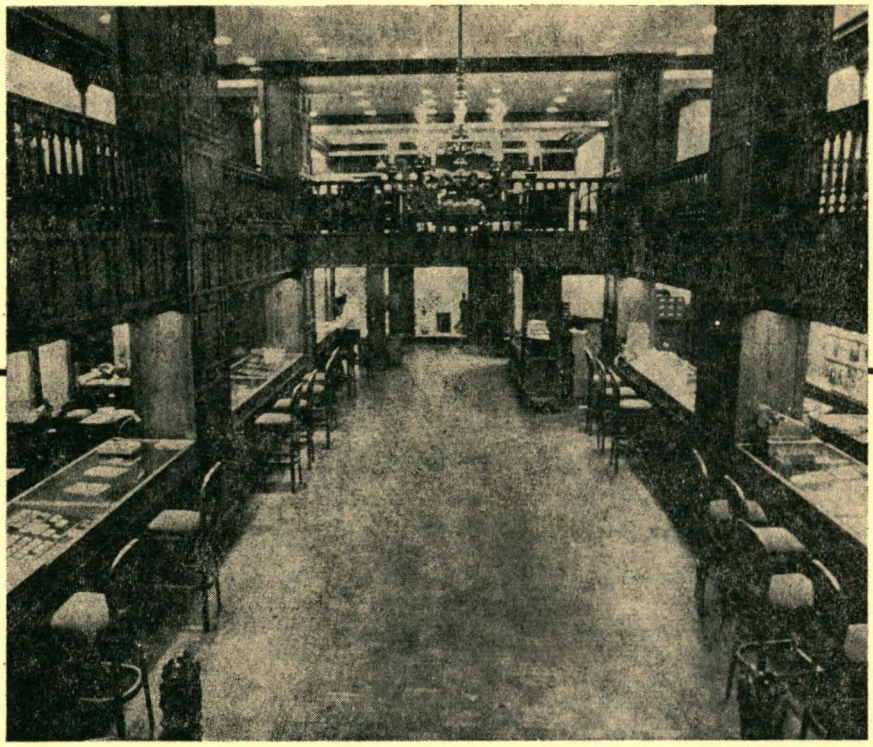


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PHILATELIST

Volume 50 Number 5
September 1971



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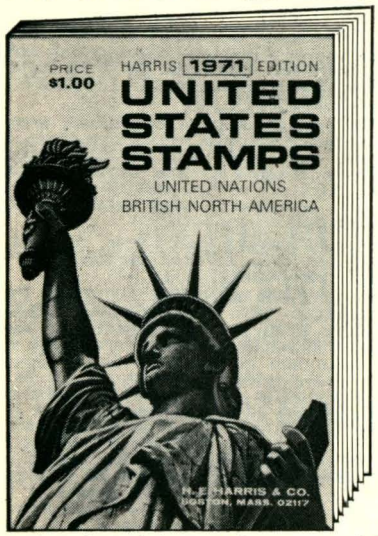
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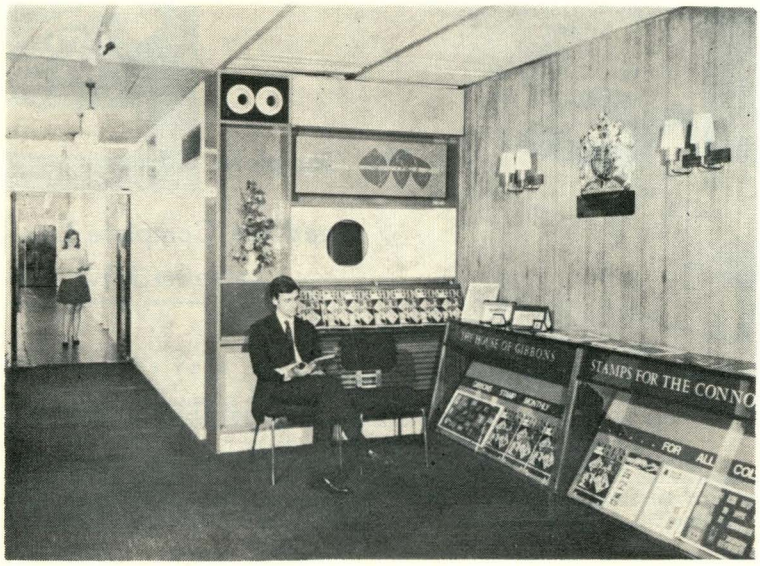
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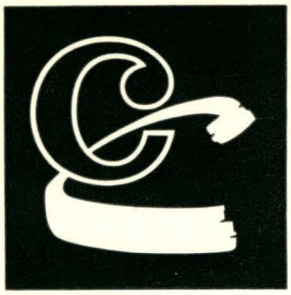
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The Collectors Club
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The President's Page

As the Collectors Club heads into the final third of its 75th anniversary year, the tempo of special activities is picking up However, the summer months were by no means idle ones and great progress was made in the redecoration of the clubhouse. In addition to painting of the entire interior of the building, walls and ceilings both, other significant improvements have been made.

The entry foyer and office area of the first floor were completey carpeted, the meeting room floor refinished and the window drapes replaced. Even the stairs up to the second floor have been carpeted to join the new carpeting and drapes in the lounge area. New venetian blinds and a clean carpet grace the library.

Not as obvious to the eye, but of perhaps greater significance to members, are changes to the library system. Many of the less frequently used items in the main library are being relocated to library annexes on the fourth floor and in the basement. Completely reconstructed cabinets in the rear room of the 4th floor, formerly occupied by the Philatelic Foundation, now house some of the material formerly shelved in the catalog room on the third floor, plus the material moved from the second floor library.

The front of the fourth floor will become another lounge for use by members and guests. The front room on the third floor continues as the Board Room, completely redecorated of course. Much of the furniture has been refinished or reupholstered and new light fixtures will enhance many of the club rooms. We anticipate that the generosity of our members will permit the addition of other needed items of furniture to complete the refurbishing.

This project is only a prelude to the many other activities scheduled for the balance of our anniversary year. When regular meetings resume on September 22, a series of outstanding programs will be presented, culminating in a special program on November 3 which has been designated as 75th Anniversary Night. Some surprises will greet the members who attend that meeting.

Certainly one of the high spots of the celebration will be ANPHILEX '71 which opens at the Waldrof-Astoria on November 26 and runs through December 1. Some of the finest collections in the world will be on display in this exhibition staged in tribute to the Collectors Club An opening night buffet on Thursday evening, November 25, at the Waldorf will inaugurate the show.

One of the features of the show will be a 100-frame section devoted to single frame exhibits by members of their favorite material. Only a very few of these frames are still available. If you wish to participate in ANPHILEX, send your request for a frame immediately to ANPHILEX at the clubhouse. There is no charge for the frames and they will be reserved on a "first come" basis.

Saturday, November 27, will be the occasion for an Open House at the Collectors Club from 4 to 6 P. M. Many foreign visitors and members are expected to join local members for this social gathering. The Waldorf will be the locale of the 75th Anniversary Banquet of the Collectors Club on Sunday night, November 28. This will be a busy week indeed!

But the anniversary activities will not end with the closing of ANPHILEX, and all members will have some personal souvenirs of this special year. A history of the 75 years of the Collectors Club will be an integral part of the official ANPHILEX catalog and will be reprinted and distributed to all club members so that those who cannot attend the exhibition personally will have a memento nevertheless. As an added bonus, all club members will receive a new Cumulative Index to the Collectors Club Philatelist, covering the first 50 volumes through 1971.

The Anniversary Year will terminate on December 15 with the annual Board of Governors Open House at the clubhouse. This is always a festive pre-holiday event, enjoyed by members and their families and is a fitting event with which to close this special year. We hope you will plan now to participate in all these events. Mark your calendar today!

Cordially,
F. Burton Sellers
President

Across the Editor's Desk

In the course of our varied reading we occasionally find something of interest to philatelists in the least expected places. Such was the case when looking through "*DuPont Magazine*", the May-June, 1971 issue. We are reproducing a portion of an article by George Neilson entitled, "Liquid Dyes Get a Stamp of Approval". The information was certainly new to me.

The following is the part of the story which seems to be of interest United States specialists:

"On July 20, 1970, a U. S. commemorative stamp was issued with an appropriate first day dedication ceremony at Custer, S.D. Admittedly, there's nothing unusual about *that;* a total of 591 stamps honoring outstanding individuals (from W. C. Handy to Winston Churchill) and events of deep significance to the nation (from the battle of Shiloh to the moon landing) were issued between 1893 and July 1970.

Nor was there anything unique about the theme: Wildlife Conservation. Similar themes have been approved in the past by the Postmaster General. In 1966, a commemorative stamp honored the 50th anniversary of the migratory bird treaty between the United States and Canada; in 1968 a Waterfowl Conservation stamp featured ducks in flight.

The theme of wildlife conservation was chosen by the Citizen's Stamp Advisory Committee, acting upon recommendations of interested groups. This is standard procedure for the selection of subject matter for all commemoratives. Requests for the issuance of such stamps, originating with individuals and organizations all over the country, are sent to the Postmaster General, who makes the final decision. The department, with a current backlog of requests for about 3,000 different stamps, receives from 250 to 300 new proposals each year. Those that meet rigid standard are referred to the Committee, which recommends to the Postmaster General the subjects it considers of greatest general interest with the most appropriate and appealing themes. Excluded from consideration are living people; fraternal, political, charitable, or sectarian organizations; cities, towns, and counties; and schools or instiutions of higher learning.

The Wildlife Conservation stamp, designed by artist Robert Lougheed, had a normal printing of about 130 million. It shows an American buffalo, printed on tan paper. Even the specification of a colored paper stock was not particularly noteworthy; 11 other commemorative stamps—dating back to 1956—have been printed on colored paper.

What made the stamp especially interesting—to papermakers if not to philatelists—was the fact that the stamp was printed on paper colored with *liquid dyes.* "I think it's inevitable that liquid dyes will completely replace the dry powder variety in the papermaking industry within the next few years," says Bill Madison, beater department supervisor for P. H. Glatfelter Co., Spring Grove, Pa. "The liquids have so many advantages over the powders, and it's so easy to convert to them, I don't see how a paper manufacturer can afford *not* to do so."

Glatfelter, one of the nation's leading suppliers of commercial printing, converting, and book publishing paper, made the paper stock on which the Wildlife Conservation commemorative was printed.

The making of quality papers is a familiar story to the 106-years-old company, now in its fourth generation of family management. "About 35 percent of our production goes to the book publishing market," says Glenn Markle, advertising and public relations director of the company. "Many of the best sellers published in the U. S. are on Glatfelter paper." These books line the shelves of paneled, high-ceilinged executive offices in the sprawling Glatfelter plant, a blend of the traditional and the modern. (Three of the company's office buildings are pre-Victorian houses that were part of the original Glatfelter estate; the founder's daughter lived in one of them until she died in 1969 at the age of 97.

Traces of an American yesterday linger in the office areas, but the manufacturing operation features the latest advances in papermaking technology. Among its most recent additions is a highly automated paper-dyeing system based on the new liquid dyes.

Glatfelter began using liquid dyes in the late 1950's when DuPont Paper White SP solution was first introduced. This type was much easier to use than powder, and the paper company soon switched entirely to the liquid white.

Madison cites cost savings as the chief benefit of liquid dyes. "We estimate we're using 15 to 20 percent less dye than when we used powders", he says. "Since the color is in solution the liquids blend into the pulp better and we get full utilization of the dye value. Our savings in dye costs—in one year—were enough to pay for the cost of the changeover."

Another advantage of liquid dyes is the improved method of measuring. Before liquids, dyes had to be measured by hand. A man might spend several hours a day, hoisting drums from storage to the dye area, opening them, measuring out the powder, and weighing it. The air would be filled with dye dust that could contaminate the paper as it was being made. Now, measuring is done automatically and the dye is injected directly into the paper feedstock. The operating area is cleaner, and people are more comfortable. Fans and air conditioning are possible where they never were before, because the danger of colored dust drifting into critical areas has been eliminated."

1971 COMING MEETINGS

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

Cochin, Die and Perforation Varieties of the Fifth Raja Issue of 1944-48

By D. B. Griffin

Although Cochin is one of the more popular of the Indian Native States, it's stamps, particularly those of the later issues, have received little attention beyond the usual catalog listing. This lack of attention is evident from the fact that the two different dies used to produce the stones for printing the nine pies denomination have not been previously described. It is also evident from the lack of agreement between the major catalogs as to what perforation guages were used for each value. I hope that the following will rectify some of this lack of attention to an interesting group of stamps.

The design which I identify as Type I is shown in Figure 1, while Type II is shown in Figure 2. The difference between the two lies in the shading of the visible cheek of the portrait. On Type I the largest shading line takes the form of a wide "V" extending downwards from the nose towards the corner of the mouth and then up and back towards the ear of the portrait. On Type II the "V" shaped shading line is now a single line extending from the area of the nose towards the corners of the mouth.



Figure 1. Type I.



Figure 2. Type II.

In the absence of available official records of the Cochin Anchal it is not safe to be dogmatic concerning the postal emissions of Cochin. The following points at least are factual.

1. The nine pies denomination exists Type I, perf. 11 x 11; Type II, perf. 13 x 13½ and Type II, perf. 13 x 13.
2. The nine pies denomination is cataloged as having been first issued in 1944.
3. The one anna-three pies denomination exists Type II, perf. 13 x 13½ and perf. 13 x 13.
4. The one anna-three pies denomination is cataloged as having been first issued in 1948.
5. The one anna-nine pies denomination exists Type II, perf. 13 x 13.
6. The one anna-nine pies denomination is cataloged as having been first issued in 1946.

This and the other lithographed issues of Cochin were printed by the Associated Printers, of Madras. Examination of sheets from each of the issues produced by the Associated Printers indicates that perforating was done with guillotine perforators gaging 11 or 13, or with a single comb perforator that gaged 13½ on the legs and 13 on the line.

If one will concede that the Associated Printers did not change the design of the stamp or the gage of the perforation indiscriminately we can suggest at least three printings for the nine pies denomination of this issue. Since the two high values of this issue were printed from the Type II stone, since they were not perforated 11 x 11 and were issued two years after the first of the nine pies values were reported it is not unreasonable to consider that the nine pies, Type I, perf. 11 x 11 variety represents the first printing of this value. The Type II, perf. 13 x 13 variety of the nine pies denomination may well constitute a second printing, made at the same time that the one anna-nine pies value was printed in 1946. Similarly, the Type II, perf. 13 x 13½ variety of the nine pies denomination may constitute a third printing, made at the time that the Type II, perf. 13 x 13½ variety of the one anna-three pies value was first issued in 1948.

The need for substantial quantities of the nine pies denomination is clearly evident. Nine pies was the single weight letter rate in effect from late in 1943 or early 1944 until the Cochin-Travancore union in 1949. Thus three printings of this denomination may not be unreasonable.

The second value of this issue to be cataloged is the one anna-nine pies value, reportedly issued in 1946. As far as can be ascertained this value occurs only with the Type II design and only perf. 13 x 13. The need for this denomination is not evident from any rates or postal charges that I have been able to locate. Further, no regular or provisional issue before or after 1946 included a stamp having this value. Still further, what may have been excess stocks of this stamp were subsequently surcharged in 1949.

A single printing of this denomination would seem to have been more than adequate and is all that can be deduced.

The one anna-three pies denomination is the third and last stamp of this issue. It is cataloged as having been issued in 1948. As far as is known it exists only with the Type II design, but perforated both 13 x 13½ and 13 x 13. Based on the perforation pattern of the Cochin lithographed stamps it would seem that the 13 x 13½ guage comb perforator was being phased out of use by the Associated Printers in 1948. A first printing of the one anna-three pies value (and a third printing of the nine pies value) may have represented the final use of the comb perforator by the Associated Printers.

Some justification can be made for the one anna-three pies denomination since this figure represented the postal rate for a double weight letter during the 1944-49 period. Since neither the 1946-48 Fifth Raja nor the 1948-49 Sixth Raja issues included a stamp of this value it is not unreasonable to propose two printings for this particular stamp.

It is surprising that these Types and Perforation varieties have not been previously described in the literature. It is especially surprising since the Scott Standard Catalog, volume I, uses the Type I design to illustrate this issue while the Minkus Worldwide, volume I, and the Gibbons Commonwealth Catalogs use the Type II design for the same purpose. Scott and Minkus both list the 13 x 13 perforation for the nine pies value with the 11 x 11 gage as a minor variety but overlook the 13 x 13½ gage. Gibbons lists both the 11 x 11 and the 13 x 13½ gage but not the 13 x 13. For the one anna-three pies value both Scott and Minkus correctly list the 13 x 13 gage but do not mention the 13 x 13½ whereas Gibbons lists the 13 x 13½ but not the 13 x 13 gage. Both Scott and Minkus are correct with respect to the one anna-nine pies value existing only with the 13 x 13 gage but Gibbons incorrectly lists this stamp as perf. 13 x 13½ only.

Although it is over twenty years since Cochin was integrated into the Indian Republic its stamps and postal system still offer many areas for study.

Deciphering Unexplainable Rates

By Robert P. Odenweller, F.R.P.S.L.

Over the last ten years I have gained an ever increasing respect for an adage recounted to me by an eminent philatelist — Rates that seem incorrect at first glance frequently deserve a second glance. This advice has been very useful in examining a number of covers in recent years.

In general there appear to be three categories of explanations for incorrect rates on covers.

1. The cover is overpaid or underpaid.
2. The cover is not genuine or has been altered from the form in which it was originally used.
3. There is an explanation for the rate which has been forgotten in the years since the cover originated.

My experience, particularly with the classic stamps of New Zealand, has shown that the majority of the covers to be considered fall in the second and third categories. The first category is a rarity, since to qualify, the underpayment must not be recognized by such markings as "deficient postage," because with these markings, the rate is not, after all, incorrect, and this article is concerned with rates not otherwise explainable.

Overpayment remains a problem as it is not necessary to recognize it as such with postal markings, but as yet I have not encountered a cover of this era which was unquestionably overpaid. For one thing, the value of money was very much appreciated by early New Zealanders and, as underpayment seldom, if ever, escaped the eyes of the postal clerk, the sender was just as unlikely to have paid too much postage.

Covers which fall in the second category are usually the product of those fakers who do not have a full knowledge of the rates in effect at the time they are attempting to simulate. This is a significant asset to the collector-specialist, since the quality of certain forms of philatelic deception is definitely on the increase. A knowledge of the rates and other important features to be expected on the category of covers being investigated is essential and can, at times, be the only way to prove a cover to be false.

The last category embraces the field so fondly regarded by the postal history researcher. My favorite definition of postal history research is "*the rediscovery of once known facts.*" In many countries the facts of postal rates have been mislaid and forgotten over the years which have passed. Fortunately for the New Zealand specialist, the records of rates changes exist in the government's official records as published in the *New Zealand Gazette.* In spite of this and the recording of the more important rates in numerous sources, there are still gaps which are annoying. Other researchers have for some time been engaged in separate attempts to secure all of the rate information covering the period of the New Zealand classics with, as yet, only partial success.

In spite of the knowledge of all the rates and changes as published by a government, the manner in which a specific postmaster interpreted the rules or adapted them to his own use is all too often the key to some of the more interesting covers examined. In this situation, familiarity with the subject becomes paramount. Comparative philately can be useful in some cases by showing similar uses, routings, and other information for covers so rare as to have few, if any, contemporaries. Finally, luck and perseverance have a definite role in the success or failure of many investigations.



Figure 1. Problem: The amount of postage is at odds with the markings showing "Via Marseilles" and "Late Fee." What is the solution?

To illustrate the use of the above three rules, I have chosen a cover (Fig. 1) which required fullest consideration of each. It was offered to me by a prominent London dealer and seemed a problem from the start. The rate is indicated by "Via Marseilles" with an additional "Late Fee" shown to have been paid. When consulting the records of rates in use at the time of the cover, however, certain anomalies become apparent. The rate via Marseilles had, by 1866, been consolidated from an earlier dual scale to a single charge of 10d. per half ounce. The late fee for overseas letters was one shilling (12d.). Therefore the cover should have had a combination of 1/- and a multiple of 10d. Here is where the problem arose. The cover shows at the right a pair of the 2d. and a 6d. stamp, obviously making up the 10d. increment expected to be paid by the sender. At the left is a pair of the 6d. which would comprise the overseas late fee. But in addition to these is a rose 4d. along with the group at the left. This appears to be completely superfluous.

An attempt to apply the first test met with unsatisfactory results. The overpayment, if it was one, would have to have been 4d., the value of the extra adhesive. As the cover was given special attention at the time of mailing in order to collect the late fee,[1] it would have to have been deliberately added at that time, which, as overpayment, seems highly unlikely. As a double rate via Marseilles, it would have been underpaid by 6d. which is even more unlikely for essentially the same reason. This line of reasoning eliminated the first test from consideration.

The second test, that it was the product of a faker's art, seemed a likely candidate by this time. The 4d. in the rose shade was in use for only about a year before it was superseded by the yellow shade since it too closely resembled the penny shade. As a result, this is a very scarce stamp to find genuinely used during this period. Discovery that the cover was sent before the stamp was available would obviously have proven the cover false, but this was not the case. The cover was used well within a year of the date of introduction of the 4d. stamps.

The possibility was that the 4d. was added to "improve" the appearance of the cover. Very close measurement and examination of the three New Plymouth Circular Date Stamps and the three strikes of the obliterator number 9 which was also in use at New Plymouth yielded no differences to show that the

1. Late fee was an extra fee paid for letters which "were received at post offices after the mail had closed and until twenty minutes before the despatch of the mail," to make sure that they would be included in the outgoing mail.

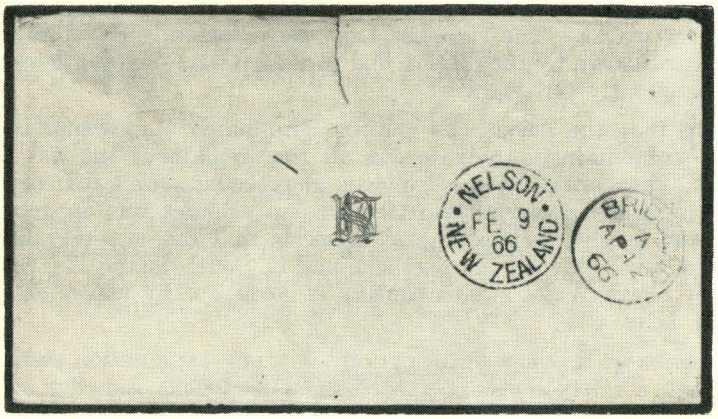


Figure 2. Can the fact that the cover passed through Nelson, New Zealand on the way to its destination be significant?

strike tying the 4d. was not the same as the others. Comparison with other similar strikes showed them to have all the normal characteristics of the genuine marks.

A search for the late fee strike in Volume III of The Postage Stamps of New Zealand, which concerns the postal history of New Zealand stamps, was in vain. Having exhausted almost all of the sources available and having reason to doubt the cover, I was ready to return it to the dealer who had sent it to me. Perseverance came into play at that point.

As I was taking a last look at the cover, I saw for the first time a feature which should have been obvious but was not. Measurement of the spacing between the CDS and the obliterator showed that the obliterator, originally sent to the various postmasters in 1855, had been mated to the CDS to form a duplex. Immediately I became quite excited for I had never heard of the original obliterators having been used in this manner. A quick search through Volume III was like a dash of cold water because no similar duplex was on record. It did, however, make a very important difference to the cover. The 4d. had to belong, as did all the other marks, since the duplex tied them all together.

I wrote to Marcel Stanley in New Zealand for help, asking if he or anyone else knew of other examples of these two marks. While the letter and answer were in transit, I chanced to read Volume IV of the same series and located an Addendum which showed both the duplex and the late fee marks. The response from New Zealand echoed these findings. Another feature shown by the duplex had promise of solving another controversy but was subsequently put right.[2]

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2. I had assumed the duplex to have been constructed in a fashion in which the two elements were mated in relation to one another which would have put an end to the long standing controversy over whether the obliterator was a 6 or a 9. The cover shows an orientation which would make it unquestionable that the postmaster regarded it to be a 9. More recently this theory was doomed to change.

   In a sale of an original find of correspondence in a London auction, a number of the New Plymouth duplex strikes were in evidence. A quick examination showed that the elements were not fixed, but were free to move, probably in a collar of some sort.

   The controversy over the 6 or 9 continues in its quiet way.

and he late fee marks. The response from New Zealand echoed these findings. Another feature shown by the duplex had promise of solving another controversy but was subsequently put right.[2]

Knowing that the cover was genuine eliminated the second test. Formulating the explanation of the rate was all that remained, but was, in itself, a difficult task. The answer came from an unexpected source. In a book about the early ships which serviced the Australasian colonies was an account of the routes followed by the various ships. It seems that the ship serving New Plymouth stopped at Nelson on the northern end of South Island before sailing for Sydney, New South Wales. This routing is borne out by marks on the reverse of the cover (Fig. 2).

On the basis of this new information, only one explanation seems to fit the facts. Though a fairly thorough search for information showing how late fees were applied yielded no results, it is possible that such charges were made in a way which has not before been suspected.

Assuming the cover weighed over ½ oz. but under one ounce, it would have required double the 10d. rate which would leave 6d. unaccounted for. Knowing that the closing of the mail in New Plymouth was for a domestic port, it is possible that late fees were all charged at the domestic rate regardless of the ultimate destination. It does not seem likely that the 6d. was charged as a domestic rate in error. Consider this course of events. The sender arrived at the post office, too late for the normal closing of the post, with a letter upon which he had placed the 10d. group at the right. The letter was weighed by the postmaster and found to be over ½ oz. which required another 10d. as well as the 6d. late fee. These were added, making the group at the left.

Had the stamps all been added at one time, it seems more likely that a different combination of values would have been used and the groupings would have been less distinct.

Furthermore, as most post offices of any size were the last point before leaving for overseas, the usual late fee covers to be seen would not have fallen into the category of passing through a domestic port first, so overseas late fees would usually be the full shilling as prescribed by the rates.

Confirmation or denial of this theory would be possible if other overseas late fee covers originating under similar circumstances could be found.

This has been an attempt to share some techniques which have been helpful to me in the pursuit of answers to some difficult questions. I hope that the approach of using an orderly arrangement of considerations or rules will be of some assistance to those who have problems deciphering heretofore unexplainable rates in their own fields.

Considerable time will be saved if all correspondence with regard to advertising copy, prospective articles, and other pertinent details of *The Collectors Club Philatelist* be sent to me at the following address:

H. D. S. Haverbeck
Bramble Hill
Post Rd.,
Bernardsville, N. J. 07924

United States
The 10¢ Registry Stamp of 1911

By Robert L. Markovits

On Friday, December 1, 1911, the United States Post Office experimented by placing on sale a distinctive postage stamp intended solely for use on registered mail, a ten cent light blue stamp picturing an eagle.[1] (Fig. 1).

Postmaster General Frank H. Hitchcock did not, however, prohibit the use of regular United States postage stamps to prepay the registered mail fee.[2] (Fig. 2).



Figure 1. An enlarged photograph of the issued stamp, Scott F1. Unless otherwise noted, all items photographed are from the Author's collection. Photographs by Adrienne Boutrelle, Brooklyn, N. Y.

This failure, in some ways, may have prevented his idea from having its intended effect — to enable postal clerks to easily identify registered mail.

The idea, if it had worked, would have had a long life. From the start, however, critics complained that the idea for this stamp had not been completely thought through since a stamp of the denomination of 12c should have been provided (the first class postage rate during the period of the currency of this stamp and in fact from 1885, was two cents). In fairness to Hitchcock, however, it should be pointed out that from June 1, 1867, when the Post Office Department first required that the registry fee be paid by stamps, postal clerks had used regular issue stamps to prepay the fee, so the special issue was virtually doomed before it came into vogue.

Hitchcock's failure to require the exclusive use of the stamp probably was the most important reason why the idea was abandoned, since all registered mail had to be personally processed by registered mail clerks who would have followed instructions.

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1. Scott, F1; Minkus, Reg. 1; Gibbons-Whitman, R 1.
2. U. S. Postal Guide, Nov. 1911, p. 5, Order 5873, dated November 1, 1911, amending Sec. 803 of PL & R, 1902 ed.

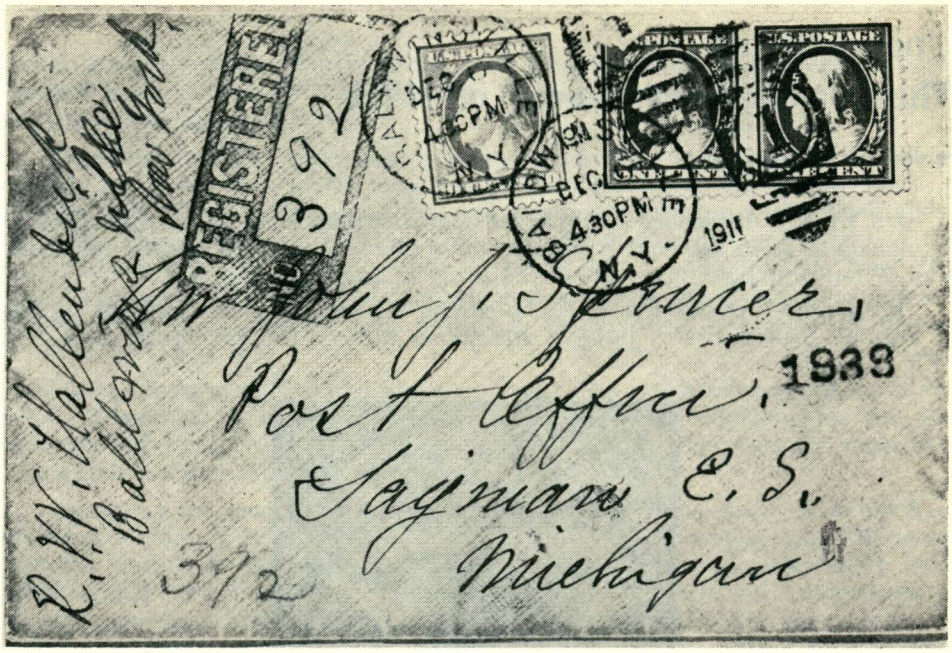


Figure 2. Regular stamps could still be used to prepay the registered fee, as illustrated by this cover from Baldwinsville, N. Y., mailed December 6, 1911, six days after the 10c Registry stamp was issued.

On May 5, 1913, Postmaster General Albert S. Burleson who had replaced Hitchcock in March of that year, ordered the use of the special stamp discontinued when the supply on hand was exhausted.[3] Thus, an attempt to fill an alleged special need ended in short order and has never been revived, although it was copied for a short time with the same shortcoming in 1955 for Certified Mail.

Since 1855, the Post Office Department has provided a formal system for registering valuable letters. Thorough and all-inclusive discussion of the registry service, its rates, and its history even prior to 1855 when local offices provided an informal system, have been ably covered elsewhere by Miss Barbara R. Mueller and Donal MacGregor and other writers and are outside the scope of this article.[4]

This article covers approximately the period from 1911 to about 1921, the decade which saw the introduction and the virtual exhaustion of the supply of the registry rate which had been in effect from November 1, 1909.

When the registration stamp was issued, its denomination was made that of the registry rate which had been in effect from November 1, 1909. This 10 cent rate continued until March 31, 1923. During the entire period, a maximum insurance limit of $50.00 (in addition to registration) was in effect for no additional fee. The graduated rate scale for a $100.00 indemnity was not introduced until April 1, 1923.[5]

During this period, no charge was made by the Post Office Department for obtaining a registered mail return receipt. This fee went into effect on and after April 14, 1925.[6]

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3. U. S. Official Postal Guide, June 1913, p. 5, Order No. 7136, May 28, 1913.
4. Partial bibliography appended as a separate listing.
5. U. S. Registry Fees, 1855-1955, Barbara R. Mueller, 21st Congress Yearbook, pps. 29, 31 (1955).
6. Letter to author from Office of Postmaster General of the United States, January 3, 1967.



Figure 3. The Harry Chorlton engraving of an eagle which may have been the source for Huston's design. Reproduced from the original in the Huntington Library and Art Gallery where Chorlton's work is now located.

Registered letters were numbered and recorded in post office records but, during the currency of the 10c registry stamp, a registration label was not needed for foreign registered mail and no cover is known showing the combination. According to the United States Postal Guide, this practice on foreign mail was abandoned on January 24, 1911, together with the requirement of utilizing an exchange office number.[7]

The idea to utilize a special stamp for registered mail apparently was conceived during the summer of 1911. In early July, Clair A. Huston of the Bureau of Engraving & Printing staff prepared a model, a pen and ink sketch, for Hitchcock's inspection and approval.

The source of the design is not known by the Bureau or the Post Office Department but, based upon an observation by Clarence Brazer, (Fig. 3), and later research, it appears that Huston could have followed a previous engraving by Harry Leslie Chorlton, another well-known Bureau engraver. Brazer's biography of Chorlton noted that among the work he did for the Bureau was an "eagle profile facing to the left, wings raised, standing on the flag, laurel and arrows, atop a rock, for the Hamilton Bank Note Company."[8] Slightly modified, this seems to be the design source for the 10c registry stamp.

Nevertheless, a check instituted by the staff at the Henry E. Huntington Library, where the Chorlton effects are preserved, failed to turn up the exact eagle as described above, but the curator did find a number of engravings depicting eagles in various positions which adds further support to this thesis.[9]

Huston's model, which recently came to light, was approved by Hitchcock on July 8, 1911 (Fig. 4). On July 29, 1911, James J. Britt, the Third Assistant Postmaster General of the United States, sent the following letter to the engraving division of the Bureau of Engraving and Printing in Washington, which received the letter and the model on the same date. The model is marked on the reverse:

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7. Postmaster General Order #5235, U. S. Post Office General, Feb. 1911, Supp. p. 6.
8. Harry Leslie Chorlton, Vignette Engraver, Clarence W. Brazer, Collector's Club Philatelist, Vol. 27:3 p. 66, July 1948; biography by Brazer, Essay Proof Journal, #48, p. 224 (1955); see also, Essay Proof Journal, #18: pp. 79-80, (1948).
9. Letter to author from Carey S. Bliss, curator, dated Dec. 5, 1967.

> "I have the honor to request that the Director of the Bureau of Engraving and Printing be authorized to engrave a design for a registry stamp, which was approved by the Postmaster General on July 8, 1911, to prepare the necessary plates, and to print 10 million copies of this stamp to be held subject to requisition of this department for issuance to Postmasters."[10]

Thereafter, utilizing Mr. Huston's model, die #350 was prepared at the Bureau by Robert Ponickau, who engraved the vignette, and by Edward M. Hall, who engraved the frame, lettering and numerals.[11] After proof impressions were pulled, on September 13, 1911, Mr. Britt approved the design and selected a light blue shade as the color.[12] Mr. Hitchcock approved the final proof on September 23, 1911. Printing was ordered.

The design was officially described as follows:

> "The new registry stamp is a rectangle on end, the size of the design being approximately ¾ x ⅞ inch, and the color light blue. The design shows an eagle with extended wings, perched upon a rock, within a circle set in a panel of plain lines. Above the circle, and following its course, the words "UNITED STATES REGISTRY" appear in two lines, and in the two lower corners the denomination, 10 appears within small circles, with the word CENTS between."[13]

This stamp appears in various shades, from a deep ultramarine to a faded, almost grey-blue color. The color differences are striking when plate blocks are examined together.

Few freaks occurred on this issue. I know of no misprints, failures to print portions of the design, or shifts, or that part perforate, varieties exist.

The Bureau designated eight plates to print the stamp: 5720, 5723, 5726, 5729, 5848, 5871, 5875 and 5879. The first four plates were assigned for the initial printing order with the last four held as reserve plates. Eventually, the last four plates were cancelled without going to press.[14]

Each of the plates from the 5720 group were started on October 3, 1911, and were ready for use the next day. These four plates were put on the presses for the first press run from October 4 through October 12, 1911; they were put back on the presses and run three more times from December 8, 1911 through January 3, 1912, from May 3 through May 14, 1912 and, finally, from February 4 through February 21, 1913.[15]

Since the initial order called for 10,000,000 stamps, 25,000 sheets of 400 stamps each were made, later divided into four post office panes of 100 each. It appears that the October, 1911 press run of eight days was sufficient to meet this initial order about 6,250 sheets being printed from each plate. The balance of the printing took place on the other three press dates.

When the stamp was withdrawn, approximately 38,210,000 10c registry stamps had been delivered by the Bureau on order from the Post Office Department. This means that a total of more than 95,000 sheets of 400—382,000 post offices panes — were printed and delivered to Postmasters.

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10. Letter to author from J. R. Baker, Records officer, Treasury Dept., Bureau of Engraving & Printing, dated February 3, 1961.
11. Ibid.
12. Ibid.
13. U. S. Post Office Department, United States Stamps, 1967 ed. p. 42.
14. Baker letter, see note 10.
15. Ibid.

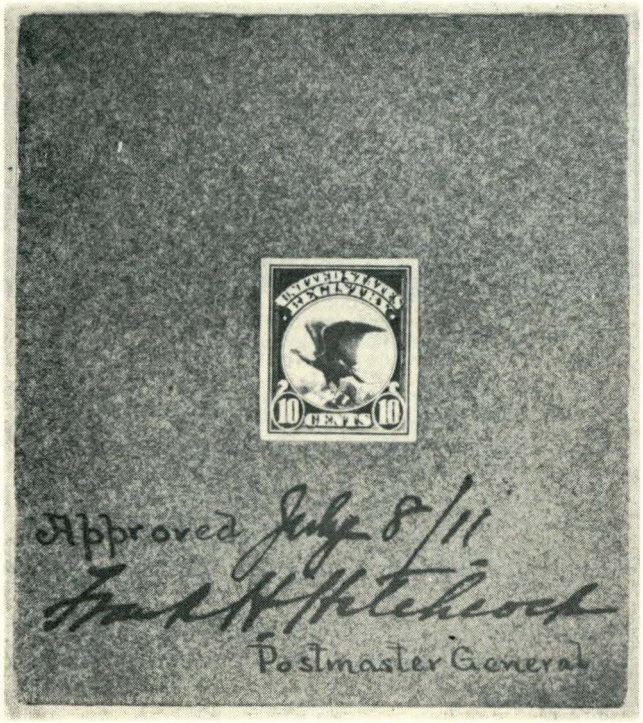


Figure 4. Original approved model, dated July 8, 1911 by Frank H. Hitchcock, Postmaster General.



Figure 5. An example of the watermark used, but this USPS pattern is inverted.

According to the annual reports of the Director of the Bureau, the following was the delivery schedule for this issue:

Fiscal July 1, 1911-June 30, 1922		
1912	16,598,159	
1913	16,757,340	
1914	3,223,620	
1915	1,630,980	Total 38,210,099

The 1912 report shows that the Third Assistant Postmaster General received one copy of F1 for the official collection of the post office and 100 more were delivered in 1913 as specimens. Whether these were overprinted "specimen" is not known. None are philatelically recorded. In 1912, 400 copies were also delivered to the Third Assistant Postmaster General for use by the International Bureau of the Universal Postal Union.[16]

A contemporary article in the philatelic press gives a lower number of stamps delivered than appears in the official records, to wit: for the period from November 10, 1911 through June 11, 1913, inclusive, 33, 168, 129 stamps were delivered. The approximate difference, 5 million stamps or 50,000 post office panes, was possibly unusable on account of spoilage and defects.[17]

The formal mechanism for the stamp's issuance was Postmaster General's order No. 5873 dated November 1 ,1911. Since the stamp was never authorized by act of Congress, the stamp was discontinued by Executive Order. Executive Order H7136, dated May 29, 1913, contained the terse official cancellation notice:

> "It was later found that the slight advantage of the distinctive registry stamp was outweighed by the confusion arising from its attempted use for prepayment of postage by persons unfamiliar with its true function."

On December 13, 1913, the plates were cancelled and destroyed.

With these historical references concluded, we can now detail the pertinent information concerning the printing, the proofs, the plates, the varieties, and the most interesting part of this study—the postal uses .

As previously stated, the issue was printed in sheets of 400 stamps, each bearing plate number and imprint blocks in eight separate positions (TL, TR, UL, LL, BL, BR, UR, LR). Each post office pane of 100 had two plate numbers, one either a top or bottom and the other a side.

The stamp was printed on single-line watermarked paper on the Bureau's flatbed press. (Fig. 5). The 12-gauge perforating wheels were used for this issue.

Plate layout followed the normal pattern for "A" plates. Plates which bore the letter "A" before the plate number and imprint were so designated by the Bureau to indicate an experiment which was being conducted to overcome unequal paper shrinkage. The "A" indicated that the spaces between the stamps were approximately 2¾ mm.; thus, the spoilage due to inaccurate perforating was kept to a minimum. All of the eight plates assigned to this issue were designated as "A" plates. As noted, the Bureau of Engraving and Printing imprint was still being applied to plates, so the imprint appeared as follows: "BUREAU, ENGRAVING & PRINTING, A 5720." It was not until November 28, 1911 that plates no longer bore the Bureau Imprint.[18]

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16. Annual Reports of the Director of the Bureau of Engraving & Printing, 1912-1915 inclusive.
17. U. S. Ten Cent Registry Stamp, Issue of 1911, L. Harald Kjellstedt, The American Philatelist, Vol. 26, Aug. 1913, p. 195.
18. King & Johl, 20th Century U. S. Postage Stamps, Vol. 1 (Rev.) p. 111 (1937).

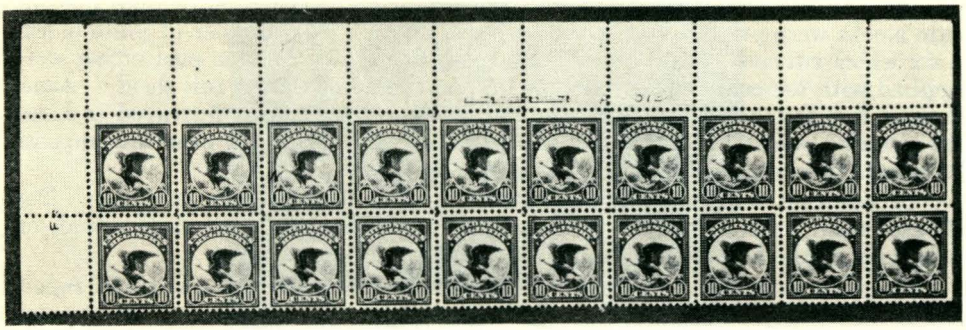


Figure 6. A top strip of twenty showing the plate number and imprint on plate 5726. Note the SB initials to the left of the stamps — whether this appears on all plates is not known to me since it does not appear on the proofs.

A block of four and a plate block of twenty from the top left portion of a pane from plate number 5726 and opposite positions 1 and 11 show the initials "SB." (Fig. 6). These initials do not appear on the other plates, as far as is known, nor are they on the plate proof of plate 5726 now available for research at the Philatelic Division of the Smithsonian Institution in Washington, D. C. These initials are probably the plate maker's or worker's initials since these are not recognized as the initials of any plate finisher or siderographer. There are no plate maker's initials on the top of the sheet to indicate which craftsmen at the Bureau had pulled the plate out to be put on the press, as one finds on certain other issues of the period.

In order to aid in perforating, guidelines, a center line and small side arrows were used. Therefore, straight-edge copies are normal on two sides of each sheet, and guideline copies can be found.

Apparently, the spacing experiments worked on this issue and the result was unusually good—very few copies have been found where the perforations cut into the design, although on the other extreme, very few copies with boardwalk margins are known.

As noted, each plate can be collected in four positions—no way is yet known to determine whether a side plate is from the upper left or lower left position, nor can the position of a top or bottom plate be told as being the left or right side of a pane of 400. Thus, a complete collection of matched plates represents sixteen plate blocks, top, left, right and bottom. Each of the four plates used for the issue was on the press at exactly the same time and approximately an equal number of each was saved. The Bureau Issues Association recent plate number survey confirms this research.[19]

The plate number collecting fad was in its infancy in 1911 and its popularity was mainly attributable to the efforts of the dealer, John Murray Bartels, of Washington, Boston and finally Nassau Street, New York, New York. About the turn of the century, Bartels published a catalogue of plate numbers in which he promoted the collecting of plate numbers in margin strips of three showing number and imprint. It was not until about 1919 that Eustace B. Powers, then owner of Stanley Gibbons & Co. of New York decided, as Bartels had before him, that it was senseless merely to sell singles, or strips with plate numbers—why not sell plate blocks—(surround the number; hence the present day craze was born out of good business practice by an enterprising dealer). Consequently, since this stamp was printed well before 1919 and since Powers did not get the public enthusiastic until then, most plate pieces found on this stamp are either plate singles or plate number and imprint strips of three.

19. The BIA Plate Number Survey, Sec. 5000-6000, Bureau Specialist, Vol. 30, pps. 20-21 (1959).

Plate blocks of six are difficult to obtain. Probably, no more than 660,000 plate blocks were printed and issued to postmasters. The number of plate blocks of six which survive cannot be estimated, but are few. Smaller post offices were supplied with ten-cent registry stamps in quantities less than a full sheet — sometimes as few as ten — so, certainly, plate number blocks were destroyed in large quantities by postal clerks who looked upon the stamps from the practical purpose for which they were issued as opposed to the philatelic.

In addition to the plate blocks, other plate positions are available. Top left and right half-arrows can be found on both sides of the centerline and, on both sides of the bottom centerline, part arrows can be located.

From an examination of the proof sheets at the Smithsonian, I can report that the following transferers' and plate finishers'[20] initials appear on the ten-cent registry stamp plates:

Plate Number	Transferer	Plate Finisher	Proof Pulled
5720	F P L	J W G	10/3/11
5723	F P L	J S S	10/3/11
5726	F P L	J S S	10/3/11
5729	F P L	C H P	10/3/11

A mint sheet of 100 is not known. There is a plate block of fifty-six (7 x 8) from plate 5723 which is presently the largest multiple known; it was sold at auction in New York in 1965.

Several proofs of this stamp exist. Only one, large die proof is known outside of government hands. It was originally in the Franklin D. Roosevelt collection. It passed to Mrs. C. P. Cromwell and was sold to its present owner in 1957. It was then described as F1P India on Card. The proof was not illustrated in the Cromwell catalogue nor is a picture presently available. It is rumored but not confirmed that a trial color proof of this stamp, signed by G. F. C. Smillie, a Bureau Engraver, exists.



Figure 7. A small die proof, Scott F1P2.

The catalogues state that three to five small die proofs were printed on special white wove paper for inclusion in the Panama-Pacific Exposition show in 1915 (F1P 2a). Presently, only three of these are known.

The Bureau supposedly made about ten small die proofs (Scott F1P2), but the whereabouts of only four of these is now known. (Fig. 7).

Until recently, we had been unable to find a variety on the stamp although hundreds of copies had been examined. Illustrated herewith is a break in the lower left circle housing the "10" which shows definite wearing away of the thin delicate line, but we have found no second copy of this variety. (Fig. 8).

Another variety which also is not constant, to the best of present knowledge, is a line of color — a blue ink streak — through the right "10" — probably an additional blob of ink fell on the plate and then was smeared.

Chasing the uses to which this stamp was put has given me the most pleasure in forming the collection on which this article is based. In case I did not know it before, I have learned "NEVER TO SAY NEVER" about what can be found when building a specialized philatelic study.

20. Robert L. Markovits, Bureau Specialist, The Numbers Game, Vol. 35, 1964, pp. 56.



Figure 8. Note the worn plate variety in the circle on the lower left numeral "10". Plate number and sheet position unknown. Enlarged photo.

Of course, any specialist first wants to show an example of the stamps under study used on the first date on which it could be legitimately used, in this case, December 1, 1911. Initially, it was my fear that the Christmas rush of 1911 had deprived philately of a great prize well worth treasuring, a copy of the ten-cent registry stamp so used. Until 1964, the earliest known use was a cover mailed at Mobile, Alabama on December 2, 1911 — obviously meant to have been a first day but somehow carelessly held over one day too long.[21]

In response to an article, I learned about the existence of a first day cover duly used in New York on December 1. Shortly thereafter, the Ted Kaplan first day cover collection was sold at auction by Irwin Heiman and Lot 411 was this first day cover which, luckily and happily I acquired.[22] The cover was prepared by J. M. Bartels and sent to Herr Stefan Baron Ankershofer in Austria (Fig. 9). But, as Stanley B. Ashbrook often wrote, it's the story behind the cover that makes it most interesting. Fortunately, a friend of the previous owner of this cover provided me with the details concerning how it was saved from non-recognition and extinction.[23]

Len Persson, an avid cover enthusiast, who many years ago was interested in both the registry and the special delivery issues, bought a small cover lot in a New York mail auction for under $5. He left the lot on the auction pages and, many years later, going over his purchases, came upon this cover to Austria. He casually checked it against the catalogue and was surprised —

21. The 10c Registry Issue of 1911, *Second Day Cover*, Robert L. Markovits, *First Days*, Vol. 712, pp. 14-15 (1961).
22. The 10c Registry Issue of 1911, First Day Cover, Robert L. Markovits, *First Days*, Vol. 714, p. 20, 1962.
23. Letter to author from Ray L. Newburn, dated 1965.



Figure 9. First Day Cover: mailed by J. Murray Bartels, a leading dealer, from New York City, note foreign mail cancel on reverse to Austria. The trip took two weeks. (Front and back).

to say the least — about what he found; this was the first — discovered first day cover of the registry stamp. At that time, however, first day cover collecting had not reached today's heights and so this great rarity was not in the class with, even, 1847 covers with a common cancel. He mentioned his discovery to Mitty Stamp Company, one of the leading first day cover dealers, and, after much prodding, and finally a $50. check, the cover passed to Mitty, who then sold it to Mr. Kaplan. Thus, the story behind the cover.

Shortly after reporting the Bartels cover in *First Days*, Falk Finkelberg, of New York, told me that he also had a first day F1. (Fig. 10). His cover was likewise of philatelic origin, having been prepared by another dealer, Percy McGraw Mann of Philadelphia, who sent it to one of his customers, Joseph A.

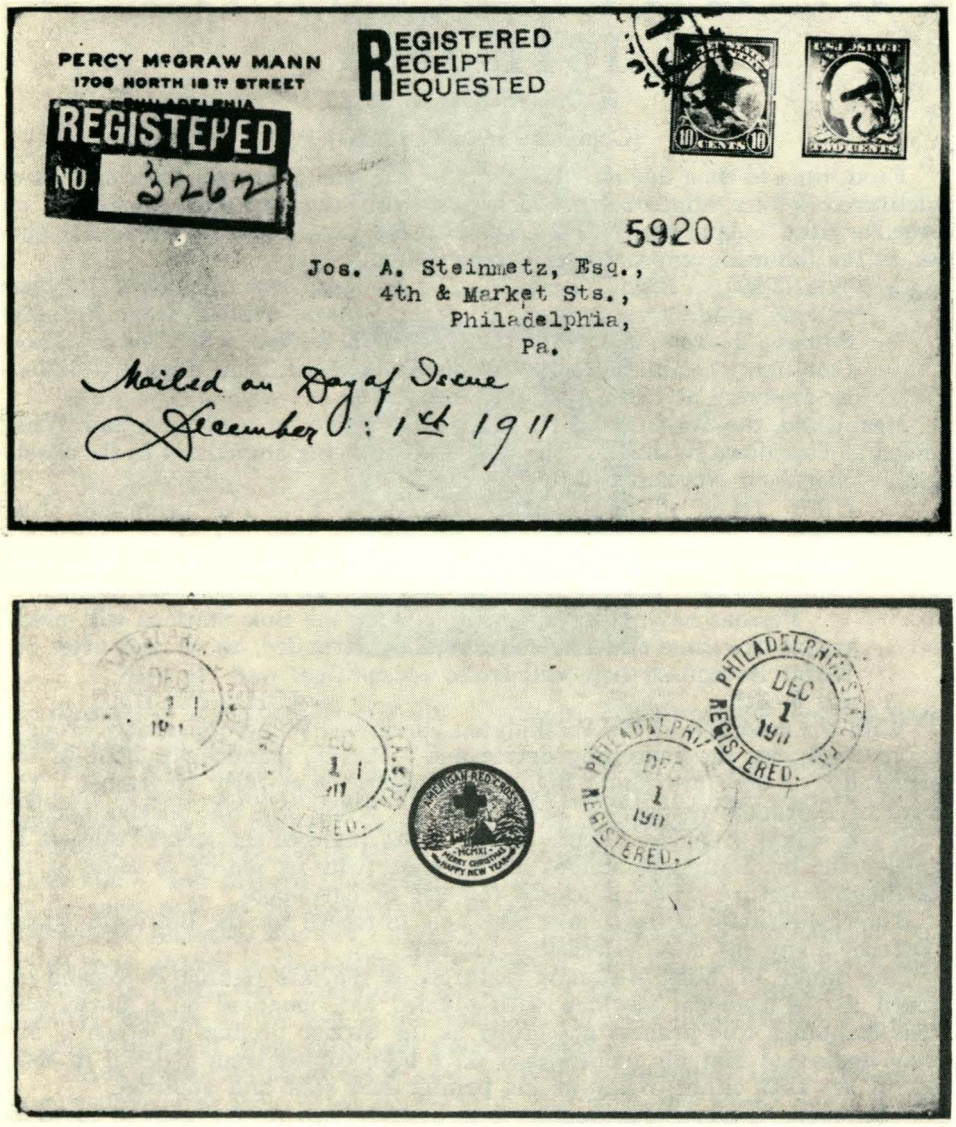


Figure 10. First Day Cover: mailed within the U. S. from Percy McGraw Mann to Joseph A. Steinmetz, a leading collector, with a Xmas Seal added for good measure.

Steinmetz. To date, these are the only first day covers known. Any surprises lurking unnoticed in any reader's collection — check the date, December 1, 1911.

Another 'must' for a specialized collection is a cover used during December 1911 showing regular postage stamps prepaying the registry fee. My example was mailed December 6. This confirms that the special registry issue was superfluous. (Fig. 2).

(To Be Continued)

PRIVATE POSTS IN BALTIMORE 1844-1860

By DENWOOD N. KELLY

(Continued from Page 231)

From time to time during the next 5 or 6 weeks advertisements of lists of undelivered letters appeared in *The Sun* with the last one appearing on November 10th. Apparently the despatch post experienced some initial success, as the following appeared on *October 24th:*

> WANTED — Eight *Young Men,* of good address, from 14 to 16 years of age, residing as follows: 2 from Federal Hill, 2 from Franklin Square, 2 from Richmond Market, and 2 from Old Town. Those thoroughly acquainted with the above places can hear of good situations by applying at 15 South Gay street.

Meanwhile, the Washington operation had fallen on lean days and Wiley decided to close down in that city, the denouement being announced in the Washington *"Star"* on November 3rd:

> CITY DESPATCH. — SPECIAL NOTICE. — The proprietor begs leave to inform the citizens of Washington that not being patronised sufficient to guarantee the continuation of the above, he has been compelled to close, and returns his sincere thanks for their patronage.
>
> Persons having purchased Stamps at the Box Stations will please return the same and have their money refunded, as on and after the 8th of November there will be no redemption.
>
> nov 3 - 3t* JOHN WILEY.

With the cessation of the Washington operation, Wiley apparently brought over to Baltimore the cancelling device and "PAID" handstamp used in the capitol city, as both are found used in Baltimore from early November. The dearth of Baltimore newspaper advertising by Wiley and the relative scarcity of the red stamp prepared for use in Baltimore indicate the lack of success he experienced; his Baltimore stamps are at least twice as scarce as those of his Washington venture, which he closed for lack of patronage.

The earliest date of use I have been able to record for the Baltimore stamp is October 5 and the latest, December 11, 1856.

The design of Wiley's stamps features, as the late George B. Sloane expressed it, "a medieval postman with plumed hat, mounted on a horse with circus trappings who prances gracefully as the carrier proffers a letter." Mr. Sloane suggested that the picture may have been copied from a detail in some work of art that either Wiley or his printer had seen and admired.

The stamps used in Washington were lithographed in dull purple on white wove paper and are extremely interesting due to the unusual feature of the printing stone having been made up from transfers from a "dual die." Close inspection of the stamps reveals that they fall into two variations in design. The most easily discernible point of difference between the two types is the position of the letter in the horseman's right hand in relation to the letters in the word, "ONE." In what Mr. Elliott Perry has described as Type "N" the letter points to the "N" of "ONE," while in his Type "O" the missive is opposite the "O" of "ONE." In addition to this difference many other small variations in the ornamental work, lettering and vignette are apparent. Obviously two drawings were made and, taking into account the limited number of stamps issued and the fact that the same two types are found on the red Baltimore stamps, must have been transferred to the same stone. The two types



Figure 51. Perry Type "N" of the Wiley stamp, the missive pointing to the "N" of "ONE"



Figure 52. Perry Type "O", the missive pointing to the "O" of "ONE".

are illustrated in Figures 51 and 52. There are horizontal and vertical frame-lines around all stamps.

When Wiley moved his operation to Baltimore he had his printer prepare a supply of stamps for the new venture from the same printing stone which had been used for the Washington stamps. The printer altered the stone by erasing the words, "WASHINGTON CITY," at the bottom of each subject, leaving the tablet blank, and printed the stamps in red. The erasures were not complete for the most part, as the majority of the red stamps seen still show part of the inscription, generally the "W" and "Y" at the two ends of the tablet. These traces show clearly in the stamps in Figures 51 and 52. Occasionally a stamp is found in which very substantial portions of the wording remains; the outstanding example I have seen is the stamp on the cover illustrated in Figure 53, on which traces of every letter are plainly visible.

Three postal markings were used in Wiley's Baltimore office, two having been brought over from Washington when that office was closed down in early November, 1856. The original Baltimore postmark was a double circle, the outer with a diameter of 23 mm. and the inner, 14½ mm. Between the circles appear the words, "CITY DESPATCH" and within the inner circle appears the month and day, time, and "1856" in three lines; this marking is illustrated in Figure 54. The postmark originally prepared for the Washington office contained a similar inscription within a single circle, the diameter of which was 22¼ mm., and is illustrated in Figure 55. Both the circular postmarks were larger than the design of the stamps, so all examples of this stamp on cover or on a piece of cover are invariably tied by the postmark. Finally, there was a small "PAID," measuring 3 x 11 mm., which was used first in the Washington office and then was transferred to Baltimore. Figure 56 shows a locally delivered Baltimore envelope, November 14, 1856, bearing both the "PAID" and single-circle handstamps. This is the only stampless Baltimore Wiley cover

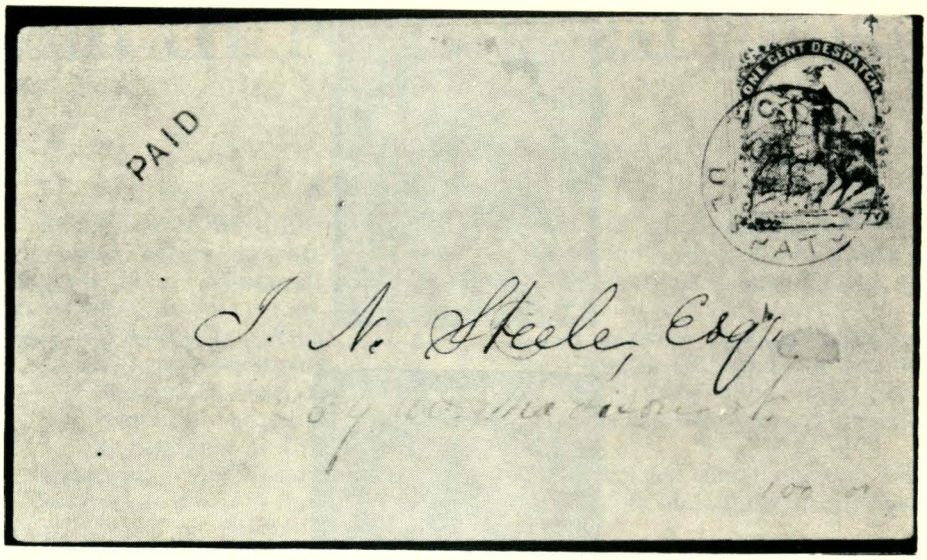


Figure 53. Wiley stamp tied by double-circle company postmark to a local cover which also bears the small straight-line "PAID". The stamp shows traces of every letter of the incompletely erased "WASHINGTON CITY" (Photo courtesy of Elliot Perry).

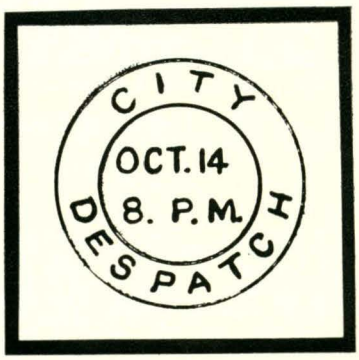


Figure 54. Drawing of the double-circle postmark originally prepared for the Baltimore office.



Figure 55. Drawing of the single-circle postmark originally prepared for the Washington office and transferred to Baltimore early in Novembe, 1856.

I have seen and I know of only one used in Washington, locally delivered, which, incidentally, does not bear the "PAID" marking. Three other Baltimore covers bearing the "PAID" marking have been recorded; all are local covers, mailed and delivered within the city, and all bear the Wiley stamp. From the foregoing, it seems probable that the "PAID" handstamp was applied to local letters delivered by Wiley's Baltimore office, possibly to indicate that no government postage was needed.

Counterfeits of both the Baltimore and Washington stamps are relatively common, apparently having been produced not only by S. Allan Taylor, but by

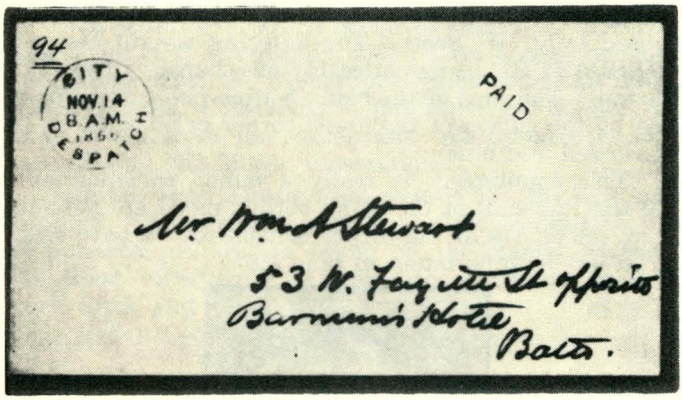


Figure 56. Local cover, November 14, 1856, bearing both the single-circle postmark and the small "PAID". (Kelly collection)

several of the other early dealers as well. All but Type 1 share the common fault of having the courier's hat and plume far too close to the curved line framing the upper inscription panel.

Type 1. One of the most frequently encountered counterfeits is illustrated in Figure 57 and is principally characterized by the complete, long, and somewhat thin tail of the horse. The courier's hat has no plume and there are no lines framing the design. I have seen this in red only.



Figure 57. Wiley Forgery Type I.



Figure 58. Wiley Forgery Type 2

Type 2. Figure 58 illustrates a realtively common counterfeit which I suspect was produced by J. W. Scott. The lettering is thin and poorly formed, the "S" in "DESPATCH" being noticeably mis-shapen. The "O" of "ONE" is broken at the top. The ends of the blank bottom panel are squared off instead of being formed by the curves of the lower corner ornaments. I have recorded this counterfeit in red and blue.

Type 2A. This counterfeit, is really a minor variation of Type 2, the difference being that the ends of the blank bottom panel are not squared off, but are delineated by the curves of the corner ornaments. I have seen this only in red, but would expect it to be found in blue also.



Figure 59. Wiley Forgery Type 3

Type 3. Illustrated in Figure 59, this counterfeit is readily identified by the wide "D" in "DESPATCH" and the rather large "T" in the same word. All the lettering is short. There are double vertical framelines on the left side. The missive is too small, appearing almost as an extension of the courier's hand and being too far from the curved frameline of the inscription panel. Mr. Perry records this in blue, green, and red.



Figure 60. Wiley Forgery Type 4



Figure 61. Wiley Forgery Type 5

Type 4. This counterfeit, pictured in Figure 60, is most easily identified by the "D" of "DESPATCH" which is canted slightly to the left. Mr. Perry reports this (his Type HB) is red only, and I have a copy in black, which was produced by trimming down the lithographed illustration on plate 29 in J. B. Moens' "Postage Stamps, Illustrated," published in London in 1864. Mr. Perry's red copy is coarse in impression and was apparently made by reproducing photographically the Moens illustration.

Type 5. Figure 61 shows an unusual counterfeit, the only one I have seen which is perforated. The perforation is a peculiar scalloped one, rather reminiscent of the punched perforation found on the stamps of the Danube and Black Sea Rail Road (Kustendje & Czernawoda) private local stamps. The lettering is very thick and there is no bottom panel. I have also seen this imperforate.

Wood & Co.
1856–57
(Scott No. 148L1)

Another very rare Baltimore local stamp is that issued by Wood & Co. in 1856, only four or five copies being on record. Although this little typeset stamp, printed in black ink on yellow wove paper, has been known and catalogued for nearly a century, practically nothing has been learned of the dispatch post's history.

Matchett's Directory for 1857 contained the following two listings:

Wood & Co., city dispatch post, 9 South
Wood W. (W. & Co.), 131 W. Fayette

I have found no other listings between 1846 and 1865 for either the dispatch post or a W. Wood, nor have I found a single newspaper advertisement or announcement, despite intensive searching.

The office of the post, at 9 South St., was on the east side of South St., between Baltimore and German (now Redwood) Streets.

The earliest date of use that I have recorded is May 12, 1856, the local stamp having been used to deliver a copy of the annual report of the Susquehanna & Tide-Water Canal Companies. This superb cover is illustrated in Figure 62 and was formerly in the collection of the late Mrs. W. Irvine Keyser of Stevenson, Md.

The A. H. Caspary Collection contained a folded letter, dated May 16, 1856, franked with a Wood & Co. stamp cancelled and tied with an ink manuscript "X" (Figure 63). This cover, Lot 1043 in the 9th Caspary sale, had formerly been in the Ferrari Collection (Lot 151 in Sale No. 10).

The Caspary Collection contained another Wood & Co. cover, illustrated in Figure 64; it appeared as Lot 1044 in the Eighth Sale. The local stamp is cancelled with the same manuscript "M" that appears on the cover in Figure 60. The date of October 3, 1857, appearing in the Baltimore circular datestamp is the latest recorded date of use for a Wood & Co. stamp. This cover has been in philatelic hands since the latter part of the last century as it bears the monogram of Charles E. Calman, the old New York dealer. I have not examined this cover personally and cannot say if the local stamp is genuinely tied by the "M" as the photograph indicates. This date of use is so late in comparison to the May, 1856 of the two other covers that I find it difficult to reconcile. Calman's monogram is not necessarily meaningful, in my opinion, as it has been found on other covers which have turned out to be faked.

The cover shown in Figure 65 is in the writer's collection and was discovered in an original find in Baltimore in 1960. The stamp is cancelled by four crossed penstrokes, and there are no dates or other notations on the cover. A search of city directories of the 1842-1859 period reveals nothing with respect to the year in which either "Mrs. Thrall" or "Mrs. Abbott" were on Howard Street.

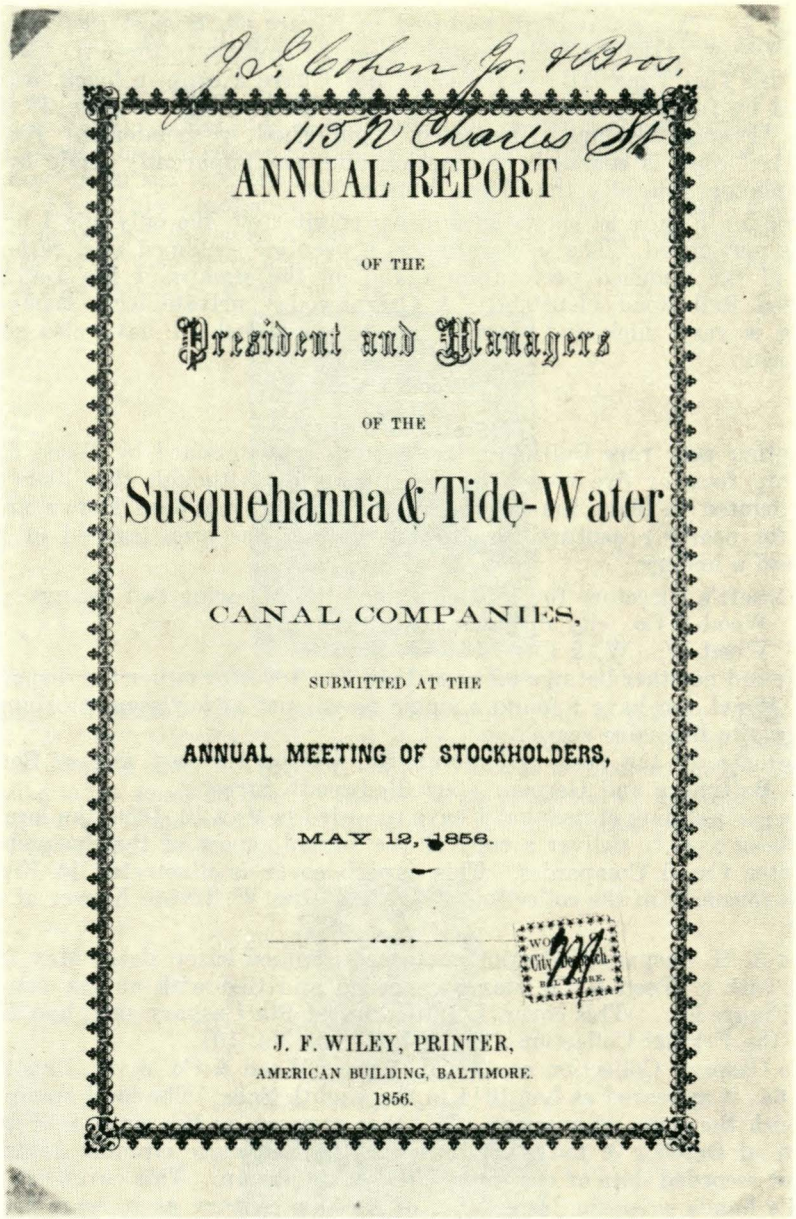

J. S. Cohen Jr. & Bros.
115 N Charles St
ANNUAL REPORT
OF THE
President and Managers
OF THE
Susquehanna & Tide-Water
CANAL COMPANIES,
SUBMITTED AT THE
ANNUAL MEETING OF STOCKHOLDERS,
MAY 12, 1856.
J. F. WILEY, PRINTER,
AMERICAN BUILDING, BALTIMORE.
1856.

Figure 62. Wood & Co. stamp on copy of the 1856 annual report of the Susquehanna & Tidewater Canal Companies. The stamp is tied to the document with a manuscript "M". (Ex Keyser collection).

In his "Concise History" Henry C. Needham merely mentioned Wood's business and residence addresses, obviously derived from the directory listings. He surmised that the Post was in existence for a period of not over two years, apparently basing his conjecture on the directory listing for 1857 which may have reflected a business operation started the year before. It is also probable that he had recorded the cover showing the use date of October 3, 1857.

A careful examination of good photographs and two of the original stamps discloses no printing varieties or unusual constant characteristics.

I know of no counterfeits of this rare stamp.



Figure 63. Local letter, May 16, 1856, the Wood & Co. stamp being tied by a manuscript "X". (Ex-Ferrari, Caspary collections)

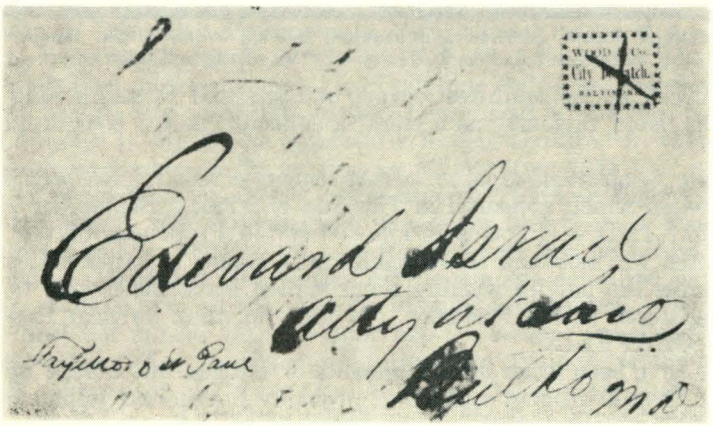


Figure 64. U. S. 3c stamped envelope, Baltimore, October 3, 1857, to Erie, Pennsylvania, bearing Wood & Co. stamp cancelled with manuscript "M" similar to that shown in Figure 62. (Ex Caspary collection)

GAFFLIN'S DESPATCH
1856–1859
(Scott No. 73L1)

The Baltimore private post stamp with which more collectors are familiar than any other is probably that of Grafflin's Despatch. This is due as much to the extensive counterfeiting (or imitating) of the stamp indulged in by a few of the less responsible stamp dealers of the late 19th Century, as to the prominence of the word "BALTIMORE" in the design. Genuine Grafflin stamps are scarcer than most collectors realize and copies satisfactorily tied to cover are real rarities.

This despatch post was organized and operated by Joseph Grafflin, a native Baltimorean who was born in 1825 and died in 1892. For most, if not all, of his business life Grafflin was engaged in clerical work. His first directory listing was in 1856 (he was then 21 years old) as a book-keeper, with a home address of 104 Franklin Street; this would have been on the south side of Franklin Street, three doors west of Howard. From 1860 to 1864 Grafflin was listed as

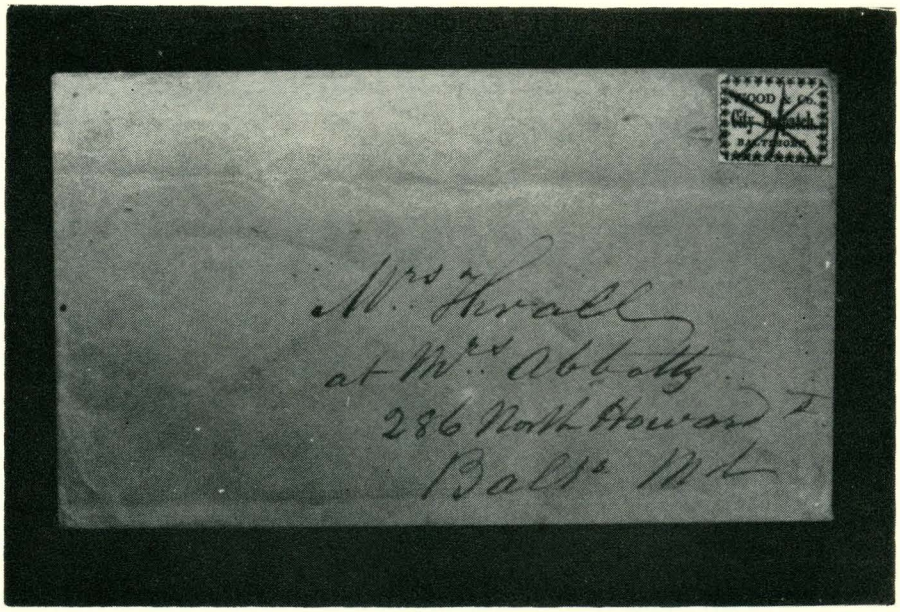


Figure 65. Envelope, locally adressed and undated, bearing Wood & Co. stamp cancelled with crossed lines. From an original find in Baltimore in 1960. (Kelly collection)

a deputy sheriff, at the southwest corner of State and Franklin Streets. Thereafter he was listed variously as a clerk, a collector, and a book-keeper for some years.

The only Grafflin newspaper advertisement which I have been able to find is the following, which appeared in *The Sun* of Friday, September 25, 1857:

> WANTED — Persons to know that the Proprietor of the Letter Dispatch will not mail letters containing money or other articles of value, unless the parties wishing them mailed leave the money to have them registered at the Postoffice. If they do, they do it at their own risk.
> J. GRAFFLIN.

There must have been other advertisements or notices, but I have not been able to find them despite diligent searching; probably the limited volume of Grafflin's business led him to spend little money on publicity of this type. In my opinion, his Despatch Post was mostly a sideline venture, probably carried on intermittently over a period of about two years. The purely local delivery of letters could never have been a major part of his business — in over 30 years I have recorded only three covers bearing his stamp and addressed locally within Baltimore. One was in the collection of the late Henry E. Abt and another was pencil cancelled, not tied, on the front cover of a program of the graduation exercises of the Maryland College of Pharmacy, March 6, 1857. The third is uncancelled and is on a folded printed circular of the Missionary Committee of the Protestant Episcopal Church, dated merely October 1859 — incidentally, this is the latest recorded date of use. All other covers bearing Grafflin stamps that I have recorded are addressed to other cities, Grafflin having merely carried the letters to the Post Office and placed them in the outgoing mail. Even his one advertisement, quoted previously, refers to the registering of letters to be handled by the Post Office. I think Grafflin most probably carried letters to the Post Office for a selected group of business offices and hotels, perhaps each evening after completing his other work, and also locally delivered circulars, notices and other bulk mailings whenever he could secure the business.

While there are a number of covers extant which bear Grafflin stamps, in only a relatively few are the private stamps satisfactorily tied to the covers. This is not to say that untied examples are, per se, undesirable, but it does indicate that the covers on which the stamps are tied, thus being "provable" as to genuineness of use, are worth a considerable premium.

The paucity of tied Grafflin stamps, coupled with the fact that the Baltimore Post Office generally did not use year-dated postmarks in the 1850's, has rendered the task of establishing the approximate duration of Grafflin's period of operationtion doubly difficult. Using all recorded covers, provable as to authenticity of use or not, the earliest date recorded is November 8, 1856 and the latest, October 1859. The majority were used in the March to October, 1857 period.

Joseph Grafflin apparently had no canceller or postal marking. In fact, he seldom bothered to cancel his stamps; only occasionally is a manuscript cancelled stamp found. In 1943 my friend, Elliott Perry, showed me a cover bearing a Grafflin stamp tied to a cover, at the lower right corner of the stamp, by a small, faint, watery violet blue "PAID" handstamp. The stamp also bore in its same lower right corner an arc in blue which appeared to be a part of a standard Baltimore Post Office circular date stamp. To the naked eye, and even more so under ultra-violet ray, the blues in the two markings were completely different. In my opinion, the Grafflin stamp, bearing a fragment of a genuine Baltimore postmark, had been placed on the cover and tied by an impression from a spurious "PAID" handstamp. The cover was addressed to "Honble. Wm. M. Meredith, Philadelphia, Pa." The Grafflin stamp was in the upper right corner of the envelope, which also bore a diagonally placed 3c 1857 in the lower left part of the envelope, tied by a blue Baltimore circular postmark, dated September 30 (no year date). Mr. Perry said this cover had once belonged to Laurence B. Mason, he apparently having acquired it when the Meredith correspondence came on the market sometime after 1915.

In his "Concise History of U. S. Local Stamps" the late Henry C. Needham expressed the opinion that Joseph Grafflin was, or had been, a Post Office appointed letter carrier in 1857 — he admittedly based this on hearsay evidence, plus the existence of regular Baltimore carrier stamps cancelled with a manuscript "G." I am convinced that Mr. Needham's opinion was incorrect. Grafflin's name does not appear in a "master list" of official letter carriers I have compiled from Post Office records and city directory listings for the period from 1836 to 1863. Moreover, there are three different types of the manuscript "G" recorded on the Baltimore carrier stamps, and there were three recorded carriers in the 1857-1858 period whose surnames began with this letter: Wm. H. Geisendaffer, Conrad Gerhardt, and George Frederick German. Mr. Needham also stated that Grafflin procured some of the dispatch business formally handled by Blood & Co. of Philadelphia, whe were forced out of their Baltimore operation by the 1851 reorganization of the Baltimcre Carrier Department. The authority for this statement was not given; probably it was the following paragraph from John N. Luff's "The Postage Stamps of the United States" published in 1902:

> Grafflin's Local Post
>
> As it has been suggested on several occasions that the Grafflin was a carrier's stamp, it may be well to say here it was a local, pure and simple. The Post was originally a branch of Blood's post of Philadelphia. In 1853 or '54 Joseph Grafflin bought it from Blood and ran it for a few years under his own name. He issued stamps about the beginning of 1856, but had no connection with the Post Office beyond that, as many local posts did, he collected letters and deposited them in the Post Office, to be forwarded to other places. These statements are made upon the authority of the widow and brother of Mr. Grafflin.

I have never been able to find any evidence whatsoever that Blood & Co. had a



Figure 66. Unused block of four of the Grafflin stamp. (Ex Burger Stock)



Figure 67. Unused block of eight of the Grafflin stamp. (Ex Lilly collection)

branch operation in Baltimore at any time. If they had, I would expect to have found advertisements or notices in the newspapers of the period, but nothing of this sort has been found despite diligent searching of *The Sun* from 1845 to 1862.

Other than two pairs of the Mearis stamps of 1846, the private stamps of Joseph Grafflin are the only Baltimore private local stamps of which I have been able to record multiples, and even then, only three! My old friend, the late Frank A Hollowbush, owned a block of six (3 x 2), which comprised lot 649 in the sale of his locals by John A. Fox on July 8, 1966. A block of four, Figure 66, was in Robert A. Siegel's "Burger" sale of June 24-30, 1953 (lot 697). This block had part of the original gum which was thick and crackled, and was yellow-



Figure 68. The Battle Monument as it appeared in 1848.

ish to the extent of staining the paper. Finally, there was a fine vertical block of eight (2 x 4) in Robert A. Siegel's "Josiah K. Lilly" sale of September 14, 1967 (lot 771); this block is shown in Figure 67. This had previously been sold by Mr. Siegel on March 25, 1954 when it was described (lot 415) as being from "a new find." I have not been able to determine where or when this or the other blocks were originally found. Mr. Gus Burger once told me he had discovered some rare locals in Baltimore, early in this century, and one or more of these blocks may have come from a family source at that time.

Grafflin's stamp was lithographed in black on faintly grayish white wove paper of medium thickness. The gum, as mentioned before, was thick, crackly, and yellowish. The inscription, around the four sides, reads simply, "GRAFFLIN'S DESPATCH BALTIMORE ONE CENT" in white serifed letters on a black background. The central vignette makes this little stamp particularly popular in Baltimore as it shows the "Battle Monument" which was erected to commemorate those killed in the battle of North Point on September 15, 1812 when the British were repulsed in their attempt to capture Baltimore. Designed by Maximilian Godefroy, the monument's cornerstone was laid on September 12, 1815, the statue was placed atop the monument in 1822, and the entire project was completed in 1825. A Bartlett print, reproduced in Figure 68, shows the monument and its background as it looked when Joseph Grafflin's stamp was designed. The location of the monument remains unchanged at the intersection of Calvert and Fayette Streets.

As can be seen from the enlarged illustration of the stamp (Figure 69), there are certain basic die characteristics of the Grafflin stamp which quickly permit the identification of the genuine from the counterfeits (only one of which could be considered even faintly dangerous):

1. There are horizontal guidelines, incompletely erased, across the tops and bottoms of the letters in "GRAFFLIN'S" and "BALTIMORE."
2. There are strong traces of an incompletely erased vertical guideline through the right side of the design, beginning at the top frameline and continuing on down along the left side of the "I" in "GRAFFLIN'S",



Figure 69. The Battle Monument as it appeared in 1848.

through the oval background, touching the right side of the fence at the base of the monument.

3. The horizontally lined background of the oval is heavily spotted, or speckled.
4. There is a break in the top frameline near its right end.
5. The right side of the crossbar of the "T" in "CENT" is separated from the rest of the letter.

With only three multiples on record and a very limited number of single copies with which to work, I have been unable to identify constantly repeating types from an intermediate transfer setting which would be expected in a lithographed stamp of the period. White spots in the colored background after both "GRAFFLINS" and "DESPATCH" have led some collectors to believe that they were stops or periods, after these words. They were not, however, as can be clearly seen in the photographs of the blocks.

The size of the printing stone is not known, although some collectors have thought it to be 24 (6 x 4) because of some counterfeits widely offered some years ago.

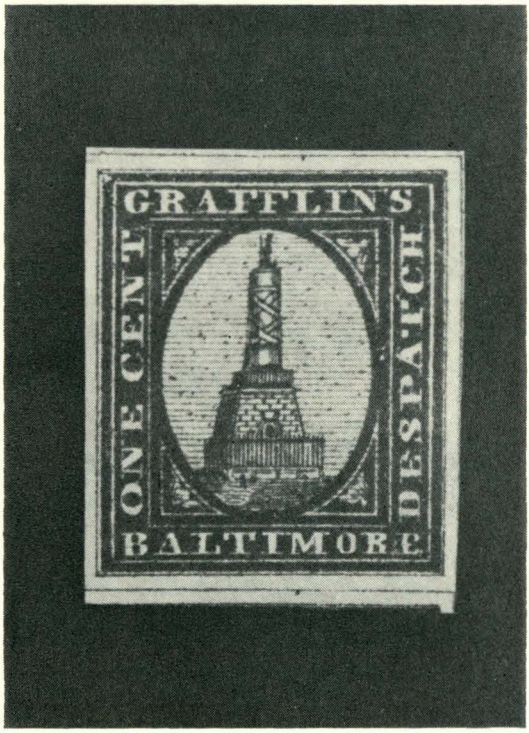


Figure 70. Grafflin counterfeit, Type I

The counterfeits of the Grafflin stamps are not really dangerous. Only one resembles the original at all and it can easily be identified by the absence of the unerased guidelines in "GRAFFLIN'S" and "BALTIMORE."

Type 1. This type, illustrated in Figure 70, has a somewhat spotted background like the originals, but has no unerased guidelines through "GRAFFLIN'S" and "BALTIMORE." The statue on top of the monument fails to touch the oval frameline and the "G" of "GRAFFLIN'S" is too far from the left white frameline. This is the counterfeit referred to above.

Type 2. Illustrated in Figure 71, this counterfeit is characterized by its crude lettering, the "G" of "GRAFFLIN'S" being much too small. The monument is off center to the left and its details are incorrect, the most noticeable being the absence of a door to the monument.

Type 3. This counterfeit, shown in Figure 72 and, in a full sheet of 24, in Figure 73, was printed by or for A. C. Roessler, a stamp dealer in East Orange, New Jersey in the 1930's. It is characterized by its thin, sans-serif letters and is generally found with a manuscript "G" in ink.

Type 4. This counterfeit, Figure 74, is readily identifiable by its very poor impression and badly formed letters, many of which are incomplete, with breaks in their thinner portions and missing serifs. There is no apostrophe in "GRAFFLIN'S".

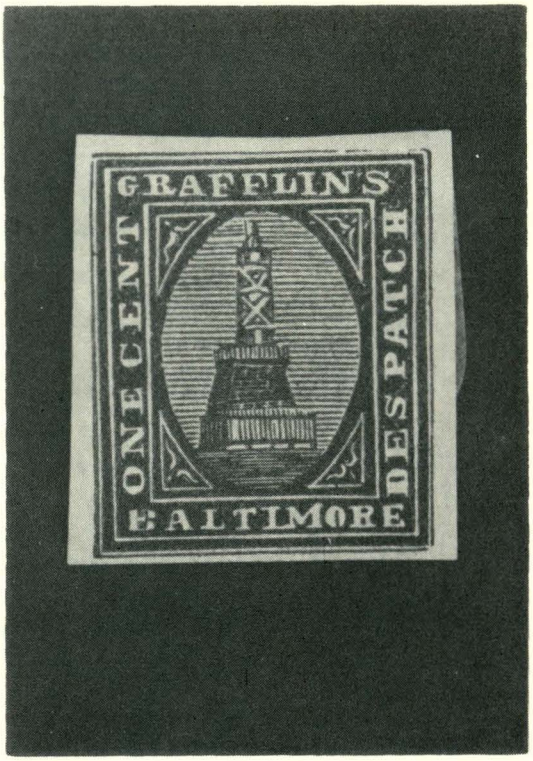


Figure 71. Grafflin counterfeit, Type 2

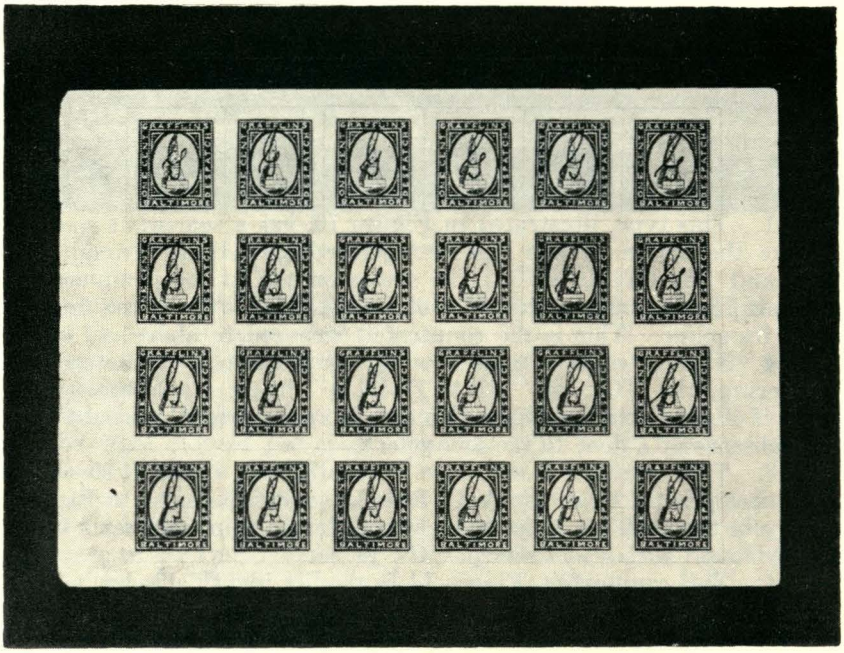


Figure 73. Grafflin counterfeit Type 3 in complete sheet of 24

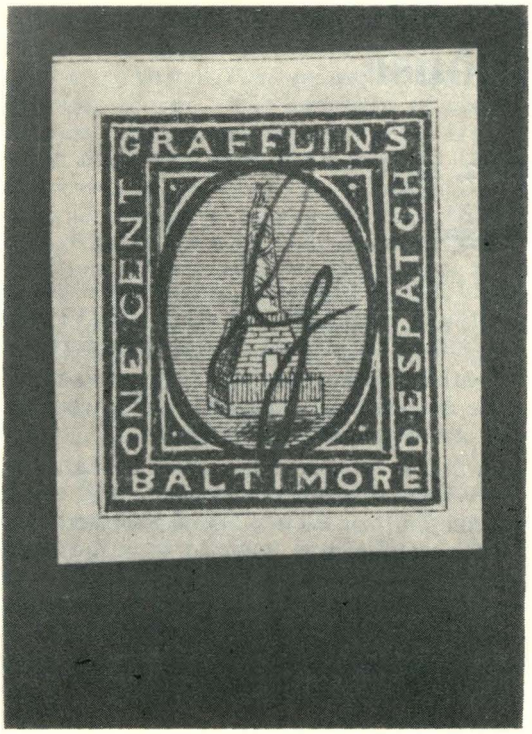


Figure 72. Grafflin counterfeit, Type 3

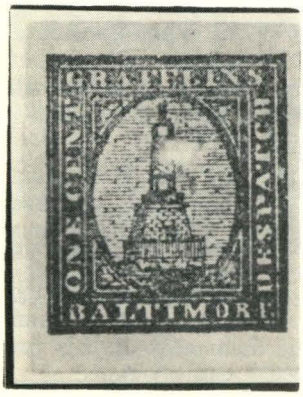


Figure 74. Grafflin counterfeit, Type 4



Figure 75. Grafflin counterfeit, Type 5



Figure 76. Grafflin counterfeit, Type 6

Type 5. Figure 75 shows still another counterfeit, in which the lettering is generally too large. The lower part of the "G" in "GRAFFLIN'S" is oversized and the tail of the "R" in "BALTIMORE" is too long and thick. The figure atop the monument has the arm outstretched too far to the left.

Type 6. This counterfeit is clearly printed, with all letters malformed and too thin. The "A" in "BALTIMORE" has a curved left leg, the "I" and "M" are joined at the top, and the "R" looks like a "B" because of its oversized bottom serifs.

(To Be Continued)

The Clubhouse

The Meeting of June 2, 1971

War Cover Club Program

Several members of this organization presented a program, showing their various interests in Military Postal History in the 1893-1908 period, in keeping with the theme of the 75th Anniversary of the Collectors Club.

Vice-President Theo. Van Dam was chairman of the meeting and he introduced first Thomas F. McGrath of Albany, N. Y., who presented "Patriotic Covers of the Spainsh American War of 1898."

Mr. McGrath gave first a very clear historical background of this "splendid little war," as Theodore Roosevelt called it, and he point out that while blunders and inefficiency were rampant on both sides, the United States somehow came out better, and the whole conflict was resolved in a few months, with the well known disasterous results for Spain. He showed many "patriotic covers" of this period and remarked that these were mostly good natured, and not of the grisly type as some of the Civil War counterparts.

He exhibited several fine examples of military cancellations of Cuba, Puerto Rico and the Philippines and explained that the mail clerks from San Francisco handled the mails in the latter area, so that in the beginning of the occupation, the cancels show: "San Francisco Post Office - Philippines." Later special numbers were designated to Manila, Cavite, etc.

The next speaker was Drew Nicholson, of Pawling, N. Y., who supplied an extremely interesting sidelight to this war. Actually during this period there was a short "cold war," between the United States and the German Reich, who casted covetous glances on the possessions of the crumbling Spanish Empire in the Pacific.

While Admiral Dewey blockaded Manila Bay, the German East Asian Squadron under Admiral von Diedrichs hovered in the background, and even made overtures to the Spanish authorities, with the intention of coming to some kind of agreement.

The U. S. looked upon this with a jaundiced eye and objected vehemently. The Germans finally withdrew. (They did purchase the Marianas, except Guam, from the Spanish Government in 1899). The philatelic mementos of this project were several "Marine Schiffspost" (Naval Ship Mail) cancellations.

The next war of the era was the Boer War of 1899-1902 and Walter Bjork, of New York City discussed the early phase of this conflict, during the time that the Boers were on the offensive. The troops of the Orange Free State invaded the Cape Colony and the Transvaal forces made inroads into Natal Province. He showed some very fine examples of elusive town cancels, as well as "Veldpost" (Fieldpost, military unit cancels) markings. In addition some striking examples of "Kommandobrief" labels (free frank for soldiers mail) were exhibited. Mail was censored by both sides with distinctive markings. He mentioned also that there were Prisoner of War letters on both sides and noted the fact that the British sent their P.O.W.'s to far off places like St. Helena, Ceylon and Bermuda and gave some examples of censor marks of these camps.

Another phase of the Boar War was presented by Fred Faulstich of Yonkers, N. Y. His subject was "Canadian Troops in South Africa." Canada, as a gesture of solidarity with the British Empire, sent a token force of approximately 7500 troops to this theater of war. The vanguard of about 1000 men was sent over on the *SS Sardinian.* This vessel met a British freighter off the coast of West Africa and some mail was dispatched back to Canada. Mr. Faulstich showed some of these extremely scarce covers. They had no special postal markings, and could only be identified by the name of the soldiers, as checked against the shipping lists. The Canadians were volunteers and served generally for one year, and fought, amongst other places, in the famous battle of the "Modder River" (Mud River). Their covers can be identified by special contingent markings. In addition to the above, Mr. Faulstich also showed some very interesting examples of Canadian patriotic covers with very striking, colorful cachets and covers with Canadian, British and even Orange Free State adhesives tied with British and Canadian Field Post cancels. Stamps were unnecessary, since the mail was free to the combatents, but this type of philatelic cover always seems to show up.

Theo. Van Dam, of New York City, mentioned Spain's "Melilla campaign" of 1893-1894, when this country sent a punitive expedition to quiet the rebellious Moors in this Moroccan area, which had been part of Spain since 1494. This episode would have been completely forgotten if some entrepreneur had not printed some very handsome, colorful, free frank labels, showing the coat of arms of Spain, and many different military unit emblems.

These labels were actually illegal, and in any case unnecessary, but some of these found their way on postally used covers and are an interesting reminder of an uninteresting "little war."

Drew Nicholson closed the meeting with his exhibit of covers of the "Herrero War of 1903-1908." The Herreros and Hottentots in (then) German South West Africa (at present still a League of Nations mandate under the South African Republic) rose against their masters, and the Germans proceeded to suppress this rebellion with the greatest cruelty. The German "Feldpost" of earlier wars was re-instated in 1903 by the local Colonial garrison, and Mr. Nicholson showed a very interesting provisional type, a regular "Post" card with "Feld" printed in front by hand, so that it reads "FeldPost," these cards also had official coat of arms cachets of the Government.

In 1904 regular German troops started to arrive and the mail was channelled through 5 main post offices, which employed so-called "Wanderstempel" (Military post marks used by various units). As a fitting closing, he displayed a cover of the last day of usage of the Field Post in German South West Africa.

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

There is on hand a comprehensive stock of back numbers of this magazine. Not all, mostly the earlier issues, are available. Furthermore, the supply of others is down to five copies or less.

If interested in back numbers of the magazine, write to — Executive Secretary, 22 East 35 Street, New York, N. Y. 10016 for further information.

THE COLLECTORS CLUB, INC.
BALANCE SHEET
DECEMBER 31, 1970

ASSETS

CURRENT FUNDS			
Cash in Banks:			
Chemical Bank New York Trust Co.	$ 1,260.57		
Bowery Savings Bank	1,346.41	$ 2,606.98	
Petty Cash Fund		50.00	
Deposit with Post Office		20.00	
Due from J. Brace Chittenden Memorial Fund		499.25	
Due from Theodore E. Steinway Memorial Publication Fund		350.00	
Prepaid Insurance		77.00	
Total Current Funds			$ 3,603.23
PLANT INVESTMENT FUND			
Real Estate	69,780.87		
Furniture and Equipment	18,454.59		
Library	30,293.35		
Total Plant Investment			118,528.81
OTHER FUNDS:			
House Replacement Fund:			
Cash-Seamen's Bank for Savings	6,588.89		
Marketable Securities at Cost (Market Value $28,829)	25,107.26	31,696.15	
J. Brace Chittenden Memorial Fund:			
Cash-Seamen's Bank for Savings	538.75		
Marketable Securities at Cost (Market Value $24,162)	14,375.13	14,913.88	
Theodore E. Steinway Memorial Publication Fund:			
Cash-Manhattan Savings Bank		3,800.26	
Dr. Harry Mark Daggett, Jr., Fund:			
Cash-Seamen's Bank for Savings	1,383.32		
Federal Government Notes	9,801.24	11,184.56	
Life Membership Fund:			
Cash-Bowery Savings Bank		730.00	
Capital Fund:			
Cash-Union Dime Savings Bank	10,213.65		
-Emigrant Industrial Savings Bk.	164.58		
Marketable Securities at Cost (Market Value $161,833)	165,158.87	175,537.10	
Total Other Funds			237,861.95
Total Assets			$359,993.99

LIABILITIES AND CAPITAL

CURRENT FUNDS			
Membership dues received in advance		$ 639.05	
Social seucrity taxes payable		98.40	
Federal income taxes withheld		162.90	
New York income taxes withheld		45.80	
New York City income taxes withheld		16.40	
Reserve for anticipated street assessment		2,500.00	
Miscellaneous Payables		38.35	
Current fund surplus		102.33	
Total Current Funds			$ 3,603.23
PLANT INVESTMENT FUND			118,528.81
OTHER FUNDS:			
House Replacement Fund		31,696.15	
J. Brace Chittenden Memorial Fund:			
Due to current fund	499.25		
Surplus	$ 14,414.63	14,913.88	
Theodore E. Steinway Memorial Publication Fund:			
Due to current fund	350.00		
Surplus	3,450.26	3,800.26	
Dr. Harry Mark Daggett, Jr., Fund		11,184.56	
Life Membership Fund		730.00	
Capital Fund		175,537.10	
Total Other Funds			237,861.95
Total Liabilities and Capital			$359,993.99

THE COLLECTORS CLUB, INC.
STATEMENT OF OPERATIONS AND SURPLUS
FOR THE YEAR ENDED DECEMBER 31, 1970
CURRENT FUND

Income:		
Membership dues	$17,446.07	
Interest on bank account	173.80	
Contributions	1,190.20	
Study groups	165.00	$18,975.07
Operating Expenses:		
Office	5,158.30	
Club Activities	2,469.33	
House	8,873.36	
Library	3,846.16	20,347.15
		(1,372.08)
Cost of publishing **Philatelist**		3,178.64
Excess of operating expenses over income		4,550.72
Surplus — January 1, 1970		4,653.05
Surplus — December 31, 1970		$ 102.33

PATRICK D. PILLA
CERTIFIED PUBLIC ACCOUNTANT
1 NEPERAN ROAD
TARRYTOWN, N. Y. 10591

914 ME 1-1359

June 15, 1971

To the Board of Governors
The Collectors Club, Inc.
New York, New York 10016

I have examined the balance sheet of the Collectors Club, Inc. as of December 31, 1970, the related statement of operations and surplus and the statement of changes in fund balances for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as I considered necessary in the circumstances.

In my opinion, the accompanying statements present fairly the assets and liabilities of The Collectors Club, Inc. at December 31, 1970, arising from cash transactions, the revenues collected and expenditures made by it, and changes in fund balances duirng the year then ended on a basis consistent with that of the preceding year.

Patrick D. Pilla
Certified Public Accountant

Book Reviews

The ZUMSTEIN Specialized Catalogue of the Postage Stamps of Switzerland and Liechtenstein XXth edition, 1971. 738 pages, 2,300 illustrations. Editors: ZUMSTEIN & CIE. propr. Hertsch & Co., 3001 Berne, Switzerland. Price $7.50, with index $8.75.

After a four years' interval, the new Zumstein Switzerland/Liechtenstein Specialized Catalogue has just been published in its XXth edition. Looking through it, one notes that the edition has been revised and is again entirely up-to-date. Prices for rare frankings of the classic issues are showing substantial increases, and for the mixed frankings of "Sitting Helvetia" perforated and "Standing Helvetia" you will find many additional listings. Following the new trends, listings for modern specialities — such as for coil and stamps for vending machines — have been improved, whilst for other issues many important varieties, which were discovered during the past years, have been added. Federal Festival cards are listed for the first time in the Specialized Catalogue too, being collected more intensively as forerunners of the Pro Patria stamps. The new Specialized Catalogue, a volume of 738 pages, and about 2300 illustrations, is again an up-to-date and useful handbook.

STAMPS A LA CARTE by Ruth S. Webster, Portales, New Mexico. Published by New Mexico Philatelic Association. 1971. 22 pages. Price $1.00.

"Stamps a la Carte" is an imaginative philatelic souffle that ties in 26 stamps from 15 countries with 26 different recipes. This is a perfect gift to please the non-collecting wife of a philatelist.

Tune in "Spiced Grape Salad" with Cyprus, Scott #207. If the wife secretly looks up in her husband's catalogue what this is all about, she'll find that this stamp has a watermark (344) in two positions, one normal, another inverted.

If she reads "Poulet Parisienne" and looks up France, Scott #477, she learns that this Gallic Cock and the Cross of Lorraine design was first issued in Corsica after the Allied Landing and then released in Paris, November 15 1944.

This small topical collection of stamps depicting food is a creative and pleasurable introduction to the hobby. It certainly is a new approach and a refreshing one. Your gift of this book to a non collector or a Junior will be both enjoyed and appreciated. And who knows, you may be responsible for capturing a new collector. *(Viola Ilma)*

"PREFILATÉLIA ESPAÑOLA" (Estudio de las Marcas Postales de España y Sus Dominios de Indias, Siglos XVIII y XIX) by Jorge Guinovart and Manuel Tizon. 2 volumes: I Postal Districts 1-16, II 17-31 and Overseas Territories. Published by author Jorge Guinovart, printed by Gamacolor Barcelona, 1971, 1000 pages. Price $25.00.

This work is a major advance in Spanish Postal History, the first comprehensive catalogue of the pre-adhesive markings of Spain and her overseaos territories. In importance it can only compare with the Galvez Specialized Catalogue of 1960.

For the first time a listing of all the pre-adhesive markings of Spain has been assembled. It will be of immense value to the student and dealer alike.

It starts with a detailed historical background of the Postal District system, and then proceeds to list the markings by district number and alphabetically by town, giving also the population of the period. It is interesting to see that towns of as little as 600 inhabitants had their own postal marking!

In addition to the markings of the Spanish "mainland," the Baleares and the Canary Islands, it list the ones for "Africa" (Ceuta, Melilla and Oran, which was Spanish from 1708 until 1792), the "Antilles" (Cuba and Puerto Rico) and follows with Spain's South American possessions at that time: Mexico, Guatemala (Central America), New Granada (Columbia, Venezuela and Ecuador), Peru and "La Plata" (Argentina and Uruguay), so this work should be also of the greatest inteerst to all South America collectors.

It shows not only the town markings, but also the various "free frank," postage paid, registered and arrival markings, as well as rate, "A" (Free of postage) and other marks used in the various localities and indicates the dates of usage.

The catalogue lists realistic prices in Pesetas, for most of the items on cover, but in some cases the price is left out. This tends in the reviewer's opinion to confusion, and may give some of the unpriced markings an inflated value.

An important feature of this work is that the markings are reproduced in colors as they appear on the covers (black, red, blue and green, the very rare yellow and orange markings are indicated) and in original size.

Several of the pre-adhesive markings have been used after January 1st 1850 (the date of Spain's first postage stamp) as cancellations on the early issues. This is mentioned, but no prices are given.

The overall appearance of this work is superb, the de luxe edition is printed on heavy cream paper, with leatherette binding, which will make it a valuable addition to every library.

The price for the both volumes, is $25.00, available from S. Nathan, Deu ý mata 154, Barcelona, Spain.

These books are a "must" for any student of the Postal History of Spain and its Colonies.

— ANPHILEX '71 —

ANNIVERSARY PHILATELIC EXHIBITION

(Commemorating the 75th Year of the Collectors Club)

The organizing committee of ANPHILEX '71 has announced that plans are in final form for the International Philatelic Exhibition to be held in the Grand Ballroom of the Waldorf Astoria from November 26, 1971 to December 1, 1971 in celebration of the 75th anniversary of the Collectors Club. This is the first time in over ten years that the Grand Ballroom has been utilized for any type of exhibition open to the public.

In addition to numerous international gold medal collections and a complete coverage of all aspects of United States philately from the Postmaster's Provisionals to the Revenues, ANPHILEX '71 will feature a section devoted exclusively to more than a dozen of the greatest philatelic pieces in the world. These "Aristocrats of Philately" have a valuation of approximately three million dollars.

Rare Covers to be Exhibited

Included in the "Aristocrats" are three of the greatest covers in existence. Heading the group is the famous Mauritius cover bearing two copies of the One Penny Post Office Mauritius. This is unquestionably the most important cover known to philately. It was for a number of years in the Worthington collection and for fifty years was the star attraction of the great collection of Alfred F. Lichtenstein and his daughter, Mrs. Louise Boyd Dale.

The outstanding cover of Europe is the Baden cover bearing the 9 kreuzer on green instead of lilac-rose paper. Only three copies of this error have been found, one on piece and two on original covers. One of the covers is in the Reichspost Museum. The other cover which will be on display at ANPHILEX '71 was in the Ferrary collection and later became a highlight of the Caspary collection. This cover has not been displayed at a philatelic exhibition in over twenty years.

The most important United States cover bears the Alexandria Postmaster's Provisional 5 cents on bluish paper. This unique copy of the "Alexandria Blue" is on a cover sent to Richmond, Virgina and will also be among the "Aristocrats" at ANPHILEX '71. In the Worthington collection and then the Caspary collection, it is not known whether it has ever been exhibited at a philatelic exhibition, but certainly not in the past twenty years.

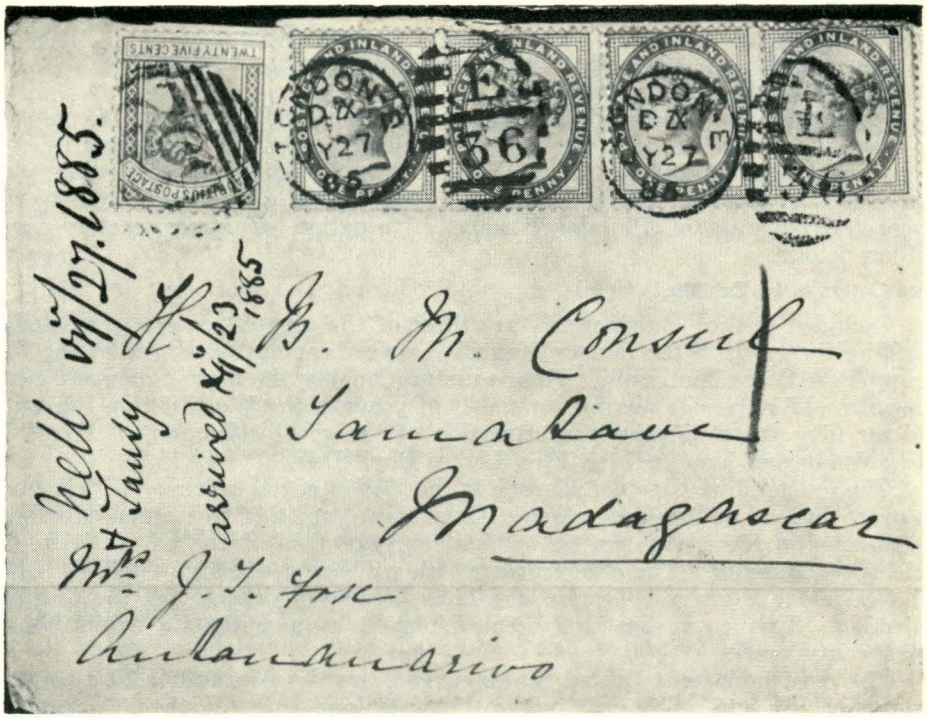
The participation of the major national philatelic societies in ANPHILEX '71 is being encouraged and a number of lounges has been set aside to provide facilities for their members in the GrandBallroom of the Waldrof Astoria.

Many of the leading professionals in the world have already reserved most of the limited number of dealer booths available. Definately confirmed at the present are the following, listed in alphabetical order:

H. R. Harmer, Inc.; Harmer, Rooke & Co., Inc.; Herbert A. Klee; W. E. Lea Ltd.; Robson Lowe Ltd.; Mercury Stamp Co. Inc.; Scott Publishing Co.; Robert A. Siegel Inc.; Stanley Gibbons Ltd. of London; Raymond H. Weill Co.; Irwin Weinberg Rarities.

Unusual Usages

With this short, illustrated note we start a new series of studies which we hope will be of interest to our readers. We hope to present, with the co-operation of our members, examples of unusual usages both of stamps and/or postal markings and routings. These should be of basic interest to collectors and postal historians. (H.D.S.H.)



Great Britain, Mauritius in Combination

The 1881 ld lilac of Great Britain, with 16 dots in each corner, is one of the commonest British Victorian stamps. The Mauritius 1883 25c. olive-yellow is not so common but nowadays 50 cents wuld buy it *and* four of the 1d lilacs—off cover, that is.

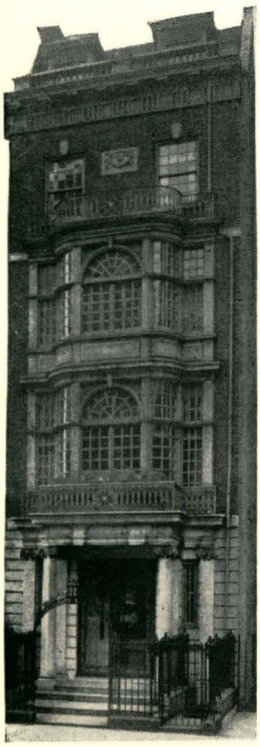
But the two together used on one envelope from London to Madagascar?

In 1885 there was still no direct mail service from Britain to Madagascar; nor in Madagascar was there any civil postal system. If anyone wanted to write to an expatriate Briton he had to address his letter to the Colonial Postmaster, Mauritius or the British Consul, Tamatave, Madagascar (H. B. M. = Her Britannic Majesty's). Either way, postage was paid to Mauritius only, at the Empire rate of 4d; the name and address of the ultimate recipient of the letter had to be added in the lower left-hand corner of the envelope.

All the mail destined for Madagascar, however addressed, was sent to Mauritius where it was amassed at the General Post Office, Port Louis. The Colonial Postmaster affixed Mauritian adhesives to prepay onward transmission (charging their cost to the account of the British Consulate, Madagascar) and striking through the Consul's or Colonial Postmaster's address with blue crayon. Despatch of mail to Madagascar was arranged by periodic sailing vessles; it was all delivered to the British Consul who then distributed the letters to their addressees, collecting from them the amount of postage to be paid to Mauritius. The recipient's manuscript annotation on the envelope illustrated shows that although it left London on July 27 it did not reach her until December 23.

The addressee, Mrs. J. T. Fox of Antanarivo, was the wife of a doctor with the Friends Field Missionary Association. The envelope has its Mauritian adhesive canceled "B32", the numeral cancel applied from 1878 to 1892 to most foreign mail from Port Louis. Relatively common on detached adhesives the strike is as of now recorded n only 11 entries.

Peter Ibbotson
170 Widmore Road
Bromley BRI 3BS
England



THE COLLECTORS CLUB

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

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Alex Rendon ..... *Vice-President*
Richard S. Wilson ..... *Treasurer*
Howard B. Lee ..... *Treasurer*

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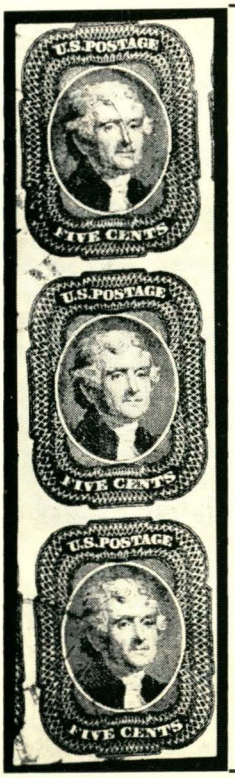
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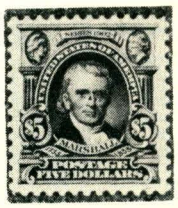
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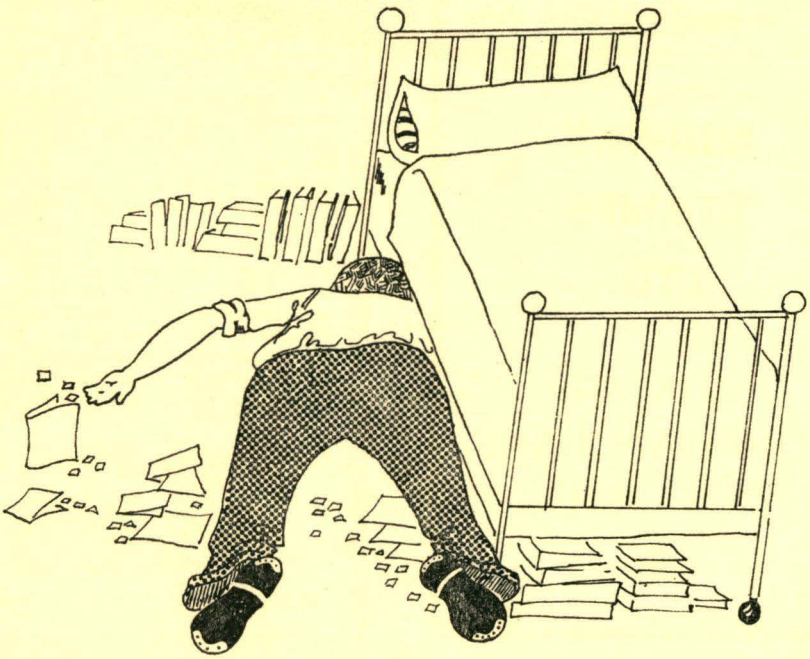
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