The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

Volume XXXIV, No. 3 May, 1955

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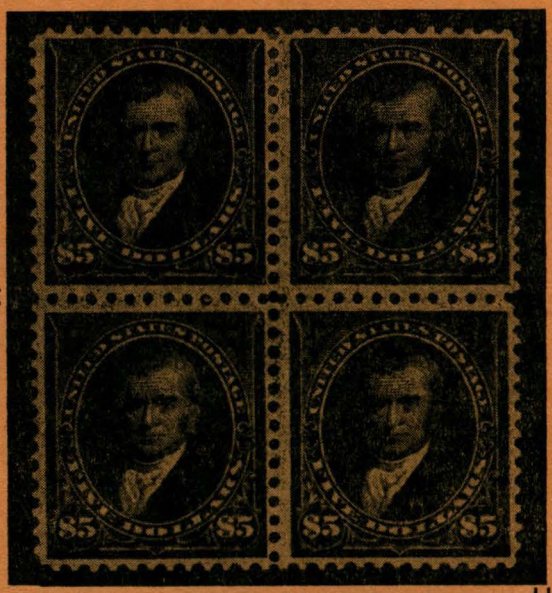
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The Choice Wrenn Collection of

UNITED STATES

at auction early in June

SEEKING a single and a block of each stamp, Mr. Philip W. Wrenn, Jr., of Palisades, N. Y., built an excellent U. S. collection, with condition far above average. Most of the stamps are unused, though some of the 19th century items are used.

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Mr. Boggs, recognized for his Newfoundland and Canada books, was praised by many philatelists here and abroad for the wealth of new information that he had found on perforating when the original articles were published.

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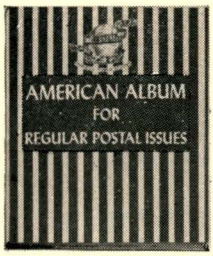
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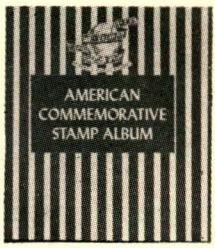
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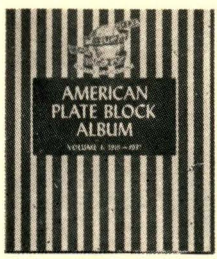
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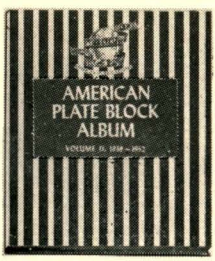
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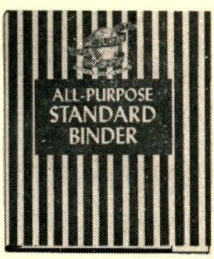
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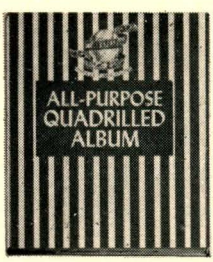
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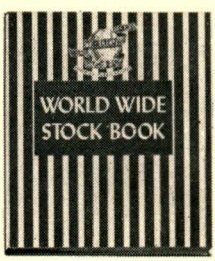
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May 1955 **Vol. XXXIV, No. 3**

Editorials

Use Knowledge or Ignore It

For a number of years, we personally have been involved in arguments about the use of philatelic knowledge in the following respect. A student of stamps is stimulated to inquire deeper into some field of philately that interests him. His search for knowledge uncovers information that is unfavorable to a stamp long-listed in the catalogs. At the completion of his studies, he has become convinced that said variety never should have been listed in the general catalogs for the reason that it is either an essay, a trial printing or perhaps a label that was not properly postally used. Obviously upon production and/or publication of this evidence, such "stamps" should be removed from the general catalogs.

Many object because they deem such action harmful to philately. Incidentally, those opposed to removing cataloged stamps happen to be mostly dealers. The dissenter's argument usually follows this pattern. Long-listed stamps that recent studies question are the scarcer ones. Dealers have practically no stock of such items. All are in collections, whose owners have in good faith, paid considerable sums for them. If deleted from the catalogs, the collectors automatically suffer a financial loss. This discourages people, often doing much more harm than good. It is alleged that certain prominent collectors in the past gave up stamp collecting because some of their scarcer stamps were deleted from the catalogs after newer knowledge has altered their status.

On the other hand, one would think that the revelation of any knowledge would be useful to philately. The application of such knowledge should improve the hobby regardless of some individual consequences.

It strikes us as a poor policy to lay down a rule that once a stamp is catalog-listed, it must forever remain so. The trouble, as we visualize it, emanates more from the ways of philately than the means.

Philately would be blessed if all who study it were true gentlemen and scholars. Instead philatelic scholarship has often become the source of controversy. Many students start out admirably. But they must be amenable to questioning and constructive criticism. Philately far too often accepts blindly the printed word as competent scholarship. The logic goes like this. Smith wrote a good book. Therefore everything written by Smith must be good.

The past trouble has been caused by conclusion jumpers, often the catalog editors themselves. A study that competently questioned the philatelic status of a catalog-listed stamp must not be the final word. The facts within a challenging study must be checked and weighed with other opinions. Authorities known in the specific field must be consulted. All arguments, counter or not, must be rational and not emotional. One must inquire as to a student's motives, such as if for a personal gain or done with a spirit of vindictiveness.

Too many philatelic students cause their own undoing by a show of petty traits. Controversy becomes heated. The matter becomes confused because an actual philatelic problem degenerated into an emotional argument. The majority not involved sit by shaking their heads in compassion for grown men acting like children. Personalities creep

in, while philatelic knowledge is forgotten in a silly exchange of insults. Were this sorry situation not all too prevalent in the past, a few isolated instances never would cause this mention in print.

Therefore, when this journal speaks of the need for philatelic scholarship, it demands an improvement both in output and in quality. It is our sincere belief that competent knowledge, and so generally recognized, must be put to its proper and rightful use regardless of the consequences. Philately must admit to past mistakes and permit them to be rectified. Because collectors had been fooled in the past is no valid reason to continue this deception in the light of re-examination with new evidence.

A true student inquires. If his search uncovers damaging evidence against a century-old issue, it is essential for philately to be open to amendment. Some maintain that this view is so sensible that no one should argue against it. But the fact is that many in good conscience believe that knowledge should not be used, if it involves potential harm. Others just as sincerely urge the proper application of all knowledge irrespective of future consequences. This is the way that we feel, only, however, emphasizing as strongly as possible "proper", which often has been lacking in the past giving rise to the debate in mature philatelic circles. So the answer lies in mending of our ways of conducting philatelic study, not making it the glory of one individual but a cooperative effort for the benefit of all philately. When that time arrives, and it shall, knowledge in philately will be more readily accepted and applied.

The Average Collector

There is NO average stamp collector, no matter how often this definition is used. Frequently people write or speak about this average collector so that by now so many seem to have blindly accepted this term as a fact.

Certain matters defy averaging. Philately is one of them. One can compile a list of numbers or vital statistics to arrive at a mathematical mean. But one cannot attempt to list all the different kinds of stamp collectors to determine who is average.

Just pause to think for a moment the number of collectors you know and the many different ways they collect. Some prefer unused, cancellations, covers, cachets, speculation, mint sheets or multiple pieces, 19th century, foreign, United States, stamp club memberships, topicals, postal history, general collecting or specializing. Where does the average come in?

Recently we questioned as misleading something written about a stamp. The reply received stated that this was not written for the philatelist, but only for the average collector. Still being puzzled by the unsatisfactory nature of this reply, we were forward enough to request an identification of the average collector. This is what we got. The average owns about 10,000 stamps, has no stamp catalog and spends but a few dollars a month on stamps. Should you ask another for his definition of this average collector, you will get an entirely different one.

If one is inclined to seek a motive for the use of the term average collector, as we are, then you may come up with this opinion. All sorts of misstatements about stamps are allowed because the majority who read them are average collectors. Their interest in philately is slight. The depth of their philatelic knowledge is shallow, and they care less about increasing it. So you can publish anything in a stamp paper. It matters not. Thus the use of the term average collector strikes us as a defense mechanism used to permit the perpetuation of a mediocre philatelic standard.

An average stamp collector is and will remain an imaginary person. Its use is convenient for many. It is a fact that there are all grades of collectors, many with little or no knowledge about philately. It also seems true that only a minority have a broad, general knowledge. There must be many collectors, some with a thirst to learn more about philately, but others indifferent to do anything but fill spaces. Between these two extremes, there must be a medium. But this defies a definition. When thinking of an average collector, we are reminded of the old circus visitor, who when gazing at a freak, exclaimed:—

"There jest ain't no such animal!"

Perseverance in Philately

There is a constant hum all around us coming from those speaking for stamp collecting about the promotion of our hobby. The drums beat regularly telling us to go forth and get people to collect stamps. The dealer and big collector organizations, along with the popular stamp press, refer continually to what they maintain is our most essential task:—get others, especially youth, to collect stamps.

There is no quarrel with this idea. It has its merits. Perhaps it can lend strength to philately. Therefore any movement with merit deserves encouragement. But what bothers us is the superficiality behind this promotion.

If we all are honest with ourselves, then we must admit that there is an enormous turnover among those numbered as the millions of stamp collectors in America. We personally have taken an interest in youngster and beginner stamp groups. We have lectured before them; advised them both as a group and individually, as well as worked at continuing a spirit of enthusiasm.

It is easy to start someone. But it is difficult to arrange for a continued interest. It is our conclusion based upon many personal experiences that this above-mentioned promotion campaign is not successful because too many of those introduced to stamp collecting do not continue. Of course, some may argue like this. Get a thousand new collectors. Grant that 950 will fall by the wayside. Still this has made 50 new collectors.

Such an argument is not convincing to an enthusiastic philatelist, who has been a constant collector for years. Philately for him is something to remain for a lifetime. We like to believe "once a stamp collector, always a stamp collector."

Therefore, those, who believe they serve philately with promotion campaigns, should work not only at securing new stamp collectors, but laboring hard to continue their interest. They should ask themselves why so few persevere and are they at fault?

Our own personal observations attribute two general reasons for people dropping out of stamp collecting. The first is over-commercialization. Time and again a youngster or beginner tells us he had discontinued with stamps because he could not afford them. Such people are misled. Instead they can be shown that, if philately appeals to them, it can be tailored to their pocketbook. But too many hear and read about "big money" in stamps, about collecting with profit. The harm of this type of campaign is least understood by those using it.

The other reason given is the lack of encouragement especially from the stamp trade. After a person has finished with his beginner's album and packet, he is ready to proceed further. He seeks to do it in a convenient way. He complains that his want-list sent to a dealer lays unfilled. He finds that his local stamp store only sells beginners packets. It appears to him that there is practically nothing easily obtainable for the collector embarking upon a more advanced stage. The cost of albums and catalogs scare him. Most new collectors start in a lazy manner by beginning with the most recent and working back. The further back he goes, the more obstacles seem to face him. Consequently, he quits because of frustration.

This can be overcome. The stamp trade must look beyond the point of selling stamps for a profit. A dealer must become a merchant encouraging and advising the newer cliental, who should never be considered a bunch of pests taking up valuable time. Sound advice and the time taken to offer it will pay big future profits. Also collectors must stop trying to take advantage of those less experienced by outwitting them in trading. The friendly gift of a few duplicates is a most constructive gesture. But no, he must trade with a new collector, stamp for stamp on White Russia for United States basis, until the lesser experienced finds out.

All of this is written not with a cavilous spirit but as sound opinions gathered by actual experience. If what we have found is not typical, then we are very happy. However, we do believe that our experiences are general. If so, then we must stop heaping self-praise upon ourselves. Certainly millions can be attracted to philately. But then what? The original attraction must be developed into a lifelong fascination along with an uninterrupted enthusiasm for the charm and relaxation associated with

stamp collecting. We are distressed to see so many youngsters in the clubs, in which we are interested, starting at once to collect U. S. commemoratives in mint plate number blocks. Ask these youths why, and they all answer the same:—"Because those are the stamps that have the greatest future profit." But like hypocrites, our promoters speak of the cultural and educational value in philately. So many kids come up to us and ask: "Mister, what is this stamp worth? What is the most valuable stamp you have?" Others say to us: "My uncle on his trip abroad sent me stamps from Greece, Turkey and France. They are no good, are they?"

So we ask: "Who among us is offsetting these misleading ideas? Who is properly advising the youngsters and beginners?"

It is hoped that this message will be relayed to those promoting stamp collecting so that they will work not only to entice people into stamp collecting but to see that they persevere.

Philatelic Knowledge and Research

Philatelic knowledge and research are not the same. But to hear most collectors discussing them one would get the wrong impression because the great mass are confused in this regard. Listen to collectors, for instance, trying to fathom the ratings of the judges after a philatelic exhibit. One is bound to speak like this:—

"Why I can't see how that other collection received a better award than mine. It had no more philatelic research in it."

The plain fact is that neither collection contained one iota of philatelic research. The speaker was confusing research with philatelic knowledge. There is a sharp difference between them. This can be demonstrated by two collections of ours, which have been exhibited upon occasion.

One is a specialized showing of the first air mail stamp of the United States, the 24-cent red and blue of 1918. The material in this collection had been used as the basis for an article published in this magazine (COLLECTORS CLUB PHILATELIST XXIX/6/337). Many factors about this stamp—its production, method of sale at the post offices and inaugural usages—were presented in writing for the first time. On mounting the stamps and covers on album pages, many explanatory details were clipped from the printed article and pasted alongside the material. Therefore, this is a collection with *philatelic research.*

In contrast, another collection of foreign air mails has been exhibited. It is copiously annotated, especially the scarcer cancellations and covers. But all of that information has been based upon the records of others, either in catalogues, handbooks or articles in periodicals. Consequently this collection displays *philatelic knowledge.* The data noted have been refined. Care has been taken to check and doublecheck what was used to explain the material in this collection. Much erroneous information had been discarded. But it required knowledge to be able to do this properly.

A knowledgeable person is distinctive. And so is a stamp collector or a stamp collection with philatelic knowledge. It is hoped that this will help dispel the existent false notion generally held. Philatelic knowledge and philatelic research are not synonyms, but as separate and distinct as black and white.

PHILATELIC LITERATURE

Over the years, the COLLECTORS CLUB has published numerous Handbooks relating to almost every field of philately. Some have been sold out long ago, now only being obtainable at an auction sale at prices far above their original selling price.

A complete list of all our Handbooks still available can be found on the Inside Back Cover. A recent check showed that the supply of some is dwindling fast, and they will be out of stock soon, not to be reprinted. Better order now what you wish.

MEXICO

The 1868 Issue

By ABR. ODFJELL

A number of intensive studies of the early issues of Mexico were undertaken prior to World War I. The British philatelists worked intently at plating these issues and met with some success.

The 1868 issue and that of 1872 were among those more or less plated and typed at that time. After this, Dr. Chittenden compiled a most valuable booklet on the 1874-77 and 1878-83 issues. Since then some sporadic, but able and valuable efforts have been presented in various philatelic journals to clarify and improve upon the pioneer's work —in most instances with good result. I may say—according to my opinion—that during the last few years Mexico has again received much studious attention. Of course, we know that specialists in the stamps of Mexico have been engrossed in the search of rare district names, consignment numbers and postmarks. However, only a few have published articles about the stamp itself, the history, the geography and the reason for the scarcity of some of the districts. There are still a number of unanswered questions about methods of production. Consider just one ordinary question which meets the specialist and the general collector alike. The two different 4 reales and the two 8 reals of 1861 —why are there two of each value? Which one was issued first? I hope that some able Mexican collector, or a Mexican philatelic society, will take on the task of finding more information in the official records than Mr. Chapman was able to do in the 1890's and the first few years of this century.

This is a long introduction to what I have to say about the 1868 issue—more so, as my article contains little that is new. It is comprised mainly of notes gathered through the years from various sources. However, little

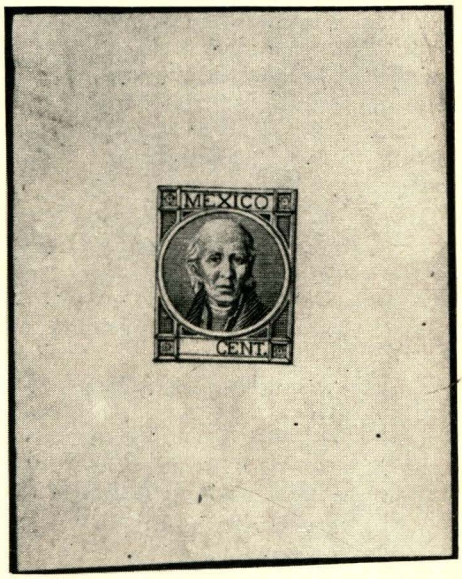


Fig. 1. Die Proof without Value Figures. (Courtesy of the Philatelic Foundation, New York, N. Y.)

of this has appeared in American publications. This is what your editors aptly named "a pilot article", taking all previous writings and using only the most authoritative as the basis of my observations.

The 1868 issue was supposed to follow the fall of the Empire. No Maximillian stamps were used after Juarez's victory. It may be correct to suppose that some of the Maximillian stamps were returned to the General Post Office, Mexico City, but much of the stock at various small and large post offices was destroyed in patriotic demonstrations. While the new stamps were being made, the various district post offices used what they had of the old 1861 Hidalgo stamps. But

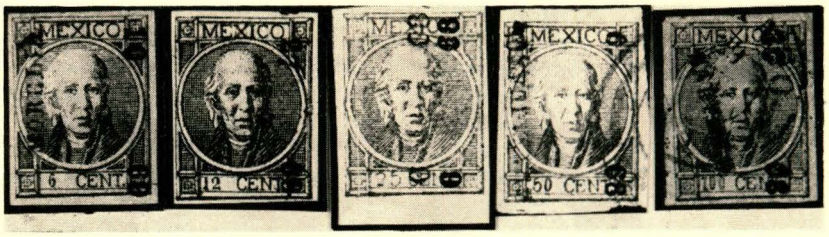


Fig. 2. The five denominations with thin figures of value.

since most of them did not have any Hidalgos left in stock, the officials returned to the old stampless "Sello Negro" covers. In 1867, Mexico City printed for its own use stamps with the Gothic "Mexico" from the old worn Hidalgo plates. Some few districts produced local or provisional stamps.

The original die or matrix for the 1868 issue—probably of steel—was used to form the transfers. It had no figure of value—the space being blank. The various values were entered by hand on the transfers. (Fig. 1)

The new stamps were issued on September 8, 1868. The initial printings were composed of the so-called "thin figure" stamps in which the denominations of value were very thin and were not followed by a period. (Fig. 2) Two stones were prepared for each value with the exception of the 100c. In the lower values, the stamps from each stone (referred to as stones A and B) may be distinguished.

In stamps from stone A all the figures of value are thin. The 6c is neat in appearance, the 12c is a little crude—the "12" appears to be of a different ink. The 25c appears in a violet blue shade with the figures in thin single line with a very neat finish. In the 50c the color of the figure is noticeably different and thin. The 100c is known only in plate A.

For the plate B the figures of value are in the same color as the stamp and are bolder and thicker for the 25c and 50c. In addition there are more shading lines in the background.

Mr. W. T. Wilson wrote me years ago:

> "The finely lithographed 25c in violet blue was, I consider, the first issued, as this value was most needed. The 12c next followed by the 50c and 100c and the 6c last, as it was better made and more uniform than any of the other values."

It may be observed that each position on the thin figure stones had its figure of value entered by hand. Each numeral is therefore slightly different from its fellows, and these differences are in turn reflected on the stamps themselves.

In any event, it appears that the thin figure stones or stamps were unsatisfactory, so late in 1868 new stones were prepared. For these new stones a somewhat simpler process was used. Ten transfers from the die were made on an intermediate stone; and the figures of value entered on the intermediate stone position by hand. Ten transfers were made in turn from each of these intermediate impressions and entered at random on the final stone. Consequently, the final stone was composed of ten types which may be distinguished by differences in the figures of value and by other miscellaneous flaws occurring during the initial transfer to the intermediate stone. In addition, various retouches or other flaws occurred in individual positions during the preparation of the final stone.

Thin figures: 6c. 1st setting of 50, 2nd setting of 100 stamps
12c. 1st setting of 50, 2nd setting of 100 stamps
25c. 1st setting of 100, 2nd setting of 200 stamps, or two of 100
50c. 1st setting of 50, 2nd setting of 100 stamps
100c. only one setting of 100.

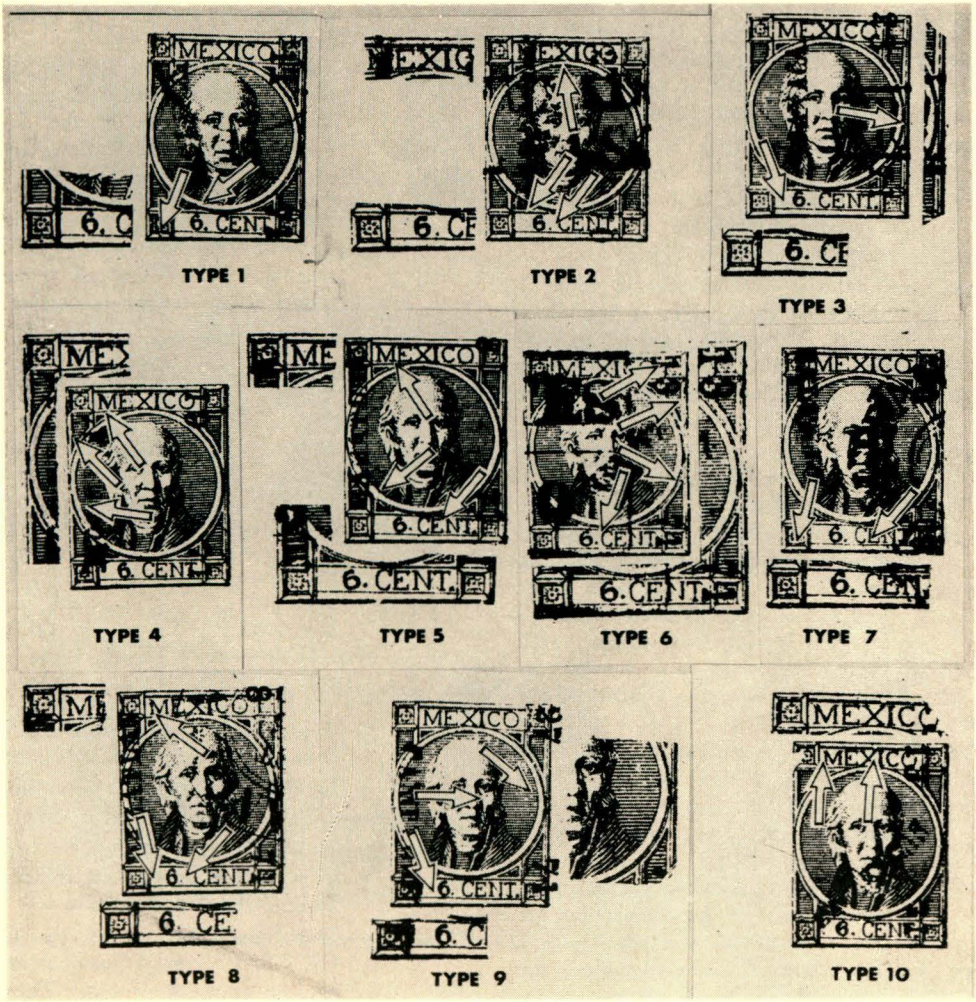


Fig. 3. The ten types of the 6c with thick value figures.

Thick figures: 6c. 1 plates
12c. 5 plates
12c. 5 plates. Mr. Josling has reconstructed two of these.
25c. 12 plates. Mr. Josling has reconstructed only one.
50c. 2 plates
100c. 1 plates

Blocks and larger pieces are scarce. But without these it is a very difficult task to reach a satisfactory result. Mr. Josling plated 85 only of the 100c.

A description of the various types of the thick figure stamps follows. The excellent illustrations of the types were prepared by Mr. Langdon Longwell of Elmhurst, Illinois and are made available through his courtesy and that of the Elmhurst Philatelic Society.

6 cent (Fig. 3):

Type 1—Blotch on the double circle over 6. Small dot in lower part of frame of S. W. corner ornament.

Type 2—A tiny dot in the space before 6 slightly above the level of its centre. Period after 6 is small and further away from the numeral than in any other type.

Type 3—The thin line below the value is thickened to the left of the numeral. There is generally a distinct tiny oblong outside the right frame of the stamp at the centre of the design.

Type 4—The circle on the left where it touches the frameline has for a short section been redrawn and thickened. The first diagonal stroke of M has been redrawn and made much too thick. The upper left frame line has been thickened irregularly in two places. All these alterations are due to retouching on the intermediate stone.

Type 5—The double vertical line dividing the spandrel and section of column in S. W. corner is thick and indefinite at top. Immediately to the right there is a slight break. There is, occasionally only, a well-marked blot on the line under the M.

Type 6—The vertical lines outlining the left side of N. E. corner ornament are very much broken. The 6 is closer to the C than in any other type.

Type 7—Bottom frame line is thickened under E of CENT. Slight excrescence on upper side of bottom frame line in N. W. corner square.

Type 8—There is a dot sticking out from the first stroke of M. There is a protuberance jutting out from the underside of the line under the value, close to where it joins the S. W. corner.

Type 9—A not very distinct dot on the cheek immediately below the left eye. There is a thickening on the inner circle in centre at right line under 6 thickened.

Type 10—The first stroke of M is forked at top and the serif is missing. There is a break in the double line over the second stroke of X.

This diagram is given in "the Philatelic Journal of India"—1909—by Messrs. W. T. Wilson and E. W. Wetherell from a whole sheet in their possession.

6c.

1	2	3	4	5	5	6	7	8	9
1	2	7	6	9	5	9	8	3	2
4	10	1	7	8	3	4	10	10	6
7	2	10	4	7	2	4	3	3	8
5	6	9	6	4	1	3	1	9	10
9	6	9	6	5	1	10	3	4	8
3	4	5	6	2	9	8	7	8	5
1	4	8	8	10	3	2	6	10	10
8	6	1	7	2	3	5	9	2	1
9	5	7	2	1	4	10	7	7	5

12 cent. (Fig. 4):

Type 1—The double line over MEXICO does not touch the inner outline of the N. W. corner ornament.

Type 2—Line under value has a kink in it to the left of "12".

Type 3—C of MEXICO has a thick ball. Period after 12 is split.

Type 4—Dot below line under the C in CENT. Vertical line after O broken or weak at top. There is a tiny dot after the 2—between it and the normal period.

Type 5—Left outline of N. E. column triangle thickened forming a Y. The right frame line has a rough edge.

Type 6—First stroke of "X" thick. Numeral 1 has a thin slanting base. Dot under "2".

Type 7—Left frameline thickened in centre. Second stroke of M broken. Loop of 2 touches the back and forms a circle. Traces of a thin horizontal line over 12.

Type 8—Both strokes of X thick. Left lower inner circle thickened. Faint dot N. W. of 12. Dot on lower frame line under 2.



Fig. 4. The ten types of the 12c with thick value figures.

Type 9—Line under 2 broken. Foot of 2 thickened. Slight break in left side of S. W. column triangle.

Type 10—The right small frame in the S. W. corner ornament broken at bottom. "1" has a very small serif. E of Cent damaged at bottom.

Mr. Josling said that there were four or more settings of this value—thereby confirming what Mr. Barron wrote in 1912 in "Philatelic Journal of Great Britain." Diagram of first reconstructed setting is formed from a part sheet in the possession of Mr. Hausburg. The second meeting was formed by Mr. J. H. Barron after a sheet from the Tapling collection. A third setting was formed by Mr. L. M. Josling, lacking two positions.

12c. first setting.

2	1	9	7	2	6	5	4	4	2
5	1	1	9	10	7	1	8	3	10
3	2	5	8	8	6	4	3	8	9
10	4	10	7	1	8	4	4	5	1
2	2	7	2	3	3	7	8	6	1
9	6	3	4	4	7	6	5	3	5
3	1	8	2	7	5	6	7	5	7
6	10	6	10	9	10	7	4	7	3
8	8	5	1	1	2	3	9	6	2
9	6	3	4	6	5	8	4	10	10

12c. second setting.

10	6	2	10	9	1	7	6	1	2
5	5	3	1	6	4	6	9	5	8
4	4	5	2	7	2	5	5	9	1
8	8	3	8	1	8	10	10	4	10
3	5	6	3	9	4	10	9	3	2
1	8	3	7	9	7	8	7	4	3
7	2	4	10	6	1	2	3	7	7
6	9	1	1	5	8	4	6	10	9
9	10	1	9	6	2	3	8	7	8
10	2	2	4	4	3	7	6	5	5

12c. third setting.

2	3	8	4	1	9	7	3	10	10
6	5	4	9	1	8	7	6	3	2
10	4	2	1	3	5	4	7	6	4
3	10	5	8	8	7	5	4	9	10
10	2	4	3	6	6	6	8	8	1
8	1	7	7	9	9	6	8	4	3
10	2	3	3	1	6	7	10	7	9
1	1	3	5	—	7	5	8	2	9
3	5	4	1	5	10	1	2	9	5
7	6	5	9	2	7	10	—	9	9

It has been very difficult to reconstruct any setting of the 25, 50 and 100c. due to absence of multiple pieces, strips and pairs of these three values. A block of six of the 25c. was owned by W. T. Wilson, which is the largest piece known to me.

However Mr. Josling, who for years worked with the settings and reconstruction of the 25, 50 and 100c. has confirmed that the 25c. had twelve settings. Mr. Josling reconstructed one of the 25c., but only part of the 50 and 100c. The studies made by Josling were sold a few years ago at Robson Lowe's sale. It is hoped that the present owner may publish these studies.

25c. (Fig. 5)

Type 1—The right frame line very much thickened in the centre. The third stroke of M is broken where it should meet the last stroke.

Type 2—Blot on the third stroke of M.

Type 3—Vertical line after O broken or missing. Dot under the line below the period after 5.

Type 4—Stop after 5 touches the line below. This is the only type in which this occurs.

Type 5—The S. W. corner ornament has the bottom double line broken. Outer circle thickened in left lower half.

Type 6—The 5 is tall, thin and misformed with a hump. A tiny dot between the two upper framelines in the N. W. corner ornament.

Type 7—The numerals are more to the left than in any other type. Both vertical strokes of N are thick and the first curves outwards.

Type 8—The 5 is tall with a short neck and open. A tiny dot in lower part of frame in the N. W. corner ornament.

Type 9—Outer left frame broken or weak outside ornament. The numerals somewhat resemble those of type 8, but the 5 is shorter.

Type 10—Two lines in the background at left by the circle on a level with the forehead are noticeably thickened. A lock of hair in the right temple is strengthened. The 5 has a wedge shaped flag, the thin end joins the body of the 5.

50c. (Fig. 6)

Type 1—Long 5 resting on line below. A tiny break in upper frameline N. W. corner. The first stroke of "X" curves downwards in centre.

Type 2—Break in circle lines above the C. of CENT.

Type 3—Third stroke of M thick at top. 0 of 50 joined to line below by a dot.

Type 4—O of MEXICO thickened at lower left. 5 well shaped, thin at bottom with a distinct ball.

Type 5—Second stroke of M broken. Curved outline of N. E. column triangle more hollow than in any other type.

Type 6—Line under E of CENT thickened slightly. 5 and 0 spaced—the 5 being nearer the corner ornament than in any other type.

Type 7—Vertical line after 0 is broken or missing. Back of C rather weak in centre. Diagonal stroke of N slightly broken at bottom.

Type 8—First stroke of M has a small dot

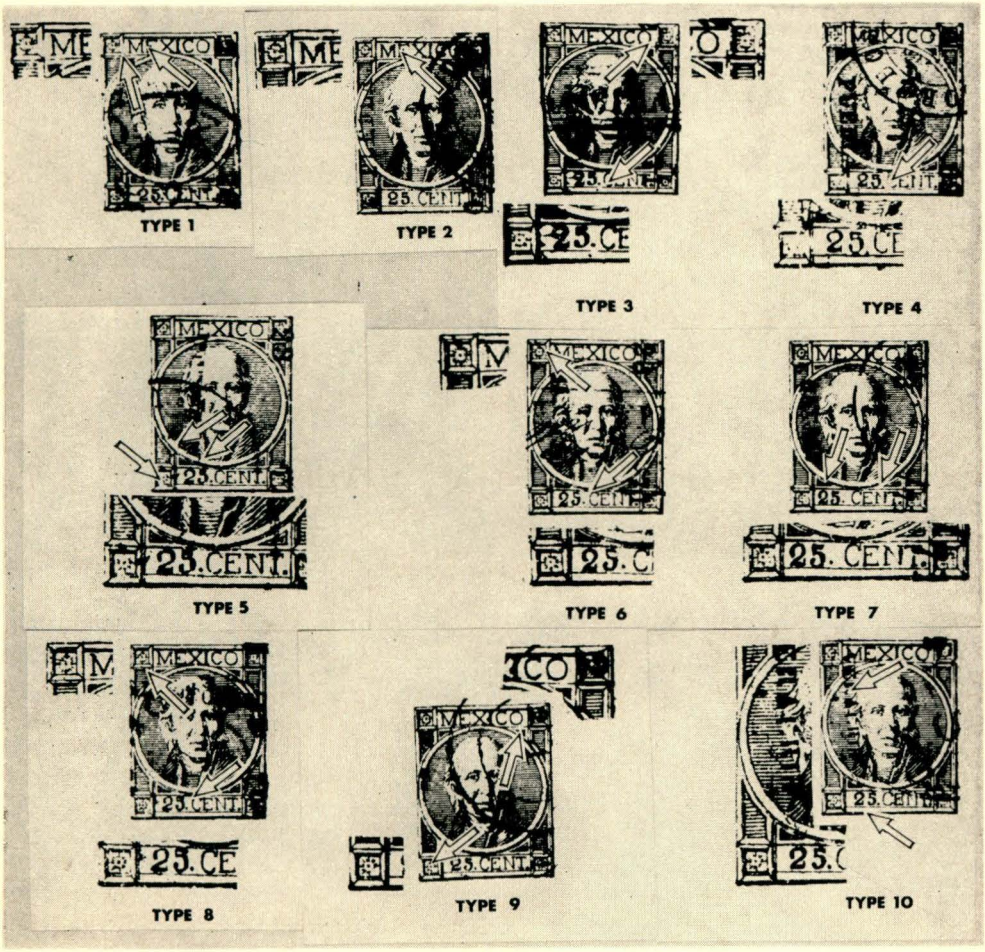


Fig. 5. The ten types of the 25c with thick value figures.

on left near top. Dot after T above line.

Type 9—No stop after 50. Second stroke of X broken at top.

Type 10—No stop after 50. Top frameline redrawn from the X to the end at right.

100c. (Fig. 7)

Type 1—100 and cent close together leaving barely room for the period. C. of CENT weak at lower back. The first stroke of M thick.

Type 2—Left frame broken of N. W. corner ornament. First stroke of M thickened at foot.

Type 3—Dot slightly to right of foot of first stroke of M. Inner circle thickened just below centre at left.

Type 4—Both 0's of 100 tall and rather thin "1" touches the line above. There is a slight thickening of the line under the second 0. Vertical lines back of O of MEXICO weak or broken.

Type 5—The second 0 of 100 shorter and rounder than the first. The top angle of the E of CENT broken.

Type 6—Both 0's of 100 the same size and shape, they are rather large and not narrow. Lower part of O of

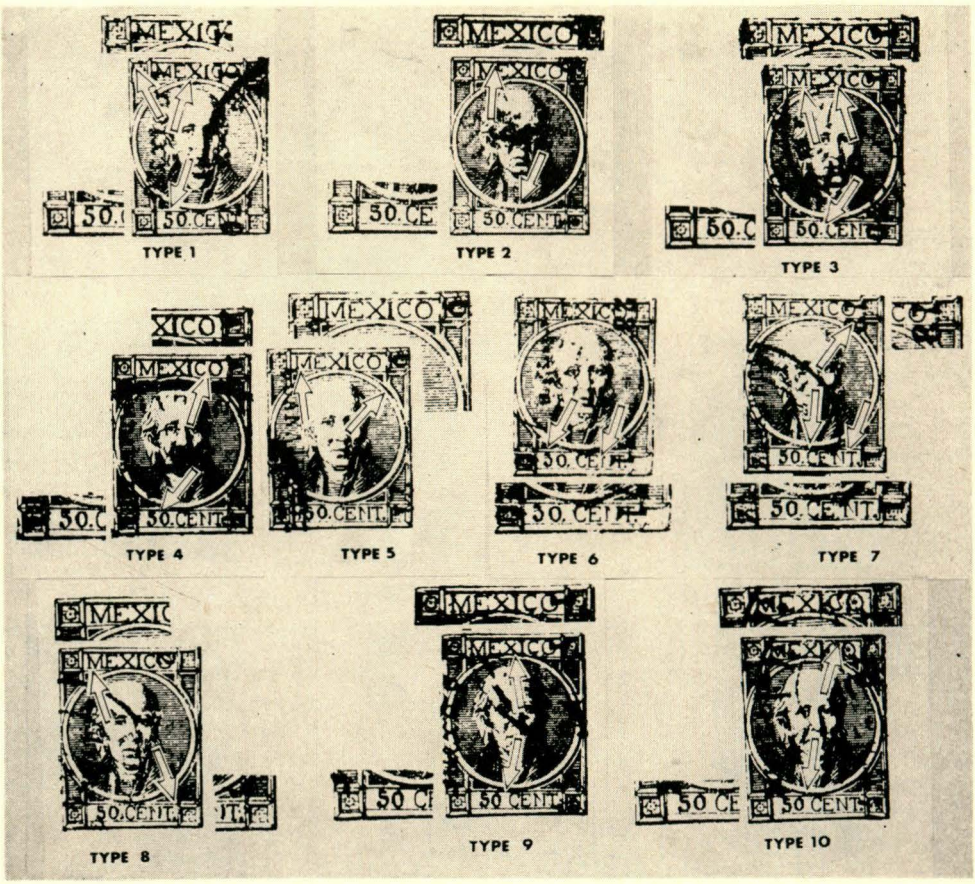


Fig. 6. The ten types of the 50c with thick value figures.

MEXICO thickened. Inner double outline at top of N. W. corner star has a small break in it.

Type 7—Line under E of CENT thickened. O of MEXICO flattened at left. The first two figures of 100 lean slightly to left, the second 0 is upright.

Type 8—There is a small indention in the top of the spandrel under O of MEXICO. The second 0 of 100 larger than the first and touching line below it.

Type 9—No stop after 100. Both o's rather short and rounded, the second being the shorter. Top of 1 is well short of the line above it.

Type 10—No stop after 100. The o's rather long. "1" touches the line above it. There is a dot below the line under the first 0 of 100. A lock of hair thickened on the left temple.

Retouches. Before we leave the types various retouches shall be mentioned:

6c. Thin figures none positively known. *Thick figures:* Retouch A. Mouth has been retouched. Retouch B. A circular flaw has been removed by horizontal lines in the background below the hair on Hidalgo's right side.



Fig. 7. The ten types of the 100c with thick value figures.

12c. *Thin figures:* a. an oblong flaw on the right has been removed by five lines. b. A little below retouch. By the coat collar a flaw has been removed by 5-6-thin lines.

c. plate A with 50 stamps. The circle between E and C of MEXICO has been redrawn. The left stroke of X is redrawn double. The line above MEXICO is thickened and crude.

Thick figures: Here are many retouches —Marquis de Fayolle reports 16.

The left outline redrawn thick and a. S. E. column triangle shading weak. short. This is found on type 3.

b. N. E. column triangle weak. Left outline redrawn and lengthened.—Not a successful retouch—Type 5.

c. The circle above C of CENT thickened. The shading in the S. E. column triangle is poorly redrawn. Type 1.

d. The stop after 12 and the line below seem to have been rubbed off the stone as the C has been redrawn and the line below faintly and shakily replaced, but the stop has been omitted. This latter fact serves to identify this rare variety with ease. Type 2.

e. S. E. column triangle. The shad-

ings have been redrawn to the left outlines which however is open in the corner.

f. The horizontal lines in the shirt-front has been replaced with a black flaw in redrawing the lines. Type 3. Stamp No. 45 in the last plate 1871-72.

g. N. W. column triangle has its left corner retouched—Type 3—. No. 28 in the last plate.

h. I of MEXICO is retouched.

i. N. E. column triangle has had the left outline retouched forming a curved line. Type 4.

j. Lines with the hair irregular retouched. So also the right collar-coat Type 5.

k. Lines in right background in centre retouched. Type 7.

l. 2 of 12 retouched whereby the foot-stroke forms a curve. Type 1.

m. Two lines in left background—lower part—deformed are thinned—. Type 1.—stamps dated 1868-69.

n. Three lines in left background—lowerpart—a little above the M. The retouch is done without care around the hair. Type 1.

o. The horizontal stroke of E of MEXICO has been redrawn thickened the hook is too strong and the black is fresher than the balance—Type 6.

p. A flaw in the background below the C and touching the head has been retouched—the double circle line below O is also redrawn. A small retouch over the whole of the N. E. corner—not prominent. Type 9.

25c. *Thin figures:* a—The N. W. ornament is poorly redrawn, the vertical line to the right of the sun is omitted, the lines that run parallel to the right are strongly redrawn. Type unknown.

b. The whole background is irregular, there has been a retouch of all the blue violet of the first print. 7 - 8 lines are thickened. Type unknown.

c. The N. E. ornament has been redrawn, so have the horizontal line and the outer circle below C of MEXICO. Type unknown.

Thick figures: a. MEXICO all letters poorly redrawn. N. W. corner ornament retouched. Type 4—This retouch has been found on 1870 and 1871.

b. S. E. corner with frameline redrawn —Type 10.

c. The background above the left shoulder has three lines redrawn. Type 4.

d. The extreme right of the circle redrawn with a few lines of the background retouched slightly. Type 3. It is dated '70. It is not so prominent as the preceding.

e. The spandrel below M has been redrawn, so is the inner line of the N. W. column triangle. Type 7.

f. No period after 25. The retouches of the 5 and the C—is on the "Retouch I." stamp with the white flaw. The 5 is large so is the C. Type 2—date 68.

g. The right cheek and eye redrawn, the ear very large and the mouth is heavy and deformed. The double circle to the left is redrawn—Type 1.

h. The right eye heavily retouched and ugly as it is a blotch of color. The hair on the same side redrawn hiding the ear. Type 1—date '70 and '71.

i. A white flaw has removed the greater part of 5, the period and part of 5, the period and part of the C. The lower frame line retouched. The repair of these stamps is G. Type 2. It is always found on 1868.

j. The left eye of the design is replaced by a large black stop. There is a hook pointed scratch which turns against the left. Type 1.

k. The lines of the throat retouched—S. E. column triangle has the inner line thickened and a thickened line under the chin. Type 2.

l. A "V" shaped triangle above the head with several lines retouched. Type 3.

m. The S. W. column triangle has the two bottom lines retouched. Type 3 —dated 1870-71.

n. The left shoulder lines have been redrawn. Type 4.

o. Retouch of the nose which looks like a potato. Type 8—1870-71.

p. The X of MEXICO has a flaw at the top of the first stroke with a diagonal line crossing—Type 6.

q. A bump on the top of the head. Type 5.

r. The left side of the head down to the shoulder retouched. Two copies known according to Marquis de Fayolle. Type 4.

s. N. E. corner column redrawn—Type 4—1870-71.

t. The N. W. spandrel below M of MEXICO is deformed. The two vertical lines to the right are curved. Type 7.

u. S. W. the sun ornament is entirely redrawn—a bit too high and with the rays uneven. Type 5—1868-69.

50c. retouches.

Thin figures. The 0 of 50 is thick, wide and strongly drawn. The 5 is thin and the copy does not correspond with any of the known types according to Marquis de Fayolle. His copy is surcharged Vera Cruz and 2-68.

Thick figures. a. S. E. column triangle weak. Left outline redrawn and lengthened. It is found on type 7—dated 1869 and 1871. It reminds one of retouch B of 25c.

b. N. E. column triangle is made too wide by retouch. Type 5—dates 1869-70.

c. I of MEXICO is thickened—leaning towards the C. Similar to type 9—dates 1869-70.

d. M is short. The second stroke broken, small white flaws in S. W. corner ornament where the outside line is slanting—type not known.

100c. Thin figures. Marquis de Fayolle says, "This is known in two states: 1st in the S. W. corner ornament—the outer square missing—one only sees the vertical line of the interior. The sun is also deformed. The 2nd state is where a retouch has been made."

Thick figures: No stop after 100. C. and E of CENT are redrawn—this is type 2.

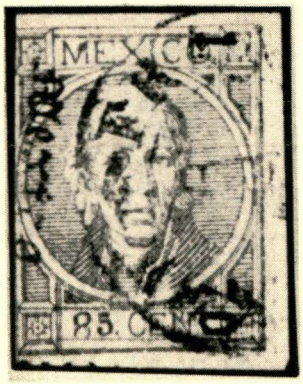


Fig. 8. Retouch on the 25c value resulting in the so-called "85 for 25" error. (Courtesy of the Philatelic Foundation).

All the values have some minor flaws (not so constant) which may be called secondary or tertiary occurring only once on a sheet in one printing. The 12c. and 25c. will have most of these tertiary flaws that are to be found in many places. Mr. Pemberton mentions error "85 for 25" found on type 2. It is caused by some accident to the lower part of the "2". Mr. Pemberton had at the time (1911) only seen one copy. (Fig. 8).

Error varieties.—Thin figures 100c.—brown on red brown—known printed on both sides, from the district of Acapulco and one of Mexico's great rarities (Fig. 9). In addition to the 85 for 25, mentioned above, one also knows 19 for 12 and 60 for 50—respectively on 25c., 12c. and 50c. 110 for 100

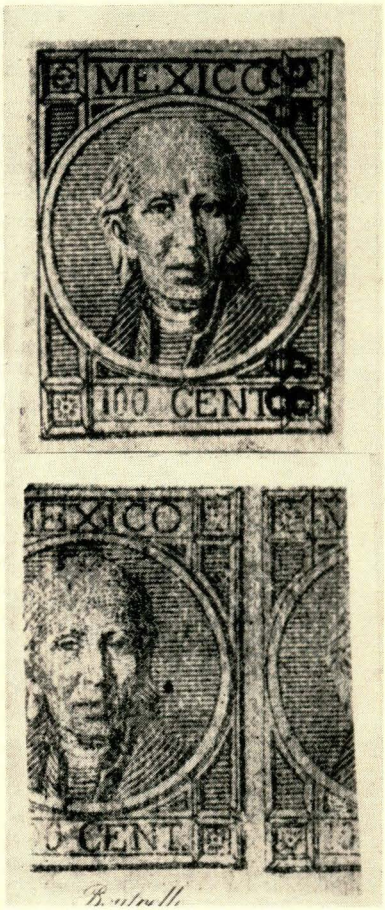


Fig. 9. Front and reverse side of the 100c, thin figures, brown on brown, printed on both sides. (Courtesy of Mr. David Golden).

on 100c. is mentioned. I have seen but two copies which show the missing part of the second figure 1.

Thick figures: The 12c. in color of 6c. and also the 50c. blue on pink paper are the two most prominent errors. (Fig. 10) The 25c. is known "double print"—surcharged Puebla dated 1868. The 25c. with value reading 85c. is on type 2 and are known from S. L. Potosi, Monterrey, Durango and probably from other districts.

These thick figures stamps are, of course, much richer than the thin figures in smaller varieties such as deformed figures, errors in numbers and dates, district names in color, varieties of paper, double or misplaced over-



Fig. 10. Color errors; 12c in the color of the 6c and 50c in color of 25c. (Courtesy of the Philatelic Foundation and Mr. David Golden).

prints, missing dates, no district name, stamps used and postmarked outside their own district—all interesting for the specialist of this issue.

Some districts received both thin and thick figure stamps in 1868 and 1869. The following thin figures dated '69 are reported:—6c. —on numbers 9, 27 and 28; 12c. on No. 30 only; 25c. on No. 18, 20 and 22. Mr. Birrel states that he has or had seen the 50c. dated '69 from 14 different districts; 100c. on 1, 3, 12, 17, 20, 21, 22, 32. The 100c. dated '70 exists. It is from Mexico No. 1. It is a rarity, only two copies are known.

The error 100c. in color of 6c—Oaxaca No. 23 is noted in Phillips catalog. The 100c. brown on brown—. How did these errors occur? The 12c. on 6c. paper has been found consigned to several districts. The 50 cents error—blue on pink—might be due to a transfer of the 50c. being mixed up by a mistake with the 25c., and then corrected fairly early. This point could be easily determined if the 50c. errors are from the same type. The 100c. error printed on both sides Acapulco No. 25 is very scarce despite the probability that a whole sheet 100c. brown on brown may have been printed on both sides.

The 1868 issues were lithographed by the Government Printing Office, Mexico City. Both the designer and engraver are unknown. The lithographing was done in black on colored paper—except the 25c. blue value and the 100c. brown on brown error of 1868.

The colors of the paper used for the 6c. value is a uniform yellow brown. The 12c. is found on yellow green, sea green and blue green paper, the latter being quite good. The

25c. comes on pink paper, very often faded, but a fresh pink shade of paper is always good. The 50c. is found in two shades of yellow—pale and orange yellow and the yellow lemon shade which is scarcer. The 100c. is on uniform red brown paper. An exception is the yellow brown paper found on a 100c. from Oaxaca.

Paper. It seems that the paper normally used during the thin figure period is fairly even wove, soft and thin. However, all values may be found on thick or semi-carton paper. Thick paper is not common with thin figures. Phillips notes only the 50c. Cuernavaca No. 24. Zacatecas has a 12c. on thick paper already noted.

Paper variations are more common on the thick figure stamps. All come on wove paper. Pelure paper is known used for 6c., 12c. and 25c. values, while thick or carton paper on 12, 25, 50 and 100c. stamps. Thin paper on 12 and 25c. is common; thick paper is not so common although it is known from many districts. However, thick paper on 50c. and carton on 100c. are rare.

Perforation—In Phillips book of 1917—the author gave a list; which he called the "Relative rarity of the 1868 issue."

	Thin figures—no stop after numerals			*Thick figures with stop*		
	Imperf.	*Perf.*	*Total*	*Imperf.*	*Perf.*	*Total*
6c.	73	61	134	520	32	552
12c.	34	62	96	1104	85	1189
25c.	33	79	112	782	182	964
50c.	8	29	37	172	36	208
100c.	8	19	27	72	14	86
	156	250	406	2650	349	2999

This list gives a fair indication of the scarcity of the higher values; those with the thin and thick figures, and imperforated and perforated stamps.

It was planned that this issue should be perforated. The perforating was not successful due most likely partly to the paper and/or the perforation machine or machines. There are four different perforations—the roulette sawtooth, the roulette square, the regular perforation 15 - 16 and the pinhole perforation. In Mexico City the General Post Office used perforated stamps almost entirely. Imperforated stamps with Mexico overprint are not common, while the opposite is true in most of the other districts. These usually received imperforated sheets. Even when the stamps were perforated the local officials seem to have preferred the scissor. The following districts are known to have had *imperforated* stamps only. *Thin figures:* No. 9—Matamoros, 11—Colima, 26—Campeche, 28—Chiapas, 29—Camargo and 30—Saltillo. *Thick Figures* 16—Tlalpujahua, 20—Cordova, 22—Durango, 27—La Paz, 28—Chiapas and 29—Camargo.

All the other districts received both imperforated and perforated stamps with thin and thick figures, except No. 15.—Tulancingo and No. 16—Toluca received perforated only for thin figures.

Errors in figures are common: 96 for 69, 86 for 68, further wrong numbers, 8 for 9, 3 for 5, and figures missing: 6 for 69, 1 for 14, and so on. *Errors* in names are unusual, but stamps without name or name twice are to be found. The great curiosity "Oitavaram" for "Maravatio" is known on this issue. A list of errors was given by Phillips and Fayolle. More may be found in my opinion.

Subconsignments are only known on stamps from Mexico No. 1 which provided the surrounding districts and subdistricts with its own stamps overprinted with Mexico and date. The receiving districts occasionally overprinted its own names beside Mexico, but all stamps are numbered "1".

In 1870 the G. P. O. had the names printed on the stamps. These overprints are known as "Type of Mexico" (Mr. J. H. Barron has compiled an interesting study of these types in "the London Philatelist," 1933) from which I shall quote the following:—

"Collectors of this issue are aware that these for many districts are an overprint unlike the ordinary district name. They are thinner and shorter than normal. Mr. Barron had them for 27 districts (28 today).

No.	Districts	6c.		12c.			25c.		50c.			100c.					
		Thin figures received in 1868.	Anotado.	Thin figures received in 1868.	12c. in colour of 6c.	Anotado.	Thin figures received in 1868.	Anotado.	Thin figures received in 1868.	Anotado.	50c. in colour of 25c.	Thin figures received in 1868.	Perf on Brown.	Imperf. on Brown.	Anotado.	Total receipts July 1st, 1869 to June 30th, 1870.	Overprints and Special Notes
1.	Mexico		○			○		○					○			95.782	½ of 50c. used as 25c. Sub-districts names added to Mexico. Apam, Chalco, Curantillan, Tacubaya, Texcoco, Otumba.
2.	Vera Cruz					○		○		○					○	47.710	
3.	Guadalajara	7.000		20.500			28.000		2.000			1.500					
4.	Puebla	2.000		16.000	○	○	26.000	○	2.000		†	1.500	○			28,357	Puebla and Vera Cruz o/p.
5.	S. L. Potosi		○			○		○		○	○		○○	○		27.312	Name in black and blue
6.	Guanajuato					○		○					○○			18.867	Guanajuato & Puebla o/p.
7.	Monterey									○					○	9.244	Monterey and Mexico o/p.
8.	Mazatlan	2.000		6.000		○	6.000	○	1.500			1.000		○	○	18.621	Mazatlan and Vera Cruz o/p
9.	Matamoros													○		5.167	name in black and blue.
10.	Morelia					○		○		○			○		○	13,973	Morelia and Vera Cruz o/p.
11.	Colima		○			○		○						○		5.372	
12.	Queretaro					○		○		*				○		17.702	Colina for Colima. Queretaro and Puebla o/p.
13.	Zacatecas					○		○			†		○			13.319	Zacatecas and Vera Cruz o/p.
14.	Jalapa					○				○	§		○○			10.274	
15.	Tulancingo	1.000		2.000		○	2.000		250		○	100	○	○		1.674	
16.	Tlalpujahua																Tlalpujahua—25c. known.
16a.	Toluca					○							○			9,396	Toluca and Ixtlahuaca o/p.
17.	Pachuca					○		○								7.199	Achuca for Pachuca.
18.	Orizava	2.000	○	3.000		○	7.000		450			400	○			7.043	Oriyava for Orizava.
19.	Merida										○			○		13.394	
20.	Cordova	1.500		2.000		○	2.000		250			100		○		2.640	
21.	Chihuahua					○		○					○	○		9.508	
22.	Durango					○		○			†		○	○		10.746	Half of 50c. used as 25c.
23.	Oaxaca					○		○			○		○	○		14.719	100c. in colour of 6c. Oaxaca and Vera Cruz o/p.
24.	Cuernavaca	3.000	○	4.000		○	4.000		500		○	200	○			3.792	Cuernavaca and Vera Cruz o/p.
25.	Acapulco ..	2.000	○	6.000			6.000		1.500			1.000	○	○		2.356	100c. printed on both sides. Acapulco and Vera Cruz o/p.

* Imp., perf. † Perf. § Imp.

No.	Districts	6c.		12c.			25c.		50c.			100c.				Total receipts July 1st, 1869 to June 30th, 1870.	Overprints and Special Notes.
		Thin figures received in 1868.	Anotado.	Thin figures received in 1868.	12c. in colour of 6c.	Anotado.	Thin figures received in 1868.	Anotado.	Thin figures received in 1868.	Anotado.	50c. in colour of 25c.	Thin figures received in 1868.	Perf. on Brown.	Imperf. on Brown.	Anotado.		
26.	Campeche													°		4.212	
27.	La Paz (before 1870)															691	Is found with No. 27. La Paz district was discontinued in 1870 and went over to Campeche.
28.	Chiapas	2.000		6.000		°	6.000		750			500				4.748	Chiapas and Vera Cruz o/p. Name in black and blue.
29.	C. Victoria		°			°										4.526	
29.	Camargo																
29.	Tula de Tampas																
30.	Saltillo	2.000	°	6.000		°	6.000		750			500				10.750	Saltillo and Mexico o/p. Saltillo and Vera Cruz o/p.
31.	Ures	1.500		3.000		*	3.000		500			250				12.726	Oras for Ures.
32.	Tuxtla	1.500	°	2.000			2.000		250			100				2.110	A pair 6c. and ½-25c. on cover for 25c. postage.
33.	Huejutla				°											2.092	Huejutla and Mexico o/p.
34.	Maravatio	1.500	°	2.000			2.000		500			200				3.068	
35.	Tula	1.500		2.000		°	2.000		250			100				2.210	Tula and Vera Cruz o/p.
(36.	Aguascali-	1.500	°	2.000			2.000		250			100				2.451	
37.	Lagos		°			°										4.367	
38.	Tabasco	2.000		6.000			6.000		750	°		500				3.858	
39.	Tampico															7.750	Tanpico for Tampico.
40.	Tlaxcala	1.500		2.000			2.000		250			100				637	
41.	Guadalajara		°			°				°						15.919	Guadalajara and Cocula o/p.
42.	Tlalpam	200		300			100		30			12				58	No. 42 to 51—are all sub-offices to Mexico without their own name number overprinted.
43.	Tacubaya	200		300			100		30			12				129	
44/46	Unknown																
47.	Apam	300		850			500		30			12				660	
48.	Soyaniquilpam	400		700			260		30			12				390	
49.	Cuautitlan	200		300			100		30			12				176	
50.	Unknown																
51.	C. Hidalgo	200		300			100		30			12				115	
52.	Utumba															313	

* Imp., perf.

Stamps bearing this kind of overprint are nearly always cancelled Mexico. These stamps, it is plain, were all overprinted at Mexico—"and, says Mr. Barron, they are quite genuine. It is rather disconcerting, however, to come across a cover used from Mexico with an assortment of other districts franking it. Such a thing occurs at no other period in Mexico between 1856 and 1883, when the overprinting system ended."

These overprints are called "Types of Mexico". Besides the overprint, these stamps have the following other characteristics. The postmarks are as a rule Mexico's. Furthermore the stamps come on thin paper, the 12 centavos are on the sea green and blue green paper while the 50 centavos all are found in the lemon shade. They were printed in 1870 and 1871. The date 1869 is known. These characteristics are facts.

Nothing but theories have come to my attention about "why" and "how" these varieties came about. Forty years ago Mr. Chapman said that the stamps were either returns by way of remittances from the provincial districts, or a special printing made to replace these returns. Another view is that they were prepared for shipment but then not required. To this view I may add my own theory. The idea of having the district name overprinted by the General Post Office in Mexico City was to save time and produce the neatest possible work. But then someone realized that this idea was not in accord with the original plan—"to safeguard against robbery of the stamp consignments". The overprint to be effective then had to be done at the provincial district office. However, the stamps were already overprinted, and the safest and most practical way was to use them in the capital's various post offices. But this is conjecture. An explanation can hardly be given without the official document stating the purpose of this system and authorising the use of the "Types of Mexico".

The following numbers have their district names overprinted in the "Types of Mexico"—viz.: No. 2, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 28, 33, 37, 38, 39 and 41. I have no record of which values were given the "Types of Mexico" overprints.

Anotados. March to April 1872, Mr. Fayolle writes that the reason for ordering a new issue in 1871 was because silver change (small coins) became scarce so the public used stamps for monetary exchange. This had increased the usage of stamps so that a discount was asked, due to the various inconveniences this manner of payment brought everybody. Although I consider this theory correct, I think following students should try to have it confirmed.

The new issue was delayed. A decree of April 12, 1871, announced that the current stamps should be withdrawn and exchanged for new stamps. A month was given for this operation. The stamps returned thereafter could not serve as postage in their own districts. The returned stamps were cancelled by the surcharge reading "Anotado". As the delay continued, the exchange was postponed several times and stamps again had to be used instead of silver.

The new issue did not arrive. By March 1872 the stock of the 1868 issue was exhausted. Therefore the G. P. O. had to supply the various post offices in the city and its surroundings with all the stamps they previously had surcharged with "Anotado" (Fig. 11). Probably only Mexico City received these stamps because one rarely sees a postmark other than "Mexico".

There are several points about the "Anotado" to be discussed. The overprint measures 14 ½ m.m. in length, the "A" is 3 m. m., "t" and "d" 2½ m.m., the other letters are 1 ½ m.m. This surcharge most likely has been imitated often. The 12, 25 and 50 centavos values are commoner used; the 6c. and the 100c. used, are rare.

Mr. Barron wrote and I quote: "The overprint has been so well forged that no one, I believe can tell the genuine from a good forgery. It is my opinion that all genuine Anotados must bear the 'Mexico type of overprint'. I had an opportunity the other day of looking through what is probably the largest collection of these in existence, and I found nothing that was not consistent with this view."

The writer cannot agree with Mr. Barron because thin figures stamps are known with "Anotado" overprint.

The "Anotados" are somewhat confusing to the collector. When was the 1868 issue demonetized? And on what date did the 1872 issue make its appearance (April ? 1872),

and where were the "Anotados" used? (Mexico City only?).

The writer's personal opinion is that the authorities expected to receive the 1872 issue at an early date in 1872. The announcement of April 12, 1871 and the continued delay caused the G. P. O. to send out to many districts the 1868 stamps dated "1872". Mexico City suffered almost entirely from the delays.

Mr. Chapman in "the London Philatelist" 1937, published a list of the number of stamps sent out in "1868". Besides the "thin figures" there may be some "thick figures". Mr. Chapman wrote, which I quote: "The accounts do not distinguish between 'thin' and 'thick' figures,—printing from sheets of 50 and those of 100, nor do they show whether the stamps were with or without perforation, but after some experience in searching for varieties, it will be found that specimens of the 12c. and 25c. (Josling said 25c. did not come in sheets of 50) values from sheets of 50 only appear to have been supplied to a limited number of districts, that it is difficult to form two sets of all values—one perforated and the other imperforated for any one district and that "thick" figures dated 68 are not common. This list is not complete."

Marquis de Fayolle listed the relative scarcity of these district names, viz:—Tlalpam, Guadelupe Hidalgo, Tacubaya, Tlanepantla, Tepiji del Rio, Cuautitlan, Otumba, Texcoco, Soyaniquilpam, Tlaxcala, Apam, La Paz, Tulancingo, Chalco, Huejutla and so forth, down to Mexico as the most common. The first eight on the aforementioned list are not known, and many believe that these districts probably they used stamps of another district.

The 1868 issue is an exception in that there are no really rare districts as one finds in the previous issues. In the case of the forty districts with numbers of their own, Mr. Birrel has listed them in the order of their scarcity.

Anotado: Notes of Anotados seen or reported. It contains both used and unused stamps as well as with and without perforation.

Receipts: for the fiscal year July 1st, 1869 to June 30th, 1870. It gives a brief idea of the relative scarcity of districts names during the use of the 1868 issue. The figures include receipts from other sources than postage—e.g. payments on letter going to foreign countries, for conveyance of periodicals in bulk and from a few minor sources of revenue. Roughly 80% of the sums given are from the sales of postage stamps.

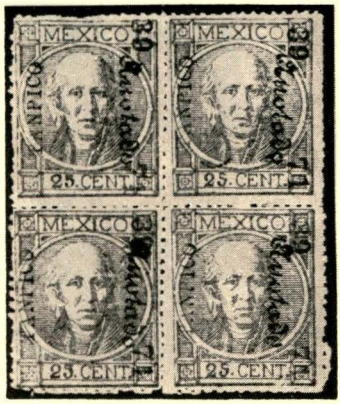


Fig. 11. A block of four of the 25c overprinted "Anotado". This block also shows the error "Tanpico" for "Tampica" with the overprint. (Courtesy of the Philatelic Foundation).

No. 3—Guadalajara: On August 13th, 1869 a parcel of stamps numbered "3" was stolen at Arrayo de Ermmendio near Guadalajara. To prevent their use and by order of G. P. O. district number "3" was changed to "41" from August 16th. This according G. P. O. circular No. 9, dated August 16th, 1869. No. 41, *1868* was not sent to Guadalajara. Governments records "1868" show numbers were appropriated as follows: 41—Tacubaya, 42—Tlalpam, 43/46 record missing, 47 — Apam, 48 — Soyanquilpam, 49 — Cuautitlan, 50 — not mentioned, 51 — C. Hidalgo.

Up to 1953—no number higher than 40—1868 has been reported used. Consignment 41-1868 consisted of 200—6c.; 300—12c.; 100—25c.; 30—50c. and 12—100c. This consignment was divided between: Tacubaya, San Juanico, Atzcapotzalco and San Angel. A few 12c. and 25c. were sold each month September to December and in December a few 6c. also. (Information by Mr. S. Chapman).

No. 32. Tixtla Guerero was the main office for the district in 1869 Ciudad Bravos became the district office in 1873.

(Continued on Page 160)

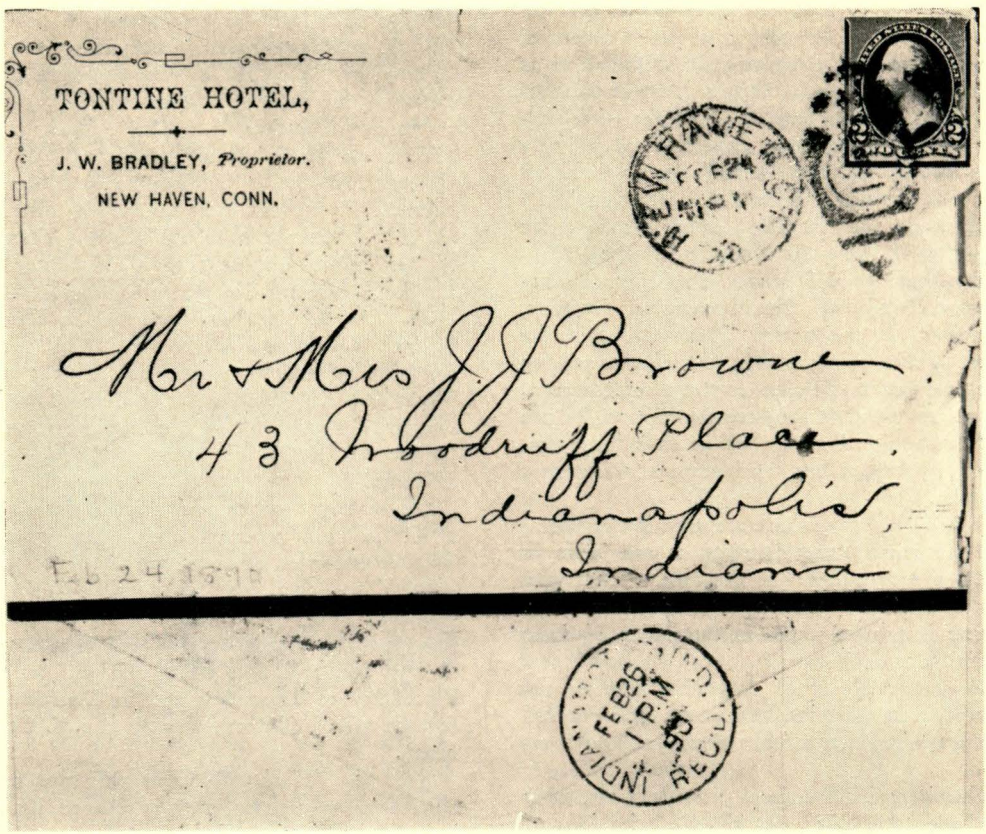
UNITED STATES

Earliest Date of Use of the 2 Cents 1890

By STEPHEN G. RICH

Hitherto, the earliest known date of use of the 2 cents 1890 has been February 26, 1890, as reported by W. W. Reynolds. Reference to this, sometimes with date given as February 27th, is on printed record(1),(2). But the official date of issue, in the Post Office Department's official booklet, and as given in all the handbooks and catalogs, is February 22, 1890.(3),(4).

(Continued on Page 151)



Top: Front of a cover postmarked February 24, 1890. Bottom: A part of the reverse of same cover with the February 26, 1890 backstamp.

SORUTH

The First Two Issues

By L. E. DAWSON, F.R.P.S.L.

Second Issue, 1868 (continued from Page 98)

The Later Definitive Printings

Two values. Printed in sheets of 20 stamps. Nagri lettering.

(i) 1 anna, black on azure laid. Nagri numeral.
(ii) 1 anna, black on azure laid. Gujrati numeral.
(iii) 1 anna, black on white laid (error) Nagri numeral.
(iv) 1 anna, red on white laid. Gujrati numeral.
(v) 4 annas, black on white laid. Gujrati numeral.
(vi) 4 annas, black on white laid. Nagri numeral.

After the complexities of the early printings of the type-set stamps, it is a relief to turn to the comparatively straight-forward azure and white laid stamps, which were current for about seven years. But it must not be thought that the sorting-out of these settings was an easy matter. The 4 annas presented no difficulty, as sheets, or almost complete sheets, existed of the three settings known to Col. Napier. But it took the writer some 12 years, and six rearrangements of his 1 annas, before he was satisfied that he had got to the bottom of the problem. What clinched matters was the receipt by the writer of over 200 copies of the 1 anna from New Zealand a few years ago. As often happens, the solution proved to be quite simple.

The 1 anna on azure laid and 4 annas on white laid were the first stamps of Soruth to reach European dealers. The Editor of "Le Timbre-Poste", in the October 1877 number, stated, under the heading "Joonaghur" that Mr. Philbrick had shown him specimens of the 1 anna on azure laid and the 4 annas on white laid, and that an unsevered pair of one of them showed that there were varieties in the sheets. Major Evans notes that a certain number of sheets had been obtained by dealers, remainders, probably, on hand when the 1877 issue came out, and thus unused copies were obtainable, but not really in any great quantity—as Major Evans found out, when he searched through dealers' stocks for sheets and fragments of sheets in 1885. Used copies then were practically unknown. "I well remember Mr. A. H. Wilson telling me he *believed* there was a used specimen of one of the values, in a well-known collection in Paris!"

It would appear that the change-over from the pink wove to the azure laid paper took place early in 1870. The "forme" was not dismantled this time—in fact, it continued intact to the very end, with all its characteristics and defects.

The 2 annas was not continued. Probably it was felt that a 4 annas would be more useful as a higher value.

Briefly, there were four "settings" of the 1 anna, on azure laid, each followed by a printing of the 4 annas; finally came the 1 anna, red on white laid paper.

To alter the plate in order to print off 4 annas sheets, the numeral was changed from 1 to 4, and the accent taken off ANO, thus converting it into the plural ANA. A suitable alteration had also to be made in the sheet inscription, making the 20 stamps "price Koree 5". To print off more 1 anna stamps the reverse operation was carried out.



Fig. 7. ONE ANNA; black on azure laid paper. Setting B(ii) = 1. Reconstructed sheet. (No. 17 is on pink wove paper).

To make these changes, the "forme" had to be loosened, and it was obviously not properly tightened up again, as frame "bits" are found shifted up or down, or to the right or the left or crooked, and letters are found raised or dropped, or crooked, or even missing altogether! All this is most satisfactory to the philatelist, as by such variations the different printings can be separated out and recognized.

The last setting B(ii) of the pink wove stamps is identical with setting I of the 1 anna on azure laid. Hence we can equate B(ii) = I.

From the illustrations of complete, or reconstructed sheets, it is comparatively easy to plate even single stamps and assign them to the correct setting. But the following "tips" will be found very helpful.

No. 1. Center row of lettering is very irregular. In all but the first state of setting I of the 1 anna, the last letter in the top row has a closed instead of an open loop, thus becoming (in transliteration) *shthra* instead *shtra*.

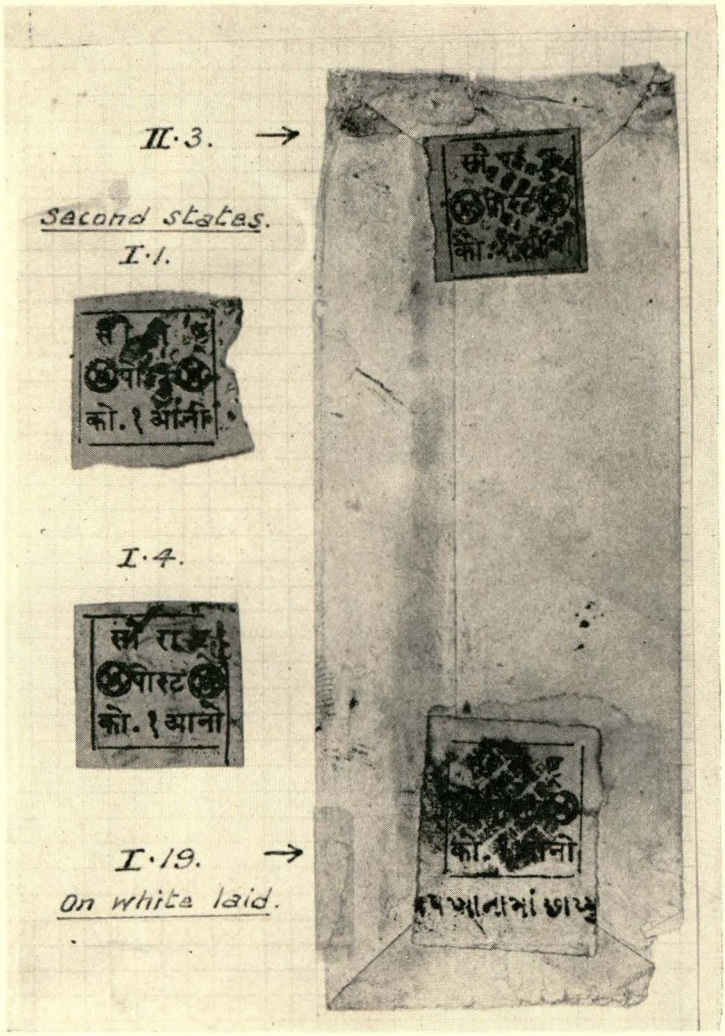


Fig. 8. ONE ANNA. Setting 1. Nos. 1 and 4 in their second states. Cover with ERROR, 1 anna, black on white laid paper, No. 19; also 1 anna, black on azure laid; II-3.

No. 4. The loop in the last letter in the top row is squeezed up, and, except in setting I of the 1 anna, the right frame is bent outwards.

No. 5. The same last letter has always a closed loop.

No. 6. The open loop is slightly flattened.

No. 8. Left frame line is characteristic—like a "spear".

No. 9. The accent is over the second letter in the middle row.

No. 10. The open loop is again badly squeezed up.

No. 12. Right rosette is characteristic; flattened on its left side.

No. 14. Loop is broken, and right frame is squiggly at the lower end.

No. 15. Loop is broken.

No. 16. The first letter in the bottom row (K) is deformed.

No. 17. Top frame is kinked at the left end.

No. 18. Very characteristic left frame.

No. 19. Bottom frame is wriggly.

No. 20. The loop of the last letter is deformed, and the right frame is bent inwards.

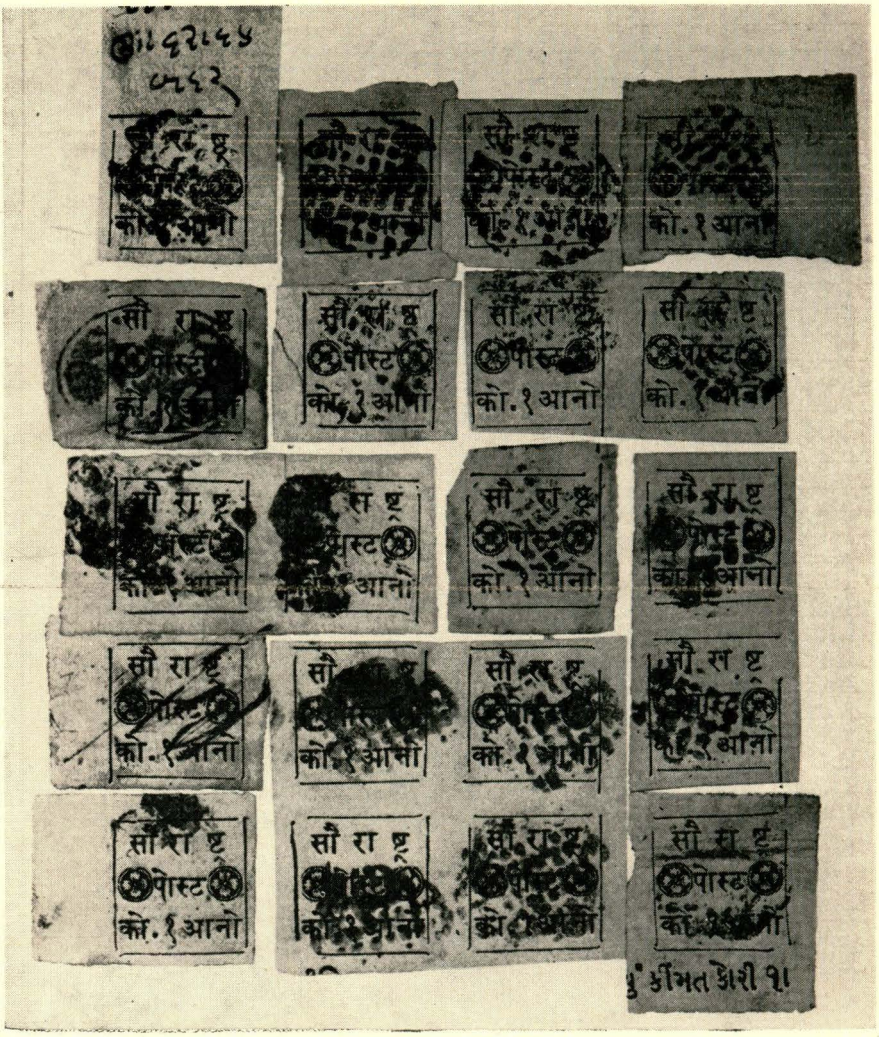


Fig. 9. ONE ANNA. Setting II. Black on horizontally-laid azure paper. Reconstructed sheet.

Note also that the "circumflex accent" under the last letter in the top row appears in two forms. It may be small, with equal "legs", as in Nos. 2, 4, 7, 8, 10, 11, 12, 13, 16, 17 and 20, or large, with the right leg longer than the left, in Nos. 1, 3, 5, 6, 9, 14, 15, 18 and 19. The left leg is broken in No. 14.

Most of the rosettes have their outer circle broken or slightly indented. They are additional aids to plating.

Until setting II of the 1 anna the numeral was always Nagri in form; a small "head", with a long "tail", pointing away to the right. But now the Gujrati numeral came to be used on some units of the later settings. This can be likened to a "tadpole", with its large "head"! The 4 annas used both the Nagri and Gujrati numerals. The former is like an 8, with the top loop broken in the centre; the latter has "arms" stretching upwards and outwards at 45°.

The five settings of the 1 anna will now be taken in order, and the principal characteristics of each noted.



Fig. 10. ONE ANNA. Setting III. Complete sheet, in blocks of 8 and 12. Paper watermarked 1874.

One Anna. Setting I=B (ii) Black on pink wove; black on vertically-laid azure paper. Nagri numerals.

No. 1. Last letter in top row (open loop) crooked. At first the left frame line was dropped 6 mm: but later it was raised and became "well-centered".

No. 4. Right frame at first straight but dropped; in its second state it is crooked, though still dropped.

No. 13. First two letters of second word in bottom row (ANO) missing.

A single 1 anna on vertically-laid white paper, No. 19 of this setting, is known on cover, along with an azure laid stamp of setting II, No. 3, and is illustrated. This stamp was described in "Le Timbre-Poste" in 1898, when it was, erroneously, stated to be on wove paper. It was acquired by Ferrari and subsequently by Col. Napier. It seems to be an error of paper. Unused copies are even rarer than is the pink wove in this state. The writer has seen only one!

Setting II Black on horizontally-laid azure paper. This setting was "the villain of the piece". It held up the correct classification of the settings for years, and sent Col. Napier off on the wrong track. Yet the solution of



Fig. 11. ONE ANNA. Setting IV. Reconstructed sheet.

the problem of this setting turned out to be quite simple, and it is strange that it should not have been spotted long before it was. Let this be a warning to philatelic students not to take for "Gospel truth" what even the most eminent specialists have written about their particular stamps, but to check-up on their statements most carefully.

Col. Napier divided his 2nd setting into two. A, the first, on vertically-laid paper, and B, the second, on horizontally laid. IIA was supposed to be a resetting of I, with the slight shiftings in the frames of certain Nos., but beyond the second states of Nos. 1 and 4 the writer has been unable to confirm Col. Napier's IIA, and so he omits it. But IIB was a distinctly different setting, carried out after the 4 annas, setting I, had been printed. The 4 annas sheet shows characteristics of both settings of the 1 anna, and so plainly forms a link between them.

Col. Napier noted that as well as this setting, his first setting with Gujrati numerals throughout the sheet, normally on vertically-laid paper, could "also be found on horizontally-laid paper, but it is scarce". This



Fig. 12. ONE ANNA. Setting V. Red on white laid paper. Complete sheet. Paper watermarked 1875.

new type of numeral was known to occur on four Nos. of the previous setting (now called III), which, in consequence, was known as the "mixed setting". Hence, all 1 annas on horizontally-laid paper, and with Gujrati numerals, were put down to the late, all Gujrati numerals, setting.

Both Col. Napier and the writer reconstructed setting II in all but two Nos. 19 and 20. This was an easy task; every horizontally-lined 1 anna with Nagri numeral must belong to this setting. Strange that with the considerable quantity of such stamps available in both collections No. 19 nor 20 could be found! The writer had a few horizontally-laid stamps with Gujrati numeral, and found to his surprise that they were all No. 19 or 20, the first having a broken loop. So were all similar stamps, but one, in the Napier collection. He then examined a used-block of 4 of setting II that he had had for some years, Nos. 14, 15-18, 19 in the sheet, and discovered that though the first three stamps had Nagri numerals, the fourth, No. 19, had an undoubted Gujrati numeral, with the same broken loop as the single Nos. 19, which had been assigned to the post-Setting III printing. Further, he noticed that the right frame of No. 16 was dropped 5 mm., and a couple of the No. 20 singles had sufficient top margin to show the lower end of this dropped frame! Hence, it became plain that Nos. 19 and 20 of setting II had Gujrati numerals, and the reconstruction was thus complete. This result might have been guessed long before! The block of 4 will be

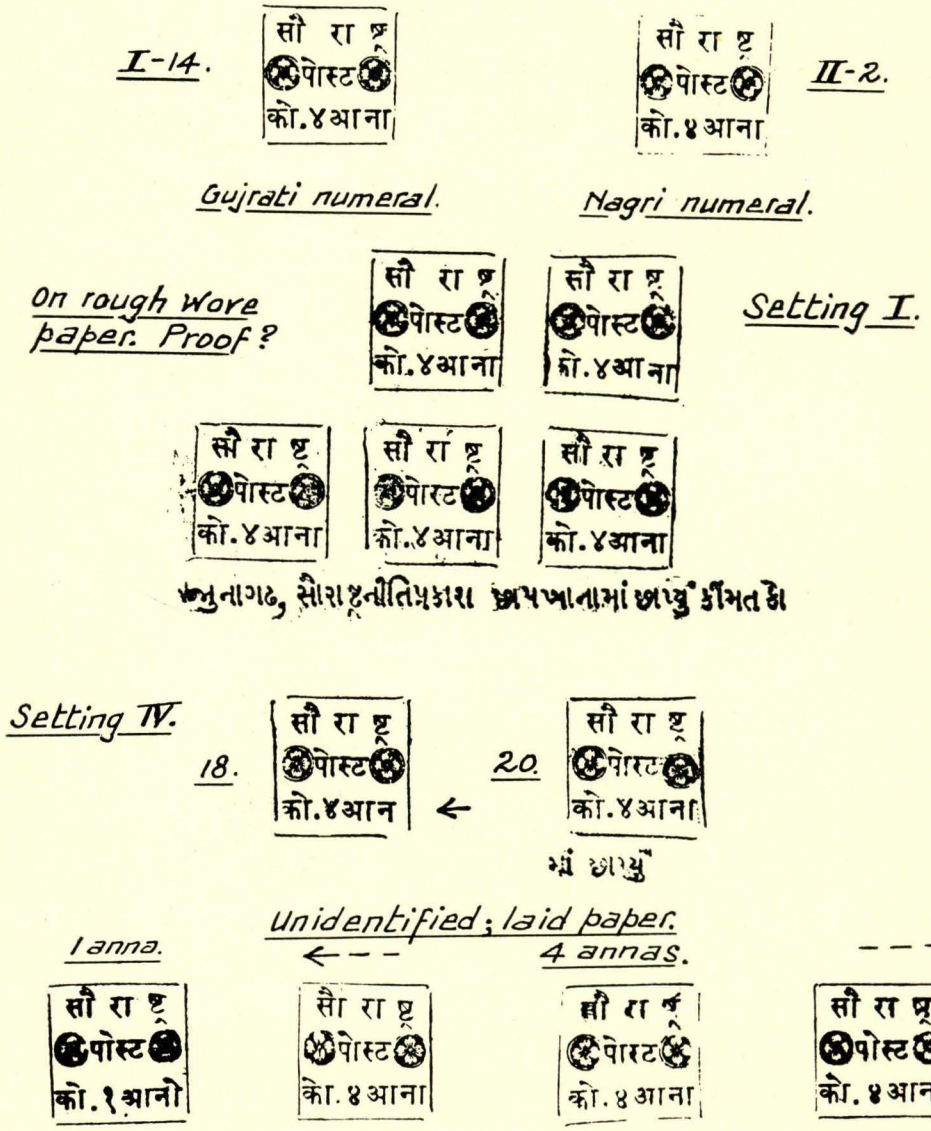


Fig. 13. FOUR ANNAS. Single copies of Settings I, II and IV. Block of 5 of Setting I, on rough, toned wove paper. Four singles (one 1 anna) from unknown settings.

seen in the reconstructed sheet, also the right frame of No. 16 appears on No. 20.

Now we can complete the description of this setting.

Setting II. Black on horizontally-laid azure paper. Nos. 1 to 18 have Nagri numerals, and Nos. 19 and 20 Gujrati.

Special characteristics of this setting are:—

No. 1. Last letter in the top row has a closed loop (shthra) and is straight. This continues for all subsequent settings.



Fig. 14. FOUR ANNAS. Setting I. Gujrati numerals. Complete sheet.

No. 10. The top bar of the two last letters in the bottom row is broken.

No. 13. The second word in the bottom row is complete (ANO). The "forme" evidently had been very badly fastened up, and No. 1 stamps can be found with the last letter in the top row dropped 1 mm., and with it missing altogether, as also the last letter in the bottom row; while the second last letter appears in at least three different positions of displacement upwards, in one case only 1 mm. below the rosette.

Unused copies are of the greatest rarity.

Setting III (mixed setting). Black on vertically laid azure paper. Nagri numerals, except Nos. 1, 3, 4 and 8, which have Gujrati.

Principal characteristics.

No. 1. Last letter in the bottom row is missing, though the accent is there, either over the empty space, or the second last letter, which is then shifted to the right.

No. 6. Last character in top row (shthra) may be found slightly raised, much raised, or so greatly dropped that it has displaced the "circumflex" accent altogether, and its loop touches the rosette.

No. 8. Middle row of inscription slopes upwards.

No. 10. Last two letters of bottom row are damaged, as in II, but they have dropped considerably, and the next letter to the left is raised. It is strange that this setting should have reverted to Nagri numerals for Nos. 19 and 20! The upper portion of the reconstructed sheet illustrated has part of the paper makers' watermark, dated 1874. Most unused specimens of the azure laid stamps come from this setting.

Setting IV. Black on vertically-laid azure paper. Gujrati numerals, except Nos. 15 and 16, which have Nagri.

Principal characteristics.

No. 1. Last letter in bottom row is raised, and accent is missing.
No. 13. Large Gujrati numeral.
No. 17. Accent over second letter in bottom row is turned around and is vertical. The second letter can be found in place, or slightly raised, or much raised.
No. 16. Nagri numeral is defective.
Nos. 18 & 20. Accent missing over last letter in bottom row. But the most striking feature of this setting is the shortening of the sheet inscription by 19 mm. The price of the sheet is omitted. The inscription has been moved towards the right, to centralize it to the row of four stamps.

Specimens of this setting, both unused and used, are scarce.

This was the last of the azure laid papers. Col. Napier gave the following different azure papers. The list is given without any responsibility on the part of the writer for its correctness. It should be noted that the azure paper faded badly, and, doubtless, different supplies of paper varied in quality and tint.

(a) Medium pale azure, vertically laid.
(b) Stout, deeper azure paper, vertically laid.
(c) As last, but horizontally laid.
(d) Azure wove, like last, and probably due to laid lines failing to show.

In the Napier collection were three or four specimens on which no laid lines can be recognized. In the same collection was the only horizontally-laid azure paper stamp, with Gujrati numeral that was neither II19 nor II20. It is No. 6 of Setting IV.

Setting V. Red on vertically-laid, white paper. Gujrati numerals throughout. The only outstanding feature of this setting is in No. 17, where the first word (ko) in the bottom row is omitted. The sheet inscription is in the new, shortened version.

Sheets can be found with a portion of the paper makers' watermark, dated 1875. Complete sheets and blocks are known, as well as pairs and singles. Used specimens are scarcer than unused, and very much scarcer than used azure laid stamps.

Turning now to the 4 annas, we find that the settings present no problems, and each can easily be separated out by the numerals and papers. Thus:—

Setting I Vertically-laid paper. Gujrati numerals.
Setting II Horizontally-laid paper. Nagri numerals.
Setting III Vertically-laid paper. Nagri numerals.
Setting IV Vertically-laid paper. Gujrati numerals.

This last setting was unknown to Col. Napier, and so far only two specimens from it have come to light. Complete sheets exist of I and II, and 4/5ths of III, *plus* two singles of the missing Nos. All are illustrated.

Setting I Black on vertically-laid, white paper. Gujrati numerals.

This setting agrees with setting I of the 1 anna, with Nos. 1 and 4 in their second states, except that the crooked right frame of No. 4 is now central, as in setting II of the 1 anna. The frames of the following Nos. also agree with those of that setting:—



Fig. 15. FOUR ANNAS. Setting II. Nagri numerals. Complete sheet.

No. 7. Right frame dropped.
No. 20. Bottom frame slightly shifted to left.

The letters are missing on No. 13, as in the corresponding 1 anna.

No. 15. Bottom frame slopes down to the right, and the two last letters above it are dropped. The Napier collection contained a block of 5, Nos. 14, 15, 17, 18, 19, with sheet inscription, on rough, toned wove paper. This may be from a proof sheet. It is certainly unique! This is illustrated.

Setting II Black on horizontally-laid white paper. Nagri numerals. This setting seems to come between settings II and III of the 1 anna. There are no special characteristics in the stamps themselves, but when the 1 anna plate was converted to 4 annas, the price of the sheet failed to be changed, so that it reads "koree 1¼". No. 10 has the word ANA undamaged.

This is the setting that is more often found, unused, of course. Used 4 annas are extremely rare, in all settings.

Setting III Black on vertically-laid white paper. Nagri numerals. Like setting III of the 1 anna, No. 6 has the last letter in the top row raised nearly up to the top frame, but here the "circumflex" accent is missing. Similarly, No. 1 has the last letter in the bottom row missing. This setting appears to have come between settings III and IV of the 1 anna.

Setting IV Black on vertically-laid white paper. Gujrati numerals. This was unknown to Col. Napier, and so far is represented by only two specimens. A few years ago the writer obtained a No. 20, with bottom margin showing the end of the shortened sheet inscription, as in setting IV of the 1 anna. A No. 18 was found in the Napier collection. The position of the bottom frame agrees with No. 18 of this 1 anna setting, but the last letter in the bottom row is missing.

The Napier collection also contained a 1 anna and three 4 annas on white laid paper, the same as that used for the 4 annas issued stamps, Nagri numerals; but none of them can be identified with any No. of the twenty in the sheet. They do not agree with any of the known Government imitations—the so-called "Reprints". Their appearance is exactly the same as that of the issued stamps, and quite different to that of the imitations. The 1 anna and two of the 4 annas are Type B; the third 4 annas is Type A. They are also very difficult to any known forgeries. They are a complete mystery! See the illustrations. No further hints for plating the 4 annas need be given, but settings I, III and IV of the 1 anna require more clarification—though the careful comparison of a stamp with the illustrated sheets and reconstructions is really all that is necessary, once the No. on the sheet has been established.

The following hints were published in the March, 1949, P. J. I.:

(a) Settings I, III and IV are found only (except for a solitary freak specimen) on vertically-laid paper, and setting II only on horizontally-laid.

(b) Nos. 15 and 16 keep the Nagri numeral throughout the four settings, though in IV 16 it is broken in two.

(c) In setting III Nos. 1, 3, 4 and 8 have Gujrati numeral, whereas in IV all Nos. have this numeral, except Nos. 15 and 16. Hence every No. 2, 5 to 7, 9 to 14, 17 and 18 with Gujrati numeral must belong to IV. Nos. 19 and 20 will belong to II or IV, according as the paper is horizontally or vertically laid.

(d) The following Nos. show no variations in their frame lines, through all settings of both values; Nos. 5, 9, 11, 12, and 13. In II 9 of the 4 annas the top frame slants slightly down to the right; everywhere else it is horizontal.

Table of Settings of the One Anna, black on azure laid paper, by Nos. in the sheet.

No. 1 I Last letter of top row has an open loop and is crooked. Left frame is dropped 6 mm. (early) or is level (late).

II Last letter of top row has a closed loop and is in place. Often it is found missing.

III Top frame shifted slightly to the left. Last letter of bottom row is missing but accent is in place. *Gujrati numeral.*

IV Top frame is central. Last letter of bottom row is raised, but accent is missing, or very faint. *Gujrati numeral.*

No. 2 I Right frame central.

II, III. Right frame very slightly dropped.

IV *Gujrati numeral.*

No. 3 I, II Top frame shifted slightly to the left.

III Top frame as last. *Gujrati numeral.*

IV Top frame shifted slightly to the right. *Gujrati numeral.*



Fig. 16. FOUR ANNAS. Setting III. Nagri numerals. Block of 16 and two single copies.

No. 4 I Right frame straight and dropped (early) or bent outwards and dropped (late).
II Right frame crooked and central.
III Right frame crooked and dropped. Bottom frame shifted very slightly to the left. *Gujrati numeral.*
IV Right frame crooked and dropped. Bottom frame central. *Gujrati numeral.*

No. 5 I, II, III *Nagri numeral.*
IV *Gujrati numeral.*

No. 6 I, II Right frame central.
III Right frame dropped.
IV Right frame central. *Gujrati numeral.*

No. 7 I Right frame slightly raised.
II Right frame much dropped.
III Right frame central.
IV Right frame central. *Gujrati numeral.*

No. 8 I, II Right frame slightly dropped.
III Right frame slightly dropped. Bottom frame slopes down to the right. *Gujrati numeral.*
IV Right frame slightly dropped. Bottom frame horizontal. *Gujrati numeral.*

No. 9 I, II, III *Nagri numeral.*
IV *Gujrati numeral.*

No. 10 I Frames and letters normal.
II Frames normal. Last two letters in bottom row damaged.
III Top frame slopes upwards and bottom frame downwards to the right. Last two letters in bottom row damaged, and word irregular. Right frame dropped.
IV Top and bottom frames horizontal. Right frame dropped. Last word in bottom row normal. *Gujrati numeral.*

No. 11 I, II, III Left frame short; right frame long and projects upwards. *Nagri numeral.*
IV Frames as before. *Gujrati numeral.*

No. 12 I, II, III Right frame long and projects upwards. *Nagri numeral.*
IV Frames as before. *Gujrati numeral.*

No. 13 I First two letters in second word in bottom row missing.
II, III Second word complete. *Nagri numeral.*
IV Large *Gujrati numeral.*

No. 14 I, II, III Right frame central. *Nagri numeral.*
IV Right frame slightly dropped. *Gujrati numeral.*

No. 15 I Right frame slightly raised.
II, III Right frame much dropped.
IV Right frame central. *Nagri numeral.*

No. 16 I, III Left frame dropped. Right frame central.
II Left frame dropped. Right frame much dropped.
IV Left and right frames central. *Broken Nagri numeral.*

No. 17 I Bottom frame slightly shifted to the left.
II, III Bottom frame central.
IV Bottom frame shifted to right. Accent over KO vertical. *Gujrati numeral.*

No. 18 I, II, III Bottom frame shifted to right.
IV Bottom frame shifted to left. *Gujrati numeral.*

No. 19 I Bottom frame central.
II Bottom frame central. *Broken Gujrati numeral.*
III Bottom frame central. *Nagri numeral.*
IV Bottom frame shifted to right. *Gujrati numeral.*

No. 20 I Bottom frame touches right frame.
II Bottom frame touches left frame. *Gujrati numeral.*
III Bottom frame much shifted to left. *Nagri numeral.*
IV Bottom frame central, accent missing over last letter in bottom row. *Gujrati numeral.*

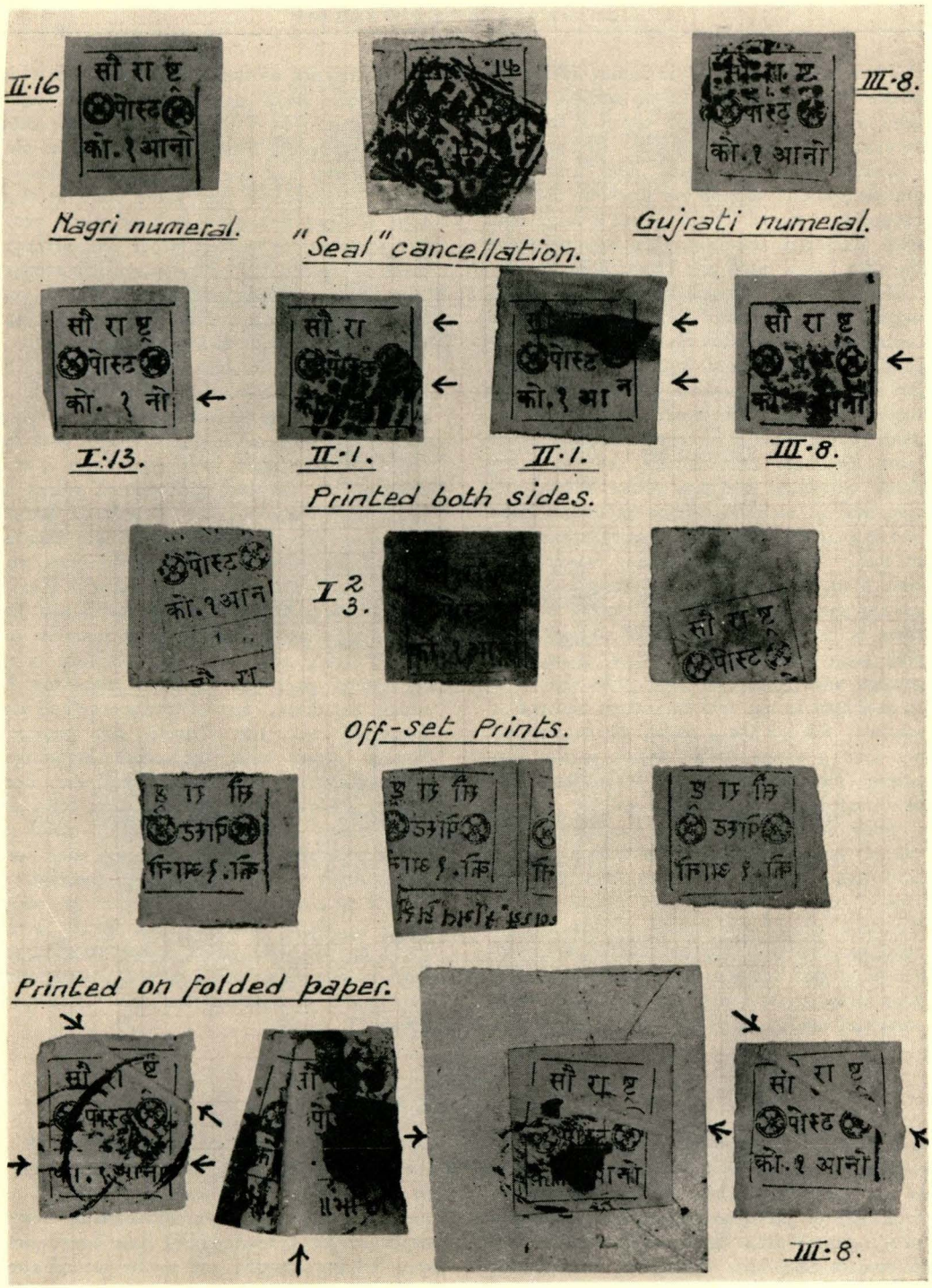


Fig. 17. ONE ANNA; black on azure laid paper. Singles showing Nagri and Gujrati numerals. Single showing 1864 "Seal" used as a cancellation. Four singles showing missing and misplaced letters. Three singles printed both sides (centre is on pink wove paper). Three singles showing offset prints. Four singles printed on creased paper.

There will be difficulty in distinguishing between Nos. 2, 5, 9, 11, 12, 14 and 18 of settings I and III in single copies. In pairs separation is easy.

Cancellations are few. The first non-manuscript one consists of rows of dots arranged in a circle. Next comes a large oval with indistinct lettering. Finally, we have the 1864 "seal" used as a cancellation.

Unfortunately, covers with dated postmarks are very few once the azure laid stamps came into use. Hence, it is quite impossible to say, even approximately, when the different settings were printed, nor when the red on white laid stamp was issued. It must be regarded as a most remarkable and most fortunate circumstance that so many dated covers of the pink wove stamp survive, not to mention others undated. Even undated covers of the later varieties are hard to find. The reason probably is that nobody thought of keeping the stamps on their usually more or less tattered covers, but cut them or pulled them off. When later on pink wove covers began to turn up a much greater appreciation of their philatelic value as such had arisen, and they were allowed to survive. As for the 4 annas, the writer has not seen a single cover; which is not surprising, since he has come across only five or six used copies of this value!

Towards the end of 1877 specimens of an entirely new issue started to arrive in England from Junagadh, printed from two engraved copper plates. Thus ended one of the most remarkable series of stamps ever produced, and quite unapproached in the number of unique varieties. Of the eleven Gibbons' Nos., three are known by single copies only, and one by only two. In addition, two more varieties of the 1 anna value on white paper, one wove and the other laid, again are unique. They are not yet in the catalogue. Whereas only one setting of the pink wove stamp had been thought of, intensive study has revealed that there were at least four distinct settings. It took many years to arrive at the correct order and arrangement of the settings of the azure laid stamps. Finally, an entirely unsuspected fourth setting of the 4 annas turned up, though so far represented only by two single specimens.

Soruth issued its last stamps in 1950. It had ceased for a considerable time to be a semi-independent Feudatory state. When the British relinquished their control over the Indian sub-continent in August 1947, it was divided into the two independent states of India and Pakistan; the Nawab of Soruth elected to join the latter—as he was entitled to do. But the population of the state, and of all Kathiawar, is predominantly Hindu, and the government at New Delhi was not prepared to allow such a double anomaly, the second being a tract of its territory going to another state and separated therefrom by nearly 200 miles. Indian troops marched into Junagadh and the Nawab was deposed. Soruth, along with the other Kathiawar states, such as Nawanagar, Wadhwan, Porbandar, Morvi and Wankaner, now form the new Indian province—or "state", which is the term used for the new political units into which India is now divided—of Saurashtra. The Feudatory state known for so many years to stamp collectors as Soruth is no more, but its name, in its ancient and famous form of Saurashtra, is perpetual. Long may its peoples flourish in the new India now arising!

Freaks, Reprints and Counterfeits

Freaks

A copy of the 1 anna, on pink wove, and two copies of the 1 anna, on azure laid, are known printed both sides. A few of the azure laid stamps have been found with very distinct off-set prints on the back (see illustrations). 1 anna stamps can be found printed on badly folded paper. Four of the most striking examples are illustrated. Three copies of the 1 anna, III 8, have been found with letters dropped out of the second row. (a) First letter missing; (b) first and third letters missing; (c) first and third letters missing, and second letter in the place of the first, close to the rosette.

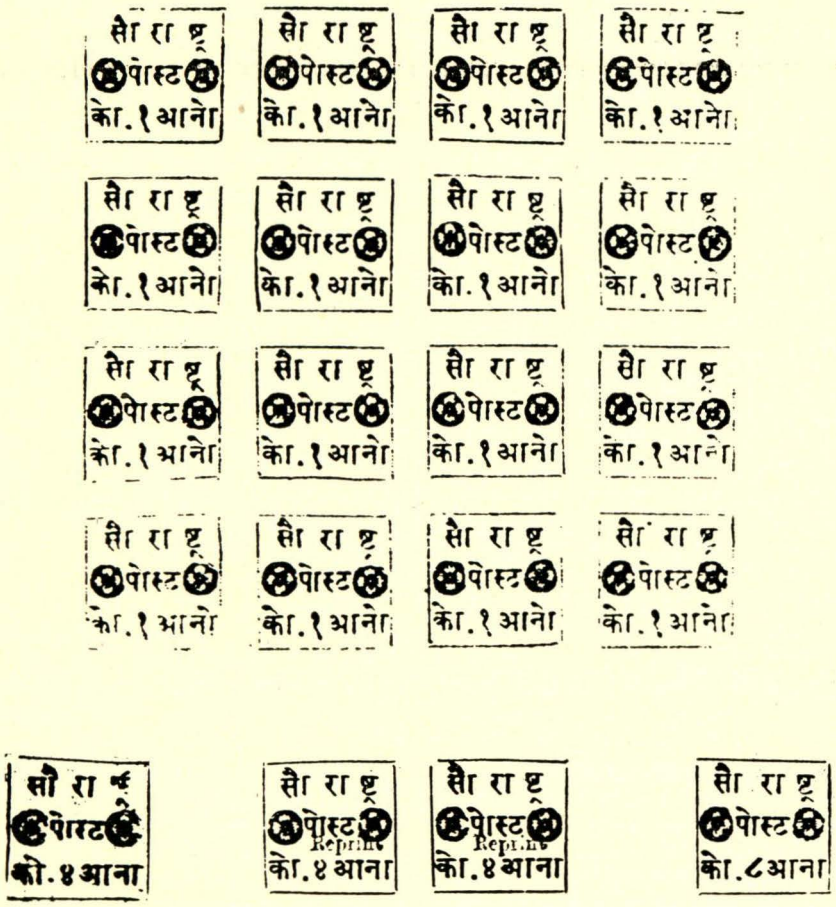


Fig. 18. REPRINTS. ONE ANNA, carmine on white wove paper. Complete sheet. FOUR ANNAS, black on white wove paper. Pair, overprinted "specimen" in red. FOUR ANNAS, black on vertically-laid azure paper. Unused single of doubtful status. EIGHT ANNAS (?) black on white laid paper.

Reprints

Major Evans wrote in 1910:—"In 1890 certain *reprints,* or rather, *official imitations,* of the type-set stamps were received from the State Postmaster, who acknowledged that they were not intended (or available) for postal use. The first edition noted was in blocks of sixteen, four rows of four. They may have been set up from some of the old type, the circular ornaments at the sides being most of them damaged, and apparently more or less clogged with ink. There is no marginal inscription, and this fact will, of course, distinguish entire sheets of the reprints, if they have a sufficient margin at the bottom; but fortunately there are also points about this edition in sheets of sixteen by which single copies can be identified".

There was only one setting for all varieties of both the 1 anna and 4 annas, though sheets and blocks of the lower value can be

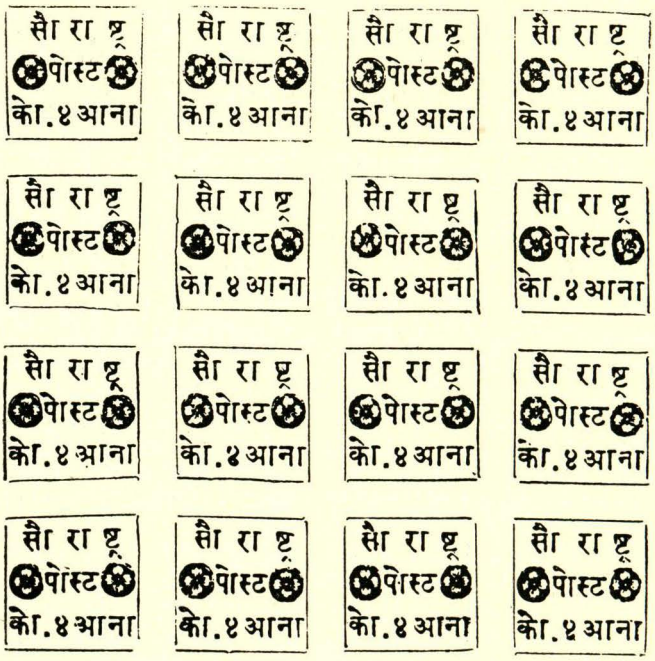


Fig. 19. REPRINTS. FOUR ANNAS, black on white wove paper; Nagri numerals. Complete sheet.

found printed from a plate that had become loose. Frame lines are mostly crooked, especially the top frame of No. 1 and the right frame of No. 4.

On all twenty numbers the accents in the top and bottom rows are over the first letters, as in Type A of the 1 anna on pink wove. This separates the Reprints at once from the issued stamps.

The 1 anna sheets show Nagri numerals; the 4 annas sheets have either Nagri numerals, or Gujrati numerals of a different shape from that of Settings I and IV. The flung-out "arms" are turned inwards at the ends, and the whole numeral is larger.

Most sheets are found imperforate, but some were line-perforated 12. The following varieties are known to date:

I *Imperforate.*

1 anna, carmine on vertically-laid white paper.
1 anna, carmine on white wove paper.
4 annas, black on white wove paper. *Nagri numerals.*
4 annas, black on white wove paper. *Gujrati numerals.*
1 anna, black on thin, deep blue wove paper.
4 annas, black on thin, deep blue wove paper. *Nagri numerals.*
4 annas, black on thin, deep blue wove paper. *Gujrati numerals.*

II *Perforated 12.*

1 anna, carmine on vertically-laid white paper.
4 annas, black on vertically-laid white paper. *Nagri numerals.*
1 anna, red on thin, deep blue wove paper.
4 annas, red on thin, deep blue wove paper. *Nagri numerals.*

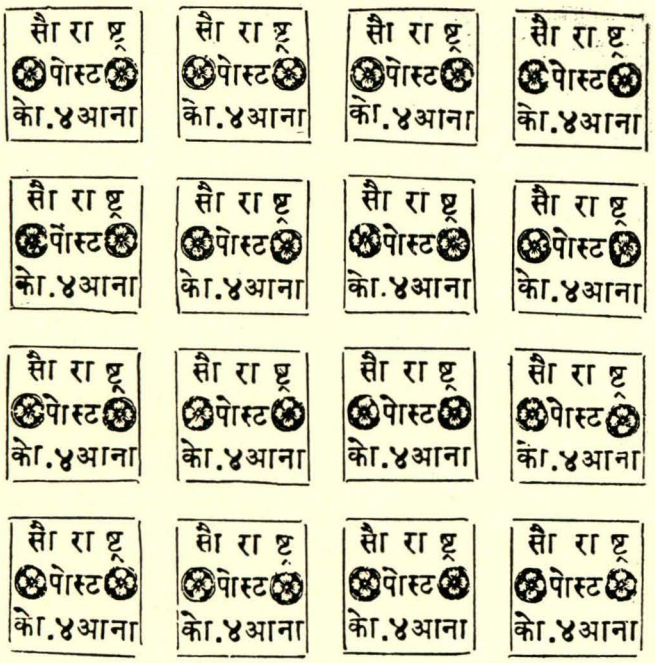


Fig. 20. REPRINTS. FOUR ANNAS, black on white wove paper; Gujrati numerals. Complete sheet.

The white laid paper is more or less toned. Copies can be found on a slaty-blue wove paper. Sometimes a sheet was overprinted "Reprint" in red, in small letters. Specimens are rare thus.

Copies can be found postmarked on pieces of "original" covers. Col. Napier remarks "These may have been allowed through the post, but most probably have been postmarked to oblige".

Major Evans writes that the second edition of the "Reprints" in blocks of four, seems to have appeared as early in 1891, which is the date assigned to them by Moens and Bacon.

The four units are placed far apart. The 1 anna blocks have the accents in the top row over the second letter, as in Type B. No. 1 has an upright Nagri numeral, but on Nos. 2, 3 and 4 it is slanting. There is no accent over the last letter in the bottom row, so that the word reads ANA, plural.

The 4 annas blocks have the accent in the top row over the first letter in Nos. 1 and 2, and over the second letter in Nos. 3 and 4. Nagri numerals. Varieties found are as follows:—

1 anna, black on white laid.
4 annas, red on white laid.
1 anna, black on thin deep blue wove paper.
4 annas, black on thin deep blue wove paper.

Counterfeits

Only one counterfeit of the 1864 "seal" is known. It appeared in Gibbons' catalogue as an illustration of the seal until 1950. Actually it is a caricature of the stamp, and should deceive nobody. It is printed in black printers' ink on various tinted wove papers. It seems to be quite rare!

The writer knows of no counterfeits of the pink wove stamps, but the discovery of the 1 anna, red on blue and green wove papers, and the realization that such varieties were worth money, inspired the people of Junagadh to wonderful flights of fancy. If they could not supply the demand with genuine stamps, they would have their own productions!



Fig. 21. REPRINTS. SECOND EDITION. Blocks of ONE ANNA, black on white laid paper; and FOUR ANNAS, red on white laid paper.

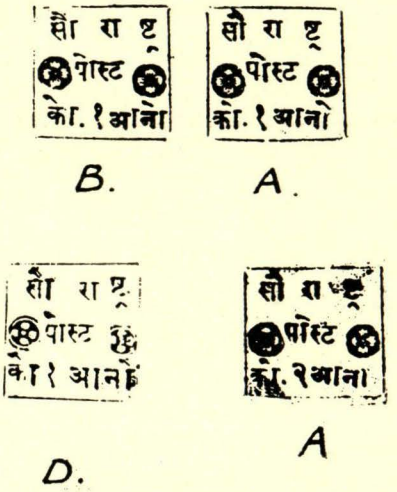


Fig. 22. Counterfeits of the ONE ANNA. Pair and Single and TWO ANNAS. Single.

Mr. Wilson's letter to Col. Napier in 1926 mentions that he had received six varieties of the 1, 2 and 4 annas on various colored wove papers from the same correspondent who sent him the 1 anna with Gujrati lettering. All appear to be rank imitations!

In the Napier collection were two counterfeits of the 1 anna, red on blue wove, and one counterfeit of the red on green wove. All had been bought at the last, 14th Ferrari sale, and were recognized to be "wrong-uns" by the Colonel. The lettering is squat, thick and uneven. All three counterfeits are on pieces, and appear to be cancelled with an imitation of the 1864 "seal", which was not used as a cancellation until the later years of the azure laid and white laid stamps.

In Col. Rose-Hutchinson's collection was a wonderful array of counterfeits, on "original covers", which he had bought as one auction lot. The fakers did the thing thoroughly! All three values appear in pairs, as well as singles; whereas, as noted above, no pair of the pink wove stamp has been seen to date. Covers and cancellations were forged as well as the stamps. Here is a list of them:—

1 anna; red on yellow wove; on blue-green wove; on yellow-green wove.

2 annas; black on buff wove; on azure laid paper.

4 annas; black on buff wove; red on deep blue wove; red on yellow-green wove.

By far the most dangerous counterfeits are, however, those of the later type-set stamps. The azure laid counterfeits are found on what may be pieces of original covers or letter sheets. Alternatively, there is the possibility, though a rather remote one, that they were made to deceive the State Post Office, being genuinely used. They are cancelled in m/s with ink scrawls, or a smudgy postmark of some sort. Two copies bear a cancellation of dots in a circle resembling the genuine first hand-stamp, and one an imitation of the oval cancellation, without any apparent lettering therein.

The writer has an unused pair of the 1 anna, on azure laid, counterfeit, in two

different types, and nearly all the counterfeits on this paper conform to one or other of these types. He has also an unused 2 annas on the same paper in the same type as that of the second variety of the 1 anna pair.

A single 1 anna, on azure laid, is known in a different type altogether. The rosettes are quite different, and the lettering is taller than on the counterfeits dealt with above, but uneven, and thicker than that of genuine stamps. This counterfeit is also known on toned laid paper (same value). Only for the rosettes, this might be taken as a genuine stamp. The azure laid copy is cancelled with an ink scrawl, and the toned laid is unused.

The Evans collection contained two counterfeits of the 1 anna, red on white laid stamp, but, apparently, on white wove paper. One has the accents over the first letters in the top and bottom rows, the other with them over the second letters. Very thick lettering, rosettes and frames. Cancelled, respectively, with an oval postmark and dots in a circle.

One or two other rather fanciful forgeries have turned up, and doubtless there are others floating around the philatelic world.

A final word. The Napier collection contained a 4 annas, Nagri numeral, black on vertically-laid azure paper. Its status is doubtful. The type does not agree exactly with any genuine stamp seen to date. It is illustrated, also a white laid stamp with a curiously shaped numeral—8 annas?

Acknowledgements

The writer cannot lay down his pen without expressing his grateful thanks to *Mr. H. D. S. Haverbeck* for his interest in this monograph, and for all the trouble he has taken in getting it into print. Without his known interest in, and knowledge of, the stamps of the Indian Feudatory States the writer would not have ventured to embark upon such an intensive and extensive exposition of the vagaries of stamps so unattractive in design and appearance as the second issue of Soruth.

The stamps illustrated were photographed by the Cheltenham Photographic Co., Cheltenham Spa, England. They have carried out the work in a way which, the writer feels sure, will meet with the approbation of all readers.

— END —

U. S. 2c. 1890

(Continued from Page 130)

Thanks to Mr. Cyril B. Clark, of Scarsdale, N. Y., an earlier cover has now turned up. This, Mr. Clark found in some family records. He has been kind enough to lend it for illustration. The postmark is February 24, 11 p. m. at New Haven, Conn. The backstamp of receiving office, Indianapolis, Ind. clinches the matter with fully legible year date. The stamp is in the first, deep crimson color, not in any color current in 1891 or later.

This cover would seem to show that February 22, 1890 can at best be the date upon which supplies of at least this stamp of the 1890 issue were dispatched for the first time to the various post offices. But February 24, at New Haven, is now the *first recorded use*. If a cover, piece or loose copy showing earlier dating, is known to any collector, he will do us all a service by putting it on record, with adequate picturing.

As February 22 is a holiday (Washington's Birthday) and was a Saturday in 1890, it seems most unlikely that any actual sale of the stamp at retail took place that day. At best, it could have been at Washington, D. C. But pending definite evidence, the February 24th cover may properly be considered as most likely an actual first day cover. Quite likely this was the first day of public sale anywhere.

Meanwhile, this article urges that the U. S. catalog makers should change the dates given for this issue, to the known earliest date of use for each stamp.

References

(1) "Colors and Dates on the 2c "1890". S. G. Rich. COLLECTORS CLUB PHILATELIST, March 1951, p. 111.
(2) "Working Up a Common Stamp". S. G. Rich, S. P. A. Journal, December 1954, p. 193.
(3) "The Postage Stamps of the United States". John N. Luff, New York, 1902.
(4) "United States Stamp Catalog, Specialized". New York, 1955 edition, Scott Publications Inc.

THE CLUBHOUSE

Meeting of February 2nd, 1955

Heligoland

Mr. Edwin E. Elkins, the newly elected President of the Club, occupied the Chair. In opening the meeting he introduced several guests as well as several members who attend infrequently. Among them were General Robert Gill of Baltimore, Md., and Mr. Ben Reeves of Chicago, Ill.

The floor was then given over to the speaker of the evening, *Dr. Hans Lundberg* of Toronto, Canada whose collection of unused Heligoland was the feature of the meeting. Before going to the frames to explain the exhibited material, Dr. Lundberg spoke briefly about the island and its history, limiting his latter comments to points of philatelic significance. Colored prints were used to illustrate the geographical discourse. These lent graphic support to the popular explanation for the colors used on Heligoland stamps. This, of course, comes from the well-known stanza:

"Roth ist der strand,
Weiss ist der sand
Grun ist der kant
Das sin die farben von Helgoland."

The exhibitor explained that his collection was written up in German, because he had followed the German handbooks on the subject since they were the most authoritative.

The various dies of the Queen's head were then explained using the actual stamps for illustration. Dr. Lundberg went into some detail in his discussion of the various printings. He divided them into seven groups, to wit: originals, remainders, official reprints, posthumous issues, semi-official reprints, finally private reprints and bogus items. This, of course, involved mention of J. Goldner with his official contacts; as well as the Berlin, Leipzig and Hamburg reprintings. The collection was complete with examples of each (where existing) together with a descriptive charting by color, paper, perforation (separation), plate characteristics and other points to enable correct classification.

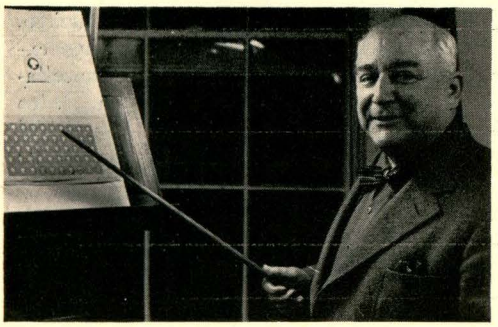
The collection was replete with full and reconstructed sheets in which the various electro blocks used to make up the sheets (10 x 5 - 50) were identified. Again complete analysis by printing was made for each setting. For the 1876-90 issue (40 stamps, 10 x 4) each electro setting was also identified. This issue is most curious as the setting arrangement allowed a wide horizontal space between each row—which resulted in "sheets" of ten stamps each.

Dr. Lundberg, mentioned that Goldner, in addition to acquiring the remainders, had others printed. Goldner acquired the plates of the schilling stamps and the original cancelling devices. He also was responsible for the inverted heads and other fancy varieties of questionable status.

After discussing each of the twenty-one Heligoland stamps issue by issue, reprinting by reprinting, the exhibitor made an emphatic appeal for the collecting of the original Heligoland stamps, which he demonstrated were not too difficult to identify.

The audience was then invited to participate in this discussion. Messrs. Herbert Bloch and Edwin Mueller spoke on behalf of Heligoland stamps. Mr. Bloch spoke of the post-1890 reprintings which were done by the Imperial State Printing Press in Berlin, Germany for the Berlin Postal Museum—the true status of which is still unsettled. These are quite rare as they have only come on the philatelic market in comparatively recent times, after being released from the German Museum.

Dr. Lundberg at the termination of the meeting was given a rising vote of thanks. He then generously announced that he was donating the entire collection to *the Philatelic Foundation* for the benefit of future students. A spontaneous ovation reflected the members approval of his offering. Mr. Harry L. Lindquist spoke a few but eloquent words upon the great significance of Dr. Lundberg's donation by having a collection formed originally for one person's pleasure,



Dr. Hans Lundberg in the process of explaining some of the interesting features about Heligoland stamps.

become public property for the use of all interested philatelists. Mrs. John D. Dale, Chairman of the Board of Trustees of the Philatelic Foundation, who was in the audience graciously accepted this Heligoland collection on behalf of this institution, which plans to exhibit it from time to time so that as many as possible may inspect it.

(*M. G. O'R.*)

Meeting on March 2, 1955

Liberia to 1906

Lieut. General *C. W. Wickersham,* introducing his subject stated that the idea in this collection is: "What Can Happen in Making Stamps." He was most explicit that he is just collecting for enjoyment, not studying his stamps, in this Liberia collection. He omits in this particular country all covers, and all used copies save a few which have some special reason for inclusion. After telling of the episode of the sunken British ship and its use for creating the four admirals of the early Liberian navy, General Wickersham went on to mention how he began this country as a boy, buying his first stamp, of the first design, from Scott Stamp & Coin Co., up the iron stoop at 18 East 23rd St.

Opening his showing with the 1860 issue, after mention of its characteristics, he showed the two lower values in full sheets. On the 1864 series, his material shows the remnants of frame lines which persist, and the wider spacing which unerringly distinguishes this set. In the same way the frameless 1869's appeared, and then the 1880's with two new values and color-changes for the three older ones. He emphasized that all the varieties here are characteristic lithographic happenings in stamp making.

After interesting explanations of the 1882 material, he called to attention of the audience the 1c, 16c and 32c with red British Consulate cancellations on them, as most unusual pieces of stamps otherwise indistinguished. The change of background, distinguishing the 8c of 1889 from that of 1882 also was treated.

Die proofs and plate proofs in multiple of the earlier issues, including color trials and those of reprints, also enlivened the showing to this point.

With the 1892 engraved issue, the showing was much extended with plate proofs, imperforate corner blocks, part perf. blocks, color trials, errors of color, inverted centers, and other variations. In particular, the 8c with center printed sidewise and the 8c used with inverted center, were star items.

On the 1896 issue, perforated die proofs of the 15c and 20c; a full "Specimen" surcharged set; a purple 1c tree type stamp, were the items of special attractiveness. The new 3c of 1897 was shown in its two types: 10 dots, 13 dots, at top.

The 1903 Liberty Head 3c showed up with die proofs in colors, plate proof blocks, one "Tete Beche die proof" (a work-and-turn two-stage printing), and cardboard plate proofs in various colors.

On the 1906 series, an officially documented set of die proofs, submitted for final Government approval, was the feature item. This series was then shown in extenso, with unusual items too numerous to list. However, centers and frames separately as die and plate proofs, a card with four 5c die proofs mounted on it in various shades, sheets of the 25c in many colors (ten in all) items showing stamp maker's price for production, were among the many charming pieces.

General Wickersham then told of his experience with the Bamonga and their language, when in Liberia in World War II. This led to showing the original photograph from which the $5 stamp of 1906 was designed. The display closed with the 50c of this issue, including a used imperforated copy.

Questions had been invited and were asked by Messrs. Bass, Lindenberg and Boggs. Discussion followed, with contributions of information from Messrs. Stich, Bass, Dr. Winokur, Graham and Boggs. Whereupon, after presentation of the certificate of appreciation, the meeting without further parliamentary procedure, adjourned. (*S. G. R.*)

Meeting of February 16, 1955

Italy Stamp Group

Four guest exhibitors, Messrs. *Mario Colaiezzi, Frank Coletta, R. de Angelis* and *P. Ostrow* passed among the audience only modern Italian material, nothing being exhibited in the frames.

Mr. Colaiezzi showed Revenue Stamps of World Wars I and II, a few of which were used for postal purposes.

The stamps of the Free Territory of Trieste was Mr. Coletta's topic.

Selected material from the Italian Colony of Libia from the years 1921-33 were shown by Mr. de Angelis.

The final speaker was Mr. Ostrow who discussed the Local Liberation items created by anti-Fascist groups during World War II.

Meeting of March 16, 1955

20th Century Brazil

Before the program of the evening started Mr. E. Elkins, announced this Club's thanks to Mrs. M. Hoffman for the gift of an upholstered couch placed in the second floor lounge.

This meeting was planned and supervised by *Mr. Alfred J. Hillel,* who in recent years has sparked the greater part of the work done on the stamps of Brazil. He opened his remarks by calling our attention to the fact that this marked perhaps the very first meeting on Brazil in the Collectors' Club's history without the first issues, "The Bull's Eyes". Outlining a very brief but interesting history of Brazil's postal service that began in 1798, Mr. Hillel stressed that the exhibits would be mostly on the issues after 1913 when the Department of Posts and the Telegraph Department were merged into a single unit.

Mr. Donald D. Smythe of San Francisco, Cal. had sent on material illustrating examples of the many styles of fancy cancellations used, starting with the Dom Pedro issues. In Mr. Smythe's absence, Mr. Hillel quickly called the audience's attention to its vast range.

Mr. Hillel next explained various surcharges applied in 1898-99 to the Newspaper Stamps. It was his view that these had as their purpose revenue from stamp collectors rather than postal usage.

Without doubt, few countries have offered the variety of papers, watermarks and perforations that Brazil has with her modern definitive postal issues starting in 1920. The first issue, called by Brazilian philatelists "the grandmother" because it was used for so long, has engaged the attention of a few keen specialists, led by Mr. Ponge of Brazil. The collecting of a complete range requires a painstaking diligence involving many technical aspects. The "grandmother" issue is a philatelic challenge for those few who are attracted to this type of work.

"Grandmother" was replaced in 1941 by "granddaughter" whose life seemed just as long and varied as her forebear. Mr. Hillel spent time on an extensive chart compiled by Mr. Ponge that showed the wide range of perforations and watermarks used during the life of this issue. To some it offers a fascinating philatelic problem. To many, such detailed collecting is tedious and unattractive.

Mr. Hillel explained the many uses of the small, rectangular 1933 Postal tax stamp (Scott RAC1). Originally issued as an air mail item to construct airports, it was put to all sorts of uses, such as postage and postage due. Other frames had material with odds and ends like Money Order stamps. Another modern stamp was interestingly described by Mr. Hillel when he showed the many printing varieties to be found on a common variety like the 200 reis of 1933 (Scott design A116). This speaker concluded with a comprehensive showing of modern cancellations; fancy, town, ship, riverboat and railroad.

The following speaker was *Mr. Fred Barovick* of Brooklyn, well known for his collections of *Souvenir Sheets.* Brazil in recent years has literally become a paradise for

this kind of collecting. The fascinating part of Mr. Barovick's showing was that he exhibited many varieties of Souvenir Sheets unlisted in most catalogs. The Brazilian Post Office appeared to have tried hard before finally printing and placing these Sheets on sale judging by the trial color proofs and essays on display. Starting with the 1938 "Brapex" Sheet, followed by the 1940 "Bull's Eye Centenary" issue, the Vargas Sheet, the New York World's Fair and the "Radio and Telegraph" issue, Mr. Barovick amused his audience by his showing of untold varieties that one had to see to believe. For instance the 1940 "Brapex" Souvenir Sheets (Scott 53, Sanabria 76) has three stamps in the center with the bordering background in brown. The original printing consisted of a large pane of six Sheets, each then perforated on two or three sides. Mr. Barovick had them completely imperforated, with the borders gray instead of brown, trial printings of only the stamps in different colors as well as the outside design. We hope that this speaker sometime will relate the human-interest tale of how he happened to secure his material while in Brazil. Before concluding with this exhibit, a few words should be said about the practical manner by which Mr. Barovick has solved the annoying problem of mounting and displaying these large Souvenir Sheets. He does it by overdapping them in large protective mounts. To many, Souvenir Sheets do not represent philately. However, they are without doubt a part of our hobby having been issued by many governments, including our own. They do have many attractive features that appeal to collectors. Anyone is privileged to bypass Souvenir Sheets, but not to scoff at them as practically not for "the real collector".

The air mail issues of Brazil were exhibited in three frames by *Mr. Sam Rodvien.* Due to a last minute important business engagement, the exhibitor could not be present so the editor of this journal was asked to substitute as the speaker. Mr. Goodkind concentrated upon two themes. First, he pointed to the frame of "Graf Zeppelin" issues, only four being listed in the Scott catalogue while the other ten CONDOR Company stamps were only to be found in a specialized air mail catalog like Sanabria. But it was stressed that all *14* stamps were never sold and used as a 100% government monopoly. The line of demarcation, as shown by aero-philatelic research, is neither clear nor exact. The Condor Company stamps show the very same Zeppelin cachets and postal markings that covers with the United States "Graf Zeppelin" issues (Scott C13-15) bear. The whole problem never has been reasonably clarified by general catalog listings, perpetuating confusion for interested collectors.

Next the Varig Airline Company issues were explained all too briefly. It seems that both the use of stamps and the carriage of mail by air have never been completely nationalized in many countries. This is true, for instance, in another South American country, Colombia. Yet a general catalog like Scott continues listing Colombia air post stamps while ignoring those of the Brazilian Varig, and the Colombian Scadta and its successor, Avianca Airlines. In Bolivia, stamps like Scott C8-10 or C27-34, issues of the aviation company, Lloyd Aereo Boliviano, have a general catalog status whereas the similar Brazil Varig Company issues do not. Mr. Goodkind emphasized the great amount of research done by air stamp specialists in this field, and how the published results seemingly have been ignored by catalog editors. Among the more interesting Varig Co. varieties is a special delivery and registration air mail stamp where in the surcharges done on sheets of 50, a few positions had large holes punched out. He detailed the great search made for an explanation of this work and how the collector of modern stamps must realize the interrelationship between all philately because the most helpful suggestions came from philatelists like Mr. W. S. Boggs, who many would never think would be useful on a modern Brazilian air mail issue.

Those who listened and learned at this meeting came away duly impressed as to the depth of study and inquiry entailed in 20th century stamps. Philately from its beginning in the 1840's up to this very day is replete with interest, and, perhaps in actuality, there is no one field of more interest than another. No doubt certain branches of philately have more popular appeal, but mass appeal and a fascinating hobby are not necessarily synonymous.

The Library Committee reports the acquisition of the following:

Abgekurzte Vorphilatelistische Stempel by Hermann Deninger. Published by Krichheldorf, Freiburg im Breisgau, Germany. Gift of Mr. J. C. Wheat. (German).

Postal Jurisdiction of the World. Edited by Kenneth L. Coyte. Publication of the Global Cover Society, Louisville, Ky.

Kricheldorf Deutschland 1948. Published by Kricheldorf, Freiburg im Breisgau, Germany. Gift of Mr. Edwin E. Elkins. (German).

Scott's Catalogue of United States, Specialized, 1955. Scott Publications, Inc., New York.

The Boston Stamp Book. Published by A. L. Cassino & Co., Boston. 1895-1898. Gift of Mr. Pierson Ostrow.

Supplement of Chinese Stamps, Vols. I and II, by C. W. Chiu. Published by C. W. Chiu, Hongkong. Gift of Mr. A. Appleton Lane.

Catalogue Illustre "Prinet". Brussels, Belgium. (French).

German-English and English-German Dictionary by J. Bithell, M. A. Published by Sir Isaac Pitman & Sons, Ltd., London.

A Short Italian Dictionary by Alfred Hoare, M.A. Published by the Cambridge University Press.

A New Dictionary of the Portuguese and English Languages by H. Michaelis. Published by Frederick Ungar Publishing Co., New York.

Edmoro Deutschland Katalog 1949. Edgar Mohrmann, Hamburg. Gift of Mr. Herman Schloss. (German).

Deutschland Katalog 1953. Oscar Schneider, Mainz, Germany. Gift of Mr. Herman Schloss (German).

The 1859 Stamps of Sicily by D. S. Bolaffi. New York. Gift of Mr. Herman Schloss.

Die Geschichte der Postwertzeichen Ostsachsens by Paul Friedrich. Kricheidorf, Freiburg im Breisgau, Germany. Gift of Mr. Herman Schloss. (German).

70 Jahrige Geschichte der Bayerischen Postwertzeichen by Dr. Joseph Haymann and Joh. Wilh. Stundt. Nurnberg, Germany, 1919. Gift of Mr. Herman Schloss. (German).

Schwaneberger Farben Tafeln fur Briefmarkensammler. Leipzig, Germany. Gift of Mr. Herman Schloss. (German).

Bibliographie der Wichtigsten Spezialwerke ubur die Postwertzeichen Einzelner Lander. Sveriges Filatelist Forening, Stockholm, Sweden. 1907. Gift of Mr. Herman Schloss. (German).

Die Bayerischen Muhlrad Stempel by Carl Beck and Carl Holzschuher. Munich, Germany. 1920. Gift of Mr. Herman Schloss. (German).

Thiaude Catalogue Timbres Poste de France et Colonies Francaises 1946. Gift of Mr. Herman Schloss. (French).

Guide du Collectionneur Specialiste de Timbres Poste by Fernand Serrane, Nice, France. Gift of Mr. Herman Schloss. (French).

Brevier Klassischer Marken Taschenkatalog 1954. Muller-Mark, Berlin, Germany. Gift of Mr. Herman Schloss. (German).

Die Besten der Welt. Muller-Mark, Berlin, Germany. Gift of Mr. Herman Schloss. (German).

Reflexionen uber Philatelie. Muller-Mark, Berlin, Germany. Gift of Mr. Herman Schloss. (German).

Verne, Collins & Co.'s Catalogue of the Stamps of New Zealand 1954. Christchurch, N. Z. Gift of Mr. R. J. G. Collins.

The New Zealand Stamp Collector. Verne, Collins & Co., Christchurch, N. Z. (11 issues to complete file to date.)

Stamps and Posts of the French Oceanic Settlements, Parts V and VI, by R. H. Houwink. Zeist, Holland. Gift of Mr. S. G. Rich.

Israel Specialties by Pierson Ostrow. Elizabeth, N. J.

Standard Postage Stamp Catalogue 1897. The Scott Stamp & Coin Co., Ltd., New York. Gift of Miss Theodora Koch.

Prirucnik Maraka Jugoslavenskih Zemalja, Svezak IX. Filatelisticki Savez Hrvatske, Zagreb. 1951. (Croatian and French).

Prirucnik Maraka Jugoslavenskih Zemalja, Knjiga X. Filatelisticki Savez Hrvatske, Zagreb, 1954. (Croatian and German).

Savarese Listino 1955. Genoa, Italy (Italian).

Wiener Briefmarken Katalog Osterreich. Published by Strauss and Krammer, Vienna, Austria. Gift of Mr. Henry O. Pollak. (German).

Mostra Filatelica dos Selos do Imperio Brasil. Instituto Historico e Geografico de Sao Paulo. (Portuguese).

Bureau Specialist, Vol. 25, 1954. Bound Volume. Gift of Mr. George R. M. Ewing.

Adventures in Cover Collecting by Eugene V. Connett III. Published by D. Van Nostrand Co., Inc., New York.

Stamps, Vols. 85, 86, 87 and 88. Four bound volumes. Gift of Mr. H. L. Lindquist.

University of Pennsylvania Philatelic Society Philatelist. First 6 issues. Gift of Mr. Norman Lee.

Sudwestafrika: Die Geschichte eines Sonnenland by Dr. Herbert Werner Gewande. Verlag Werner Kuhn, Bad Ems, Germany. Gift of Dr. George Camnitzer.

Philatelic Periodicals. Gift of Mr. Edwin Mueller.

War Cover Club Bulletin, Vol. VIII, Nos. 6 and 7. Gift of Mr. Sol Whitman.

Three Cent '51-'57 Chronicle. Edited by Tracy W. Simpson. Gift of Mr. Henry E. Abt.

The German Specialized Building Catalogue by Dr. Heinrich Wittmann, Passau, Germany. Translated by Major Herman L. Halle.

Stamp Collector's Annual Catalogue. Tatham Stamp & Coin Co., Springfield, Mass.

At the Board of Governors meetings held February 23rd and March 30th, 1955, the following new members were elected:

4295 Dr. Edward A. Goll, Indianapolis, Ind. Collects United States 1857 issues.

4296 Sterling D. Foote, New York, N. Y. Collects United States Revenues, Proofs, Essays.

4297 Joseph A. Hudec, Chicago, Ill. Collects Czechoslovakia, Israel, Vatican City.

4298 D. G. Phillips, Miami Beach, Fla. Collects United States.

4299 Jay T. Pobliner, Riverdale, N. Y. Collects General.

4300 Robert W. Grimble, Swarthmore, Pa. Collects United States, British America.

4301 Robert H. Schoen, Saginaw, Mich. Collects United States Ducks and Fancy Cancellations.

4302 E. S. Anasir, Montreal, Canada. Collects U. P. U. 75th Anniversary issues, Berlin, Germany.

4303 A. A. Lally, New York, N. Y. Collects United States.

4304 M. Carl Walske, Los Alamos, N. M. Collects classic issues of the world.

4305 F. Carmona, Jr., San Juan, Philippines. Collects Philippines, Proofs, Essays.

4306 Honer E. Webb, Bloomsburg, Pa. Collects United States, British America, Precancels.

4307 Dr. John B. Fuhrmann, Flemington, N. J. Collects France, Switzerland, Great Britain and Colonies.

4308 Kenneth S. Baird, Philadelphia, Pa. Collects Middle East, Scientists on Stamps, Covers.

4309 Leslie W. Stahl, Olean, N. Y. Collects United States, Foreign Covers, Capital City Cancellations.

4310 Lawrence Maranzani, Hasbrouck Heights, N. J. Collects Italy and Colonies.

4311 Frederick J. Seeburg, Beverly Hills, Calif. Collects United States, Scandinavia, Germany, Russia, Czechoslovakia.

4312 John S. Siverts, Wilmington, Del. Collects British America, Scandinavia.

4313 John DeNood, Coffeyville, Kan. Collects Netherlands and Colonies.

4314 D. C. Bartley, Seattle, Wash. Collects General Foreign, United States Covers.

4315 Alexander Drysdale Gage, Pasadena, Calif. Collects Postal Stationery.

4316 Karl Jaeger, Columbus, Ohio. Collects Postal History, Luxembourg, Venezuela.

4317 Jerry C. Jarnick, Almond, Wisc. Collects philatelic literature, United States.

4318 R. B. Preston, Santurce, Puerto Rico. Collects Puerto Rico.

4319 J. William Middendorf, New York, N. Y. Collects United States.

BOOK REVIEWS

Adventures in Cover Collecting, by Eugene V. Connett, 3rd. Published by D. Van Nostrand Company, Inc. 72 pages. Price $2.50.

It is seldom that one can say that a technical work is worth reading solely for the author's style, fluency and command of English as well as for the content. The curse of modern expository prose is the usual dry as dust manner in which the subject is presented. There is nothing dry or pedantic about this little volume. It is a joy to read. I believe that it also was a joy to write. And, that is the heart of the whole matter; a man who enjoyed what he was collecting, and as the author enjoyed writing it, so the reader enjoys reading it, especially if one enjoys collecting stampless covers.

This handbook shows how a beginner built up his collection of stampless covers at small expense. It tells how the covers lead him into the field of postal history. The author assumes that the reader is totally inexperienced. He shows you how to make and enjoy your collection. This is primarily a book for the beginner. It is written from the newcomer's point of view. It does not assume that the beginner has any basic knowledge of philatelic terms. It explains the field thoroughly and carefully. It outlines each step, indicating what the knowledge is to be retained from the item under discussion.

Because this is a book for the beginner, do not assume that it should be neglected by the more advanced philatelist. This is not the case. The more mature can glean much valuable information regarding covers from this book. It should be considered a text for cover collecting, and as such, belongs in the library of every serious philatelic bibliophile.

This is not a book for the stamp collector. There is very little about stamps as such. But there is much information about postal rates, routes, ship letters and postal services during the pre-stamp period. All the facets of postal history are well covered. The historian will find much of interest in it. The methodology of analysing a cover is done well in concise terms. It contains a fine survey of rate, ship, route and other markings of historical interest. It even deals at some length with free franks and patriotic covers.

This book in time should become the standard work on the subject. It is with this thought in mind that we recommend this work to those who have an interest in the subject of covers. The entertaining writing makes it worthwhile reading for the others. As it contains next to no information for the collector who is primarily interested in stamps as such without reference to their usage. This class of reader will find little of value and can pass it by. But, in so doing, he will miss an outstanding example of interesting writing.

We have only one criticism of the book made from the technical point of view. There is a tendency to skip around, to drop a particular theme in the middle and pick it up in a later chapter. The organization of the material could have been better. This reviewer has the feeling that this book would have been more effective if a chronological plan had been followed. Such an outline could have been presented in the beginning, and then further developed as the book progressed. It was a bit disconcerting to read an entertaining theme on the Civil War and the New York Fire Zouaves, which is one of the most interesting historical excerpts in this book, and then have to jump back forty years to a series of letters from aboard ship, which are just as fascinating. But this manner of presentation did mitigate against the fullest possible reader's pleasure.

We would be remiss if we did not point out in closing that this work represents a new departure in philatelic publishing. It is the first volume published commercially in this country by a publisher not specializing in philatelic works that deals with a technical aspect of our hobby. There have been a number of previous books on the subject of stamp collecting published as commercial ventures, but they have been very general in nature, most all being "how-to" books. The publisher is to be complimented on far-sightedness in this respect. There is another sig-

nificant matter that we wish to point out. In our opinion this venture shows that philately has finally been recognised as being of considerable interest to a large number of people. In short, philately has come of age and now can proudly take its place among the other cultural pursuits of man. It can no longer be looked upon as a pastime for children and a few eccentric adults. Its value as a mirror of history is now fully recognized. Many phases of philately can be brought to a vast audience of both, collectors and non-collectors. *(H. D. S. H.)*

Basutoland: Some Historical Notes with special reference to Postal Matters. By G. N. Gilbert. Johannesburg, Philatelic Federation of Southern Africa, 1954, paper, 14 pp., 2s. 6d.

Mr. Gilbert's serial articles in "the South African Philatelist" have been reprinted as a handbook, with some slight changes and two additions. This gives us an adequate guide on the philatelic aspects of this small British country. The comprehensive treatment of the postmarks, with a plate and a map, the list of offices and similar matters are all precisely what the modern collector needs, wants, but usually is not furnished.

The treatment of the period before Basutoland had its own stamps is particularly useful. Some mention of whether the Union's interprovincials, the former colonial issues used throughout the country until the end of 1913 or even later for some values, are known from Basutoland use, and which ones at which offices, would be a helpful extension of what is given.

The one lacuna is absence of mention of the postage due stamps, save for a final added note on a watermark error newly found in them. The fact that these are all but unobtainable used, despite low catalog prices for them in that state, might well have brought some comments. Likewise, some of us would much like to know if Transvaal dues ever found Basutoland use during the interprovincial period, and whether Union dues used there have been seen.

Mr. Gilbert evidently purposely omitted mention of "Specimen" items and postal stationery.

This country, a Cape and later Union "Offices Abroad" usage prior to its own stamps appearing, is now adequately covered for almost every philatelic need. *(S. G. R.)*

The Manual of Postage Stamps of Yugoslavia, 1921-41, Part II. Publisher, Philatelic Federation of Croatia. 356 pp. Paper Bound.

The ninth work in a series of publications by the Philatelic Federation of Croatia has been received by Collectors Club. A paper-bound volume of 356 pages, it concerns itself mainly with the Yugoslavian regular issues from 1939 to 1941, the air mails issued between 1921 and 1940, the tax stamps from 1921 through 1933, franchise stamps and various occupation issues such as those of Baranya, Banat, Backsa and non-official issues.

Because there were no particular printing problems in those years in which the regular postage issues appeared, as covered by this edition, the thoroughness of this work is somewhat limited to such data as one might expect, to wit: date of issue, method of printing, name of printer, name of designer and engraver, perforation data, quantities issued, number of remainders destroyed, known varieties and special cancellation information where a special marking was created in connection with the appearance of a new issue of stamps. There is, where necessary, additional notes so that the specialist is informed of virtually all that one might be able to learn of these issues without going into a hyper-specialized study.

Some quite valuable data is given on the genuine and false surcharges of Baranya and Banat Backsa. Because the French follows the Croatian after each issue, it is a comparatively simple matter to understand even the most technical discussions in this very well presented opus.

Finally, there is a complete list of special cancellations used between the years 1920 and 1941. Compared to countries such as Czechoslovakia, Austria and Germany, these reach a quite modest total of 106. But because Yugoslav cancellations are never bilingual, the meaning of these cancels is now easily decipherable, thanks to the accompa-

nying French text. No price is given for this manual. (*Ira Seebacher.*)

Prirucnik Maraka Jugoslavenskih Zemalja: Crna Gora. By Ing. Vladimir Fleck. Zagreb. 1954, Filatelisticki Savez Hrvatske. Paper, 158 pp. 600 dinars or $2.00.

This is a handbook on the stamps of Montenegro, published by the official stamp organization of Yugoslavia. With the text mainly in Croatian, each section is followed by a translation into German, in smaller type.

On the basis of the German text, this book would appear to be as adequate a job as has yet been done for Montenegrin stamps. The various printings of the first type would appear to be differentiated with adequate stigmata. Illustrations of varieties, including plates of the panes of 25 of the 1893 commemorative surchargings, are numerous and sufficiently clear for all needs. The tabular presentations on the various issues, though not translated into German, are sufficiently clearly set up so that, with the German text as guide, one can follow them accurately.

This reviewer gets the impression that the classifications are strictly "orthodox" and that nothing has been done to upset the accepted methods and groupings. But clearly a large number of varieties, some of them really "printer's waste", are reported and in part illustrated, beyond those listed in the catalogs.

At the end, the treatment of the post offices and postmarks is compact but both clear and adequate for most needs. Very likely any information in this section not given, may not exist at all.

The present book is indicated as being Vol. 10 of a handbook of the stamps of the Yugoslav countries. Due notice has been taken of, and use made of Edwin Mueller's article in this journal in 1950, on the early services and issues. Within that article's scope, the material has been somewhat rearranged, to suit the systematization of the book. The German text, which alone this reviewer can read, would seem to indicate that Mueller's judgments are taken as the correct inferences. *(S. G. R.)*

SCHEDULED MEETINGS

May 18th

U. S. Postal Stationery to be presented by P. H. Thorpe and Marcus White.

June 1st

Twentieth Century British Empire by Daniel F. de Beixedon.

SUMMER RECESS JULY & AUGUST

MEXICO 1868

(Continued from Page 129)

No. 41 - 68 and 41 - 69 are known without district name. They are for Tacubaya and neighborhood. Mr. Hugh Birrel, London, has the 12c. both imperforate and perforated, the former with a forged cancellation. Mr. Birrel has also seen the 50c.

No. 48. Soyaniquilpam was district office in 1868. Jilotepec became the district office in 1873.

The district-number, if any, assigned to Chalco, Otumba, Tepiji del Rio, Texcoco and Tlalnepantla for the 1868 issue have not yet been traced.

Of course, the above is not a complete story of the 1868 issue. It is an attempt to put together dates and information gathered through the years in such a manner that other collectors may understand what I have tried to explain, and to be able to draw some help from the data given. I have tried to mention all my sources—in case I have omitted any, please accept my apologies. My own personal studies are of lesser importance. The types and some of the settings were discovered and published before my time. Therefore my thanks go to all those previous students of Mexican stamps. In conclusion, I wish to express my sincere appreciation to *Mr. John K. Bash* for his services in preparing this manuscript for publication and his additional work in the selection of the illustrative material.

—End—

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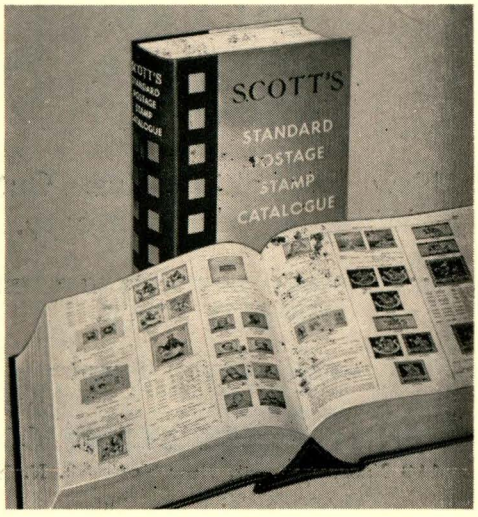
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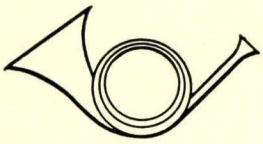
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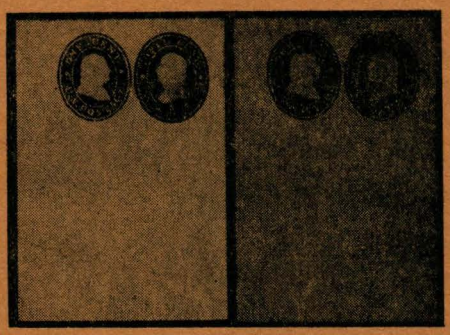
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