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The Collectors Club

PHILATELIST

Volume 53 Number 1
January 1974

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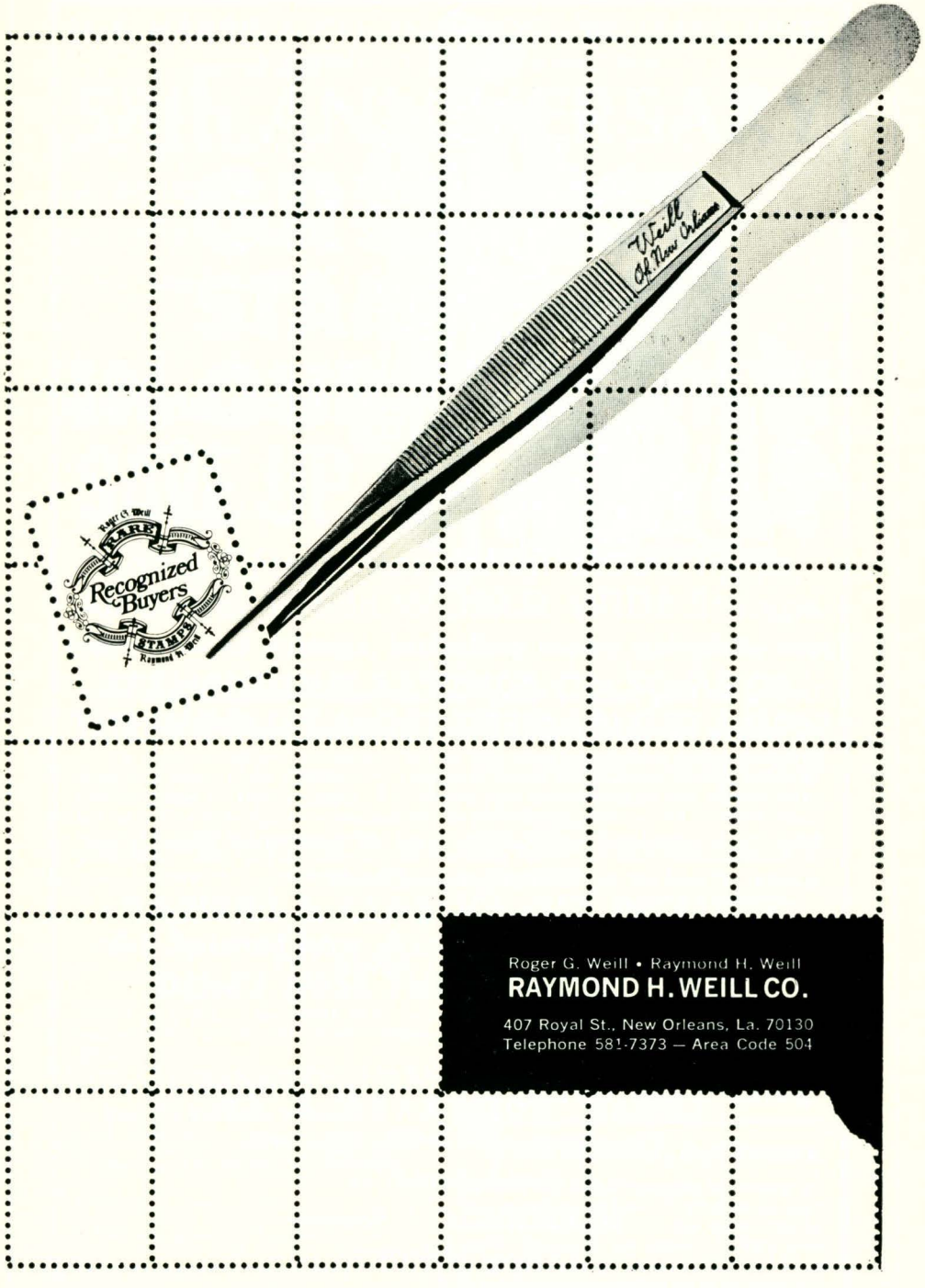
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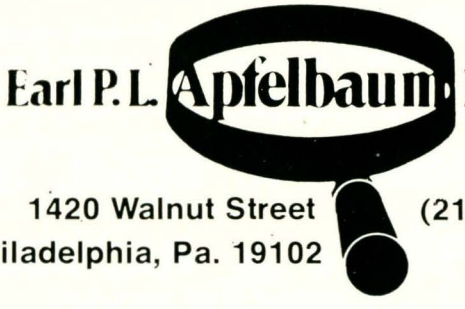
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The Collectors Club
PHILATELIST

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January 1974

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THE COLLECTORS CLUB

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

Indipex 73 — An Appreciation

By H. D. S. Haverbeck

It may seem strange to our members that I am taking up space in *The Collectors Club Philatelist* to discuss an International Philatelic Exhibition that took place in India, half-way around the world. It is done for the purpose of pointing out that India is no longer a philatelic desert, but a force to be reckoned with in International Philately.

The exhibition was staged in new buildings, called the Hall of Nations, erected on the Industrial Fair Grounds in New Delhi. As we opened the Coliseum on Columbus Circle in New York in 1956, so did Indipex open these interesting new exhibition halls. The planning of the Organizing Committee, led by Mr. S. P. Chatterjea, was excellent. It seemed that every contingency had been foreseen. Mr. Chatterjea had visited the Munich exhibition in 1972 and saw for himself the much-criticized frames. He then proceeded to design frames for Indipex which overcame the problem. This is only one example of the meticulous attention to detail which characterized the entire planning and its execution.

The philatelic community in India welcomed the overseas visitors with open arms and warm hearts. The hospitality and entertainment were overwhelming, much more than had been expected. I was greatly impressed with the courtesy and consideration shown by the people in general, not only the philatelic community, but also the people with whom I came into casual contact away from the exhibition.

The exhibition itself exceeded our expectations. There were 2500 frames, including the Junior exhibitors. The quality of the major exhibits was fully up to international standard. The overall standard was at least equal to that of Sipex in Washington in 1966. The awards will point up this fact. Excluding the Class of Honor and the Grand Prix National and International, there were 11 Large Gold medals, 27 Gold medals, 28 Vermeil medals and 45 Large Silver medals. The Jury consisted of: Mr. S. B. Velankar, Chm. (India); Robson Lowe (U. K.) and R. F. Shroff (India), Vice-Chm.; Enzo Diena (Italy), Secretary; Members were, K. F. Chapman (U. K.), Ing. L. Dvoracek (Czechoslovakia), H. D. S. Haverbeck (U. S. A.), Herman Herst, Jr. (U. S. A.), Dr. H. Jaeger (Federal Republic of Germany), M. A. Rao (India) and V. N. S. Rau (India).

Perhaps the best way to show the scope and spirit of the Exhibition is to quote the introduction to the report of the Jury: "Indipex-73 is the first large scale International Philatelic Exhibition held in Asia. It was made possible by the close Co-operation between the Ministry of Communications of the Government of India, the Posts and Telegraphs Board, the members of the Organising Committee, which includes leading philatelists, and the Commissioners serving abroad. To all these valued friends the International Jury extend their congratulations on the well-deserved success of Indipex-73.

"The Jury record their appreciation to all those who exhibited in the Court of Honour, where part of the unique collection of India, formed by her grandfather, King George V, was shown by Her Majesty Queen Elizabeth II. Other exhibits in this group came from the India Security Press; the Swedish Postal Museum; the National Postal Museum and the Royal Philatelic Society, London; the Philatelic Foundation and the Collectors Club of New York; the Cardinal Spellman Philatelic Museum; Mr. M. A. Bojanowicz and Mr. John O. Griffiths.

"The Jury also record their appreciation to those who accepted the invitation to exibit *Hors Concours* as well as to the Indian Posts and Telegraphs Department, the Army Postal Service, India, and those Government Departments and other overseas Postal Administrations whose displays have done so much to demonstrate a high standard of international philately to the collector in India.

"The Jury also wish to thank all those who supported Indipex-73 by entering their collections for competition. A number of these were of very high standard, demonstrating advanced philatelic knowledge, and the Jury have great pleasure in recognising their excellence. Other exhibits, for which no awards have been made, are also of considerable importance because they show the pleasure the collector obtains from his hobby. This will surely provide a new generation of leading collectors in future, benefiting from their experience at Indipex-73.

"The work of the Jury was made easier by the facilities provided by the Organising Committee and by the staff of Indipex-73, led by Mr. S. P. Chatterjea. The judging was carried out with the utmost harmony. With the exception of one group, all awards were agreed unanimously. This exception comprised three advanced collections, the respective merits of which were so evenly matched that the winner was selected by ballot.

"In the interest of the exhibitors, entries within the same group by the same contestant were considered together. Where exhibits had been entered in the wrong group, the necessary corrections were made. In the Junior Class the Jury have introduced diplomas which have been awarded to those exhibits of merit not attaining bronze standard.

"Before presenting the list of awards the Jury would like to point out how Indipex-73 has achieved two great purposes. It has shown how international exhibits are made and presented. It has also given those privileged to come from abroad the pleasure of meeting Indian Philatelists in their home setting. With this experience behind it Indian philately can, with confidence, take a greater part in future International Philatelic Exhibitions."

Across The Editor's Desk

THE FRANCE & COLONIES PHILATELIC SOCIETY INC.

4 December 1973

Collectors Club
22 East 35th St.
New York, N. Y.

Greetings:

FSPS wishes to express our appreciation of the cooperation and many courtesies extended by the Collectors Club to our Society and its members.

For the 1974 club year the Board of Directors of FCPS has appropriated the sum of $50 to be used for the purchase each year, of specialized monographs or publications to be added to the library of the Collectors Club. Selection of material is to be made by our editor, R. G. Stone; and it is our intent that unexpended balances in any single year shall be carried forward.

For the FCPS Board
John E. Lievsay, President

October 12
MCMLXXIII

Mr. Bernard Harmer,
6 West 48th Street,
New York, N. Y. 10036

My Dear Bernard:

I do appreciate your sending me a carbon of the letter to the Editor of the "Collectors Club Philatelist," in which you express your reaction to my comments about commissioners to international shows.

I regret more than I can say that even one person would have thought that the editorial should have had you in mind. Your services at PHILYMPIA, the show at the Waldorf Astoria, and more recently, INTERNABA '74 have been so dedicated and thorough that there could be no question about the exercise of a commissioner's obligations. One need but remember (or check show catalogues) the names of the persons involved in the two instances I mentioned.

Also, I don't think I "expect too much of a commissioner." Since the 1936 TIPEX I saw any number of commissioners in action—Frank Godden, Bolaffi, Balasse, Muller and Galvez to mention but a few—and know how important their work was and how conscientiously they exercised it. If I may mention it, I myself have served as commissioner for no fewer than 25 internationals in Europe, Asia, Latin America and Africa, and always did those things considered to be minimum essentials. It is this very point which caused me to write what I did; to be told, "sorry, but I can't take your collection over because this trip is going to be for my own pleasure" (or words to that effect,) just isn't what any exhibitor should expect when he can't bring his own entry to a foreign show. And this happened at several internationals in the last five or six years.

Again, let me say that I cannot understand that ANYONE could have thought of you when reading my wordage.

Most sincerely,
E. A. Kehr

Commissioners and the Munich Tragedy—A Reply

In the September 1973 issue of *Collectors Club Philatelist,* Ernest Kehr discussed the tragic damage to philatelic rarities which resulted at IBRA 73. He correctly points out the causes of that damage: a 1½ centimeters gap in the frames, coupled with lack of proper temperature and humidity controls.

In moving from that analysis to a discussion of commissioners' responsibilities, I fear that the validity of his comments is overshadowed by a horrendously inappropriate accusation. Specifically, his treatment of the Munich tragedy, followed by an indictment of irresponsible commissioners over the years, leads the reader to assume that the U. S. commissioner at IBRA was a sorry fellow indeed.

To let that allegation or implication stand would be incorrect, unjust, and ungentlemanly. I was at IBRA, and saw for myself. There were literally hundreds of eminent philatelists—commissioners, organizers, exhibitors—who handled the frames, and foresaw no damage. They missed it, because no one realized that a constant temperature would not be maintained. It's easy to say that the commissioners should have noticed the curling earlier—but I wonder how soon you or I would have spotted it, even on exhibits with which we were highly familiar. The blame in this case attaches directly to the exhibition organizers and the exhibition hall management, for failing to provide the physical

protection which is implicit in hosting a stamp show. Our commissioner may deeply regret not having recognized the situation earlier, but he should not be blamed for it.

Mr. Kehr's general comments about the irresponsibility of various U. S. commissioners also appear, in context, to be directed at the IBRA commissioner. Such guilt by association is the more unfortunate because the commissioner in this case did a yeoman's job. His publicity, handling of applications, and personal contact with exhibitors before the show, his personal care of exhibits which he took with him, the setting up and taking down of material, his service at the exhibition as an *ombudsman* for U. S. exhibitors—these were all that could be desired. And unlike the members of the jury, or the international delegates, the commissioner paid his own way to and from Munich. I know few people, commissioners or otherwise, who would spend so much time at an international event in taking care of other people's interests and so little taking care of their own. From my own personal knowledge of IBRA, I'd say our commissioner there deserved commendations, not condemnation.

I think that Mr. Kehr's comments on commissioners do deserve serious thought. I, too, have met representatives who don't seem to know what their function is. Perhaps that's the real problem, that there is no guide to the duties of a commissioner. Certainly the international concept is different from ours. European commissioners are usually quite emphatic that they will not carry any collections with them, and the ones who take part in setting up or taking down are in the minority. At the same time, a commissioner may well charge each applicant a fee for processing the application, to defer the commissioner's expenses! I would propose, as at least one positive step, that a set of instructions for commissioners be prepared, to include publicity, soliciting of exhibites, apportioning frame space and fighting for additional frames for those exhibits which truly deserve and require it, handling the applications, the fees, providing courier service, mounting and taking down exhibits, and acting as a representative on one hand and an ambassador on the other. Perhaps these past commissioners wouldn't have failed had they known what was expected of them—or perhaps they wouldn't have accepted the Job!

(Charles J. Peterson)
Editor, Philatelic Literature Review
P. O. Box 96, APO New York 09757

PRATT MANUFACTURING CORP.
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November 2, 1973

Mr. Harrison Haverbeck, Editor
The Collectors Club Philatelist
Bramble Hill Post Road
Bernardsville, N. J. 07924
Dear Mr. Haverbeck:

I have read the editorial in the Collectors Club Philatelist, Volume 52, Number 5 and I am in whole hearted agreement. I showed in Munich and had the great fortune of obtaining a large Gold Medal. I, also was a little perturbed by the lack of humidity in the hall. I tried to get this corrected without success. I had no way of finding our American Commissioner to get him to intercede and that brings up another subject that I will discuss later.

(Continued on Page 47)

The Post Office Seals of the United States

By Ernest A. Kehr

Foreword

Back in 1902, John N. Luff's monumental "The Postage Stamps of the United States" included for the first time, a listing of adhesives used by the Post Office Department for 30 years before then. Commonly called, "official seals," they had no franking value whatsoever. But because they were introduced for and used on transported mail, their listing in the forerunner of "Scott's Specialized U.S. Catalogue" was not at all unworthy.

Mr. Luff's interest in them persisted until his death. On numerous occasions he altered his own opinions and listings as he learned more about them through the study of more specimens he acquired or information supplied by philatelists of his day.

In 1915, he wrote a five-page article in the April issue of "Scott's Monthly Circular," summarizing these findings and admitting, "I do not think there ever was an edition of the catalogue (with the possible exception of the present one) in which the list of the official seals quite satisfied me."

Such eminent philatelists of Mr. Luff's era as Tiffany, Rothfuchs and Hatfield not only built collections of the seals, investigated their background and came up with some answers to perplexing questions, but for all their research, including inquiries in Washington, many fundamental problems remained unsolved. Although he had access to these students' findings, Mr. Luff stated, ". . . the result seemed to be a case of the blind leading the blind."

In the years since then, various publications ran small references to these seals, calling attention to new designs or commenting on those already issued.

Most of the latter were little more than re-writes of existing articles which repeated statements that later were found to be erroneous, rather than additions to accurate knowledge.

The first volume of the short-lived "The Stamp Specialist" of 1939, published Prescott Holden Thorp's compendium of the seals which enumerated the various ones known to exist until then, and the author's comments of what he knew through conversations with Mr. Luff and the late George B. Sloane and an examination of the collection then owned by the late A. Hatfield.(1)

In the early 1930's, Edward Gottlieb, then managing editor of the "Long Island Daily Press' and an enthusiastic philatelist, felt that such stamp clubs as existed in Brooklyn and Queens counties did little in the field of philatelic research that added very much to the knowledge of stamps and postal history.

It was then that he conceived what today would be called a study group. He invited a group of his philatelic friends to meet as time schedules allowed and the spirits moved. Each of us had his own speciality on which we were doing individual and independent sesearch; none of us collected the same field.

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1. As proprietor of the Scott Stamp & Coin Co., Mr. Hatfield acquired the reference collection built by Mr. Luff. Subsequently, when Hugh M. Clark purchased the business, then sold the stamp stock to Norman Serphos and kept the publishing branch of it, he retained the reference collection for his own use. When he helped establish the Philatelic Foundation, Mr. Clark donated it to this new institution in memory of Mr. Luff. Contained in scores of volumes, it still is a vital reference source upon which The Philatelic Foundation relies in its expertising work and services .

At these gatherings each member of the group would discuss some new discovery or pose a question that baffled him. During these discussions every other member would draw on his specialized knowledge and apply it to the question, whether it pertained to stamp printing processes, postal history or mail services. What he knew about United States issues, for example, enabled Clarence Brazer to help solve a problem about an engraving fault on a French stamp owned by a distinguished Jamaica judge.

Mr. Gottlieb already owned a substantial collection of United States, and while he might have picked one of the regular issues for his own, self-appointed specialty realm, he decided to study domestic Post Office Seals.

He realized that such a collection and the study of them might represent peripheral philately — or as Barbara R. Mueller calls it, "ephemera" — but since they served a very definite postal purpose and enjoyed catalogue listings, he determined to unscramble the puzzles and one day write a definitive work on the subject.

Over the years, the deeper he delved into his studies, the more determined he became to classify them properly according to printings and usage. And the more specimens he acquired — he circularlized dealers and purchased every seal they could supply — the more he found that the Scott catalogue listings were improper, inadequate or vague. (Shortly before he retired to California, Mr. Clark invited him to make change suggestions which were incorporated in the catalogue listings as they now appear.)

And as so often is the case when one undertakes original research in some inadequately explored field, each time he had come to what he thought was a definite conclusion, some new specimen came along to make further study necessary.

Ed Gottlieb's approach was precise and intense. His professional work as a nationally known and respected editor gave him that training which allows for no doubt or guesswork. Until he was convinced of fact, he would not make a statement concerning his investigations.

For example, early in his tackling of the specialty, he was dissatisfied with vague catalogue terms such as "thin," "medium" or "thick" paper. And because so many varieties could be properly classified only according to paper thickness, he acquired a paper-maker's micrometer so his measurements would be exact to the thousanth of an inch. That was the kind of man Ed Gottlieb was. It explains why he never did get around to putting into wordage the results of his findings before he died in Oct. 1961.

The writer worked closely with Ed Gottlieb on a variety of projects for many years. And because there was some relation between the United States Post Office Seals and Egyptian Interpostals, we had a common interest in the usages of the first issue. When the Gottlieb collection was auctioned by H. R. Harmer, Inc., following his death, we asked that his widow, Mrs. Elsie Gottlieb, retain the seals at least long enough that we might assemble and collate the enormous number of notes he had made.

The collection had been displayed at several international philatelic exhibitions, including important ones in Buenos Aires, Madrid, Luxembourg, Utrecht, Manila and Lisbon. And at each of them it usually took not only a silver, vermeil or gold medal, but a special award and/or "felicitations of the jury" for the study and original research that had gone into its compilation.

This presentation, then, should be accepted as a report of Mr. Gottlieb's work. We have tried to put into words for the record what he ascertained, and offer them as a memorial to him. It is dedicated to his widow, who shared his philatelic studies and did the physical mounting of his stamps.

Ernest A. Kehr, 1973.

Registration Seal, OX1

Most philatelically interesting of all Post Office Seals is the super-size one released at an officially unrecorded date in 1873.(1) Not only is it the "Number One" of its type; it is exquisitely engraved and printed in the traditionally classic style, and proofs of it come in a rainbow variety of colors. Moreover, it is one of the largest individual pieces of postal paper officially produced for and issued by a responsible government. In this class are the Colombian "cubiertas" and the Chinese special deliveries of 1905-13, all of which were designed for specific postal service and not merely as gimmicks to lure gullible collectors to parting with their dollars.

Although the registration system went into effevt on July 1, 1855, it wasn't until 18 years later that a more efficient (and secure) method of sending letters between dispatching and receiving post offices was devised.

This stipulated that clerks should inclose registered mail in a specially designed, heavy manila envelope produced for the purpose by the Post Office Department.(2) Its face was imprinted vertically with all pertinent information which would represent a permanent record of the "package envelope's" travels between dispatch and receipt. At the top, in bold lettering is, "RECORD OF TRANSIT," above 13 ruled rectangles at left, 1¼ inch ones headed, "Condition/Good or Bad," and to the right, 3¼ inch ones headed, "Signature/ By Whom Received and Date." At the bottom is, "INSTRUCTIONS/All Postal Officers handling this package must keep a/Record of its number, Postmark the Date, Address, Date/of Receipt and Disposition made of it, so that it may be/traced from Place to its Destination, always/taking a receipt for it when practible. If such Receipt/can not be obtained at the time, a Receipt properly filled up/must be placed in the Pouch with the Package, to be signed/ by the P.M. of the next office where the Pouch is opened,/ and by him returned to the forwarding Route Agent or/Railway Clerk by next mail./E. W. BARBER,/Third Assistant Postmaster General."

All this is inclosed in thick and thin frame lines. The obverse, or flap side has "REGISTERED PACKAGE" in an arch across the top with "POSTMASTER AT" and two lines in which the name of the destination postoffice and state were to be inserted by the dispatching clerk. At lower left is a line for the "No." of the package plus a rectangle for the "Postmark of/Mailing Office." At the right, in small type, is "Open by Cutting this End." (This instruction was not always obeyed for the Gottlieb collection has any number of them which were slit or scissored open at the opposite narrow end.)

Although the gum on the flap was heavy enough to securely close the package envelope, it was decided to produce an adhesive seal that could be affixed over the flap to discourage tampering.

While envelopes and seals were complimentary, it is only the latter that concerns the catalogue publishers and most collectors. Indeed it has been our opinion that the seal ought to have been listed under "Registration stamps," with an F number, rather than with the subsequent "Post Office Seals" with OX identifications.

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1. One writer specifies "either Feb. 14 or 15," a conclusion probably reached because the Third Assistant Postmaster General announced it in a bulletin dated Feb. 14; the first mention of them in the June, 1872, issue of the "American Journal of Philately."

2. There is no record of the printer of these envelopes, but types faces are similar to those employed on contemporary work of the Government Printing Office.

A report in the Dec. 10, 1889 issue of the "American Philatelist" says that these seals "were intended to be used for a variety of purposes." A month later, one Duncan S. Walker refuted this, declaring that ". . . they were never used for any other purpose than to seal registered packages" since "the Post Office Department especially prohibited their use for any other purpose." We have never seen the "prohibition" alluded to by Mr. Walker, but it is possible that the seals might have been otherwise used. "Scott's Monthly Journal" of October, 1964, illustrates the face of a cover bearing a three-cent, green of 1873, and addressed to one Jonathan Brown, Esq., at Corning, N.Y., and whose top edge is sealed with one of the seals bearing a New York NY postmark, the date of which is indistinct.

Perhaps it is a genuine usage, but it could very well have been added since the postmark is in the near center of the seal's circle where it ought to be, and hence does not tie seal to cover.

In all his years of hunting for such things, neither Ed Gottlieb nor his host of collector- and dealer-friends ever came across any usage other than that to which Mr. Walker referred.

The seal is engraved on steel, but was printed typographically; that is, from the *surface* and not from the recessed lines of the engraving. In the cented is a 31½ mm. circle whose diameter is filled with ruled lines that give it the appearance of sunburst. Around this is a band inscribed, "STAMP HERE—DATE AND PLACE OF MAILING." The two segments are separated by small, solid Maltese crosses. At the left, in three curved lines are "POST/OFFICE/DEPARTMENT," in Roman caps, while at the right are, "UNITED/STATES/OF AMERICA," similarly arranged. Over all this there is, "REGISTERED" in 10mm-high block caps. The corners consist of intricate geometrical designs, the top pair of which inclose "US," and the bottom two, "POD."

The entire design is framed by a single thin rule forming a rectangle 72x40mm.

Because of the very nature of its intended purpose, it has all the characteristics of a *banknote* rather than a postage stamp. As such it gives one the impression of being real security paper. Indeed, there are those students who say that the green usually associated with paper money was selected for the same reason, rather than one of the more brilliant hues of some of the color trials that still exist.

The die for this seal was engraved, according to Clarence Brazer, by Edmund Oldham, of the National Bank Note Company, in New York. It measures 80x128mm, and was engraved in the best intaglio manner. This was transferred to a plate comprising 30 subjects, arranged in 10 horizontal rows of three.

We do not know whether there was any intention of producing the seals in intaglio, in which case the plate could have been left as finally transferred. But if the decision to make them by the easier, less expensive typography process, then the margins between each stamp would have had to be mortised so they would not accept surface-printing ink. Inquiry at the American Bank Note Company could turn up no information on this. Security printers invariably retain original dies and/or transfer rolls, but usually destroy printing plates.

Margins measuring 1½ inches wide are at right and left sides of the sheets, while another, measuring only one inch is at the top. (As no complete pane presently is known to exist, it is impossible to say whether there was a margin at bottom, and if so, whether it has any imprint.)



Figure 1. Proof impression from die, made as an intaglio print.



Figure 2. Proof impression from die, made as a surface print.

In his "Postage Stamps of the United States," John N. Luff states, "At least two (plates) are known to have existed. The first had thirty seals . . . the smaller had only nine. I have never seen a full sheet from the larger plate so cannot say whether it had an imprint or not, but records show it had no (plate) number." It is surmised that the sheet of 30 was cut in half horizontally so that it is possble to have seals without perforations at either top or bottom. The remainder were perforated 12, the same gauge as that punched through the margins of contemporary postage stamps. The perforations, incidently, run through the margins surrounding the stamps on the sheet.

The Gottlieb collection contains a top-half pane of 15, including full top and side margins. This came from the collection of pioneer collector of seals, George H. Grinnell, who in turn obtained it when the remainder of the George Worthington collection was auctioned by the J. C. Morgenthau Co., after Alfred F. Lichtenstein had taken what he wanted after having purchased it from the Cleveland chicle magnate.

As far as is known only one other half-sheet exists, but its present whereabouts is not recorded. Like Ed Gottlieb's, this too formerly was owned by Grinnell.

Gottlieb's collection also contains a full imperforate sheet of nine with margins all around (½ inch at top and bottom, and 3/8 inch at sides.) This must be considered as a proof sheet, for it is on the thin India paper generally used for impressions before production.

Paper:

The original Luff listings have three distinct types of paper: white wove, pelure and horizontally laid.

After examining literally hundreds of specimens, we are inclined to agree with the late Charles Sidney Thompson who, in 1942, took strong editorial exception to the listing of a pelure until then. The seals were printed on paper of widely varying thickness. It ranges all the way from .002 to .0045 inch. Indeed, the thickness of the paper on a *single seal* is not always uniformly the same. There is one seal in the Gottlieb collection which came from the Col. E. H. R. Green properties which is so uneven that it measures .0036 at upper left; .0035 at lower left; .0054 at upper right; .0039 at lower right, and .0041 in the middle!

Quite a number of specimens of very thin paper do have enough transparency to be mistaken for genuine pelure, particularly since an excess in oil thinner of printing inks can be absorbed by paper and give it a measure of transparency.

The "laid paper" also was deleted from the "Specialized" of 1940. A year earlier, when Prescott H. Thorp decided to prepare an article for "The Stamps Specialist" he turned to the original Hatfield collection of the Scott Company.

(This was basically the Luff collection and now forms part of the Philatelic Foundation's reference material.)

A knowledgable philatelist, Thorp concluded that the specimen Luff had identified as being on laid paper, really was not. Although it had a superficial appearance of being such, the "laid" lines, upon closer examination, seemed to have been impressed into the paper by worn blankets on the drying rollers during the paper making process and not at the time the pulp was couched. It was returned to the "Specialized" listing 20 years later because Gottlieb found one on laid that is unmistakeable.

Gum found on unused specimens also varies, from light yellowish to brownish.

The catalogue lists minor varieties as "printed on both sides" and "double impression" as well as "imperforate pair." The first does exist, because Gottlieb has two of them. They are not clearly distinct, but the weak impression on the back very definitely is there on both.

We have never seen a double impression, and such imperforates as came our way all were on India paper and as such must be classified as proofs.

The exact date on which the use of these seals discontinued is not known, but Luff gives it as "some time in 1875." Philatelically it is virtually impossible to find specimens which could prove or disprove that assumption since a large majority of used specimens have only month and day dates, the year being omitted.

When the "Special Printing" postage stamps of the 1870-'79 issue went on sale on July 16, 1880, supplies of this seal also reached the market. By then the American Bank Note Company had absorbed the National and the former was commissioned to make these reprintings. They differ in appearance to such an extent that there can be no mistaking them for originals. The paper used was typically soft and porous; the gum is smooth and yellowish-white rather than streaky and darker; the printing is crisp and fresh.

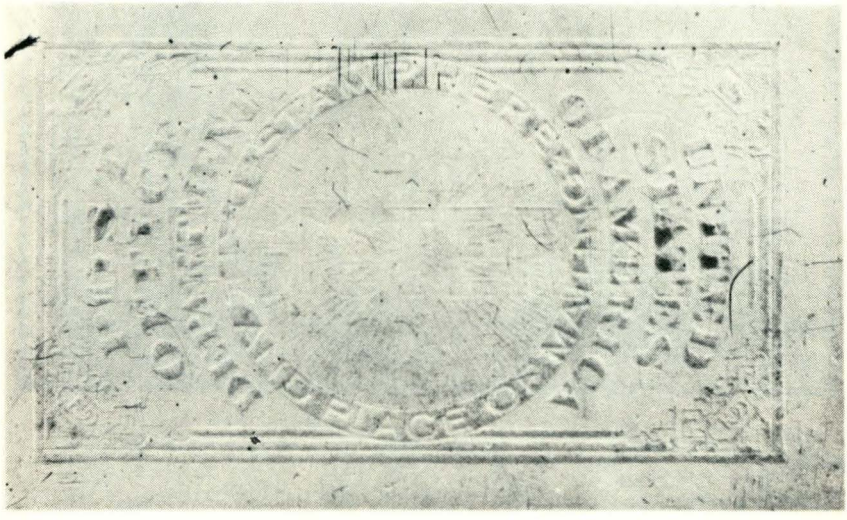


Figure 3. Impression made on card without inking.

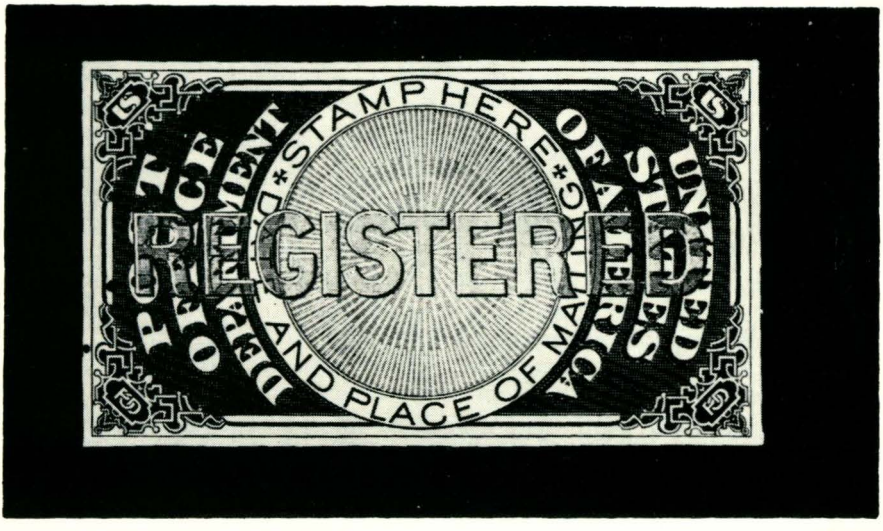


Figure 4. Proof of die in which REG and ED are more deeply cut to stand out from underprinting. Note that ink was left on surface of die so seal is framed in color.



Figure 5. Perforated proof showing strengthened REG and ED.

Postmarks

The very design of the first seal suggests that the department expected clerks to use circular handstamps to obliterate its round, central circle. On a vast majority of cancelled specimens we have examined, this was done—mostly in black, less frequently, in blue, seldom in red, and in two cases we have seen, in bright violet. Most of the time it was a regular postmark but there are instances in which a "Registered" or "Registry" handstamp was employed. There also are at least three seals in which a simple straight-line town cancellation was used, and one, formerly in the Storrow collection, which has the manuscript signature of one F. T. Dunecomb. Another one in the Gottlieb collection has a Rutland, Vt. "M(oney) O(rder) B(ranch)" postmark of July 8, 1873, in blue.

Another unusual marking is an octagonal Gilroy, Cal., of July 29, 1874.

Essays

In 1941, when "Essays for U.S. Adhesive Postage Stamps" was published by Clarence Brazer, he listed four items on the basis of what he said he had seen in the Tiffany collection of Essays and Proofs. Mr. Gottlieb later acquired this collection, but only one of them was in it at that time. We can, therefore, but refer to the catalogue for a description of the other three missing ones:

OXIE-A (M-141) Typographed design. Similar to the adopted design, but the inscription, "STAMP HERE DATE AND PLACE OF MAILING" around the central circular disk is in colorless capitals, while the remainder of the letters are in solid color without shade lines. The word "REGISTERED" obliterates the other words where it touches them. Block[3] impression on white card; (rare) in brown. Size of design 72 x 40mm; Size of block 100 x 56.5mm

OXIE-B (M-142) Similar to OXIE-A, except that the word, "REGISTERED" appears to be under and does not obliterate other words it touches, as in adopted type.

a. Block impression on white paper mounted on card; (rare) brown

b. Block impression on large cardboard; rare brown, red, yellow

3. "Block" refers to an impression in which the entire die was surface inked so color frames the seal design.

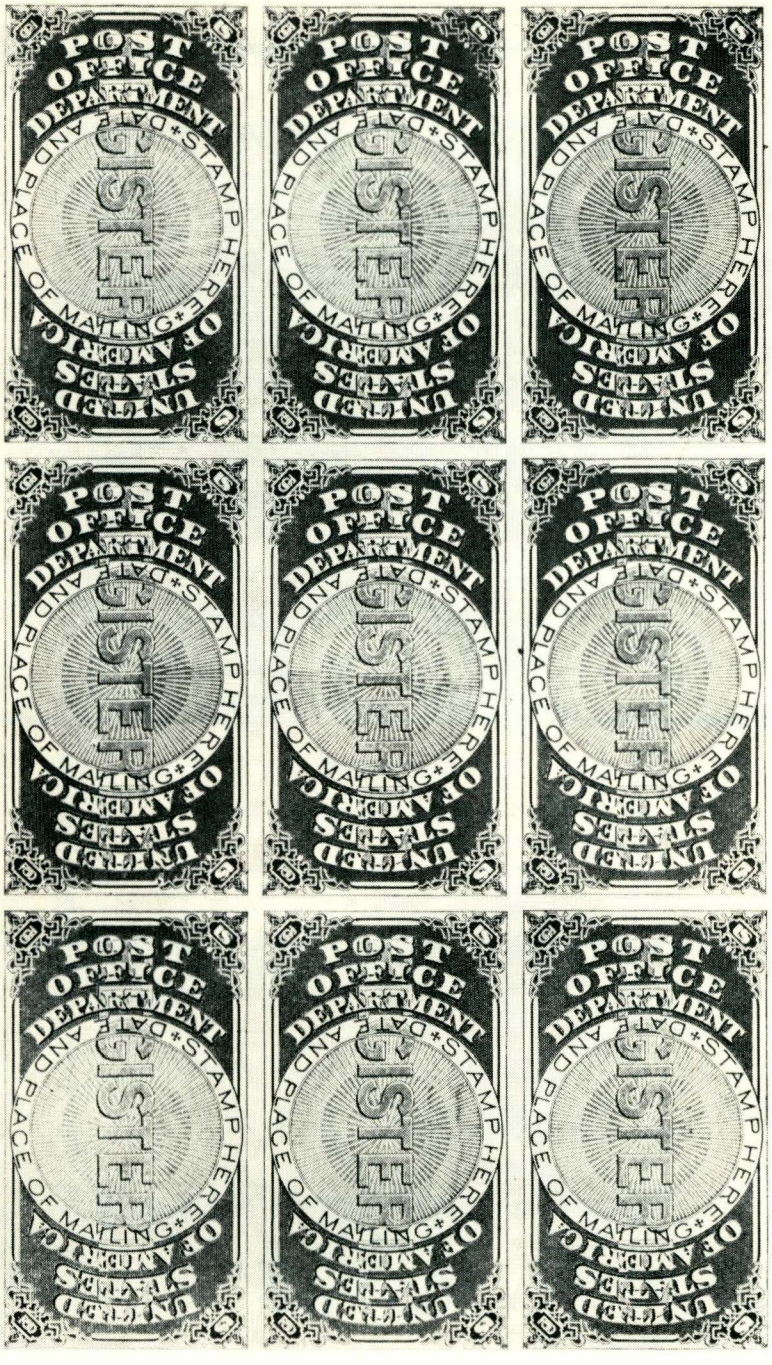


Figure 6. Proof of nine-subject plate.

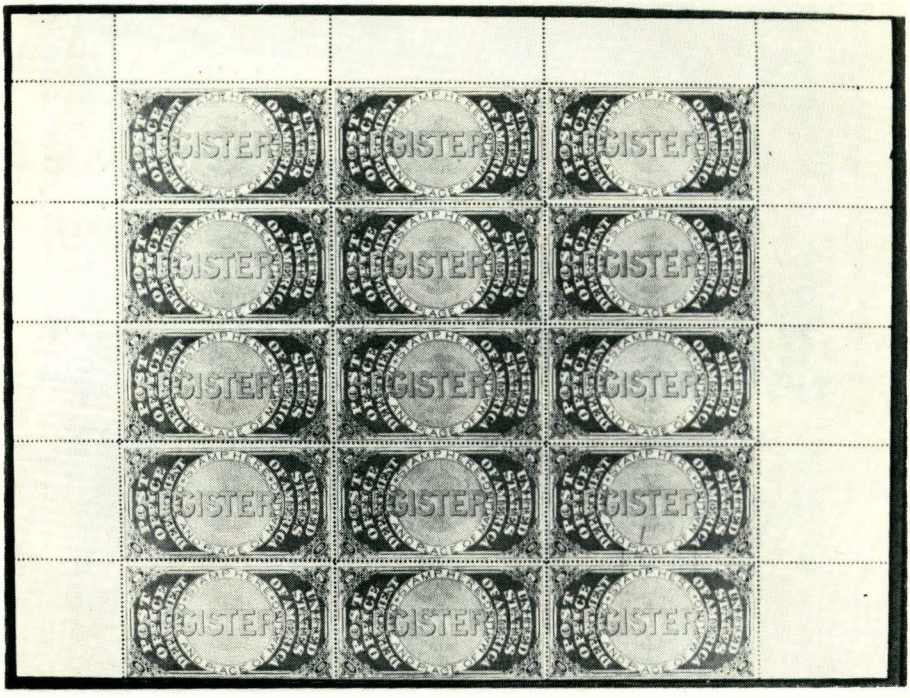


Figure 7. Full, perforated sheet of 15.

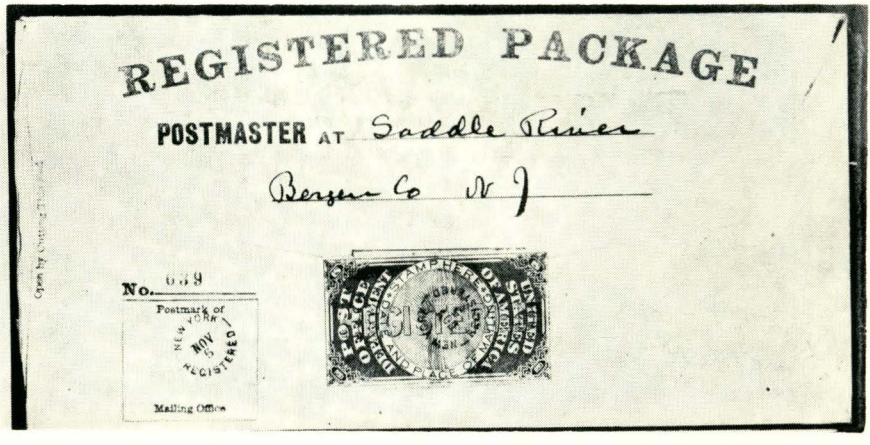
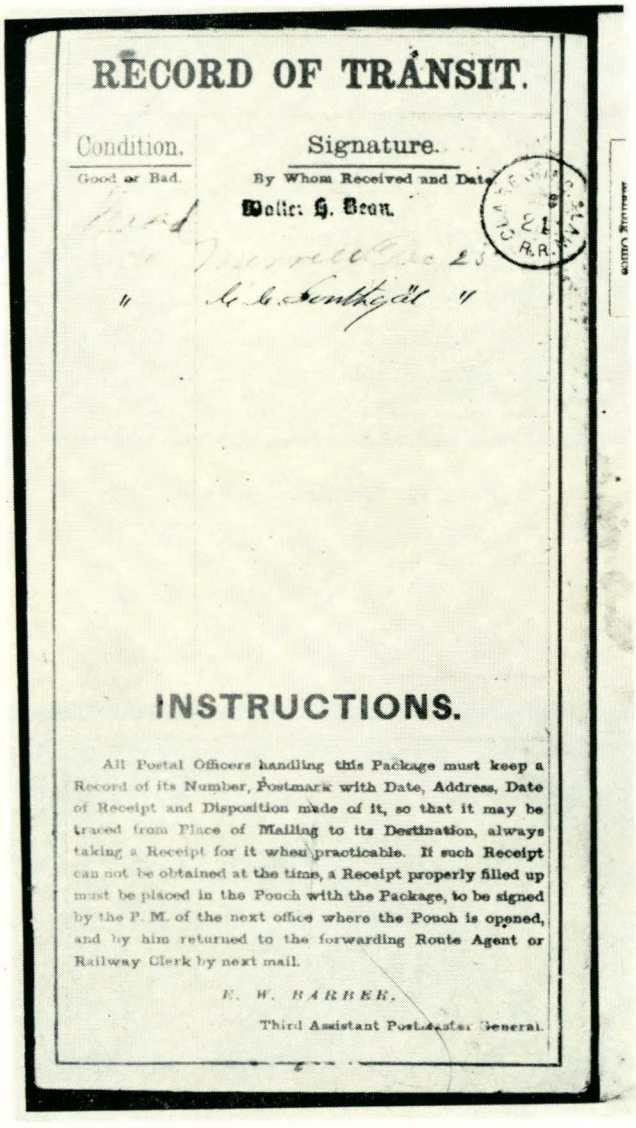


Figure 8. Registered envelope showing use of OX1.


RECORD OF TRANSIT.

Condition.
Good or Bad.

Signature.
By Whom Received and Date

Walter H. Bean.

INSTRUCTIONS.

All Postal Officers handling this Package must keep a Record of its Number, Postmark with Date, Address, Date of Receipt and Disposition made of it, so that it may be traced from Place of Mailing to its Destination, always taking a Receipt for it when practicable. If such Receipt can not be obtained at the time, a Receipt properly filled up must be placed in the Pouch with the Package, to be signed by the P. M. of the next office where the Pouch is opened, and by him returned to the forwarding Route Agent or Railway Clerk by next mail.

E. W. BARBER,
Third Assistant Postmaster General.

Figure 9. Reverse of envelope showing signatures of clerks handling it.



Figure 10. Straight-line postmark.



Figure 11. Round postmark normally used to cancel OX1.

OXIE-C (M-143) (This is the one in the Gottlieb collection) Similar to adopted type but the circular disk in the center has a ground of concentric circles. The word, "REGISTERED," is without colorless shading and obliterates the other words where it touches them. Red-violet on cardboard (rare.)

The remaining Brazer-listed essays all are in the Gottlieb collection:

OXIE-D (M-144) Similar to adopted design except that the word, "REGISTERED," obliterates the other words which it touches; colored shading as in adopted type.

a. Block on India paper on card (rare)
   carmine
   yellow
   green
   blue
b. Same printed in two shades, top is dark green; bottom, lt. green. (This could have been deliberately made, but it is our opinion that the ink was not properly mixed when applied to the die to give the impression a two-toned appearance.)
c. Block on white cardboard, with colored border about the stamp (full size 100 x 57mm)
   deep carmine
   brown-orange
   brown
   light green
   blue
d. Same on white wove paper with colorless border, stamp size, imperforate (rare)
e. Same perforated 12, gummed: (rare)
   dim dusky blue

Most interesting and excessively rare is the so called "reverse" proof, printed in black on white wove paper. As was already explained, the die was engraved on steel, but surface printed. This essay was produced by inking the engraved lines in usual intaglio manner so they are in color instead of being uncolored.

Proofs

The registration seal proofs exist in the forms considered normal for all domestic issues: large and small die; plate proofs on both India and card, and as such are listed in the "Specialized." In addition to those listed, the Gottlieb collection contains a small die proof on wove paper. Another one, also on wove and which has all the characteristics of a *plate* proof, has a postmark-like, blue hand-stamp in the central circle inscribed between two round circles, "NATIONAL BANK NOTE CO. N. Y.," and in the center, in three straightlines, "Mar/6/1873."

Yet another from the Tiffany collection is an 1875 special printing on hard paper and perforated 12.

Color Trials

The "Specialized's" listings are less than useful in accurately classifying the color trials in that they classify those with and without "colored borders." Most of the existing color trials have been cut to seal size with only the normal 1mm white border which the engraver *cut* into the die around the seal's frame line. This means that it is absolutely impossible for anyone to determine definitely whether the die's surface was inked or not when the impression was

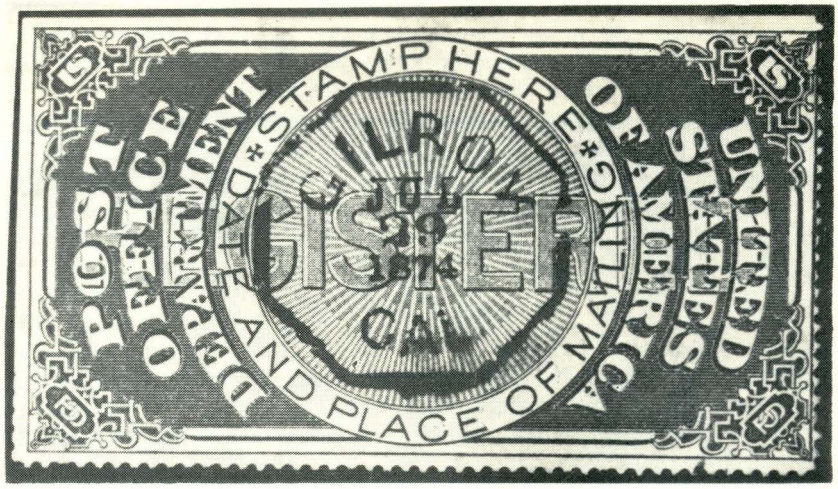


Figure 12. Octagonal "Gilroy, Calif." marking.

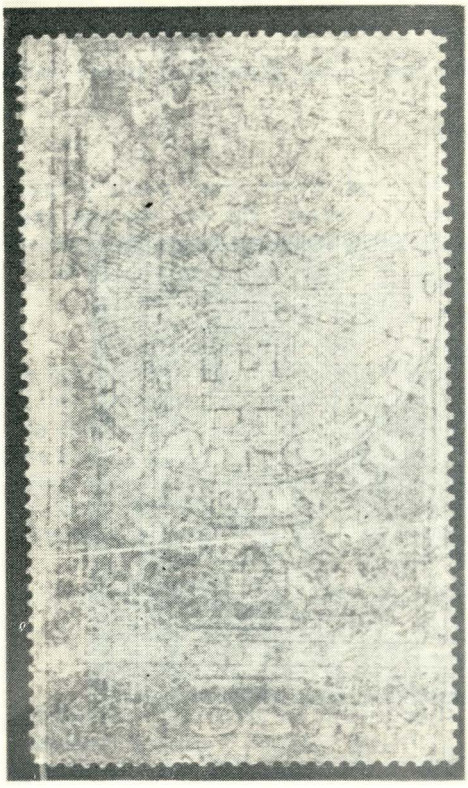


Figure 13. Gottlieb copy of printed on both sides variety.



Figure 14. Example of laid paper variety.

pulled. It might have been, but then again the excess paper with unwanted color could have been scissored away.

About the only way to be certain that a specimen is without a "colored border" is when the proof is large enough. In the printing of such the printer either carefully wiped the ink from the surface of the die around the design before placing the paper on it and pulling the proof. (He also could have covered the inked surface with a matriced piece of paper to prevent the excess ink from appearing on the proof.) The Gottlieb collection, naturally, has examples of both.

We already mentioned that the registration seal was printed in a pale shade of the chrome green usually called, "banknote," in the graphics trade. That some consideration must have been given to use the true chrome green is evidenced by a proof pulled in that color. Frankly, it does not show up as effectively as does the paler, adopted shade because the former would not have allowed the postmark to show up as well.

Post Obitum

One of the purposes of the Dead Letter Office was to ascertain the identity of the sender of mail, when such information was not on the outside of an envelope or wrapper, that it might be returned in cases where delivery to the addressee was impossible. Until 1877, such opened mail was re-sealed with whatever adhesive paper was available to clerks. (We have seen at least one that had been re-sealed with selvage margins from postage stamp sheets.)

It is understood that some persons receiving such returned mail complained of "tampering" and to avoid further possible charges, the department decided to create a distinctive seal.

It also could be used to re-seal letters opened by mistake and to patch up such as were damaged while in transit.

An order was placed with the National Bank Note Company, in New York, for their production.

(The Continental Bank Note Company held the contract for postage stamp production at that time so it is curious that the National would have been asked to produce this adhesive. Contemporary philatelic comments suggest that since it was not a *postage* stamp it was beyond the realm of the contract and that the Post Office Department was free to order it from another printer. It also might have been that Continental either could not or would not undertake the job because it was too busy with other contract work. Definite records giving the precise reason have not yet been discovered.

According to Clarence Brazer, the Liberty head vignette was engraved by Alfred Jones; the frame and lettering, by D. S. Ronaldson, and the lathe work "Post Obitum" pantographed by B. Packard. Together they created a fine example of security printing.

Arched across the top is "Post Office Department," in shaded block letters, while "United States of America," in Old English type, is in a ribbon-like double curve.

Between these, and flanking the vignette, are two panels inscribed, "OFFICIALLY SEALED," in sans serif capitals. In each corner is an entwined "US" monogram. The background is formed by Roman capital "POST OBITUM[4]" words continuously repeated so that the "POST" of one line begins under and above the "B" of "OBITUM" of the other lines.

4. Latin for "After Death."



Figure 15. Proof impression from die of "Post Obitum" seal.



Figure 16. Imperforate Post Obitum.

All is enclosed by a classic style, fluted-corner frame 2mm wide. The bottom panel of the frame is inscribed, "National Bank Note Company, New York," in Roman. (As far as we have been able to recall, this is the only time that a security printer placed his name *within* the design of any adhesive made for the postal administration.)

The supplies were intaglio printed in sheets of 100 subjects, arranged in 10 rows of 10, each measuring 44 x 27½mm. The paper is thin, hard, white wove, and perforations measure 12. According to the "American Journal of Philately," they went into service during January, 1877.

In 1945, George B. Sloane, who had a superficial interest in seals as a specialist-dealer in domestic issues, stated, "Nearly all copies I have examined show minute silk threads throughout the texture of the paper, and anything else is a marked exception." We don't know how many copies Mr. Sloane examined, but can say that the presence of silk threads was discovered in relatively few specimens Gottlieb acquired. His collection has but one (used with a blue postmark) which is unquestionably on silk paper.

Real minor varieties are not recorded, probably because of the high quality inspections of the printer, or the relatively short life of the seal. In any case, except for a few very slight color shades, the only "freak" found by us was one

in which most of the design is offset on the back because the ink of the previously printed sheet was not completely dry before the next one was piled by the printer.

Whether or not there were any marginal inscriptions on the selvage is unknown, as only one block of eight[5] with top margin (originally in the Grinnell collection) is known to exist. John Luff states, "there was no plate number," but subsequently admits he had not ever seen a full sheet with all margins.

Writing in "Weekly Philatelic Gossip" of Jan. 16, 1943 (of which he was editor at the time,) C(harles) S(idney) T(hompson) says, "If singles are scarce, blocks are even more so . . . not over a dozen of them having been offered at auction in as many years." This is confirmed by Gottlieb, who managed to obtain only one block of four in more than two decades of hunting for others. Used specimens, especially on original cover seem to be no more common. His collection has one cover sealed with two overlapping copies, and which has a fancy handstamped "Held for Postage." Another has a single pasted across the ripped portion of an envelope damaged in transit. This is tied with a blue Boston postoffice handstamp. The envelope's face has a straight-line "Received in this Condition," in magenta.

Brazer lists only a single essay as being an "Incomplete engraving of the entire design. No shading lines on 2mm wide frame of border, no cap or background in vignette. Die on India paper on card; (probably unique)-orange-brown." Whther it really is unique or not cannot be positively stated, but the Gottlieb collection has this. (The impression is on India paper and card, measuring 60 x 46mm.) The collection also contanis a large (210 x 145mm) die proof, in brown, plus a small one, also in brown, measuring 92 x 70mm. Among the plate proofs, he has a single in a reddish-brown, two singles and a block of four in the issued color, plus a single in green[6].

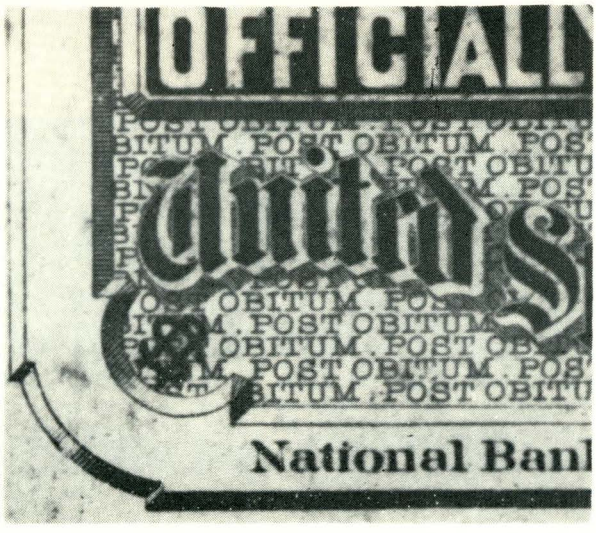


Figure 18. Enlargement to show arrangement of Post Obitum background.

5. When the Worthington collection, in which it originally reposed, was auctioned, J. C. Morgenthau broke it into two blocks of four. After buying both, Grinnell noted that they matched, and rejoined them.

6. This one has the line-less 2mm frame, like the essay, but Liberty does have a cap on her head. It is not listed by either Brazer or the "Specialized."



Figure 17. Proof of Post Obitum showing Liberty without cap.



Figure 19. Block of Post Obitum.

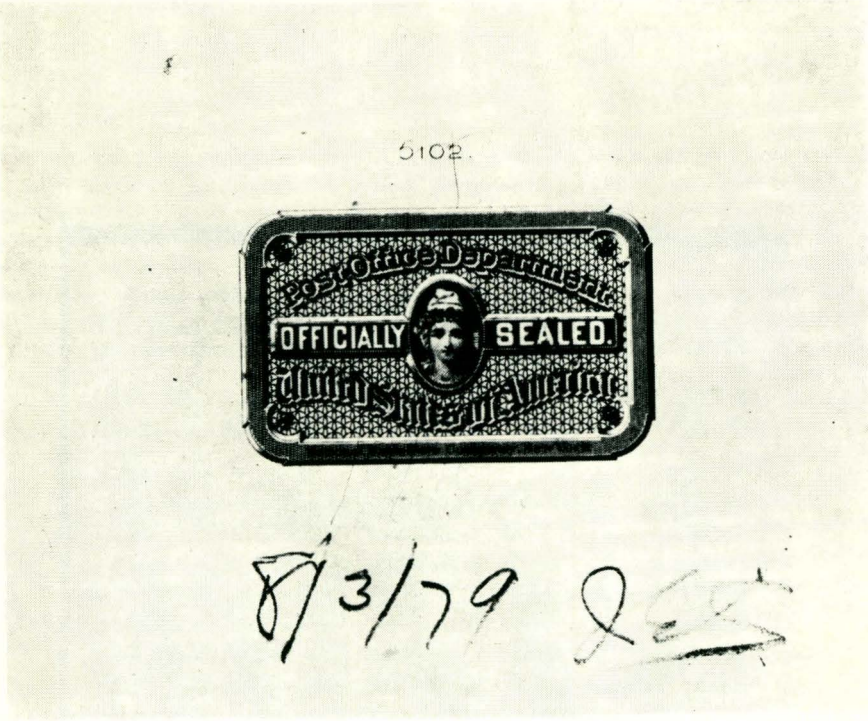


Figure 20. Die Proof of OX4 show die-number and approval signature.

OX4

After some 28 months of use, the design of this first Post Office seal was altered. Mr. Luff suggests that the "Post Obitum" background had "been placed on the seal as a joke." This statement was copied or paraphrased by Thompson, Sloane and others, but Thorp believed (and we concur with this) that it was a deliberate action. As we said, the "Post Obitum" had originally been intended for use in re-sealing opened dead letters. Only after supplies had been printed were they also used to patch up mail damaged while in Post Office custody. Because they now were being used for this multiple purpose, the "after death" wording no longer was completely appropriate.

In any case, the seals released in May, 1879, as the "American Journal of Philately" says, are like the previous ones except that the Latin words are replaced by a pattern of entwined circles to give the background a cycloidal appearance.

The American Bank Note Company had absorbed both the Continental and National on Feb. 4, 1879[7], yet the National's inscription on the seal was neither altered nor eliminated. Whether the National's original, 100-subject plate was used, or whether a new one was made up to print sheets of 100 seals is not known.

7. When an Act of Congress specified that all domestic banknotes be printed by the Bureau of Engraving and Printing which had been established as a division of the Treasury Department, the three private banknote companies in New York found that there wasn't enough business for all, and they decided to merge on Dec. 27, 1878, and ratified the action a month later. The National's and Continental's offices were closed and only that of the American was continued.

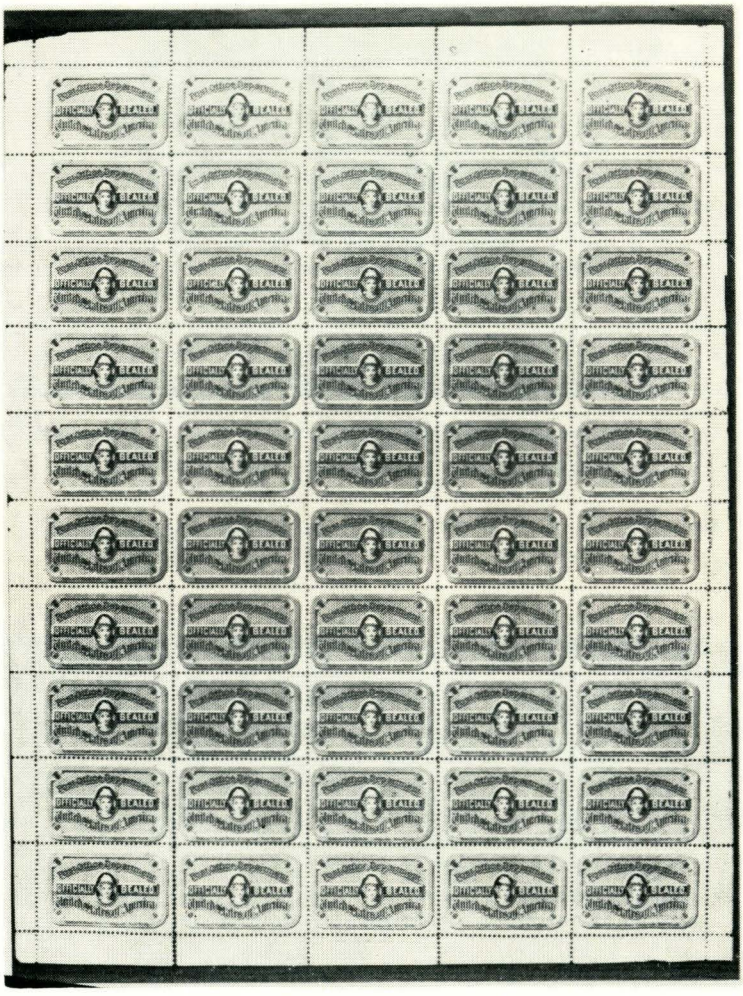


Figure 21. Full pane of 50 of OX4 in the Gottlieb collection.

The former speculation seems more likely, for seals are found on paper used by National and which is quite different from the soft porous stock of the American Bank Note Company. Luff states that two plates were used during the nine years this seal was used before the contract was given to the Government Printing Office, in 1888.

The second plate described by Luff had only 50 seals (10 rows of five subjects) with "American Bank Note Company, New York," in Roman caps 3/4 inch high and 33 1/2mm long, in the center of each of the four selvage margins. He points out that " . . this is an exact duplicate of the imprint on the plate of the one-cent newspaper stamp of June 3, 1885. This style of imprint is not known to have been used on any other plates, which would tend to confirm the theory that they were prepared at the same time. On this second plate[8] at the right of the upper margin imprint is the figure, "2," reversed and apparently inserted with a punch." The Gottlieb collection has a complete mint sheet from this second plate to confirm Mr. Luff's description; also a single with the bottom marginal inscription. Both are on soft porous paper.

The brown ink with which supplies were printed varies from umber to a red-brown to suggest that the plate(s) were put back on the press quite a few times. The gumming ranges from pure white to yellowish; they all are perforated 12.

It is interesting to note that when the 1880 special printings were made, American produced only the green "registration" seal, and this one; the "Post Obitum" was not reprinted[9].

The size of the die (as evidenced by proof impressions) is 74 x 60mm. There are three of these, in varying shades of brown, in the Gottlieb collection, as is one example of a small die proof in which the die measures only 66 x 45mm, while the mounting card measures 98 x 80mm. This one is especially interesting in that there is a number, "5102," engraved 5½mm above the top of the seal design, and it is marked in pencil, "8/3/79 J.E.S..," at the bottom. The collection also includes plate proofs on both India paper and card.

OX5

Until 1940, the existence of another seal was not known in dark brown on extremely white paper substantially different from any others of the 1879 issue. In his notes, Mr. Luff said, "Reprint? I bought this as a reprint but have no positive proof that it is such." No mention of it is made in his article about seals which was published in "Scott's Monthly Circular," in 1915. Moreover, it is not listed in any of the catalogues (prior to 1940) as a Special Printing. Mr. Thorp believes that the questionable status of this never was answered to Mr. Luff's complete satisfaction.

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8. Quite probably the National plate was used for four or five years until its surface wore out, and the new, 50-subject plate was made from the original die, to produce stocks required during the remainder of the seal's usage.

9. The Luff work includes a paragraph, "Mr. M. C. Berlepsch has a sheet of the plate 2 seals which he claims were printed by the Bureau of Engraving and Printing. I think he is mistaken in this conclusion, which is largely based upon the date he obtained the sheet . . . This work was done by the Government Printing Office and not by the Bureau of Engraving and Printing. The character of the work and the paper are not those of the former establishment. My opinion is that the sheet belongs to one of the older printings of the American Bank Note Company." By "this work" Mr. Luff obviously refers to future production of seals, beginning in 1888. (ed.)



Figure 22. Die proof of OX6 seal redesigned by Government Printing Office.

Later students, including Mr. Gottlieb and Mr. Sloane, have since become convinced that it must have been made in 1880, at the time the American Bank Note Company reprinted postage stamps, either from the original National, or entirely new plates, on order of the Post Office Department. Mr. Clark obviously agreed because in the 1940 edition of "Scott's United States Stamps Catalogue—Specialized," this "reprint was listed as a "Special Printing" and given the OX5 number.

OX6

Because the earlier seals were produced by security printers under contract and their cost was relatively high, the Post Office Department decided to effect an economy, for items that were beginning to be so widely used to patch up wrappers damaged while in transit, and which had no cash value so were not likely to be counterfeited.

Accordingly they called upon the Government Printing Office to make all future Post Office Seals. They had all the necessary equipment to do such ordinary printing.

Workmen at the GPO merely took specimens of the OX4 as their model. They cut out the top frame panel and pasted it over a complete seal to cover the inscription, "National Bank Note Company, New York," then photographed the modified design for use in making the cliche. Whether individual cliches were made for the entire printing surface, or whether stereotypes were produced from matrices is unknown, but the quality of the finished seals is so poor that the latter method was most likely used.

For many years this seal and subsequent issues perplexed contemporary collectors, in that they could not be sure which ones were typographed and which lithographed.

And because the GPO had facilities to print by either method the problem of distinguishing between them was compounded. The rather shoddy quality of the seals didn't help matters.

Only in 1915, after he'd carefully studied specimens with dated markings, could Mr. Luff clarify the situation and definitely state that the seals of the 1880-1900 period were photoengraved and typographed, and that the lithographs appeared only in and after 1901.

The OX6 was produced from a surface that had 42 subjects arranged in seven vertical rows of six seals apiece on paper that runs the gamut of variety, from white to grayish-brown, and in thickness, from thin to heavy. There also are many color varieties. The outer frame line at top and left is thick and heavy.

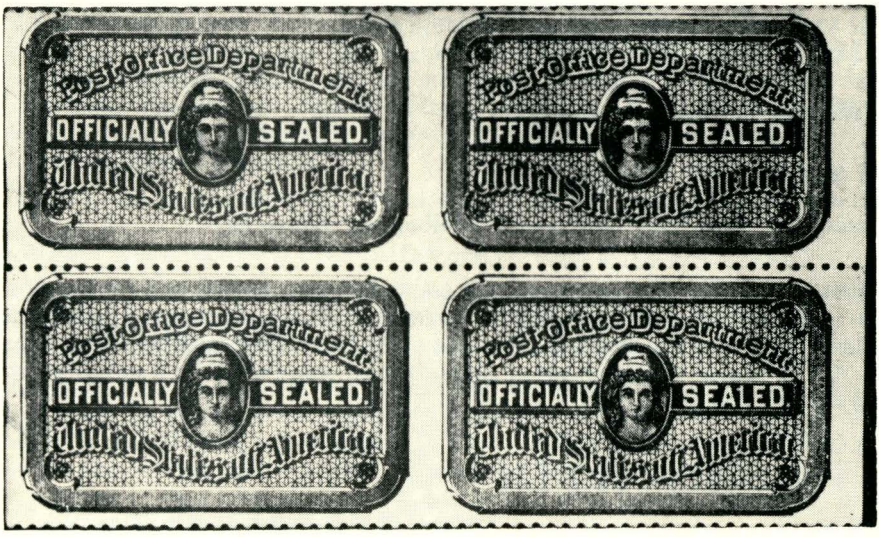


Figure 23. Block of OX7 without vertical perforations.

At present the largest known multiple is a block of 24 (4 x 6) from the left portion of the sheet. The Gottlieb collection also has 10 die proofs in colors ranging from umber to red-brown, which leads one to believe that they might have been color trials. Each of them is imprinted directly onto the card (which measures 73 x 60mm) rather than on India paper with a card backing. There must have been more than one cliche, for while the seal and card sizes are the same in all, the indentation around the seal design varies to suggest that the metal was nailed to wooden bases of different shapes and sizes.

OX7

After being in use almost two years in imperforate condition, it was decided to perforate the sheets for easier separation by postal clerks. Stocks of sheets were shipped from the Government Printing Office across Washington to the Bureau of Engraving and Printing, which had the necessary line perforating machines to punch holes around regular postage stamps.

Although the Bureau is a security plant and normally careful, it did allow some perforation mistakes to pass inspection, if indeed there was any, since seals had no cash worth. In some cases marginal copies were not perforated at all, in other cases perforations were punched all around, leaving no straight-edges.

The Luff collection, which now is part of the Philatelic Foundation's reference treasures, does not contain an example of the part-perf listed in the Scott catalogue. The Gottlieb collection, however, does have a 1½-seal vertical pair without horizontal perforations between.

It is worthy of note that Mr. Luff stated in 1915, that the OX7 was printed from a surface of 72 subjects (9 x 8.) This is puzzling, for why should the GPO have enlarged the plate or number of stereos? Moreover, the only extant multiples are, like the OX6, only panes of 42. As these have margins all around (without any imprinting,) they could not have been cut from a 72-subject sheet.

Like the imperfs, OX7 seals show a wide variety of printing, paper and color differences.

(To Be Continued)

The Clubhouse

The Meeting of September 19, 1973

THE STAMPS OF FIJI

Presented by Mr. John Gartner of Melbourne, Australia

(Editor's Note: Mr. Gartner prepared a sixteen page, bound booklet for this program. We are reproducing the text herewith. The booklet was available to the members present at the meeting. Should any of our other members wish to have a copy, it will be sent upon receipt of an addressed, stamped 6 by 9 envelope as long as the supply lasts.)

On The Stamps of FIJI

Fiji is a group of islands in the South Pacific which were first discovered by Abel Tasman in 1643; Captain James Cook followed him one hundred and thirty years later, in 1774; and Captain William Bligh, of *Bounty* fame, sailed through them in his epic voyage in 1789. Fortunately Fiji was discovered by America in the person of its servicemen in the early 1940s, and this has created a great interest in this country in the Pacific and its stamps.

The Fijians are Melanesian in origin and the group consists of 844 islands covering an area of 300 miles north and south and about 150 miles east and west of the 180th parallel. The daily paper in Suva, the *Fiji Times,* has on its masthead that it is the first newspaper in the world! An allusion to the fact that Fiji is the most westerly of what was previously the British Empire.

Although there are 844 islands many are but a speck in the ocean and only a little over one hundred are inhabited. Most of the population is in the two large islands—Viti Levu and Vanua Levu. To digress for a moment Levu means great or large, Viti means Fiji, and Vanua means land, so the two main islands are Great Fiji and Great Land.

Viti Levu has an area of 4011 square miles and Vanua Levu an area of 2137 square miles, out of a total land mass of some 7055 square miles, so it can be seen that the other one hundred islands cover an area of some 900 square miles.

The present population is estimated at some five hundred thousand, of which the Indians predominate nearly fifty-one per cent with the Fijians at forty-four per cent and others five per cent.

In the prounnciation of Fijian there are a few traps for the Westerner. However there are a few basic and general rules and if they are followed little trouble will be encountered. For instance, pronounce

B — MB as in number
C — TH as in that
D — ND as in end
G — NG as in ring
Q — NG as in ginger

Some typical place names are Nadi which is pronounced Nandi; Bequa, Bengga; Deuba, Doomba; Yanuca, Yanutha; Lodoni, Londoni; and Toberua, Tomberua.

After the explorers in the late eighteenth century came the traders in the early nineteenth century, and the missionaries followed soon after. The main trade was in sandalwood and beche de mer, and the whalers used the islands as a base for their operations. The Western population at that time consisted of Australians and New Zealanders, followed by the English and Scots, Americans, Germans and other Europeans.

The Fijians at this time were cannibals and one of their most delicious dishes was 'Long Pig—'which meant either a missionary or a trader. The Fijians claimed that there was very little difference between a pig and a white!

Eventually after a number of wars among the chiefs and the traders the people settled down under Ratu Cakobau (pronounced Thakombau), who called himself Tui Viti (King of Fiji). This was at Levuku on the island of Ovalau.

Communications between the islands and the rest of the world were few and as there were no mail services mail was placed on any ship leaving the islands. However in 1858 Britain's first consul in Fiji, W. T. Pritchard, established a post office for the receipt and despatch of mail for the white settlers. In 1870 the white population was estimated at 500 in Levuka with possibly some 500 to 1000 in the rest of Fiji.

The situation with regard to mail at this time was chaotic and Mr. G. L. Griffiths, the proprietor of the *Fiji Times,* which he established as a weekly paper in September 1869, found it difficult to have his paper distributed through the mail. He also desired to publish as a bi-weekly, which was impossible unless the mail situation was put on to a proper footing.

Griffiths then decided to set up his own mail service and to this end he printed the famous Fiji Times Express stamps. These were type-set and printed at the office of the Fiji Times Express in Levuka and were issued on 1 November 1870. They were printed in sheets of 24, arranged in four rows of six stamps, containing the four values—6d, 1/-, 1d, 3d—on quadrillé paper.

Early the following year another printing was made on laid batonné paper. This time it included a 9d value which was made by the omission of the last three of the 3d stamps in the bottom row.

These stamps were reconstructed by Charles J. Phillips in 1908 and published in his book, *The Postage Stamps Etc. of The Fiji Islands.* The book was published by Stanley Gibbons, of which at that time Phillips was managing director. Except for an error in the 6d row which was discovered the following year by Sir Edward Bacon, this book in this respect has been one of the authoritative works to this day.

Speaking of the literature on Fiji, besides the Phillips' book, there is available the masterly study by J. R. W. Purves of Melbourne, *The Postage Stamps of Fiji 1878-1902,* published by the Royal Philatelic Society, London, in 1939. We shall have more to say of this work later.

The third major work, *Fiji: The Stamps and Postal History 1870-75,* was written by Messrs J. G. Rodger and R. F. Duberal, and was published by The Hawthorn Press in 1970. This treats in general of the postal history of that period. About 1955 the Central Archives of Fiji and the Western Pacific High Commission was established and ten years later one of the authors, while searching through the archives on another matter, found some faded letters dealing with the early internal mail services. This book is the result and it has made some very significant changes in relation to our knowledge of Fiji's stamps and postal history.

As I said earlier, Phillips plated the Fiji Times Express stamps in 1908, and it is not until the present that another attempt has been made to plate the stamps. They are not too common today. A couple of years ago a block of four in the quadrillé paper with 1/- 1/- ver 1d 1d turned up in Honolulu.

Fiji Times Express stamps used on cover or on piece are exceedingly rare. As Fiji was not a member of the Postal Union the Express stamps only carried the mail locally. Mail sent to New Zealand had to have New Zealand stamps affixed to carry the letter to its destination.

It is estimated that there were about 600 printed of each of the values on the quadrillé paper, while there may have been 2400 of the second issue on the laid batonné paper. This latter issue appeared early in 1871 and was the same sheet construction as the first except that the last three stamps in the bottom row were alered to 9d instead of 3d, making three each of the 3d and 9d instead of six as in the first printing.

There are two incredible vertical strips of four in this printing, being 6d 1/- 1d and 3 d and 6d 1/- 1d and 9d, being positions 3, 9, 15, 21 and 6, 12, 18 and 24 on the sheet. These also came from the Honolulu find.

Three sets of imitations of these stamps are known. The first was printed in 1876, to supply a demand from overseas collectors. By the time the news of the issue reached Europe and collectors sent their orders to the *Fiji Times,* the mail had long been closed down and the stamps were not available. The composition of this first imitation was in sheets of forty, being five rows of eight stamps, in the values of 1d, 3d, 6d, 9d and 1/-. The stamps themselves are much smaller than the originals.

The second imitation sheets appeared between 1876 and 1888 and consisted of thirty stamps in five rows of six stamps, the values being in reverse order, 1/-, 9d, 6d, 3d and 1d. They are printed on a thick bright pink paper and quite distinctive from the first imitation or the originals.

The third imitation sheets have never been chronicled. They were in sheets of twenty-four, four rows of six, and followed the layout of the first printing being 6d, 1/-, 1d and 3d. Again, however, they are so distinctive that they could not be mistaken for any of the others. It is not known when they were printed or who printed them.

The first official stamps of Fiji were those of King Cakobau, from December 1871 to October 1874. These were printed by the Government Printing Office in Sydney, and consisted of three values 1d blue, 3d yellow-green, and 6d rose. They were in sheets of fifty, five rows of ten stamps, and the numbers printed were 10,000, 5000 and 2500. They are much rarer than the catalogue makes them out to be, and until recently Gibbons listed two colours for each stamp under the mistaken notion, following Phillips, that the quantities printed were 25,000 of each value.

Purves in articles in *The London Philatelist* has plated most positions of these stamps in the sheet. A proof sheet in black of the 1d is of outstanding importance, and is in the collection.

There is a special circular date-stamp which is only found on this issue. It has a home-made appearance, possibly made of rubber or wood since it does not 'bite' into the paper the same as do steel obliterators. The centre line is invariably illegible. The circle is 25 mm in diameter.

This issue was in use for forty-one days when it was replaced on 13 January 1872 by the overprinted cents issue. The surcharges were Two Cents on 1d, Six Cents on 3d, and Twelve Cents on 6d. Plate proofs exists of these stamps in the issued colours. Sub-types of the overprint can be found—namely (i) 't' below 's', (ii) 's' below 't', (iii) 'C' above 'e'.

These were the only issues of stamps for King Cakobau. The islands were ceded to Great Britain on 10 October 1874 and the Cakobau issues were overprinted V.R. at the Polynesian Gazette Office in Levuku, in Gothic and Roman type. The first three horizontal rows were printed in Gothic and the remaining two rows in Roman. These overprints abound in all sorts of varieties, mainly caused by the lack of suitable type in the printing office, and all are of the utmost rarity. Of some only twenty could exist but there is one double error, of which there has only been one noted, of the overprint and surcharge double, with the inverted A for V. It is on the 6d (12 cents) value.

In May 1875 appeared the 2nd in red on the 3d (6 cents) green, and on 30 September the same year the same stamp appeared with the 2nd in black. The final issue in this series appeared on 20 November 1875 with the 2nd and the V.R. in black, printed in the one operation. All these 1875 issues in mint condition are exceedingly rare.

On 31 January 1876 appeared the first of the new issues with the VR previously lithographed on the paper before the stamps were printed. There were three values, 1d grey-blue, 2d on 3d pale green, and 6d pale rose and two papers were used, wove (31 Jan. 1876) and laid (5 Jan. 1877). In this issue appears the printers' trial sheets, which appear in many weird combinations; and a number of major varieties—void corner, doubly printed, and imperf between. The 3d green is known without the surcharge on the wove paper.

On 5 January 1877 there were printed 300 each of the 1d blue, 3d green, and 6d rose without surcharge on laid paper.

On 12 October 1877 appeared the 4d on 3d mauve on laid paper. In this issue there exists imperf between of great rarity and also a double print.

For the next twenty-two years, from 1878 to 1900, four stamps were issued on different papers and with different perforations. New plates were made from the old dies at the Government Printing Office in Sydney, by altering the CR to VR. The 2d and 4d were made from old 3d die.

There were six different perforations in the 1d ultramarine and these have all been plated, with a lower and upper pane of fifty in the perf 11 x 10. Panes of the other values exist. In the 7 November 1888 printing of the 4d surcharged on 2d dull mauve, Type B., Purves in his book records that this stamp in mint condition, if it exists, would be of the greatest rarity. It does exist, and attested to by Purves, and is shown in the collection.

A plate proof exists of the 4d black on yellow paper of 1890. With the plate proof was a letter from Government House, Fiji, dated 7 March 1890, and signed by W. L. Allardyce. InI the letter he states: 'Dear Mrs —, When dining with you one evening about a month ago I think I promised your son a few stamps. These I enclosed and only hope that he has not already got them all. I don't think that he can possibly have the 4d yellow one. Which is a rarity as only ten I think were printed and we have decided not to adopt this colour. The Post Office authorities have not got any of the surcharged (V.R. over C.R.) left. They have been extinct for some years'.

These are the relevant details, but in a postscript he says that he will also write to the Consuls at Tonga and Samoa and see what they can do to help.

It is difficult to know what credence you can place on contemporary evidence when it is known that there are twenty-two copies of this stamp in my collection!

A complete showing of the 6d value folows, including the printed both sides and the imperfs.

The next two issues are perhaps my favourites in Fiji—the 1/- of 1881-1900 and the 5/- of 23 May 1882. The 1/- was typographed at the Government Printing Office in Sydney, while the 5/- was lithographed at the same establishment.

The original design of the One Shilling was by A. L. Jackson. This stamp, which was first issued on 19 October 1881, originated in a request from 1880, to Thomas Richards, the Government Printer of New South Wales. It requested 'a postage stamp of a higher value than those now existing' and to print fifty sheets of 100 of One Shilling Stamps.

The border was engraved on wood, and the head was taken from a Revenue die of New South Wales in the possession of the Government Printer. From the composite was taken an electrotype of 100 impressions in 2 panes of 50 (5 x 10) and separated from each other by a vertical gutter. The plate was used for the eight printings from September 1881 to January 1899.

There is an artist's original sketch of this stamp, endorsed on the back, 'Design drawn by A. L. Jackson'. It is also reproduced to Phillips' book. A registered cover from Suva to London in 1901 is of great interest.

The original design of the Five Shillings was also by A. L. Jackson. This stamp, which was first issued on 23 May 1882, was requested in a letter from the Colonial Secretary of Fiji, John G. Thurston, and dated 7 November 1881. The order was for 10,000 stamps in a dark brown colour. They were printed at the Government Printing Office, Sydney.

Mr Jackson prepared the design for the frame and from this a lithographic plate of fifty transfers was made. The plate was then built up from an intermediate stone of sixteen transfers (4 x 4). The centre section of the Queen's head was taken from the One Shilling stamp and the electrotype plate was prepared. The centre design was printed in Venetian red, with frame in black; the paper was watermarked 'Cowan' in old English type extended across five stamps. The stamps were sent to Fiji from Sydney on 11 May.

A second printing of 13,200 stamps was made some time in 1901. These stamps were printed from an electrotyped frame and they are so scarce as to be almost rare. The paper is watermarked 'New South Wales Government' and is sideways on the sheet. This stamp is only found in the postmarked-to-order remainders, and bears the date '15 Dec 00'. The colour is now in a much lighter brown.

The line machine used for perforating these stamps was evidently defective, since many stamps of a sheet show either missing perf holes or perf impressions without punctured smaller perf holes suggest odd teeth replacements on the perforator. The effect of these perf defects naturally results in the existence of many torn or otherwise irregular perf breaks in stamp specimens. The defects referred to vary in position on different sheets.

There is an extremely rare block of twelve with the frames electrotyped. It is cancelled-to-order with the date, 15 Dec 1900. This takes us to the end of our serious study.

The surcharges of 1891 and 1892 are general run-of-the-mill issues and contain little of importance to be specialist.

The new VR and the Pirogue issues of 1891-1902 contain an original sketch by Mr Leslie J. Walker, postmaster at Suva, for the 'One Penny, Twopence and Fivepence'. It was apparently drawn on 11 November 1892, and is also reproduced in Phillips' work. It was subsequently used for the 1d, 2d, 3d and 5d. Die Proofs exist of the 5d in black and also of the ½d in brown or buff. The stamps are fairly common.

Frame 12 shows some of the £1 issues of Edward VII and George V, mint and used, including a beautiful used block of six of the latter. The War Stamp printings of 1915-18 contain some interesting and major items, including the Inverted Overprint and the Overprint omitted in a strip of 12. Controls exist of 1 and 5 in the ½d, and 5 and 6 in the 1d.

The 2d grey George V is shown in an imperf block of four. This was apparently a trial printing on the paper of the first definite issue of the Irish Free State, the multiple SE monogram. It was possibly printed by De La Rue to test the suitability of the paper to be used on the first of the Irish stamps in December 1922. Some watermark sideways of the George V complete the section.

The Cake Fair was held on 30 August 1893 at the home of the Administrator, Sir William McGregor. In order to raise funds a stamp was designed by the postmaster, Mr. Leslie Walker, and sold for 6d. It was engraved on wood by the local blacksmith. It apears in a number of colors on colored papers and envelopes and there is also a 'tete-beche' pair.

The Cake Fair is not be confused with 'Ye Fancie Fayre' which was held in Suva in 1886. It is stated that a stamp was issued for the function but it has not been seen. An eight-page program was published for the occasion.

The first Postage Dues were printed in December 1916 to April 1918 by the letterpress process, direct from the type, at the Government Printing Office, Suva, by Mr. S. Bach, the Government Printer, on a thick yellowish-white horizontally laid paper. Perforated by treadle machine, gauging 11, and ungummed.

The sheets consisted of 96 stamps (12 x 8) with values of 1d (three), ½d and 4d (one each), and 3d (three), arranged in 8 horizontal rows. The method of printing consisted of the form being set up in a horizontal row, and printed twelve times by moving the sheet. The outer edges of the sheet were not perforated.

The twopence value was ordered too late for inclusion in the composite printing of different values. However the process of printing was similar except now the shee comprised 84 stamps (12 x 7), and the outer edges were perforated.

Sheets of composite printings have revealed the existenc of two types of papermakers' watermarks (inverted in both cases) identifiable as 'Saunders 1904. and 'Britannia'.

The former watermark showed the '1904' on 4d, 3d, 3d, stamps of the seventh horizontal row and 'T. H. Saunders' on the 1d (third), ½d, 4d, 3d (three), of the eighth horizontal row.

The latter watermark showed the complete design falling on 1d (third), ½d and 4d values of the fifth horizontal row extending vertically to the eleventh horizontal row. Another was on a vertical strip of 4d with 'M' of 'SBM' three concentric oval lines, part design of Britannia and portion of crown.

On 4 September 1918 the unsold stamps were destroyed leaving very few in existence. The quantities were: ½d 372, 1d 1116, 3d 2604, 3d 1116, 4d 372, ½d 672, 1d 2520, and 2d 420. Complete strips of eight and used on cover or piece are excessively rare.

On 1 June 1918 the second type of Postage Dues was issued. It was printed by De La Rue, London, on May 1918 in sheets of 120 stamps (two panes of sixty) on a white wove paper. There was only one requisition for these stamps which were withdrawn from issue on 31 August 1931, and destroyed on 25 September 1931. The quantities issued varied from 22,000 to 42,000.

The third and last type of Postage Dues was issued on 19 May 1940. It was printed by Waterlow & Co.

Frame 14 shows Fiji Cancelled Abroad, at Sydney, Australia (as early as 1878); Auckland and Wellington, New Zealand; Vavau and Nukualofa, Tonga; Melbourne, Victoria. And in reverse, Overseas Stamps Cancelled in Fiji, include Queensland and Australia.

The cancellations are a study in themselves. The postal history study of Fiji is tremendous. There have been over two hundred country post offices, many of great scarcity, including manuscript ones. There are the main post offices of Suva and Levuka. Then there are the crown seals, traders' marks, ship letters, slogan cancellers, air mail cancelers, and temporary war-time cancellers. The 'Special Usage' marks—parcels post, dead letter office, money order office, official, postage paid, instructional markings, frank stamps—they are endless in Fiji.

The T.P.O. is a mystery. While in general the T.P.O. is always on land in Fiji it must have been a vessel of some description, but it is not known on what vessels it was used. The date is in three lines and it was in use between 1911 and 1932.

The Frank Stamp M.O.K. is another mystery. It possibly meant 'Medical Officer Kadavu'.

The forgeries of Fiji are numerous particularly on the earlier issues. They are of great interest and those of the 1/- are again my favouries, being shown in imperf, perf 10, perf 11½ x 12, and also in the latter cancelled at Launceston, Tasmania!

The Duty and Revenue stamps complete the display. It shows again how big and complicated Fiji is. All the values of the CR and CR (cents) postage stamp issues wereoverprinted with a capital 'D' for duty purposes, in pursuance of the Stamp Duties Act of 31 January 1872.

The second type of Duty Stamp was printed at the Government Printing Office in Sydney, in sheets of fifty stamps on coarse wove paper. They were issued on 6 July 1880. Of the 3d and 6d there were 2500 printed, and of all the other values 5000.

Duty stamps were never authorized for postage use, but in the Tapling Collection in the British Museum there are 1d and 3d values both postmarked 'Suva 20 Mr 1884'. Phillips in the *Handbook* illustrates a 1/- value postmarked 'Levuka 20 Jan 00'. The specimens shown of the 1d and 3d values are postmarked 'Suva 20 Mr 1884' or 'Nasusori P.O. 10 Oct 1900'.

The Revenue stamps were overprinted at the Government Printing Office, Suva, on the stamps of Edward VII and George V. They were first issued on 1 January 1911 and requisitions ceased on 8 July 1927.

Spaced throughout the collection are numerous covers—to New Zealand, United States of America, England, Samoa, Denmark, Germany, Austria and Switzerland among others. My favourites are the four addressed to Mrs Walker at Rhodes, Concord, New South Wales, in 1874 from Savu Savu on Vanua Levu, the majority bearing manuscript cancellations. Another of interest is the one addressed to New York, with its enclosure. It was posted from the 'U. S. Consulate at Levuka, Fiji Islands' on 9 July 1886 and is franked with 8d in stamps. The cover carries the stamp, 'U.S. Charge to collect 5 cents'. One would have expected the Consul's office at that time to know the correct postage? Possibly the 8d carried the letter only to San Francisco where it arrived on 11 July 1886, and it eventually was delivered in Saugerities on 17 July 1886.

The accompanying letter reveals a sad and tragic ending to the life of a mutual friend who had sought and failed to gain a livelihood in the South Seas.

Philatelic Photography — Ernest A. Kehr

The Meeting of December 5, 1973

Many a philatelist who also is interested in photography has discovered that the use of a camera can be of inestimable value as a supplement to the collection and study of postage stamps.

We began adapting the one to the other avocation just about four decades ago, and since have developed techniques that leave little to be desired. It is this expertise which we should like to share with members of the Collectors Club this evening.

There are three major ways in which the camera can be used for philatelic purposes:

A. The photography of pages or individual items in one's collections for the main purpose of having a pictorial rscord for personal or insurance purposes because there is no comparable substitute in identifying material that may be lost or stolen than a clear photograph that shows up any stamp's or cover's pertinent details.

B. The making of transparencies for the purpose of displays at club meetings or other public gatherings.

It is true that the display of the actual items one is displaying and discussing is valuable, but well-made color slides, when projected, are so enlarged that the speaker can explain characteristics to an entire audience without their having to endure eyestrain. Slide showings are especially effective when the audience consists of youngsters or adults that we philatelists are endeavoring to convert to our avocation. This has been amply proven by the Philatelic Foundation for whom we produced two separate slide-and-tape programs: one called, "Romance of Stamp Collecting," intended to stimulate interest in the hobby; the other, "Drama of Stamp Creation," which illustrates and describes the more technical aspects of production, paper making and kindred advanced phases to help those who already collect, to delve deeper into philatelic study and appreciation.

C. Photography to aid in philatelic study. It is this third aspect of camera use that we'd like to describe in fuller detail for not only does it involve advanced expertise, but can do for the scholar what the naked eye cannot accomplish.

As long ago as 1936, we wrote a long article about the potentials of photography as a philatelic tool — this appeared not in a philatelic journal, but a magazine published by the DuPont deNemours Company, in Wilmington, Del., when that firm was producing photographic products.

Until then, we found no record of any professional in America engaged in philatelic photography. Several commercial cameramen, reading that piece corresponded with us, asking for more details as they thought they might like to add this potential source of income to their studio work. Among them was Ray Kershner, of Philadelphia, who subsequently started a philatelic photography business which lasted for a number of years before Mr. Kershner found more lucrative employment with a large industrial firm.

A few years later, when the first "Photographic Encyclopedia" was being prepared, its editor—a niece of Theodore E. Steinway—called upon us to write a comprehensive chapter on philatelic picture taking. That still is regarded as a useful information source, having been updated two years ago when a second edition was released.

The first commercial assignment we received was from the late Souren Yohannessiantz (later known as Y. Souren) at the time he acquired a number of precious U. S. rarities including the block of four 1869's with inverted center, at the Crocker sale, in London. Since then, the amount of work we have done behind the ground glass has been tremendous and as varied as one could imagine.

For example, when the late Felix Brunner worked on his memorable study of the yellow one-kreutzer Austrians and five-centime Lombardy-Venetias of 1850, he was hampered by the extreme difficulty of seeing plate flaws and other microscopic details so necessary to plating and other research work. By using specific filters we were able to produce for Mr. Brunner excellent, sharp black-and-white enlargements of literally hundreds of stamps that expedited his work and saved his eyesight.

The number of other scholars for whom we did similar work is impressive, even though we did much of it more in a spirit of cooperation (when the scholar didn't have the financial means to pay for even the negatives and paper) than for profit. We recall one instance when the late Winthrop Boggs started his book on Canada. Mr. Boggs wanted pictures to illustrate the book, and since Mr. Lichtenstein refused to let anyone but us photograph philatelic items (a newspaper photographer once damaged a Cape of Good Hope triangle while handling it) we took pictures of all of his stamps shown in the Boggs book.

In making photographs for study purposes one has to be both an experienced cameraman as well as a philatelist, for each item must be photographed so that what is most wanted will be captured on film. If it is a postmark, one must photograph the item through a filter which will fade the basic design and show up the cancellation to best advantage. The same goes for an overprint, especially when a student wishes to plate a provisional issue or distinguish between some genuine and counterfeit surcharge.

The use of filters, of which there are many available, is perhaps the biggest problem for the neophite cameraman, for the one may be excellent, the other useless.

Another important factor is the use of the proper film for such work. As every photographer knows, there are scores of different emulsions available to the commercial cameraman—everything from high contrast orthochromatic to soft panchromatic. Again, one emulsion may be matchless for one type of stamp; another type better for another type. Selecting the best for each specific assignment not only is practical; it is imperative if the optimum in reproduction is desired or required. We may also point out that it is necessary to use the correct developing solutions, sometimes adding individual chemicals to prepared formulae in order to improve their qualities.

On the market today there are any number of modern, sophisticated photographic cameras and copying devices (including illumination lighting.) We have seen many and experimented with several but after so many years of work, the equipment we have devised and modified a dozen times or more, seems to suit our tastes and satisfy our requirements better than any but the most costly ones.

Basically it comprises a copying table with a permanently fixed frame into which the subject is placed and hermetically sealed under optical plate glass in such a way that it is precisely perpendicular to the camera lens at all times.

The triple extension bellows camera is mounted on a moveable track to allow for the photography of any size item, from the small Mecklenburgs to a full sheet or pane. A scale, mounted on the track enables us to set the camera

in any predetermined position and know exactly what exposure will be necessary on the basis of distance between subject and lens. Our lighting system was adapted from the illumination facilities used by Courvoisier-Helio in making its negatives for the stamps it produces in Switzerland.

Most of our work involves same-size negatives, but there are exceptions. In some cases, as in showing the "secret" dates on Canadian pictorials, we use a magnifier in a tube we had specifically made. In this way we can take a photograph that will require a 9x12 centimeter negative to show only one quarter of a normal-size stamp. With such a negative we can make an enlargement of 11x14 inches or more without the slightest loss of detail, clarity and sharpness.

There is one more technique that has enabled students of early U. S. issues to determine whether a particular stamp is a genuine re-touch, shift or double transfer. One makes a photograph of a normal design and one of the questionable item, both in exactly the same size. An 8x10 print is made of the normal and placed in the enlarging easel. The negative of the second then is placed in the enlarged and projected (either horizontally or vertically, as desired) in such a way that the negative image can be superimposed on the print. The slightest difference of any of the engraved lines then shows up like a highway poster to make comparison simple and accurate.

This, then is the general, and necessarily condensed explanation of philatelic photography. But before concluding let us stress the need of exacting patience, extreme care and precise handling of both stamps to be copied and the camera equipment. For optimum results, nothing less than perfection can be tolerated in both picture taking and development of the negatives.

(Continued from Page 14)

I suggest that the curling of the sheets could have been reduced to negligible harm had the stamps been mounted on paper pages protected by plastic covers as recommended by the show committee. My large blocks show very little damage. The plastic sheets serve two purposes, 1. to restrain the curling and 2. limit drying because the effective area presented to the dry air is reduced by the covers. I would suggest to anyone showing in an international show to use the mylar plastic covers.

With regards to the U. S. Commissioner, he was a fine chap and the only time I saw him was three minutes Sunday morning after the banquet. I took my own exhibit to the exhibition and brought it back myself. I feel that the Commissioner was not completely fulfilling the position to which he was appointed as he never offered to transport the material or give any assistance. I realize that a position such as this is a stupendous job, but there is more to it than getting a free luncheon. Furthermore, after this episode I would never ship a collection to an international show without escorting it myself, for it is much too dangerous otherwise.

Best regards,
Robert H. Pratt

1974 PROGRAM OF MEETINGS

Exhibit opens at 7:30 p.m.

Meetings convene at 8:00 p.m.

January 2nd	— *"SHOW AND TELL"*—Show your favorite page and tell us why. Prizes!
January 9th	— *ANNUAL MEETING*
January 16th	— *FORERUNNERS OF FOREIGN POST OFFICES IN JAPAN*—Ryohei Ishikawa, Tokyo, Japan
February 6th	— *BRITISH WEST INDIES*—Anne Boyd Lichtenstein Foundation. Miss Ethel Harper, New York, N. Y.
February 20th	— *A.S.D.A. PROFESSIONAL NIGHT*—Daniel R. Siegle; moderator
March 6th	— *UNITED STATES POSTAL HISTORY*—Paul Rohloff, Chicago, Illinois
March 20th	— *ICELAND*—C. Angus Parker, London, England
April 3rd	— *BRITISH COLUMBIA*—Dr. Robert V. C. Carr, Youngstown, Ohio
April 17th	— *CONFEDERATE POSTAL HISTORY*—Dr. Ralph F. Brandon, Short Hills, N. J.
May 1st	— *SWISS EVENING AT THE C.C.*—Helvetia Stamp Society and Ernest A. Kehr
May 8th	— *ANNUAL AWARDS DINNER*
May 15th	— *NEW ZEALAND*—Marcel Stanley, Wellington, New Zealand
June 5th	— *NEW YORK: A POSTAL HISTORY PROSPECTIVE*—Calvet M. Hahn, N. Y.

Summer Recess

September 18th	— *FALKLAND ISLANDS*—John Ayre, St. Johns, Newfoundland
October 2nd	— *PERKINS BACON: A STUDY IN DESIGN*—Robert P. Odenweller, Bermuda
October 16th	— *THE VIN FIZ STAMP AND FLIGHTS*—Erik Hildes-Heim, Fairfield, Conn.
November 6th	— *UNITED STATES 19th CENTURY*—Robert A. Paliafito, Milwaukee, Wis.
November 20th	— *NATAL*—W. R. Hart, London, England; *SUDAN*—W. Frazer, London, England
December 4th	— *UNITED STATES USED ABROAD*—Henry Stollnitz, Forest Hills, N. Y.
December 18	— *BOARD OF GOVERNORS OPEN HOUSE*—Bernard D. Harmer, Robert A. Siegel, Co-Chairmen

Book Reviews

Das Fehlende Glied by Sven Fagerholm. 66 pages, illustrated. Obtainable from Sven Fagerholm, Langstraskvägen 7-9, Dalsvik, Finland. Price $6.00.

This German language volume studies the postal history of Finland from 1901 to 1918, a period marked by the compulsory use of Russian stamps in the Grand Duchy of Finland. These usages are "The Missing Link' in most collections of Finland.

A Russian statute dated 14th January, 1901 stated that from that date only Russian stamps were valid for postal use from Finland abroad. Russian stamps were already in use domestically along with the special "Ring" stamps of the Grand Duchy's postal service. On the 12th. of March, 1918, the use of Russian stamps ended with the establishment of the Republic. During this seventeen year period it was not possible to send mail abroad without using Russian postage. Thus any postal history collection of Finland is incomplete without showing this usage of Russian stamps.

This book contains a complete study of this period. One need not know a great deal of German to use it for it has a large number of tabulations showing the usages from the various postoffices in Finland. The volume supplies a missing link in the postal history of Finland. *(H. D. S. Haverbeck)*

Stamps A La Carte - Second Helpings.
By Ruth S. Webster
Published by the New Mexico Philatelic Association, 1604 Ralph Drive, Los Cruces, NM, 88001. Price $1.00 plus 25 cents postage.

It is not too often you create a "want list" that goes like this:
Texas Hash - Pakistan
Samoan Rice - Viet Nam
Poached Chicken - Belgium
Angel Pie - Guinea

This, then, is a review of "Second Helpings" of Ruth Webster's enchanting philatelic cookbook. Like all good cookbooks, the new edition is a fine addition to the first cookbook issued, "Stamps a la Carte".

The cover design is a frying pan loaded with stamps, designed by the author's husband. It really looks like ravioli. This is a delightful Christmas gift for the stamp widow. I am not so sure many collectors can well enjoy the practical recipes she presents with a gaiety as appealing as a light, perfect souffle.

Texas Hash is Pakistan Scott #177, issued March 21, 1963 for the FAO campaign "Freedom From Hunger". This stamp depicts hands gathering up rice. From a topical point of view it is not only an addition to this "Food on Stamps" collection, it is UN worldwide and also for those that collect "Hands on Stamps". The recipe is a neat casserole, convenient and easy to make.

Her Samoan Rice—is the lovely set issued by Viet Nam in 1960, also an FAO issue which commemorates the FAO conference in Saigon of that year.

The Poached Chicken—a Belgium semi-postal, Scott #B850, is well described as the author states "that magnificent Belgium rooster (picture on stamp) will have something to crow about if you make a couple of his relatives into this elegant casserole."

For Sesame stew she depicts Somalia #253, the .025 value, a young graceful girl cultivating Sesame seeds. This is part of a lovely set that portrays Sorghum, sugar cane, bananas, peanuts and grapefruit.

Terrific Tomatoes from Montserrat is the 6c value from a fruity set including not only Tomatoes but on other stamps, mangoes, lemons, oranges and bananas.

Speaking of fruit, she uses the stamp of Italy #934A—lovely apples, and presents an apple meat loaf recipe that sounds worth trying.

Her Angel Pie, she warns, is not a quick recipe but worth the effort. Here our stamp is from Guinée to match her 5 tablespoons of lemon juice, so the stamp obviously is lemon and lemon leaves. This too is part of a set that depicts as well, bananas, grapefruit and pineapple.

31 wonderful recipes and just in the few mentioned, we see a sub topical "Bananas on Stamps" from Guinée, Montserrat and Somalia.

The fun of the book is finding the stamps and along with cooking, developing a topical of "food on stamps," which is indeed a refreshing way to do what people insist, about stamp collecting, make it fun.

This philatelic cookbook is just that. *(Viola Ilma)*

Specialized Catalogue of Japanese Line Engraved Stamps 1871-1876 by Line Engraved Stamp Study Club, Tokyo: 1973. Published by Philatelic Federation of Japan, 184 pgs., illus., hardbound, 8¼", 3,500 Yen.

The classic stamps of Japan, Scott's number 1 thru 54A, were hand-etched on copper plates. These were made-up of 40 stamps each: 8 rows across and 5 rows down. Each stamp was individually etched. Stamps were first produced by private individuals and then by the government. There were different engravers, several types of paper, and, due to ink mixing, color varieties exist. These stamps are among the most interesting and intriguing of the classical issues. Even today, more than 100 years after issuance, new facts are being uncovered.

This is the first catalogue I've come across to give valuations for the major varities of paper, color, plate and perforation. It also lists items not covered by standard catalogues. Besides assigning values for the known issues it also lists stationery and covers.

The introduction gives a brief history of the postal system and includes the foreign P. O. in Japan. Early cancellations are illustrated and data is given on specimens and perforations. After each issue data such as size, approximate number issued, number of plates, etc. is given. Values are in Yen. It is too early to ascertain if the prices quoted per item are realistic.

Seperate listings are given for Mutsuda and Government printings. The 1 Sen Blue, native paper, Scott's number 10, is covered in detail.

This catalogue is both informative and compact. Although it is printed in Japanese some information can be obtained if one does not read Japanese. It is understood that the next edition will have a English translation: this would be most welcome. *(M. E. R.)*

Cochin Postmarks and Cancellations by G. B. Pai. 110 pages, 5 maps, illustrated in color and black and white. Published by Robson Lowe, Ltd., 50 Pall Mall, London, SWI Y 5JZ. Price £5.00 ($12.50)

This volume is perhaps the finest book to come from the recent flowering of philatelic literature in India. From start to finish it shows all the signs of being a labor of love. It is also, I think, a very rare example of family co-operation in philately. The cover was designed by Mrs. Jaya Pai for her husband. The most miserable chore of publishing, proof reading, was done by Mrs. Praveena Rai, their daughter. Although published by Robson Lowe, Ltd., the book was printed and produced in New Delhi, where Mr. Pai could keep his eye on every stage of progress. There are numerous color plates of stamps and covers which add a great deal to the appeal of this handbook.

The book deals with the postal history of the State of Cochin as reflected in its postmarks and cancellations. More than 82 types of cancellations and post marks and more than 350 types and sub-types are classified in fourteen chapters. From available material and official records, the Anchal Offices (Post Offices) up to the date of its integration with the neighboring State of Travancore in 1949 are alphabetically arranged with the approximate dates of the establishment of each office. The appendices tabulate this material in an easily understandable manner. Appendix 4 gives an attempt to compile a current catalogue of prices for these markings.

In the first two chapters are given an introduction to Cochin State and a brief survey of the adhesive postage stamps. It is quite evident that Mr. Pai's first love is postal history. We feel that a comprehensive check list of the postage stamps and postal stationery of Cochin would have added to the usefulness of the handbook, especially since no adequate listing of them is currently in existence. However, this remark may be the cavilling of a philatelist who is equally interested in the stamps and the postmarks.

The listings and descriptive material about the postmarks are exhaustive, dealing with every conceivable type of postal marking to be found, even those of the Hundi (money order) service. The amount of research which has gone into the production of this study is tremendous. It is an outstanding memorial to a fine gentleman and a dedicated philatelist.

This book is by far the finest example of printing and production in the recent flowering of Indian philatelic literature. It is a joy to the bibliophile. It is a most important volume for the student of Indian postal history and cancellations. *(H.D.S.H.)*

Scott Standard Postage Stamp Catalogue. Vol. I. 1974 edition. Contains United States, United Nations and British Commonwealth of Nations. 621 pp. Vol. II. 1974 edition. Contains Nations of Europe, Africa, Asia and their colonies and South America. Alphabetically from A (Afars and Issas) to I (Ivory Coast). 1088 pp. Published by Scott Publishing Company, Omaha, Nebraska. Both volumes measure 7¾ x 9 in. Bound in a blue flexible binding. Published at $9 each.

A total of 13,913 price changes appear in Vol. I, Vol. II has 34,291 changes. The format remains the same as last year. The only real revision appears in Vol. I with the V. R. I. overprints of the Orange River Colony. These have been rewritten and repriced. Nineteenth century material, Postage Dues and Officials are all in an upward spiral in Vol. I, thus keeping up with the general market trend.

Vol. II now contains a listing of Communist China's regional issues. Price increases seem to go right through the catalogue. These include notable rises in long dormant countries such as Croatia. There are a few price drops. In Indonesia the first President Sukarno portrait series (387-400) has jumped. Guatemala, Columbia and Brazil show an upward market trend in South American material. All in all the usual clean printing job and the usual discrepancies. *(Abbot Lutz)*

The Travancore Anchal by Dr. N. S. Mooss. 221 pages with 180 illustrations and 3 maps. Published by Vaidya Sarathy (Proprietors: V. N. S. M. M. Trust) Kottayam, Kerala, India. Price $9.00

India has come of age philatelically. This was amply attested by the recent INDIPEX-73 show that was staged in New Delhi. It is also reflected in the several volumes of philatelic handbooks which appeared at the same time. This volume is one of them.

Over ten years of diligent research has gone into the preparation of this work. Some of the information has been published earlier in the form of independent articles published during that time in various philatelic journals appearing in India and overseas.

The handbook is divided into two section, the first being on the postal history and the second on the postal markings. The first section deals with details concerning the postal history of the Travancore Anchal (Post) from the middle of the Eighteenth Century up to 1950. The second section deals with the different categories of postal markings employed by the Anchal Administration of the State from the pre-adhesive period up to the integration of the States of Travancore and Cochin in 1949, covering a period of nearly 75 years.

A special feature, to which particular attention should be drawn, is a calendar equating the dates of the Malabar Era with those of the Christian Era for a period of fifty years. This appears as one of the Appendices. In the first four chapters are given: a concise history of the State, an explanation of the currency, a discussion of the Malayalam language including an alphabet equating the letters to English and an explanation of the Malabar Era dating system.

The major criticism that we have of this book is the absence of a check list of the adhesive stamps and postal stationery. A careful reading will establish the sequence of the postal stationery.

The book is, to my knowledge, the first comprehensive handbook to have been issued on Travancore State. The author has taken infinite pains to write an easily readable book. Perhaps there is a bit too much information on non-philatelic aspects of the State and its Government, but your reviewer does not find this burdensome. In fact, it adds to the readability and interest of the volume.

The volume was printed and produced in Kottayam. The type face is clear and easy on the eyes. Some of the illustrations are a bit cloudy and fuzzy but not to the point of being illegible. We are very favorably impressed with its preparation and production.

We recommend this book as a fine example of a handbook. The type of book we should like to see written about each one of the Feudatory States of India. The collectors of these stamps should add it to their library, for without it Travancore would still be confusing. *(H.D.S.H.)*

China 1927-1949, by Ronald F. Lankester. Robson Lowe Ltd., 50 Pall Mall, London SW1 Y 5JZ, England. 80 pages, illustrated Price £5 ($12.50)

The revolution of 1911, which put the final blow to monarchy in China, set that vast nation into political turmoil and division which was not resolved until 38 years later, when the Communists consolidated control of all of China but Taiwan. These 38 years saw the struggle of the Nationalist government against provincial warlords and strong, diverse foreign influences.

The early democratic efforts of Dr. Sun Yat Sen were followed by Kuomintang attempts to control an internal situation of private armies and territorial competition. Into this environment was carried an extreme of imported Western philosophy, the Communist Party. In 1927, 6 years after the Chinese CP was formed, and after an unsuccessful attempt at insurrection in Nanking, Mao Tse-Tung and General Chu Teh met in the King Kang mountains in Kiangsi to join forces. Here were issued the first stamps of the Red Postal Administration.

China 1927-1949 is written by a man who spent most of his life in China, from before the First World War until 1949. Mr. Lankester's interest in these issues began between 1945 and 1949 when he was serving in the British Embassy's Assistant Military Attache's Office in Shanghai; this book is the culmination of study of his own material and that of the late Sir David Roseway.

The stamps discussed in this book represent several different types of governmental entity: the Revolutionary Bases in the King Kang mountains, and the Hunan-Hupei border area (a "border area being a region of relative safety straddling the borders of two or more non-cooperating provinces whose armies would not combine in harassing dissident elements — thus one side of the border was open for refuges when the other attacked); the Juichin Soviet of 1931 which was followed by the Long March to Yenan, where another border area was set up. Bases of Resistance against the Japanese invasion were formed, at Yenan, and in eastern China. Between 1946 and 1949 the country was divided into 5 Governmental Administrative Areas, as the civil war with the Nationalists resumed.

This turbulent history serves to explain the diversity of the stamps, the varied quality of their production, and the subjects used. The earlier issues, such as the original "Red Post" were not profuse, nor issued in great quantities; and least is known about them. As greater areas came under Red control, issues were more abundant, less strictly functional, as the influence of philatelically-inclined workers becomes evident. Quality of printing in any "liberated" area was crude at first. Stone, steel and hand-cut wooden dies were used equally; denominative hand-chops, cut in the exact form of a stamp, and applied directly to the envelope were not exceptional.

The subjects were directed to some propagandistic use; but many of the stamps used were just serviceable, such as the extensively overprinted stocks of captured Nationalist issues.

In this difficult philatelic area, where reliable information is sparse, and no records from the source of issue at the time are available to Western observers, Mr. Lankester has done a redoubtable job of tracing its postal history through the material available to him. This is a narrative account rather than a strict and exhaustive listing, for which other sources are available. But the author's historical groundwork, complete translations and clear reproductions, in addition to details of printing history when known, comprise a convenient and unprecedented gathering of facts. And leaving each regional area where Stanley Gibbons (and now Scott) covers it, he is able to concentrate on the elusive earlier material.

Variations in the printing of these stamps, often too numerous to be called "varieties", are not discussed. Mr. Lankester's account does establish a basic working knowledge in an extensive and uncertain field.

Excellent maps, essential to studying the Chinese regionals, are provided; and there is a most helpful index. A partial listing of price realizations from the Kauder auction of May 1972 is somewhat indicative of both the condition of availability and the rising interest in this material.

This is an important book for the complete or casual China collector. It is highly recommended for those interested in new areas of postal history. *(T. Holmes)*

Stanley Gibbons British Commonwealth Stamp Catalogue, 1974 edition. 806 pp. 6½ x 9 in. Hard cover binding. Published by Stanley Gibbons Publications Ltd., London, England. Priced at $9 in the United States.

Many new items have been added to this edition. Under Trinidad and Tobago the 1918 Red Cross label authorised for postal use on September 18, 1918, as a ½c. stamp is now listed and priced at twenty five pounds used on cover. A new heading "British Forces In Egypt" lists the N. A. A. F. I. seals which were used on the backs of covers going to the United Kingdom. Eleven seals are listed, both mint and used.

The Officials of New South Wales have been rewritten. The Labuan listings have been completely redone.

Many of the less popular countries, such as the Australian States, Batum, etc., have had interesting price raises.

The major feature is the upward spiral of prices throughout the catalogue, especially in Great Britain, Ireland and Canada. More "specimen" stamps have been listed and many previous listings of this material have had price increases. The "Classics" have all jumped from 20 to 40 per cent. The usual thorough job has been done, with the normal tendency for year to year improvement. *(Abbot Lutz)*

BACK NUMBERS OF THE COLLECTORS CLUB PHILATELIST

Due to the great demand for back numbers of this magazine, many old issues are no longer available. A list of those on hand appears on Page 64 in this issue.

Many back numbers on this list are in very short supply, only one or two copies still being in stock. Anyone planning to fill in his file should check this and order now.

The Library

The Library reports the acquisition of the following books:

Fiji: The Stamps and Postal History by J. G. Roger and R. F. Duberal. Melbourne: 1970. Published by The Hawthorne Press. Price $10.50. 147 pgs., 25 plates, hardbound. Gift of Mr. John Gartner.

Illustrated Postage Stamp History of Western Ukrainian Republic 1918-1919 by John Bulat. Yonkers, N.Y.: 1973. Published by Philatelic Publications, Translated from the Ukranian by W. B. Mykula. (Available from John Bulat, P.O. Box 91, Yonkers, NY, 10702). 96 pages, illustrations, map, hardbound. Gift of Mr. John Bulat.

B.N.A. Fakes and Forgeries by E. A. Smythies. 1973. British North America Philatelic Society. 101 pages, illustrations, hardbound.

The Disinfected Mail of Spain by Sidney Nathan. Reigate, England: 1972. Published by The Postal History Society, 50 Reigate Road, Reigate, Surrey, England ($1.00). 27 pages, illustrations, map, softbound. Gift of the Society.

The Afghan Campaign 1841-43: The Letters of Captain William Riddell by Peter Collins. London: 1973. Published by Robson Lowe Ltd., 50 Pall Mall, London, SW1, England (US $4.00). 30 pages, illustrations, map, softbound. Gift of the publisher.

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