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Volume 56 Number 5
September 1977

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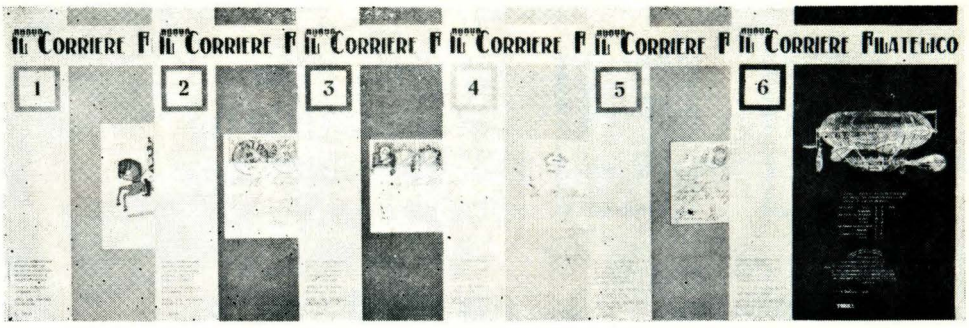
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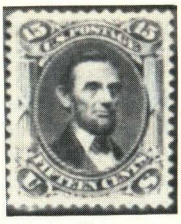
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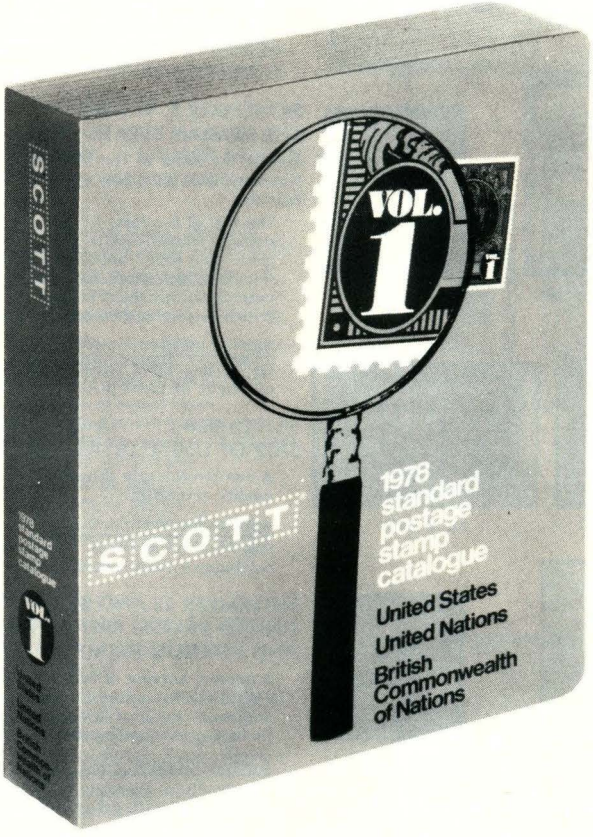
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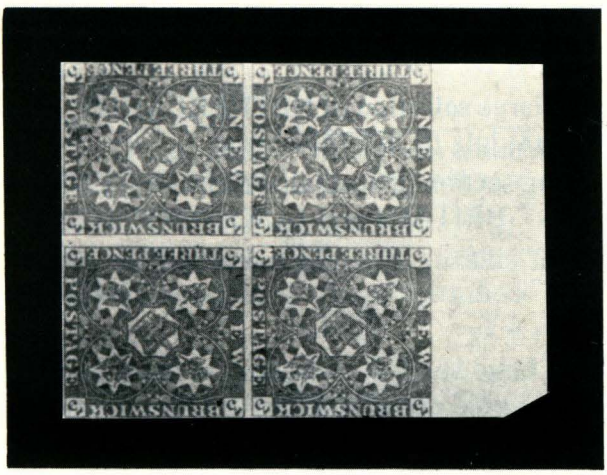
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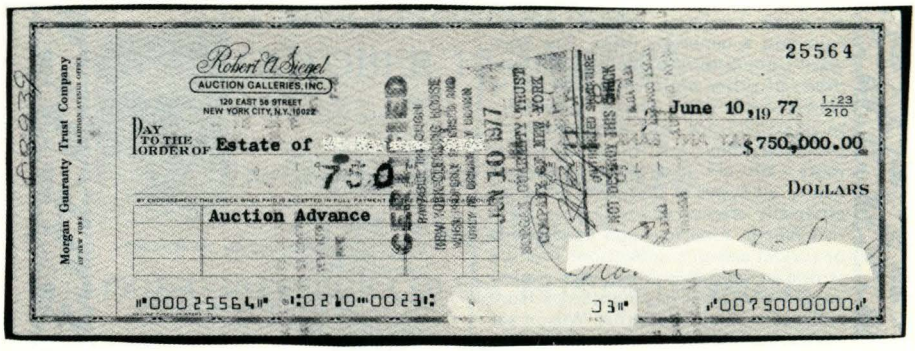
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The Collectors Club PHILATELIST

Volume 56, Number 5 **September 1977**

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WE HAD A DREAM

In 1964, the co-chairmen of the Capital Fund had a dream. Unlike Pharaoh's dream in Genesis, and Joseph's interpretation of it for the ruler of Egypt, our dream foresaw only lean years. There were not seven years of great plenty to look forward to, only years of forseeable famine. So, we betook ourselves and founded the Capital Fund and it was good. And the members hearkened to our pleas and gave of their substance to guard against that famine that is synonomous with debt. And the proceeds of that Fund were used to defray the expenses of the lean years and the Collectors Club flourished.

Now, this Capital Fund is akin to the storehouses that Joseph built in Egypt. It nourished us when our income was diminished and inflation crept like a raging monster devouring our substance, when expenses spiraled upward, ever upward. So, it was good and we congratulate you the members, and ourselves in the process, that our Capital Fund stands at approximately $275,000.00 and furnishing the difference between famine and plenty.

Now, another monster has reared its ugly head. The threat is real and present. The City of New York, relying on a recent decision in the courts, has taken away our real property tax exemption. We have been assessed many thousands of dollars in real property taxes. In future years, the loss of exemption, if finally approved by the courts, could present the Club with a deficit in excess of $20,000.00 annually. This is a conservative estimate.

Of course, we will fight. Measures have already been taken. Our legal forces have been marshalled for the tests to come, tests that will involve us in years of costly legal maneuvers with the outcome in doubt. Although we are not alarmists, we do feel the membership must be apprised of the facts.

Now it becomes all the more necessary to build our storehouses anew. The Capital Fund must provide the required cash flow to wipe out the anticipated major deficit of the next few years. To that end, John Boker and I have decided to set a new goal for the Capital Fund—$500,000. If this staggers the imagination, please recall our original goal of $250,000 has been reached and exceeded. Given the heavy inflation that has been with us for at least the last ten years, it is not inconceivable that the $500,000 goal would have been set in 1964 if that inflationary spiral had been sufficiently anticipated.

In our October 31, 1976, letter to the members, we promised "no more predictions of impending doom." That, however, was before the City of New York decided to eliminate our tax exemption. We would therefore be remiss in our obligations to the Club if this new situation was not properly and adequately set forth. Our sincere hope is that the members will once again rise to the challenge to make secure the Club's future viability. We could do no less than ask you, who have done so much already, to do even more.

John R. Boker, Jr.
Philip Silver,
Co-chairmen,
The Capital Fund



FRENCH COLONIES, 1881-1891,

The Alphée Dubois Issue

The Evolution of a Stamp and its use



Croquis du timbre colonial de 1881

Fig. 1. Dubois' original sketch submitted Oct. 1879 in competition for the colonies design. 106 x 133 mm. Crayon outline overdrawn in sepia wash. Numeral tablet is central, POSTES larger than COLONIES, flag pole behind figure. (Coll. T.-P., 1900, Pg. 332)

by Robert G. Stone

Introduction

I discussed various aspects of this issue in Chapter V of my serial on the French Colonies General Issues which appeared in *CCP* 1958-59 (reprinted 1961 as *CC Handbook* No. 11). Further information, as always happens, has meanwhile come to hand. Some aspects, not well-covered previously, now deserve more emphasis because these stamps formerly rather widely disdained have acquired a certain cachet of desirability, especially on cover. Although we will not repeat much of the information that appeared in our 1959 chapter (*CCP*, v. 38, #4), a few corrections and amplifications will be noted. Mainly the present essay concerns the development of the design for the stamp and illustrations of various usages.

The complete evolution of a postage stamp design is seldom fully documented in philatelic literature, at least not for many stamps of the 19th Century. While there are, of course, brilliant exceptions, in many cases even archival information is incomplete or missing. The difficulty is not so much that the archives may be inaccessible or have been looted or destroyed, but rather that the process of working up designs by the artist, whether in employ of the administration or private firms, or a free-lance, has not normally been considered an essential part of the official record and often has been conserved, if at all, only in the memory, personal files, or statements of the artist. Rejected or unaccepted designs are even less likely to have become part of an official record or archive. Such essays have often come to light later, especially as die essays, but their circumstances are apt to be so little known that they are more isolated curiosities and enigmas than integral parts of a full history. One seldom knows how many other essays there may be, why not adopted, etc. Nor rarely for the adopted designs do we know what sketches and ideas the artist considered or tried, and put aside, what changes he may have been asked to make, or where he got his ideas. The private world of the artist at work and his communications with administrations or employers are generally a blank page in a closed book. Moreover what we do have, even in the more replete documentations, is the mechanical and formal part of the process—a sterile shell of the "true story." A story with the protoplasm of human creative sweat, emotions, politics, and social forces left out and only to be imagined or inferred if possible. The moral in all this for postal historians and essay-proof students lies in what it tells us. We should be recording the current history of stamps before it recedes into irrecoverable limbo. Stamp designers and officials involved should be interviewed with tape recorder; oral-history recording techniques have been developed and promoted now by professional historians—postal historians had better "get with it," before its too late.

Robert G. Stone is editor of "The France Colonies Philatelist" and is a recognized expert on the General Issues of the French Colonies.

The history of the little stamp detailed below is hardly the model of all we seek. It is, in any event, rather better than one might expect for the period and, oddly, contains more than we know about the other two specifically French-colonial designs of the 19th Century (or of most 20th Century ones for that matter). The Dubois design, after a resolution voted by the Académie de Philatélie in 1933, is now generally identified by the designer's name in French catalogs and among French specialists. Some French writers still call it the "Seated-Goddess Type" and in English-language publications it has been termed the "Commerce" type following some older French catalogs. No official documents have been found that either explain what the allegory of the design represents, or what Dubois intended it to be, or cite an administrative identification of the type. The confusion with the allegories in the

Sage issue of France and the 1892 French colonies type, which are both supposed to also include a "commerce" theme, is what has led to the increasing use of "Sage" and "Group" to identify the latter.

The Dubois type was issued for use in all the colonies over a decade, and hence has been "common." Certainly a homely item as printed. It was thus ordained to undergo long-time disdain as a cheap perfed post-classic without varieties to interest a specialist, a no-no for everyone except as a space filler. Times change. Now collectors have discovered it to be a cancellation-hunter's dream and on cover often a gem (with prices to match). We say it is ugly, to which everyone adds amen! But, as we shall see, that is not what they thought in 1880, nor even in 1900. The pompous official palaver in appraising and trivially revising this "work of art," seems ridiculous today.

The reason we have a better story about this design than that of the famed and delectable "Eagles" issued for French Colonies in 1859, and of the really miserable-looking "Allegorical Group" type ("Navigation and Commerce" or "Tablet Type") omnibus series of 1892, is that Arthur Maury in the 1890s acquired (perhaps from Dubois' estate) a series of sketches, essays, and proofs of the Dubois design which he described and illustrated in an article in "Coll. du T.-P. 1900." In addition Dr. P. Bouvet obtained from the archives of the Colonial Ministry the correspondence between officials relating to the preparation of the issue, excerpts from which he published in "Selection 1953." The die and plate procedures must have been similar to those used for the Sage issue, as described by Joany and Maury.

Whereas the quantities printed, dates of printings, distribution to various colonies, etc., are rather well documented for the 1859-80 issues of French colonies, practically nothing is available on such aspects for the Dubois and 1892 issues. I made some inferences on Dubois quantities and distribution in my 1959 article, now Dr. Joany is patiently trying to work it out more fully from a study of shades and cancels.

The Official Dubois History

The Ministry of Marine (Navy) and Colonies, in order to avoid confusion with French stamps of the same design and to assuage complaints from the colonists about the inconvenience of the imperforates then in use, had in January 1863 and again in June 1870 importuned the Minister of Finance to approve the issuance of a separate design for the colonies so that it could be perforated. The previous issues since 1870 were of the same design as French stamps and had to be left imperforate to distinguish them from the perforated French ones. Need for economy and the emergency of the War of 1870-71 kept the colonies in bondage to the imperfs (however much that improved their later philatelic status).

It was not until 18 Sept. 1879, that the Minister of Colonies finally was able to authorize issuance of a new design type that could be perfed for colonial use. At the same time he wrote the French Mint requesting that sample designs be submitted from which the Ministry could make a choice. The Mint asked four artists: J.J. Barre, J. Chaplain, A. Dubois, and one Dupuy, to prepare "projets," and on 13 October sent seven sketches to the Ministry. The one by Barre depicted an emblem with the State seal somewhat modified, a type already used on Cochin China coinage. The others offered allegorical compositions with large numerals, which was what the Ministry had suggested in its original request. The design (he only submitted one) of Alphée Dubois was chosen.

On 8 Nov. the Ministry sent the Dubois sketch back to the Mint. On 12 Nov. the Mint wrote Dubois to inform him his design was selected and that he should arrange with the Ministry the steps to be taken to engrave the die. At the same time, the Mint (returning the sketch) advised the Ministry that, "as soon as the master die is completed it will be sent to the Banque de France for multiplication die type," (i.e. making



Fig. 2. Dubois' definitive-design model submitted to the Mint Dec. 1879. 106 x 130 mm. Apparently pen and ink (black?). Alterations from original sketch as requested by Consultative Committee: POSTES smaller than COLONIES, value tablet moved to left, flag pole in front of figure. (Coll. T.-P., 1900, Pg. 333)

secondary dies). The Mint also said that, if the Ministry so wished, the Mint could submit the work of Dubois to a Consultative Committee of engravers, set up by them, to review it before final acceptance. The Ministry was reminded, too, that if the stamps were to be perfed they would have to be the exact size as that of current French stamps (the Banque not having perforators for any other size).

Admiral Jauréquiberry, the Minister,

replied on 22 Nov. accepting the conditions for perforation and a review by a Consultative Committee, since the Ministry lacked competence in such matters. But his request to have the stamp printed in time for the next annual delivery to the colonies was turned down as the task would take too long. The sketch was returned with this letter so the Mint could go ahead.

Dubois received from the Mint on 24 Nov. his sketch and instructions to execute a definitive design (model, as we would call it today) and a reduction of it (by photography?) to French-stamp size; francs for the design and master die, which was about three times more than any previous French design had cost!

At this point a new factor entered the proceedings. In early 1880 the Chambers of Parliament voted funds enabling the Ministry of (French) Posts to buy the stamp printery of the Banque de France. Now the Minister of Posts began to take a direct interest in the Dubois project—reminding the Ministry of Colonies on 24 March that the stamp design for the Colonies must be modified immediately so "there will be no further confusion with French stamps," which had, he

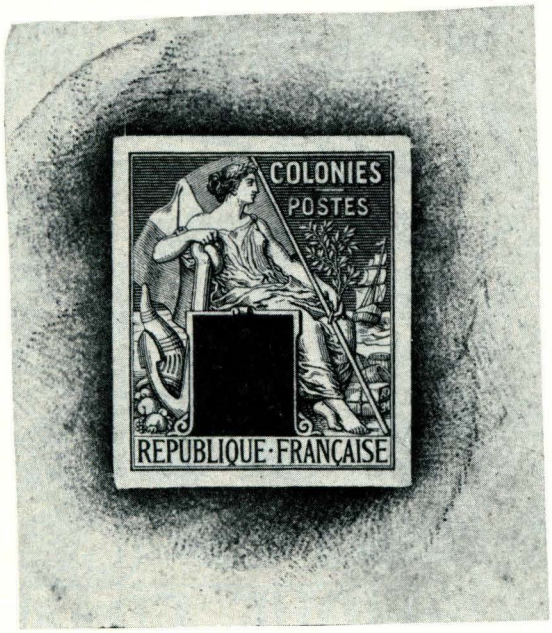


Fig. 3. Master-die proof (enlarged 2x) in black on india paper with numeral space uncleared on die (black on the proof), faint trace of surround. Probably pulled by the engraver. (R.G. Stone coll.)

the task was urgent, it said, and he should submit the results as soon as possible.

The Ministry was next advised that after receiving the die the Banque would require about 6 months to print the stamps, and Doubois would want at least 4 months for engraving. The Minister bowed to that on 27 Nov. Thus the use of the Sage type in the colonies for another year was assured. Dubois is reported to have asked 5000

noted, the effect of revenue losses to both the French and Colonial posts.

Shortly thereafter the Consultative Committee of engravers rendered its verdict on the Dubois design. They found "the concept and composition to be laudable," but expressed the view that some modifications were desirable; to wit:—

a) "Put the word POSTE in the plural, that orthography appearing to conform to past usage, and separate this word by a



Fig. 4. Secondary-die proof of the rejected 25c die, first state, with large thick numerals enlarged to same size as Figs. 1 and 2 for comparison.

line from that of COLONIES, at the same time enlarging the form of the letters to make them more visible.

b) "Diminish the importance of the upper end of the horn of plenty which the figure holds in its hand and separate it distinctly from the flag, so that the two symbols are not confused. Finally enlarge the letters of the legend "REPUBLIQUE FRANCAISE" so they are of the same size as on the stamps of the Metropôle (i.e., Sage type)". "With the above reservations the Committee judges that Mon. Dubois can proceed with the preparation of the colonial stamp whose design he has created." These points were discussed at a meeting by Dubois and the Committee. On 3 April the Ministry was notified that the artist had accepted the Committee's suggestions and the work of making the changes was well advanced; Dubois expects to have the master die ready by 10 or 15 May, they reported, and then it would remain only to make the secondary dies. Indeed, on 5 May Dubois



Fig. 5. Engraver's master-die proof in red on ordinary thin paper, showing surround from circular die block. 41 mm diameter. Note 1 mm clearance between image and surround. (R.G. Stone coll.)

showed die proofs to the Consultative Committee, which then gave its "complete" approval of the work stating "it seemed to be executed with all the care desirable." Maury implied that Dubois may have engraved the numerals on the secondary dies but this is questionable as the printery had staff men who could do that.

It was later recorded in the archives that Dubois was actually paid only 4000 francs for his work, his original price having evidently beeen knocked down quite a bit. This cost was pro-rated among the individual colonies on a basis which seems rather arbitrary (see figures in my 1959 article).

The master die, after the secondary dies had been made, was sent in June 1880 to the Musée Maritime (Naval Museum) for preservation.

The Sketches, Essays, and Proofs

In his article on the Dubois material he had acquired, Maury includes some illustrations, perhaps not of all he had, and makes many comments on how it was prepared and for what purposes. Since he does not say that he is inferring or presuming, he must have obtained some of this information directly from Dubois or people who had known Dubois.

To start with, Maury notes that the long delay in introduction of perforated stamps to the colonies was almost without parallel in other countries of importance, and represented an administrative mockery of the colonial residents in the name of economy.

Alphée Dubois had the credentials to impress Maury. An engraver of medals by trade, Dubois was born in Paris in 1831. His father, Eugene Dubois was also a medal engraver, renowned for his work. Unfortunately he became prematurely blind. Alphée courageously set himself to continue his father's work, and had a "brilliant success," receiving in 1855 the Grand Prix de Rome for engraving. Many of his "beautiful" medals were struck by the Paris mint, as well as many of his tokens and cameos. In 1866 he engraved the copper coinage of Spain. Maury also liked the stamp Dubois designed for the colonies 1881 issue, citing its "good composition, originality, absence of the boldness so fashionable today (1890s), a design correct and sure with respect for form and careful in details." This "little engraving was very well executed," he thought, "and the stamp gave good results in the printing."



Fig. 6. Block of 4, 1fr olive on pale-olive-tinted paper, imperforate on normal stamp paper without gum. Shade and paper tint are similar to that of the stamps (which varied somewhat from printing to printing). Probably a plate proof removed from the printery as waste sheets. (Similar proofs known for all denominations.) (R.G. Stone coll.)

Maury's discussion of the Dubois-design essays and proofs was intended to illustrate the procedures of the French stamp printery. He had already described the procedures in general terms in articles in "Coll. T.P." in 1898 and 1900, based on a visit he had made to the

plant. It was a subject not too well-understood by French philatelists of the fin-de-siecle, in part because the printery had always been rather secretive about its work. However, the procedures of the 1890s may have changed somewhat from those of 1880. (Joany's analysis of the Sage stamp production methods is more detailed and probably more pertinent to the Dubois.)

Maury first illustrates Dubois' rough original sketch (Fig. 1) for his design, the one he submitted to the Mint in the competition. The dimensions of the image are 10.6 x 13.3 cm. Note the designer's personal handstamped cachet in the upper margin. In this sketch we see that the word POSTE is singular and that



Fig. 7. One of the "simili-perf" reprints on thick smooth card. In color of the stamp and with proper shade of undertint, but with a typographed overprint in sepia to imitate perforations. From a pane of 25 subjects. Made about 1899/1900 allegedly for exhibit at the Paris 1900 Expo and for the archives. (R.G. Stone coll.)



Fig. 8. The J. Chaplain essay for the colonies, said to be from the later 1870s and possibly the one submitted by him in the Oct. 1879 competition. (illustr. from Maury, *Coll. T.-P.*, 1909, p. 337)



Fig. 9. Dubois-type 10c post card of 1885 with handstamp overprint SPECIMEN in blue. Not listed in any catalogs nor mentioned in the literature; possibly one of the samples submitted to the UPU. (Not to be confused with the type of "Specimen" overprint illustrated in Fig. 10.)

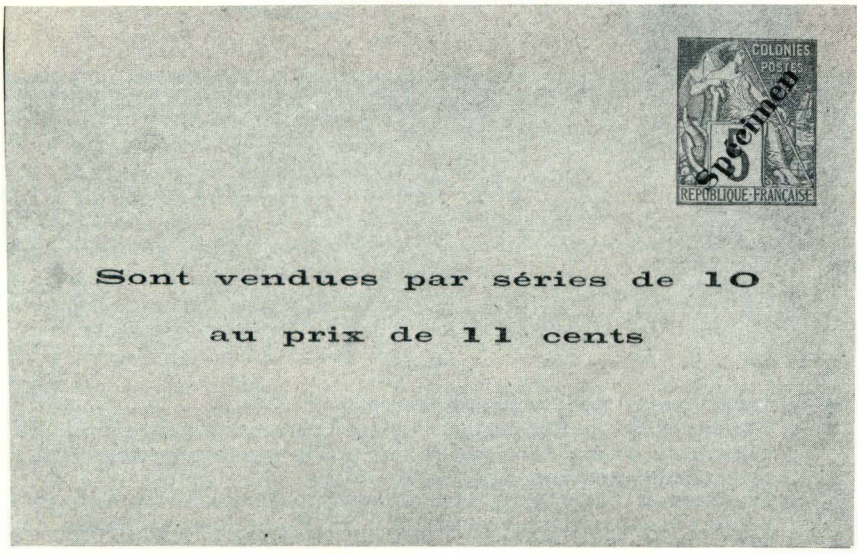
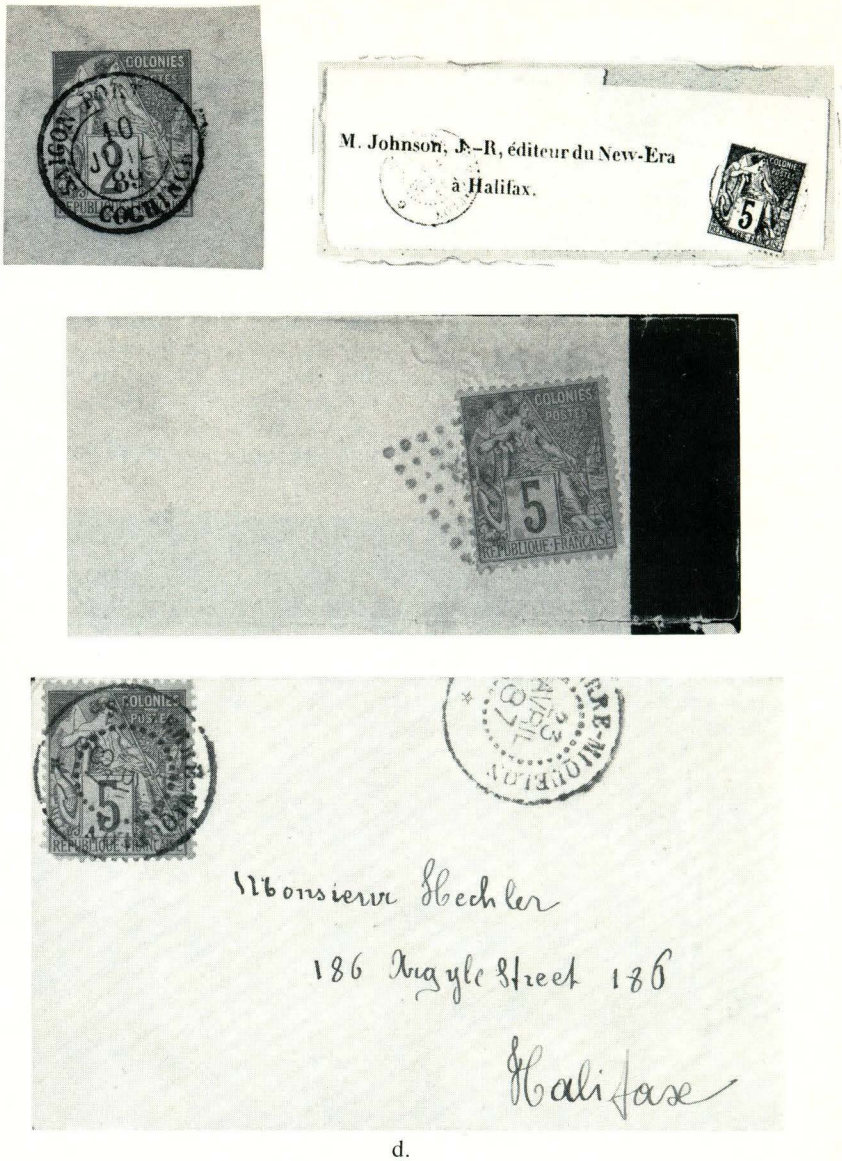


Fig. 10. Proof on thin card of the face of a 5c Dubois entire of 1885 with "Spécimen" diagonal overprint; face of card has printed notice that these envelopes were sold 10 for 11 cents (de piastre of Indochina). A set of these specimen-overprinted sample faces of Dubois stationery was pasted on a large placard, one of which was posted in each Indochina postoffice to inform the public as to what was available and at what price. In addition a set of the stamps was similarly overprinted and mounted on placard for posting in the Indochina postoffices.



d.

Fig. 11. Dubois stamps used for printed matter:—

a) **Cut-out of 2c vignette from a wrapper band with Saigon cancel. These bands in 1c, 2c, and 5c values are very rarely seen commercially used, but are common mint and cancelled to order.**

b) **5c stamp of 1st printing on a privately printed-address wrapper for mailing circulars or newsletter of a St. Pierre firm, to Halifax, April 1885—at a time when the colony was surcharging stamps to make provisional 5c, the regular 5c stock having been exhausted.**

c) **Printed notice of the death of the Governor of Senegal sent to the U.S. Consul at Gorée; 5c stamp cancelled with "GOR" lozenge in blue—such very late use of the lozenge (after 1876) is rare and generally restricted to local printed notices, greeting and visiting-card envelopes, etc. (seen only in Guadeloupe, Reunion , and Senegal, to our knowledge).**

d) **5c of 6th printing on a greeting-card or notice envelope, St. Pierre to Halifax, April 1887 (perhaps an Easter greeting).**

it is larger than the word "COLONIES" above it. The numeral tablet is centered in this preliminary design whereas in the final accepted model (Fig. 2, image 10.6 x 13 cm) it has been moved somewhat to the left. The lower end of the flag pole is hidden, whereas in the final version it is out in front of the seated figure. Other details are slightly different from the final edition. The "definitive design" illustrated by Maury (Fig. 2), as approved by the consultative Committee, has Dubois' personal signature below it. It has all the alterations suggested by the Committee.

Maury tells us that the original sketch (Fig. 1) was drawn in crayon and then accentuated with sepia (wash). One can see on the reproduction the faint pencil or pen lines which were drawn over with broad brush strokes (the sepia?). Maury's reproductions of the original sketch and the final model are the same size as the originals, in the dimensions cited above, and also in our Figs. 1 and 2. (Maury mentions that Dubois drew them on "letter sheets".) Thus the drawings were approximately six times the size of the stamp image, (18 x 22 mm) which is about the usual ratio for models of French and French-colonial designs over the years.

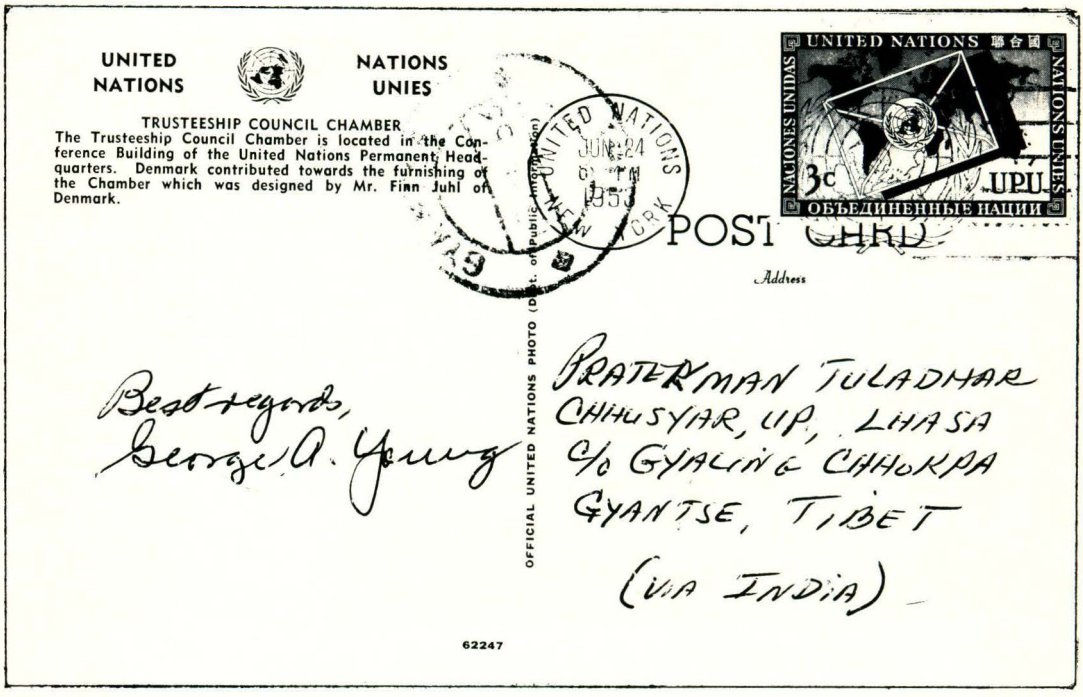
The photographic reduction of the definitive drawing to stamp size submitted for the use of the Mint Consultative Committee was apparently not in Maury's collection and Dubois may not have retained a copy for himself.

Before Dubois began the engraving task, he made a photo reduction of his final model-drawing, reducing it to 37 x 45 mm, which is about twice stamp size; this was not an unusual practice among stamp engravers, and is still often done. According to Maury, Dubois then relief-engraved a die version in this (37 x 45 mm) size in wood or copper. Proofs were pulled from this die and photo-reduced to stamp size to see if the preliminary engraving simplified details and spaced the lines enough to give a clear printing. Thus, any deficieneies evident in the oversize die could be remedied in the final engraving at stamp size. Now this is a very unusual procedure, and one which is not mentioned elsewhere with reference to this case.

Continued on page 312



Fig. 12. Formula post card of Reunion with 10c Dubois stamp affixed for local town to town rate, St. Leu to St. Pierre, 1890. (See article by Stone on use of these cards in each colony, *Amer. Phil. Congress Book* 1973, pp. 193-202)



NEW YORK TO LHASA VIA THE U.N.

by Harrison D. S. Haverbeck

Although the utilization of a United Nations stamp to carry non-philatelic mail is not uncommon, it is a little out-of-the-ordinary. Primarily a postal entity created to raise money from stamp collectors, most United Nations issues, aside from official usage, remain for the most part in mint condition.

The illustration above depicts one of these uncommon uses of a United Nations stamp—in fact, the most unusual the writer has ever seen.

A post card bearing the United Nations 3 cent value issued on June 12, 1953 (Scott No. 17), it was mailed at the U.N. post office in New York. Addressed to Gyantse, Tibet, it was to be forwarded from that city to Lhasa.

Posted on June 24, 1953, it was received at the Indian post office in Gyantse on the 18th of August. Both postmarks are quite clear.

Using a United Nations stamp to carry mail to Tibet, which at that time was under occupation by the People's Republic of China, a country barred from U.N. membership is odd in itself. Odder still, is the fact that the People's Republic in turn did not recognize the U.N., yet the card was delivered. It is possibly a unique occurrence.



Combination cover, D.W.I. plus 10¢ U.S. green. The 3¢ DWI paid local postage and the U.S. 10¢ paid packet and U.S. delivery.

THE DANISH WEST INDIES—1777-1877

It was just 100 years ago that the Danish West Indies joined the U.P.U., thus bringing to a close a strange and unusual period in its postal history.

by Victor E. Engstrom

Before 1877, foreign mail out of the Danish West Indies was handled by the ships of all nations, most of it without going through the Danish West Indies post office.

By Danish West Indies, of course, we mean the three small islands in the Eastern Caribbean discovered by Columbus in 1493 and named by him the Virgin Islands. Today they are the British Virgin Islands and the U. S. Virgin Islands which were previously called the Danish West Indies.

Victor Engstrom specializes in the postal history of the D.W.I. and has done much original research in this area. A retired builder, he resides in New Jersey.

They comprise St. Thomas, 28 miles square, very hilly with a large, deep, well-protected harbor: St. Croix, 40 miles to the south, with 80 square miles of rolling country eminently suitable for raising sugar cane and St. John, the tiniest, with only 20 square miles and some agricultural value.

St. Thomas, beautifully located for trade purposes, was ideal for the tall sailing ships of the 17th and 18th centuries. It was closest to Europe and large enough to handle many ships at one time. There they could unload their manufactured goods, cargos of slaves and food, assured that on their departure they would be carrying a hold filled with sugar, molasses, rum and other goods brought to the island by smaller vessels plying the Caribbean area.

Even more important, St. Thomas provided safety from storm and pirates.

The name St. Thomas suggests English ownership, St. Croix French and St. Jan Dutch. Actually the islands were occupied or claimed by several nations during the years of exploration, until in 1754, Denmark, through peaceful means took possession of the three entities.

Denmark needed sugar, as did all of the Scandinavian nations, and from these small islands they were able to produce enough of the sweet stuff to satisfy their own needs with enough left over to supply Norway and Sweden.

There was great prosperity under the first 100 years of Danish ownership. So great, in fact, that the term, "rich as a West Indian Planter," was synonymous with Danish West Indian plantation owners. Change, however, is inevitable.

Development of the steamship gradually made the tall ships obsolete. Steamships were smaller and faster, thus allowing them to pick up and deliver cargoes to many of the smaller Caribbean ports, eliminating the St. Thomas middleman.

Then, early in the 19th century, importation of slaves to St. Thomas was prohibited, although slave owners could keep those they already had as well as their children. In 1845, following a slave rebellion, slavery was abolished and with it came the end of cheap labor. Beet sugar, readily available in the European lowlands, now came into direct competition with cane with devastating results. Demands for sugar from St. Croix drastically decreased during the latter part of the 19th century, so drastically that plantations were abandoned with St. Croix and St. Jan going back to the bush.

All of this had its impact on postal history.

Between 1754 and 1809, years of Danish ownership, there were no Danish postmarks to identify mail from the D.W.I. We only know the place of origin of letters sent from there through their contents.

As early as 1783, a letter from St. Thomas to Liverpool mentions the long war with the U.S., and the writer advises his friend that mail to him should be sent to a merchant in St. Thomas who would have his new address in the U. S. Could this be an early forwarding agent?

A letter from a traveller complains about his landlady, a Mrs. Boyle. Like her name, she is always in a stew!

It was Napoleon who caused the change in D.W.I. postal history during the Napoleonic wars of 1800-1815. By its geography, Denmark had to be allied with France, against Great Britain. Britain, therefore, could not let France take the D.W.I with its important strategic harbor. Twice in this period she peacefully occupied the islands. It was during the second of those occupations that post offices were established on St. Thomas and St. Croix, receiving the Fleuron cancelling devices from the G.P.O. in London (called Ox-Horns in Scandinavia). The first postmark on record is 1809, and comes in three types: The large St. Thomas, smaller St. Thomas, and a St. Croix similar in size to the smaller St. Thomas. These were in use about six years.

The straight line St. Thomas postmark appeared in 1815 when the British concluded an arrangement with Denmark giving the British packet rights in the harbor, and the right to maintain a post office there. It was a privilege that became more important in later years.

The straight-line St. Thomas postmark has been the source of much controversy. Some collectors felt that there were two or more types of devices. However, making transparent photocopies of quite a few of these reveals that they are all the same, but in various stages of disrepair.

From 1820 to 1843, the British moved their packet office and post office from St. Thomas to a British-owned port, so from 1820 to 1843 we again have no distinctive D.W.I. postal markings. Instead, letter origins have to be identified from their contents and the receiving countries arrival handstamp. Mail to the British Isles were postmarked in Falmouth, Southampton or London with "PACKET-LETTER" type markings, while mail to the U. S. had the contract rate stamped on the letter with, perhaps, one of the various "SHIP" markings.

At Falmouth, a few ship letters were stamped "St. Thomas" in characteristic green ink.

By 1843, the British finally realized that St. Thomas was the place to have a packet office so, under the old arrangement, the Royal Mail Steam Packet Co. opened one

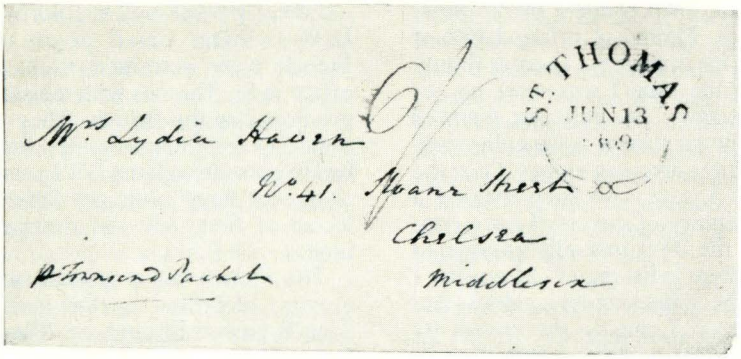


Fig. 1. Large St. Thomas fleuron, early usage 13 June 1809.



Fig. 2. Small St. Thomas fleuron, 1810, ⅔ due from addressee.

and were supplied with various postmarks.

First there were the arches (British arcs) in three varieties, large, medium and small. The small one is the good one. Alfred Birch, from the GPO records knew that a small one was issued, but never located one. They resemble a later circular date stamp and so may be missed.

The crowned circles follow, in two types. In this case the single lined circle is the good one. It can be best identified by the word, "PAID" in straight line. In the two lined crowned circle it is curved.

The stamp period of the D.W.I., 1865-1877, is a beautiful period philatelically speaking.

St. Thomas was first authorized to use stamps in 1865 and received a supply of the issues then current in England. Over those 12 years, 31 different stamps were put in use in 13 different denominations. Among them are 179 plate differences. These stamps were cancelled by four different types of cancellers, making it an interesting and considerable field for the specialist. I don't know of anyone having all of the plate numbers. Oddly, some of the scarce British numbers are relatively common with the C-51 cancellation; for instance, the 4d plate 15 was supplied amply to St. Thomas.

The four types of C-51 (Used Abroad) cancellations are the horizontal oval, the vertical oval, the duplex St. Thomas A, and the duplex St. Thomas B.

For the last 15 years, I have been making an inventory of all C-51 cancellations I could locate on stamps on or off cover. With the stamps, one can only identify the type, and of over 600 stamps examined by me and other collectors reporting to me, we have come up with the

percentages of each type. The earliest and the second types, the horizontal and the vertical ovals, each occur 2 of the time. The duplex St. Thomas A is found 49% of the time and the duplex St. Thomas B only 3%. During the time I was working out these percentages, one collector reported on 140 additional stamps in his collection. *It did not change my percentages.* Over the same period I have also been making a running inventory of covers. I have contacted all of the DWI specialists known to me, asking them to list their C-51 covers. I constantly check the auction catalogs, and the exhibitions. I catalog the covers by type of cancellation, date of British postmark and destination. This survey also confirms the above percentages of occurrence. I have also been able to check frequency of destination. To date, about 220 covers are recorded. Covers to the United States, the British Isles, the Caribbean and Italy are the most common. When we learn that the British P.O. in 1867 was handling 10,000 letters per month, it becomes apparent that not a very high percentage is still in existence.

arrival they would be stamped S.TOMAS, or SANTOMAS.

French packet mail is colorful from the D.W.I. After much negotiation, the French were permitted to have a post office in St. Thomas with the same harbor privileges as the British. They were permitted to use French stamps, but all mail had to pass through the DWI post office. A charge of three cents per letter was collected at first, but was dropped after a time.

The French had a considerable packet system, identified by line and number. Line B passed through St. Thomas most frequently, and lines E and D are known. Line B had four ships, numbered 1-4. An octagonal marking without a "ligne" or number was that used by the consulate. Both octagonal and round markings were in use, stamped mostly in black, but occasionally in red.

The United States officially requested permission to open a P.O. in St. Thomas when the U. S. packets started calling at that port. This was O.K.'d with the same restrictions as those for the French—that is

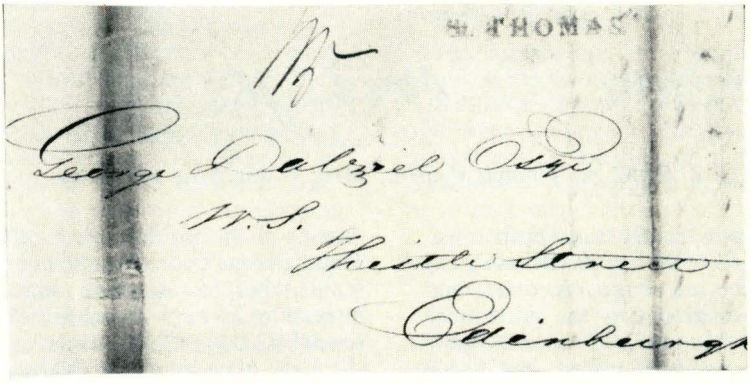


Fig. 3. Green St. Thomas postmark used at Falmouth as arrival stamp 1842.

Enlarging on the destination of covers to a foreign land over the years from 1754 to 1917, letters to the U. S., England, and Germany are the most common. Obviously, letters to other destinations are the scarce ones.

The Spanish Mail Packet is worthy of more than a passing comment. Letters to Puerto Rico and Cuba were carried on Spanish ships, but with British postal agents on board. They would cancel loose ship letters with a D-26 cancellation. On the payment of three cents per letter with all mail passing through the D.W.I. post office. The U. S. declined. Before 1860 mail to the United States was handled mostly by British packets delivering mail to Boston or Halifax. When the U. S. packets stopped at St. Thomas in the 60's, merchants and forwarding agents ordered supplies of U. S. stamps so that their mail could be prepaid for packet and inland charges. The D.W.I. postmaster, it is said, also carried a stock of U. S. Stamps for the

convenience of his customers.

Seen on DWI mail to the US are the varieties of the 10¢ green and 10¢ brown banknotes, the 5¢ Taylor, and the 2¢ and 10¢ '69's. Also known is a Black Jack on newspaper and a 3¢ '61 on cover. There are always such perplexing problems. Was the Black Jack on newspaper applied in the U. S. on each paper of a bulk lot by an agent in the U. S. port of arrival? Perhaps someday we'll know.

Mention should be made of forwarders. St. Thomas was a center for importers and exporters; brokers buying and selling other peoples merchandise. These merchants were highly familiar with ship schedules and ship owners and it was natural for them to post their own mail aboard departing ships. This would often be done for customers and friends with or without a fee. Those merchants who did forwarding had their own forwarding agent cachet.

We have 63 proven forwarders in St. Thomas, and 39 probable ones, not counting the man previously mentioned in the 1783 letter to Liverpool. This total is exceeded only by New York and Amsterdam. However, in many cases only one example is recorded.

These forwarders, depending on their specialty, kept U. S. and French stamps to put on their letters as well as a supply of D.W.I. stamps when they became available, so that their mail would arrive prepaid.

The business of forwarding grew to such proportions that in 1846 the merchants on St. Thomas started the FOREIGN LETTER OFFICE. It stayed in business until 1861. The man in charge would receive mail from the various merchants and forwarding agents. Knowing ship movements he would then by-pass the British packets with their high charges. However, in its favor, the British system was reliable and dependable. The cachet of the Foreign Letter Office is always a backstamp and in black.

When the Foreign Letter Office went out of business in 1861 it was succeeded by the St. Thomas Express office. The Express Office cachet, large and distinctive, is known in blue, red, and black. It often has a manuscript date, but clear strikes are unusual since it is a back-stamp and usually falls on the break of a folded letter sheet or near the wax seal.

Both the Foreign Letter Office and the Express Office cachets may be found with one or more forwarding agents. It seems to me that I have even seen an Express cover with three forwarding cachets.

The Danish Post Office in the DWI was relegated to a back seat until the advent of the DWI stamps. Prior to that time, the duties of the postmaster was handled by the customs officer as an additional job. The British post office handled all the foreign mail with minor exceptions.

Then, in 1855 the King of Denmark issued a proclamation directing the establishment of a post office and the sale of stamps to pre-pay the mail. It called for

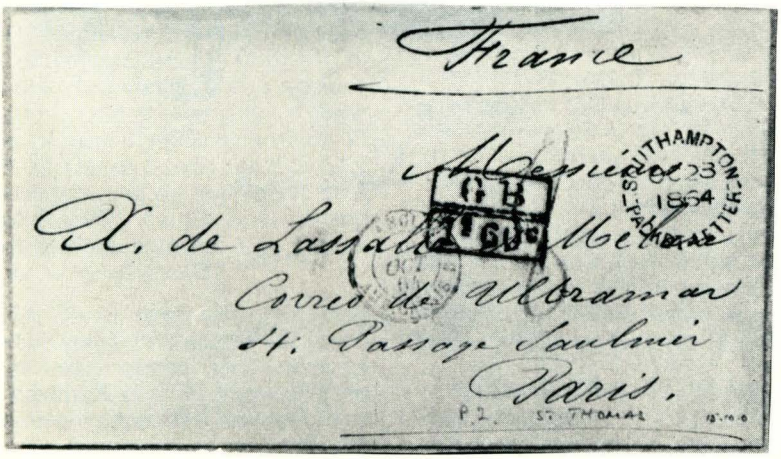


Fig 4. Letter from St. Thomas to Paris via British packet to Southampton, 1864.

offices to be established on St. Thomas and Christiansted and decreed that all domestic mail must pass through them. All foreign mail was subject to the three cent charge for local handling previously mentioned.

The job of finding suitable locations, furnishing the offices, and training personnel took longer than expected, so that the post offices, instead of opening immediately were not operational until the first of April 1856. Therefore, the first day of sale of stamps in D.W.I is April 1, 1856 not 1855 as listed in some catalogs including Scott. Further the initial package of 3¢ stamps, pre-gummed, became stuck together due to the tropical climate. These had to be soaked apart and regummed. Only a few stamps were not stuck and must have been sold across the counter. Whey then, does Scott state that DWI #1 is known only with original gum in mint

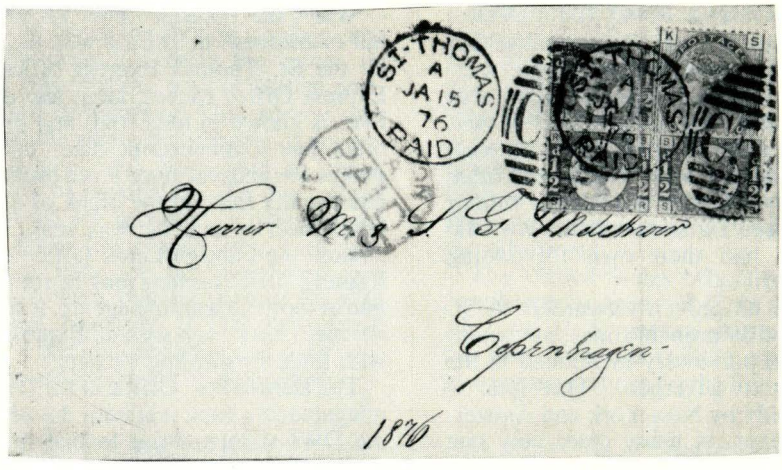


Fig. 5. Duplex C-51 obliterator used at St. Thomas 1876, code letter A.

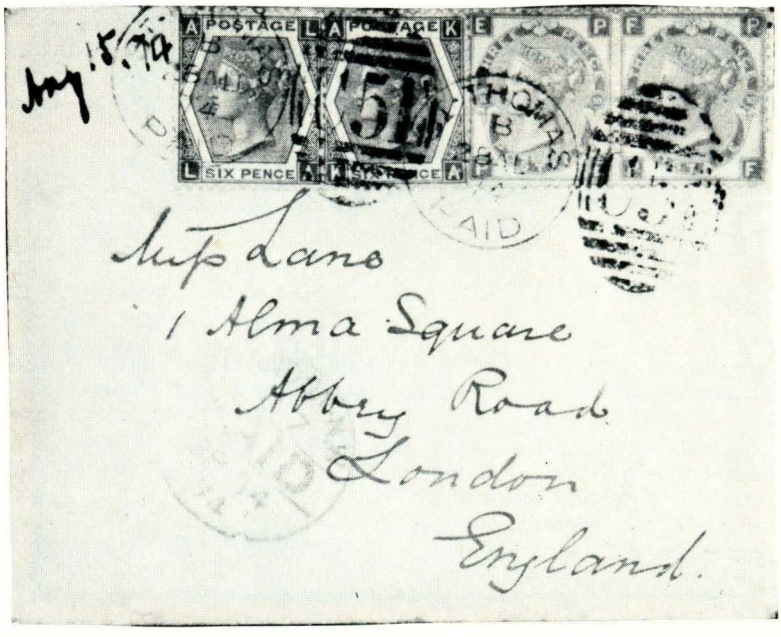


Fig. 6. Duplex C-51 obliterator, St. Thomas B, 1874.



Fig. 7. The French Post Office in St. Thomas, showing the French Consulate octagonal marking, 26 Dec. 1874. 2 fr. franking, double weight to Paris.

condition. As evidenced by a complete sheet in the Danish Postal Museum, the shade of the original stamp is distinctive and identifiable by the shade. The regumming changed the shade of the stamps which are also quite distinctive in themselves. The thinking in Denmark is that a number of covers with #1 were indeed franked by copies with the original gum. My copy of the 3¢ dark carmine white (original, transparent) gum, is without gum! Also, regummed stamps may have thins which occurred when attempts were made to salvage the stamps in their original state. The regumming was done over the thins.

Additional supplies of stamps were received in 1866. In the first, older, issue the direction of the burelage was from NW to SE. This time the burelage was in a different direction. One can remember these directions by mentally placing a stamp on a map of the United States. On the *older* stamp the direction of the burelage is from *O*regon to *O*rlando. On the *newer* stamp the direction of the burelage is from *New* Hampshire to *New* Mexico.

In 1874, three cent and four cent stamps were issued, perforated. These two stamps are truly classics. This leaves us with the cream of all DWI philately—the combination covers. Many different combinations are known, some of which are outright fakes. DWI stamps are also known in combination with U. S., British and French. British stamps are also known in combination with U. S. and Curacao and there are others. It is recommended that all such combinations be expertized. I have seen some strange characters, indeed.

The most common combination is U. S. and DWI. Its occurrence is normal in that both the DWI local postage and the U. S. packet and inland charges are prepaid. Many more might have existed, but for the fact that it was permissable to prepay DWI postage in cash at the P.O. window. In such cases the stamp was not affixed.

D.W.I. and British combinations could occur on mail from St. Croix or St. Jan, where local DWI postage was manditory. This could also be true with DWI + French combinations.

Two ways in which British plus U. S. combinations happened were; a letter from Puerto Rico franked with a U. S. stamp in Puerto Rico was sent privately to a forwarder in St. Thomas. The latter, learning that U. S. packet carrying it had gone aground, applied a British stamp and sent the letter on via British packet. Another way British and U. S. franking occurred was when a letter went by British packet to Halifax requiring a British stamp and then was put on a U.S. packet from Halifax to N.Y.

On 1 September '77, with notice to all concerned, the D.W.I. joined the U.P.U. and from that date on assumed the handling of all mail, domestic or foreign, bringing to a close an odd, albeit interesting period of postal history.

SAMOA

The Palm Trees Issues, 1886-1900

By Robert Odenweller

Continued from page 100, Vol. 56, No. 2, Sept. 1977

Other Marks

Also used by Davis was a straightline "Registered" mark which was applied in the same ink as the CDS. This first appeared in 1894 and is noticeable on the Hawkins covers (Fig. 40).

It appeared in blue on some of the bisect covers (Fig. 41), and returned to black with the cancellation two months later. A second type is known later, with the letters being shaped somewhat differently (Fig. 42). This second type is mentioned for the record although it is of relatively small importance as a mark philatelically.

Combined Use of U.S. Stamps on Palm Trees Covers

For many years there has been a difference of opinion concerning the reason and circumstances behind the combination use of U.S. stamps on Palm Trees Covers. The two schools of thought on the subject are divided between the belief on the one hand that the U.S. stamps were applied and canceled in the U.S.A. (San Francisco) and that on the other hand some U.S. stamps may have been applied in Samoa and canceled there. Other variations on the theme have been heard. It seems proper, however, to present here the theory which seems most likely as well as the substantiating evidence for it.

Basically stated, I believe that any U.S. stamp used in combination with the Palm Trees on cover which is canceled by a cork (usually cut into a grid) was applied and canceled in Samoa.

First it is necessary to consider why U.S. stamps were used at all. For Davis to secure the delivery of letters dispatched through his Post Office, it was necessary for him to enter into agreements with the Post Offices of other countries. As the stamps he



Fig. 40. A typical "Hawkins" cover. The "Registered" mark at the left, over the number 7384, is the only one used in Samoa until well after the fire. Here it is in purplish black.

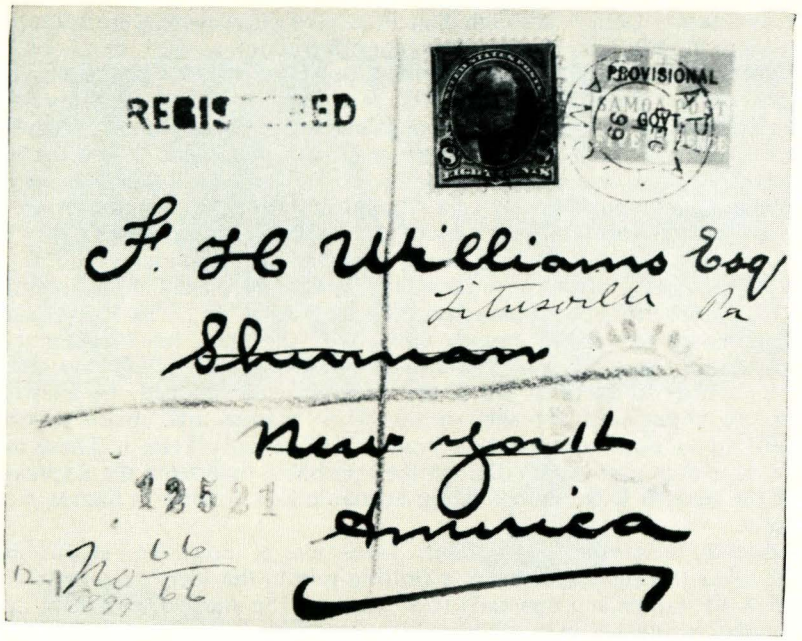


Fig. 41. The Registered mark was one of the few survivors of the fire of April 1, 1895. For the two subsequent months it was blue as was the Apia CDS.

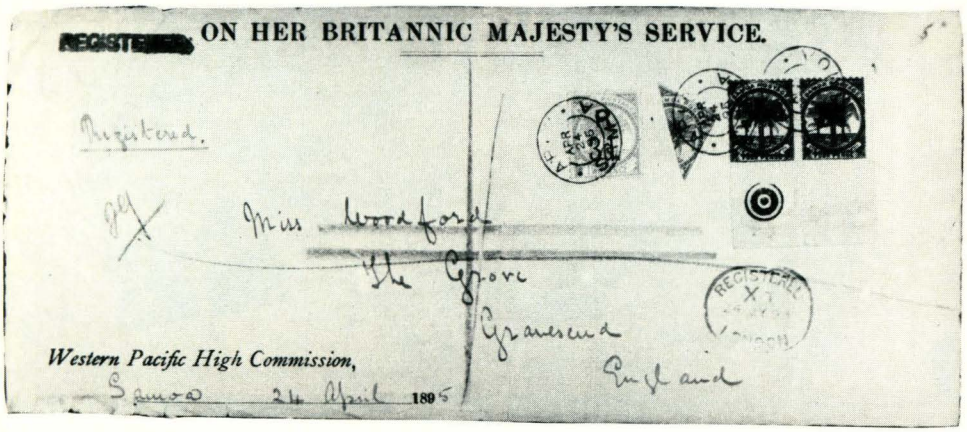


Fig. 42. In the final years of the David Post Office, a different "Registered" mark appeared. This mark differs in shape and size from the earlier mark.

used were printed by the New Zealand Government Printer and he had other dealings with New Zealand, it is only natural that he was able to make an arrangement with the Post Office of New Zealand.[51] By this arrangement "Samoan postage stamps are treated in New Zealand as available for the prepayment of correspondence forwarded by way of that colony from Samoa to other countries." This arrangement took care of all mail to New Zealand as well as that to the Australian States, since it was routed there via New Zealand in most cases.

Mail to and beyond San Francisco, however, was a bit more complicated. Through a special arrangement which in some way involved Mr. W. A. Cooper, a mail agent in San Francisco, letters from Samoa to San Francisco were accepted without any further

51. op. cit. Romney Gibbons p. 26.

payment necessary. Letters through San Francisco, however, were required in the earlier years to have a more universally recognized stamp as well. In a book about the Samoa Express Stamps, Mr. R. B. Yardley quotes an official in the San Francisco Post Office (Cooper?) who, wiring in 1893, said that correspondence from Samoa sent via San Francisco had "United States stamps affixed either at Samoa or San Francisco and paid for by the Samoan office." If this official's statement is correct, there must have been occasions when letters intended to be forwarded via San Francisco had the United States stamps attached in Apia, though no doubt the usual custom was that outlined in the letter from the secretary of the London General Post Office, i.e., "to forward cash to cover the postage along with the correspondence."[52]

Romney Gibbons further surmises that Davis might have been able to obtain "small supplies of stamps from American boats visiting Apia . . ." to "save him all the trouble entailed in forwarding money along with the mail, but how far this was a regular procedure must, I fear, remain an open question."[53] It now remains to examine a number of facts to see if the question may, indeed, be answered.

First to be considered are the various U.S. stamps off cover which appear occasionally in auctions which bear a Samoa CDS, usually Type 1. These are scarce enough in their own right and, although they probably date from the Express period, show that the idea of U.S. stamps being available and useable in Samoa was not an unusual one.

More directly concerned with Palm Trees usage, however, is an interesting registered cover to London. It bears a shilling rate in the form of a vertical strip of three Samoa 4d stamps and one each U.S. 10c and 15c stamp (Scott 226, 227) (Fig. 43). This cover is unusual in that it is one of very few on which the Apia CDS was not used. Instead, each of the five stamps has an obliteration of the same *uncut* cork applied to it. No other marks are found on the stamps. A close-up of the cork strikes is provided for comparison (Fig. 44). The front also shows registry markings of San Francisco (three handstamped straight lines of type, unframed, but not touching any

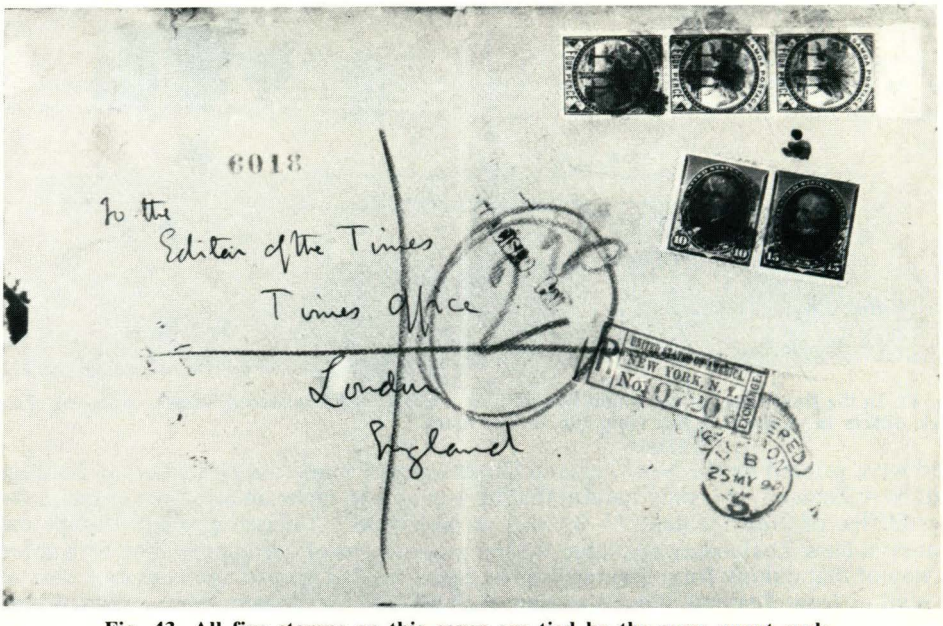


Fig. 43. All five stamps on this cover are tied by the same uncut cork.

52. ibid.

53. ibid.

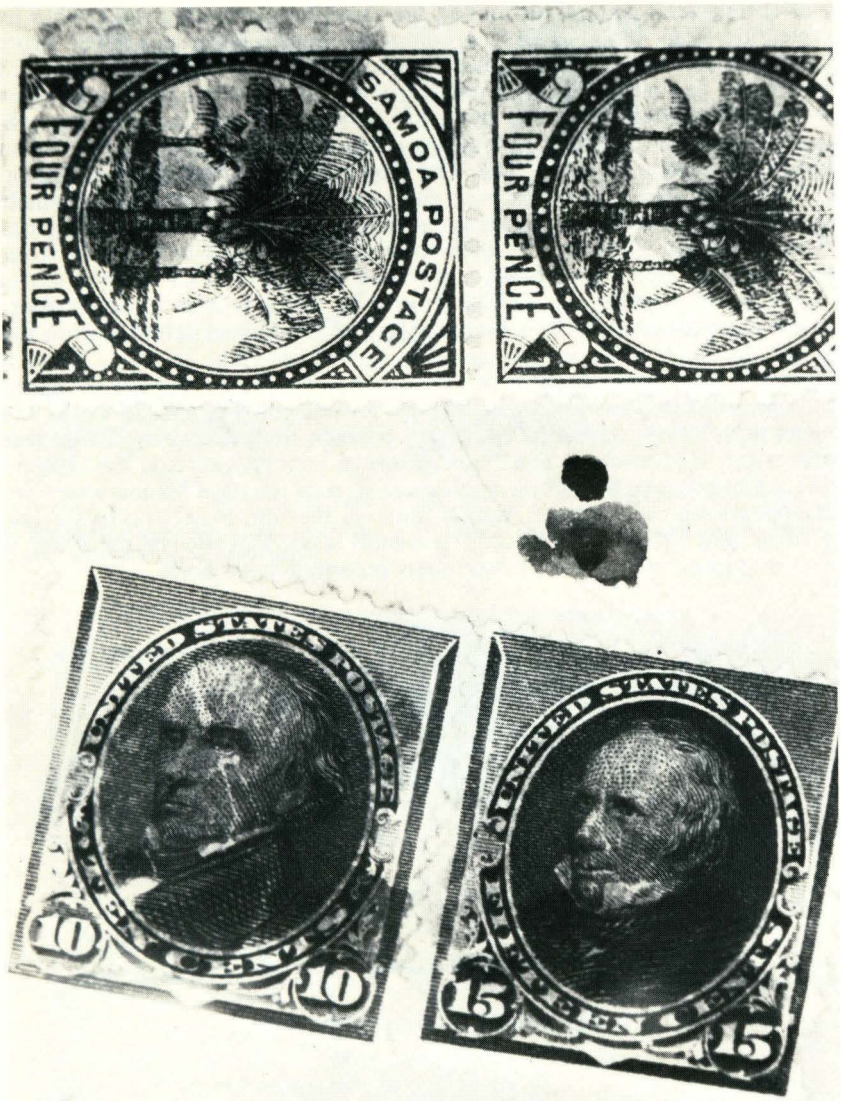


Fig. 44. A close-up of the cork cancellations on the cover of fig. 43. Notice that the pattern of the natural creases in the cork is visible in all of the impressions.

stamp), of New York (a label), and of London (a red handstamp). If it is to be assumed that the U.S. stamps had been added in San Francisco rather than Samoa, the presence of the same cork obliteration on both of them as well as the three 4d Palm Trees makes a problem which is difficult to explain. In that case, the Samoan stamps would have to have been uncanceled when the letter left Samoa, the U.S. stamps added in San Francisco and then all canceled with an uncut cork rather than the presumably very available San Francisco oval or even the registry mark. This possibility is far more difficult to believe than the more obvious explanation of limited supplies of U.S. stamps being available and applied in Samoa.

A similar cover owned by Mr. J. R. Hughes has the two Samoan stamps (1d and 2d) as well as the U.S. stamps all canceled with the same cork, but in this case it was cut into the usual grid. A San Francisco "Paid All" transit mark and Washington D.C. receiving mark are on the back of the cover.

A trio of commercial covers, all mailed the same day, provide even further insight into the question (Fig. 45). The first, a holograph signed letter and cover written by Robert Louis Stevenson to a relative, has the good fortune to be the only triple franked cover known, due to a need to be forwarded. As Stevenson was a prolific letter writer, it is not surprising that he would have his own supply of Samoan stamps. The centering and impression of the 2½d stamps is quite different from that on the second item mailed on the same day (Fig. 46). The important point, however, is that both of the U.S. 5c stamps (Scott 223) are from the same sheet as is obvious by shade and centering. Both are canceled by the identical cork grid. Finally, both are backstamped with a San Francisco CDS but neither shows on the front any marks from San Francisco. The third item, apparently a newspaper wrapper made from an envelope, has the same watery purple Apia CDS (Fig. 47). Since it is a 1d newspaper rate, however, the corresponding U.S. postage of 1c was an unusual denomination and was probably not on hand in Apia. As seems to have been done in other cases where unusual quantities of letters or rates of postage required it, the newspaper appears to have been forwarded to San Francisco, where a postal agent (W. A. Cooper?) working in agreement with Davis, added the necessary postage. In this case the stamp was a 1c Columbian issue. It received a San Francisco oval cancellation and the wrapper did not receive a San Francisco CDS on the reverse as was the case for the other two. No cork grid appears on the wrapper, which, outside the San Francisco oval, does not bear any other San Francisco marking. It would seem that one or the other of the marks was required, but no cover has been recorded with both.

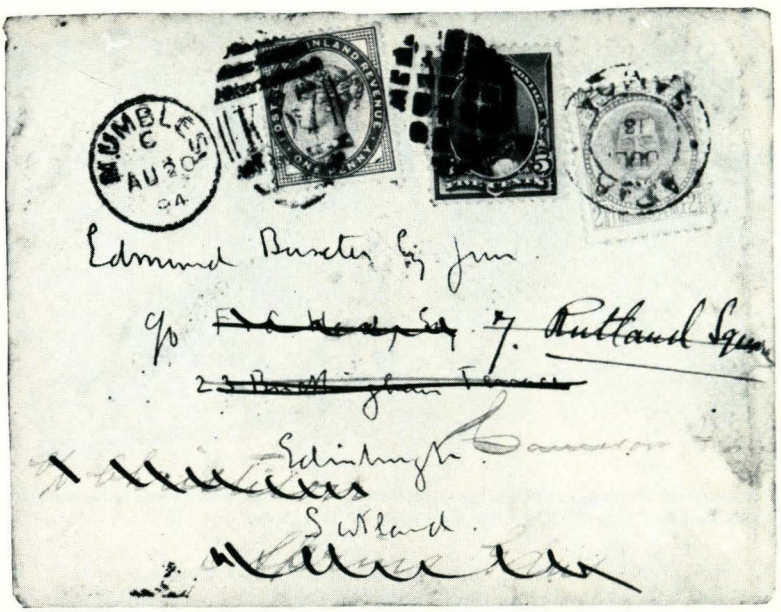


Fig. 45. The most outstanding Palm Trees cover—written by Robert Louis Stevenson and triple franked by a necessity to be forwarded, the only one known.

The use of the current Columbian issue as the presumed San Francisco addition and the earlier issues for those added in Samoa adds more weight to the argument. A U.S. Post Office would have on hand and use the latest issues more readily than would a distant agent less close to supplies. Many of the added stamps bearing the cork grid fall into a period where their use was superseded by subsequent issues in the United States.

Other pairs of commercial covers are known mailed on the same date with many similar features (Fig. 48). The two covers have almost identical characteristics, with

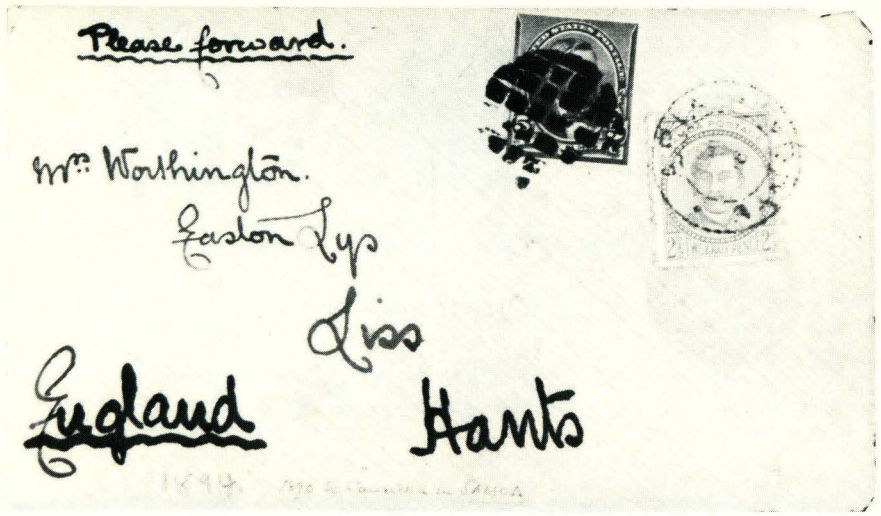


Fig. 46. Mailed the same day as the cover in fig. 45, this bears a U.S. stamp from the same sheet and is canceled with the same cork grid.

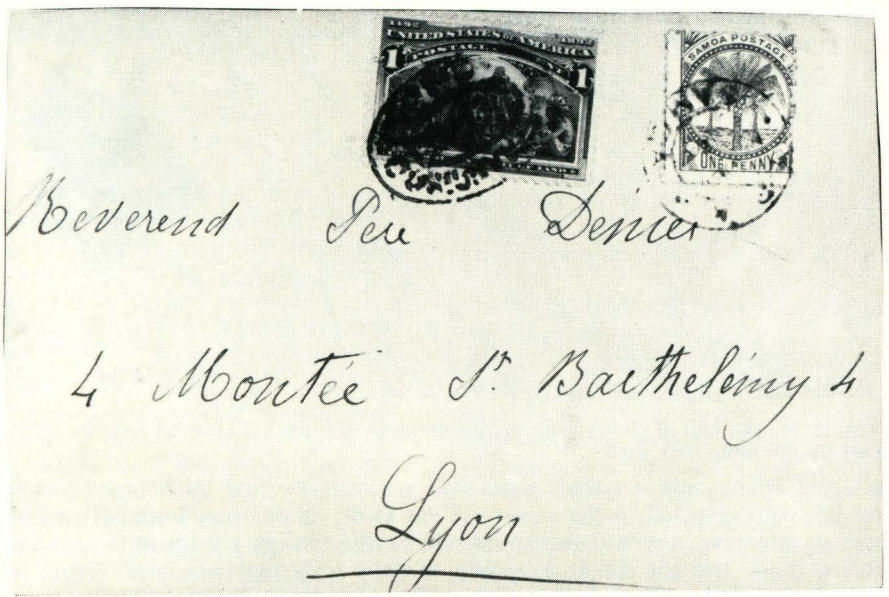


Fig. 47. The final item of the three mailed on the same day, this newspaper wrapper has the same Apia CDS as the other two. Presumably the unusual rate of 1¢ was not available in Apia so the Columbian 1¢ was added in San Francisco and canceled with the San Francisco oval.

each stamp from the same sheet as its counterpart, the same Apia CDS, and the same cork grid. (See Fig. 32 for a close view of these marks). The features of the U.S. stamps again speak strongly for local application.

Finally in support of the theory, is a cover seen at the International Philatelic Exhibition in Munich in 1972, IBRA München '72. Addressed to Köln (Cologne), it had one each of the ½d and 2d Palm Trees stamps, both canceled with an Apia CDS dated Aug 16, 1893, as well as a 5c U.S. canceled with the usual cork grid. The Samoan stamps were also tied with a San Francisco CDS dated Aug 31, 1893, but there was no San Francisco mark on the U.S. stamp. It would appear that the San



Fig. 48A, B. On this pair of covers, both mailed the same day, are U.S. stamps from the same sheet canceled by the same cork grid.

Francisco CDS is only a transit mark and accidentally tied the Palm Trees in the course of being applied to the cover. If the U.S. stamps had been affixed in San Francisco, however, it would seem a bit odd for the foreign stamps to receive the San Francisco mark and for the U.S. stamp to have only the cork grid, which is not otherwise recorded to have been used in San Francisco in any case.

A final point of illustration, this time showing the converse, is the Hawkins correspondence. At least 74 covers were mailed, all on the same day, Aug 1, 1894, bearing either 5½d (2½d postage + 3d registry) or 7d (not a genuine rate) in various combinations of stamps. All covers were registered and bear a wealth of marks, registry labels and even forwarding marks. All bear the same combination of U.S. stamps regardless of the Samoan postage — a 10c and 3c, Scott 226 and 221, properly paying postage (5c) and registration (8c). (See Fig. 40). In this case, however, for such a blatantly philatelic demand, it would have been unrealistic for Davis to have depleted his supplies and to have then been unable to handle the needs of regular customers. That this was some consideration to him seems borne out, since he seems to have availed himself of the option of forwarding the covers with the necessary

(Continued on page 311)

The Clubhouse

The Meeting of April 6, 1977

NEW BRUNSWICK and NOVA SCOTIA

Presented by Robert V. C. Carr

A full house greeted Mr. Carr who had journeyed from Youngstown, Ohio, to present us with a large and interesting display of the stamps of New Brunswick and Nova Scotia. After a brief introduction, Mr. Carr opened his remarks with a short survey of the postal emissions of those classic British provinces.

"The stamps of New Brunswick and Nova Scotia are often collected together since the provinces are adjacent and had similar postal requirements. In many respects, particularly with the pence issue, the stamps are also similar in design.

"In 1851, both provinces issued a 3d, a 6d, and a one shilling stamp. The basic design was a crown and floral one. New Brunswick had an orange 3d, a yellow 6d, and a violet shilling—each value having two shades. Nova Scotia had a blue 3d, a green 6d, and a violet shilling. Again, each value had two shades. Together, these engraved stamps are considered by many to be among the most beautiful of the classics.

"The postal rates in 1853 necessitated the issuance of a 1d stamp by Nova Scotia, while New Brunswick resorted to the use of bisecting.

"With the currency change in 1860, New Brunswick issued a 1c brown violet (two shades), 5c green (shades), 10c red-orange, 12½c blue, and a 17c black. Nova Scotia issued a 1c black, 2c lilac, 5c blue, 8½c green, 10c vermillion, and 12½c black—all on yellowish or white paper.

"The oddities of New Brunswick include the rare 1c imperf between and the one known sheet of the 2c imperf between, the largest multiple being two blocks of nine, one of which was shown by Mr. Carr. Of Nova Scotia, a minor oddity is the Queen's Earring of the 5c, and the imperf between of the 1c—the largest multiple known, a strip of twenty which was also shown by Mr. Carr.

"Bisecting was authorized by both colonies for the pence issue. Bisecting of the cent issue, neither authorized nor needed, does happen occasionally—a continuation of a past habit.

"The cancellation studies of Nova Scotia pence are rather brief. Shown in the frames were barred ovals in black, one having an H (Halifax). One oddity is the Baddeck cancellation with a 5c.

"New Brunswick cancels mainly follow the English numerical system, the number appearing in the right side of a barred oval. These were used even on the cent issue. Some of the numerals are extremely rare; many, the only ones known. Often, a town cancel can only be identified by these numbers." Mr. Carr displayed several of these unique proving covers that link the town to a cancel.

"Without a doubt, the covers emanating from these two colonies are of the greatest interest. The pence covers range from scarce to unique, with quality a great factor. Occasionally one requires a battered cover with an unusual rate simply because none other is available. The local 3d rated covers of New Brunswick are the major source of the numerical cancellations. The use of bisects, alone or with other stamps, presents some great rarities, as has been shown in the frames.

"The outstanding pence cover is a unique item; it is franked with not only the 3rd, but the 6d and shilling as well.

"A complete listing of the rates and known covers as of fifteen years ago may be found in the great work of Nicholas Argenti, "New Brunswick and Nova Scotia." Recently reprinted, it contains a small addendum which he prepared.

"There is a greater variety of rated covers of the cent issues due to the

greater number of stamps. Bisects on cent covers are quite rare, and many are faked."

Although he has never collected the stampless covers of these two colonies, Mr. Carr pointed out that the greatest research on them was done by Charles de Volpi. Too, much is found in the companion book to Argenti, Green and Jephcott's, "Postal History."

The most interesting story of the Maritime Provinces is that of the Connell Stamp which Mr. Carr related.

"Charles Connell was Postmaster-General of New Brunswick in 1860, when the currency change to the decimal system necessitated a new issue of stamps. For unexplained reasons, Connell's portrait appeared on the 5c stamp, the most commonly used. "The audacity of it all, etc." screamed the press and the legislature, demanding his dismissal. Connell resigned, but not in disgrace; he was later elected to the legislature.

"As tto the stamp itself, there is much unexplained controversy, caused by various reports issued by his family, his post-office secretary, and his son-in-law. It appears that he, himself, burned the entire stock behind his home and saved one sheet. Naturally, the stamp is very scarce. There is one known pair, and probably no more than twenty decent copies available to collectors. Another twenty or so are around, but in poor condition. Contrary to some reports, no used copies are known.

"The proofs are most interesting—many appearing in a multiple with the 10c stamp—and in various colors. There are some die-proofs on card, and one albino proof (shown in the panes). Many of the color proofs have been privately perforated and passed off as legitimate Connells. In the 1890's a red "specimen" proof was made—both in vertical and the very rare oblique (I have only seen one block.) The plates were then destroyed in Ottawa. There are various forgeries of the Connell—most are either perforated proofs or poorly executed lithographs. The illustrated forgery is of special interest to me, as its successful purchase at auction led to a great friendship with the late Nicholas Argenti. As he had been an unsuccessful bidder in the auction, he did want this photo for his book. A correspondence ensued, and I was privileged to make contributions to his book.

"The forgery was made for the Greenslade Brothers in Toronto. So exact was its measurements, especially the margins, that the printer became suspicious. The story should have closed with the destruction of the plates by order of Ottawa, but it didn't. The printer's son made a copy from the die, after it had been twice slashed, by gravure.

"I have in my collection "an imperforate" Connell which is on different paper from the proofs and is so described by the daughter of Mr. Smithson Connell's secretary. However, the printer has no records of such, and thus there is another mystery.

"When the Greene and Jephcott, "Postal History" was written in the early 60's, I had the only signature of Connell. Now some of his letters and even a twice-signed promissory note have been found. In addition, there is a recently discovered, very formal photograph made in Boston."

Mr. Carr went on to discuss the Express Mails. "One of my later studies of the provinces has been the Express Mails. Many years ago, I admired a small collection of New Brunswick Express Mails owned by Ed. Richardson. After obtaining it some years later, I became determined to make it the object of a detailed study, especially the issues of Favor's Express (BNAPS "Topics", Vol. 33, #5, Sept. 1976).

"Hiram S. Favor conducted a steamer express from St. John, New Brunswick to Boston, and stopped at Eastport, Maine. There were labels (the three known are shown—two orange and one green), and various stampings in both red and black ink. This period is between 1845 and the early 1860's. Some of the envelopes do not have the stampings, but might have "Per Favors Express."

"The forwarding agents of the provinces present scant information, with very few or no covers. E. W. B. Moody, Yarmouth, N. S. was one agent who forwarded the one cover shown (Ex. V. Greene). Keeler's Reading Room, Halifax—produced the two covers known—the one I show has the name

spelled Keeler's: the other is spelled Keefler's, and is in the possession of Max Guggenheim, Switzerland.

"Another early express was Ames and Co. Express. I have found only one from this outfit. It went from St. John, May 1848, to Boston. There is no other information on Ames.

"The one recorded circular of Turner's American Express (ex. Greene) is shown—of the early 1860's it emanates from St. John.

"The only recorded circular stamping (Ex. Greene) of Fishwick's Colonial Express, Dec. 17, 1866 is illustrated, The firm was established in 1857. There is a later Eastern Express envelope (name inked out) from a ship captain to his wife—with an unrecorded orange Fishwick label.

"Several other expresses did exist, but with no stampings or manuscript marking to identify covers.

"There were remainders of the cent issues of both colonies with Arthur Bartlett of Charlottetown, P. E. I., Stanley Gibbons, and Scotts of New York involved. The one exception was the Nova Scotia 5c.

"In the early 1890's, there appeared reprints of the pence issue of both provinces, printed in England—apparently by favor, since no records exist authorizing such actions. The paper and color were changed, making it easy to differentiate. Corner blocks of four of the Nova Soctia reprints are shown.

"As for forgeries, the great majority are lithographed and poorly done. I have several engraved forgeries of the pence types. However, the colors are off and the changes of design are readily discerned. A considerable number of the pence issue can be found cleverly repaired, especially the shillings.

"The faking of covers is particularly noted with the bisects—they must be carefully studied. They have been found in the best of collections!

"Lastly, the Coombes Brothers of St. John managed to obtain some town cancelers of New Brunswick, thus we find some very neat Bulls-eye cancels from some obscure towns on remainders. They also got the "B" canceler of Chatham, and Blue-canceled almost everything."

A brief question and answer period followed Mr. Carr's talk and the meeting was brought to a close.

The Meeting of April 20, 1977

UNITED STATES AIR MAIL STAMPS

Presented by Philip Silver

The evening of April 20th was especially enjoyable and entertaining. Past President Philip Silver held the large audience with his informative and amusing discussion of the first two issues (1918 and 1923) of U.S. air mail stamps.

The following is a brief rundown of Mr. Silver's remarks as he guided us through the meeting-room frames, well-filled with a fine showing of the stamps, proofs, covers and postal history of these early emissions.

The issues of 1918 and 1923 comprise what might be termed the classic period of United States air mail stamps. The first stamps ushered in the air mail service; the later ones were used as that service expanded.

The 24¢ carmine and blue stamp of 1918 was issued in connection with the inauguration of the first regularly scheduled air mail route in the world on May 15, 1918. That route stretched between Washington and New York with an intermediate stop in Philadelphia. That stamp has a special interest for all United States collectors because of what is probably the best known and most sought after error in 20th century philately, the 24¢ air mail invert.

Because of that error, known only on the first printing, a second printing was quickly performed by the Bureau of Engraving and Printing. For that printing, the word "TOP" in blue was added to the vignette plate. Shortly thereafter, a third printing was issued with the addition of the word "TOP" in red to the frame plate. All of the three printings are represented in the exhibit, a full sheet of

the first printing being a major attraction.

Effective July 15, 1918, the air mail rate was reduced from 24 cents for each ounce to 16 cents for the first ounce plus 6 cents for each additional ounce. Special delivery service which had been included in the 24¢ stamp was also a feature of the new 16¢ stamp issued in green. On December 16th, there was a further reduction to 6 cents an ounce. A 6¢ stamp in orange color was issued for that rate change. This was solely for air service; if special delivery was desired, it had to be paid for in addition.

The air service between Washington and New York was short lived. It was found by many users that service by rail was almost as quick [in some instances even quicker] and much less costly. Thus, on July 18, 1919, the Postmaster General issued an order terminating the service. That order stated, however, that the planes would continue to fly in order to pioneer and subsequently establish a transcontinental service between New York and San Francisco which, it was contemplated, would eventually be linked to most major cities in the country. First-class mail would be put on those planes on a space-available basis.

The collection shows a full range of postal history of the 1918-1919 period, including rare first day covers, all flown, first flight and commercial covers, plus covers flown to commemorate special events. The stamps of the 16¢ and 6¢ issues are represented by position pieces and proofs. The proof of the 6¢ orange stamp is probably unique.

The 1923 air mail issue consists of 8¢, 16¢, and 24¢ stamps for the transcontinental service scheduled to begin operation on July 1, 1924. The country was divided into three zones: New York to Chicago; Chicago to Cheyenne, Wyoming; Cheyenne to San Francisco. The rate was 8 cents per ounce for each of the zones. Thus, a letter to be carried from New York to San Francisco would require the 24¢ stamp. The transcontinental service, once begun, was never terminated. It was the forerunner of a vast network that eventually linked not only the major cities of the country but many smaller ones, as well.

The collection contains a showing of various position pieces for each of the three stamps of the issue plus a full range of postal history items. The covers illustrate coverage of the three zones and, in some instances, the combination service furnished by private contractors whose lines were linked to the transcontinental government route starting in 1926.

The very pleasant meeting adjourned with the usual question and answer period. It was enjoyed by all.

The Meeting of May 4, 1977

SPORTS ON STAMPS

Presented by Ira Seebacher

Because of circumstances too difficult to obviate, our scheduled speaker, Samade Khorchid of Teheran, was forced to cancel his appearance. Ira Seebacher pinch-hit in his stead, showing a large and varied cross-section of his sports and recreation philatelic collection.

The top American (thematic or topical) collection of Fipex, Sipex and Interphil, it has been pitted over the years against non-topical as well as topical entries.

Drastic changes have been wrought by F.I.P., the rule setter in international competition in the 20 years since the collection was shown at FIPEX. They created a difference between topical and what they termed *thematic* collections. Whereas the topical collection attempted to display those stamps relating to a certain subject, the thematic collection pursued the development or telling of a theme which was then enhanced by displaying whatever stamps might be necessary to that theme. Obviously, where no stamp existed the theme suffered. On the other hand, if ten stamps existed it was and still is permissible to use only one of them, one which might

be the least difficult or expensive to obtain. It really made no difference since little attention was paid to the magnitude of the theme and the philatelic virtues used to develop it. It was paid, rather, to the interest the chosen theme created in the judges' minds.

Knowing this, Mr. Seebacher's showing emphasized that the collection, though topical, is both highly specialized and highly diversified as well, differing from the usual collections shown at the club only in the area selected for collecting. Otherwise, it is no more or no less arbitrary than the collections of one country's stamps.

Using all 20 frames, Seebacher presented alphabetically by country a representation of sports stamps, stamps on cover, proofs, errors, essays, varieties, specimen overprints, designers' original drawings and essay projects. Included, too, was a sprinkling of locals, semi-officials, U.S. and foreign revenues; precancelled sports issues and a few facsimile "brow lifters."

By now, Mr. Seebacher pointed out, most countries have issued at least one sport stamp and today there are literally thousands of them. Therefore, those he showed in the frames were, of necessity, but a small part of the overall. They, however, made clear pursuit constituted a worldwide search of considerable magnitude.

At the tail end of his showing, Mr. Seebacher gave us a brief glimpse of other phases of the collection besides stamps on or off cover. There were examples of sports metered mail, mail with government applied sports cachets, Canadian and U.S. first flight covers bearing sports oriented cachets, pioneer aviation material reflecting long forgotten aerial jousts for distance, altitude and endurance; sports propaganda acancellations (Visit Brighton For Bathing), special event cancellations; sports corner cards, covers and stamps autographed by sportsmen; U.S. and foreign postal stationery; sports vignettes mint and used on cover; TCV and maximum cards and various other miscellany.

Surcease was happily achieved at 9:10.

NEW MEMBERS

No.	Name	Address	Collecting Interest
5004	R. Renee Bowden (reinstated)	NYC	Thurn & Taxis, Palestine forerunners
6015	Richard D. Carlson	Fairborn, OH	U.S. Postal History
6016	C. Holden Bachner	Gloversville, NY	U.S. 1847-1940 & 1861-65 cancellations
6017	Robert Outlaw	Chicago, IL	Blackjacks, Scott's C1s of the World, Confederates
6018	Charles Lang, Jr.	Whitestone, NY	U.S. Covers & Postal History
6019	Borivoj E. Machaty	Fresh Meadows, NY	Pre 1870 especially Turkey and German States
6020	Tom Geiger (Asso. Res.)	Hazlet, NJ	1902 Benjamin Franklin One Cent Green

Book Reviews

1978 Scott Standard Postage Stamp Catalogue, Vol. I and Vol. II, Editor-in-Chief, James B. Hatcher. Vol. I - 786 pages, Vol. II - 925 pages, plus addenda. Flexible binding. Scott Publishing Co., 530 5th Ave., N.Y., N.Y. 10036. Available from dealers and the Scott Pub. Co., $14.00 per volume.

The Scott Standard Postage Stamp Catalogue swells ever larger, as do the astounding number of new emissions, which continue to inundate the stamp world. This year Volume I has had to add 55 more pages and Volume II, 28—84 pages in all. Even more astounding are the number of price changes—70,852—to be found in these first two parts of the full four-volume whole. 43,296 changes are for listings in Vol. I and 27,554 for listings in Vol. II.

Editorial changes are few this year. The Europa Common Design Types section that appeared in the 1977 Vols. II to IV now includes the British Commonwealth nations and is a part of Vol. I, making it no longer necessary to hunt through various colonies to find omnibus illustrations.

As usually seems the case, prices creep ever upward, especially among the 19th century classics and early 20th century issues. Few countries show decreases.

Notable among those that do are Basutoland which shows decreases in 15 items in the type varieties of the 1961 provisional surcharges. Similar decreases occur in Bechuanaland Protectorate (through most of its 161 changes are up). Bhutan and Cyrenaica. In Cyrenaica more than half the price changes are downward.

Offsetting these few slippages are some spectacular rises. For example, outstanding jumps are found in such items as U.S. No. 5, the 1851 5c blue, type I. It hops $10,000, soaring from $50,000 to $60,000, Great Britain, No. 2, the 2p blue leaps from $1,350 to $2,750 (double its former value). Those great classics, the French tete beche emanations are even more spectacular. The 1853 1fr pair moves from five figures to six figures (85,000/$3,000 to $100,000/$40,000). No. 2b wings its way upward from $50,000 to $57,500, 6c from $40,000/$3,250 to $47,500/$3,500 and 8b from $110,000/$70,000 to $120,000/$80,000. Astronomical, indeed.

Added to the catalog in the U.S. section are several varieties of missing color or perforation as well as pricing for some previously unpriced errors and varieties.

British colonies continue to hold their popularity with Australia and New Zealand the heaviest in number of price changes. These, with their states and territories, add up to 26,320, not a small amount.

Canada continues to fly high as do most other popular areas in the British sphere.

Vol. II shows the same type of movement. Notably, there is extensive repricing in Belgium, France, Austria, Cuba, Angola and Finland to name a few. Belgium leads with 2,453 revisions, France follows with 2,228. Cuba has been given a thorough working over and shows 1,254 changes as has Angola which has ups and downs. Even tiny Finland boasts 1,009 changes in prices.

These are but a sample of the work that has gone into producing these annual volumes. Once again, Editor-in-chief James B. Hatcher and his doughty crew must be congratulated for their massive editing job—one that is not often easy and never stops the year round.

(Ira Zwiefach)

Postal Forgeries of the World, by H.G. Leslie Fletcher. Hardbound. 140 pages. Large format. Published by and available from Harry Hayes, 48 Trafalgar Street, Batley, West Yorkshire WF 7HA, England. 7.00 plus postage.

This publication fills a long existent need, for nowhere else can be found such a comprehensive treatment of postal forgeries. The author, a retired English dentist and ardent student of all forgeries, originally published this work in a series of articles in *Stamp Lover,* commencing in Volume 56, Number ½, for January/February, 1964. He based his articles largely on his own collection and research.

Photographs are included of the genuine and forged stamps, not always of good quality, but points of comparison are also given. The items covered include the forged early classics of Spain, Roman States, Naples, and Lombardy-Venetia; the Stock Exchange forgeries of Great Britain; the various 2-cent Washington forgeries from 1894 onwards; airmail issues of Chile (1934-38) and Ecuador (1945); and the wartime intelligence and propaganda forgeries of Germany, Italy, Austria, France and Netherlands. In all, 41 countries are represented.

As the author points out in his introduction, there are certainly still other postal forgeries, however, his book will surely be the standard reference for these interesting stamps for some time to come. Collectors interested in postal forgeries owe a debt of gratitude to Leslie Fletcher's labor of love.

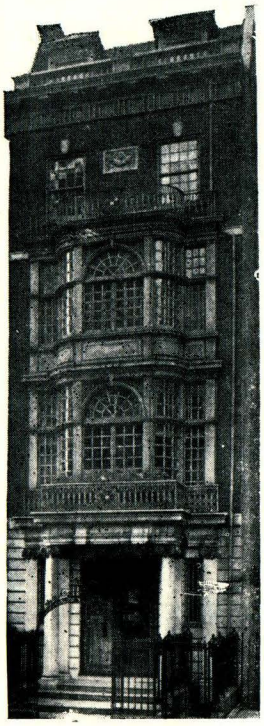
(Carl Walske)

PALM TREES (Cont'd)

payment to cover the postage, as in this case all the covers have U.S. stamps canceled with the San Francisco oval.

Indeed the only uses of the San Francisco oval, or more rarely the San Francisco CDS, seem to be on unusual rates, large registered covers, or in this unusual high volume circumstance. After the fire, when U.S. stamps were no longer found necessary, perhaps through eased worldwide acceptance of flourishing new postal systems, no cork grids at all are found, and the few instances of U.S. stamps are always canceled with the San Francisco oval. The line of easy distinction between covers before and after the fire follows the pattern already observed for the stamps.

(To be continued)



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However, there are hints in the literature that some early 20th Century French stamps may also have been thus engraved in two steps. In fact, we have two proven examples of it from the colonies—Congo 1900 and Somali Coast 1915 issues—for which die essays or proofs at two or more sizes are known (see illustrations and discussion by Stone, *Essay-Proof Journal* #s 89, 90, 133 and 134).

Finally Maury shows us die proofs of three stages in the making of the stamp. The first is from the master die without numeral of value (the numeral space was uncleared hence printed in solid color on the proof), on india paper in black (Fig. 3). Secondary dies, copied from the master die by means of coin press transfers to lead blocks which were then electrotyped, were made by the printery in sufficient number for each denomination envisaged and probably several spares. On these the numerals were engraved, most likely by staff engravers of the printery or Mint.

The first of these secondary dies was of the 25c, a proof of which is shown by Maury (Fig. 4). This value was the one shown on the original sketch and model, but it may only be a coincidence that this was also the first die value. In some other French and colonial stamp engravings the first numeral to be engraved was for the denomination most needed, to get production underway with minimum delay. In some cases this denomination was even engraved on the master die. Apparently, in the Dubois production, that was not the situation. Rather, we think, the choice of the 25 on the original sketch and model was to visualize how a two-digit number would fit clearly into the design. Contemporary announcements of the new issue in the journals imply that all the denominations were sent to the colonies at the same time, hence no priority for the 25c.

Be that as it may, the first die of the 25c was rejected, by the printery presumably, because the numerals were deemed too large and thick for a clear and handsome effect. It was redone with the results shown by another die proof in the Maury collection that is identical to the printed stamps. All the other denominations were made in the same way with thinner smaller numerals, which Maury illustrates in a set of die proofs printed in black on india paper.

(To Be Continued)

1977 PROGRAM AND CALENDAR OF EVENTS

September 21 — *THE FIRST HUNGARIAN STAMPS & THE CLASSICS OF 19TH CENTURY HUNGARY*—Gary S. Ryan, Northwood, England

October 5 — *TURKEY, 1863-64,* Tewfik Kuyas, Istanbul, Turkey

October 19 — *MAURITIUS,* Hiroyuki Kanai, Ashiya, Japan

November 2 — *UNITED STATES, 1861-68 ISSUES,* William K. Herzog, Saginaw, Michigan

November 16 — *HONG KONG & WORLD WAR II,* Peter Shek, Staten Island, N.Y.

December 7 — *WAR COVER CLUB,* Theo Van Dam, Moderator

December 21 — *BOARD of GOVERNORS' OPEN HOUSE*

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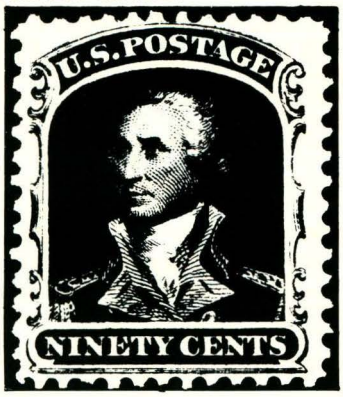
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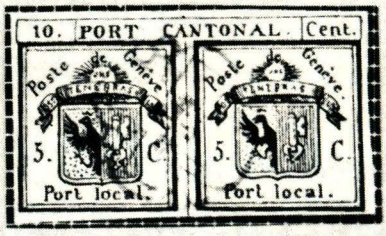
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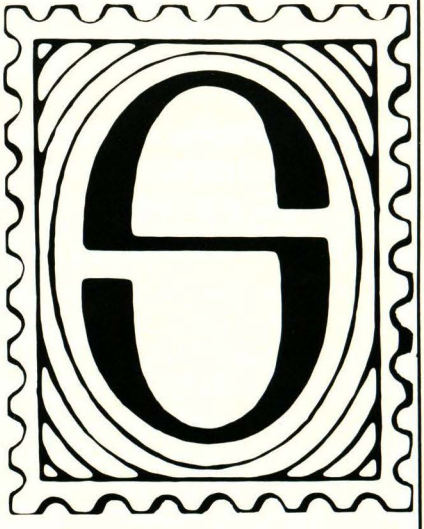
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