience plus carelessness or downright experimentation gave rise to an extremely complex situation, for an unravelling of which a knowledge of the production methods involved is indispensable.

Fortunately for the student of these stamps, at least some of the complexities were detected within a short time after the stamps began to appear. As a result, the authors of two of the monographs, Flandrin,[1] and Alteriet[2] were able to check their information directly with the designer and printer in Algiers. The third monograph, by Ernst,[3] is very largely derivative, being based almost entirely on Flandrin's work (plus many original photographs and diagrams), evidently without knowledge of the work done by Alteriet. The most recent study, by Mosnier*, is quite brief and adds little or nothing to the main picture. It does, however, include a number of facts (about miscellaneous varieties) not found elsewhere, statements which are duly noted hereinafter as required.

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On the basis of information included in these sources, it appears that the following steps were involved in printing the TOUR HASSAN stamps:

1. A *rough sketch* of the proposed design was sent to Algiers by the French Moroccan postal authorities.

2. From this sketch an *enlarged drawing* was made by the artist, Charles Hervé, in order to correct various minor details.

3. The enlarged drawing was then *reduced photographically* to the dimensions of the proposed stamp.

4. The artist copied the reduced design in lithographic ink directly on a small stone, producing the *master drawing.*

5. From this small stone at least *ten pulls on transfer paper* were made.

6. These were used to lay down ten impressions, in two horizontal rows of five, on an *intermediate stone.*

---

1 Flandrin, M.—"Etude Scientifique sur les Timbres Poste de la 'Tour Hassan', 1943-44". Mimeographed in Casablanca, January, 1946.

2 Alteriet, R.—"Notes sur les Timbres 'Tour Hassan' du Maroc Lithographies A Alger"—L'Echo de la Timbrologie, No. 1126 (Sept. 1947)—No. 1141 (Dec. 1948). Monograph dated 23-4-47.

3 Ernst, D.—"Etude sur la Série 'Tour Hassan' du Maroc, 1943-44." Printed by Imprimerie du Sud-Est, Toulon, France, November, 1947.

* Mosnier, Jean—"Les Timbres de la Série 'Tour Hassan' du Maroc"—Bulletin Officiel de la Fedération des Sociétiés Philatéliques Francaises, Nos. 51-52, March-April, 1950.

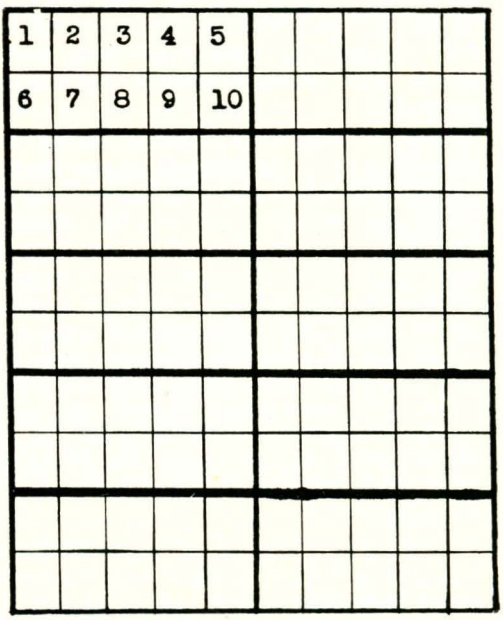


Fig. 1

7. Pulls on transfer paper taken from this intermediate stone were used to transfer blocks of ten impressions at a time onto the *large lithographic stone* which constituted the printing plate.

8. Laydowns of ten such *intermediate stone pulls* produced a pane of 100 (10 x 10) subjects.

9. Side by side with this first pane a second similar pane of 100 was laid down. Thus, a full sheet of 200 stamps consisted of two panes of 100.

Step No. 6 in this outline is open to at least two interpretations:

A. Each pull on transfer paper taken from the master drawing was used in a separate operation to lay down a single impression on the intermediate stone.

B. The ten pulls were arranged in two horizontal rows of five and *pasted together* to form a paper "bloc-report". This was then used to lay down all ten subjects on the intermediate stone in a single operation.

See sect. 12 for further reference to these two theories, insofar as they affect the explanation of how the numerals were added to certain values.

Similarly, *step No. 9* is also open to two interpretations:

A. Twenty different intermediate stone pulls were used to lay down the 200 subjects.

B. Ten laydowns of intermediate stone pulls produced the first pane. If a pull could be taken of all 100 subjects on the large stone, this could then be used to lay down the second pane in a single operation.

The French sources offer no information on this point. See sect. 11, however, for evidence that the first alternative is the correct one.

Fig. 1 illustrates the make-up of a pane of 100 stamps, with the members of one intermediate stone pull numbered.

Note that two sets of numbers must be used to identify the position of any particular stamp. Thus, in order to refer, say, to the tenth stamp on the pane, one would count straight across the top horizontal row. But it could also be identified as the fifth stamp of that particular intermediate stone pull.

Conversely, if a permanent flaw occurred on the ninth stamp of each intermediate stone pull, then it would appear ten times on the pane, in the following positions (counting straight across each horizontal row: 14, 19, 34, 39, 54, 59, 74, 79, 94 and 99.

The normal procedure, in a situation requiring the use of a single design for nineteen values, as in this case, would have been to prepare only a single master drawing, merely substituting new figures of value on transfers from it in preparing each additional denomination.

It would appear, therefore, to be a striking indication of the lack of experience of the Heintz firm in producing postage stamps that, instead of following this obvious procedure, the artist set out to prepare *a separate master drawing for each denomination,* complete with figures of value, with every intention of drawing nineteen separate but similar designs.

Since it is obviously impossible to make nineteen different drawings rigorously identical in every single minute detail, this would have resulted in nineteen different types. Actually, no less than *nine* different types were produced before this procedure was

halted, the more logical method of substituting numerals then being followed in preparing the stones for the other ten values. Flandrin suggests that the latter course was adopted at the point when the worker responsible for transferring the impressions had acquired sufficient experience to make this feasible. It would appear that this might not be the entire story. The artist would also be involved, if only in preparing drawings of each new pair of numerals required.

At any rate, whatever the reason for the change, the net result was to make a relatively simple situation far more complicated and hence far more intriguing, philatelically speaking, than it would otherwise have been. For, if nineteen different types had actually been produced, there would have been no problem of identifying each type. There would have been no real need to do so, except perhaps to satisfy oneself that they were indeed different. While such a situation would have been unusual, it would undoubtedly not have been philatelically unique.

Furthermore, when it was decided to substitute numerals, instead of continuing to produce more design types, the situation still would have been relatively simple if only a single master drawing had been selected to prepare all ten additional values. Instead, stemming possibly from a frugal reluctance to let anything go to waste, or else as the result of sheer chance in picking up whichever transfer was handiest at the time, no less than four different master drawings were used for the additional values in the first issue, plus an additional one in the third issue.

Moreover, some of the stones in the first issue were prepared by making use of a single master drawing, while others, for no discernible reason, were set up by using two design types *se tenant* in each intermediate stone pull.

Then too, for some values one design type was used in the first issue and a different type in the second or third issue.

Finally, in a move which *really* complicated an already sufficiently involved situation, in many instances the new figures of value were transferred in a completely random manner, giving rise to every conceivable combination of numeral types.

Before going into all of these matters in detail it is necessary first of all to establish the distinguishing features of the three issues. The first step one would need to take in classifying any of the TOUR HASSAN stamps would be to determine to which issue they belonged.

4. The Three Issues

Identifying *mint* stamps as to issue should present no problems. Of the *cancelled* stamps only a single value (2f.40) is at all likely to prove troublesome. The important points to bear in mind are these:

1. *The first issue,* which includes all nineteen values, is *comb perforated 12.* All stamps have *glossy gum.*

2. *The second issue* is distinctively *line perforated 11½.* Five of the seven values included (10 c., 50 c., 5fr., 10 fr. and 20 fr.) have *glossy gum,* while two values (1f.50 and 4f.50 have *"matte"* or *"invisible"* gum, or semi-matte gum (rarely glossy gum).

3. The third issue, like the first, is *comb perforated 12.* All * values have *invisible gum.* Thirteen values are included: 30 c., 40 c., 60 c., 70 c., 80 c., 1 fr, 1f.20, 1f.50, 2 fr., 2f.40, 3 fr., 4fr. and 15 fr.

4. Shade differences are often sufficiently distinctive to make it possible to determine the correct issue more obviously and no less reliably than the combination of perforation and gum characteristics. The inks available at the time were war-time products of very uneven quality. The fact that these had to be mixed to produce nineteen different colors meant that often it was impossible to reproduce the same combination of inks in successive printings. Some striking examples of shade differences are: the 4 fr. value (ultramarine in the first issue, gray blue in the third), the 5 fr. value (dark blue in the first issue, gray blue in the second), and the

* Except for a very few sheets of the 1f.50 value which were issued with glossy gum. Flandrin (Jan. 1946) estimates the number of such sheets as low as five and Ernst (Nov. 1947) as not exceeding a dozen (maximum number of stamps, 2400, if full sheets of 200 are meant rather than post office panes of 100). The only way to differentiate between this very scarce third issue variety and stamps of the first issue is by studying the design type (see sect. 5), different subtypes having been used for the two issues.

10 fr. value (red orange in the first issue, yellow orange in the second). On the other hand, the 2f.40 value is a rare instance of a troublesome stamp in this series: the two printings (first and third issues) are both perf 12, the same design type was used for both, and the shade differences are so slight as to make separation of *cancelled* stamps difficult, unless an additional criterion is used (the identifiable flaws: see sect. 12).

5. The Nine Design Types

A numbering system corresponding to the chronological order of production of the nine types would appear to be the most logical. This is the merit claimed for his system by Alteriet, who states that he checked directly with the artist. In contrast, Flandrin arranges the types in an entirely different order, but offers no explanation for his choice. Ernst and Mosnier merely copy Flandrin. Naturally, Alteriet's system is followed here:

Type	*Value*	*Sheets Dated*
I	1f.50	8-43
II	1f.20	9-43
III	50 c.	9-43
IV	4 fr.	10-43
V	5 fr.	10-43
VI	2f.40	11-43
VII	4f.50	10-43
VIII	15 fr.	10-43
IX	20 fr.	10-43

Note that type VI is not in chronological order, judging by the date which appears on the sheet. But this date indicates when the sheet was perforated and numbered, not necessarily when it was printed. The 2f.40 value might have been printed before Types VII, VIII and IX but for some reason not delivered to the Heintz firm, or not perforated until a later date. At any rate, Alteriet's statement that his sequence is based on first-hand information must be accepted.

In considering the distinguishing features of the nine design types it is well to keep the two points in mind:

1. Four of the types (II, III, IV and V) were used to prepare only a single value each. Hence a detailed analysis of characteristics would be largely of academic interest. A brief discussion is included primarily for the sake of completeness, to show that they are really different from one another and from the rest of the types.

2. Of the remaining five types, types VI and VII may be found in se tenant pairs and the same is true of types VIII and IX. Since it is of some practical significance to be able to distinguish the pairs of types quickly, a few unmistakable characteristics of each are pointed out. It would be out of place to go into greater detail. To do so would only obscure the features which make identification easy.

Actually, although there are nine main types, the situation is rendered somewhat more complicated by the fact that there are four sub-types to be considered, resulting from retouches of the master drawings, making a total of twelve separate entities. Thus, type I consists of three sub-types, so that in addition to being the first, it is also the most complex, and hence the most interesting of the types. Type VIII consists of two sub-types.

The origin of the sub-types of the 1f.50 value appears to be as follows: In the process of preparing the intermediate stone for type Ia a number of minute but constant flaws, in the form of tiny spurs or blots of ink, were introduced. These flaws affected the upper inner aspect of the curved portion of the right numeral 5 on a number of subjects on the intermediate stone (Nos. 1, 6, 7, and 8 on the intermediate stone pulls). Evidently it was decided, during the course of the printing of this value, to correct these flaws by retouching the master drawing and to prepare a new large stone.

The resulting sub-type, Ib, was not detected by Flandrin, Ernst or Alteriet, leading this writer to believe that in recognizing it he was making an original discovery. At the time only the studies made by these three writers were available. It was not until considerably later that he learned of Mosnier's work, which does include a discussion of sub-type Ib. Thus, the discovery, while independently made, was not the only one. Whether the other find was made by Mosnier or some other French collector is not indicated.

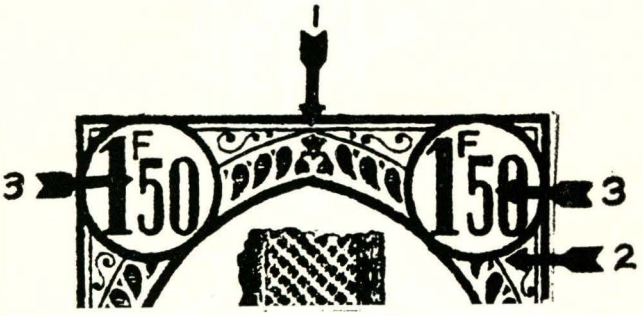
Mosnier's statement that type Ib is far more plentiful than type Ia does not agree with this writer's experience; it may be true of the situation in France, but not in this country. The explanation seems to be that when the first issue of the TOUR HASSAN stamps appeared, large quantities were immediately sent to this country to fill the requirements of dealers in new issues. These supplies still have not been exhausted, apparently, making it unnecessary to order additional supplies from France. As a result, practically all of the mint copies available here belong to the first issue (including type Ia), whereas type Ib and the second and third issue stamps, some of which were issued in quantities ten times as large as for corresponding values in the first issue, are hard to come by. The truth of the matter about the relative abundance of type Ia and Ib seems to be that the latter is somewhat more plentiful, but not unduly so. This is based on an analysis of a batch of some 500 used copies of the 1f.50 value.

As for type 1c, this too resulted from a retouch of the master drawing, strengthening the left numeral 5 as well as the right. (Mosnier carelessly states that the retouched right numeral 5 characteristic of type Ib was carried over into type Ic, making no mention of the left numeral.) In addition, two small but constant spots of ink were added to the central design, whether deliberately or by accident is not known. Type 1c was used for the second issue, a new stone being prepared. It was also used for the third issue and once again a new stone was prepared. In fact, it appears that the procedure invariably followed in printing these stamps was to prepare at least one new stone each time each value was re-issued. Flandrin seems to go even further, stating that for most values two or three stones were needed to complete a printing.

The distinguishing feature of sub-type VIIIa is the thin vertical line extending down from the circle surrounding the right figure of value. Because of a flaw on the master drawing, this line is weak, the lower half being broken into a series of short, scattered dashes. Later on it was retouched and made solid. The resulting sub-type, VIIIb, was used to prepare one value in the second issue (10 fr.) and four in the third issue.



Fig. 2. Type 1a



1. Tip of thin pointed arch touching center of thin horizontal line.
2. Small triangular ornament not present in any other type.
3. Upper margin of curved portion of numeral 5 on both sides thin; enclosed white space conspicuous.

Used only to prepare stone 1 of the 1f.50 (first issue).



Fig. 3 Type 1b

Right numeral 5 retouched; upper margin of curved portion much thicker. Left numeral 5 scarcely or not at all retouched.

Used only to prepare stone 2 of the 1f.50 (first issue).



Fig. 4 Type Ic

Numeral 5 on both sides retouched; upper margins of curved portions thick.



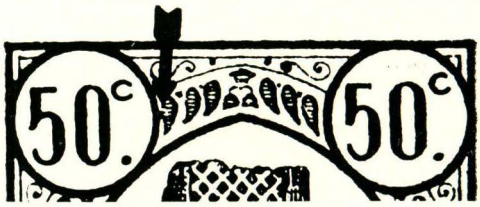
Two small lines added to design of window.

Used to prepare the following:
1f.50, stone 3 (second issue)
1f.50, stone 4 (third issue)
1 fr., stone 2 (third issue)



Fig. 6 Type III

Ornament touching circle surrounding left figure of value.



Used only to prepare the 50 c. (first and second issues).







Fig. 5 Type II

Column at extreme left has capital.

White space to the left of entrance to tower resembling letter V lying on its side.

Used only to prepare the 1f.20 (first and third issues)



Fig. 7 Type IV



Fig. 8 Type V

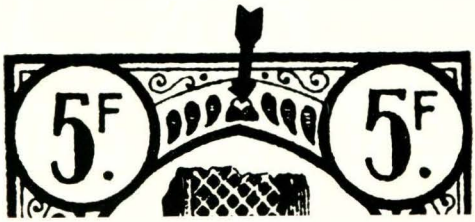


1. Lower end of arabic character at extreme right closer to vertical frame line than in other types.

2. Second E in Herve directly under left small square ornament.



Used only to prepare the 4 fr. (first and third issues).



The two bell-like ornaments overlap.



1. Second E of "Herve" under right small square ornament.

2. "Sc." directly under right vertical frame line.

Used only to prepare the 5 fr. (first and second issues).



Fig. 9 Type VI



Fig. 10 Type VII



Horizontal white line under entrance to tower extending entirely across doorway (compare with type VII).

Space between outer edge of circle surrounding right numeral of value and thin inner right angle larger than in other types.



Letter C in CH. HERVE is oversize.

Used to prepare the following:

Alone: 2f.40 (first and third issues).
In combination with type VII: 3 fr. (first issue).



Space between outer edge of circle surrounding left numeral of value and thin inner right angle smaller than in other types.



Upper and lower lozenges connected by solid vertical line.



Horizontal white line under entrance to tower NOT extending entirely across doorway (compare with type VI).

Used to prepare the following:
Alone: 4f.50 (first and second issuees).
2 fr. (third issue).

In combination with type VI: 3 fr. (first issue).



Fig. 11 Type VIIIa

White line at base of entrance to tower continuous with foreground (compared with type IX).

Letters MA of MAROC same size as ROC. (all other types have MA larger).

This vertical line extending down from right circle surrounding numeral of value is broken into a series of short dashes.



Used to prepare the following, all in the FIRST issue:

Alone: 10c., stone 1.
40 c., stone 1.
10 fr.
15 fr.

In combination with type IX:
10 c., stone 2.
40 c., stone 2.
70 c., stones 1 and 2.
80 c.
2 fr.

We now present the nine major types and their subdivisions. *The characteristics of each are listed as captions with the illustrations.*

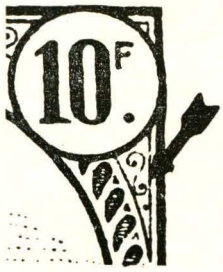


Fig. 12 Type VIIIb

Line solid (retouched).

Used to prepare the following:

10 fr. (second issue).
30 c. (third issue).
40 c. (third issue).
60 c. (third issue).
15 fr. (third issue).

6. The Stones With Two Design Types Se Tenant

As previously noted, separate master drawings, complete with figures of value, were prepared for each of the first nine values. Thereafter transfers from one or another of the original design types, with new figures of value substituted, were used to set up the stones for the other ten values.

In preparing these ten additional values of the *first issue* only the two design types



Fig. 13 Type IX



1. Horizontal line across top of Arabic character continuous (broken in middle in all other types).

2. Horizontal bar of H in "CH." long, extending to the left into the C.

last produced (types VIIIa and IX) were involved, except in the case of the 3 fr. value (see below). At first either one or the other of these two types was used singly. Thus, type VIIIa was used to prepare the 10 c. (stone 1), 40 c. (stone 1) and 10 fr. values, and type IX to prepare the 30 c., 60 c. and 1 fr. values. Then it was decided, for some unknown reason, to use both types simultaneously, on the same intermediate stone. Hence one finds that the 10 c. (stone 2), 40 c. (stone 2), 70 c. (stones 1 and 2), 80 c. and 2 fr. values have intermediate stone pulls with the following arrangement of design types:

VIIIa IX VIIIa IX VIIIa
IX VIIIa IX VIIIa IX



Solid horizontal line at base of entrance to tower separating white space in doorway from foreground (compare with type VIII).

Used to prepare the following:

Alone: 30 c. (first issue).
60 c. (first issue).
1 fr. (first issue).
20 fr. (first issue).
10 c. (second issue).
20 fr. (second issue).
70 c. (third issue).
80 c. (third issue).
3 fr. (third issue).

In combination with type VIIIa (first issue):
10 c., stone 2.
40 c., stone 2.
70 c., stones 1 and 2.
80 c.
2 fr.

Fig. 14, which shows the distribution of types in a half-pane, helps to make clear the implications of this set-up. Note that:

1. The types are arranged in checkerboard fashion, except in the central two vertical rows of the sheet, where horizontal pairs of types VIIIa and IX alternate.

2. Four different blocks of four, each with a distinctive combination of types, as indicated by the shading, can be located as special position items.

Of the five values involved, the 80 c. and 2 fr. values had only a single stone prepared in each instance. Hence these values exist *only* with the two design types se tenant (in the first issue). For the 10 c., 40 c. and 70 c. values two stones were prepared. Hence it becomes necessary to differentiate between stamps coming from the pairs of stones.

The 10 c. value: Type IX stamps can come only from stone 2. Type VIIIa stamps from stone 2 are a trifle lighter in shade than those from stone 1, but the difference is too small to be relied upon exclusively. Fortunately there is an additional criterion, the distribution of numeral arrangements (see sect. 11), to make identification positive.

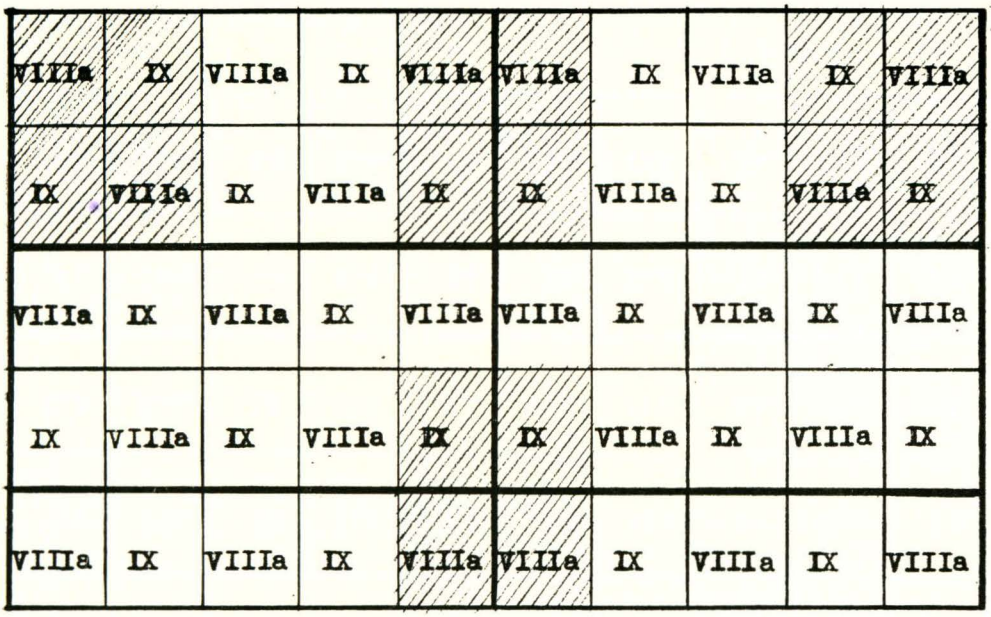


Fig. 14

The 40 c. value: The same remarks apply to this value. However the difference in shade between stamps from the two stones is so pronounced that separation of type VIIIa stamps into two groups on this basis alone is feasible.

The 70 c. value: Stamps from both stones have the same alternating arrangements of the types, so that while one sheet is dated 10-43 and the other 11-43, only strips or blocks showing these dates can be differentiated (other than by a slight difference in shade) *when only the design types are taken into consideration.* Here again the distribution of numeral types must be studied (see sect. 11).

The 3 fr. value is in a class by itself. It too exists, in the first issue, *only* with two design types se tenant, but differs from the others in the types selected and their arrangement. Thus, one finds that the intemediate stone pulls have the following set-up:

VI VII VI VII VII
VI VII VI VII VI

Note the fifth vertical pair, *obviously the result of carelessness* on the part of the employee responsible for preparing the stone.

Note, too, as indicated in Fig. 15, that:

1. Each vertical row on the sheet contains one type exclusively and these types alternate across the sheet, except in the case of the fifth and tenth rows, where the types alternate vertically.

2. Six different blocks of four, each with a distinctive combination of types, as indicated by the shading, can be located as special position items.

Granting that the checkerboard arrangement of types VIIIa and IX in the other values is reasonably logical and unquestionably deliberate, since it was repeated five times, it is not easy to understand why the switch in types selected and in their arrangement was made in the case of the 3 fr. value. One may speculate that a shortage of sufficiently good pulls of types VIIIa and IX might have existed just at the moment when the intermediate stone for the 3 fr. value was being prepared. Or perhaps the worker was simply experimenting. The suspicion is bound to arise, in the absence of evidence to the contrary, that the choice was the result of sheer whimsy, complicated by carelessness.

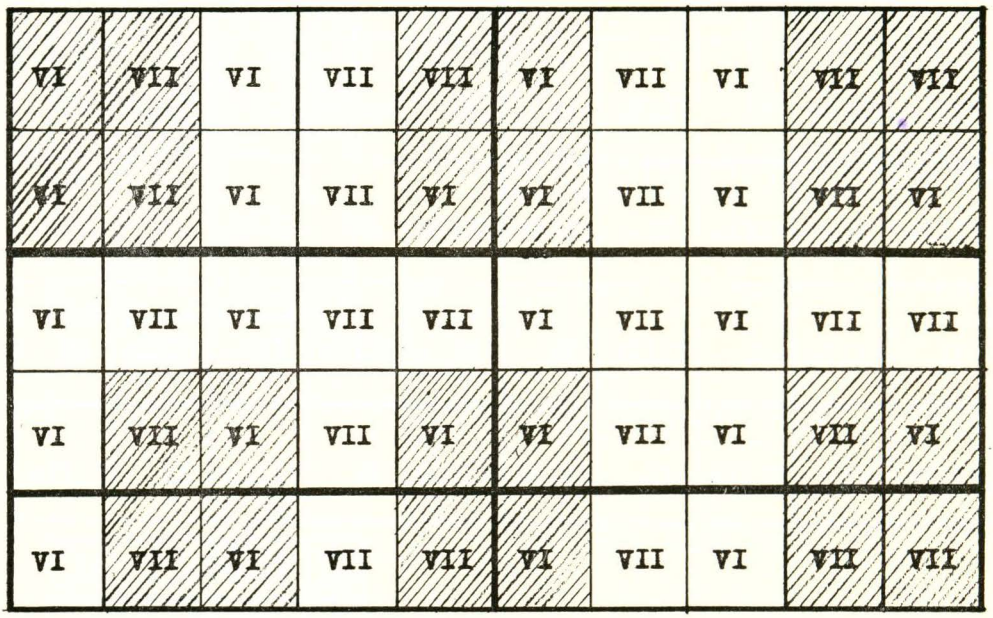


Fig. 15

7. The Sheet Markings and Sheet Margin Perforations

All markings appear at the top of the panes, the sheet number near the extreme left, the date (when present) near the extreme right.

First Issue: Two types of *sheet number markings* were used (fig. 16). Following Alteriet's terminology, the Algiers markings are indicated by the letter A, the Casablanca markings by the letter C. Unfortunately, Alteriet is guilty of carelessness in assigning the type numbers for the Algiers markings, making it necessary to reverse them. Thus, while it is true that both types of markings were in use at the same time, for different values, during October and November, 1943, only the one referred to here as type A1 was in use during August and September, 1943. It is altogether illogical to call it Type A2, as Alteriet does.

№ 00747

Fig. 16 Type A1

№ 03596 ❊

Type A2

A single type of *date marking* was used for all values. The figures are 3 mm. high (fig. 17, type 1).

10-43 12-44

Fig. 17 Type 1, first issue. Type 2, third issue

Second Issue: Only one marking, the sheet number, appears, at the top of the pane, near the extreme left. This was applied by means of a handstamping device, under the supervision of the French Moroccan postal authorities in Casablanca, whereas in the two Algiers issues both sets of numbers were printed typographically (fig. 18).

Type C1 sheet number markings, with numerals 5 mm. high, was used on six of the seven values. Type C2, with numerals 4.5 mm. high, appears exclusively on the 4f.50 value.

No date markings were used. The only reference anywhere to a date of issue is on page 2 of Flandrin's monograph, as part of a heading: "Second Printing—Second Issue (April, 1944)". No further reference is made to this date in the text, nor is it mentioned by Ernst, who generally follows Flandrin very closely. It is, however, repeated by Mosnier.

Third issue: Type A2 sheet number markings were used for all thirteen values. The date marking is slightly different, having numerals 2.5mm. high (fig. 17, type 2). It too was used for all values.

Alteriet has described how the Algiers sheets were numbered:

"In Algiers numbering was done on (complete) sheets of two panes of one hundred stamps and in descending order.

"For example, in numbering one thousand sheets, the starting number for the left pane was 02000 (to 01001), that of the right pane 01000 (to 00001)."

Apparently Alteriet does not mean to imply that the numbering was done consistently only in lots of 1000 sheets. That would leave the fact unaccounted for that for many values the total amounts issued were figures ending in a few hundreds, rather than in even thousands.

As for the *sheet margin perforations,* of which there are several different arrangements, this a rather specialized aspect of the TOUR HASSAN stamps which can best be appreciated only by examining full panes. Not many collectors are ever likely to have an opportunity to do so. But inasmuch as they *may* come across corner blocks and wonder why some do and some do not have perforated margins, an explanation of the origin of all arrangements is included.

4131

Fig. 18 Type C1

13036

Type C2

Fig. 19 illustrates a complete sheet, measuring 50 x 32.5 cm., of one of the *first issue* values. After being perforated, the panes were cut apart at CD and a blank vertical strip 2 cm. wide at the left end of the sheet was trimmed off. As indicated in fig. 20, the sheet margin perforations of the two panes were different (type 1 plus 2). Sometimes it happened that one or more perforating pins dropped out, no doubt the result of overloading the one available perforating machine. Since the pins directly over the blank space between panes could properly be considered as non-essential, they were removed and used as replacements for the missing pins. This process went on until finally none of the central pins was left. The resulting left and right panes had type 2 and type 3 sheet margins, respectively.

According to Alteriet, all values in the first issue exist with type 3 sheet margins except the 10 c. (stone 1), 60 c., 1f.20 and 4f.50 values. He adds, however, that his listing is probably incomplete.

Alteriet further states that panes having type 1 and type 3 sheet margins were also produced, very rarely, by having single panes rather than complete sheets perforated. This was made necessary by the uneven setting of the two panes on a few stones. Attempts to perforate a complete sheet would have resulted in one very unsatisfactorily perforated pane.

In the *third issue* the set-up of the perforating pins at the extreme edges, for some unknown reason, was the reverse of that used in the first issue, as indicated in fig. 21.

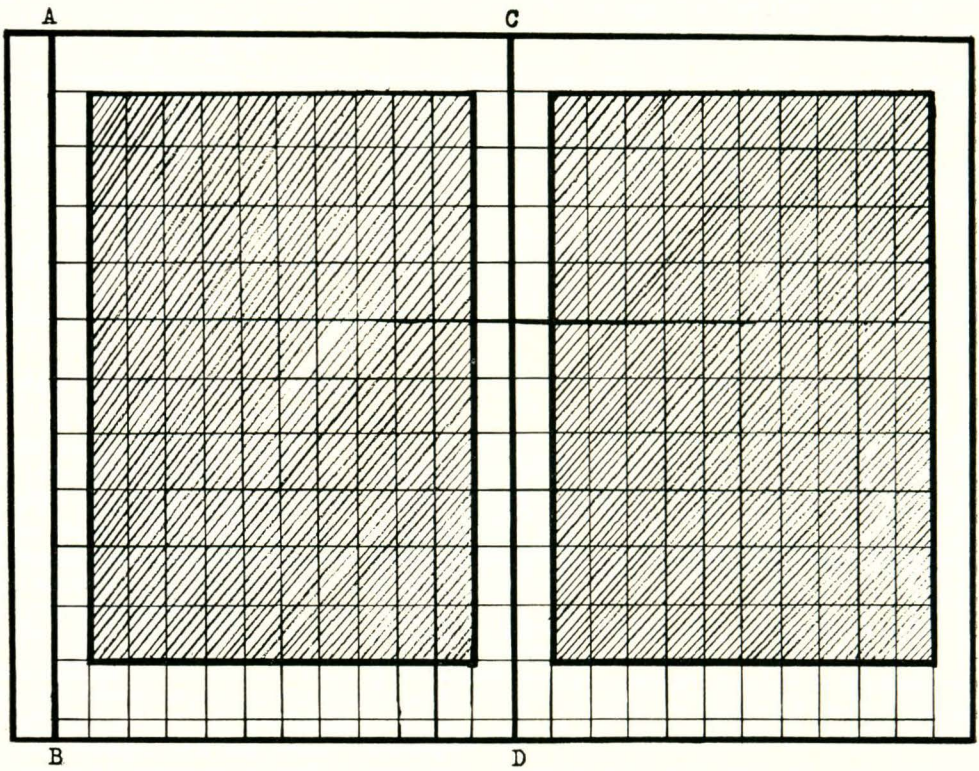


Fig. 19

The left and right panes resulting from cutting the sheet apart at CD and trimming off the vertical strip at EF have type 4 and type 1 sheet margins, respectively.

The *second issue,* being line perforated, has a distinctive sheet margin arrangement, type 5.

8. Miscellaneous Varieties

A. Shades: A number of values show very distinct color differences between successive printings, including printings from separate stones in a single issue (see sect. 9 for a complete listing).

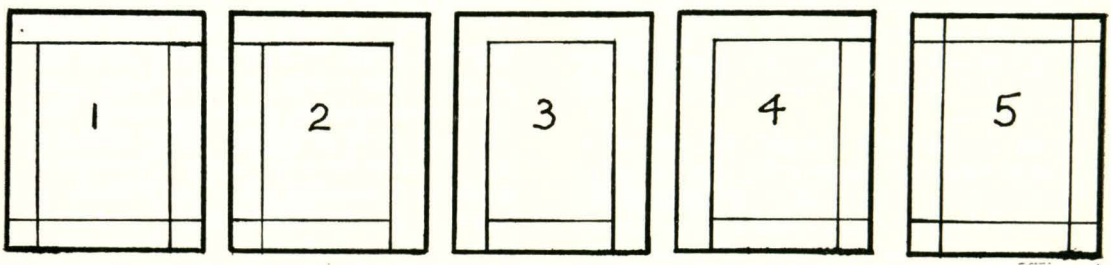


Fig. 20

Type 1 Left, right & bottom margins perf.

Type 2 Left & bottom margins perf.

Type 3 Only bottom margin perf.

Type 4 Right & bottom margins perf.

Type 5 All margins perforated.

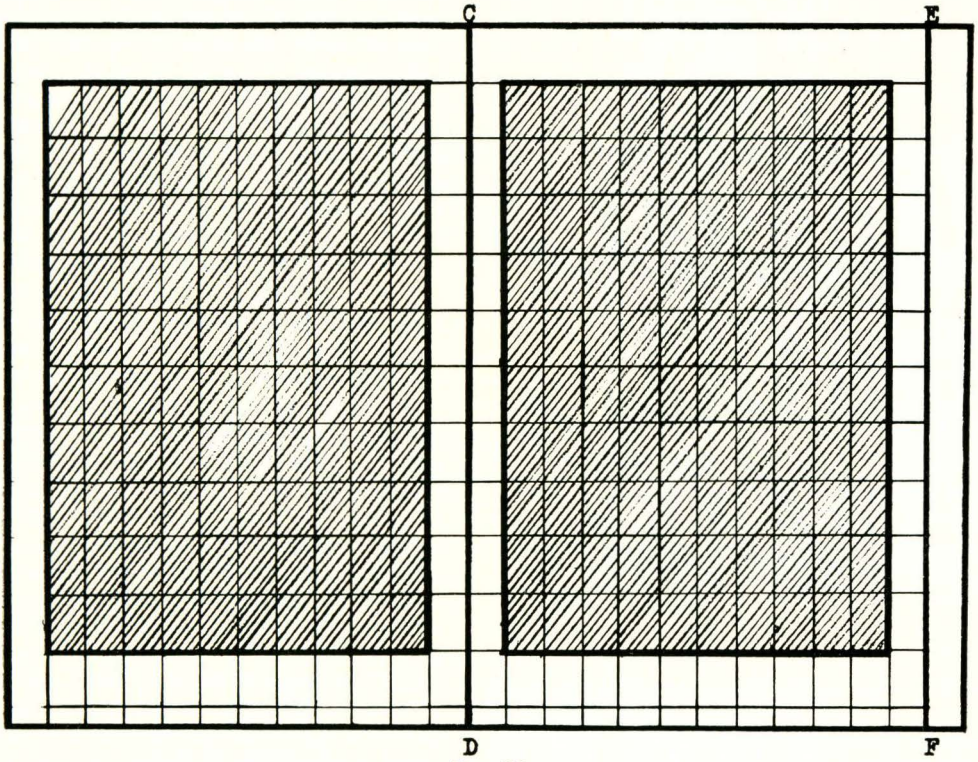


Fig. 21

In addition, within each printing the usual paler and deeper hues of each color are by no means lacking. These may be either uniform or may be found to vary over a wide range of shades on the same large block or full pane, with imperceptible gradations between extremes, the result, apparently, of uneven pressure during printing. In a number of instances when the stones were evidently more lightly inked than usual, a further effect was that the dotted horizontal lines forming the background the Tower failed to register, giving rise to a distinct printing variety (see below).

Two shade varieties call for special comment: the 1f.20 violet (instead of the normal purple) and the 1f.50 vermilion red (instead of the normal carmine red), both in the first issue.

The 1f.20 shade, it is generally agreed, originated as the result of carelessness on the part of the worker handling the printing operations, who failed to take the trouble to clean the inking apparatus after completing the printing of a blue stamp. Normally this cleaning operation would be a tedious, time-consuming job. Apparently he assumed that he could avoid it because the next stamp to be printed (the 1f.20 purple) was close enough in shade to the preceding to permit adding purple ink directly to the traces of blue ink remaining in the inking apparatus without producing any untoward results. The amount of blue ink remaining was undoubtedly larger than anticipated, however, because the first several sheets were decidedly violet in color. Flandrin estimates the number of such sheets at 50, Alteriet at 100, for

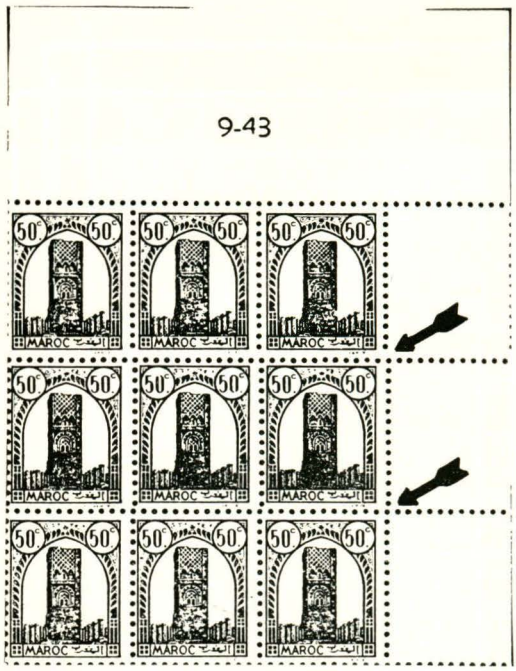


Fig. 22

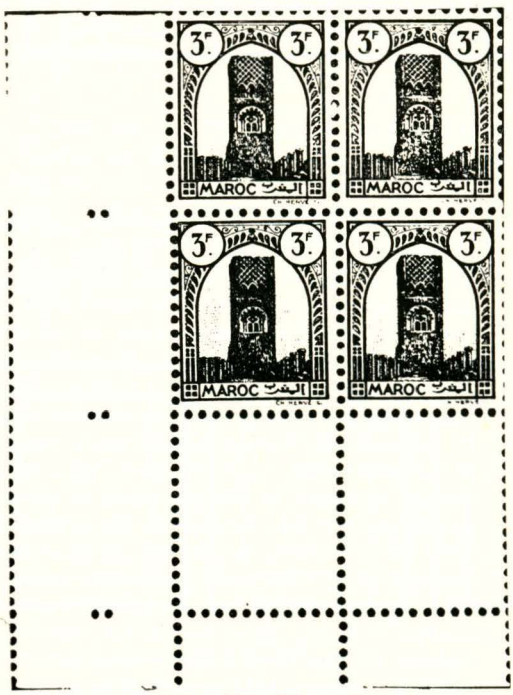


Fig. 23

a maximum amount of 20,000 violet stamps out of a total issue of 2,000,000. One complication is that many sheets of the normal purple color have been found with lower sheet numbers than on the violet variety. This apparent contradiction can be explained on the basis that after the sheets were printed by the Carbonnel firm, they were spread out to dry. Later, when picked up to be sent to the Heintz firm for perforating, numbering and dating, they were arranged indiscriminately, so that the sheet numbers no longer corresponded to the order of production.

The 1f.50 vermilion red shade variety is distinguishable from the normal also by its faintly grayish paper and grayish-yellow, vertically-streaked gum (see below).

B. Gum and Paper Varieties: Normally the gum used for the *first issue* stamps is white and smoothly featureless and the paper is white and of good quality. On an unknown, but undoubtedly small, number of sheets, specifically of the vermilion red shade variety of the 1f.50 value and also of the 50 c. value, the gum is distinctively grayish-yellow, much glossier, and marked by regularly spaced narrow vertical streaks. In both values the paper is faintly grayish. Whereas the color of the 1f.50 variety is distinctive, however, the 50 c. variety differs hardly at all from the normal in shade.

Five of the *second issue* values have gum and paper identical with that used for the first issue. In the writer's experience the 1f.50 value usually comes on faintly grayish paper with "matte" or "invisible" gum and the 4f.50 value on faintly grayish paper with semi-matte gum. Alteriet, however, speaks of the 1f.50 value as having been issued partly with glossy and partly with invisible gum. Mosnier goes further, stating that both the 1f.50 and 4f.50 values exist with glossy, semi-matte or invisible gum. Of the semi-matte gum variety of the 1f.50 value he says that it comes only in combination with a *yellow* paper.

As for the *third issue,* reference has already been made to the glossy gum variety of the 1f.50 value.

C. Perforation Varieties: In the comb perforated first and third issues variations are quite minor. A slight shift of the entire comb to one side or the other may occur in suc-

cessive operations, so that one vertical row of holes is not directly underneath the other (best shown in the center of a block of four). Or else the comb may be incorrectly set in the first operation or the paper fed in at a slight angle, so that one end of the horizontal line of perforations is slightly higher than the other, this condition being corrected in successive steps. The result is that the bottom hole of one vertical row is quite distant from the top hole of the vertical row directly underneath or, on the contrary, these two holes may almost overlap (see fig. 22).

A second type of variation can be seen on the vertical sheet margins of certain first issue values, where the rows of horizontal perforations may be reduced to as few as two holes (see fig. 23). These are evidently intermediate stages in the process which eventually led to the production of type 3 sheet margins (see sect. 7).

In the line-perforated second issue stamps, variations are rather more pronounced. Each row evidently required a separate operation. The control of the accuracy of spacing between adjacent rows was quite uneven. Thus, stamps are sometimes found truncated on one side, either horizontally (fig. 24) or vertically, or else, more frequently, with an uneven wide blank margin on one side (fig. 25). Generally, but not always, such wide margins are found on stamps coming from the margins of the sheet. French collectors refer to such stamps as "giants".

A different type of variation, rough perforations, occurs in all three issues, due to the way the sheets were fed into the perforating machine (in batches of five sheets at a time in first and second issues, possibly the same amount in the second issue). As a result, while the top two sheets were generally quite cleanly perforated, the next two were progressively less so and the bottom one usually so rough as to be difficult to measure with a gauge.

Finally, Mosnier mentions a part-perforate variety of the second issue 10 fr. value: stamps perforated on three sides (from the margin of the sheet).

D. Printing Varieties: The double impression variety of the second issue 10 fr. value is very striking, the diagonal displacement of the two impressions, according to Mosnier, amounting to four or five millimeters. In addition, Mosnier mentions a similar variety of the first issue 2 fr. value (found only on the imperforate stamps).



Fig. 24

Another type of printing variety has attained catalogue status (in Thiaude): the stamps without lined background ("sans fond de pointilles"). This condition is evidently the result of uneven pressure during printing from lightly inked stones (see "Shades", above). Such varieties occur in all three issues, notably in the following values: 10 c., 30 c., 70 c., 1f.20, 1f.50, 4 fr. and 5 fr.

Along the same lines, Ernst and Mosnier mention rare instances of the name of the designer failing to register.

Another type of flaw, mentioned by Flandrin and Ernst, is the result of the paper becoming creased prior to receiving an impression, giving rise to blank streaks in the finished products. These are the "paper crease" varieties found on stamps of various countries, from the U. S. 1851 issue to our own time.

Much too inconspicuous, as a rule, to be classified as distinct printing varieties are the minute, constant flaws so highly characteristic of the lithographic printing process. Flandrin's study includes a long list of the most prominent of these (repeated by Ernst and much reduced in Mosnier's study). It seems unwise to repeat the list, since it cannot be considered complete. More important, such a list would tend to obscure the fact that as a group the flaws are infinitely more numerous. In fact, every single stamp may have its own set.

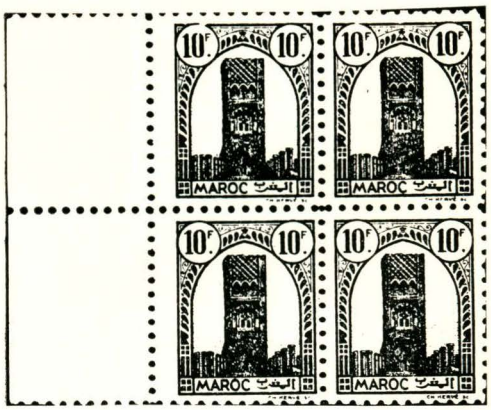


Fig. 25

As a result, what the flaws lack in conspicuousness they more than make up for in significance, at least for the advanced student. For, by studying them closely it is possible not only to reconstruct every one of the 43 intermediate stone pulls by identifying each of ten members individually (see sect. 13) but even to plate these stamps (see sect. 14). To anyone looking for new fields to conquer the feasibility of using the flaws to plate the TOUR HASSAN stamps should prove intriguing, since one of the major objectives and most difficult feats in philately has always been and will long remain to plate the stamps which are made the subjects of intensive study.

Two types of flaws are found, taking the form either of minute spots, spurs or lines of ink where there should be blank space, or else blank spots where there should be solid color. The first type may originate when a bit of the *water-wet* surface of the lithographic stone flakes off and the greasy ink subsequently applied adheres to this tiny area. The second type, conversely, may originate when a bit of the *inked* surface flakes off and this tiny area subsequently becomes water-wet, so that the greasy lithographic ink will not stick to it.

E. Imperforates: All nineteen denominations are known to exist imperforate. Whether every single value in all three issues, including those printed from several stones (43 values all told) can be so found,



Fig. 26

however, has not yet been determined. This would appear to be likely in view of the fact that the examples seen are scattered over all three issues. Their origin is the usual one in modern French philatelic usage: a small number of imperforate sheets was deliberately set aside to be broken up and distributed among various high government officials. The result was that after a short time singles, pairs and blocks inevitably found their way into the philatelic market.

F. Proofs: Not much is known about these beyond the fact that they exist, in several trial colors. Alteriet mentions several in his personal collection, a listing which in all probability is incomplete.

G. Tour Hassan Stamps Used as Postage Dues: Fig. 26, copied from a photograph in Ernst's monograph, illustrates a highly dubious usage of several different values.

According to Ernst this usage had its origin in the shortage of postage due stamps created by the cutting off of supplies as a result of the Allied invasion. He mentions an official order (No. 241/S/F, dated July 2, 1943) authorizing the use of ordinary stamps as postage dues, provided they received a surcharge consisting of a T in an inverted triangle.

Mosnier states that for this usage mint TOUR HASSAN stamps were precancelled in advance by hand, by means of cancelling devices of various designs and sizes, differing from one post office to the next. Theoretically the usage should have been confined to those values for which there was the greatest demand as postage dues. As might be expected, however, a few obliging post office employees were not averse to precancelling whole sets, up to and including the 20 fr. value.

(To Be Continued.)

UNITED STATES

Private Local Posts in Buffalo, N. Y.

By PITT PETRI

Preface

Most people have a tendency to regard the present as America's most bustling time of change and progress, but not to the philatelist who, like the historian, follows the early settlers and their adventurous, crowded lives.

The settlement at the mouth of a small creek on Lake Erie, "Buffalo Creek", originally known as New Amsterdam to which Erastus Granger, its first postmaster, came in 1804, included hardly a hundred souls. They clustered in virgin forests on the bluffs lining the creek and overlooking the lake. Twenty years later a suitable harbor had been constructed and the Erie Canal opened. The village was now a thriving trading center with 2414 inhabitants despite its complete destruction in 1813 in the War of 1812. About 1845 the population had increased to 29,773, the business and residential areas had been greatly extended. Postal revenues increased from $90.83 in 1805 to $2,840.60 in 1825 and to $22,681.26 in 1845.

To cope with the increased activities, under the regime of new Postmaster Dr. Charles Haddock (1841-1845) a new post office was erected on the NW corner of Washington and Seneca Streets, a site now occupied by the Marine Trust Co.



Fig. 1 Buffalo in 1852 from an original print in the Stokes Collection of the New York Public Library.

The government mail service, which originally had been planned for a mainly agricultural society, consisted only in the transportation of mail from one post office to another. Attempts were made to install in some larger cities a delivery system, after private enterprise had entered this field and supplied such service. Buffalo was not included in the cities to have such government service. It is, therefore, not surprising that some enterprising individual should seize the opportunity to establish a business to deliver mail to and from the post office, and also distribute mail without passage through the government post office.

On January 16, 1847, Thomas S. Cutting announced in the "Commercial Advertiser" the establishment of a "Dispatch Post" for the delivery of letters or parcels.*

When the post office advertised an increase of rentals for boxes "in order to employ more clerks"—with an open forthrightness unknown today—, the time could not have been better chosen for Enos Wilder Spaulding to open his "Spaulding's Penny Post" on July 4, 1847. Spaulding installed collection boxes in the most imporant hotels, and continued in the following years to install these in other parts of the city. With post office experience, he was apparently more successful than his earlier competitor so that he could report on June 1, 1848 the purchase of Cutting's "Dispatch Post". Spaulding however discontinued his activities in Buffalo in October, 1849 when he moved to New York City.

His business was taken over by William Hinwood and Frederick W. Robinson, and continued under the name of "Hinwoods and Co. Dispatch". This partnership apparently did not last very long since the City Directory of 1850/1 lists only Fred. W. Robinson, City Dispatch Office. The succeeding directories make no mention of Robinson nor of the City Dispatch Post.

This seems to have ended the era of "Private Posts" in Buffalo, and it is difficult to understand why they should not have lasted longer in a city of such size and activity. One reason might have been the compact business area and easy accessibility of the post office for posting and pickup of mail. The residential section was widespread and may have made it too costly for a private post to operate with profit.

The postmaster had it in his power to appoint lettercarriers for the collection and delivery of mail subject to confirmation from the Postmaster General. Their compensation was solely derived from fees collected. The carrier names are, therefore, not on government payrolls. No proof however has been found so far that the Buffalo postmasters made use of this privilege by installing a government delivery service prior to the general inauguration of the free delivery system on January 1, 1864.

It was not until January 1, 1864 after the passage of the Act of March 3, 1863, that Postmaster Almon M. Clapp (1861-1866) succeeded in inaugurating the free delivery of mail by government carriers. Ten delivery districts were formed, each one served by one carrier.

There has been found no proof that a local carrier listed by Scott: Locomotive Express Post—operated by William M. Kasson and Son—actually was engaged in the collection or delivery of letters in Buffalo.

The years 1847-1850 during which Buffalo's Private Posts flourished were among the most exciting in her history. With the Mexican War ended, construction of all kinds was being launched. Newspapers were full of plans for railroads, the forming of Plank Road Companies, building of steamboats for Lake Erie and barges for the Erie Canal. People were speculating in land, gold had been discovered in California. An ever-increasing flow of skilled labor was coming from Europe at a time when the expanding economy of the country could use such skills to great advantage.

Culturally the city was teeming with new life. Academies, schools, seminaries, and the Buffalo Medical School were founded, various cultural societies were organized, and new churches were formed. (See Fig. 1).

* It should be noted that the Washington Street and Main Street numbers in this article refer to those used during the period under discussion. Since that time they have been changed.

☞ **Buffalo Intelligence Office and General Agency.**—The undersigned has opened an office as above, on the east side of Washington street, between Swan and Seneca streets, where all kinds of business embraced in an office of this description will be punctually attended to, on the most reasonable terms.—Communications left to my address, at the Postoffice, post paid, will meet with prompt attention. The renting of buildings, and the collection of rents, will form a particular branch of his business.

THOMAS S. CUTTING.

N. B.—Application from families wishing to be provided with Servants, shall receive prompt and careful attention. ap13tf

Fig. 2

Cutting's Dispatch Post

Thomas S. Cutting was born April 12, 1810 in Becckles, Sussex County, (1) England, and came to this country in 1831. He lived in Utica, N. Y. until 1836; then moved to Buffalo, where he followed his trade as cabinetmaker.

On May 1, 1845 he opened on the east side of Washington St. between Swan and Seneca Streets an "Intelligence Office and General Office". Advertisements of the following years show an amazing variety of activities which were pursued by Cutting's office: Sale and renting of houses, collection of rents, procuring of "help"—particularly domestics, sale of stocks, agent for "public singers and others". Cutting was also acting as agent for the first City Directory which "the Commercial Advertiser" published and issued his own (first and last one) in the following year—1848. And there seem to be indications that the office was also "helpful in arranging introductions for marriage".

This advertisement (Fig. 2) appeared first April 13, 1846 and was repeated many times until the middle of the following year.

It is not surprising that as resourceful and enterprising a person as Cutting should see the opportunities in developing a service for the delivery of mail. On January 16, 1847 we see in "the Commercial Advertiser" his announcement of the establishment of a "Dispatch Post". (Fig. 3)

TO THE PUBLIC—The subscriber, desirous to devote his services for the benefit of the citizens of Buffalo, has established at his office a Dispatch Post, for the prompt delivery of Letters or Parcels to any part of the city. Postage on letters, two cents.

THOMAS S. CUTTING,
Washington street, between Seneca and Swan

P. S.—It is designed to have boxes in different parts of the city.

Fig. 3

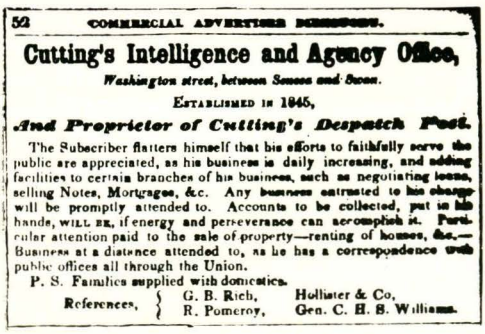
ST. VALENTINE'S DAY—CUPID'S MESSENGER.—The subscriber respectfully informs the Ladies and Gentlemen of this city, that at the suggestion of numerous customers, he will, on St. Valentine's Day, increase the number of Despatch Post Messengers, to the number of twenty, if required, for the purpose of delivering Valentines, at the residences of those to whom they are addressed. On this *special* occasion the charge for the delivery of each Valentine will be three cents, where the distance is not over one mile from the churches on Main street. Valentine writers may depend upon the utmost care being taken in the transmission and punctual delivery of every thing entrusted to his care. All Valentines must be prepaid to ensure their delivery. Valentines may be left at his office or dropped in the letter box at the door, with the postage.

P. S.—Other letters transmitted as usual at two cents each. THOMAS S. CUTTING,

Agency and Intelligence office, Washington street, between Seneca and Swan.

☞ All Valentines left before 5 o'clock, P. M., on St. Valentine's Day, will be delivered on that day. fe11d4

Fig. 4


52 COMMERCIAL ADVERTISER BUSINESS.

Cutting's Intelligence and Agency Office,

Washington street, between Seneca and Swan.

ESTABLISHED IN 1845,

And Proprietor of Cutting's Despatch Post.

The Subscriber flatters himself that his efforts to faithfully serve the public are appreciated, as his business is daily increasing, and adding facilities to certain branches of his business, such as negotiating loans, selling Notes, Mortgages, &c. Any business entrusted to his charge will be promptly attended to. Accounts to be collected, put in his hands, WILL BE, if energy and perseverance can accomplish it. Particular attention paid to the sale of property—renting of houses, &c.—Business at a distance attended to, as he has a correspondence with public offices all through the Union.

P. S. Families supplied with domestics.

References, { G. B. Rich, Hollister & Co, R. Pomeroy, Gen. C. H. S. Williams.

Fig. 5

In choosing the opening date of the Dispatch Post, Cutting no doubt foresaw good business possibilities in the delivery of "Valentines"—so popular in those days. (Fig. 4)

One advertisement (Fig. 5) in the 1847 City Directory (published May, 1847) and another (Fig. 6) of July 2, 1847 in "the Commercial Advertiser" are the last which promote the "Dispatch Post".

The latter, which was repeated several times, was perhaps prompted by the appearance of a competitor in the field: "Spaulding's Penny Post". Cutting used in this the term "Penny Post" which he had never employed before.

It may be that Cutting's abilities in the "Private Post" field were not as great as those of his more methodical Yankee competitor or perhaps he felt disappointed in the financial returns of the Dispatch Post—in any case, on June 1 1848 Spaulding announced the purchase of the Dispatch Post.(2)

Cutting seems to have been mostly concerned with the delivery of mail—either mail from the post office or local letters given to him for distribution. No proof has been found that Cutting ever executed his "intention" of erecting collection boxes. Nor has there been any mention made of the issue of adhesive stamps for the prepayment of the delivery fees. In fact, the Valentine advertisement of February 1, 1847 states that postage had to be prepaid with the letters, and that these would be accepted at the office or in the letter box in the door of the office.

The earliest dated cover known to me, bears an oval blue handstamp (Fig. 7) marked: "Cutting's Dispatch Post" and is addressed to "Col. A. Clemonds, Staff and Commission Officers under his command". It is a folded, printed report of a "meeting of officers of the different military corps of Buffalo" on Friday, Febr. 19, 1847 and an invitation for participation in Washington's Birthday celebrations on February 22, 1847. Delivery of the cover, therefore, would probably have taken place either on February 20th or on Sunday, February 21, 1847.

Two other dated "covers" (both in the collection of the author) are addressed to Elias S. Hawley. They are invitations for meetings of the Firemen's Benevolent Association and bear the dates of 3/6/1847 and 10/20/1847 respectively. The earlier cover has a blue handstamp, the other a green one. (Fig. 8)

The same handstamp (blue) has been found on two other covers—undated—which probably contained Valentines addressed to two Buffalo ladies. The handstamp measures 28 x 22 mm. and was apparently mounted on an oblong base because traces can be seen on two of the covers.

THE subscriber offers his services, for the prompt and punctual delivery of Letters received at the Buffalo Postoffice, to such persons in the city, as do not retain their boxes. Those who wish to employ him can rely on a faithful discharge of the duty.

THOMAS S. CUTTING,

jly2tf Penny Post and Intelligence Office.

Fig. 6

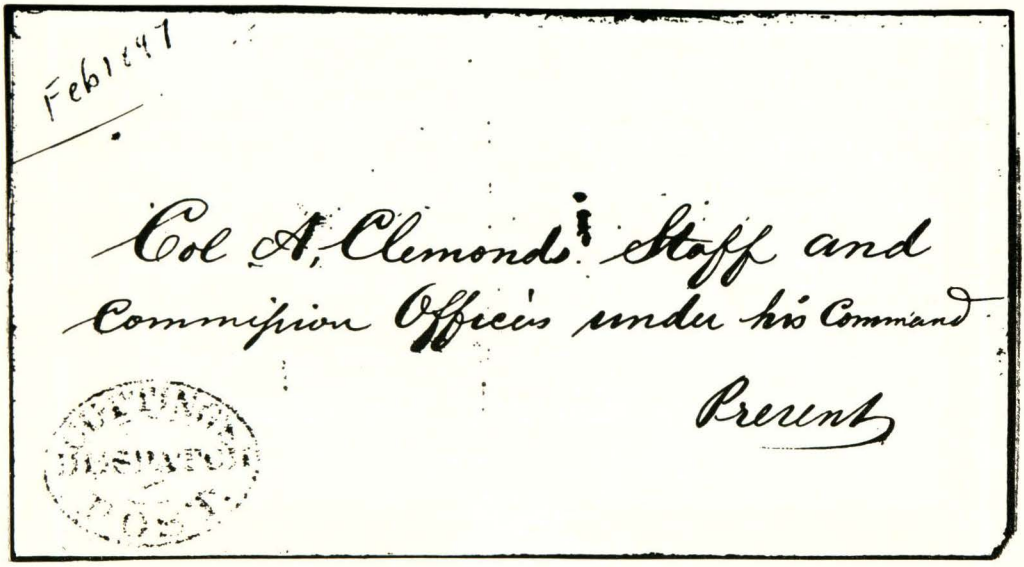


Fig. 7

Cutting's handstamped covers have never been listed by Scott, but are mentioned in the Konwiser and Mason list of "Independent Mailroutes in the United States" and in Konwiser's "United States Stampless Cover Catalog" 1952 Edition. The year dates given there, however, need correction since this post existed only from 1846 to 1848. The cover of 1847 referred to by Konwiser is the one shown in Fig. 7.

In checking the "Account Book" (1836-1854) of the "Young Men's Association" of Buffalo this entry was found:

"1848 May 2 paid T. S. Cutting for distributing notices to Ex . . . $1.00"

No other entries regarding expenses for postage and deliveries have been found except for remittances to the post office.

The Needham collection contained a cover with an oval adhesive (black on vermillion paper) with the inscription:

Cuttings Despatch Post
2 cts

The note in the cover has the date of "Monday, July 26" which George B. Sloane attributes to the year 1847. The recipient of the note, Geo. C. Stearns, is listed in the Buffalo directories of 1847 to 1850 as bookkeeper for Cutler and Deforest at 233 Main Street, and in the years 1851 to 1852 for A. Rumsey and Co. at 4 Exchange Street. The stamp is cut to shape and not tied. (Fig. 9) It bears a resemblance to the stamp used by Hanfords Pony Express in New York. (Scott 78, L1 and 2). (Fig. 10)

The cover is the only one found so far, nothing is known about its history. It is in the collection of Mrs. F. Bulger in Philadelphia. Coster did not know of this post and, therefore, did not include it in his first "History of Local Stamps", published in 1879. He mentioned it, however, in the second (French) edition which appeared in 1882. Moen's, who published the second edition of Coster's work, listed the stamp in his own work in 1879.

Since we have proof that the handstamp was used on covers dated February 20, March 6, and October 20, 1847 and on the other hand an adhesive was applied on July 26, 1847, we can assume that Cutting used at least for a time the handstamp and adhesive simultaneously. Perhaps one was for bulkmail mainly, while the adhesive for single letters.

No covers have come to light which show delivery or collection of government mail, all items known are of the intercity delivery type.

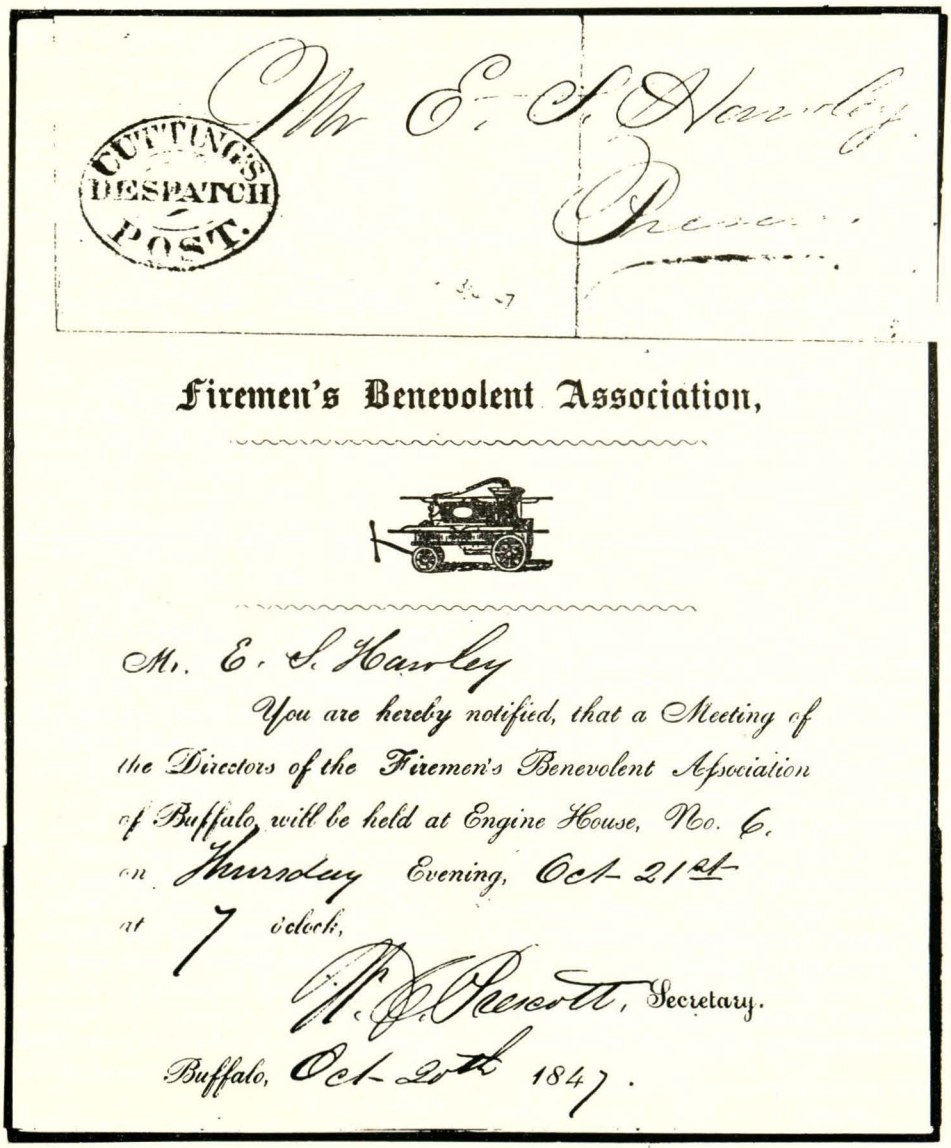


Fig. 8

January 15, 1849 Thomas S. Cutting (Fig. 11) notified the public of the forming of a partnership with William H. Maynard. One of his advertisements read.(3)

Thomas C. Cutting having associated with him Mr. Wm. H. Maynard in his business, is now prepared with increased facilities, to serve the public with promptness and dispatch in all business entrusted to their charge.

In connection with the office, we intend to resume the Dispatch Post, with the addition of a City Express, for the delivery of Parcels and Packages, to any part of the city.

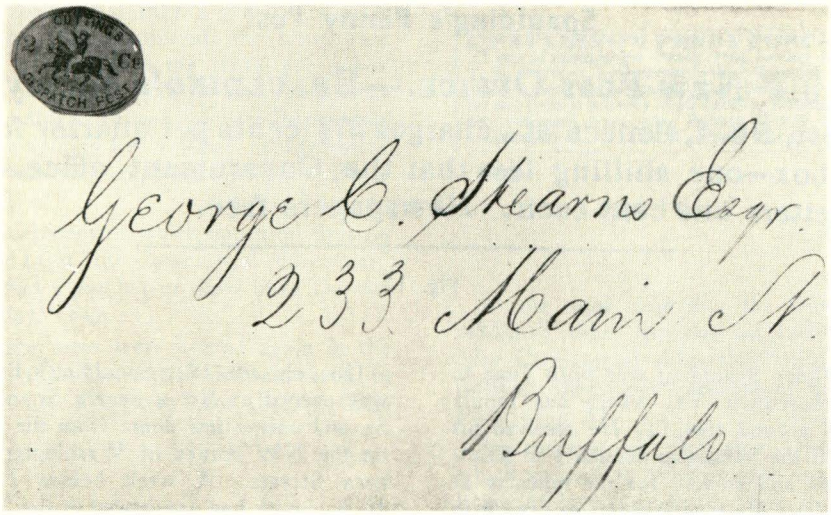


Fig. 9

The partnership apparently lasted no longer than 14 days, because from February 1 on Cutting again began to advertise under his own name. The "Dispatch Post" was never mentioned again. Its reopening probably never took place—whether due to a protest from E. W. Spaulding or on account of other circumstances—although Cutting did add this postscript to a later advertisement of the Intelligence and General Agency. (City Directory, June, 1850): "N.B. Cards of invitation and Billets Deaux are promptly delivered". It is apparent that he had withdrawn from the Penny Post field. None of his other many advertisements and listings speak of any delivery service.

Cutting operated from the 215 Washington St. address until 1856; during the depression years of 1857 and 1858 no office is listed, only his home address of 94 Clinton. In 1859 he occupied as "Land Agent and Commissioner of Deeds" Office No. 1 in the "Old Post Office". In 1860 and 1861 he is listed at 152 Main St. as "General Agent and Process Server" and after his admission to the bar in 1863 as "Lawyer".



Fig. 10

On October 29, 1881 a stroke ended the long and varied career of Thomas S. Cutting. The last paragraph of his necrology in "The Buffalo Daily Courier" characterises best the man who started *Buffalo's first "private mail" service.* "He was active and energetic, and was one of the most indefatigable men of his time. He was upright and conscientious, and was liked by all who knew him".



Fig. 11 Thomas S. Cutting owner of Buffalo's first Private Post.

Spaulding's Penny Post

☞ NEW POST OFFICE.—SPAULDING'S Penny-post, No. 4, Seneca st., charges 37½ cents per quarter for a box—one shilling less that the Government office.—Letters one cent each. Newspapers free.

Fig. 12

Enos Wilder Spaulding was born June 6, 1812 in Moretown, Vt., where has family had settled around 1800.(4) He received his education at the Wesleyan Seminary in Readfield, Maine and studied for the ministry at Newbury, Vt. He was licensed to preach in the Methodist Episcopal Church, but whether he ever accepted a position as preacher, we were unable to ascertain. It is believed that at one time he was an assistant postmaster "in one of the principal post offices of New England".(5) Date and place are, however, not known.

In 1845 we find Enos Wilder Spauling in Buffalo as publisher of the "Impetus" which existed for about six months during the summer of 1845. In the next year he acted as the office agent of a short lived temperance paper "The Western Cataract" published by L. P. Judson.(6)

On July 4th, 1847 Spaulding's Penny Post was opened at No. 4 Seneca St. near Main St. and only a few doors from the post office on the NW corner of Washington and Seneca Streets. A week before Postmaster H. K. Smith had announced in the "Commercial Advertiser" (June 30) an increase in the rental rates for boxes to 50 cts. (in order to produce revenue for employment of additional clerks), Spaulding offered a box for 37½ cts! (Fig. 12)

The rate for delivery of letters was set at 1 ct. each, newspapers free. The philatelist is fortunate because "the Commercial Advertiser" reported the opening of Spaulding's Penny Post in their editorial column on July 31, 1847 mentioning the rates. Spaulding—in contrast to his competitor Cutting—was very careful in his advertising, at least in the newspapers.

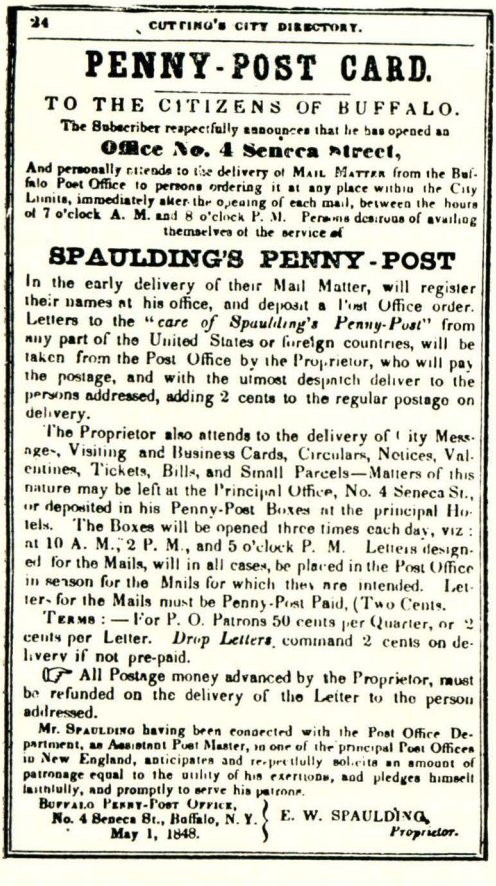
SPAULDING'S PENNY POST—ESTABLISHED JULY 4, 1847—Postoffice orders, requesting the Postmaster to deliver Letters, Newspapers, &c., to SPAULDING'S PENNY POST, are respectfully solicited. Letters from any port of the United States or foreign countries, requiring *immediate* attention, *care* Spaulding's Penny Post, will be delivered to the persons addressed at the *earliest* moment. Terms for the delivery of Letters in any part of the city, 2 cents; 50 cents per Quarter, newspapers included. Mail matter for the Penny Post is delivered to the persons addressed *immediately* after the Mails are distributed. To secure the services of the Post, address Spaulding's Penny Post, (post paid,) through the Postoffice. no15tde14

Fig. 13

On November 15, 1847 a general increase in the rates was announced: the letter rate was fixed at 2 cts and the rental for a box at 50 cts quarterly. We do not know if financial conditions caused the rate increase or whether Spaulding had reached an agreement on rates with the competing "Despatch Post" of Cutting.

The advertisement which appeared first on November 15 in "the Commercial Advertiser" was repeated a number of times until December 14, 1847. (Fig. 13)

The same rates were quoted again in the full page advertisement which appeared in "Cutting's City Directory" for 1848/9. (Fig. 14)



24 CUTTING'S CITY DIRECTORY.

PENNY-POST CARD.

TO THE CITIZENS OF BUFFALO.

The Subscriber respectfully announces that he has opened an

Office No. 4 Seneca Street,

And personally attends to the delivery of MAIL MATTER from the Buffalo Post Office to persons ordering it at any place within the City Limits, immediately after the opening of each mail, between the hours of 7 o'clock A. M. and 8 o'clock P. M. Persons desirous of availing themselves of the service of

SPAULDING'S PENNY-POST

In the early delivery of their Mail Matter, will register their names at his office, and deposit a Post Office order. Letters to the "*care of Spaulding's Penny-Post*" from any part of the United States or foreign countries, will be taken from the Post Office by the Proprietor, who will pay the postage, and with the utmost despatch deliver to the persons addressed, adding 2 cents to the regular postage on delivery.

The Proprietor also attends to the delivery of City Messages, Visiting and Business Cards, Circulars, Notices, Valentines, Tickets, Bills, and Small Parcels—Matters of this nature may be left at the Principal Office, No. 4 Seneca St., or deposited in his Penny-Post Boxes at the principal Hotels. The Boxes will be opened three times each day, viz: at 10 A. M., 2 P. M., and 5 o'clock P. M. Letters designed for the Mails, will in all cases, be placed in the Post Office in season for the Mails for which they are intended. Letters for the Mails must be Penny-Post Paid, (Two Cents.

TERMS: —For P. O. Patrons 50 cents per Quarter, or 2 cents per Letter. *Drop Letters*, command 2 cents on delivery if not pre-paid.

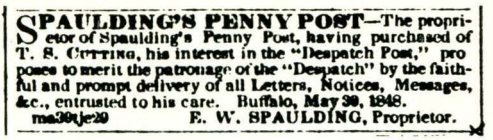
☞ All Postage money advanced by the Proprietor, must be refunded on the delivery of the Letter to the person addressed.

Mr. SPAULDING having been connected with the Post Office Department, as Assistant Post Master, in one of the principal Post Offices in New England, anticipates and respectfully solicits an amount of patronage equal to the utility of his exertions, and pledges himself faithfully, and promptly to serve his patrons.

BUFFALO PENNY-POST OFFICE,
No. 4 Seneca St., Buffalo, N. Y.
May 1, 1848.

E. W. SPAULDING,
Proprietor.

Fig. 14 Cutting's City Directory Advertisement as shown originally in "Pat Paragraphs" p. 867.



SPAULDING'S PENNY POST—The proprietor of Spaulding's Penny Post, having purchased of T. S. CUTTING, his interest in the "Despatch Post," proposes to merit the patronage of the "Despatch" by the faithful and prompt delivery of all Letters, Notices, Messages, &c., entrusted to his care. Buffalo, May 30, 1848.
ma30je29 E. W. SPAULDING, Proprietor.

Fig. 15

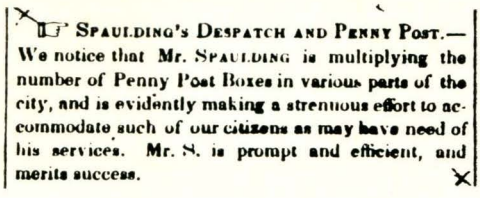
At the same time that the Directory was published, there appeared on June 1, 1848 in "the Commercial Advertiser" the announcement of Spauldings purchase of the Dispatch Post. (Fig. 15)

In contrast to Cutting's Dispatch Post which seemed to be interested mainly in delivery of letters from its office to the recipients, Spaulding had installed collection boxes in the principal hotels and continued to locate them in other parts of the city. In the Local News section of "the Commercial Advertiser" of May 2, 1849 we find this note shown in Fig. 16.

Sometime between May, 1848 and June, 1849 Spaulding moved from 4 Seneca Street to a new location: "4 doors below the post office on Washington Street", probably 195½ Washington St. on the east side of the street between Carroll and Seneca Streets.(7)

On July 12, 1849 Spaulding, who boarded at Bennett's Temperance House, married Charlotte Durgin Dunlap of Manchester, England. The marriage was performed in Buffalo by Dr. S. Seager of the Pearl Street Methodist Episcopal Church.

A few months later, on October 9, 1849, William Hinwood and Frederick W. Robinson announced the purchase of Spaulding's business which they continued under the name of Hinwood and Co. Dispatch.(8)



☞ SPAULDING'S DESPATCH AND PENNY POST.—We notice that Mr. SPAULDING is multiplying the number of Penny Post Boxes in various parts of the city, and is evidently making a strenuous effort to accommodate such of our citizens as may have need of his services. Mr. S. is prompt and efficient, and merits success.

Fig. 16

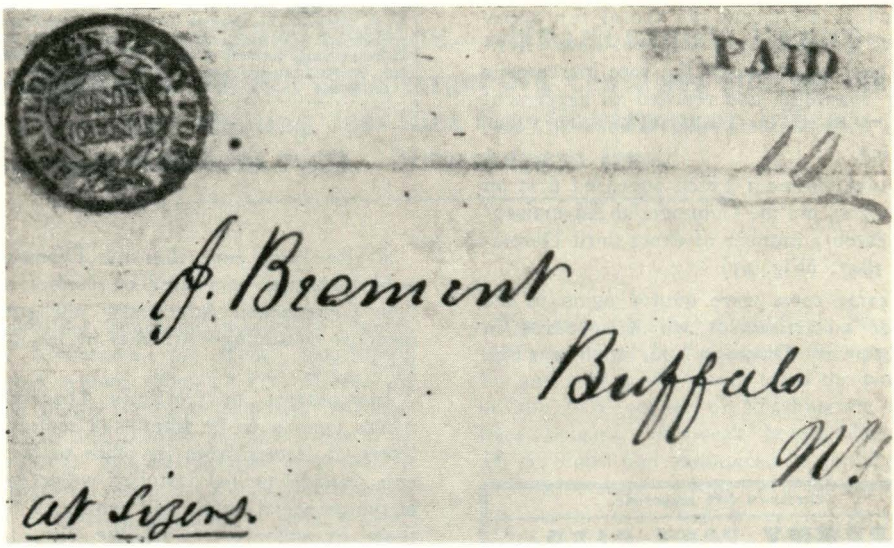


Fig. 17

Enos W. Spaulding moved to New York City. In 1851 "the New York City Directory" gives his profession as clerk and his business address at 122 Fulton Street. Later editions mention him as publisher at 119 and 121 Nassau St. (1854/6), reporter (1859/60) and clerk (1868/9).

On December 10, 1868 Enos Wilder Spaulding died in New York City, leaving a widow, his adopted son Allen D. and two daughters, Electa Thankful and Charlotte Eliza.

As in the case of Cutting's Dispatch Post very little material from Spaulding's Penny Post has survived. Of the first period of July 4 to November 15, 1847, when the one cent letter rate was in force, only one cover has been discovered. This cover has not been reported before. It was found by General Louis L. Babock among old papers of his law firm (originally Hall and Bowen, founded 1842. N. K. Hall became Postmaster General under President Fillmore). The cover, which is in the writer's collection, has no date and the contents have been lost. It carries in the upper left corner in rusty vermilion a round handstamp of 27 mm. diameter with the inscription: "Spaulding's Penny Post". The upper right corner shows a "paid" marking—also in vermilion. (Fig. 17) A laurel wreath forms a sort of inner circle in which are placed in two lines the words "one cent"—in double line type contrasting with the full type of "Spaulding's Penny Post". The design is a replica of a penny coin—only that "Spaulding's Penny Post" has been substituted for "United States of America". The cover is addressed to J. Brement "at Sizers". Brement was apparently visiting Buffalo since his name does not appear in any city directories. H. H. Sizer was a prominent Buffalo business man who died on June 29, 1849 during the cholera epidemic and whose estate was managed by N. K. Hall. This probably accounts for the fact that the cover was found with other Sizer correspondence in the law firm's records.

When Spaulding raised his rate to 2 cts. on November, 1847, a change in the handstamp became necessary. There is a possibility that at this time Spaulding adopted the new design of a letter carrier framed in a circle and square. (Scott L 283).

A folded lettersheet (Fig. 18) with the handstamp in vermilion and addressed to Mil-



Fig. 18



Fig. 19



Fig. 20 An enlargement of handstamp similar to that shown on cover in Fig. 18.

lard Fillmore has the date of May 20, 1848.

Another cover, (Fig. 19) dated May 5, 1849, with the handstamp in black was reported by Harry Flierl in "Mekeels Weekly Stamp News" of July 24, 1915 and by Elliott Perry in his "Pat Paragraphs" (May 19, 1937).

Until very recently only one cover with an adhesive stamp of Spaulding's Penny Post was known. It is dated July 16, 1848 and was written in the Temperance House of James Bennett where Spaulding boarded. Addressed to Marion, Wayne County, New York, the correct postage rate of 5 cts was marked in manuscript. The oval blue Buffalo postmark was in use from 1847 to 1850. (Fig. 21)

Henry E. Abt described this cover in detail in an article in "Stamps" of October 13, 1945 from which I quote:

> "The adhesive on cover is printed in what I believe was vermilion ink on white wove paper: the passage of time now gives the color a dull tone (almost orange brown) and the paper a creamy hue . . .

The rectangular frame of the Spaulding stamp measures 18 m/m (width) by 17½ m/m (height). The diameters of the inner ellipse measure 17 m/m width by 16½ m/m height. The numeral "2" is 2 m/m high. "Cts" is characterized by ¾ m/m of space between "C" and "t". A small "s" is printed close to the "t"."

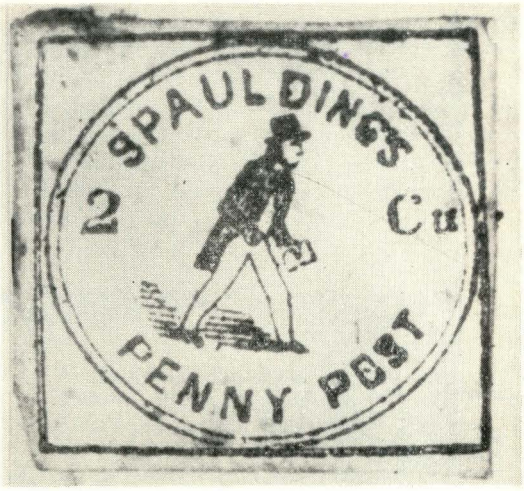




Fig. 22 The designs of the Spaulding's and Gordon's Posts to show the similarity.
(Photo by Boutrelle)

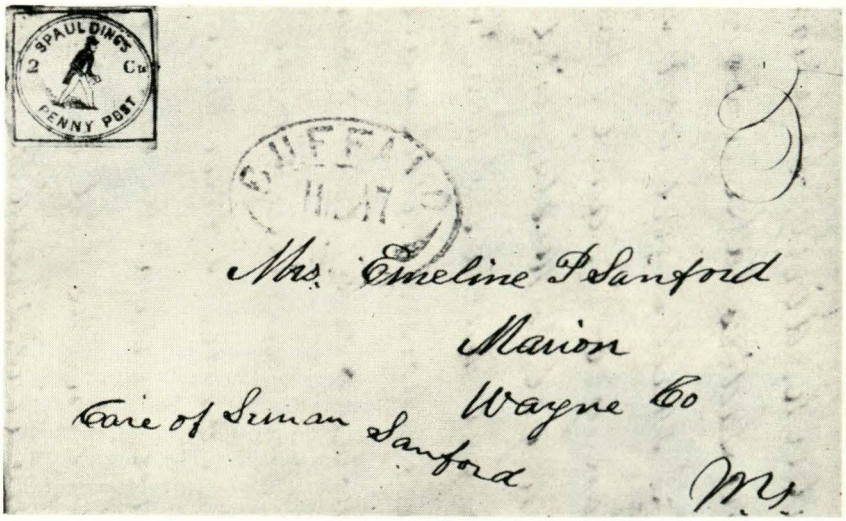


Fig. 21

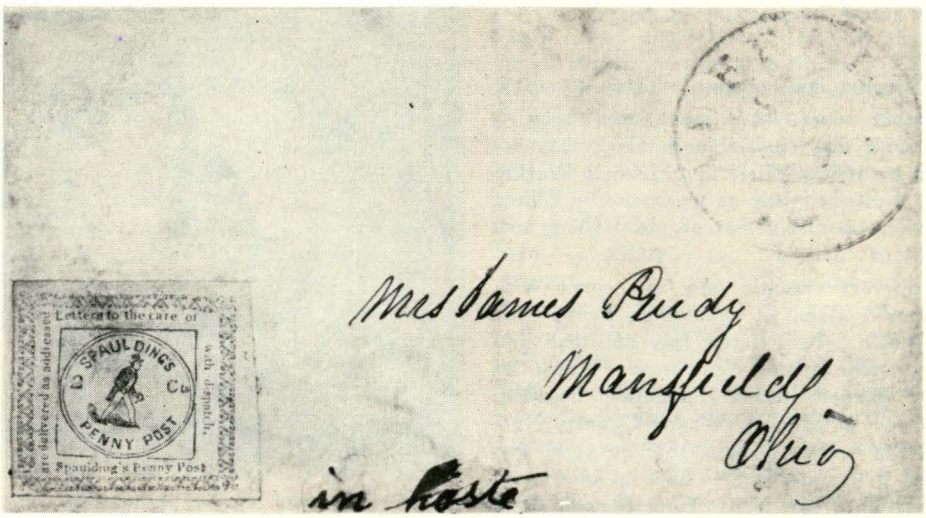


Fig. 23

A second cover with an adhesive has just been found which shows the letter carrier design in circle and square surrounded by a scroll frame and the following inscription between scroll frame and square:

Letters to the care of/
Spaulding's Penny Post/
are delivered as addressed/
with dispatch.

The stamp measures 27 mm. from corner to corner, printed in pale carmine or creamy wove paper.

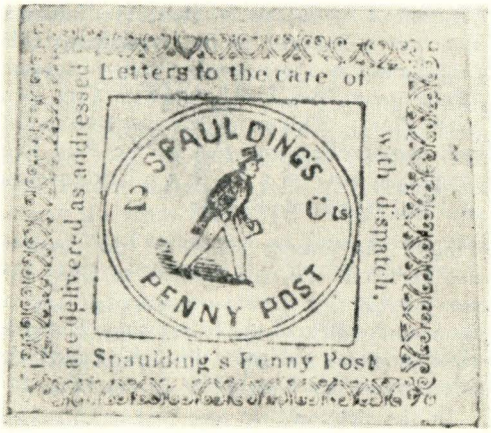


Fig. 24 Enlargement of the stamp shown on the cover in Fig. 23.

Photographic enlargements show that the adhesive are of two different printings. Type I is not merely a "cut to shape" edition of type II. The square frame of type I is formed by two parallel lines whereas that of type II is made by a single line.

Unfortunately the cover (Fig. 23) (or wrapper) does not show any date, the blue Buffalo postmark is blurred. However, since this type of postmark has not been found on letters previous to 1849 it is fairly safe to assume that Type II succeeded Type I. The folded letter sheet (Fig. 21) is dated July 16, 1848.

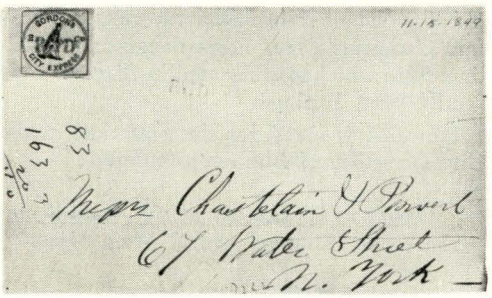


Fig. 25 Gordan's City Express used on cover of November, 1849. Courtesy Ezra Cole.

(Photo by Boutrelle)

The design of the letter carrier type (Scott L 283) used in the second handstamp and adhesives is very similar to the adhesive used by the Gordon City Express of New York. (Fig. 22) Samuel B. Gordon was known as carrier in 1848 and covers with the markings of his express are known as early as 8/7/48. (Fig. 25) The earliest Spaulding 'Letter Carrier' handstamp is on a cover of May 20, 1848. It was perhaps used as early as November 15, 1847.

Spaulding's Penny Post, although more important than Cutting's Dispatch Post, seems not to have been known to writers on Local Posts until Harry Flierl's report on his discovery in 1915.

Hinwood & Co's Dispatch

The advertisement (Fig. 26) of William Hinwood and Frederick William Robinson on October 9, 1849, announcing the purchase of Spaulding's business and the establishment of the firm of Hinwood & Co's Dispatch, is the only proof of its existence discovered so far. The announcement has been found in "the Buffalo Commercial Advertiser", and in "the Daily Courier" as late as April 9, 1850. According to the advertisement, adhesives were issued but none have been reported found. The post never has been listed in The Scott catalog.

Of the owners little is known.(9) William Hinwood was born in England June 1, 1824 and came to this country as a young man.

HINWOOD & CO'S DISPATCH,
General Agency and Intelligence Office,
[LATE SPAULDING'S,]
On Washington street, 4 doors below the Post Office.

THE undersigned, having purchased the interest of E. W. SPAULDING, in the above business, beg leave to state that they will continue the same in all its branches, viz: Receiving and Transmitting Letters, Messages and Small Parcels, to all parts of the city, Posting and Delivering Bills, Serving Declarations and Dues, Collecting Bills, Renting Houses, &c.

☞ Dispatch and Penny Post Boxes have been established in all the principal Hotels in the city, which will be attended to twice every day, viz: at 10 o'clock, A. M., and 4 P. M.

Letters remaining at those hours will be immediately delivered. P. O. Letters prepaid 2 cents.

Penny Post Stamps are for sale at the office at 25 cents per dozen.

☞ Special and confidential messages demand a fee commensurate with the importance of the communication.

WILLIAM HINWOOD,
FRED'K W. ROBINSON.

Buffalo, October 9, 1849. oc11tf

Fig. 26

He married on November 14, 1853 in Buffalo Catherine Mee, oldest daughter of William Mee who had emigrated in 1849 with his family from England.

Hinwood is listed for the first time in the City Directory of Buffalo, as follows:

1850/1 as bookkeeper at 168 Main Street
1851/2 as "penman" at 213 Main Street.

A "List of Buffalo Businessmen" compiled by the Committee on Local History of the Young Men's Association in the summer of 1849, mentions "Hinwood and Co." General Agents at Washington, near Seneca. From fall 1850 to June 28, 1851, Hinwood worked for B. A. Manchester as real estate and insurance agent at 8 Seneca Street and later for A. L. Baker, attorney and insurance agent at corner of Pearl and Seneca Streets. Sometime after this but before 1859 he moved to Davenport, Iowa. April 23, 1863, he was appointed clerk in the Treasury Department in Washington, where he died June 20, 1871.

Frederick William Robinson is listed twice in Buffalo city directories:

1849/50 as clerk at 218 Main Street (George White and Co., drygoods)
1850/51 as "City Dispatch Office" at 195½ Washington Street.

Hinwood & Co's last advertisement was April 9, 1850. As the directories were published around June 15th one may assume that the Company ceased to exist sometime between these dates. There is a possibility that Robinson continued the firm under another name, maybe as "City Dispatch Office." In spite of extensive search, no trace of such a post has been found, nor of Fred. W. Robinson. It is strange that neither Hinwood nor Robinson are listed in the census records which were taken in July and August of 1850.

In the post office list of "advertised letters" of November 1, 1850 appears the name "Fred. W. Robinson". This could indicate that Robinson may have left Buffalo.

Elliott Perry on page 1711 of his "Pat Paragraphs" under the heading "Ancient Frauds Etc." wrote the following which I quote:

"Buffalo City Despatch Post; No information but is believed to be fraudulent. The cancellation is a rectangular frame enclosing "Paid" over "B.C.D.P." (Buffalo City Despatch Post). This curio exists printed in dull red, pencancelled, and tied by the Paid Rectangle (in red) to a U. S. 3 c buff envelope of 1853 used from Buffalo."

Since the present owner of the cover is not known it was not possible to study this cover. George B. Sloane describes one of the stamps pictured above as being printed in black of green colored (through) paper, the other one in black on white paper. (Fig. 27)

In the light of the fact that a City Dispatch Post existed in Buffalo there is a possibility that the stamps described may after all be genuine ones or replicas of some which existed but have not yet been reported.

The search for data on the Hinwood & Co's Dispatch and the City Dispatch Post is being continued. Perhaps as a result of this article new material will come forward.



Fig. 27 Buffalo City Dispatch Post alongside the Frazer & Co. City Dispatch Post of Cincinnati, Ohio, to show the similarity of design.

Locomotive Express Post

Scott mentions this post under Buffalo, owned by William M. Kasson and Son. The listing apparently was based on two documents:

1. A folded letter sheet with an adhesive of the design shown in Scott (97 L 1)—Locomotive Express *Post*. (Fig. 28)
2. A letterhead of W. M. Kasson and Sons, Locomotive Express *Office*.

Only a very superficial examination of these two documents would lead one to believe that they originated from one source. Not even the names are identical—one being the Loco-

motive Express *Post,* the other Locomotive Express *Office.*

The "Locomotive Express Post" cover is addressed to Morgan and Lapham, Glens Falls, Washington Co., New York, and postmarked New York, March 29, 5 cents. The type of the postmark seems to indicate use during the years 1849-1851. This cover was sold at the Ferrari sale of June 18-20, 1924 and is now in a collection in this country.

The letterhead of W. M. Kasson and Sons, "Locomotive Express Office," is dated Buffalo, March 23, 1854 and shows an elaborate design of a railroad engine and cars on the left upper side of the sheet.

Extensive research does not show any evidence that the firm of William Kasson and Co. was engaged in Buffalo in any activity which might come under the classification of "Private Post".

W. M. Kasson Co.'s first advertisement so far found, is dated July 26, 1849, offering for sale building material at 9 Central Wharf. (10) An announcement of September 15, 1849 about dissolution of partnership with W. C. Reed (conductor on the Attica and Buffalo R. R. Co.) describes the firm as "Commissions and Forwarding Business." The next year's "Commercial Advertiser" has on May 21, 1850 an advertisement of Wm. M. Kasson "Railroad Merchandise Express" giving freight rates for merchandise from New York to various points in Western New York and Great Lake's ports. Advertisements and listings in the city directories in the following years mention: "Forwarding Merchants" and "Railroad Dispatch" at 5 Marvin Block and Exchange Street. The name Locomotive Express Office was used first in the 1855 City Directory, but was apparently already in use in 1854 (see letterhead). Off and on until 1867 the names "Locomotive Express Office", "Locomotive Express Depot" and "Locomotive Express" were given to the Kasson firm.

W. M. Kasson Co. maintained in New York City an office at 181 Broadway an office which was listed during the years 1851 as "Express" and in 1854 as "Kasson Dispatch". No doubt this office acted as a liaison department and receiving station for goods destined for the West.(11)



Fig. 28

Advertisements of Buffalo merchants in year 1850 announce the receipt of merchandise by "Kasson's Railroad Dispatch" in 36 hours from New York.

Several years before the Civil War, Kansas started the building of special railroad cars. (12) As a token of his esteem for Abraham Lincoln, a specially outfitted parlor car was sent at Kasson's expense to Springfield, Illinois so that the newly-elected President could travel in comfort for his inauguration to Washington. During the Civil War the Kasson firm transported much ordinance material to the Southern battlefields.

The firm apparently ceased to exist around 1869.

The Kasson family can be traced back to Ballston, Saratoga County, where Archy Kasson conducted around 1800 a drygoods and grocery store. By profession he was a "nail and tin maker".(13)

His son, William Morse, (born August 15, 1809) moved west and operated in 1834 a hardware store in Columbus, Ohio. Hartin's History of Franklin County, Ohio lists the firm as: "W. M. Kasson, dealers in tin and hardware." He married Emeline L. Marsh. Four children were born in Columbus, Ohio, as follows:

William Marsh 1833, Charles Vallette, 1835, Frances C. May 22, 1836, and Emeline C. 1840.

Both the sons and the husband of Frances C., James G. and D. Dudley, were at one time or another connected with the Kasson firm after its establishment in Buffalo in 1849.

From Columbus, Ohio, the family moved to New York City where in 1843/4 "Doggets Directory" gives as Kasson's profession "hardware" and the address at 220 Pearl Street. In the three following years, the place of business is given at 88 Pearl St. 1847/8 and 1848/9 lists as his private address Rathbuns Hotel and in 1848/9 the business at 269 Pearl St. 1849/50 the business was apparently moved to 36 Courtland St. After this year there are no further listings of W. M. Kasson—except for the office of his Buffalo business at 181 Broadway mentioned before. Wilson "Business Directory" lists it in 1851 under "Express", Trow in 1852 with the note "home: Buffalo", as does Doggets in 1854.

William Marsh Kasson, the oldest son, left Buffalo. For three years—1857-1859—was mentioned in Trow as "merchant" at 4 Broadway and 47 Exchange and living at the Metropolitan Hotel, New York, N. Y.

William Morse Kasson remarried after the death of his first wife. From this marriage with Cornelia M. Stagg came three sons: Henry Rutgers (also called Harry), Mahlon Ogden and Livingston S.

It is not in the realm of this study to investigate the activities of William M. Kasson during his stay in New York from 1843-1849 and of the branch office in New York from 1851-1854. It is not impossible that a "Locomotive Post" for local mail delivery or pickup was conducted in *New York* either by the Kasson family or by "persons unknown".

Acknowledgements

At this point I should like to express my thanks to the following for their generous help in providing material, information and suggestions:—Mr. Henry E. Abt, Gen. Louis L. Babcock, Mrs. Frieda Bulger, Mr. Ezra Cole, Mr. Carl W. H. Cowdrey, Miss Julia Cutting, Mr. Harry Flierl, Mr. Donald T. Graves, Miss Katherine L. Hinwood, Mr. Louis M. Kaiser, Mr. George B. Sloane, The Library of The Buffalo Historical Society, The Grosvenor Library, Buffalo, The Buffalo Public Library, The New York Historical Society, The New York Public Library.

I am particularly grateful to Elliott Perry at whose suggestion I began this study, and to Mr. Henry M. Goodkind for his assistance and many suggestions.

Sources:

1. Obituary of Thomas S. Cutting in the "Buffalo Daily Courier" of October 29, 1881.
2. Advertisement of May 30, 1848 in the "Commercial Adviser" of June 1, 1848.
3. Advertisement of Jan. 15, 1849 in the "Commercial Advertiser".
4. "Spaulding Memorial" publ. 1872 in Boston by Sam. J. Spaulding II. Edition 1897 in Chicago by Charles W. Spaulding.
5. See last paragraph of advertisement—figure 11.
6. "The Periodical Press of Buffalo from 1811 to 1915" Vol. XIX of Publications of The Buffalo Historical Society.
7. Jewett Thomas, Buffalo City Directory, 1849/-1850.
8. Advertisement of Oct. 9, 1849 (figure 20) in the Commercial Advertiser and Daily Courier.
9. Family and Government records. Notice of marriage appeared on Nov. 15, 1853 in the Buffalo Morning Express.
10. Commercial Advertiser—July 27, 1849.
11. Wilson Business Directory (1851) Daggets New York City Directory 1854.
12. Statement by Lt. Col. Mahlon Ogden Kasson, only surviving son of William Morse Kasson.
13. "Genealogy of the Kasson Family in the United States and Ireland" by George M. Kasson, Woodbury, Conn., 1882 Ballston newspapers of 1806/7.

PITT PETRI of Buffalo, New York, has been interested in the postal history of the part of New York State where he resides for some years. After repeated urging, he has taken his first plunge into philatelic writing by offering the above historical story of the early private posts in Buffalo.

Mr. Petri has his business in this same city, being the proprietor of one of Buffalo's leading stores dealing in fine china, glass and decorative accessories. His philatelic interest are wide, having a general interest in world collecting whereas his specialties are United States and Canadian Postal History. Mr. Petri is associated with a number of stamp organizations, both national and local. At present he holds the position of Treasurer of the Buffalo Stamp Club.

Additions to

"THE POSTAGE STAMPS OF MEXICO"

A book by S. Chapman

By ROBERTO GARCIA-LARRANAGA

(Continued from Page 48.)

EDITOR'S NOTE:

In publishing these additions to Chapman's *Postage Stamps of Mexico,* it is realized that articles such as these can go on almost forever. But it is not our intention to do so nor to open our pages to other studies of this type.

Our purpose was rather to show that the most time-honored philatelic works are subject always to additions and corrections. It is a fallacy for an author or a reader to measure a philatelic book as "the last word". An author must not hesitate because he believes that he has not yet gathered the complete story. His wide and thorough knowledge should be recorded. On the other hand a reader must not depreciate or criticize a philatelic book because some details were omitted. Just as the finest stamp collections are not always 100% complete, so top philatelic writing should be judged upon the merit of its contents not on whether every single item in a field was covered.

OAJACA.—
UNUSED. 1r. 2r. 8r. USED. 2r. pair. 2r. emerald. Half of 4r.
CANCELLATIONS:
Certificado. ½r. 1r. 4r. sap, all on one piece.
SUB-OFFICES:
Huaxuapan. Half of 4r. 1r. 4r. on piece.
Jamiltepec. 1r. 2r. emerald. 2r. sap.
Tehuantepec. ½r. 1r. 8r.
Teotitlán. ½r. 2r. on letter.
Tlaxiaco. ½r. 1r. 2r. sap. 2r.

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ORIZAVA.
UNUSED. 1r. 2r. USED 2r. emerald. 8r.
SUB-OFFICES:
Nogales 1r.
USED OUTSIDE DISTRICT:
Diligencias Generales. Puebla. 2r.

PACHUCA.
UNUSED. 2r. USED (in red) ½r. 2r. blue green. In black 4r.
CANCELLATIONS:
Certificado. 1r. 2r. 4r. and 8r. on one piece.
SUB-OFFICES:
Actopan (name in red) ½r.
Atotonilco el Grande. Name Atotonilco el Ge. ½r.
Franco en Atotonilco 1r. 4r. pair.
Mineral del Monte. Without overprint. Red can. 2r.
Name in red with red can. 2r.
Name in black with black can. 4r.
Mineral del Chico ½r (red overprint) 1r.
Zacualtipan Franqdo. en 1r.

POLOTITLAN.
½r. 1r. pair.

PUEBLA.

14 x 2. UNUSED. ½r. 1r. 2r. emerald. 4r. USED. 8r. pair.

NO OVERPRINT:

½r. strip of four.

CANCELLATIONS:

Diligencias Generales. Puebla. 2r.

SUB-OFFICES:

Acatlán 1r. 4r.

Acacingo ½r.

Chilchicomula. Name in script type. ½r.

Chietla (pen) ½r.

Huaquechula (?) 2r. emerald.

Matamoros. Ciudad Matamoros 1r. 4r. Franco Matamoros 2r.

Palmar. S. Agustín del Palmar in frame ½r. 2r.

San Martín. Franco en S. Martín ½r.

Tecali ½r.

Tecamachalco ½r.

Without overprint. ½r.

Tepeaca. 1r.

lxxxvi.

Tetela. 2r.

Tlaxcala. 2r.

USED OUTSIDE DISTRICT:—

Mexico. Half of ½r. and 1r. pair together on piece.

Veracruz 1r. pair.

QUERETARO.

OVERPRINTS:

20 x 2. between periods. UNUSED. ½r.

19 x 3. ½r. UN. 1r. vertical strip of seven. 4r.

18 x 3. UNUSED. 1r. 8r. USED 8r.

CANCELLATIONS:

Franqueado en Querétaro in oval. Half of 8r.

lxxxvii.

SUB-OFFICES:—

Celaya. Admon. de Correos de Celaya in oval with eagle in centre. Half of 2r. Half of 4r.

In large letters in rectangular frame. ½r. 2r.

Salamanca. Wave cancellation Salamanca 1r.

Oval cancellation in two lines. ½r. 1r. 2r. blue green.

Sub-Offices to Salvatierra:

Acambaro. With names Acámbaro and Queretaro 2r. on letter.

Yuriria. Franca on Yuriria in oval formed of leaves 1r.

San Juan del Rio (in red). ½r. Half of 4r. (in black) ½r. 1r. 2r.

San Miguel Allende. Name and date in rectangular frame. 2r.

Sub-Offices to San Miguel Allende:

Dolores Hidalgo ½r.

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San Luis de la Paz. ½r.

USED OUTSIDE DISTRICT:

Mexico and Durango cancellations. 2r.

Mexico 2r.

San Luis Potosí 2r.

SALTILLO:—

17½ x 2. Black UNUSED. ½r. Blue 1r.

lxxxix.

CANCELLATIONS:

Certificatión (in blue) Blue overprint 8r. Black overprint 8r.

SUB-OFFICES:—

Muzquiz (in red) 1r. pair.

S. FELIPE (del Obraje)

CANCELLATIONS:

Franco S Felipe. No overprint 1r. pair.

Fancy cancellation San Felipe Obraje in two lines. No overprint 1r. 2r. emerald.

S. L. POTOSI.

OVERPRINTS:

18½ x 2 between periods. UNUSED: 1/2r. 1r. 2r. 8r.

17 x 2 UNUSED: ½r.

20 x 2½ UNUSED: 1r. 2r. block of four.

21 x 2½ UNUSED: 1r. pair. 4r. USED: 8r.

CANCELLATIONS:

Correos S. L. Potosi in large oval dated in center. Half of 8r.

Circular cancellation dated in centre 8r.

SUB-OFFICES:

Armadillo ½r.

Catorce. Ciudad de Concepción (in two lines) ½r.

Cedral 1r. 2r.

Charcas 1r. 2r.

Espiritu Santo 1r. 2r.

Guadalcazar 2r.

Hedionda (in blue) 2r.

Jaral (in red) 2.

Matehuala 1r. 2r. emerald.
Pinos. 2r.
Rio Verde. 2r.
Salinas del Peñon Bco. ½r.
Santa Maria del Rio. 1r. Without overprint 2r.
Tierranueva. 1r.
Venado. ½r. strip of three.
Villa de San Francisco 1r.
USED OUTSIDE DISTRICT:
Fresnillo 1r.

xci.

SOYANIQUILPAN.
UNUSED: 1r. emerald. USED without overprint ½r.
SULTEPEC.
CANCELLATIONS:
Sultepec in ornamental rectangular frame. 1r.
SUB-OFFICE:
Zacualpan. Franco in Zacualpan in ornamental frame. ½r. strip of four.
TABASCO.
CANCELLATIONS:
San Juan Bautista de Tavasco in oval. 8r.
SUB-OFFICE:
Teapa. ½r.
USED OUTSIDE DISTRICT:
Huymanguillo. ½r. and 1r. on letter.
Veracruz. 1r.
TAMPICO.
UNUSED: ½r. 1r. 2r. emerald. 2r.
CANCELLATIONS:
Tampico de Tamaulipas in two lines. 2r. emerald.

xcii.

Circular cancellation Santa Anna de Tamauls. 8r.
Certification. 1r., 2r. emerald, pair, and 8r. together on piece.
SUB-OFFICES:
Magicatzin. 1r. 2r. emerald.
Prezas (in red) 1/2r. 1r.
San Fernando (in red) ½r.
TEMASCALTEPEC.
Temascaltepec with overprint 2r.
SUB-OFFICES:
Tejupilco. 4r.

xviii.

TEPEJI.
Without overprint (in red) 1r. 2r.
With Mexico overprint. ½r. 1r. 2r. emerald.
TIXTLA GUERRERO.
SUB-OFFICES:
Tepecoacuilco ½r.
Iguala. Name only. 2r. 4r.
Iguala. Ciudad de Yturbide. ½r. 1r. Half of 2r. Without overprint 1r. pair.

xciv.

TLALPAM.
CANCELLATION.
Franco Ciudad de Tlalpam (in red). Mexico overprint. 1r. pair and single on piece.
TLALPUJAHUA.
CANCELLATIONS:
Franco en Tlalpujahua. Without overprint 8r.
SUB-OFFICES:
Angangueo. Without overprint ½r. pair.
El Oro. Franco en El Oro de Mexico. Without overprint 1r.
USED OUTSIDE DISTRICT:
Lerma. ½r.
Morelia. 1r.
TOLUCA.
CANCELLATIONS:—
Diligencias Generales Linea de Toluca in oval with design of the Coach and Horses in centre ½r.
SUB-OFFICES:
Tejupilco ½r. strip of three. 1r.
Tenango del Valle. 1r.
Villa del Valle ½r.

xcv.

TULA.
UNUSED 1r.
SUB-OFFICES:
Jacala 2r. emerald.
USED OUTSIDE DISTRICT:
San Juan del Rio (in red) 2r.
TULANCINGO.
UNUSED 2r.
SUB-OFFICES:
Huauchinango. 4r.
Metztitlán ½r.
USED OUTSIDE DISTRICT:
Mineral del Monte (in red), ½r. pair.

xcvi.

VERACRUZ.
UNUSED ½r. 1r. 2r. USED 4r. pair.
CANCELLATIONS:
Diligencias 2r.

SUB-OFFICES:
Acayucan. ½r. Half of 4r.
Alvarado. Gothic capitals, 1r.
Al*b*arado 1r. 2r.
Sub-Offices under Cosamaloapa
Amapa. ½r.
Chacaltianguis. ½r. 1r.
Otatitlán. ½r.
Tuxtepec. ½r.
Minatitlán. 4r.
Sub-Offices of Minatitlán:
Huymanguillo 2r.
Paso de Ovejas. 2r. emerald.
Santiago Tuxtla. 2r. Half of 4r.
San Andrés Tuxtla. 2r.
Tlacotalpam. ½r.
Tlalixcoyan. 1r.
USED OUTSIDE DISTRICT:
Mexico. 2r.

xcvii.

Pachuca. Half of 4 r.
VICTORIA.
UNUSED 8r. USED 2r.
SUB-OFFICES:
Camargo 2r. on letter.
Escandón. 2r.
Villagrán. ½r. 2r. emerald.

xcviii.

ZACATECAS.
UNUSED: 1r. 2r. strip of three. 8r. with one overprint only.
USED: 19 x 2 2r. emerald pair on letter.
21 x 2½ 4r.
Certificatión 8r.
SUB-OFFICES:
Aguascalientes 4r. Half of 4r. Quarter of 8r.
Chalchihuites. Quarter of 8r.
Fresnillo. Half of 1r.
Juchipila. Half of 8r.
Nieves. ½r.
Rio Grande. Half of 8r.
Sain Alto. Franco en Quarter of 8r. and eight of 8r. on piece.
Name only in one word. 2r. sap.
San Miguel del Mezquital. Half of 4r. 2r. Sap.
Sombrerete. Quarter of 8r. and half of 1r. on piece. Quarter of 8r.
Tlaltenango. 1r.
Villanueva. 2r.

xcix.

USED OUTSIDE DISTRICT:
Three quarters of 8r. Guanajuato.
Mexico. 1r.
NOT YET LOCATED:
"A" in centre of lines forming a rhomboid *is* Aguascalientes.
½r. 1r. on letter.
OVERPRINTED BY HAND. 8r.
ZITACUARO.
No overprint. ½r.

(1861 Issue)

April, 1861, to May, 1864.

Page

c.

MEXICO.—
OVERPRINTS.
13 x 2. UNUSED ½r. 1. 2r.
16 x 2½. UNUSED 2r. 4r. rose.
USED 4r. rose pair. 8r. green.
USED WITHOUT OVERPRINT. 4r. black.
CANCELLATIONS:
Diligencias Generales Mexico. ½r. 2r. strip of four. 4r. black.
Dirección de Diligencias Generales. 1r. 2r. pair.
USED OUTSIDE DISTRICT:
Ayotla, 2r.
Guanajuato, 2r.
Huatusco. 1r.
Diligencias Generales Apam, 1r.
Diligencias Generales Puebla, 1r. 2r.
Diligencias Generales San Luis Potosí, 1r.
ROULETTE PERFORATION:
2r. on piece. 8r. black signed Josling.

ci.

ACAPULCO.—
WITH OVERPRINT. ½r. 1r. 2r.
AGUASCALIENTES.—
OVERPRINTS.
Aguascaltes. Quarter of 8r. black on letter.
APAM.—
OVERPRINT. Name in black 1r.
WITHOUT OVERPRINT. 2r.
APAM AND MEXICO OVERPRINTS. UNUSED 1r.

cii.

SUB-OFFICES:

Otumba, 8r. black
Soltepec, 8r. black.

CAMPECHE.—
OVERPRINT. Name between periods. UNUSED, 1r. block of four. 2r. 2r. strip of eight. 4r. black. 8r. green. 8r. black.
CANCELLATIONS:
Rectangular frame with name above and date below, 1r.
1/2, ½r.
4, ½r. 2r. 8r. black.
6, 4r. black.
8, 1r.
1r. 4r. black.
SUB-OFFICES:
Champoton, half of 2r. on piece.
Hecelchekan, Half of 2r. on piece.
USED OUTSIDE DISTRICT:
Merida, 4r. black.

CHALCO.— ½r.
SUB-OFFICES:
Cuautla, 4r. black. Diligencias Generales Cuautla 1r.
Tlayacapan, 1r. 8r. black.
USED OUTSIDE DISTRICT:
Mexico 8r. black on letter.
Orizva 1r.

CHIAPAS.—
ciii.
CANCELLATIONS:
San Cristobal (in blue) Oval with wreath. Half of 4r. black on piece. 8r. black pair. WITHOUT OVERPRINT, 1r. 2r. 2r. two blocks of six on piece. 4r. black. 4r. black pair. (in blue) Name in large letters on broad *circle,* 2r. without overprint 1r. 4r. black.
SUB-OFFICES:
Comitan (in blue) ½r. pair. Without overprint, 1r. 2r. block of six and 4r. black on piece. 8r. black.
Pichucalco, 4r. black.
San Bartolo, 2r.
Tapachula (in green) without overprint, ½r.
Tonala, 4r. black pair.
Tuxtla (in blue), 8r. black pair. Without overprint, 1r. 2r. 4r. black. 8r. green. 8r. brown pair and strip of three.
Zapote. 2r.

CHIHUAHUA.—
SUB-OFFICES:
Allende 2r.
Guadalupe y Calvo (in red), 1r. 1r. strip of four. 1r. strip of six.
Rio Florido (Coronado in M/s.) ½r. pair on letter.
Santa Rosalia. 2r.

COLIMA.
Without overprint, ½r. pair. 1r. 2r. 4r. black.

CORDOVA. UNUSED, 8r. green.
civ.
SUB-OFFICES:
Huatusco, 1r. 2r.
Paso del Macho 2r. Without overprint ½r.

CUAUTITLAN.—
Mexico overprint. Tlalnepantla cancellation ½r.

CUERNAVACA.—
CANCELLATIONS:
Oval, 4r. black. 8r. black. Without overprint, 4r. black.
SUB-OFFICES:
Tasco, 2r. 4r. black.
USED OUTSIDE DISTRICT:
Mexico, 8r. green.
Diligencias Generales Mexico, 2r.

DURANGO. UNUSED, ½r.
CANCELLATIONS:
Name, month and day in oblong frame. Half of 4r. black, 8r. black.
SUB-DISTRICTS:
Nazas, 1r.
Papasquiaro, Half of 2r. on piece.
cv.
USED OUTSIDE DISTRICT:
Tuxpan 1r.

GUADALAJARA.—
OVERPRINTS.
20½ in blue, 4r. red. Half of 8r. black on piece.
20½ in black, UNUSED: ½r. USED: 2r. 4r. red. 8r. green.
SUB-DISTRICTS:
Ameca, ½r.
C. Guzman. Oval cancellation. ½r. block of four. Scroll with wreath under, ½r.

(To Be Continued.)

THE UNITED STATES

The Counterfeit of the $2.60 Zeppelin Stamp

By WINTHROP S. BOGGS

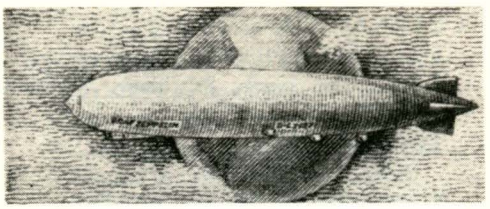


Fig. 1—CENTRAL PORTION OF A GENUINE $2.60 ZEPPELIN (U. S. #C15). Observe the distinct outlines of the continents, and the lettering on the airship.

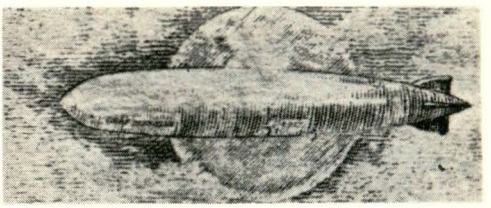


Fig. 2—SAME PORTION OF THE COUNTERFEIT. It will be readily seen that the outlines of the continents are hardly distinguishable. Notice also the irregular and weak lettering on the airship.

The stamps of the United States are amazingly free of counterfeits and forgeries * in comparison with those of many other countries. Consequently the appearance on the European market last spring of a deceptive counterfeit of the United States, $2.60 Zeppelin stamp (Scott C15) aroused considerable interest throughout the philatelic world.

The counterfeit was offered at a price which would arouse the cupidity of the bargain hunter, the avarice of the speculator, and the suspicions of the philatelist. However, a number of reputable dealers abroad purchased copies well aware of what they were, and offered them to their clients as such for approximately $5.00 each. Although it is illegal to possess them in this country, some were sold to United States collectors. As far as we know all such copies were confiscated by the ever alert United States Secret Service.

Through the courtesy of that organization we were privileged to examine one of these counterfeits, and have secured permission to illustrate a portion in comparison with a genuine copy.

As study of the illustrations will show, the outlines of the continents, the shading and

(Continued on Page 106.)

* Philatelically, a counterfeit is an imitation made to deceive collectors, while a forgery is an imitation made to defraud the post office. Actually this counterfeit made on the Continent to defraud collectors, is also a forgery as it is an imitation of an obligation of the United States Government, and could be used to defraud the Post Office.

THE CLUBHOUSE

Meeting of December 3, 1952

Lundy Islands

Our Johnny Britt
Is quite a wit
  Exhibits in a fine way.
Put to the test
He did his best
  To substitute for Steinway.

No Sydney Views
Did we peruse
  No German States, no Ionian Islands,
Instead, we learned
John is concerned
  With stickers from Lundy Islands.

In age these are
  Not distant far
  (No mention of Jurassic)
And yet we're told
In accents bold
These air mails can be "classic".

To find a speck
He'll stretch his neck
  And strain with his bi-focals
Then very neat-
ly mount a sheet
  Of these d - - - - British locals.

For this, his field
To which I yield,
  He sure isn't bluffing;
I do not live,
Nor would I give,
  A solitary puffin.

E. G. C.

Meeting of December 16, 1952

Member Competition

Nine members exhibited one or two frames each, with five minute talks on their specialties. In the absence of the Program Director, Mr. Edwin E. Elkins, Mr. H. D. S. Haverbeck introduced the speakers in the following order:

Ira Seebacher—Sports on Stamps
Emanuel M. Riggel—Nyasaland Protectorate 1908 to date
Alfred J. Hilwell—Brazil, Commemorative Cancellations and Cachets
Howard Lee—Montenegro
Henry M. Friedman—Seychelles
Max Bass—First Issues of the World on Cover
Charles Booy—Netherlands and Colonies Air Flight Covers
H. D. S. Haverbeck—Poonch
Julian Gros—U. S. Proofs and Essays

The judges for the evening, Messrs. Elliot G. Corin, S. G. Rich and Henry Kramer, selected these awards:

First to Seychelles, *Henry M. Friedman;*
Second to First Issues on Cover, *Max Bass;*
Third to Montenegro, *Howard Lee.*

Meeting of January 21, 1953

Bosnia

This meeting marked the first presided over by our new President, John J. Britt. In the course of a brief inaugural address, Mr. Britt announced that one of his main objectives for the year would be to bring the Resident Membership up to the limit of 400. He also inaugurated a policy of having the speaker and audience enjoy an intermission by serving light refreshments in the middle of the meeting.

In the absence of Mr. Haverbeck, Mr. Paul Lindenburg introduced the speaker of the evening, *Mr. John F. Connor.*

Mr. Connor gave as his reasons for collecting Bosnia the fact that the history of the country is interesting, the postal history is still more interesting, and the stamps are not too hard to secure. Also it is clean collecting, in that most of the stamps were postally necessary while there were few surcharges.

The first postage stamps used in Bosnia were Turkish, as at that time it was a part of the Ottoman Empire. This continued until 1878, when Bosnia was occupied by Austro-Hungarian forces. When the Turks were driven out of Central Europe in the Balkan War of 1908, Bosnia became a part of the Austro-Hungarian Empire. Following the first World War it became an essential part of Jugoslavia.

Mr. Connor showed some early covers with Turkish stamps, also mixed franking covers with both Hungarian and Turkish stamps. As soon as the country was occupied by the Austro-Hungarian forces, civilians of Bosnia were allowed to use Hungarian stamps, while the citizens of Herzegovina could use Austrian stamps. This interim period was short, since the first stamps for Bosnia and Herzegovina were issued July 1, 1879. This was a lithographed issue, as were all of the issues up until 1894, when typographed stamps came into use.

Mr. Connor showed examples of some of the mixed perforation varieties which occur on these stamps. There were a few reprints made but these are not dangerous.

In 1912 some stamps were issued imperforate, which was actually the first irregularity in the sale of any stamps of this country. There were also some "color trials" made in 1914, reversing the colors of the current set,—the highest denomination issued in the color of the lowest and vice versa.

This meeting was educational because Bosnia is seldom shown. In all, the various ramifications of cancellations, types, perforations, platings and covers demonstrated the care and real philatelic interest of the exhibitor, to whom the Club is indebted for a most interesting and instructive evening.

The Library Committee reports the acquisition of the following;

"Postal Issues of British European Airways —Channel Islands Group" by William Bancroft, Jr.

"Catalogues Van De Postzegels Van Nederland—Indonesie—Nieuw-Guinea—Nederlandische Antillen—Suriname 1953".

"How to Collect Postage Stamps—Stories from Postage Stamps. How to Start a Stamp Club—The Stamp Collector's Catalogue — United States Stamps — United States Possessions and British North America" by H. E. Harris & Co.

"Catalogo Galvez—Precio Corriente de Sellos de Espana 1953".

"Types of the 2c and 3c Washington Series of 1912—S. P. A. Handbook No. 4" by The Society of Philatelic Americans.

"German Philatelic Review" by Peter C. Rickenback.

"A List of Establishments, Discontinuances and Changes in Name of the Post Offices in the Confederate States since 1861" (These are photostats of a Confederate Pamphlet made by Mr. V. D. MacBride)

Interview with V. D. MacBride on Confederate States Stamps and an auction held by H. R. Harmer, Inc., New York.

"History and Listing of Type FW Meters, New Designation DC" compiled by E. S. Lapham.

"Scott's United States Stamp Catalogue Specialized 1953". Gift of Publishers, Scott Publications, Inc.

"Standard Postage Stamp Catalogue 1953—Combined Edition" by Scott Publications, also the donor.

"Stamps of the United States—United States Possessions and British North America" by H. E. Harris & Co.

"United States Stamps—United States Possessions and British North America" by H. E. Harris & Co.

"Everything for the Stamp Collector" by H. E. Harris & Co.

At the Board of Governors' Meetings held on December 22, 1952 and January 28th, 1953, the following new members were elected:

NO.

3081 Chester Oedell, Villa Elisa, Dom. Rep. Collects seriously some twenty countries.

3082 Pierre K. Plantinga, Poughkeepsie, N. Y. Collects The Netherlands.

3083 Herbert H. Moll, Lima, Peru. Collects Peru.

3084 Miss Beatrice R. Basch, Brooklyn, N. Y. Collects Liberia; Israel; Topical.

3085 Edward L. Brady, 2nd, Buffalo, N. Y. Collects U. S. and Postal History of Western New York.

3086 Leopoldo Cancio, Washington, D. C. Collects USA; Cuba.

3087 Peter B. Wright, Ridgefield, Conn. Collects Latin America, British West Indies, Dutch America.

3088 Robert Lewenthal, San Francisco, Calif. Collects U. S. 1c '51s and "Specimen" overprints.

3089 Dr. Luis Francisco Thomen, Washington. Collects Dominican Republic and the Western Hemisphere.

3090 Clifford G. Maynard, New Brunswick, N. J. Collects postage dues stamps of the World, U. S.

3091 Miss Drue Keim, New Brunswick, N. J. Collects General and Postal Stationery.

3092 Clayton Bernard Berse, Washington, D. C. Collects Israel, U. S. Plate Blocks.

3093 Mrs. Rose C. Reiner, New York, N. Y. Collects USA and Maximum Cards.

3094 Dr. Wilson A. Swanker, New York City. Collects France, Canada, Vatican, U. S.

3095 Val B. Kielland, Bogota, Colombia. Collects General.

3096 Stanley Surowiec, Brooklyn, N. Y. Collects General.

3097 Hugh J. Baker, Jr., Indianapolis, Ind. Collects Nineteenth Century U. S.

3098 Jerome Mehringer, Milwaukee, Wisc. Collects General.

3099 Robert Whitney Lyman, Hamilton, Ontario, Can. Collects Classics of the World, Essays and Proofs.

4000 James John Matejka, Jr., Oak Park, Ill. Collects Air Post of World, Austria, Czechoslovakia.

SCHEDULED MEETINGS FOR

APRIL, MAY and JUNE, 1953

April 1—Early U. S. and Confederate States—Howard Lehman.

April 15—Competition by Members limited to 20 pages. Inauguration of new feature: The winner of the competition will receive the newly established **Collectors Club Trophy.**

May 6—"Great Britain" — Edwin E. Elkins & Guests. There will be a surprise for members at this meeting.

May 20—"Indian Feudatory States—H. D. S. Haverbeck. Some of the Mystery and Color of the Orient.

June 3—The President's Exhibit.

C. C. P. AWARDS FOR 1952

It is with distinct pleasure that we once again compliment the Editorial Board for the excellent selection and presentation of the many interesting and informative articles contained in the six 1952 issues of the COLLECTORS CLUB PHILATELIST.

In compliance with the rules, no article submitted in whole or in part by a member of the Editorial Board or a former medal winner was considered for an award.

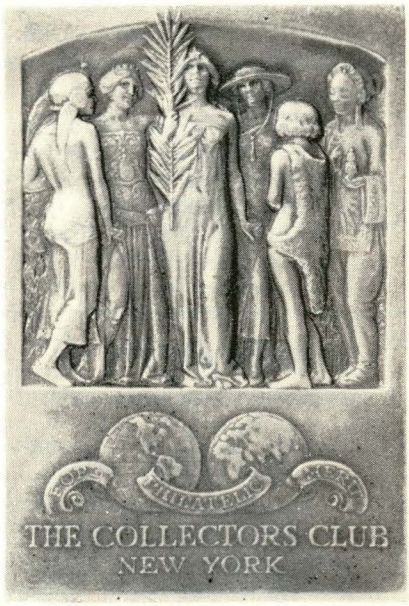
Our final decision was only made after very careful consideration of all the eligible material. The committee was in unanimous agreement that the *Collectors Club Philatelist Medal* (see illustration) for *the best article* published during the year 1952 be awarded to—

DR. ROBERT C. H. LEE

China—The First Issue

ROLAND KING-FARLOW

For his outstanding compilation of the CUMULATIVE INDEX of THE COLLECTORS CLUB PHILATELIST, Vols. I-XXX inclusive, a *Special Silver Medal* was awarded to *Mr. Roland King-Farlow* of London, England.



Following last year's custom we are pleased to award three *Honorable Mention Certificates,* of *equal merit,* to the authors of the following articles listed in *alphabetical order* as follows:—

John R. Boker, Jr.

The Stamps and Postal History of Bergedorf

Fred A. Lauper

The Second Provisional Issue of Guatemala

Howard Lehman

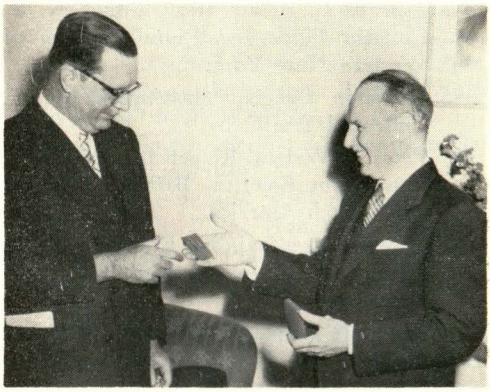
The Two Cent Green Stamp of The Confederate States of America

Respectfully submitted

William R. Rankin
Paul P. Lindenberg
Julian Gros
Henry M. Goodkind
Sidney F. Barrett, *Chairman.*

Presentation of the 1951 Award

In connection with the winner of the COLLECTORS CLUB PHILATELIST'S Medal for the best article published in 1951, this concluded under exceptional circumstances. Last year's winner was *Mr. Frederico G. Larsen* of Bogota, Colombia, for his article on "The First Issues of Colombia".



Mr. F. G. Larsen on the left, winner of the 1951 COLLECTORS CLUB PHILATELIST medal, receiving his award from Mr. L. Ziffrin, Secretary to the United States Ambassador in Bogota, Colombia, December, 1952.

It has been customary to invite the medal winner to attend one of The Collectors Club's regular meetings here in New York, and at that time have the President of The Club present the medal formally. In Mr. Larsen's case this was impossible because he resides in South America. So we simply had his 1951 medal engraved and shipped it to him.

But unknown to us, Colombian Philately was not going to allow this important event to go unnoticed by it. So early in December 1952, the Colombian Philatelic Society held a banquet, the purpose of which was to present our medal to Mr. Larsen. The actual presentation was made by *the Secretary to the United States Ambassador to Colombia* in the presence of the leading philatelists down there. Many photographs were taken of the occasion. Illustrated is the one of the actual presentation.

It is with a real sense of pride that we record this affair, realizing that American Philately through this publication has abetted the friendly relations between the American nations.

Incidentally, with our permission, parts of Mr. Larsen's article were reprinted when translated into Spanish and published in "Boletin Mensual del Club Filatelico de Bogota" for September, 1952.

THE UNITED STATES

Inaugurated The International Postal Union

By HENRY M. GOODKIND

This writer and this magazine have presented various studies on the Universal Postal Union.(*) Following our treatise on the U. P. U. published in 1949, many other philatelic writers wrote about this world body because that year marked the 75th Anniversary of the Founding of the Universal Postal Union. The quality of most all these writings was quite superficial but fairly accurate because they were beamed to the less mature collector. But our complaint against all those in this country, who wrote about the U. P. U. at the time all the stamps for its 75th Anniversary were being issued, is that just a few mentioned the 1863 Conference without stressing the role of United States in the foundation of this important world body. As a matter of fact all seem to carry on the notion that European postal reformers were the ones who took the initial steps, which we shall prove is not true.

This 75th Anniversary of the Universal Postal Union had great philatelic significance. Every member nation of this world body issued one or more commemorative stamps for the occasion. This started a popular philatelic specialty of collecting all the issues for this anniversary of the U. P. U. The designs on most of these 75th Anniversary U. P. U. stamps featured the U. P. U. monument in Berne, Switzerland(**). The next most popular design used depicted the various means transporting the mails from early times to our modern speedy air mail, or those of historical persons connected with the foundation of the U. P. U. back in 1874, the most prominent being the famous German postmaster, Heinrich Von Stephan.

All this publicity for Von Stephan has established his reputation as *the* founder of the Postal Union just as Rowland Hill is regarded as the originator of the postage stamp. As a student of international postal movements, this writer conceeds that Von Stephan is entitled to much credit for his great work in having the dream of a world postal body become a working organization. But we do challenge his right to the title of "founder", who is the one who originates or begins something. Those who follow, even though they rather than the originator achieved the final success, still cannot be rightly considered *the* founder.

It is onr belief that based upon historical facts the *United States of America started the idea of an international postal group.* And the one American generally credited with the greatest responsibility for this was *Abraham Lincoln's* Postmaster General, *Montgomery Blair.* Although the Universal Postal Union was established in 1874, Montgomery Blair, as the Postmaster General of the United States, had called a Conference for a discussion of international postal matters twelve years before then,—on August 4, *1862.*

Stamp collectors, philatelists and postal administrators seem to have overlooked completely the first International Postal Confer-

(*) COLLECTORS CLUB PHILATELIST, Vol. 28, page 172; Vol. 29, page 30, Vol. 30, page 54.

(**) ibid. Vol. 28, page 179.

ence, Paris, France in 1863. The most remiss in this respect are Montgomery Blair's successive Postmaster Generals who have had such an important part in the selection of our commemorative stamps. For the past decade, the United States has issued on the average fifteen commemorative stamps per annum, practically all ignoring anything significant in our American heritage or tying in with our present "Crusade for Freedom" or the radio "Voice of America". As a matter of fact, back in 1949, the United States joined the postal parade for the 75th Anniversary of the U. P. U. by issuing three commemorative stamps. Three air mail denominations, the 10, 15 and 25-cents designated for foreign usage, were chosen for the event. This was a wise choice because of their wide international use. But what an opportunity was missed by failing to signalize one of the great pages in American History in regard to postal reforms. Instead of taking advantage of the occasion by showing Lincoln's Postmaster General, Montgomery Blair, something related to the *first* International Postal Conference called by our country in 1862 or why the immigration to the New World made this necessary, the designs selected were insipid and hackneyed. The U. P. U. commemoratives of 1949 showed an airplane, the Post Office Building in Washington, D. C. and some doves with letters in their bills flying around the globe.

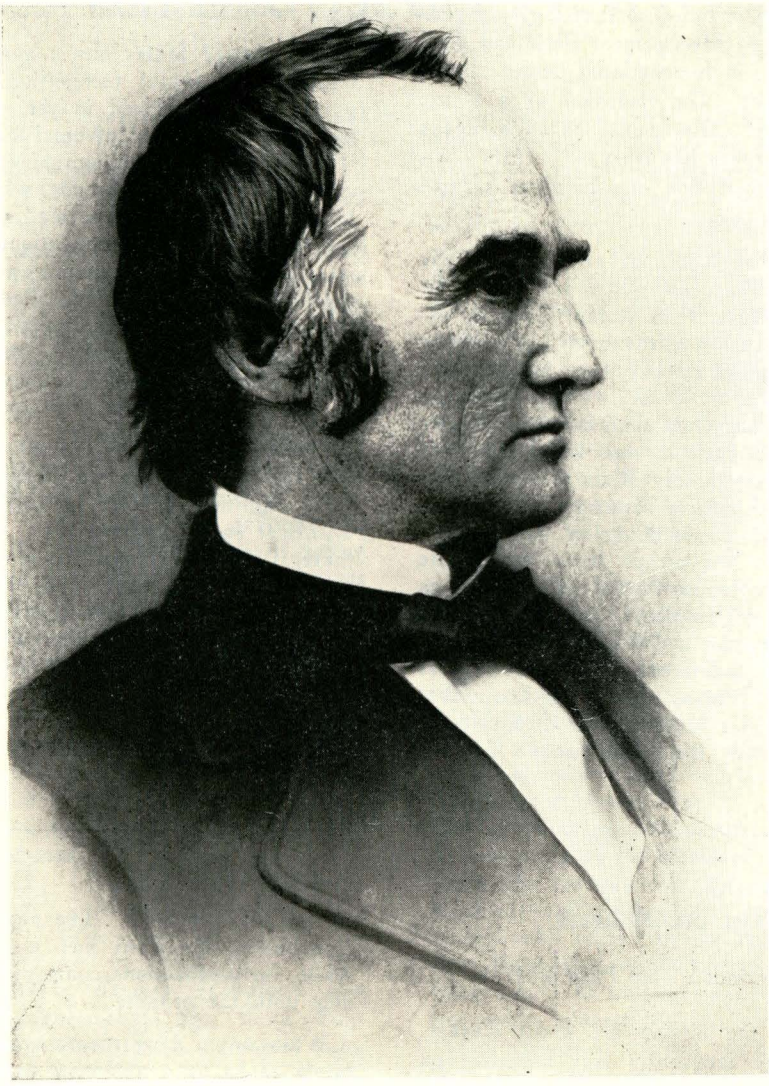
At the time of these U. P. U. commemoratives, we wondered why Montgomery Blair, Lincoln and the Conference of 1863 were not placed on these stamps. Philatelists, who claimed a connection with Washington postal heads, attributed the motive to partisan politics. Lincoln, Blair and the others of 1862 were instrumental in the formation of the Republican Party, so it was logical that the Democratic Administration would not honor postally its opposition. Another American, who was active in the first Postal Conference, was the First Assistant Postmaster General, John Adam Kasson. One historical treatise(*) gives Kasson the greater credit for the 1863 International Postal Conference because he, rather than his superior, Montgomery Blair, was the delegate of our country. In this official capacity, Kasson, not Blair, did most of the work. But Kasson's historical reputation is perhaps better known as one of the chief organizers of the Republican Party in his state of Iowa, one of the early backers of Abraham Lincoln for the Presidency and a companion of President Lincoln when he came to Washington for his first Inauguration.

The reason for the deliberate omission of Lincoln and his Postmaster Generals from the 1949 U. P. U. stamps is not, and probably will never be known. Perhaps the 1863 Conference, Blair and Kasson are so little known to our authorities that their exclusion from the 1949 commemorative stamps was due to a sheer ignorance. It would be interesting to ascertain if in 1949, any of the 1862-63 themes or men had been suggested to those responsible for the selection of the U. P. U. designs.

But now the party of Blair, Kasson and Lincoln is again in power. Germany has taken any anniversary of an important postal reform movement during the middle 19th century to solidify Heinrich Von Stephan's title as the founder of the U. P. U. by a stamp issue. It seems to us about time that the United States, in its present position of world leadership, starts to stake its rightful claim to the historical fact that our country inaugurated the moves for what finally emerged as the U. P. U. A reading of the history of postal reforms starting about 1860 shows that our country played the important role. And had not our Civil War intervened, our Post Office Department might well have carried the original steps to a successful conclusion. As evidence of this, a quotation from our previous article on the Universal Postal Union is repeated. The opening paragraph of the inaugural address of the United States delegate to the 1874 Conference in Switzerland said this:

> "You know, Mr. President and Fellow Delegates, that the United States of America was the first nation which called attention of other countries to the importance of simplicity and uniformity in international postal matters which resulted in the Conference of Paris in May 1863".

(*)"John Adam Kasson and the Beginnings of the U. P. U. by Edward E. Younger (Annals of Iowa, Vol. 28, No. 1, July, 1946).



Montgomery Blair, Postmaster General during President Lincoln's first term, who took the first step for the formation of an international postal union.

If it is desired to publicize this American work in the matter of the International Postal Union, the most effective method may be by a commemorative stamp or preferably a set of such stamps. The designs could show President Abraham Lincoln, Montgomery Blair along with appropriate motifs and legends referring to the United States' efforts for international postal reform in the 1860's. Furthermore, since the U. P. U. has been closely linked with the United Nations since the latter's establishment in 1945, other themes in the designs can be worked out to have all this integrated with our present efforts for World Peace and our support of international bodies like the United Nations and the U. P. U. The denominations should be those used for foreign mail, both surface

and airmail. But the usual 3-cents stamp should be also included so that our own people can know of Montgomery Blair and their country's part in international bodies almost a century ago. The inclusion of a 2-cent stamp for post cards would be an excellent idea because there has been no 2-cents commemorative since this denomination became the post card rate.

On the other hand, all of these glorious pages in American history can continue to be forgotten. Writers in stamp journals, especially those from our country, can persist in calling Europeans like Von Stephen, *the* founder of the U. P. U. A few philatelic students like ourselves shall continue to give this credit to Lincoln and his Postmaster General. Montgomery Blair might be better known to American historians as the original owner of the building in our nation's capital across the street from the White House. Blair House is currently famous as the temporary residence of ex-President Harry S. Truman and his family while the White House underwent repairs a few years ago. But how many Americans know that it is called "Blair House" after its first owner, Montgomery Blair, President's Lincoln Postmaster General who took the initial steps for an International Postal Union?

The United States has a good claim for national and world recognition of the important role it played in the establishment and success of the Universal Postal Union. The free flow of communication is very vital for the world. A body, which for close to eighty years, has kept mail going around the world without complications, undue delays, other obstacles or high costs is unfortunately most unappreciated. People take the movement of international mail for granted never giving much thought to the fact that a letter from Europe to this country is delivered by air mail in less than 48 hours.

It shall be seen if this one article in a philatelic magazine can start a justified movement for recognition of some important American historical events and persons. The cause is there, if enough patriotic people are interested to further it. If the stamps of the United States ever do show Montgomery Blair and the others who brought about an international postal body, the U. P. U., then stamp collectors can gain satisfaction that their historical studies brought this matter to the attention of our government's officials.

$2.60 ZEPPELIN COUNTERFEIT

(Continued from Page 98.)

lettering on the airship are much weaker, irregular, and frequently very indistinct on the counterfeit in comparison to the genuine. In fact all the engraved lines on the counterfeit lack the sharpness and firm character of the original. The counterfeit shows evidence of poor etching, rather than the work of a skilled engraver with fine tools and elaborate ruling machines.

The example of the counterfeit, which we examined, when compared with genuine was a close match in shade although somewhat duller, and flouresced quite differently under the ultra-violet light. The paper was more translucent, the gum had a grayish tone, while the perforations compared very favorably with the genuine.

While not a dangerous counterfeit, it certainly ranks as a deceptive one. Collectors and dealers should scrutinize their $2.60 Zeppelin stamps carefully, and in case of doubt should refer them to an Expert Committee. The possession or sale of counterfeits of this stamp renders one liable to severe penalties, as this is a violation of the Federal laws.

Although this interesting item has been discussed previously in the philatelic press, both here and abroad, we believe this is the first time that any illustration of the counterfeit has been permitted.

BOOK REVIEWS

The Printings of King George VI Colonial Stamps (In Table Form). By: W. J. W. Potter in collaboration with Lt. Col. R. C. M. Shelton, M. B. E. Published by Stamp Collecting Ltd., 42 Maiden Lane, London, W. C. 2, England. 70 Pages. Clothbound (Library Edition) Price 10 shillings 6 pence plus 3 pence extra for postage. Also may be had with a strong cardboard cover at a price of 7 shillings 6 pence plus 3 pence extra for postage.

This book consists of the grouping together of the Potter-Shelton series of tables originally published in "Stamp Collecting" magazine, which now have been revised and brought up to date. This series of tables gives the collector details on the various shades, printings, perforations, paper, and other pertinent information in addition to reference numbers from the Stanley Gibbons Ltd. and Commonwealth catalogs.

Each of the Crown Colonies is treated. The tables mainly cover the London releases of the Crown Agents in 1938-1939 and from 1942 on. It is a very convenient useful and necessary book for the collector of of King George VI stamps.

Albert H. Higgins

Alfred Clement: Kleines Handbuch der Deutschen Feldpost. 1837-1945. Graz. Published by the author, 1952. 74 pages, num. illustrations.

To write a review on Field Posts, whatever armies they deal with, carries the reviewer's memory back to similar publications of earlier wars. During the armed conflicts of the nineteenth Century, there was hardly any military mail. A list of hand-struck stamps of the Napoleonic Wars covers a few pages, if even that. In the Crimean War the first postage stamps with Field Post cancellations occur, but how few were employed! Even during the Franco-Prussian War the number of Field Post Offices was not too large.

However, modern wars with armies of many millions, spread out all over the globe, with the average education of the common soldier much higher than a century ago, with all the intricate means of communication devised even for the comfort of the lowest private, the institution of a separate military postal system had become an utter necessity.

We have to keep all these facts in mind when going through the pages of any new work on modern Field Posts. Also we have to remember the German lust for organization for its own sake, especially during the "Tausendjährige Reich", the Nazi Empire which was supposed to last for a thousand years, but which went "kaput" in about twelve.

No wonder, therefore, that the author of this book, on the basis of his own research along with a long list of articles in the German, English and French philatelic literature, was able to create a comprehensive work on this rather complicated subject.

This Nazi Field Post organization was started already in 1937, two years before the beginning of World War II during the fall manoeuvers of the Wehrmacht. There were no indications of the battalion or regiment to which the letter-writer belonged, but only three or four numbers to retain the utmost secrecy with regard to the respective localities. Even these numbers were left out later, using a code as an indication of his more or less mobile address.

The amount of one and two circle cancellations used seems almost unlimited. We find hand-struck and machine cancellations, inscriptions with "Feldpost" in antique or Gothic lettering, with and without eagle and swastika ornaments, sometimes with slogans added, special markings put on registration labels, cachets for mail collecting offices, navy markings, all an amazing variety. Some military formations, for instance in Denmark and Russia, used special labels with value indicated; the same applied for the military telegraph and railway service.

The registration labels themselves are treated in the work, as well as the stationery,

anti-Allied propaganda labels, postcards and prisoner-of-war cards.

In a long appendix the author gives a list of all Field Post numbers. He succeeded in locating a large number, also giving the period of their use, furthermore mute cancellations of various shapes.

As an indication of the value of all these cachets, the author employs a system of points. However, as hardly any such material is in the market here and presumably also only a small demand, it is very difficult to judge the correctness of Mr. Clement's evaluation.

Paul P. Lindenberg

Eduardo Cohen: Les Timbres de Roumanie, Emissions de 1872 à 1879. Lisbonne, 1952. 41 pages 35 ill.

There is hardly a stamp issue which encountered so much delay in being produced to be put at the disposal of the public as these Romanian sets of 1872 to 1879. Because of recent discoveries in Paris of important files by Dr. Bouvet, Mr. Cohen is now able to reveal the whole history of creation and production of these stamps. The author has done this with great ability and understanding. And his conclusions in regard to the famous French engraver Hulot's technique, always kept highly secret, are convincing.

Whereas former research on Romanian stamps confined itself on the lithographically produced issues, locally printed between 1865 and 1872, Mr. Cohen has succeeded in creating a comprehensive study of the later issues. This book's good illustrations of essays and proofs add to our understanding of the history of the 1872 issue.

Unfortunately, the author sometimes uses French expressions derived apparently from the German, but having a different meaning in French. He writes, for instance, *usure instead of détérioration* (of the printing plates) (p. 18, 20), *la gamme* instead of *le grand nombre* (of the colors) (p. 17, 22), *le jambage* instead of *la jambe* (of the "R") (p. 23, 24), *la surtaxe* instead of *l'affranchisement* (p. 19). Besides a lot of typographical errors were found which detract from the real enjoyment of this otherwise fine study.

Even the student of stamps of other countries will discover here a great number of parallels. In cases like Greece, Turkey, Chile, etc., where printing plates and the first printings were originally made in Paris or London, and the plates later delivered to the native countries for further stamp production are parallels to this Romania issue. The result was that the native workers through negligence and lack of knowledge in handling the plates and perforation machines turned out poorer work.

Paul P. Lindenberg

FRENCH MOROCCO

(See Page 57.)

CHARLES NEIDORF may be classed among the "younger" or "coming generation" of philatelists. He informed us that outside of a lapse caused by World War II, he has been collecting stamps for twenty-six years. It is interesting to observe that Mr. Neidorf's specialty is France and French North Africa (French Morocco, Algeria and Tunisia) influenced greatly by his forced presence in those sections of the world when he was in the U. S. Armed Forces.

Mr. Neidorf, employed as a clerk in the Bureau of Laboratories of the New York City Department of Health, has just commenced entering into the more studious side of philately. He has had one short article published in a weekly stamp newspaper, and exhibited a part of his French Morocco Collection once. This was at the 1952 EXSPA in New York, where it broke a precedent by winning on the first showing a trophy. This collection was his study of the "Tour Hassan" issues of French Morocco, which now has been written up by Mr. Neidorf.

At the present time Mr. Neidorf holds the position of Recording Secretary of the France and Colonies Stamp Society.

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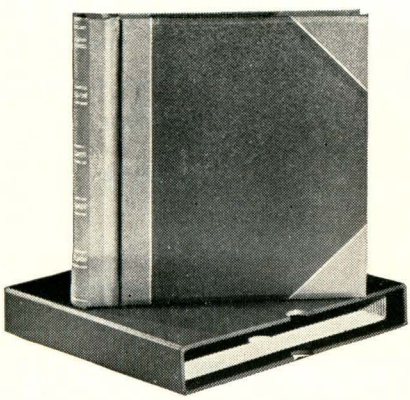
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