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COLLECTORS CLUB PHILATELIST

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Vol. XVII. APRIL, 1938. No. 2.

A Historical Catalog of U. S. Stamp Essays and Proofs

By CLARENCE W. BRAZER.

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Foreword.

JOHN K. TIFFANY of St. Louis was, in his time, the greatest student of the history of United States stamps, and of the essays and proofs that led up to the finished product, as well as of the reprints and forgeries that followed subsequently. He gathered together a wonderful library to aid his studies, and in 1883 wrote three books in French which were published by J. B. Moens in Brussels and later were bound in one volume entitled "Les Timbres des Etats-Unis D'Amerique" illustrated with 183 engravings. These were revised and recast with omissions and additions, and republished in English by C. H. Mekeel in 1887, with a final edition in 1893, entitled "The History of the Postage Stamps of the United States." This book gave an excellent history of the production of our stamps in chronological form, including official reports and correspondence not now available. His listings not only included shades and varieties of the stamps, but all essays and proofs then known to him, many even being illustrated. The Earl of Crawford, purchaser of Tiffany's library, followed Tiffany's chronological listing in the arrangement of his historical collection of U. S. essays and proofs and stamps, and thus established a logical arrangement now highly considered and frequently followed by modern collectors.

Much desirable data was more available fifty years ago than it is to-day, since many more issues have occurred to increase the clouds and obscure the facts concerning these early issues, in the great volume of additional new information covering the whole subject to date. Since his time, however, many new discoveries have been made, so that his most excellent work needs revision. For this work, I have not hesitated to quote whatever is useful to complete the record.

Sources of information will have the same references, (1) etc., throughout.
(1) A Hundred Years of Bank Note Engraving in the United States by Robert Noxon Toppan, New York, 1896.
(2) History of Philadelphia by Scharf & Westcott.
(3) Line-Engraved Postage Stamps of Great Britain by E. D. Bacon.
(4) American Engravers on Copper and Steel by David McNeely Stauffer.
(5) The 3c Stamp of the United States, 1851-1857 Issues. by Dr. Carroll Chase.
(6) History of U. S. Postage Stamps, by John N. Luff.
(7) Revenue Stamps of the United States by George L. Toppan, Hiram E. Deats and Alexander Holland.

John N. Luff in 1902 exhaustively covered this field, as to stamps only, in his authoritative "magnus opus" entitled, "The Postage Stamps of the United States", and this book will of necessity be referred to frequently.

Primarily this work might best have been written by Henry G. Mandel, as a companion book to his confrere John M. Luff's great work published about the time of Mr. Mandel's death. On May 29, 1902, John N. Luff wrote in an obituary notice published in the *American Journal of Philately* at that time:—

"For many years Mr. Mandel held an important position in the American Bank Note Co. He possessed a thorough and unusual knowledge of engraving, lithography, printing, photography, paper, colors, machinery, and all the mechanical sides of the business of making bank notes and postage stamps. Having these gifts and being interested in the collection of stamps, he was able to give much useful information and assistance to others who were writing and studying about stamps. We owe to him our knowledge of a number of interesting varieties, especially in the stamps of the United States. He was also able to obtain much valuable historical and statistical information concerning the stamps of this country."—"His collection of the stamps of the United States was of unusual merit, and completeness, and contained many fine and scarce things. But his collection of United States proofs and essays far outshone all his other philatelic holdings. In it can be traced the history of all United States postal and fiscal issues; every stage of manufacture is shown, from the initial sketches of the designs to the finished product. It contains proofs in every stage of the work, trials of color, of paper, of devices to prevent the cleaning of stamps, safeguards against counterfeiting, rejected designs and many similar things. The quantity and variety are almost bewildering and very many of the specimens are unique. It is to be hoped that the collection will be preserved intact as a monument to its founder. Because of its historical interest, its proper place would seem to be among the Government archives."

Secondly, the Earl of Crawford, who procured much of Mr. Mandel's collection, and who perhaps had the world's greatest collection of United States essays, proofs and stamps, containing many invaluable historical notations from his study, and from information which he had ample funds to obtain, should have had a printed record made of his monumental collection before it was dispersed in 1915.

Thirdly, Edward H. Mason, a lawyer of Boston, whose great collection contained much of Mr. Mandel's, and who published in 1912 monograph lists entitled *"Essays for United States Postage Stamps"* and *"The Proofs of U. S. Stamps,"* as well as *"The Proofs and Essays of U. S. Envelopes"* in the *Philatelic Gazette* for 1910, possessed two or more volumes of typewritten illustrated lists of essays and proofs with hand written notations up to the time of his death early in March, 1917. These are now in my possession.

Having in the course of collecting U. S. essays, proofs and stamps come across much interesting historical data referring to the submission of essays and the making of proofs, and having found many examples that were not included in either Mr. Mason's or Louis K. Tiffany's lists (now out of print and inaccessible to most collectors) I have ventured upon this work in order that others might have as a guide the historical data so difficult to obtain. I have not found it easy to ascertain the origin and history of these essays and proofs which led up to the finished stamps, as most of the original records and correspondence are not now obtainable in the Government files, supposedly having been destroyed since 1901 when some of them were available and a few letters of 1876 were copied by Mr. Mandel. Other letters from June 11, 1851 to August 4, 1861, were published by Joseph A. Steinmetz in 1913.

The various designs submitted for stamps, experiments with patents of different kinds to prevent the use of stamps a second time and the numerous trial colors submitted for official approval are extremely interesting and historically valuable. The joy of collecting die and plate proofs, which are the finest impressions of a stamp design, is only known to those fortunate enough to have seen them. They are made with the greatest of care and with the most expensive and brilliant inks, while the die and plate are wiped scrupulously clean.

Plate proofs are valuable to the student of stamps, for any difference in the design found on a stamp that is not on a die proof is an indication of a plate variety. Specialists usually attempt to have a dark colored die proof, and most of the fine collections include as many essays and proofs as possible.

Most of the prize-winning collections in the 1936 International Exhibition had essays, die and plate proofs of the stamps exhibited. Fifty years ago the late Earl of Crawford established this high standard of collecting, a standard which has been extensively followed in Europe for years by the best collectors and more recently in this country. Through a knowledge of the proofs and experimental essays, one gains a better knowledge of the stamp. It protects the collector from imposition, because some unscrupulous European dealers have faked proofs which have been sold to the uninitiated as stamps. A superficial knowledge of proofs is all that is necessary to prevent such deception.

In some cases proofs are so rare that they are much more valuable than the stamps they represent. Varieties also exist that are not found in the stamps, such as the inverted proofs.

For many years, because of a lack of available information, proofs were not fully appreciated in this country. The great rarity of some of the essays and die proofs is becoming known, perhaps because they have been recently listed in the U. S. Specialized Catalogue. However, the demand has greatly increased. As more definite information becomes available to collectors, the popularity is certain to grow, and since the supply is strictly limited, the value is apt to increase.

Bibliography. The first catalogues published in the United States included all the known essays and proofs as well as the stamps. Hence they were collected generally. The first individual listing of U. S. essays in English was made by John K. Tiffany in 1887. Several additional chapters on postcards, etc. were included in an earlier French printing. He also published a list in the *American Journal of Philately,* second series, Vol. 2, 1889. The next listing was a check-list of U. S. adhesive postage, revenue, and private proprietary stamps by George Toppan, published in 1904. In 1911, Edward H. Mason, the great essay and proof collector, published a handbook entitled, "Essays for U. S. Postage Stamps," followed by a supplement entitled, "More Essays" in 1912. Mason also wrote a series of articles for the *Philatelic Gazette,* then published by J. M. Bartels Company, which were reprinted in booklet form and covered "Proofs of U. S. Adhesives and Envelope Stamps." In this check-list he attempted to list, largely from his own collection, papers and colors then known to exist as well as a description of the design. He also gave some historical information, part of which has been found incorrect. None of these articles, however, could be illustrated. These lists have not distinguished clearly between the postage, envelope, and revenue essays.

Clarence H. Eagle had a most exhaustive collection of U. S. revenues, essays, and proofs, which he gave to the Congressional Library where it may now be seen.

Proofs may also be seen in the Smithsonian collection at Washington, D. C., the Miller collection in the New York Public Library, and the Tapling collection in the British Museum. Many unique U. S. items are, no doubt, still in collections formed from twenty to forty years ago when the Mandel, Mason, Eagle, Worthington, and Crawford collections were distributed.

Students have generally referred to, and sometimes have even listed, the known varieties of essays and proofs when writing on individual stamps. Dr. Carroll Chase has done this consistently in all his writings on the U. S. 1847 and 1851 issues, as did the late A. B. Slater, John N. Luff, Joseph S. Rich, Sir Edward D. Bacon, Elliott Perry, Stanley B. Ashbrook and many others.

Many of my philatelic student friends have been most helpful with their rich experience and clear memories, namely J. M. Bartels, Elliott Perry, Perry

W. Fuller, John Kleeman, A. Krassa, Charles J. Phillips, Hugh M. Clark, and A. W. Hall, Director of the Bureau of Engraving and Printing, to mention only a few of these whom I have bothered most, among many who have been helpful. Search of the files of old magazines has produced isolated articles, old auction sale catalogues giving brief descriptions of many uncommon items, and much research in Government documents has provided accurate information, all of which I have aimed to incorporate in this work.

Chapter I.

THE ENGRAVING FIRMS.

THE process of designing, engraving and printing of United States adhesive stamps has, with few exceptions, been identical with the production of bank-notes, in order to safeguard against counterfeiting. Some of the same designers and engravers work alternately on postage stamps, revenue stamps, bank-notes and other securities, such as bonds and certificates, so that what applies historically to one applies equally to the other, with the exception that only those qualified to produce the most delicate work were engaged upon postage stamps, due to the necessity of fine work in a small area.

Prior to the close of the Civil War most of the banks throughout the world issued their own engraved bank-notes, so that engraving of bank-notes, and works of art before the development of photography, attracted many eminent artists. Some of these combined with engraving firms including also clever inventors who did much to advance the art of engraving. Patents gave their firms particular advantages over competitors, and a high degree of skill amongst designers and engravers developed from the competition of the times.

The first known mention of engraving in America is recorded in the unpublished archives of Massachusetts (Vol. C1 pages 238, 320 and 360) which contain a bill dated March 12, 1702-3 by Jno. Conny for "graving 3 plates for Bills of Credit £30.00.0." At the breaking out of, and during the progress of, the Revolutionary War, paper money, was put in circulation by the Colonies, and by the Continental Congress, which notes were engraved by James Smithers who came to Philadelphia in 1773. The notes issued by the Provincial Congress of Massachusetts in 1775 were engraved by Paul Revere(1) who was then considered the best of the four American engravers of his time.

Philadelphia was the mother of line engraving, and until the last half of the nineteenth century most of the best engravers of the country worked there and resided nearby. The first bank of North America was established in Philadelphia in 1781 and this institution has continued to flourish to this day. In 1791 there was established in Philadelphia the Bank of the United States with its various branches, as that city was then the national capital, and has from the beginning been the seat of the main United States Mint. Some of America's very best artists and engravers have been engravers and die sinkers to the Mint where all of our coins and many medals, have been designed and engraved. Die sinking from wax or plaster models, by great artists, is quite different from line engraving but the method used for coin dies is similar to that still used for U. S. envelope stamp dies.

Practically all U. S. adhesive stamps are produced from line engravings. Prior to 1894 all U. S. Postage stamps, and most of the U. S. Revenue Stamps, were produced by private engraving firms. The history of these firms is closely connected with their products, which are the subject of this book.

Engraved dies were the valuable stock in trade of these firms. They were re-used, re-engraved and combined in new forms for new uses. Parts of the designs of our U. S. stamps may be traced from the work of the firm (as on bank-notes) which produced the original die, through their successors under other firm names. It is therefore desirable to trace the history of the firms who produced our stamps from their antecedents to their successors, who inherited

the dies. For this reason the parts of our stamps not definitely known as the work of a particular engraver may have originated with any of the firms' antecedents skilled in that line of work. The early firms were partnerships composed of experts of various skills in engraving. These later developed into Companies. Bank-notes, etc., produced by these firms usually contain the firm name "IMPRINT".

PHILADELPHIA ENGRAVING FIRMS.

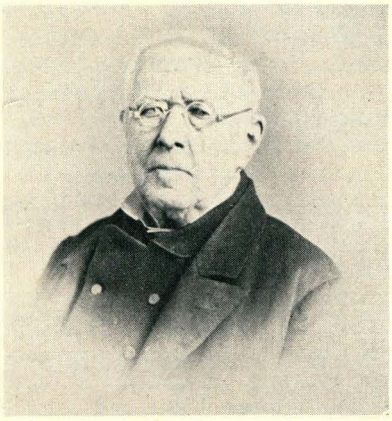
Robert Scot—Letter Engraver, (1750?-1824-?) was an educated English engraver who came to Philadelphia about 1780. Charles Toppan said he was "skillful in the department of lettering and a favorite engraver." His name appears in the Phila. Directory for 1791 as an Engraver at 36 Chestnut St., later moving to 2 Carters Alley. In 1793 he was appointed Engraver to the Mint then recently established. In 1797 his title in the directory was "Engraver and Copper Plate Printer" though he was still connected with the U. S. Mint where in 1824 (when Scot probably died), he was succeeded by William Kneass(2) (1800?-1840) Picture Engraver of Kneass & Dellaker, and Kneass, Young & Co.

Murray, Draper, Fairman & Co.

This firm became the most celebrated bank-note engravers of their time in this country. The names of their successors as taken from Philadelphia Directories follow:—

1810–1818	MURRAY, DRAPER, FAIRMAN & COMPANY, 47 Sansom St.
1819–1820	MURRAY, FAIRMAN & COMPANY, 47 Sansom St. 1819—John Draper, **inquire** 47 Sansom St., Firm dissolved Nov. 9, 1822.
1822–1823	FAIRMAN, DRAPER & COMPANY, 45-47 George St.
1823–1827	FAIRMAN, DRAPER, UNDERWOOD & CO., 47 Sansom St. (Gideon Fairman, John Draper, Thomas Underwood, Asa Spencer)

George Murray—Picture Engraver, (1770?-1822) the senior partner, was born in Scotland and was engraving in London in 1796. He studied with Anker Smith in London(2) and came to Philadelphia to work on Dobson's "Encyclopedia" a short time before the founding of the famous firm of MURRAY, DRAPER, FAIRMAN & CO. of Phila. in the latter part of 1810, which firm name continued until after his death in Philadelphia on July 2, 1822.



—Photo by courtesy of Theodore H. Saulnier.

John Draper in 1865.

John Draper—Letter Engraver, (1770?-1865?) was(4) Robert Scot's pupil and assistant. John Draper was born in Pennsylvania and was known as an

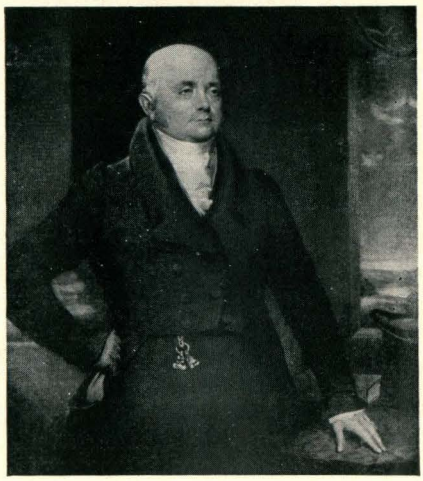
engraver as early as 1794. He became a skillful letter engraver and was one of the founders of the firm. John Draper was engraving for Dobson's edition of Rees' Encyclopedia in 1794-1803. The directories of Philadelphia contain the name of "John Draper, Engraver, 60 Walnut St.," continuously from 1829 to 1846. The odd listing in the Philadelphia directory for 1819 "John Draper, *inquire* 47 Sansom St." the address of his former firm, indicates that he was absent from the city. From 1819 to 1823 his name is not listed. This is the period when Fairman, Spencer and Perkins were absent in London. The name of Fairman is however continued in the firm name. John Draper is not listed after 1846. He was well known to Henry E. Saulnier of the later firm of TOPPAN, CARPENTER, CASILEAR & CO. from whose grandson, Theodore Saulnier, I have obtained the above photograph which was originally presented to W. C. Smilie in 1865.

Gideon Fairman—Historical Designer & Engraver, (1774-1827) ([2]) was([4]) born in Connecticut June 26, 1774 and died in Philadelphia March 18, 1827. He began life as a blacksmith but was later considered to have the greatest talent and taste of any of the vignette and portrait engravers in the country, and few equals in Europe. Previous to his coming to Philadelphia in 1810 from Albany he had been apprenticed to learn silver plate engraving from Isaac and George Hutton, jewelers and engravers. He had acquired considerable reputation in Albany by his excellent and artistic work done under his own name as an Engraver for some of the banks of New York and New Orleans. In Philadelphia while a member of the firm of M. D. F. & Co. he also designed for other engravers and engraved under his own name, which may account for some work of the firm omitting his name from 1823 to 1826. Most of his work was upon small figures and vignettes for use on bank-notes, and some were possibly later used on stamps. He was a fine engraver of portraits. W. S. Baker mentions two portraits of Washington from Stuart's painting, as being engraved by Fairman. He copied Charles Heath's (famous English Portrait Engraver to the King) vignette for the Bank of North America upon a steel die, which was used by that bank for many years. He is said to have been a Colonel of Militia in the War of 1812.

Gideon Fairman accompanied Jacob Perkins, Asa Spencer and Charles Toppan to London in 1819 where they formed the firm of PERKINS, FAIRMAN & HEATH of 29 Austin Friars, London.([3]) In 1820 this firm moved to 69 Fleet St. but Fairman withdrew in July 1822 and returned to Philadelphia where the firm of MURRAY, FAIRMAN & COMPANY seems to have been continued during his absence. Fairman was a partner of Cephas G. Childs in 1824, but he continued in the old firm under the name of FAIRMAN, DRAPER, UNDERWOOD & CO. until his death on March 18, 1827. Gideon Fairman died at the age of 51 years. His son Richard Fairman was born in 1788 but died in 1821 too young to make a name for himself.

Asa Spencer—Bank-note Lathe Engraver (1790?-1853?) ([4]) was born in Connecticut and died in England. From 1815 to 1853 Spencer was a member of the firm of MURRAY, DRAPER, FAIRMAN & CO. and their successors. In 1839 we find mention of his son Asa Spencer, Jr. as a member of his firm UNDERWOOD, BALD, SPENCER & HUFTY. At the suggestion of Jacob Perkins he improved Christian Gobrecht's process for applying geometric lathe work with an infinite variety of designs to bank-note engraving, made improvements in the medal-ruling machine, and introduced other devices connected with the manufacture of bank-notes. The geometric lathe was subsequently improved by Cyrus Durand of New York and C. W. Dickerson of New Jersey. He accompanied Gideon Fairman and Jacob Perkins to England in 1819, but Spencer returned to Philadelphia in July 1822 and later published a few book illustrations made with his medal-ruling machine.

His son, Asa Spencer, Jr., was his partner in the firm of UNDERWOOD, BALD, SPENCER & HUFTY from 1839 to 1843, and both are listed as Engravers in the 1844 directory.



Jacob Perkins.

Jacob Perkins—Engraver (1776-1849)(2) was(3) born(4) July 9, 1776 at Newburyport, Mass. where in 1795 he invented the first machine to put heads on nails. His factory is still standing there. In 1816 he joined the Philadelphia firm and by his mechanical talent, revolutionized the process of engraving and printing. Prior to that time engraving of bank notes was done on copper, a process which permitted about 5000 impressions to be made from a single plate. Perkins invented what were known as "sterotyped steel plates," the process of hardening a steel die without destroying the engraving, from which about 30,000 impressions might be made. He also invented the transfer press and the process of "Transfering" of engraved work from one piece of metal to another piece of metal, which he called a "Siderographik" process, upon the soft steel surface of a transfer roll to take up a relief from the hardened steel die, and, after hardening the transfer roll, to transfer the engraving to a soft steel plate, thus making duplication possible. To this invention we credit the producing of 100 or more duplicates of the original engraving on a steel plate, that eventually in 1840 made possible the first issue of British postage stamps. In conjunction with Asa Spencer, Perkins is also said to have perfected the application of lathe work producing colorless engraved line, oval or circular geometric patterns and combining various pieces of such work upon the same plates, whether flat, convex or concave. The lathe was originally invented by Christian Gobrecht. Perkins' idea was perfected by Spencer and in later times further perfected by Cyrus Durand.

The reputation of MURRAY, DRAPER, FAIRMAN & CO. was such, particularly after Jacob Perkins had joined them in 1816, that Sir Charles Bagot, the British Minister resident at Washington, urged the firm in 1818 to go to Europe for the purpose of offering their services to the Bank of England, whose notes had been recently counterfeited. Perkins plates were then considered impossible of imitation by counterfeiters. Those plates were composed of steel blocks covered with engraving consisting principally of the denomination repeated in very small letters. Mr. Perkins was also the first to make and employ a roller for applying the ink to the engraved bank plate, instead of a dabber,

which had been formerly used; the roller distributed the ink over the surface of the plates with greater regularity and evenness.

The suggestion of Sir Charles Bagot being favorably received, two members of the firm, Messrs. Fairman and Perkins, accompanied by Asa Spencer and Charles Toppan, with Machinists, went to England where they arrived in June 1819, the other partners remaining in Philadelphia.

In 1818 the Philadelphia directory lists "Jacob Perkins, patent engine & manuf., Pearsons Court and Sansom above Eighth." *also* "Perkins & Jones, patent fire engine and hose pump, Pearsons Court." The firm of MURRAY, DRAPER, FAIRMAN & CO. were also at that address the same year! The following year (1819) the listing is "*Jacob Perkins & Co.* patent engine & manuf." at the same address. In 1820, after Perkins went to London, he apparently left a partner to look after this engine business for the name listed is "*Perkins & Bacon*, patent engine & manuf. Pearsons Court, Sansom above Eighth." Apparently Joshua Butlers Bacon, Perkins' son-in-law, was left in charge of Perkins interests in Philadelphia for that year and followed over to London in 1821, where he was again Perkins' partner. What an odd coincidence in Philadelphia foretelling the firm name to be founded nine years later in far off London! Both Perkins and Bacon came from America to produce the first British adhesive postage stamps!

The firm of PERKINS & FAIRMAN was formed in London in July 1819. Perkins had a 3 year agreement dated May 18, 1819 with Asa Spencer for the use of the patent of white line engraving([3]) in England. On Dec. 20, 1819 the([3]) name of the firm became PERKINS, FAIRMAN & HEATH, 29 Austin Friars, London, which included Charles Heath, the famous vignette engraver. They were hospitably received in London, but were not successful in obtaining the work of the Bank of England, though they were awarded £5,000 to cover their expenses because of being invited to come to England. Sharff & Wescott's History of Philadelphia says, an English engraver had after many efforts, succeeded in imitating their lathe work but other writers say the Americans were predetermined against from the first. It was probably too soon after the War of 1812.

Fairman, Spencer and Toppan returned to Philadelphia in July 1822.

After Fairman withdrew in 1822, the English firm became PERKINS & HEATH. Joshua Butlers Bacon who had married Perkins' daughter joined the firm in December 1821, and in 1829 the firm name became PERKINS & BACON. In 1834 Henry Phillipson Petch was admitted to the firm for a time under the firm name of PERKINS, BACON & PETCH which later became PERKINS, BACON & CO. producers of the first adhesive postage stamps issued by Great Britain May 6, 1840. Perkins remained in England where he also patented a steam cannon then capable of firing a projectile farther than with gunpowder.

Perkins died in Scotland, July 13, 1849; Bacon died in October, 1863; Petch died in June, 1852.

Thomas F. Morris, Jr. says:

"This one man played a more important part in the historical background of bank-note work than any other person. His career was spectacular. During his youth, while employed as a goldsmith, he gave evidence of initiative and inventive ability, and on the death of the proprietor of the shop, Perkins assumed charge of the business when only fifteen years of age. Seven years later he was commissioned by the State of Massachusetts to engrave dies for copper coinage. It is recorded that the old Massachusetts cents with the Indian and the eagle were coined from the Perkins original die. He then became interested in the technical problems of bank-note engraving, and having moved to Philadelphia in 1814, he met GIDEON FAIRMAN, of the well-known bank-note firm of MURRAY, DRAPER, FAIRMAN & COMPANY.—During this early period the banks throughout the country were considerably alarmed by the increase in spurious money being made by unscrupulous persons and many banks were forced to close their doors. With the same resourcefulness which characterised his earlier efforts, he perfected a machine, which was patented some

fifteen years earlier, one claim of which read "Essentially founded upon the assumption that the bank note may be made to contain so great a quantity and variety of work, extremely difficult of imitation, that a single note so made would cost the counterfeiter more than he could obtain by passing hundreds of them." This machine now commonly known as the Transfer Press, revolutionized the bank-note industry of that period in that it was possible by such process to make fac-similes from the original."

"His ingenuity led him to experiment with steam boilers, whereupon he invented a process of generating high pressure steam. He invented and took out a total of 33 patents on different inventions, among which he constructed a model of a steam machine gun and demonstrated to the Duke of Wellington that by such process it was possible to discharge cannon balls at the rate of approximately 1000 a minute. There are many inventions credited to him—such as an improved paddle wheel, method of warming and ventilating rooms, an instrument to indicate the speed of moving vessels (and depth of water under them), and many other numerous devices. Perkins was awarded several gold medals by Engineering Societies in England for his pioneer work in the advancement of science. He continued in his business activities until his 70th year. The name of Perkins and his inventive genius add much color to the history and development of the process by which the government and the bank-note companies can produce many thousands of stamps in a single hour."

Joseph Perkins—Engraver, 34 S. 6th St., Philadelphia, was another J. Perkins listed once in the directory for 1823.

1823–1827	FAIRMAN, DRAPER, UNDERWOOD & CO., 45-47 George St.
1828–1831	DRAPER, UNDERWOOD & CO., 47 Sansom St. ab. 8th.
1823–1833	ROBERT BALD, Engraver, 47 Sansom St.
1833	DRAPER, UNDERWOOD, BALD & SPENCER, 47 Sansom St.
1835–1837	DRAPER, UNDERWOOD, BALD, SPENCER & HUFTY, 47 Sansom St., (John Draper withdrew to form firm of Draper, Toppan, Lonacre & Co.)
1837–1839	UNDERWOOD, BALD, SPENCER & CO., 47 Sansom St.
1839–1843	UNDERWOOD, BALD, SPENCER & HUFTY, Exchange Bldg., (Thomas Underwood, Robert Bald, Asa Spencer, Asa Spencer, Jr., Samuel Hufty).
1844–1853	SPENCER, HUFTY & DANFORTH, Exchange Bldg.
1854–1858	DANFORTH, WRIGHT & CO., 95½ Walnut St.
1859	DANFORTH, WRIGHT & CO., S. E. Cor. 3d & Walnut Sts.
1859	AMERICAN BANK NOTE CO., S. E. cor. 3d & Walnut Sts.

1844(?)	BALDWIN, BALD & COUSLAND.
1854–1858?	BALD, COUSLAND & CO., 74 Walnut St.
1859	BALD, COUSLAND & CO., 326 Walnut St.
1867(?)	AMERICAN BANK NOTE CO., S. E. cor. 3d & Walnut Sts.

Thomas Underwood—Bank Note Engraver (1795-1849) was a member of the firm of FAIRMAN, DRAPER, UNDERWOOD & CO. from 1823 and under its subsequent names until 1843. From 1839 to 1845 he lived at 31 N. 11th St., Philadelphia. He died at Lafayette, Indiana, July 13, 1849, aged 54 years.

Robert Bald—Bank Note Engraver (1800?-1859?) He first appears in the 1823 Phila. Directory as living at 144 N. 8th St., and the following year as an Engraver at 47 Sansom St. possibly being employed by DRAPER, UNDERWOOD & CO. at that address. In 1833 he was admitted to the firm and he con-

tinued to be a member until 1843. He was probably the Bald of BALD, COUSLAND & CO., 74 Walnut St. whose name appears in the Phila. Directory from 1854 to 1859 when the address was 326 Walnut St. and at which time the firm consolidated into the AMERICAN BANK NOTE CO. His partner, Cousland, does not appear in the Phila. Directories and probably either lived in the suburbs, or in New York where he may have operated the branch of this firm in that city.

Samuel Hufty—Picture Engraver (1800?-1853?). In 1823 he was listed as an Engraver at 94 Chestnut St., living at 261 S. 3d St. From 1828 to 1833 his business address was 33 S. 4th St. In 1835 he was admitted to the firm of DRAPER, UNDERWOOD, BALD, SPENCER & HUFTY, 47 Sansom St. in which he continued until 1853 when the firm's address was in the Exchange Bldg. on S. 3d. St.

Joseph Hufty—Engraver (1800?-1859?) first appears in 1823 as a Tavern Keeper at 10 S. 5th St. where he continued at least until 1828. From 1839 to 1845 he is listed as an Engraver at 23 S. 4th St., where in 1859 his appellation becomes "Copper Plate and Steel Engraver" which indicates that he was an engraver of large picture plates.

Danforth, like Cousland, is not listed in the Philadelphia directories. Mosely Isaac Danforth was about 1850 a member of the firm of DANFORTH, UNDERWOOD & CO. of New York which was consolidated into the AMERICAN BANK NOTE CO. in 1858.

G. Wright (1810?-1859?) was a fine[4] engraver of vignettes, buildings etc. and worked in Phila. in 1837. He was probably a member of the firm of WRIGHT & BALCH, producing line portraits in New York about this time. No name of Wright, Engraver is to be found in the Philadelphia directories, so it is probable that he lived in New York and the Philadelphia office of Danforth, Wright & Co. was a branch of the main office there.

DIRECTORY

1841–1851	CHARLES WELSH, Engraver, 191 Christian St.
1844	WELSH & WALTER, B.N.E. 98 Chestnut St., (Charles Welsh—A. B. Walter and probably Joseph Walter plate printer.)
1845	JOHN DRAPER withdrew from DRAPER, TOPPAN & CO.
1845–1850	DRAPER & COMPANY, 60 Walnut St., (John, Robert & William Draper.)
1851–1855	DRAPER, WELSH & CO., 22½ Merchants Exchange, (John & Robert Draper-Charles Welsh.)
1856–1859	DRAPER, WELSH & CO., S. E. cor. 3rd & Chestnut Sts.
1859	AMERICAN BANK NOTE CO., S. E. cor. 3d & Walnut Sts.

Charles Welsh—Bank-Note engraver (1820?-1859?) His address from 1841 to 1851 was 191 Christian St. and in 1842 he was living at 76 George St. In 1844 for a short time he appears to have been in partnership with A. B. Walter, and possibly his brother who was a plate printer, at 98 Chestnut St. In 1851 the Drapers took him into the firm where they set up at 22½ Merchants Exchange and he remained with this firm until it consolidated into the AMERICAN BANK NOTE CO. in 1858, though in 1859 DRAPER, WELSH & CO. are listed as a part of that Company at their old address, the S. E. cor. of 3d & Chestnut Sts.

DIRECTORY

1829–1830	CHARLES TOPPAN, Engraver & Printer, 30 S. 7th St.
1831–1834	CHARLES TOPPAN, Engraver & Printer, 28 Sansom St.
1835–1839	DRAPER, TOPPAN, LONGACRE & CO., 60 Walnut St. (John Draper, Charles Toppan, J. B. Longacre.)
1840	DRAPER, TOPPAN & COMPANY, 103 Locust St.
1841–1842	DRAPER, TOPPAN & COMPANY, 5 Bank Place.
1842–1845	DRAPER, TOPPAN & COMPANY, 76½ Walnut St., (John Draper withdrew to found Draper & Co.)
1845–1850	TOPPAN, CARPENTER & COMPANY, 76½ Walnut St., (Charles Toppan, Joseph R. Carpenter, Henry E. Saulnier, Samuel H. & S. H. Carpenter, Jr.)
1851–1857	TOPPAN, CARPENTER, CASILEAR & CO., 76½ Walnut St., (John W. Casilear withdrew July 6, 1855); (W. C. Smillie 1851-1857?).
1858–1859	TOPPAN, CARPENTER & COMPANY, 425 Chestnut St., (1858 Charles Toppan became President of the American Bank Note Co.)
1860–1861	TOPPAN, CARPENTER & COMPANY, 234 S. 3d St.
1861–(June 30)	CHARLES TOPPAN & SAMUEL H. CARPENTER, 238 S. 3d St.
1862–1872	BUTLER & CARPENTER, Jayne Building, 242 Chestnut St., (burned March 4, 1872). (John M. Butler, died Oct. 20, 1868 and Joseph R. Carpenter.)
1872–1875	JOSEPH R. CARPENTER, 242 Chestnut St.
1876–1900?	PHILADELPHIA BANK NOTE CO., 242 Chestnut St.



Chas Toppan

Engraved by Miss Emily Sartain, Phila.

Charles Toppan—Engraver, (1796-1868?) was(4) born in Newburyport, Mass. in 1796 and was a pupil of Gideon Fairman in Philadelphia as early as 1814. His fellow townsman Jacob Perkins joined the firm of MURRAY,

DRAPER, FAIRMAN & CO. in 1816. When Asa Spencer, Gideon Fairman and Jacob Perkins went to England in 1819, Toppan accompanied them. He probably returned with Spencer and Fairman to Philadelphia in July 1822 and may have continued with the firm of MURRAY, FAIRMAN & CO. and their successors. Stauffer[4] says that upon the death of Fairman in 1827 he was admitted to the firm of DRAPER, TOPPAN, LONGACRE & CO. and Robert Noxon Toppan[1] repeats it, but the directories show that if so the firm's name was then changed to DRAPER, UNDERWOOD & CO. In 1829 he established his own business at 30 S. 7th St. and in 1831 moved to 28 Sansom St. where he remained until 1834. In 1835 he was one of the founders of the firm of DRAPER, TOPPAN, LONGACRE & CO., 60 Walnut St., the other partners being John Draper and James Barton Longacre. Longacre withdrew in 1839 and the firm name became DRAPER, TOPPAN & CO. in new quarters at 103 Locust St. In 1841 and 1842 the offices were at 5 Bank Place on Chestnut St. when the firm moved to 76½ Walnut St. to remain until 1857. In 1845 John Draper withdrew to found a new firm with Robert and William Draper entitled DRAPER & COMPANY. Toppan then (1845) formed the new firm of TOPPAN, CARPENTER & COMPANY at the same address. This firm was composed of himself, Joseph R. Carpenter, Henry E. Saulnier, Samuel H. Carpenter and S. H. Carpenter, Jr. John W. Casilear, the eminent artist and engraver, joined the firm in 1851 but withdrew July 6, 1855 when after the stamp contract expired in 1857, the former firm name was resumed at a new address, 425 Chestnut St., where they remained until 1859. In 1858 Charles Toppan withdrew from the firm to head the new AMERICAN BANK NOTE CO. with offices in New York where he was the President for 2 years, retiring in 1860. From the Philadelphia directories it appears that he formed a new partnership on June 30, 1861 with Samuel H. Carpenter at 238 S. 3d. St. which however seems to have been of very short duration. His name had continued in the old firm until the Government contract for postage stamps expired on that date. Toppan was living in 1868.

In the Philadelphia directory for 1859 the AMERICAN BANK NOTE CO. lists, after their own name, four other old firms at other addresses which had consolidated into the new company. One of these is TOPPAN, CARPENTER & CO., 425 Chestnut St. This firm is however listed independently the following year (1860) giving the names of the partners as before, including Charles Toppan (New York). This might indicate that he retained an interest in the firm after joining the AMERICAN BANK NOTE CO. TOPPAN, CARPENTER & CO. are not listed at 1861, but Robert Noxon Toppan[1] and the A. B. N. CO. 1859 directory listing *claim* the firm was consolidated with the new company. It is, however, well known that many, if not all, of the old firm's valuable stock of dies and transfer rolls and some record proofs, etc., were left in the firm and taken by the old partner Joseph R. Carpenter into his new firm of BUTLER & CARPENTER. This firm was formed soon thereafter and in time to be included in the 1862 directory at 242 Chestnut St. Some of these TOPPAN, CARPENTER & CO. dies and transfer rolls were used in part by Butler & Carpenter on private revenue stamps. Others, especially for the 1861 postage essays, which were the 1851-61 contract designs with numerals added, descended to the old firm's successors, THE PHILADELPHIA BANK NOTE CO. They were purchased at its dissolution sale by the late Ernest Schernikow about 1900, and included dies of the Franklin Carrier stamp of 1851 and the numeral essays, of which he had reprint and break-down proofs made in a dozen then modern colors.

James Barton Longacre—Portrait Engraver (1794-1869) was born in Delaware Co., near the Philadelphia City boundary, now Brookline, on August 11, 1794, and died in Philadelphia, January 1, 1869. J. B. Longacre was a descen-

dant of one of the early Swedish settlers on the Delaware. He was a bright boy and gave early indications of artistic genius, which awakened the interest of John F. Watson, author of "The Annals of Philadelphia" who took the lad into his family and bookstore and later he was taught to engrave by George Murray, in Philadelphia. In 1819 he left Murray and began engraving on his own account. His earliest work was done for S. F. Bradford's Encyclopedia in 1905-18. He first attracted attention by his admirable large plate of Andrew Jackson, after the portrait by Thomas Sully, published in Philadelphia in 1820. He soon found abundant employment in engraving portraits in the stipple manner, many of them done after his own drawings from life. From 1819 to 1831 he made many brush portraits, some of which were in India ink, sepia and water color.

About 1830, in connection with James Herring, the portrait painter, Longacre conceived the idea of publishing the "American Portrait Gallery," series of 147 biographical sketches of statesmen, military and naval heroes and professional men. These were illustrated by portraits and Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose. He engraved 24 of these himself and drew many of the originals for other engravers, and taken as a whole it was the best series of portraits engraved in the United States up to that time. His portrait of Benjamin Franklin in this series is responsible for his being credited by some for the vignette used on the 1847, 5 cent stamp. The original engraving was, however, by R. W. Dodson though it was copyrighted by J. B. Longacre in 1835.

The large plates of Longacre are remarkable for their faithfulness as portraits and for the beauty of their execution. The majority of them are done in the stipple manner; but his large plate of Charles Carroll, after the painting by Chester Harding, proves him to have been an accomplished line-engraver. From 1835 to 1839 he was a member of the firm of DRAPER, TOPPAN, LONGACRE & CO.

In 1844 Mr. Longacre was appointed Engraver to the U. S. Mint in Philadelphia succeeding Christian Gobrecht, and he modelled and designed all U. S. coins from that time, holding this position until he resigned in 1851. About 1867 he remodelled all the coins of Chili.

Longacre called himself a portrait engraver. He is quoted as saying "the mere 'die sinker' is rarely an educated artist and work called 'intaglio' is generally understood as die sinking, while work in 'cameo' is equally artistic and more laborious. The Director of the Mint should be a designer and modeller." He died January 1, 1869.

John B. Neagle, vignette engraver (1801-1866) was an Englishman by birth, but came to Philadelphia when a youth and in the latter part of his life was engaged principally in engraving bank notes. He died about 1866 aged 65 years. He probably worked for some of the bank-note firms mentioned herein.

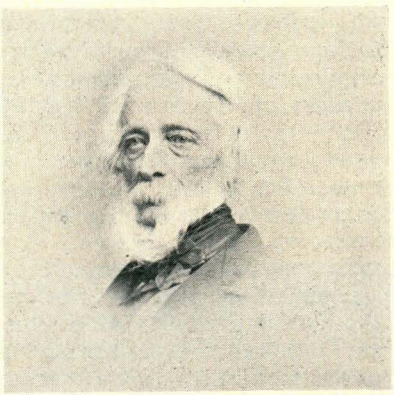
George S. Lang, a native of Chester County, Pa. learned engraving with George Murray of MURRAY, DRAPER, FAIRMAN & CO. He was not long in the business but he engraved "Washington Crossing the Delaware" after Sully's picture, the figures being etched by Humphries.

Christian Gobrecht, die sinker, seal and medal engraver (1800?-1844) was born in Hanover, York County, Pa. He began life as an apprentice to a clockmaker in Manheim, Lancaster Co., Pa. and having learned his trade, went to Baltimore, where he gradually became an engraver of headings for newspapers, punches for type founders, seals and dies. In 1836 he was engaged as a die-sinker in the U. S. Mint at Philadelphia and he became chief engraver after the death of William Kneas in 1840, and he held that office until his death in 1844.

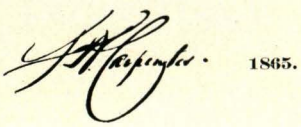
William Draper, Bank Note Engraver (1827?-1850?) was with the firm of Draper & Company, 60 Walnut St., from 1847 to 1850 after which his name is not in the Philadelphia Directory. He was probably a son of John Draper.

Robert Draper, Bank Note Engraver (1820?-1870?) was listed for the first time in the Philadelphia Directory for 1845 at 100 S. 3d St. From 1846 to 1851 he was with DRAPER & CO. at 60 Walnut St. and then until 1856 with DRAPER, WELSH & CO., 22½ Merchants Exchange when the firm address became S. E. cor. of 3d and Chestnut Sts. In 1859 this firm consolidated into the AMERICAN BANK NOTE CO. at the same address. In 1863 Robert Draper was the Philadelphia manager of that company.

Cephas G. Childs, Historical & Landscape Engraver (1793-1871). He was(4) born in Bucks County, Pennsylvania, Sept. 8, 1793 and died in Philadelphia, July 7, 1871. Childs was taught to engrave by Gideon Fairman in Philadelphia. His name appears in Philadelphia directories from 1818 to 1845. He engraved "Views of Philadelphia" in 1826-33. After a visit to Europe he associated himself with Henry Inman under the firm name of CHILDS & INMAN from 1831 to 1835. He was an excellent engraver of portraits in stipple, and of landscapes and vignettes in line. In 1822 the firm of CHILDS & CARPENTER was publishing engraved letter and script work. In the war of 1812 he was Captain of the Washington Grays. I have been unable to identify this Mr. Carpenter.



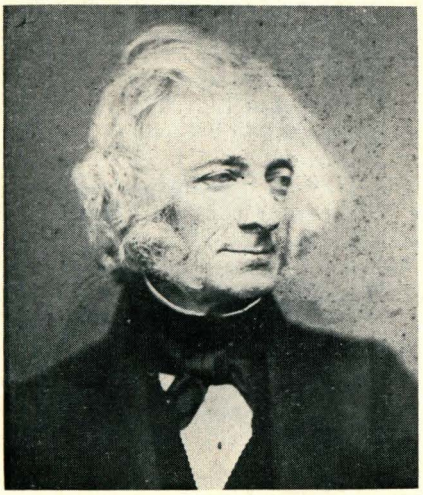
—Photo by courtesy of Theodore H. Saulnier.



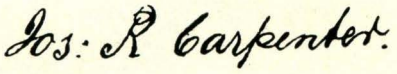
Samuel H. Carpenter—Accountant (1800?-1866?). In the later years of his life (1859-1861) was listed in the city directories as an engraver but this is probably because of his long connection with such firms. His first listing was in 1828 as an Accountant, 40 S. 13th St. In 1831 he was Assistant Cashier of the powerful Girard's Bank, 44 S. 13th St. Both these addresses were probably residences. From 1839 he was with DRAPER, TOPPAN, LONGACRE & CO. at 60 Walnut Street, who were thus wise to have associated with them a good business man with a large banking firm acquaintance. When TOPPAN, CARPENTER & CO. were formed in 1845 he became a member of that firm and con-

tinued in it until the dissolution in 1861, in which year he and Charles Toppan were the only partners listed at 238 S. 3d St. Charles Toppan then resided in New York. Luff quotes his letter of April 2, 1863 to the Commissioner of Internal Revenue, in which he says, "as the business partner of my firm (TOPPAN, CARPENTER & CO.) I negotiated all the contracts in reference to Postage Stamps which were made with the Government from 1851 to 1861 (10 years)." He is listed under his own name as a bank-note engraver at 3d and Walnut Streets until 1866. This was close to if not the same address as the American Bank Note Co., 234 Walnut Street and he may have been associated with the firm while he lived at 1717 Locust Street. His son, Samuel H. Carpenter, Jr., and Joseph R. Carpenter resided with him in the year 1859.

Samuel H. Carpenter, Jr., engraver, was listed as a member of the firm of TOPPAN, CARPENTER & CO. from 1854 to 1860. After then most of the partners retired. He resided with his father at 1717 Locust Street.



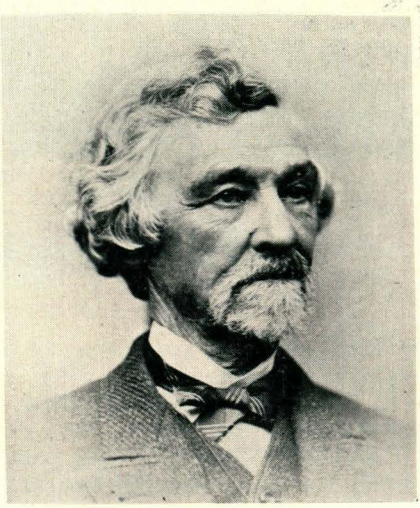
—Photo by courtesy of Theodore H. Saulnier.



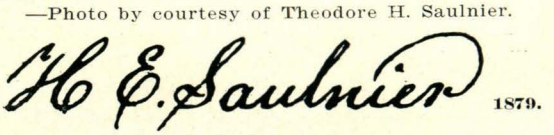
Joseph R. Carpenter, Designer. The first listing of Joseph R. Carpenter to be found in the Philadelphia City Directories is 1845, when his name appears as a member of the firm of TOPPAN, CARPENTER & CO. In 1859 he lived with Samuel H. Carpenter at 1717 Locust Street. He was not listed as a member of the firm of TOPPAN, CARPENTER & CO., 76½ Walnut Street in that year. In 1861 he is first listed as an engraver at his residence 1717 Locust St. In 1862 after TOPPAN, CARPENTER & CO. dissolved he and Samuel H. Sr. were both "gent. 1717 Locust St." He is not listed as a member of that firm in 1861 when it was composed only of Charles Toppan and Samuel H. Carpenter at 238 S. 3d St. In 1862 Joseph R. Carpenter formed a partnership with John M. Butler, Historical Engraver, under the name of BUTLER & CARPENTER Revenue Stamp Engravers and Printers, 242 Chestnut St. From 1862 for a number of years he lived at 1824 Pine St. They obtained the U. S. Internal Revenue contract for revenue stamps. Carpenter signed some of the original models submitted for official approval probably indicating his authorship as de-

signer. In other cases he sent designs to his office manager Edwin Lamasure.(7) His signature under above photograph is on the model for the $200. Second Issue stamp for which the die was finally approved May 6, 1871. He also negotiated most of the business with Government Officials. John M. Butler died Oct. 20, 1868(7) and thereafter the firm name was Joseph R. Carpenter.(7) On March 4, 1872 fire destroyed the James Building, 242 Chestnut St. and all the firms records.(6) Joseph Carpenter continued printing the revenue stamps until the expiration of the Sept. 1st, 1871 four year contract on Aug. 31, 1875. His bid for the new contract was higher than that of the successful National Bank Note Co. of New York. THE PHILADELPHIA BANK NOTE CO. probably succeeded to Jos. R. Carpenter's business as many of the old TOPPAN, CARPENTER & CO. dies, or transfer rolls, were bought at the dissolution sale by Ernest Scherniknow about 1900.

John W. Casilear, Picture Engraver (1811-1893). He was(4) born in New York June 25, 1811 and died Aug. 17, 1893. At the age of 15 he was apprenticed to Peter Maverick and became an excellent picture line engraver. He later studied under A. B. Durand and in 1849(5) became a member of the firm of TOPPAN, CARPENTER, CASILEAR & CO. of Philadelphia. This firm's 1851 contract with the Government for Postage Stamps for 6 years shows his signature (as was also that of Wm. C. Smillie) witnessed by others than those who witnessed the signatures of Philadelphia members of the firm. He may at that time have represented the firm in New York. He lived in Philadelphia in 1855 and 1856. Having become interested in painting in oil, which he studied in Europe in 1840, he retired from the firm in October 1854(5) and became a reputable landscape painter. He was an associate of the National Academy in 1835 and a full Academician in 1851. His son, George Casilear, was head of the Model and Engraving Division of the Bureau of Engraving & Printing.



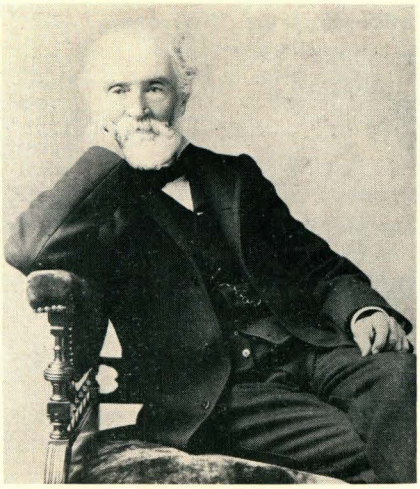
—Photo by courtesy of Theodore H. Saulnier.



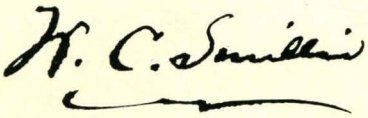
Henry Engard Saulnier—Letter Engraver—(1811-1907), was the son of Joseph Saulnier, born Jan. 6, 1811 in Philadelphia and died at Ivy Mills, Delaware County, Pa., March 13, 1907. He was a script and letter engraver,

who appears first in the Philadelphia directory for 1835 residing on 12th St. above Cherry St. His father Joseph Saulnier, plater, then lived at about this location at 438 Race St. He married Nov. 15, 1838 Harriet Ann Scott who was born in Philadelphia in January 1816. H. E. Saulnier engraved one of the early certificates of Membership in the Franklin Institute of Philadelphia.(4) From 1843 to 1846 his directory listing is Engraver, 181 N. 8th St. but the following year it is 76½ Walnut, the address of TOPPAN, CARPENTER, CASILEAR & CO. which firm he probably joined in 1847. He was a member June 15, 1851 and is listed in the directory of 1860 as one of the members of the TOPPAN, CARPENTER & CO. 234 S. 3d St. After the formation of the American Bank Note Company he was associated with them for many years probably until 1884.

Henry Saulnier, (1843-1894) son of H. E. Saulnier was born in Oct. 1843, was in later years the Philadelphia manager of the American Bank Note Co. until he died Nov. 1, 1894.



—Photo by courtesy of Theodore H. Saulnier.



Oct. 2, 1885.

William Cumming Smillie, Bank-note Engraver—(1813-living 1899). Born in Edinburgh, Scotland, Sept. 23, 1813; living in 1899. Wm. C. Smillie was a brother of James Smillie and came to Canada with his father's family in 1821. After working at silver-engraving for a time in Quebec, he came to New York in 1830. He early turned his attention to bank-note engraving and was connected with several bank-note companies; the last of which, EDMONDS, JONES & SMILLIE, was later absorbed by the American Bank Note Company.(4)

The U. S. Postage Stamp contract of June 10, 1851 discloses that W. C. Smillie was at that time a member of the firm of TOPPAN, CARPENTER, CASILEAR & CO. of Philadelphia, but the directories of that city from 1848

to 1860 do not include his name. He was probably at that time the New York (though possibly the Boston) representative of the firm, as his signature (as was also that of John W. Casilear) was witnessed by others than the witnesses of the Philadelphia members of the firm.

In 1866 he secured a contract to engrave the paper currency of the Canadian government, and for this purpose he established a bank-note engraving business but in 1882 he again established an engraving company in Canada, and he was still at the head of that company in 1889.(4) He was President of the British American Bank Note Co.

John M. Butler—Historical Engraver (1815?-1868) was first listed in the 1840 directory as a copper Plate Printer at N. E. cor. 4th & Chestnut Sts. and in 1860 as a "Historical, Portrait & landscape Engraver, 244 Chestnut St." In 1862 his title was "Copper Plate Printer" at the same address. In this year he headed a partnership with Joseph R. Carpenter as the firm of BUTLER & CARPENTER, Internal Revenue Stamp Engravers and Printers, 242 Chestnut St. Butler died Oct. 20, 1868. They produced Revenue stamps that are marvels of beauty and design.

William G. Armstrong—Portrait Engraver, (1823-1880?) born(4) in Montgomery Co. Pa. in 1823 and was living in Philadelphia in 1880. Armstrong was a pupil of James B. Longacre and he became a meritorious line-engraver of portraits. His signed work is not abundant, as he devoted a large part of his professional life to bank-note engraving. From 1840 to 1848 his address was 25 Minor St.

All of the Philadelphia Bank-note Engraving firms consolidated into the American Bank Note Company in 1858 with the partial exception of TOPPAN, CARPENTER & CO., and these two firms were the only banknote engravers listed in the directories for several years. Practically all of those whose biographies are given above are therefore likely to have executed designs or dies that eventually became the stock-in-trade of the AMERICAN BANK NOTE COMPANY, and may have contributed parts of the models for U. S. stamps. We must not forget that the 1851 to 1861 issues included beautiful lathe work for which some of the members of the above firms must have been responsible.

The author would be grateful for any authoritative corrections or additional information as to the above for use in future editions.

Brief Reviews

PHILATELIC EXHIBITION STAMPS OF THE WORLD. N. Y. Sun.

Lists all Exhibition Stamps from 1926 to 1937. It contains 67 pages and serves as a valuable guide for collectors of these issues.

SPEZIALKATALOG DER BRIEFMARKEN VON OESTERREICH, 1938, Fritz Billig, Wien, I, Herreng. 6. Price 2 S.

The above Catalog deals with the stamps of Austria including the fieldpost as well as the post in the Levante. The prices are in Austrian Shillings. The 120 pages contain numerous illustrations.

TRIBUNA HANDBUCH DER TSCHECHOSLOWAKISCHEN BRIEFMARKEN II. AUSGABE, 1938. Fritz Billig, Wien, Price 1 Sh.

This is the Second Edition of the Catalog pertaining to the stamps of Czechoslokavia, with 100 pages of text and illustrations. It is printed in German.

The Railroad Postmarks of France

By CARROLL CHASE.

(Continued from Volume XVII, page 30.)

Certain comments should be made on the table in the January number and some of the lines merit a few further remarks. In the early days, 1855 for example, I have seen statistics showing the quantity of mail, letters and papers together, handled by each line. This shows clearly why certain postmarks are easy to find while others are nearly unknown. At the date given the three most important lines (I give the total per day for the two directions) were as follows:—Paris-Strasbourg 2° 78 673, Paris-Lyon 2° 71673, and Paris-Bordeaux 2° 51 190, while Paris-Brest and Paris-Nantes were not far behind. On the other hand Paris-Meaux 1° totalled 391, Paris-Meaux 2° 709, Nancy-Forbach 3° 1480 and Paris-Tonnerre not many more. In 1858 Paris-Brest with its single trip per day handled the most mail, while Nancy-Strasbourg was at the other extreme.

While I haven't the statistics of all these lines I would place them in about the following order for rarity as regards the dated postmarks, taking both directions together. Reims-Tergnier I have never seen, while of Paris-Culoz I have seen one example. These, however, are fairly modern and few envelopes were saved in the '80s. Of the older ones (I am speaking only of what we call the Type I postmark) I should class Paris-St. Quentin as the rarest, followed by Paris-Montereau and Forbach-Nancy 3°. Paris-Châlons and Paris-Tonnerre are also extremely rare. For some reason the griffe of the line Paris-Montereau is absolutely unknown. It is barely possible that it never existed, as I have the dated postmark on a stamp, and it is something extremely rare to find a dated postmark of any line on a stamp at that epoch.

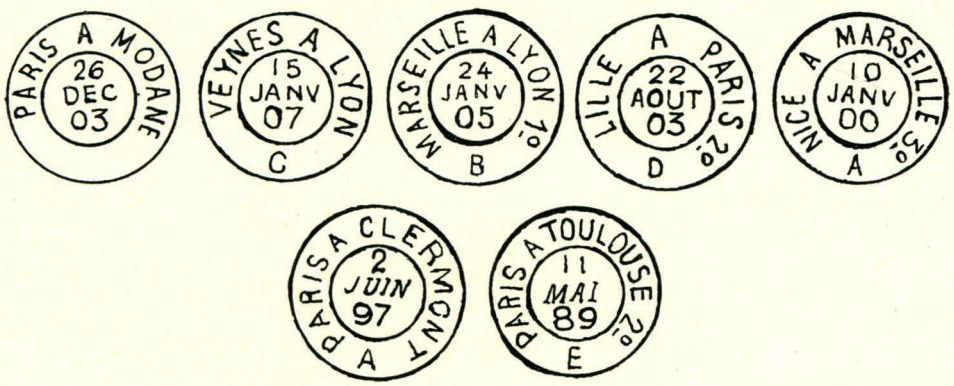


Figure No. 31.

The following griffes (here the two directions are considered separately) undoubtedly exist but I have never seen any of them. PM 1° (Meaux), PM 2° (Meaux), PR (Rouen) PSG,P TRE, St. Q P, AD, SB2° and SN 2°. Of the following I have seen but a single example: Paux Pées, MP 2° (Meaux) & P LIN. Several others have been seen but twice. This will give a fair idea of the rarity of some of these griffes.

Occasionally are found covers showing a stamp obliterated by a griffe which does not correspond with the dated postmark alongside. This may be due to one of several reasons. Two different brigades sometimes traveled and worked in the same postal car. Lyon à Avignon, for example, was a brigade which traveled

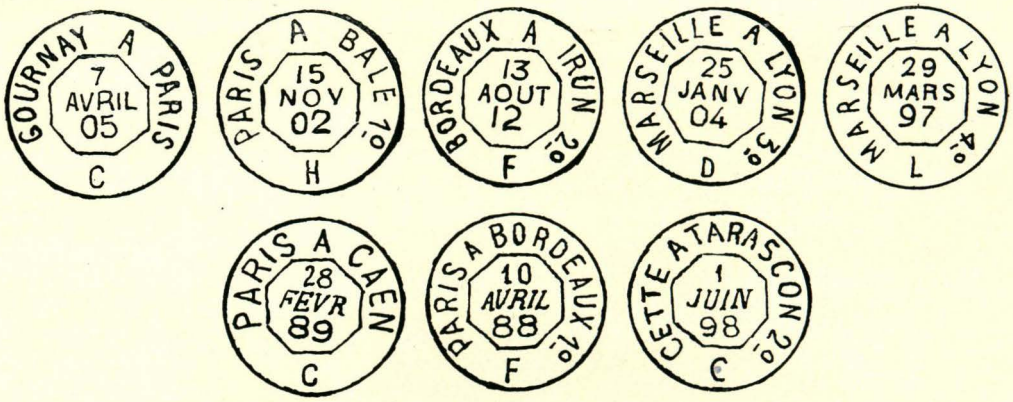


Figure No. 32.

with and aided the overworked Lyon à Marseille. As one employee cancelled the stamp and another may have handled the dated postmark, it so happens that the combination of LA on the stamp may be found with the dated postmark Lyon à Marseille 1° beside it. Again one ambulant may have neglected to obliterate a stamp which was cancelled by another ambulant handling the letter later. Rarely an ambulant brigade received the wrong griffe by error. The ambulant Lyon à Paris used their own dated postmark for a period of several months in 1865-1866 but cancelled the stamps with C f P (Clermont à Paris) which had undoubtedly been given them by mistake.

One extraordinary misuse of a griffe is found with the ambulant Paris à Versailles, created in 1871 just after the disastrous Franco-Prussian war. Instead of making a griffe for this line the authorities gave them the old griffe MG of the line Le Mans a Guingamp which had existed for a few weeks in 1864! I suspected this fact for sometime before I found a dozen or so covers which proved this absolutely. I wrote this up fully in the *Echo de la Timbrologie* for Feb. 29, 1936.

Another queer happening is found in connection with the griffe CfP used by Brigade B of the ambulant Clermont à Paris. The griffe had originally been made to read CfP2°, but the first departure each 24 hours had been suppressed and Clermont à Paris 2° became Clermont à Paris. At this time the "2°" was removed. Later the "Cf" gradually broke away so that about 1872 only the P was left (squarely in the middle) but the griffe continued in use for some years. This odd item is quite desirable, especially on cover. This was written up in the *Echo* for Jan. 31, 1936.

The letter L in a griffe LP of the line Lyon à Paris became broken about 1867 so that it seems to read "I. P". It is found in old lists as IP, Irun à Paris, but no such griffe ever existed.

One more combination often found is a griffe, on cover, which indicates the direction the contrary of that of the dated postmark along side. Often this was undoubtedly done by error as both griffes were in the postal card, the second one for the return trip. Another fact that must be taken into consideration is this. Except in certain important railroad stations there was no means of sorting the mail, deposited in the station box, before giving it to the ambulant. Thus it often happened that mail, addressed to Paris for example, was first handled, and had the stamp cancelled, by an ambulant coming from Paris, as the mail was given to the first ambulant passing. However at the first opportunity this mail was transferred to an ambulant going in the right direction. Hence the dated postmark may show the correct direction while the griffe shows the contrary.

The question of the ambulants during the Franco-Prussian war has decided interest, although little or nothing has been written on the subject. It seems that the ambulants functioned more or less normally in the uninvaded portion of France, and it is at least possible that certain ambulants may have carried on in occupied territory. This was surely true in the part of the country held by the Germans after the end of hostilities. One ambulant, that of the line Paris-Bâle, moved south keeping ahead of the invaders, and actually worked on the lines around Lyon, all the time using their own postmarks showing Paris à Bâle and Bâle à Paris! I have several covers proving this.

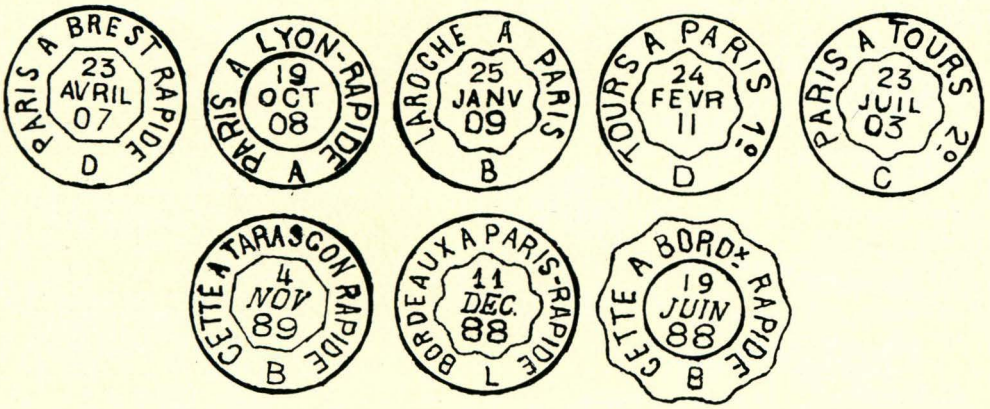


Figure No. 33.

The letters carried out of Paris by the balloon posts during the siege are found not very infrequently with a rail road postmark on the back. However, a very few letters thus carried are known with an ambulant postmark on the front cancelling the stamp. This means that certain very rare letters with an uncancelled stamp (handed to the balloon pilot at the moment of departure) instead of being carried to a regular post office when the balloon landed, were given directly to an ambulant. I have in my collection for example a letter from Paris which states thus: "The high wind did not permit the departure of the balloon this morning and it will not leave until tomorrow." The stamp is cancelled "Lille à Paris C 8 Oct. '71", and the receiving postmark reads "LaPalud (Vancluse) 11 Oct. '71".

We now come to the Type II postmarks which are first known to have been used about July 1886, the earliest date I have noted being the 11th of that month. These differ from Type I in being larger—from 22 to 24 mm. in diameter, and having the name of the line in block letters, without serifs. They were used exactly as were the Type I postmarks. They came into use quite gradually being made only for newly established lines, or to replace Type I postmarks, as they became worn out. Thus some lines which continued in existence but for a short time after 1886 never had any Type II postmarks. On other lines certain brigades had Type I and other brigades Type II postmarks at the same time.

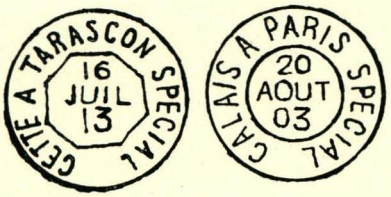


Figure No. 34.



Figure No. 35.

Figures 32 to 35 show a good range of these Type II postmarks. There is only one sub-type, a few early postmarks showing the month in sloping letters instead of the block letters usually employed. These are rare. See the second line of postmarks in Figures 31 and 32. There are two new varieties of postmarks not found among the Type I's. Marseille à Lyon had during a certain period a fourth departure each 24 hours, which, by the way, is the only ambulant showing the "4°". Three lines are found showing ETRANGER (foreign) in the postmark. There were used by brigades handling almost exclusively foreign mail, that addressed abroad or coming from foreign countries.

The following table speaks largely for itself. In the fourth column a "(c)" after date indicates the year in which the ambulant was established according to the official records, although no postmark may have been used during that year. An "(s)" after the date in the fifth column indicated the year in which the ambulant was suppressed, again after the official records. One of the postmarks of Cette à Bordeaux Rapide shows the exterior instead of the interior ondulated. This is the only line using this very rare postmark. See Figure 33. There are a certain number of special Type II postmarks used during the great war, but these will be described separately.

Review of Sanabria Catalog

The eighth edition lives up to the high standards set by its predecessors, deserving without reservation the praise of being "quite the finest and best illustrated catalog of today on air mail stamps."

The catalog lists, illustrates and prices all stamps pertaining to air post that have been issued by official decree or authorization by any recognized government throughout the world. Both Scott and Sanabria numbers are given to facilitate easy identification of the stamps. Prices given are net, and in this respect the **Standard Catalogue of Air Post Stamps** comes closer to giving the collector an index to the actual values of his stamps than the usual method of cataloging which allows for generous discounts. Prices this year indicate the demand for air mail stamps is firm, the great rarities remaining in demand at their previous quotations. With the exception of the stamps of Italy, which, as was to be expected, have been sharply reduced in value, the general run of quotations is slightly higher than for the previous year.

Of particular note is the revision of listings of the handstamped consular overprints of the Scadta in the Colombian Republic. The new full-sized illustrations with captions are a distinct improvement over last year's rather awkward arrangement. Several new countries make their appearance for the first time in the air mail field, of particular interest being the issues of the Canary Islands, and the listing of Spain's revolutionary adhesives.

The catalog has been carefully edited throughout and the publishers are to be congratulated for an extremely fine edition.

—EMIL BRUECHIG.

LIST OF TYPE II POSTMARKS—Direction FROM Paris

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Paris à Agen	N	ABCD	1888	1901(s)	——	
Paris à Agen 1°	D	EFGH	1901(c)	1909		The type III postmark has not been seen but undoubtedly exists.
Paris à Agen 2°	N	ABCD	1901(c)	1933	1922	
Paris à Amiens	N	ABCD	1904	1906		The type III postmark has not been seen but undoubtedly exists.
Paris à Angers	N	ABCD	1898	1928	1908	
Paris à Arras	D	AB	1898	1898	——	
Paris à Aurillac	N	AB	1895(c)	1901	1913	
Paris à Auxerre	D	AB	1903	1912		The type III postmark has not been seen but may exist.
Paris à Avricourt 1°	D	EFGH	1887	1910	1909	
Paris à Avricourt 2°	N	ABCD	1887	1913		The Type III postmark has not been seen but may exist.
Paris à Avricourt Etranger	N	ABCD	1897(c)	1903	1909	
Paris à Bâle 1°	D	EFGH	1901(c)	1934		The Type III postmark has not been seen but may exist.
Paris à Bâle 2°	N	ABCD	1901(c)	1912	1934	
Paris à Belfort	N	ABCD	1892	1900(s)	——	
Paris à Belfort 1°	D	ABCD	1900(c)	1911	1921	
Paris à Belfort 2°	N	ABCD	1900(c)	1915	1911	The records show that this line existed for 13 months but no postmarks have been seen.
Paris à Belfort Etranger	N?	ABCD?	1900(c)	1901(s)	——	
Paris à Besançon	N	ABCD	1902	1935	1934	
Paris à Bordeaux 1°	D	FGHJK	1888	1902	1907	Exists with the month in sloping letters.
Paris à Bordeaux 2°	N	ABCD	1894	1913	1905	The early Type III postmarks are of a day service.
Paris à Bordeaux Rapide	R	LMNO	1886	1909	1932	The brigade O exists without doubt but has not been seen.
Paris à Boulogne	N	ABCD	1911	1911		The Type III postmark undoubtedly exists but has not been seen.
Paris à Bourg	N	ABCD	1896	1901		The Type III postmark undoubtedly exists but has not been seen.
Paris à Brest	N	ABCD	1893	1900(s)		
Paris à Brest 1°	D	ABCD	1900(c)	1910		The Type III postmark undoubtedly exists but has not been seen.
Paris à Brest 2°	N	ABCD	1900(c)	1913	1913	
Paris à Brest Rapide	D*	ABCD	1903(c)	1912	1911	The postmark is of the "day" type—octagonal center.
Paris à Caen	D	ABCD	1887	1901		Exists with the month in sloping letters.
Paris à Caen	R	ABCD	1902	1914		According to the records Paris à Caen became a night service in 1888 but the postmark was not changed until 1901 or 1902 when a "rapide" type came into use although the service was not a "rapide".
Paris à Calais 1°	D	FGH	1893(?)	1907		The Type III postmark undoubtedly exists but has not been seen.
Paris à Calais 2°	N	ABCDF	1890	1911		The Type III postmark undoubtedly exists but has not been seen.

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Paris à Châlons	N	AB	1890	1892(s)		Reestablished in 1909 but the Type III postmark has not been seen used in this direction.
Paris à Cherbourg	N	ABCD	1894	1899(s)		
Paris à Cherbourg 1°	D	ABCD	1899(c)	1905	1909	
Paris à Cherbourg 2°	N	ABCD	1899(c)	1910	1910	
Paris à Clamecy	N	ABCD	1890	1914		The Type III postmark has not been useen but undoubtedly exists.
Paris à Clermont	N	ABCD	1892	1901(s)		Exists with the month in sloping letters.
Paris à Clermont 1°	D	EFGH	1901(c)	1930		The Type III postmark undoubtedly exists but has not been seen.
Paris à Clermont 2°	N	ABCD	1901(c)	1930		The Type III postmark undoubtedly exists but has not been seen.
Paris au Creusot	N	ABCD	1900	1911		
Paris à Dijon	D	ABCD	1898	1901(s)		
Paris à Dijon 1°	D	EFGH	1901(c)	1919		According to the records suppressed in 1911 but evidently re-established later.
Paris à Dijon 2°	N	ABCD	1901(c)	1928		According to the records suppressed in 1911 but evidently re-established later.
Paris à Epernay	D	AB	1888	1917	1912	
Paris à Erquelines 1°	D	EFGH	1899	1911	1910	
Paris à Erquelines 2°	N	ABCD	1899	1913	1913	
Paris à Erquelines 1° Etranger	D	IJ	1895(c)	1899		The Type III postmark undoubtedly exists but has not been seen.
Paris à Erquelines 2° Etranger	N	KLM	1900(c)	1905	1913	
Paris à Givet 1°	D	EFGH	1895	1906	1935	
Paris à Givet 2°	N	ABCD	1898	1912	1935	
Paris à Gournay	D	ABC	1900(c)	1921		No Type III postmark has been seen.
Paris à Granville	N	ABCD	1893	1901(s)		
Paris à Granville 1°	D	ABCD	1901(c)	1922	1935	
Paris à Granville 2°	N	ABCD	1901(c)	1914	1913	
Paris au Havre 1°	D	EFG	1899	1899	1909	
Paris au Havre 2°	N	ABCD	1894	1904	1911	
Paris à Laigle	D	ABCD	1890	1901(s)		
Paris à Langres	D	ABCD	1890	1900(s)	1906	Re-established in 1905.
Paris à Lille	N	ABCD	1895	1900(s)		
Paris à Lille 1°	D	AB	1900(c)	1905	1933	
Paris à Lille 2°	N	CDEF	1900(c)	1909	1912	
Paris à Limoges	D	ABCD	1890	1894		Exists with the month in sloping letters. Suppressed in 1901.
Paris à Lorient	N	ABCD	1900(c)	1914	1910	
Paris à Lyon	N	C	1896	1901		The brigade C only has been seen. Undoubtedly a postmark made by error for Paris à Lyon 2°.
Paris à Lyon 1°	D	EFGH	1898	1923	1934	
Paris à Lyon 2°	N	ABD	1895	1933		The Type III postmark undoubtedly exists but has not been seen.
Paris à Lyon Rapide	N	ABCD	1896(c)	1928		
Paris au Mans	N	ABCD	1891(c)	1909	1935	

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Paris à Mantes	N	AB	1903(c)	1908(s)		
Paris à Marseille 1°	D	EFGH	1902	1931		The Type III postmark undoubtedly exists but has not been seen.
Paris à Marseille 2°	N	ABCD	1895	1934	1934	
Paris à la Méditerranée	N	C*	1903	1911		A postmark also exists without any brigade letter. Brigades B & D have not been seen. The Type III postmark undoubtedly exists but has not been seen.
Paris à Modane	N	No brigade letter	1903	1903		But one postmark has been seen.
Paris à Mons	N	AB	1900(c)		1935	The Type III postmark has not been seen in this direction but it undoubtedly exists.
Paris à Montargis	D	AB	1893	1921	1911	
Paris à Montauban	N	ABCD	1900(c)	1912	1932	
Paris au Mont-Cenis	N	ABCDE	1899	1905		
Paris à Montluçon	N	BD	1890	1921	1912	The brigades B and D only have been seen.
Paris à Moulins	D	ABC	1893	1898	1923	The brigade D may exist but has not been seen. Suppressed in 1901 but re-established.
Paris à Nancy	N	ABCD	1902	1913	1934	
Paris à Nantes	N	AB	1899	1894(s)		It is probable that only the brigades A & B had the Type III postmark.
Paris à Nantes 1°	D	EFGH	1894(c)	1919	1933	
Paris à Nantes 2°	N	ABCD	1894(c)	1912	1916	
Paris à Nevers	N	ABCD	1899(c)	1935		The Type III postmark has not been seen but probably exists.
Paris à Niort 1°	D	EFGH	1886(c)	1910		The Type III postmark undoubtedly exists but has not been seen.
Paris à Niort 2°	N	ABCD	1886(c)	1913	1918	
Paris à Orléans	R	AB	1900(c)	1894(s) 1903(s)		Suppressed in 1894 but re-established in 1900.
Paris à Poutarlier	N	ABCD	1890	1911(s)		
Paris aux Pyrénées	N	A	1889	1906(s)		Only the Brigade A has been seen.
Paris à Pyrénées	N	D	1891	1906(s)		Only the Brigade D has been seen. "Paris à Pyrénées" is bad French.
Paris à Rennes	D	ABCD	1889	1900	1921	Suppressed in 1900 but re-established later.
Paris à La Roche	R	AB	1900	1901		This La Roche is in the Department of the Yonne.
Paris à La Roche	N	D	1923	1927		The brigade D only has been seen. Little is known of this service which has been seen only in this direction.
Paris à La Rochelle	N	C	1895	1895(s)	1935	The brigade C only has been seen. Suppressed in 1895 but re-established later.
Paris à Rouen	D	ABC	1896	1904		Supposedly changed into 1° & 2° in 1900. The postmark dated 1904 may have been used by error.
Paris à Rouen 1°	D	ABC	1900(c)	1906		The Type III postmark may exist but has not been seen.
Paris à Rouen 2°	D	DEF	1900(c)	1911	1913	
Paris à St. Etienne	N	ABCD	1895	1934		No Type III postmark has been seen.

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Paris à Tergnier	N	ABCD	1894	1910	1907	Suppressed in 1911 but re-established in 1921.
Paris à Toulouse 1°	D	ABCD	1891	1907	1915	
Paris à Toulouse 2°	N	EFGH	1886	1913	1913	Exists with the month in sloping letters.
Paris à Tours 1°	D	DEF	1894(c)	1927	1906	
Paris à Tours 2°	R	ABC	1894(c)	1907	1918	
Paris à Troyes	N	AB	1887(c)	1913	1907	
Paris à Valenciennes	N	ABCD	1888	1911		The Type III postmark undoubtedly exists but has not been seen.
Paris à Vendôme	D	AB	1896	1896(s)		
Paris à Vendôme 1°	D	EF	1896(c)	1924		
Paris à Vendôme 2°	N	ABCD	1896(c)	1915		
Paris à Verdun	N	ABCD	1892(c)	1925		The Type III postmark undoubtedly exists but has not been seen.

LIST OF TYPE II POSTMARKS—Direction TOWARDS Paris

Name of the Town as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Agen à Paris	N	ABCD	1888	1901(s)		
Agen à Paris 1°	D	EFGH	1901(c)	1914		The Type III postmark has not been seen but undoubtedly exists.
Agen à Paris 2°	N	ABCD	1901(c)	1926	1921	
Amiens à Paris	N	ABCD	1902	1910	1914	
Angers à Paris	N	ABCD	1899	1911	1905	
Arras à Paris	D	AB	1887	1893		
Aurillac à Paris	N	AB	1895(c)	1911	1912	
Auxerre à Paris	?	?	?	?	1909	The Type II postmark has not been seen and may not exist.
Avricourt à Paris 1°	D	EFGH	1887	1919	1914	
Avricourt à Paris 2°	N	ABCD	1886	1913		Exists with the month in sloping letters.
Avricourt à Paris Etranger	N	ABCD	1897(c)	1909	1910	The Type III postmark has not been seen and may not exist. Exists with the month in sloping letters.
Bâle à Paris 1°	D	EFGH	1901(c)	1936	1923	
Bâle à Paris 2°	N	ABCD	1901(c)	1911	1934	
Belfort à Paris	N	ABCD	1888	1900(s)		Exists with the month in sloping letters.
Belfort à Paris 1°	D	ABCD	1900(c)	1917	1927	
Belfort à Paris 2°	N	ABCD	1900(c)	1913	1915	
Belfort à Paris Etranger	N?	ABCD?	1900(c)	1901(s)		The records show this line existed for 13 months but the postmark has not been seen.
Besançon à Paris	N	ABCD	1902	1921	1918	
Bordeaux à Paris 1°	D	GHK	1899	1911	1907	
Bordeaux à Paris 2°	N	ABCD	1895	1909	1905	The earliest Type III postmarks are of a day service. Earliest Type III night service seen, 1906.
Bordeaux à Paris Rapide	R	LMNO	1887	1912	1911	Exists with the month in sloping letters.
Boulogne à Paris	N	ABCD	1902	1911	1913	

Name of the Town as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Bourg à Paris	N	ABCD	1896	1908	1909	
Brest à Paris	N	ABCD	1889	1900(s)		
Brest à Paris 1°	D	ABCD	1900(c)	1914	1910	
Brest à Paris 2°	N	ABCD	1900(c)	1915	1913	
Brest à Paris Rapide	D*	ABCD	1901(c)	1923	1913	The postmark is of the "day" type—octagonal center.
Caen à Paris	D	ABCD	1886	1899		Exists with the month in sloping letters.
Caen à Paris	R	ABCD	1901	1932		According to the records Caen à Paris became a night service in 1899. The postmark though of the "Rapide" type evidently indicated a regular night service and not a "rapide" service.
Calais à Paris 1°	N	ABCDEFGH	1889	1912	1914	A single postmark Brigade B has been seen of a day service, dated in 1903.
Calais à Paris 2°	D	ABCDF	1889	1912		The Type III postmark undoubtedly exists but has not been seen.
Calais à Paris Rapide	D	ABCD	1901(c)	1923		Seemingly exists in this direction only. The Type III postmark may exist but has not been seen.
Calais à Paris Spécial	N	No brigade letter	1899	1908		Seemingly exists in this direction only. There are two types of this postmark. Postmark with Spécial at the right side or at the bottom.
Châlons à Paris	N	AB	1889	1892(s)	1909	Re-established in 1908.
Cherbourg à Paris	N	ABCD	1887	1899(s)		Exists with the month in sloping letters.
Cherbourg à Paris 1°	D	ABCD	1899(c)	1905	1906	
Cherbourg à Paris 2°	N	ABCD	1899(c)	1910	1911	
Clamecy à Paris	N	ABCD	1890	1926	1921	
Clermont à Paris	N	ABCD	1892	1901(s)		
Clermont à Paris 1°	D	EFGH	1901(c)	1924	1913	
Clermont à Paris 2°	N	ABCD	1901(c)	1934		The Type III postmark undoubtedly exists but has not been seen.
Le Creusot à Paris	N	ABCD	1902	1913		The brigade A postmark reads "Le Creusot". The other three "Creusot".
Dijon à Paris	D	ABCD	1892	1901(s)		One postmark Brigade C has been seen dated in 1914.
Dijon à Paris 1°	D	EFGH	1901(c)	1921		Suppressed in 1911 but re-established later.
Dijon à Paris 2°	N	ABCD	1901(c)	1914		Changed to Paris à Dijon in 1911 but re-established later.
Epernay à Paris	D	AB	1886	1912	1912	
Erquelines à Paris 1°	D	EFGH	1896	1910	1907	
Erquelines à Paris 2°	N	ABCD	1891	1921	1911	Several postmarks Brigade A have been seen without any date whatever.
Erquelines à Paris 1° Etranger	D	IJ	1895(c)	1909	1908	
Erquelines à Paris 2° Etranger	N	KLM	1900(c)	1911	1911	
Givet à Paris 1°	D	EFGH	1887	1912	1934	
Givet à Paris 2°	N	ABCD	1891	1924	1914	
Gournay à Paris	D	ABC	1900(c)	1913		No Type III postmarks have been seen.
Granville à Paris	N	ABCD	1886	1901(s)		Exists with the month in sloping letters.
Granville à Paris 1°	D	ABCD	1901(c)	1929	1914	
Granville à Paris 2°	N	ABCD	1901(c)	1913	1908	
Le Havre à Paris 1°	D	EFG	1895	1914	1906	
Le Havre à Paris 2°	N	ABCD	1889	1909	1910	Exists with the month in sloping letters.

Name of the Town as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Irun à Paris Special	N	AB	1900(c)	1922		Exists in that direction only. No Type III postmarks have been seen.
Laigle à Paris	D	ABCD	1890	1901(s)		
Langres à Paris	D	ABCD	1886	1900(s)	1905	Exists with the month in sloping letter. Re-established in 1905.
Lille à Paris	N	ABCD	1891	1900(s)		
Lille à Paris 1°	D	AB	1900(c)	1912	1914	
Lille à Paris 2°	N	CDEF	1900(c)	1911	1912	
Limoges à Paris	D	ABCD	1890	1894		Suppressed in 1901.
Lorient à Paris	N	ABCD	1900(c)	1914	1910	
Lyon à Paris	N	C	1892	1919		Brigade C only has been seen. Undoubtedly made by error for Lyon à Paris 2°.
Lyon à Paris 1°	D	EFGH	1902	1920	1915	
Lyon à Paris 2°	N	ABD	1893	1924		The Type III postmark undoubtedly exists but has not been seen.
Lyon à Paris Rapide	N	ABCD	1896(c)	1924		
Le Mans à Paris	N	ABCD	1891(c)	1905	1920	
Marseille à Paris	N	C	1904	1925		Brigade C only has been seen. Undoubtedly made by error for Marseille à Paris 2°.
Marseille à Paris 1°	D	EFGH	1898	1923	1922	
Marseille à Paris 2°	N	BDE	1896	1915	1918	
Méditerranée à Paris	N	CD*	1896	1914	1914	Postmarks also exist without a Brigade letter. Undoubtedly used by Brigades A & B.
Modane à Paris	N	No brigade letter				This postmark has not been seen but may exist.
Mons à Paris	N	AB	1900(c)	1904	1919	
Montargis à Paris	D	AB	1894	1935	1910	
Montauban à Paris	N	ABCD	1900(c)	1911	1936	
Mont-Cenis à Paris	N	ABCDE	1900	1912		
Montluçon à Paris	N	BD	1890	1923	1914	The brigades B and D only have been seen.
Moulins à Paris	D	ABCD	1892	1900	1920	Suppressed in 1901 but re-established later.
Nancy à Paris	N	ABCD	1900	1906	1911	
Nantes à Paris	N	AB	1888	1894(s)		It is probable that only the brigades A & B had the Type II postmark.
Nantes à Paris 1°	D	EFGH	1894(c)	1925	1924	This postmark exists in blue but it is extremely rare.
Nantes à Paris 2°	N	ABCD	1894(c)	1922	1914	
Nevers à Paris	N	ABCD	1899(c)	1936		The Type III postmark has not been seen but probably exists.
Niort à Paris 1°	D	EFGH	1886(c)	1911	1914	
Niort à Paris 2°	N	ABCD	1886(c)	1911	1911	
Orléans à Paris	R	AB	1900(c)	1894(s) 1903(s)		Suppressed in 1894 but re-established in 1900.
Pontarlier à Paris	N	ABCD	1891	1911(s)		
Pyrénées à Paris	N	AB	1889	1906(s)		Only the brigades A and B have been seen.
Rennes à Paris	D	ABCD	1888	1900(s)	1924	Exists with the month in sloping letters. Suppressed in 1900 but re-established later.

Name of the Town as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
La Roche à Paris	R	AB	1909	1911		This LaRoche is in the Department of the Yonne.
LaRochelle à Paris	N	A	1890	1895(s)	1914	The brigade A only has been seen. Suppressed in 1895 but re-established later.
Rouen à Paris	N	ABC	1890	1910		The Type III postmarks are 1° and 2°. Earliest date seen 1910.
St. Etienne à Paris	N	ABCD	1896	1927		No Type III postmark has been seen.
Tergnier à Paris	N	ABCD	1894	1911	1921	Suppressed in 1911 but re-established in 1921.
Toulouse à Paris 1°	D	ABCD	1888	1913	1914	
Toulouse à Paris 2°	N	EFGH	1890	1913	1914	
Tours à Paris 1°	R	DEF	1894(c)	1926	1922	
Tours à Paris 2°	D	ABC	1894(c)	1927	1923	
Troyes à Paris	N	AB	1887(c)	1923	1906	
Valenciennes à Paris	N	ABCD	1888	1918	1907	
Vendôme à Paris	D	AB	1893	1896(s)		
Vendôme à Paris 1°	D	EF	1896(c)	1914		
Vendôme à Paris 2°	N	ABCD	1896(c)	1914		
Verdun à Paris	N	ABCD	1892(c)	1913	1912	
Versailles à Paris	N	No brigade letter	1894	1901(s)	1920	Exists in this direction only. Suppressed in 1901 but reestablished later.

LIST OF TYPE II POSTMARKS—Lines NOT TOUCHING Paris

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Agen à Limoges	N	C	1898	1901(s)		The Brigade C only has been seen.
Agen à Limoges 1°	N	ABC	1901(c)	1935		The Type III postmark may exist but has not been seen.
Agen à Limoges 2°	D	DEF	1901(c)	1913		The Type III postmark may exist but has not been seen.
Amiens à Calais	N	AB	1899(c)			No Type III postmarks of this line in this direction have been seen but they undoubtedly exist.
Angoulême à La Rochelle	N	ABC	1895(c)	1913		The Type III postmarks undoubtedly exist but have not been seen.
Arcs à Marseille	D	F	1896	1896		Brigade F only has been seen. Little is known of this line no official records having been found.
Arras à Dunkerque	N	AB	1905	1906(s)		Suppressed in 1906 but re-established later. No Type postmarks have been seen.
Besançon à Dijon	N	AB	1897	1908(s)		
Bordeaux à Cette 1°	N	ABCD	1888	1926	1921	
Bordeaux à Cette 2°	D	EFI	1888	1905		The Type III postmark undoubtedly exists but has not been seen.
Bordeaux à Cette Rapide	R	AJKLMN	1892	1912		Brigade BC & D may also exist. The Type III postmarks have been seen.
Bordeaux à Irun	N	C	1887	1887(s)		The Brigade C only has been seen.
Bordeaux à Irun 1°	N	ABC	1887(c)	1909		The Type III postmark undoubtedly exists but has not been seen.
Bordeaux à Irun 2°	D	DEF	1887(c)	1912	1921	

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Bordeaux à Nantes	N	ABCD	1898(c)	1911		The Type III postmark has not been seen but probably exists.
Bordeaux à Périgueux	?	AB	1901(c)			No postmark of this line has been seen but they undoubtedly exist.
Bordeaux à Toulouse	D	AB	1901(c)	1911		
Brest à Rennes	N	ABC	1896(c)	1905	1913	
Caen au Mans	N	AB	1894(c)	1910(s)		
Calais à Amiens	N	AB	1899(c)	1901		
Calais à Lille 1°	N	ABC	1898	1903		
Calais à Lille 2°	D	AB	1904	1904		
Cette à Bordeaux 1°	N	ABCD	1886	1925	1915	
Cette à Bordeaux 2°	D	EFGHI	1889	1927	1911	
Cette à Bordeaux Rapide	R	ABK	1886	1903	1923	The brigade A & K postmarks read "Cette à Bordeaux Rapide" while brigade B reads "Cette à Bordx Rapide". The postmark of the Brigade B has the exterior undulated. See figure No. 33.
Cette à Tarascom 1°	N	C	1890	1890		The Brigade C only has been seen. Exists with the month in sloping letters.
Cette à Tarascon 1°	D	B	1901	1907	1920	The Brigade B only has been seen.
Cette à Tarascon 2°	D	BC	1888	1908	1921	The Brigade B & C only have been seen. Exists with the month in sloping letters.
Cette à Tarascon Rapide	D	ABC	1886(c)	1913		Exists with the month in sloping letters.
Cette à Tarascon Special	D	B and without brigade letter	1908	1915	1917	
Chagny à Nevers	N	AB	1896(c)	1897	1911	Suppressed but re-established in 1910.
Chagny à Roanne	N	ABC	1898	1911		Probably created about 1898. The Type III postmark should exist but has not been seen.
Chambéry à Mâcon	D	?	?	1901(s)		The postmark in this direction has not been seen but undoubtedly exists. Re-established in 1902.
Châteaubriant au Mans	N	AB	1892	1906	1909	
Clermont à Nimes	D	ABCD	1894(c)	1906(s)		Exists with the month in sloping letters.
Dijon à Besançon	N	AB	1903	1908(s)		
Dijon à Lyon	D	ABC	1894(c)	1906		The Type III postmark undoubtedly exists but has not been seen.
Dijon à La Roche	N	ABC	1902(c)	1914(s)		
Dunkerque à Arras	N	AB	1887	1906(s)	1912	Suppressed in 1912 but re-established later
Gannat à Périgueux	N	ACD	1905	1910(s)		The Brigade B has not been seen but should exist.
Irun à Bordeaux	N	?	——	1887(s)		This postmark probably exists but has not been seen.
Irun à Bordeaux 1°	N	ABC	1887(c)	1914	1912	
Irun à Bordeaux 2°	D	DEF	1887(c)	1912	1914	
Lamballe à Lison	N	ABC	1899(c)	1911		Exists with the month in sloping letters.
Lille à Calais 1°	D	ABC	1894	1899		
Lille à Calais 2°	N	ABC	1898	1913		

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Limoges à Agen	N	ABC		1901(s)		The Type II postmark undoubtedly exists but has not been seen.
Limoges à Agen 1°	N	ABC	1901(c)	1928		The Type III postmark may exist but has not been seen.
Limoges à Agen 2°	D	DEF	1901(c)	1910		Type III postmark may exist but has not been seen.
Limoges à Montauban	N	ABC	1894(c)	1912		
Limoges à Toulouse 1°	N	ABC	1894	1912	1923	
Limoges à Toulouse 2°	N	DF	1890	1892		Brigade E may exist. No Type III postmarks have been seen but they undoubtedly exist.
Limoges à Toulouse 2°	D	DEF	1893	1901		No Type III postmarks have been seen but they undoubtedly exist.
Lison à Lamballe	N	ABC	1899(c)	1909		
Lorient à Rennes	N	ABC	1896(c)	1909	1906	
Lyon à Dijon	D	ABC	1894(c)	1913	1914	
Lyon à Marseille 1°	N	BC	1905	1907		The Type III postmark undoubtedly exists but has not been seen. Brigade A may exist.
Lyon à Marseille 2°	D	FGH	1900	1913	1927	
Lyon à Marseille 3°	?	?			1915	The Type II postmark has not been seen but may exist.
Lyon à Marseille Rapide	?					The Type II postmark may possibly exist.
Lyon à Marseille Special	?					The Type II postmark may possibly exist.
Lyon à la Méditerranée	N	ABC	1898(c)	1913	1921	
Lyon à Veynes	N	ABC	1896	1926		
Mâcon à Chambéry	D	B	1900	1901(s)		The Brigade B only has been seen. Re-established in 1902.
Mâcon à Modane	D	ABC	1902(c)	1906(s)		Brigade D probably exists. Postmarks in this direction have not been seen but surely exist.
Mâcon au Mont-Cenis	N	ABCD	1893	1904		The postmarks of the brigades A & C read "Macon à Mont-Cenis".
Le Mans à Caen	N	AB	1894(c)	1908		
Le Mans à Châteaubriant	N	AB	?	?		No Type II or Type III postmarks have been seen but both undoubtedly exist.
Mans à Tours 1°	N	AB	1900(c)	1904(s)		"Mans" is poor French. It should read "Le Mans".
Mans à Tours 2°	N	CD	1900(c)	1904(s)		
Marseille aux Arcs	D	?	?	?		No postmarks have been seen in this direction. Little is known of this line, no official records having been found.
Marseille à Lyon 1°	N	ABC	1800	1910	1909	Exists with the month in sloping letters. The earliest Type III postmarks indicate a day service.
Marseille à Lyon 2°	D	EGH	1891	1919	1911	
Marseille à Lyon 2°	N	F	1904	1913		
Marseille à Lyon 3°	R	BK	1893	1904	1916	
Marseille à Lyon 4°	D	JL	1897	1897	1915	The Brigades J & L only have been seen. Exists in this direction only.
Marseille à Lyon Rapide	?					A Type II postmark may possibly exist but has not been seen.
Marseille à Lyon Special	N	No brigade letter	1898	1911		
Marseille à Lyon Special	D	No brigade letter	1892	1911		Exists with the month in sloping letters.

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Marseille à Nice	N	AB	1898(?)	1894(s)		
Marseille à Nice 1°	D	AB	1894(c)	1911		Brigade C may exist. The Type III postmarks undoubtely exist but have not been seen.
Marseille à Nice 2°	N	DEF	1894(c)	1918		Type III postmarks undoubtedly exist but have not been seen.
Marseille à Nice 3°	N	ABC	1899(c)	1910		Type III postmarks undoubtedly exist but have not been seen.
Maubeuge à Busigny	N	ABCD	1894	1910	1911	Exists only in this direction.
Méditerranée à Lyon	N	ABCD	1899(c)	1919	1920	
Modane à Mâcon	D	ABC	1902(c)	1906(s)		The Brigade D probably exists.
Montauban à Limoges	N	ABC	1894(c)	1913		
Mont-Cenis à Mâcon	N	ABCD	1891	1914		
Nancy à Vesoul	N	ABC	1896(c)	1906	1914	
Nantes à Bordeaux	N	ABCD	1898(c)	1919		Type III postmarks probably exist but have not been seen.
Nantes à Quimper	N	A	1903	1925		Brigade B probably exists. The Type III postmarks exist but have not been seen.
Nantes à Tours	N	AB	1903(c)	1908(s)		
Nevers à Chagny	N	AB	1896(c)	1897	1910	Suppressed but re-established in 1910.
Nice à Marseille	N	AB	1888?	1894(s)		
Nice à Marseille 1°	D	AB	1894(c)	1913	1921	
Nice à Marseille 2°	N	DEF	1894(c)	1917	1910	
Nice à Marseille 3°	N	ABC	1894(c)	1920	1923	
Nimes à Clermont	D	ABCD	1894(c)	1906(s)		Exists with the month in sloping letters.
Pau à Toulouse 1°	N	ABC	1892(c)	1921	1910	
Pau à Toulouse 2°	D	DEF	1892(c)	1932	1923	
Périgueux à Bordeaux	?	AB	1901(c)	?		No postmarks of this line have been seen but they undoubtedly exist.
Périgueux à Gannet	N	?	?	?		Type II postmarks in this direction have not been seen but probably exist.
Poitiers à la Rochelle	N	AB	1895(c)	1905		
Port Vendres à Toulouse	N	No brigade letter	?	?		But one postmark has been seen and the year is not legible.
Quimper à Nantes	N	AB	1900	1933	1914	
Rennes à Brest	N	ABC	1896(c)	1915	1930	
Rennes à Lorient	N	ABC	1896(c)	1914		Type III postmarks undoubtedly exist but have not been seen.
Roanne à Chagny	N	ABC	1898	1913	1912	Probably created about 1898.
La Roche à Dijon	N	ABC	1902(c)	1914(s)		
LaRochelle à Angoulême	N	ABC	1895(c)	1911	1913	
LaRochelle à Poitiers	N	AB	1895(c)	1912		
Rouen à Serquigny	N	A	1896	1908	1911	
Sables d'Olonne à Tours	N	ABC	1895(c)	1909	1908	
Saincaize à Tours	N	ABC	1900(c)	1909(s)		

Name of the Line as it Appears in the Postmark	D N R	Brigades Maximum	Created or Earliest Seen	Suppressed or Latest Seen	Earliest Type III	Remarks.
Serquigny à Rouen	N	?	?	?	1935	The Type II postmark has not been seen but may exist.
Tarascon à Cette 1°	D	A	1903	1903		Type III postmarks may exist but have not been seen.
Tarascon à Cette 1°	N	B	1903	1907		Type III postmarks have not been seen but may exist.
Tarascon à Cette 2°	N	AB	1904	1910	1925	
Tarascon à Cette Rapide	N	B	1899(c)	1907		
Tarascon à Cette Special	D?	?	?	?		No Type II or Type III postmarks have been seen in this direction but they probably exist.
Toulouse à Bordeaux	D	AB	1901(c)	1914		
Toulouse à Limoges 1°	D	C	1889	1892		Exists with the month in sloping letters.
Toulouse à Limoges 1°	N	ABC	1893	1931	1914	
Toulouse à Limoges 2°	N	E	1889	1890		Type III postmarks undoubtedly exist but have not not been seen.
Toulouse à Limoges 2°	D	DEF	1896	1913		Type III postmarks undoubtedly exist but have not not been seen.
Toulouse à Pau 1°	D	ABC	1892(c)	1912		Type III postmarks undoubtedly exist but have not not been seen.
Toulouse à Pau 2°	N	DEF	1892(c)	1932	1912	
Tours au Mans 1°	N	AB	1900(c)	1904(s)		
Tours au Mans 2°	?	CD	1900(c)	1904(s)		The postmarks in this direction have not been seen but undoubtedly exist.
Tours à Nantes	N	AB	1903(c)	1909(s)		
Tours aux Sables d'Olonne	N	ABC	1895(c)	1906	1911	
Tours à Saincaize	N	ABC	1900(c)	1908(s)		
Vesoul à Nancy	N	ABC	1896(c)	1905	1908	
Veynes à Lyon	N	ABC	1896	1929		

PHILATELIC LITERATURE

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History of the American Postal Service in Porto Rico

By GEORGE S. HILL.

(Continued from Vol. XVII, No. 1, Page 47.)

MR. (UN)DOOLEY ON PORTO RICO.

"SPAKING of Porty Ricky, Finnerty, me bhoy, it was wan of Spain's colonies."

"A Tipperary Connolly?", says Finnerty.

"No, no mon, a Spanish colony, wan of thim disert islands which Spain held by the divine right of being the best mon 'till the United States kim along an' then it was 'git off the earth' and Spain got," says Undooley.

"Whin was this?" inquired Finnerty.

"Don't ye remimber the Spanish war, Finnerty?"

"That I do," says Finnerty, "me frind Maguire was killed before Santyaggy, he were under Shafter when he fell—out of his hammock."

"Rather have a pile driver fall on me," says Undooley, "Well, after they took Cuby they sint Gineral Miles to take Porty Ricky, so after taking a Gin Ricky for an eye opener they started out to find it. It was dead easy, Finnerty, because it were all ready to be took. The fleet wid Gineral Miles aboard tied up to the dock an' he wint ashore and shure the people fell over aich other to tell how they loved the ould flag an' how they had been waitin' for years for it; an' wan delegation from an inland city through their spokesman, an alderman from a Dimmyeratic ward, began an address to the Gineral as follows: 'We have comes miles to see ye—' "

" '*Gineral* Miles if ye plase,' says the Gineral kinda mifty."

" 'As I sed before, we have come miles to see ye,' says the alderman, whin a Kernel whispered in his ear, 'Say Gineral or he'll electrocute ye wid a rope.' "

"So the spokesman began again: 'We've come, Gineral Miles, miles to see ye, Gineral Miles,' and thin would ye belave it Finnerty he forgot the rist an' the band played 'You can't play in my yard,' or something like that an' the parade moved on; the Porty Rikians surrendered an' thin Gineral Miles sint those immortal words to Washington by cable, 'Good morning, Mr. President, have ye heard that we hav met the inimy and he wasn't there—collect.' An Gineral Alger* sint back word, 'Embalm him and kape for future supplies—charges pd.' "

"Wanderful," says Finnerty, "its a grate country this is."

"An' it laps over at the edges," says Undooley.

"Is Porty Ricky a good place to live in?" says Finnerty.

"It's a fine, dacent country," says Undooley, "at first it lacked the polish of the stockyard region; it needed culture I might say, but to-day ye can git any kind of American drink there from Irish whiskey to rubbing alcohol, an' just as soon as they git some American politicians in aich of the big cities, it will be as fine as Chicagy or any other American city." . . .

"Has the bhoy any Porty Ricky stamps?" says Undooley.

"He hav a few," says Finnerty.

"They are very populous just now," says Undooley, "but ye want to be careful or they'll ring in Cuby or Philopeny stamps on ye for they all look alike an' a moron of your average incapacity, who can read only capital letters, would be shure to get stuck on the pictures."

*Secretary of War.

"Thank ye Undooley, 'tis a very dilicate compliment," says Finnerty, "an' how can the stamps of Porty Ricky be distinguished?"

"By a few weeks at night school," says Undooley. . . .

"Are the United States going to get out any more of them?"

"Prisintly, they are waiting for designs. Could ye suggest anything?"

"Yis, I would like to see Alderman O'Dowd's head on some of them," says Finnerty.

"O'Dowd is no frind of yours," says Undooley.

"Shure and he isn't, but all the postmasters would be punching his head," says Finnerty.

"Finnerty, its a great head ye have, and they'll have ye in the zoo yet, dog-faced boy, lightning calculator or something of that sort." . . .

"Well, so long, Finn."

"So long, Undooley," and that's all that Undooley knows about Porty Ricky, but as he told me *confidential*, "why don't they write up Chicagy or the Ozarks or something civilized?"

CHAS. H. FOWLE in *Mekeel's*, Vol. XVI, No. 9.

STAMPS

———o———

THE "PORTO RICO" OVERPRINT

The First Printing

On February 16, 1899, the Postmaster General sent an order to the Bureau of Printing and Engraving for the first stamps. The spelling to be used in the overprint was not known to the public until the stamps were issued. The spelling "Puerto Rico" had been adopted by the National Geographic Society but the Post Office Department decreed "Porto Rico". The order accordingly specified this form. The quantities called for by this first consignment comprised the total printing of these four varieties:

1c—1,000,000	5c—500,000
2c—2,000,000	10c—500,000

The first stamps were shipped to the Island on February 23rd at which time the Department stated that it had no intention of providing a set of permanent designs for Porto Rico, as was being done for Cuba. Separate, definite designs were adopted for the latter as "a visible evidence to the world at large, that we do not regard Cuba as part of the United States." The Treaty of Peace was to cede Puerto Rico and the Philippines to the U. S., whereas it gave only a temporary protectorate over Cuba, pending the establishment of a stable government.

The stamps were first placed on sale at San Juan on March 15, 1899. Since dealers had to import them from the Island the first supply was received back in the U. S. in the mail arriving on March 23rd. Washington, D. C. dealers all received their supply in the same mail so there must have been a commendable effort on the part of San Juan to see that no favoritism was shown from that angle. The various packages were apparently made up well in advance and weighed and stamped, for they were all franked with unoverprinted stamps. The philatelic reporters of that period deduced that they must have been sent from San Juan before the 15th because of that fact. None of them seem to have thought of noting the dates in the postmarks. Washington reported the centering as "satisfactory" but New York called them "bad" and Boston

thought them "wretched". Take your choice. The 10c stamp was found to be in a light shade and was pronounced "*as ugly a* stamp as could possibly be made." The other values were called "artistic".

The overprint was in Long Primer capitals, placed diagonally and reading up. It was produced by electrotypy. In this type of stamp manufacture the design to be reproduced (in this case only lettering) is engraved on a steel die, "en epargne"; i. e. the uncolored parts of the design are in recess, while the colored portions are in relief, just like ordinary printer's type. The die is, of course, in "positive". This die is then pressed into lead or some other soft metal from which is obtained a "negative" (intaglio) impression. This mould is then immersed in an electrolytic cell as one of its "poles". An electric current is sent through the cell and a coating of metal (usually copper) is deposited by electrolytic action on the mould, filling all the recesses left by the impression of the die. This can be better understood by recalling the operation of "charging" the ordinary storage battery, which is a form of electrolytic cell or rather a series of them. When the copper coating has reached sufficient thickness, to stand handling, the mould is removed from the bath. A coating of wax has prevented deposition of copper on the back and sides of the mould. The copper coating is then carefully separated from its "matrix" (the mould) and the part that faced and filled the interstices of the mould is a faithful reproduction of the original die. It is now again in "positive". This is then backed up with type metal to make it strong, planed on the back, trimmed at the sides if necessary and mounted (usually on wood) just as are ordinary printer's "cuts". It is then ready to be put to press. The lead mould or "negative" can be used over and over again to make more electros. This was the usual practice and is true of the Porto Rico overprints. For reasons that will be developed, 25 impressions of the die were taken at a time. These were then soldered together (5x5) and electroplated en bloc. This gave a "stereo" of 25 subjects on one solid piece of metal. Four of these stereos were mounted together and constituted the printing plate or "forme" of 100 subjects.

In the case of lettering, like the Porto Rico overprints, it is also possible to substitute ordinary printer's type for the steel die by making the impression on wax, gutta-percha or papier maché instead of lead. These materials, however, will not conduct an electric current and must be dusted with powdered black lead (graphite) to give a conducting surface on which the electroplating may be deposited. This, of course, is done at the expense of some clearness and, judging from the clear cut overprints on the 1899 colonial issues, I am prejudiced in favor of their having been derived from steel dies. All this description of electrotypy is, of course, in line with practices in vogue at the turn of the century and takes into consideration no modern technique.

Two varieties of overprint are found in the 1c and 2c denominations: those with the name of an angle of 25 degrees with the horizontal and those at an angle of 36 degrees. These were not from separate plates but are both found on the same sheets. Pairs showing both types can be obtained. The reason for these? There are two possible ones. There might have been two separate steel dies (which I do not believe), or the finished individual moulds may have been made in two separate batches, or by two different operatives, each lot being trimmed differently at the sides before soldering; thus giving us two different angles of surcharge when assembled for electroplating. There was more than one 25 subject stereo matrix.

It is apparent to me that the overprinting plates were of 100 subjects only, and were applied only to post office panes of 100 and not to the large sheets of 400 subjects. I deduct that a separate, individual printing plate of 100 subjects was used for each denomination at first, making four in all. On each sheet the following constant varieties are found, caused by breaks in the lettering of individual electros. They were found on all sheets examined at the time

the first supplies were received in this country and since all sheets of a given denomination contained them, they must have been applied to post office panes of 100 subjects.

Overprinting Plate No. 1— 1c—No. 3 has PORTO RICU
Overprinting Plate No. 2— 2c—No. 46 has PORTU RICO
Overprinting Plate No. 3— 5c—No. 8 has "R" in PORTO broken
No. 22 has "R" in PORTO broken
No. 58 has first "O" in PORTO broken
No. 71 "P" has no upper serif
Overprinting Plate No. 4—10c—No. 77 "PO" of PORTO is badly broken

As the balance of the order for the other denominations was completed, it became apparent that both the 1c and 10c overprinting plates were now being used for the 2c value, for the following were found in later supplies:

2c—No. 3 has PORTO RICU (from the 1c plate [No. 1])
2c—No. 77 "PO" of PORTO RICO is badly broken (from the 10c plate ([No. 4])

The following shows the arrangement of the 25 subject stereos on the "Porto Rico" overprint, with the location of the principal varieties for the different denominations noted. Those marked for the 1c and 10c also occur on the 2c. This is a composite picture of the four 100 subject plates.

X	X	1c	X	X	X	X	5c	X	X
X	X	X	X	X	X	X	X	X	X
X	5c	X	X	X	X	X	X	X	X
X	X	X	X	X	X	X	X	X	X
X	X	X	X	X	2c	X	X	X	X
X	X	X	X	X	X	X	5c	X	X
X	X	X	X	X	X	X	X	X	X
5c	X	X	X	X	X	10c	X	X	X
X	X	X	X	X	X	X	X	X	X
X	X	X	X	X	X	X	X	X	X

The defects in all these were not in the moulds but on the stereos.

So far I have no evidence from which to assume that the 5c plate (No. 3) was ever used for the 2c denomination. Perhaps some reader has such evidence? Since the two varieties of angle of surcharge have not been found on the 5c and 10c values, it seems evident that overprinting plates Nos. 3 and 4 contained only the single variety with overprint at 36 degrees. Since overprinting plate No. 1 was used for both the 1c and 2c varieties, and since these are the varieties containing both types of angle, it seems probable that this was the plate containing the mixture of the two angles. Since overprinting plate No. 2 was only used for the 2c it is also possible that this plate also contained the mixed varieties.

The 2c stamps were all on the U. S. Die 3 variety. In May some collectors and dealers were complaining that their supplies from Porto Rico were arriving "stuck together". During April 1899 the postal agent at San Juan wrote that he had filled orders amounting to $2,000.00 for stamp collectors. (Stamp collectors collected stamps in those days, not wholesale stocks.)

The Second Printing

About April 1, 1899 Director-General Elliott applied for the following new varieties and they were ordered from the Bureau:

8c —25,000	2c postage due—25,000
1c postage due—25,000	10c postage due— 5,000

On May 16th these were sent to Elliott. I do not know when they were placed in use but the first supplies of the 8c stamp were received back in the States about June 14th. The dues were apparently put into use at the same

time. The 8c stamp was pronounced "scarcely readable" due to the black surcharge on the dark colored stamp and one critic said that any print shop would have produced a better job.

The Porto Rican Department refused to sell the due stamps in unused condition and filled all orders with the ordinary stamps or returned the money. The philatelic fraternity felt considerable indignation when it was learned that one dealer had received a supply, although it is probable that he received his by some devious channels, from a sub-rosa source, rather than from the regular distributor. As early as May 1899 counterfeits of the island's overprinted stamps were reported being produced by fakers in New York City.

The Third Printing

About July 5th an additional printing of the supplementary values was sent to Elliott as he had requested them. They were:

8c —50,000	2c postage due—50,000
1c postage due—50,000	10c postage due— 5,000

Since both varieties of angle of surcharge are found in the four supplementary varieties overprinting plate No. 1 and perhaps overprinting plate No. 2 must have been used to produce them. This was the last printing of adhesives with the "Porto Rico" spelling.

For a long time it was thought by collectors that neither the 8c postage nor the three postage dues stamps had any plate numbers. It wasn't until January, 1900 that a supply of sheets of the 8c was received from the island with the plate numbers attached. All previous ones had had them either torn off or cut off. Perhaps this was done at the time the second order (first for the supplementary values) was being made, for some reason connected with the overprinting. Only the plate number margins were missing and this should not be confused with the removal of plate number strips and blocks by vandals in other colonial places. Perhaps this stripping of the sheets was not found necessary during the third printing (the second for the supplementary values) and may account for the receipt of sheets with plate numbers at the later date. The postage dues stamps were harder to check up on since they could not be legally secured in complete sheets. Some of the wise birds surmised that Elliott had ordered this extra printing of the unpaid stamps to have a good supply on hand preparatory to placing them on sale to collectors. It was argued that the lot could not have been required so soon for ordinary postal requirements. However, the prophets were wrong for as late as February 10, 1900 the Porto Rican Department was refusing to sell them to collectors or dealers. In fact, they do not seem to have been allowed to escape legally at any time during the entire tenure of the separate Porto Rican Department. The only ones not legally obtained from legitimate correspondence were those obtained cancelled via the usual brick posting method.

About October 4, 1899 it was rumored that the Postmaster General had ordered all surcharging discontinued for Porto Rico. Upon investigation at the office of the 3rd Assistant it was found that, in that event, distinctive designs would have to be issued to keep the Island's funds separate from those of the U. S. This became more confusing, on October 10, 1899, with the statement that the Department had no intention of stopping the production of further surcharges; but that ordinary U. S. stamps would be receivable for postage in Porto Rico, parallel with the surcharged issues. Under date of December 13, 1899 it was again reported that no more overprints would be produced, for the Island, which was contradicted by the fact that an order for special request overprinted envelopes was even then being filled. It wasn't until February 12, 1900 that these conflicting statements were lined up. The trouble had been

that there were several offices capable of giving an "official" statement in Washington and all the statements had been partly right and partly wrong.

Rumors regarding the following order had been the cause of it all.

Office of the Postmaster General,
Washington, D. C., Sept. 23, 1899.

Order No. 611.

It is hereby ordered, That all mail matter originating in the United States addressed for delivery in the Island of Porto Rico, together with all such matter originating in Porto Rico for transmission to points within the Island or to the United States, shall be subjected to the classifications, conditions, and rates of postage applying to matter passing in the domestic mails of the United States: and United States postage stamps shall be valid for postage in either direction in addition to those now used in Porto Rico.

All orders conflicting herewith are revoked.

Ch. Emory Smith,
Postmaster General.

The real reason for this order was misunderstood and the Department had to issue a clarification stating that the order was issued for the benefit of the soldiers stationed on the island. The "home folks" frequently sent them a stamp or stamped envelope for their reply, as was customary in many cases in the nineteenth century for troops on active service. Stamps were frequently hard to find at the front, and although stamps were easily available in Porto Rico, people didn't know that. The custom that grew up during the Crimean and Civil Wars and the many frontier affairs (both American and British) was continued. In actual face value these amounted to very little and the order was an official bow to sentiment. The loss to the revenue of the Island was negligible. If the soldiers or civilians bought stamps on the Island they could only get the surcharged issues. It would appear that this order did not apply to civil mails except for the reduction in postage rates to the U. S. It should be noted that military correspondence remained a function of the U. S. P. O., whereas civil mails were under the separate Island postal code.

There were rumors of distinctive designs for the Island in spite of the specific statement of the Department that there would be none. The deluge of new colonial issues did not please the followers of Washington and Jefferson among the stamp collectors. The Editor of the Virginia Philatelist suggested a permanent design for all the new colonies "bearing a profile of Samuelus I, Successor to Uncle Sam, Emperor of the Greater United States, King of Hawaii, Cuba, Porto Rico and the Philippines and 'Heir Presumptive' to the rest of the earth." The War was over and the Imperialists were being called on to justify themselves.

The Postmaster General having been recently asked by the Universal Postal Union, at Berne, for a definition of the status of the new possessions of the United States, with respect to postal affairs; an answer was sent in mid-November, 1899. It stated that Porto Rico and the Philippines were a part of the United States but that Cuba should be treated as a separate member of the Union, since the U. S. was merely exercising a guardianship over the island.

THE "PUERTO RICO" OVERPRINT

The Fourth Printing

By now it had become apparent to the Department that the "Porto Rico" spelling was not in accord with the wishes of the inhabitants. In preliminary framing of the organic law for the Island the House of Representatives had embodied the Spanish spelling in its draft. The Post Office accordingly adopted

it for the last printing. About February 17, 1900 the following quantities were ordered from the Bureau with the new spelling:—

1c—500,000 2c—1,000,000

They were placed on sale in April, 1900, the first supply being received back in the States on April 18, 1900. I deduce that only one die was made, from which a single 25 subject matrix was prepared. Four identical 25 subject stereos were prepared from this and mounted to make the overprinting plate for 100 subjects. Like the other overprint, the plate was applied to post office panes of 100. This setting has all overprints arranged at the same angle. The 2c stamp was impressed on the Die 3 variety only. The following variety occurs four times on each sheet in both denominations:

1c and 2c—Nos. 41, 46, 91 and 96 have the "U" of PUERTO without serif at right.

This damage occurs on stamp No. 21 of each of the four stereos. I consider the regularity of this imperfection pretty conclusive proof of my deduction that the plates were made up of 4 stereos of 25 subjects each, arranged 5x5. The following will show the general arrangement of the plate for the PUERTO RICO overprint, "U" denoting the location of the variety:

X X X X X X X X X X
X X X X X X X X X X
X X X X X X X X X X
X X X X X X X X X X
U X X X X U X X X X

X X X X X X X X X X
X X X X X X X X X X
X X X X X X X X X X
X X X X X X X X X X
U X X X X U X X X X

In this plate the damage to the "U" must have occurred when the individual mould for electro No. 21 was being prepared. This differs from the damage to the "Porto Rico" printings where the defects occured in the stereos and not to the moulds. This was the last order for overprints. None of the adhesive stamps for the Island were overprinted in color, all being black.

Quantities

Total adhesive overprinted stamps furnished to Porto Rico by the Stamp Division, Office of the Third Assistant Postmaster General:

Stamps overprinted "PORTO RICO"	Year ending June 30, 1899	Year ending April 30, 1900
Ordinary		
1c	1,000,000	
2c	2,000,000	
5c	500,000	
8c	25,000	50,000
10c	500,000	
Postage Due		
1c	25,000	50,000
2c	25,000	50,000
10c	5,000	5,000
Stamps overprinted "PUERTO RICO"		
Ordinary		
1c		500,000
2c		1,000,000

Stamped postal paper, including envelopes and postcards in the hands of the Director-General at San Juan, comprising practically all stocks of overprinted material on the island which had been called in from local postmasters, totaled $85,107.77 on May 1, 1900 when the postal service was annexed to that of the U. S. This amount was then credited to the U. S. Post Office and the matter re-distributed for use on the island. None of the remainder was destroyed.

PLATE NUMBERS

"PORTO RICO"

—1c—

564	567	768	771
565	574	769	772
566	575	770	773

—2c—

556	746	760	777
561	747	761	778
562	748	762	779
563	753	763	780
593	754	764	781
594	755	765	782
595	756	774	783
596	758	775	784
745	759	776	785

—5c—

389	391	408	948
390	392	520	

—8c—

249	555	729	

—10c—

302	306	519	521
303	518	520	932
305			

Postage Due

—1c—

	246	267	

—2c—

	247	268	

—10c—

	72	256	

"PUERTO RICO"

—1c—

846	864	941	955
847	865	942	958
848	937	944	959
849	938	946	975
862	939	952	
863	940	954	

—2c—

838	856	875	895
839	858	876	896
840	859	877	897
841	860	878	898
850	861	885	904
851	867	886	905
852	869	887	906
853	870	890	907
855			

Counterfeits

It should be borne in mind that for many years the addition of fake Porto Rico overprints to unused U. S. stamps would not have been worth the bother. The overprinted stamps were not worth much more than the unoverprinted copies (except in the case of the unused due stamps.) Later, large lots of the unused unoverprinted stamps could not be obtained by European entrepreneurs for counterfeiting purposes. For that reason most of the reproductions were made with postally used U. S. stamps as the base. Now, unfortunately for the manufacturers, most of these bore postmarks of American towns. We particularly find specimens showing parts of Boston, New York, Chicago, Philadelphia and San Francisco town marks. Some of the foreign makers were apparently not very well acquainted with the English language, but that didn't matter much if they sold them to foreign collectors who were also nude of any English. The higher values were usually well plastered with postmark and for that reason the false overprint can frequently be found over the postmark, instead of underneath it, where it belongs. If the postmark was on the top of the stamp only, we do not get the benefit of this quick test. These general remarks are applicable to all U. S. stamps surcharged for use in the colonies including Cuba, Guam, Philippines and Canal Zone. They are also true of all other cases where the stamps of a motherland have been overprinted for the colonies—Germany, Great Britain, New Zealand, Australia, etc.

1.—Almost as soon as the first supply of the Porto Rico overprints arrived, counterfeits of the 2c were being hawked about the country (May, 1899). The length, height and angle of surcharge were well imitated but it had a period after "Rico.", where the original had none. The ink was a trifle bluish. They were all on stamps previously postmarked in the U. S.

2.—About 1900 the next set appeared. This consisted of the 1c, 2c, 3c (sic), 5c, 8c and 10c with the Porto Rico spelling. The total dimensions were practically the same as the genuine, but the letters "O" were distinctly too wide and the individual words are just a shade too wide. The 2c was surcharged on the earlier stamp without triangles which of course does not exist in the genuine. It probably also exists on the triangle stamp.

3.—Another set of the same values, including the 3c was reported in 1901 as being overprinted on all values without triangles. This may be the same as the previous set.

4.—Serrane reported that the great Fournier had manufactured these stamps at his atelier in Geneva, using stamps already obliterated in the U. S. I have not seen these but if they were up to the maestro's best work would be dangerous when on upper corner cancelled copies where no town mark shows.

5.—R. B. Preston has sent me some that have apparently been done in Porto Rico. If so, many of them probably have Island postmarks. They are fair. The type is dirty and the upright of the "T" of Porto has a slant. Mr. Preston says all values exist including the 5c and 10c with inverted overprint, which latter, of course, do not exist in the genuine. The paper shows the typical, tropical yellowing.

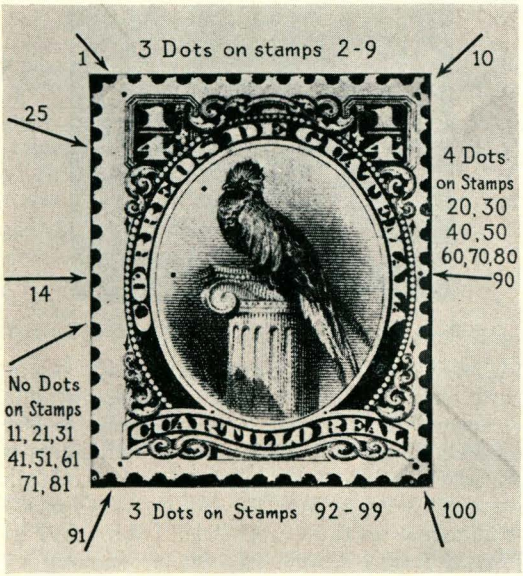
There are probably other counterfeits but these are all that have come to my attention or that I have found recorded.

(To be continued.)

Guatemala Pictorials of 1879-1881

By J. G. Freiburghaus.

Every collector, beginner, advanced or specialist, is undoubtedly familiar with the pretty bicolored Quetzal stamps of Guatemala of 1879-1881. These stamps have always held a great fascination, on account of their attractive design and their very vivid colors. They are usually known as the *Parrot* issue, owing to the fact that the bird depicted is shown with a shortened tail, similar to that of a Parrot. But it belongs to the family of the "Trogones", which is subdivided into 6 species, of which all belong to tropical America. Our bird is the "Pharomacrus mocinno (resplendens)" of Guatemala, the most beautiful of the family. It lives in the depths of the secluded and mountainous forests of Central America and parts of South America. It is the size of a small pigeon, but with its long streaming tail, the male bird measures nearly a yard from bill to tail.



System of Dots. Identical for Both Values.

The predominating color of the "Quetzal", as the bird is called, is a lovely emerald green, while the breast and abdomen show a deep purple. Some of the shorter tail feathers show an immaculate white when the bird is on the wing. Its flight is rapid and the long streaming tail does not seem to hinder it in its progress in the woods. Generally the bird rests on the higher limbs of large trees, making only short flights to pick, on the wing, berries or insects. It nests in hollows in trees, where 2 or 3 eggs are hatched by the female, which does not have the long tail or the beautiful plumage of the male bird. The bird was for a long period hunted, for its plumage but it is now under Government protection in Guatemala, so as not to become extinct. I understand, that contrary to the general belief, the bird is now being successfully kept in living state in zoological gardens both in the new and old world.

But let us come back to our stamps. While studying the stamps surcharged in 1881 with 1 centavo on ¼ real and 10 centavos on 1 real, I was led to closely observe the above two issues of 1879 and 1881. The first issue of 1879

comprised 2 values, recess printed by the American Bank Note Company, the ¼ real with frame in brown, and center in green and the 1 real with frame in black and center in green. They were needed to complete the former issue of 1878 with the Indian Head, in the then current currency, 8 reales=1 Peso, (value about $1.00), which lacked these two denominations.

They were ordered about September 1879, but do not seem to have been issued to the public until December 1879. At least the earliest cancelled stamps bear dates from December 1879. The exact number of stamps printed is unknown, but must have been fairly large, a quantity were surcharged in 1881 as stated above, and the remainder sold later in 1886 to a dealer in New York.



Stamp #1. No Dots in Letter "O." Two Dots in Upper Two Angles.

The 2 values (¼ real and 1 real) are beautifully engraved on steel. Two plates were made, one each for the frames of each value, which differ and a third plate for the center. The stamps are arranged in 10 rows of 10 stamps each, perforated 12. I have several blocks, panes and pairs besides single copies of both values, also a lower half sheet of the 1 real, which allowed a close study. In order to insure correct placing of the die, the stamps being bi-colored, the engraver resorted to a rather curious network of dots and lines, running across the entire plate from all four borders, in regular fashion. In the sheets these lines are mostly lost in the perforation and show but faintly in some places. The dots however show plainly in both plates and allow partial plating of these stamps. I have found the following particulars which are *similar* in both values. All the stamps of the *first vertical* row of the sheet do not show any dot in the upper half of the first letter O in correos. All the other stamps have this dot, which is quite conspicuous to the naked eye. The four corner stamps of the sheet show that stamp number 1 has two dots, one at each upper left and right edge, or angle, just touching the frame of the stamp; stamp number 10 has five such dots, two at upper left and right angles, one at lower right angle, one in the middle of the stamp outside frame, near the letters . .ALA, and one dot in letter O.

Stamp number 91 has but two dots, at *lower* left and right angles or corners, and stamp number 100 has five dots, three at the corners—top right, bottom left and right, one in the middle of frame on right near letters ALA and one in letter O. These four stamps can be plated without question by the special marks as mentioned. Stamps 2 to 9 each have three dots, one in letter O, and two at the upper left and right corners; stamps 92 to 99 also have three dots, one in letter O and two this time in lower left and right corners.



Stamp #10. 5 Dots. 1 in Letter "O." 2 in Upper Right and Left Angles. 1 in Lower Right Angle. 1 Opposite "ALA" on Right.

All of the stamps of the 10th vertical row, except 10 and 100 each have four dots, one in letter O, two at the upper and lower right corners and one in the middle of frame on right, near letters . .ALA. All of the other stamps in the sheet show only one dot in letter *O* in *co*rreos. I have shown this system of dots in the accompanying sketch which will be clearer than my somewhat lengthy explanations.

The center plate in green shows special arrangement of the dots, besides some further marks, which are constant and which can easily be located. As in the frame-plate the dots do not show in the stamps belonging to the first *vertical* row of the sheet. All of the other stamps have a green dot, but in this instance only on the left of the stamp (in the middle near the frame or in it) but always close to the dot of the frame-plate. These green dots may have shifted during the printing process, but they are to be found in every case. The other marks also in form of dots may be found in stamp 5, which has two or three dots near the upper right corner, stamp 6 has three green dots close together within the frame or oval, near the head of the bird, besides two or three dots at upper left corner. Stamp 14 shows a green dot within the oval near the top of the marble



Stamp #91. No Dot in Letter "O." 2 Dots in Lower Two Angles.



Stamp #100. 5 Dots, 1 in Letter "O." 1 Each in right Top and Lower Left and Right Angles and 1 Opposite "ALA".

column, stamp 25 has a similar green dot close to the bill of the bird within the oval. Stamp 91 has a dash of green outside left bottom margin, sometimes partly lost in the perforation. Stamps 95 and 96 have the identical green dots of stamps 5 and 6, but here the dots are situated at the lower right and left corners. Stamp 97 again has a dash of green outside margin of stamp on left lower half of stamp. Stamp 40 shows two dots near —. .mala outside frame, stamp 60 has three dots on right side frame upper corner, stamp 80 has two dots near . .mala on right margin. These dots are always constant for both values.

Contrary to the statements of previous writers, the green Quetzal plate is always correctly set out at regular intervals and in line, the distances both vertical and horizontal being the same throughout the sheet. The two frame-plates do not seem to show any flaws.

The green center plate has been used again for the subsequent issue of 1881 with the inscription "Union Postal Universal" but only for the two values 10 and 20 centavos, violet-green and orange-green. For the 2 centavos value a *second* plate was used, as marked in reversed figure 2 in green ink on the upper border of the sheet. Here no special marks show in stamps 6, 14 and 25 as in plate 1 and no other prominent marks are found. For the 5 centavos, red-green a *third* plate was used, as marked in the upper margin of the sheet. This latter value is scarce in blocks and panes. Of this 5 centavos an entire sheet with inverted center is said to have been discovered and used in a provincial town of Guatemala. At least such inverts in mint state are very rare indeed and the world famous collection of Count Ferrari sold at auction in Paris some years back, contained only one such copy in mint state. However *cleaned* copies of this invert turn up occasionally at auctions.

The stamps of this issue with inverted center are limited to the values of 2, 5 and 20 centavos. The 2 centavos is frequently found both mint and cancelled, whereas the 20 centavos exists mostly in mint state, having been discovered only in 1886 when found among the remainder sold in New York. The 2 centavos and the 5 centavos were reported in the German philatelic press, as early as 1882 for the former and in 1887 for the latter, both cancelled and in mint condition. Postmarks on used copies of the 2c and the 20c are often doubtful.

Imperforate copies exist of all the six values of 1879 and 1881, but they are really only proofs in the original colors on China paper. They are always without gum and may even be found in pairs and blocks.

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COLLECTORS CLUB BULLETIN

Without any advance announcement, the *Collectors Club Bulletin,* under the supervision of Charles J. Phillips, made its initial appearance in the early part of January, 1938.

For some time, the Governors of the *Collectors Club* had been considering plans to keep in closer touch with the membership, especially the non-resident members, and this *Bulletin* is the result of their deliberations.

Mr. Phillips has generously consented to conduct the magazine for a year, and he will welcome the comments of members as to their reaction to this latest addition to our publications.

The *Bulletin* will enable the Club to keep members more closely informed of the various meetings and activities of the club. These will center largely around our library and the creation of an expert committee, which is now being considered. As a consequence, all such reports will hereafter be eliminated from the *Collectors Club Philatelist,* and this will give us more space for regular articles.

THE 100TH ANNIVERSARY OF THE POSTAGE STAMP TO BE CELEBRATED IN 1940

Philately is fast approaching one of the most important milestones in its existence. In 1940, the 100th anniversary of the introduction of the postage stamp will be celebrated. It is fitting that this celebration should take place in London, the birthplace of the postage stamp, and many members of the *Collectors Club* are cooperating to make this an outstanding success.

The celebration will be conducted under the auspices of the *Royal Philatelic Society, London,* and they have appointed a special committee to undertake the preliminary work. This committee consists of the President of the Society, Sir John Wilson, Bart., John Hall Barron, Vice President, R. F. A. Riesco, Eric W. Mann, and L. C. C. Nicholson, who will act as the Treasurer of the Exhibition. Colonel H. Wood, the editor of *The London Philatelist,* has been invited to take part in the meetings of the committee, and the dealers of Great Britain have been recognized by the appointment of Frank Godden, one of the most experienced exhibition directors in the world, and P. L. Pemberton, the President of the *Stamp Dealers' Bourse,* to act as advisers to the committee.

It seems certain that the Exhibition will be more limited in scope than our recent large international exhibitions such as the one held in New York in 1936. The stamps of Great Britain and Colonies will, of course, be featured extensively, in a competitive section, but aside from this the plan is being considered to merely exhibit outstanding collections in the other groups.

This plan was followed by the SITEB Exhibition held in Brussels in 1935, and received much favorable comment. It permits a very thorough coverage of the entire world, with little duplication of exhibits. Such exhibits as are shown will be by invitation only, and consequently the committee can arrange to have only the best shown.

It is certain that members of the *Collectors Club* will take an active interest in this exhibition and any of our members who are planning to attend from America are invited to advise us, for it is quite possible that we could develop a delegation that could go in a body.

"CALLING ALL STAMP COLLECTORS"

Under the above general heading, the *National Federation of Stamp Clubs*, cooperating with the *National Broadcasting Company*, inaugurated a weekly series of broadcasts over Stations WEAF and the NBC-Red Network, each Saturday, from 5:30 to 5:45, Eastern Standard Time. (Now 4: to 4:15 E. S. T.).

The first broadcast of the series was held on January 8, 1938, with James A. Farley, Postmaster General of the United States, as the guest speaker. The writer, as Chairman of the Federation, announced the plans and purposes of the broadcast and read a letter from President Franklin D. Roosevelt written especially for the occasion. He then introduced Postmaster General Farley, and, later, Robert L. Graham, Jr., who has been appointed the Radio Representative of the Federation and will conduct the broadcasts in the future.

On January 15th, Charles Kullmann of the Metropolitan Opera Company of New York was the guest speaker and gave a very interesting interview on his experiences as a collector. Mr. Kullmann has been a stamp collector since he was a child and presented some very interesting facts.

On January 22nd, Adolph Menjou spoke from Hollywood, Calif., and gave some interesting sidelights on his collection, including his fine collection of United States postage and revenue stamps and British Colonies.

On January 29th, an innovation was introduced when Theodore E. Steinway spoke on "Music on Stamps". A few bars of music were played from the stamps themselves, and then, as a splendid climax, through the cooperation of Josef Hanc, Czechoslovak Consul General in New York, a quartet, under the leadership of Karel Leitner, editor of the Czechoslovak Daily, sang the national anthem from the music sheets of Czechoslovakia.

These broadcasts continued on February 5th with Lily Pons of the Metropolitan Opera as the guest speaker; February 12th, Sol Bloom, "Father of the Constitution Stamp"; February 19th, L. B. Gatchell, speaking on Airmail Stamps; February 26th, Lauritz Melchior of the Metropolitan Opera Co. The broadcasting period was changed on Feb. 26th to 4:00 to 4:15 P. M. Eastern Standard Time, on Saturdays and will continue at that time until further notice.

We hope that every reader will tune in on this broadcast as often as possible and write a line to the local radio station commenting upon it. This broadcast can be made of immense value to stamp collecting and the quantity of "fan mail" will largely determine the length of time that it will continue.

U. S. ESSAYS AND PROOFS

In this issue we start a series of articles on the Essays and Proofs of the United States by Clarence W. Brazer. Mr. Brazer is the outstanding authority on these interesting issues and these articles, which will constitute a complete catalog, should prove an important contribution to American Philately.

The United States Postage Stamps of the 20th Century

By MAX G. JOHL.

(Continued from page 42.)

NATIONAL PARKS ISSUE



The Six Cent National Park Stamp.

#745—Six Cent, Blue. Crater Lake. No Watermark. Perf. 11.

Issued September 5th, 1934.

On May 16th, the Post Office Department in announcing details of the contemplated National Parks series stated that the Zion National Park design would be placed on the 6-cent stamp and that the 8-cent stamp would portray the Sequoia National Park. On June 6th, the following press release appeared in the morning Oregonian of Portland, Oregon.

CRATER STAMP ASSURED

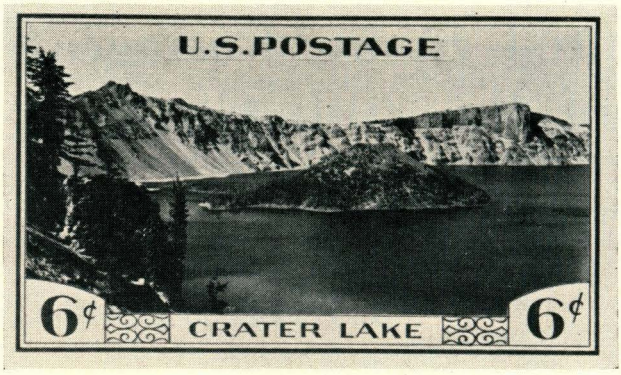
Oregon National Park Will Be Recognized By Government

Portland, Ore., June 6—Crater Lake National Park will be recognized by the United States postoffice department in issuing a new series of postage stamps advertising the national parks of the country, a telegram from General Martin, Oregon's busy representative in congress, to the Chamber of Commerce stated:

> "Have been successful in obtaining recognition for the Crater Lake stamp," read the telegram. "I was assured today the denomination will be 8 cents."

The Chamber of Commerce, through its representative at Washington, D. C., W. D. B. Dobson, started work to have Oregon's great natural wonder lake included in the national park stamp list and General Martin finished the job.

While this was pleasing news to the people of Oregon there was still some question in regard to the color as it was not believed that the stamp would show up well in the olive green color of the 8-cent denomination. On June 23rd, Postmaster General Farley's announcement indicated a further change in the National Parks stamp program. This consisted of the shifting of the Crater Lake scene from the 8-cent to the 6-cent denomination and the shifting of the design of the Zion National Park Stamp from the 6-cent to the 8-cent.



Photograph of Original Drawing Not Used.

On May 16th, 1934, the Bureau of Engraving and Printing was instructed by the Post Office Department to prepare a design for a six-cent stamp which was to be printed in orange. It having been decided to depict Crater Lake on this stamp several designs by Victor S. McCloskey, Jr. were submitted to the Post Office Department on August 9th. On the same day, one of the designs submitted was approved with a slight modification by Acting Postmaster General W. W. Howes, and the design was presented to the engravers to prepare the master die. The frame and lettering was engraved by D. R. McLeod while L. S. Schofield engraved the vignette. Inasmuch as this stamp was to be



Photograph of Original Drawing Used With Modifications.

issued in orange, it was necessary to cut the lines deeper than usual to properly show up the design in orange colored ink. The die proof submitted showing the stamp in orange was found to be unsatisfactory and it was decided to change the color of this stamp. The following official notice explains the change:—

Third Asst. Postmaster General,
Washington, August 27, 1934.

In the notice printed in the Postal Bulletin of August 22, under the heading "New National Parks Stamps," announcement was made of the issuance of the 9-cent Glacier Park and 6-cent Crater Lake stamps of the national-parks series.

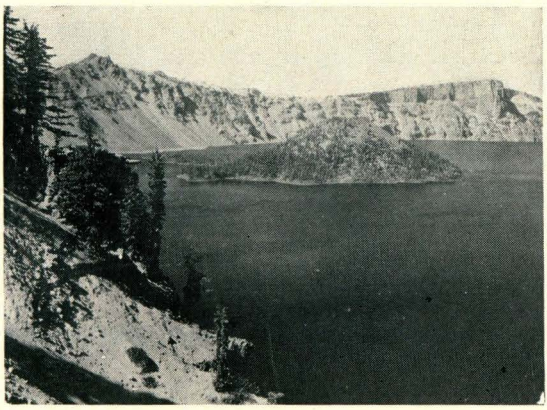
Postmasters and employees of the Postal Service are further notified that the regular denomination color of orange will not be used for the 6-cent Crater Lake stamp and in lieu thereof this stamp will be printed in blue, to better conform to the subject matter included in the central design.

Postmasters are directed to see that all post office employees engaged in sale of postage stamps and handling of mail matter are properly advised of this variation

in color of the 6-cent Crater Lake stamp in order that errors may be avoided in stamp transactions with the public and in the rating of postage on mail matter.

(Signed) C. B. EILENBERGER,
Third Asst. Postmaster General.

Two days later, on August 29th, Postmaster General James A. Farley approved the die proof printed in blue. The stamp was designed by Victor S. McCloskey, Jr. after a photograph by George A. Grant of the National Park Service.



Glacier Peak, the Devil's Backbone, Llao Rock and Wizard Island, Crater Lake, National Park.

On August 29th, printing was started and on August 31st, the first deliveries were made to the Post Office. These stamps were placed on sale on September 5th, 1934 at Crater Lake, Oregon, and at Washington, D. C.

This stamp is one of the least attractive of the series as the lines are extremely heavy. This is not the fault of the engravers but due to the decision to change the color at a date too late to allow a re-engraving of the stamp. However, the color change was quite appropriate as Crater Lake is generally known as "the deep blue lake."

Crater Lake is in southwestern Oregon, about two hundred miles south of Mount Rainier, portrayed on the three cent stamp, and, like it, the remnant of a former volcano. The lake, six miles across and two thousand feet deep, lies in an irregular circular crater, like a great basin, surrounded by lofty cliffs and volcanic rocks which rise from five hundred to two thousand feet above the sky-blue water. The water is always fresh and its blue is said to have an unparalleled depth and purity. Wizard Island is a small but perfect cone of volcanic material rising seven hundred feet above the lake. The nature of the surrounding country is indicative of volcanic action which collapsed during the Ice Age. A dying gasp of volcanic activity brought Wizard Island into actuality and melted sufficient ice to form this exquisite body of water, Crater Lake.

Indian mythology tells of the days when the gods walked on earth and mingled with men. Their great spirit of good was Skell who controlled the sun, while the spirit of evil was Llao who reigned over fire and ugly monsters. Llao built for himself a huge throne and placed a large body of water before it, in which his monsters swam about unceasingly. Both gods fell in love with the chief's beautiful daughter and war broke out between them, so terrible that the world shook and trembled. Skell caused the heat of the sun to wither all growing things on earth. But Llao sent forth such clouds of smoke and fire from the mountains that Skell was defeated and captured. Llao then cut out the heart of his rival and threw it to his beasts, who tossed it about with great glee.

They had forgotten Skell's faithful servant, The Eagle, who suddenly swooped down from the heavens, rescued the heart and replaced it in the body of his ill-fated master. With renewed strength Skell attacked Llao and defeated him. He, in turn, threw Llao's body to the monsters, who devoured it believing it to be that of Skell. When the head was finally tossed in, they realized their grave mistake; in a frenzy they dove to the bottom, and in fear remained there to starve to death. Skell still watches over Crater Lake, which the Indians believe is nature's symbol of Peace and Serenity.

There are no available major varieties of this stamp. It is said that there existed at one time, a sheet of this value imperforate vertically. The Postal Clerk who found them, cut them apart with scissors and sold them over the counter. These are said to have been found in a far Western Post Office. No unsevered pairs remain and the single part-perf. stamps are therefore merely oddities of no special value. This value has also been found in two sizes due to the variation in the shrinkage caused by the sheets being placed on the press with the grain, at times, running vertically to the length of the designs and at other times horizontally. These stamps measure 35¾ by 21¼ and also 36¼ by 21.

Shades: Blue, bright blue, deep bright blue.

Varieties,—a: Position blocks. Usual 4-pane position blocks.
b: Plate number blocks.
c: Plate Flaw.
21323 LL #34 shows an irregular mark in the shape of a question mark in the Lake just above the last "R" of "CRATER". This was, no doubt, due to a piece of dust adhering to the transfer roll when the design was transferred. Although faint, it is an interesting plate variety.

Plates used: 21320—21, 22, 23.

Quantity issued: 16,923,350.

#761—Six Cent, Blue. Crater Lake. No Watermark. Imperf.

Issued March 15th, 1935.

This too was one of the stamps placed on sale at the Philatelic Agency at Washington on March 15th, 1935 to duplicate imperforate sheets presented to President Roosevelt and others at the time of the initial printing of these stamps. The Bureau was instructed to print these imperforate stamps on February 15th and the first printing of this value took place on February 20th. The initial deliveries to the Philatelic Agency took place on March 4th for the blocks of four and March 8th, for the full sheets. They were issued in sheets of 200 subjects as well as in blocks of 4. During the first day sale, the blocks of 4 were on sale at the Benjamin Franklin Station at Washington, D. C. and at the Philatelic Agency. After the first day sale, further sales of this stamp were restricted to the Agency. These remained on sale until June 15th and all the remainders were returned to the Bureau of Engraving and Printing, the blocks of 4 for redemption and destruction and the full sheets for gumming and perforating. The latter were later returned to the Agency in the normal condition and placed on sale.

The Bureau of Engraving and Printing delivered to the Philatelic Agency 8,800 sheets of this value of which only 6,943 were sold, the balance returned for redemption as previously stated. In uncut blocks of 4, the Bureau of Engraving and Printing delivered 269,900 blocks, of which only 64,774 were sold. The balance were returned for redemption and destruction.

Shades,—Blue, bright blue.

Varieties,—a: Usual imperf. position blocks. See 1-cent #756.
b: Plate flaw.
Plate 21323 lower left #34. See perforated stamp.

Plates used: 21320—21, 22, 23.

Quantity issued: 6,943 sheets of 200, a total of 1,388,600. 64,774 uncut blocks of 4, a total of 259,096, a combined total of 1,647,696 stamps.

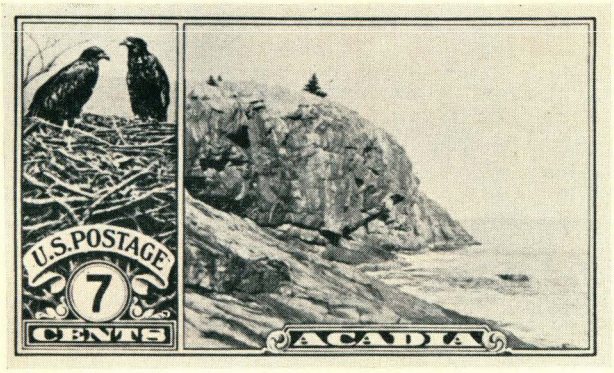


The Seven Cent National Park Stamp.

#746—Seven Cent, Black. Acadia. No Watermark. Perf. 11.

Issued October 2, 1934.

The Bureau of Engraving and Printing received instructions on May 16th to prepare a seven-cent stamp for the National Park issue. Numerous designs were prepared by various artists of the Bureau of Engraving and Printing. One

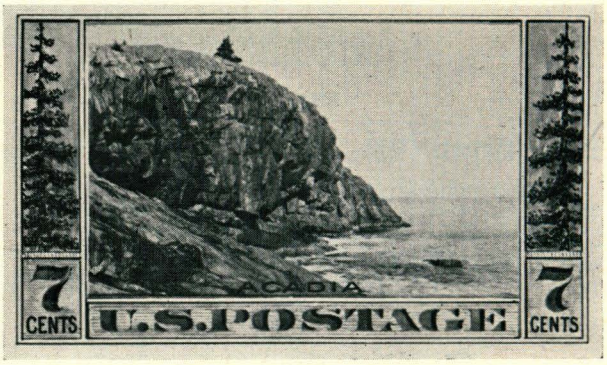


Photograph of Original Drawing by A. R. Meissner. Not Used.

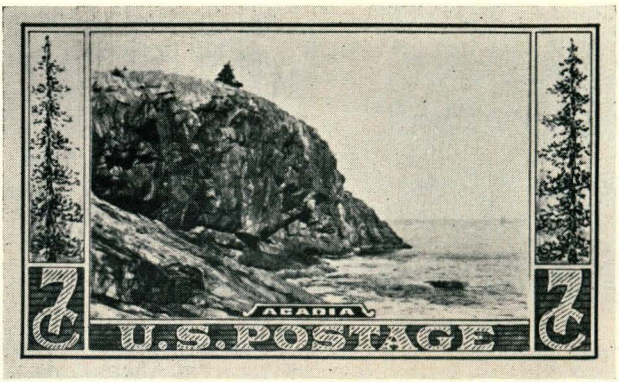
design was submitted by A. R. Meissner. Seven designs were prepared by Miss Esther A. Richards and two designs by Victor S. McCloskey, Jr. These designs all show the Great Head at Bar Harbor, Maine, with the exception of one of those prepared by Miss Richards. These were based on a photograph taken by H. L. Bradley of the National Park Service. It will be noted that many of the trial designs showed no boat in the foreground but that the later designs as well as the accepted one shows a boat at the right of the vignette which is said to have been added at the suggestion of President Roosevelt to balance the design. The designs were submitted to the Post Office Department on August 30th and on September 8th, Postmaster General James A. Farley approved one of the designs prepared by Victor S. McCloskey, Jr. On September 21st, Harlee Branch, Acting Postmaster General approved the die proof, the vignette of which was engraved by J. C. Benzing while the frame and lettering were executed by D. R. McLeod and E. L. Helmuth.



Photographs of Original Drawings by Esther A. Richards.



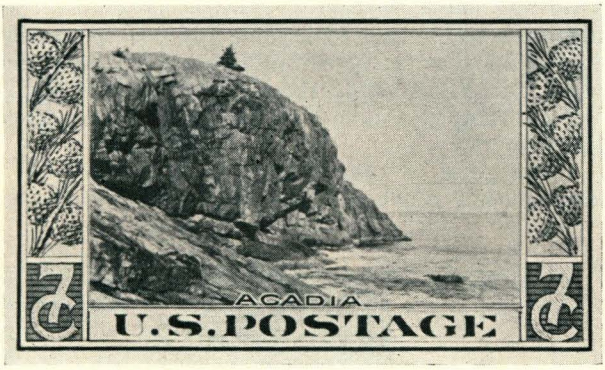
Not Used.



Printing was started on September 25th and three days later the first delivery was made to the Post Office Department. On October 2, 1934, the stamps were placed on sale at Bar Harbor, Maine, and at Washington, D. C. Four plates were made and all went to press.

Acadia is the only National Park within the continental limits of the United States which is on an island. It is situated on rugged Mount Desert Island off the rock-bound coast of Maine. It contains an interesting combination of granite cliffs and peaks, wave-torn shores, deep narrow bays and inlets, beautiful lakes, and glacially scoured valleys and hills. Great Head is a bare headland that rises one hundred and forty feet above the sea. Mount Desert shows innumerable evidences of the various geological eras which brought about its formation, each

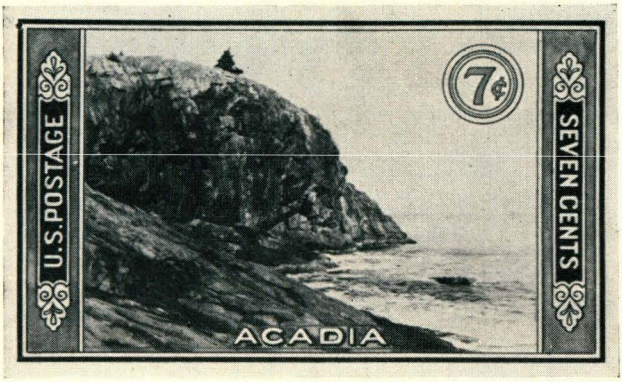
Photograph of Original Drawing by Esther A. Richards.



Not Used.

contributing in a different way to its beauty. It was of this land that Henry Wadsworth Longfellow wrote his immortal poem:

"This is the forest primevel. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms,
Loud from its rocky caverns, the deep voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest."



Photograph of Original Drawing by Victor S. McCloskey, Jr.

Not Used.

Photograph of Original Drawing by Victor S. McCloskey, Jr.

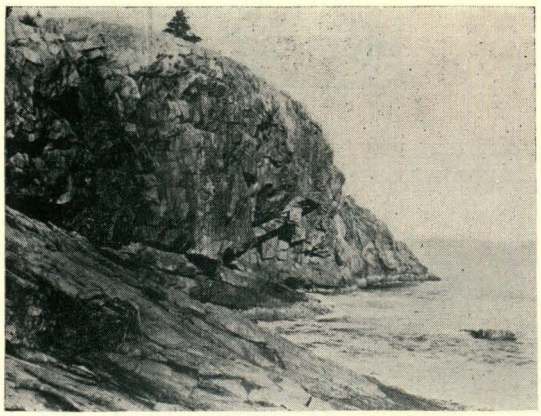


Used With Modification.

Early in colonial history, Champlain, the French explorer, discovered the island and called it Mount Desert. Even after the coming of the Pilgrims to the New England shores the French colonists retained their allegiance to their king.

After the island became a British possession, their refusal to foreswear their allegiance to the king of France and bow before the British sovereign so enraged the British that the men were deported to various sections of the colonies on the mainland. The story of their plight was immortalized by Longfellow in his poem "Evangeline." At the close of the American Revolution Acadia became American property.

One pane of this stamp was found imperf. vertically. The upper right pane of Plate number 21355 showed marked shifted transfers on several stamps.



Great Head—Bar Harbor, Maine.

Acadia National Park.

Shades,—Grey black, black.

Varieties,—a: Position Blocks. Usual 4 pane position blocks.
b: Plate Number Blocks.
c: Imperf. vertically.
d: Shifted Transfer.

21335 upper right #1. The vertical ornaments above the "US" and the frame lines to the right of these letters and the vertical lines at the top of the mountain are doubled to the left. The doubling, especially on the mountain, is quite obvious.

21335 upper right #2. Marked doubling of the left vignette frame line, the panel just left of the vignette and the top of the mountain.

21335 upper right #3. Slight doubling at the top of the mountain.

21335 upper right #6. Marked doubling at the top of the mountain.

21335 upper right #7. Slight doubling at the top of the mountain.

21335 upper right #9. Similar to #2, the doubling at the top of the mountain is not quite as obvious.

21335 upper right #10. Doubling of the right left panel.

These shifts are quite marked and well worth having. A top plate number block of 6 of the plate number 21335 preceded by an "F" will show stamps #2, #3, #6, #7 and #9 having the shifted transfers mentioned above.

e: Plate flaw.

21334 upper left #9. There is a vertical gash above the boat which can be easily seen. Closer inspection shows this to be part of a long scratch running through the boat, being heavy above the boat and faint below.

f: Recut.

Position 21334. U. L. #9 mentioned above was recut on the later printings. The scratch has been removed and the design recut. This recutting is most obvious in the right yard-arm which is now in two distinct sections. There is an added heavy line below the boat. The lower part of the scratched section is now very light.

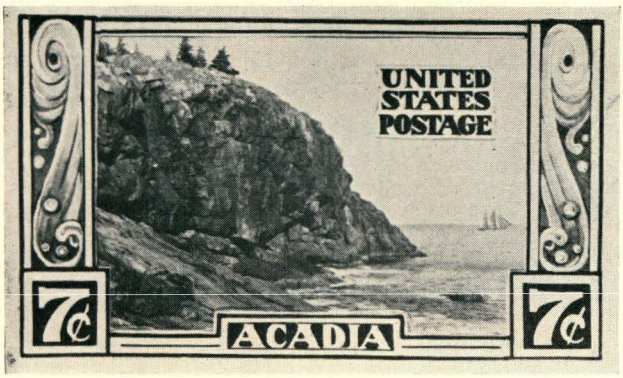
Plates used: 21333—34, 35, 36.

Quantity issued: 15,988,250.

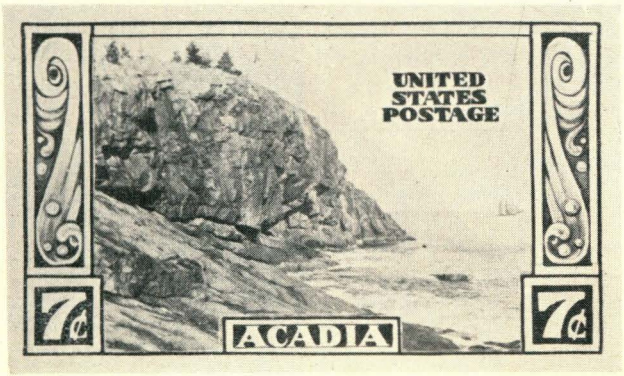
#762—Seven Cent, Black. Acadia. No Watermark. Imperf.

Issued March 15, 1935.

On February 15th, 1935, the Bureau of Engraving and Printing was ordered to print a quantity of these stamps to be issued in imperforate form on March 15th to duplicate sheets presented to President Roosevelt and others at the

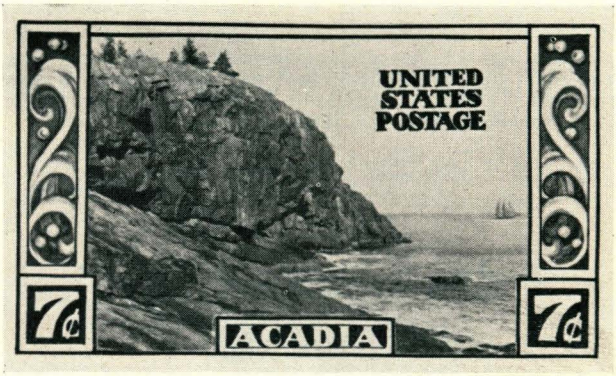


Photographs of Original Drawings by Esther A. Richards.



Not Used.

time of the initial printing of these stamps. Printing was started on February 27th and on March 8th, the first delivery was made to the Post Office Department. These were issued in blocks of 4 as well as in full sheets of 200 subjects ungummed and imperforate. On March 15th, blocks of 4 were available at the main post office in Washington as well as at the Philatelic Agency, while the full sheets were only available at the Agency. Thereafter, until June 15th, when these stamps were withdrawn from sale, they were only sold at the Phila-



Photograph of Original Drawing by Esther A. Richards.

Not Used.

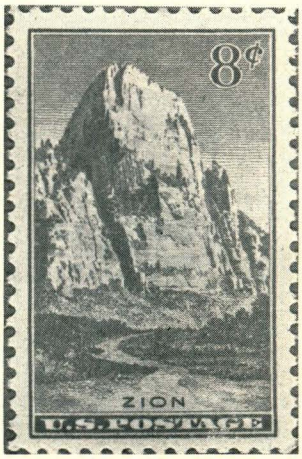
telic Agency. The Bureau of Engraving and Printing delivered to the Philatelic Agency 8,500 full sheets of this denomination of which only 7,125 were sold. It also delivered 255,900 blocks of 4 of which only 64,487 were sold. The stamps remaining on hand at the close of business on June 15th were returned to the Bureau of Engraving and Printing, the blocks of 4 for redemption and destruction, the full sheets for gumming and perforating; cut into sheets of 50 subjects and returned to the Agency for sale as normal copies.

Shade,—Black.

Varieties,—a: Usual imperf. position blocks. See 1-cent #756.
b: Shifted Transfers as reported under perforated issue.
c: Recut as mentioned under perforated issue.

Plates used: 21333—34, 35, 36.

Quantity issued: 7,125 sheets of 200, a total of 1,425,000 blocks; blocks of 4, 64,487, a total of 257,948, a combined total of 1,682,948.



The Eight Cent National Park Stamp.

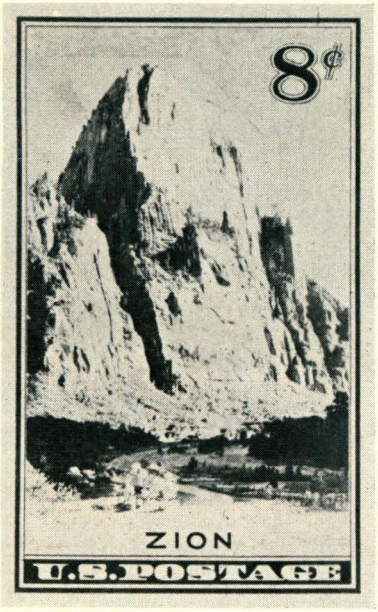
#747—Eight Cent, Green. Zion. No Watermark. Perf. 11.

Issued September 18, 1934.

On May 19th, 1934, when Postmaster General James A. Farley first published his tentative plans, the park to be depicted on the National Park Stamps was the Sequoia National Park of California for the 8-cent stamp. In June it

was announced that Crater Lake of Oregon would replace the Sequoia National Park on this denomination. The official press release of June 23rd announced a further change in the National Park stamp program including a change in the 8-cent to that of the Zion National Park. On August 14th, three designs prepared by Victor S. McCloskey, Jr. were presented for approval. These varied almost entirely in the style of the numeral to be used for the denomination. On

Photograph of Original Drawing



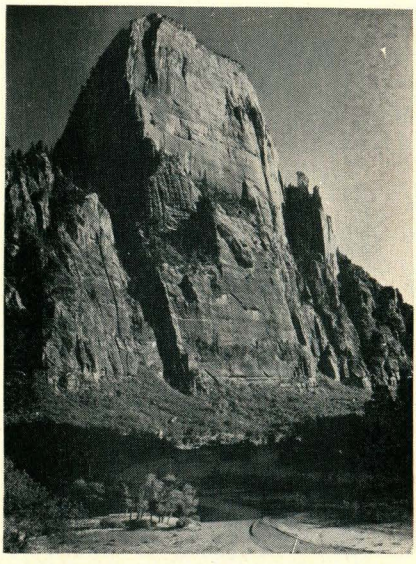
Used With Modifications.

August 15th, Postmaster General Farley approved the model and the accepted design was turned over to C. T. Arlt who engraved the vignette and to D. R. McLeod who engraved the frame and lettering. The die proof was approved on September 7th, 1934 by Clinton B. Eilenberger, Acting Postmaster General, and the Bureau was immediately instructed to print the stamps. This stamp printed in grey-green depicts the Great White Throne, a white sandstone top cliff rising sheer above its base some three thousand feet. The stamp which is arranged vertically is after a photograph made by George A. Grant of the National Park Service.

Printing was started on September 10th and on the 13th first delivery was made to the Post Office. These stamps were placed on sale on September 18th, 1934 at Zion National Park, Utah, and at Washington, D. C.

When this stamp first appeared there was considerable criticism in regard to the color as it was entirely different from the usual olive green shade generally used on the 8-cent. However, after collectors became used to this shade, complaints soon ceased, and a study of this stamp in a collection shows that the shade was exceptionally well chosen portraying a soft sage green which no doubt is reminiscent of the scenery near the Great White Throne.

Zion National Park is in the desert land of southwestern Utah about one hundred and twenty-five miles north of the Grand Canyon. The approach to the Great White Throne, as shown on the stamp, is through the canyon of the Mukuntuweap River, which has cut through the sandstone and shale to form a chasm. The lower two-thirds of the Great White Throne, is formed by horizontal beds of vivid, deep red sandstone. The upper part is a thick cap of white sandstone—hence the name. Many beds of sediment were deposited in the vast sea that once invaded the ancient continent. Particles of iron among the



The Great White Throne, Zion National Park.

grains of sand and mud caused these strata to assume vivid colors which have been exposed as the fast-moving streams carved the rocks into fantastic shapes and forms, a never-to-be-forgotten panorama of ever-changing colors like a vivid rainbow.

After the close of the Mexican War, Brigham Young and his fellow Mormons settled in Utah. In 1857 they ran into trouble with the Federal Government and, being unable to agree on a compromise, threatened that emigration across their country must be stopped as they would no longer check the Indians, who would kill all who attempted to pass. A few days after this threat, a band of emigrants bound for California crossed Southern Utah and, taken by the beauty of the Great White Throne, camped near its base. They were attacked by Indians and, in answer to a flag of truce carried by a white man who came to their lines from across the open space, they made peace and laid down their arms. Immediately after they had given up their ammunition as a sign of peace they realized their mistake, for they were attacked simultaneously by the "White Peace Makers" as well as the Indians, and all but one or two children were murdered. It was assumed at the time that this massacre was instigated by the Mormons.

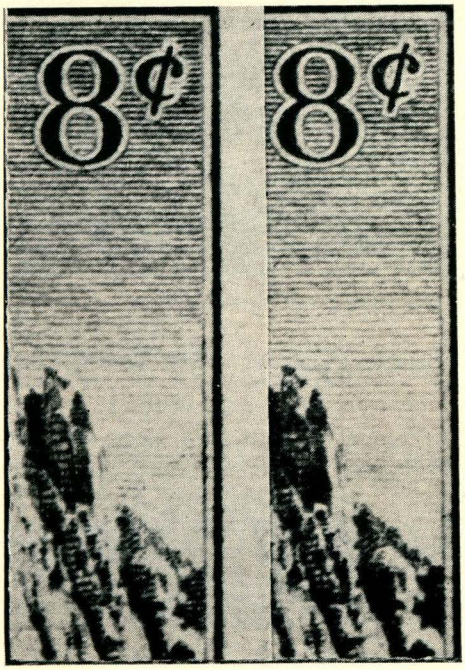
All stamps of this issue appeared in a sage color. There was some variation in the shade; in some stamps the olive cast predominated and in others, the bluish green predominated. Only one worthwhile plate variety was reported on this stamp. Although it is easily seen, it was not discovered until quite some time after the issue had appeared.

Shades,—Sage green, greyish sage green, bluish sage green.

Varieties,—a: Position Blocks—Usual 4 pane position blocks.
b: Plate Numbers.
c: Recut.
21324 lower left #4.
There is an exceptionally strong recutting of the right inner frame line opposite the vertical center of the stamp. In addition, the cloud shading lines above the low peak at the left are slightly recut. (Illustrated).

Plates used: 21324—25, 26, 27.

Quantity issued: 15,288,700.



21324 U. L.
Recut.

Normal.

#763—Eight Cent, Green. Zion. No Watermark. Perf. 11.

Issued March 15, 1935.

This stamp was issued along with nineteen others to replace the presentation sheets given to President Franklin D. Roosevelt and others at the time of the initial printing of these stamps. For first day sale, they were available in blocks of 4 at the Benjamin Franklin Station and at the Philatelic Agency in Washington, and at the latter place also in sheets of 200. From March 16th to June 15th, when the stamps were removed from sale, they were only available at the Philatelic Agency. The Bureau of Engraving and Printing delivered 9,900 sheets of this value to the Post Office Department of which only 6,930 were sold. At the close of the sale, the remainders were returned to the Post Office Department for gumming, perforating and cutting into panes of 50 and later returned to the Agency for sale as normal varieties. The Bureau also delivered 266,400 uncut blocks of 4 to the Philatelic Agency of which only 63,161 were sold. Those remaining on hand at the close of the sale were returned to the Bureau for redemption and destruction.

Shades,—Sage green, deep sage green.

Varieties,—a: Position Blocks. See 1-cent #756.
b: Recut.
Same as that described under 8-cent perforated issue.

Plates used: 21324—25, 26, 27.

Quantity issued: 6,930 sheets of 200, a total of 1,386,000; 63,161 uncut blocks of 4, a total of 252,644, a combined total of 1,638,644 stamps.

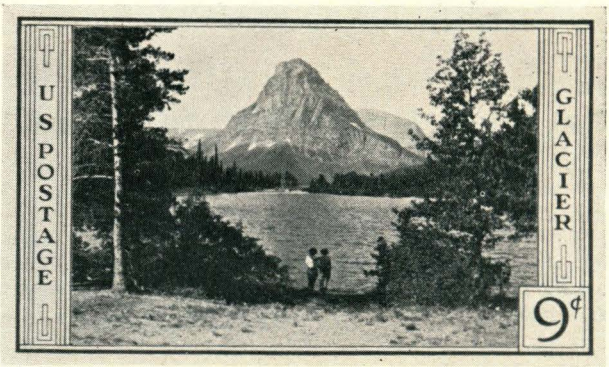


The Nine Cent National Park Stamp.

#748—Nine Cent, Orange. Glacier. No Watermark. Perf. 11.

Issued August 27, 1934.

On May 16th, 1934, when the Bureau received instructions to prepare designs for a series of National Park Stamps, they were also instructed to prepare a nine-cent stamp. On August 9th, a model was submitted to the Post Office Department and was approved the same day by W. W. Howes, Acting Postmaster General. The design was prepared by Victor S. McCloskey, Jr. after a photograph of Mount Rockwell and Two Medicine Lake taken by George H. Grant of the National Park Service. On August 20th, S. W. Pur-



Photograph of Original Drawing Used With Slight Modification.

lum, Acting Postmaster General, approved the die proof. The vignette was engraved by C. T. Arlt while W. B. Wells executed the numerals and lettering. The following day, the Bureau of Engraving and Printing was instructed to print this stamp. On August 22nd, the first printing took place. Two days later, the first delivery was made to the Post Office Department and on August 27th, 1934, the stamps were placed on sale at Glacier Park, Montana, and at Washington, D. C.

Glacier National Park is in the northwestern part of Montana, adjacent to Canada, and is most appropriately named. Magnificent peaks and valleys were sculptured by the greater glaciers of the Ice Age. It contains more than fifty small glaciers and two hundred and fifty beautiful lakes, most of which lie in ice-carved basins or valleys dammed by glacial debris. The strata of rock are part of a great series of muds and sands laid down in an ancient trough of the earth's crust. These are of the same age as the older sediments in the lower part of the Grand Canyon. It is such an exhibition of geological processes as to fire the imagination with a visualization of changes through time unlimited.

The Blackfoot Indians who lived in the region gave Two Medicine Lake its name. Their mythology tells of a beautiful Indian maiden who offered herself to the medicine man who commanded the thunder, in exchange for ending a fearful storm. She lived in happiness above the earth in the realm of the Commander of Thunder; but homesickness soon urged her to return to her own people. There she met another medicine man, the Commander of the Cold Winds and the Snow, and, after waiting in vain for the return of the Thunder Man, finally agreed to go with the former to his home in the Land Behind the Wind of the North. As they were about to leave, the thunder and lightning rent the sky and the Thunder Man came to reclaim the Indian maiden as his own. The two medicine men fought on the shore of the lake. Bitter cold descended over the land and the lake froze into sheets of ice, while the thunder bellowed from the mountain tops with such ferocity as to rend the ice asunder. The battle ended in a draw which is renewed each fall. At all other times the Two Medicine Lake placidly reflects the glory of the blue sky above, as the stamp depicts.

In the rapid handling of mails, the color of this stamp caused it to be taken for the two-cent Park design as copies have been found in almost the same range of colors as for the lower value ranging from red orange to a deep orange red. This stamp has also been found in two sizes, the stamps being either 35¾ by 21¼mm. or 36¼ by 20¾mm. The rejected design illustrated herewith is almost identical with that of the accepted design except that the two individuals in the foreground have been removed. It will be noticed that the photograph made by George H. Grant was reduced in size and actually used in preparing the model submitted to the Post Office Department.



Mount Rockwell and Two Medicine Lake, Glacier National Park.

No worthwhile plate varieties were reported on this stamp.

Shades,—Red orange, bright red orange, deep red orange, orange red, deep orange red.
Varieties,—a: Position Blocks. Usual 4 pane position blocks.
b: Plate Number Blocks.
Plates used: 21316—17, 18, 19.
Quantity issued: 17,472,600.

#764—Nine Cent, Orange. Glacier. No Watermark. Imperf.

Issued March 15th, 1935.

This too was included in the list of stamps issued to replace the stamps previously presented to President Roosevelt and others. Blocks of 4 were placed on sale on March 15th at the Benjamin Franklin Station and at the Philatelic Agency, the latter place also having full sheets of the 200 subjects available for

collectors. After the first day, the sale of these imperforate stamps was restricted to the Philatelic Agency at Washington. Two distinct shades were available. The Bureau of Engraving and Printing delivered 9,000 sheets of 200 subjects to the Agency of which only 6,868 were sold, the balance being returned for gumming, perforating and cutting into panes of 50, to be returned to the Agency as regular stock. The Bureau also delivered 261,400 blocks of 4 of which only 62,906 were sold, the balance returned to the Bureau of Engraving and Printing for redemption and destruction.

Shades,—Deep red orange, deep orange red.

Varieties,—a: Position Blocks. See 1-cent #756.
b: Plate Number Blocks.

Plates used: 21316—17, 18, 19.

Quantity issued: 6,868 sheets of 200, a total of 1,373,600, 62,906 uncut blocks of 4, a total of 251,624, a combined total of 1,625,224.



The Ten Cent National Park Stamp.

#749—Ten Cent, Gray. Great Smoky Mountain. No Watermark. Perf. 11.

Issued October 8th, 1934.

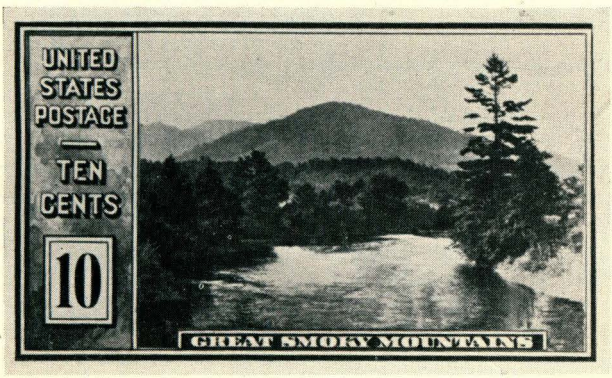
This stamp was the highest value of the National Park Stamps issued in 1934 as well as being the last one placed on sale. Numerous designs were



Photograph of Original Drawing by A. R. Meissner.

prepared for this stamp, five were prepared by the regular Bureau artists, one by A. R. Meissner and four by Victor S. McCloskey, Jr., and in addition, one design prepared by Miss Esther Richards, an artist temporarily employed at the Bureau of Engraving and Printing. These were submitted to the Post Office Department on August 30th, and on September 8th, 1934, Postmaster General James A. Farley approved Miss Richards' design.





Photographs of Original Drawings by Victor S. McCloskey, Jr.

Not Used.

On September 25th, the Post Office Department announced this ten-cent stamp would appear printed in yellow ink. On September 28th, the die proof was approved by Harlee Branch, Acting Postmaster General. This approval included only approval of the engraving as the color was not found satisfactory and the Post Office Department announced that the color of this stamp was to be changed from yellow to gray, as it was felt that this latter color would give the stamp a more distinct tint and more in artistic conformance with the stamp's central subject, a view of Mt. Le Conte, the outstanding peak in the Park. On October 1st, Postmaster General James A. Farley approved the die proof and the correct color. The issued stamp was designed by Miss Richards after a photograph taken by the Thompson Company for the National Park Service. L. S. Schofield engraved the vignette and E. H. Helmuth engraved the numerals and letters. This was the first U. S. stamp designed by a woman. It is rather similar in design to the one prepared by Victor S. McCloskey, Jr.

Although the model was not approved until September 8th, the Bureau received instructions to print the ten-cent Park stamps on September 7th. Printing began on October 2nd and on October 5th, the first delivery was made to the Post Office. The stamps were placed on sale on October 8th at Gatlinburg, Tennessee, and at Washington, D. C. There was some criticism about the designation of Gatlinburg, Tennessee as the first day office for the sale of these

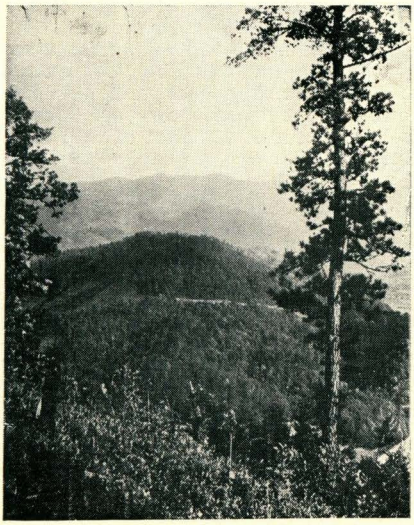


Photographs of Original Drawings by Victor S. McCloskey, Jr., Not Used.

stamps. It was claimed by the citizens of North Carolina that Gatlinburg was not within the Park boundary and that the name carried no suggestion of the connection with the Park. These loyal North Carolinians would have preferred to have the first day sale at Smoke Mount, North Carolina, which was named for the mountains and which is said to be in the heart of the Park area. There is little doubt however, that the Post Office Department had a valid and logical reason for designating Gatlinburg as the point for the first day sale.

Great Smoky Mountain National Park is, strictly speaking, not a National Park, but will be so designated as soon as Tennessee and North Carolina add six thousand acres to the section now used as State Parks by these two states. This region lies in almost the exact center of the section east of the Mississippi, halfway between the river and the Atlantic coast, as well as halfway between the Gulf of Mexico, and the Great Lakes. It is part of the Appalachian Highlands which are rich in geological history. During the Paleozoic era of geological time, a north to south trough developed in this part of the earth's crust, which became filled with gravel, sand, and lime ooze to a thickness of thousands of feet. Towards the end of the era a great compression forced this upward to form the Appalachian Mountains. Fast-flowing streams carved this section into valleys and ridges, exposing some of the ancient rocks, and much of the park area shows rocks formed by old sediments and molten masses. It is best known for its floral growth. Flowers abound in such endless profusion that a listing of the numerous varieties has never been completely recorded.

The region was inhabited by Cherokee Indians before Columbus discovered America. As the white population grew, the westward pressure increased and an effort was made to force the Indians to leave the region. Through the efforts of President Jefferson, an agreement was made with the chiefs of the various tribes to relinquish the land for a consideration and to move westward beyond the Mississippi. Some, however, refused to go, and it was not until many years later that another agreement was made whereby these Indians moved to a reservation west of the park, where they now live in comparative comfort under the guidance and protection of the government.



Mt. Le Conte, Great Smokey Mountain, National Park.

There was but little variation in the color and that which exists seems to be mainly a question of intensity of ink. A study of this stamp clearly indicates the good judgment of the Post Office Department in changing the coloring from yellow to gray.

Shades,—Gray, dark gray.
Varieties,—a: Position Blocks—Usual 4 pane position blocks.
b: Plate Number Blocks.
Plates used: 21337—39, 40, 42.
Plate not used: 21338.
Quantity issued: 18,874,300.

#765—Ten Cent, Gray. Smoky Mountain. No Watermark. Imperf.

Issued March 15th, 1935.

This was the highest value of the National Park issue as well as being the highest value of the stamps issued to duplicate the presentation sheets given to President Roosevelt and others at the time of the initial printing. These were issued in blocks of 4 as well as in sheets of 200 subjects. On March 15th, they were on sale at the Benjamin Franklin Post Office and at the Philatelic Agency. Thereafter, until the stamps were withdrawn from sale on June 15th, they were only available at the Philatelic Agency. The Bureau of Engraving and Printing delivered 9,990 sheets of 200 subjects to the Philatelic Agency of which only 6,958 were sold, the balance being returned for conversion into ordinary stamps, which were later returned to the Agency's stock in gummed and perforated condition in panes of 50 subjects each. The Bureau also delivered 251,400 blocks of 4 of this ten-cent stamp of which only 63,325 were sold, the remainders were returned to the Bureau of Engraving and Printing for redemption and destruction.

Shades,—Gray, dark gray.

Varieties,—a: Usual Imperf. Position Blocks. See 1-cent #756.
b: Plate Number Blocks.
c: Double Print Plate Number.
On a sheet of this value from Plate 21342, there are two extra plate numbers and an extra arrow guide line. The bottom plate num-

bers are in their normal place as is the arrow. In addition, in inverted form are another set of the same numbers, one preceded by an "F". One of these plate numbers is almost complete and is quite clear while the other shows the "F" quite strongly as well as the upper part of the number but the lower part is missing. This is an unusual double print which however, does not touch the stamps. It is quite likely that the lower part of this sheet went through the press a second time.

Plates used: 21337-39, 40, 42.

Quantity issued: 6,958 sheets of 200, a total of 1,391,600, 63,325 blocks of 4, a total of 253,300, a combined total of 1,644,900.

In the Spring of 1937, it was reported in the Philatelic Press that the Post Office Department had contemplated approving the request of the Society of Philatelic Americans for a souvenir sheet issued in connection with a Convention to be held late that summer. On July 13th, the Information Service of the Post Office Department issued the following announcement:—

> Postmaster General James A. Farley announced today that the ten-cent Smoky Mountain postage stamp of the National Parks Series has been selected as the central design for the souvenir sheet which is to be issued in connection with the 43rd Annual Convention of the Society of Philatelic Americans at Asheville, North Carolina, August 26-28, 1937.
>
> The size of this Convention Souvenir sheet will be 2 7/10 inches by 3 1/10 inches, arranged vertically.
>
> Across the top of the sheet will be the inscription, "Under the Authority of James A. Farley, Postmaster General," while at the bottom will be the wording, "Asheville, N. C., August 26-28, 1937, Plate Number 21695." At the left margin will be the inscription, "Printed by the Treasury Department, Bureau of Engraving and Printing," and in a corresponding position at the right will be the wording, "In Compliment to the 43rd Annual Convention of the Society of Philatelic Americans."
>
> The stamp and lettering on the new sheet will be printed in green ink.
>
> Further details as to date and place of first-day sale, together with cover arrangements, etc., will be announced later by the Post Office Department.

Printing was started on July 26th with an initial order of two million copies. On August 20th, the Post Office Department announced that the order had been increased to five million sheets. The first day sale of these souvenir sheets at the Convention of the Society of Philatelic Americans at Asheville, North Carolina on August 26th, 1937, and at the Philatelic Agency in Washington, D. C. on August 27th amounted to 2,290,954 stamps, more than ten percent in excess of the original order for this souvenir pane. The order was later increased to 5,000,000 panes. These stamps were printed from plates containing 36 subjects each.

#797, Ten Cent, Green. Great Smoky Mountain. No Watermark. Imperf. Souvenir Pane.

Issued August 26, 1937.

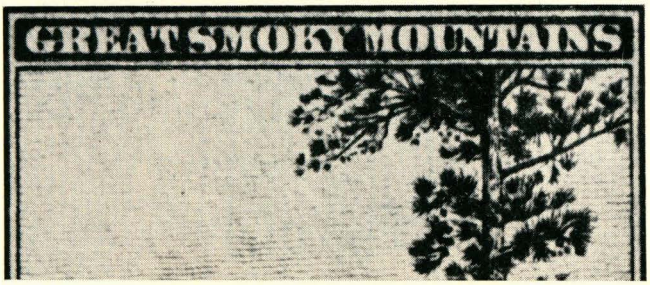
This stamp is identical to the ten-cent Park stamps issued in 1934. Only one stamp to a pane in a green color seems to show this design at its best, and the Post Office Department was universally complimented for its good judgment in selecting this stamp which was exceptionally appropriate to the scene of the S. P. A. Convention.

It is believed that there would be considerable difficulty in plating this souvenir pane as the inscriptions were entered from a single roll and as a consequence, few position or layout dots are available to identify the positions.

Shade,—Bright green.

Varieties,—a: Pane showing Plate Number 21695 and 21696.
b: Plate Flaws.

One of the panes from Plate 21695 shows a marked spot of color in the lower part of the "T" of "GREAT." On this pane there are also minute position dots, one being to the left and above the "D" of "PRINTED" while two may be found in the upper right corner of the pane.



Spot in "T" of "GREAT". Plate 21695.

Pane 21696 shows what appears to be a double transfer of the horizontal inscriptions at the top and bottom. Several panes found show added marks of color next to almost every color of the words at the top and bottom of the pane. The most pronounced of these are to the right of "I" of "AUTHORITY" between the "O" and "F" of "OF", at the right part of the "R" of "GENERAL", in the "U" of "AUGUST", in the "3" of "1937" and in the "B" of "NUMBER." These spots, however, are likely to be chrome stains rather than as the result of the double transfer of the horizontal inscriptions.

c: Double Transfer.

On one of the panes from Plate 21696, a close examination of the stamp shows sections of a line between the inner and outer right frame line. Above 8mm. from the bottom, there is a short vertical line and above this, about 27mm. from the bottom, there is a longer vertical line. This appears to be the remnant of either the outer or inner right frame line of a previous impression of the transfer roll.

Quantity issued: 5,390,000.

(To be continued.)

Brief Reviews

A CATALOG OF THE TUBERCULOSIS SEALS OF THE WORLD, Publ. Western Stamp Collector, compiled by Dick Green.

This catalog contains 137 loose leaf pages and is divided into three parts. Part I deals with the Foreign Seals, Part II U. S. National Seals and Part III U. S. Local Seals.

OESTERREICH SPEZIALKATALOG, 1938. Zweiter Teil, 1918-1937. ING. EDWIN MUELLER. Publ. Die Postmarke, Wien; 5 Shilling.

We are indebted to DIE POSTMARKE for a copy of Ing. Edwin Mueller's 1938 Catalog on Austria. This is the second part and deals with the Austrian stamps of 1918-1937, contained in forty-four pages. The above price does not include postage.

CATALOG OF WHITFIELD KING & CO. CONFORMS TO U. S. REGULATIONS.

The new Catalog of the Postage Stamps of the World, published annually by Whitfield King & Company, Ipswich, England, is just to hand, and it is noted that all of the illustrations, including those of the United States stamps, fulfill the requirements of our new illustration regulations. This is the first foreign catalog to come to our attention complying with the regulations.

TRANSLATIONS FROM KOHL'S HANDBOOK

By Dr. Herbert Munk

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Egypt

(Continued from Vol. XVII, Page 64.)

Translated by A. S. ARNOLD.

POSTAGE DUE STAMPS

1884 (Feb. 1) D1. Design by L. Barkhausen, lithography by V. Penasson of Alexandria. Watermark crescent with five-rayed star (W2 of regular issues); perf. 10½; yellowish, more rarely white gum.

1. 10 pa. brick red
2. 20 pa. brick red
3. 1 pi. brick red
4. 2 pi. brick red — variety a) imperf. vertically
5. 5 pi. brick red



D1.

The entire printing of this issue totalled 150,000 copies, of which there were 70,000 of No. 4. These stamps were printed in groups of 100 (10x10) stamps, the margins with inscriptions in the same color. As in the case of the regular stamps of 1867, the printing was not done directly from the original single design but from blocks of four stamps, so that here also we have repetitions of four types in the sheet. The watermark was impressed on the reverse of the stamps, in the same manner as on the stamps of the same period. No. 4 appears in pairs, vertically imperforate. Wholly imperforate copies are probably proofs.

Nos. 1-5 surcharged with T are found on letters where the addressee could not be found by the Egyptian post office. This surcharge was to indicate, that upon the return of the letter to the sender, he was not to pay the return postage (There is a premium on these, particularly on cover). Information given by Captain Noel, Timbrophile Belge, Oct. 1902.

1886 (August) D1., as heretofore, yet on whiter paper, no watermark, colors slightly changed.

6. 10 pa. dull red
7. 20 pa. dull red
8. 1 pi. dull red variety a) imperf. vertically
9. 2pi. dull red variety a) imperf. vertically

1888 (Jan. 1) D2, similar to D1, but colors changed; Nos. 10 and 11 have the value in the new currency; lithographed by Penasson; perf. 11½.



D2.

10. 2 m. green variety a) double impression
11. 5 m. rose carmine
12. 1 pi. ultramarine
13. 2 pi. yellow variety a) double impression
14. 5 pi. gray Type I, Type II.

Sheets of 100. No. 14 Type II has a dot after "Piastres", which is missing in Type I. Nos. 10 and 13 are known with triple impression. Copies of No. 12 with faulty imprint of the figure of value, were made to order. Imperforate copies are in this instance also, probably proofs.

So-called "reprints" of the first three issues appeared in great numbers in 1898-99. These are in reality forgeries, even cancelled by dealers. See Deutsche Briefmarken-Zeitung 1899, pp. 63, 150.

1889 D3 (Inscriptions in French) engraving and printing by De La Rue & Co., London Watermark W 2; perf. 14.



D3.

15. 2 m. green variety a) diagonally bisected, together with entire stamp on letter.
16. 4 m. dark purple lilac
17. 1 pi. ultramarine
18. 2 pi. orange variety a) bisected.

Sheets of 240 stamps in four groups of 60 (6x10). The watermark from now on is entirely within the paper. The watermark is also known in vertical position, instead of horizontal, and with the star twinkling toward the right or left.

Bisects. The diagonal bisect of No. 15, together or se tenant with unbisected copies, was used officially by reason of the emergency order of Feb. 14, 1898, and served from that date until the application of the surcharge for postage due on soldier's letters at the front, or at the garrisons employed against the Sudan. These, because of the lack of postage stamps, were mailed unfranked; this bisect also is covered by an officially ordered emergency issue. There seems to have been no need for the bisect of No. 18 which also appears on letters.

1898 (June) Emergency issue for soldiers' letters (see above) regular stamp No. 18 (ordinary paper), later, about 1908; No. 23 (chalky paper) with diagonal local surcharges D.S. 1 and D.S. 2.



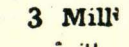
D4.



D5.



DS1.



DS2.

19 I. (Illustrated D. 4) 2 m. on 2 pi. brown orange (June 1898) on ordinary paper, on chalky paper (1905). Surcharge DS1.
Varieties a) inverted surcharge, b) double surcharge.
19 II. (Illustration D. 5) 2 m. on 2 pi. yellow orange, on ordinary paper. Surcharge DS2.
Varieties a) inverted surcharge, b) double surcharge.

This emergency issue was, in 1905, produced by the use of a new surcharge plate, which differs from D4 in that the Arabic character for 3 is 3mm (instead of 2mm) distant from the next character to the left; and further in that the last character shows an auxiliary Arabic sign over the vertical stroke (compare DS1 and DS2). The line setting of the surcharge differs greatly. No. 19 II is printed on chalky paper only, while 19 I comes in both papers. From this we conclude that the change to chalky paper in the printing of the postage due stamps occurred in 1905, at the latest.

1906-07 D. 3. Stamps of the issue of 1889 on chalky paper.

20. 2 m. green (1906)
21. 4 m. purple
22. 1 pi. ultramarine
23. 2 pi. orange

1921 (Oct.)-1922 (Inscriptions in English) Nos. 24-27—D. 6. Nos. 28-29—D. 7. Typography by Harrison & Co., London; new watermark: multiple crescent and star (W 3 of the ordinary stamps); perf. 14 x 13½.



D6.



D7.

24. 2 m. dark green (Oct. '21)
25. 2 m. red (beginning of 1922)
26. 4 m. carmine
27. 4 m. green
28. 10 m. blue (Nov. '21)
29. 10 m. red (beginning of 1922)

Regarding the new multiple watermark see under regular stamps of the same date.

No. 28 was to have been printed in a very small quantity; and upon the appearance of No. 29, a part of the remainder on hand was destroyed.

1922 Issue on the occasion of the Declaration of Independence of Egypt. Postage due stamps Nos. 25, 27, 29 and 23 surcharged with the black London surcharge S. 6, as on the ordinary stamps of the same date.

In this issue the commemorative surcharge reads *from the right below to the left above* and actually shown inverted. The 2 pi. value was also produced with the S. 6 surcharge in an upright position, as on the respective ordinary stamps. According to Champion, the surcharge was printed inverted on 26,000 copies of the 2 pi. and in an upright position on 8,000 stamps.

OFFICIAL STAMPS

Official stamp No. 1 *without* figure of value, which was sold to the public through the larger post offices for 1 piastre, beginning with Jan. 5, 1892, served for the franking of the usual official letters, without distinction of value or point of destination. The postage on registered official packets, etc. as well as the registration fee were added in regular stamps for cash. After the appearance of the official stamps of 1907 it was decided, by a special decree, that, beginning with Jan. 1, 1909 to use No. 1 for the franking of every type of official letter, the registration fee not to be paid separately. This fee, however, was to be supplied by the use of official stamps of the issue of 1907 to the amount of that fee. Registered letters were also to be franked by the use of No. 1 (for simple postage) plus official stamps of the issue of 1907 (for the registration fee). The franking of insured official parcels was to be done by the use of the surcharged (official) stamps.

1893 (Jan. 1) O 1. Engraving and printing by De La Rue & Co. without indication of value. Ordinary paper, watermark W-2. Perf. 14.

1. (No value) chestnut brown. Sheets of 240 in four separated groups of 60.



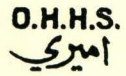
O1.

1902 As before, but on chalk surfaced paper.

2. (No value) chestnut brown.

After June 1914, the stamps without figures of value were printed in sheets of 400 (4 separated groups of 100). On these later sheets we often find the watermark sideways.

1907 Regular stamps No. 44, 45, 46, 48, 49, 54 (chalky-surfaced paper) with the black London surcharge OA1.—O.H.H.S. (On His Highness Service) in English, below in Arabic.



OS1.

3. 1 m. brown
4. 2 m. green
5. 3 m. orange
6. 5 m. carmine rose
7. 1 pi. blue
8. 5 pi. slate gray.

1913 (Nov.) Emergency issue. Stamp No. 48 with single line black local surcharge OS 2 (without the Arabic line).

O.H.H.S.

OS2.

9. 5 m. carmine rose. Variety a) inverted surcharge.

OS2 is known without the dot after "S". 9a is said to have existed in a single sheet, which seems to have been used at Zifta in March-April 1914.

1914 (Dec.) 1915. Stamps of the issue of 1902-06 and 1914 with two-line surcharge OS 3, done at the National Printing Office, Cairo.

O.H.H.S.
امیری

OS3.

		Stamp No.	Illustration No.
10.	1 m. sepia (Jan. '15)	53	A 24
11.	2 m. green (March '15)	45	A 19
	Variety a) inverted surcharge		
12.	3 m. orange (March '15)	55	A 26
13.	4 m. vermilion (Dec. '14)	47	A 23
	Variety a) inverted surcharge		
14.	5 m. lilac carmine (Jan. '15)	57	A 28

In all values, stamp No. 90 in the sheet has no dot after "S"; this variety appears in the inverted surcharges

The London Philatelist, 1922, p. 240, reports a group of 60 stamps, on which the last stamps on the right of the first, second and third horizontal row have the surcharge OS-3, doubly imprinted (No. 11, variety b, in all 9 stamps).

1915 (Oct.) As before, but the surcharge, lithographed locally, somewhat changed OA-4.

O H.H.S.
أميرى

OS4.

15. 2 m. green—variety a) inverted surcharge
16. 4 m. vermilion—variety a) inverted surcharge
17. 5 m. lilac carmine

According to *Stamp Collecting*, VI, p. 405, official stamps were used during the war, even on private letters, to avoid censorship.

1922 (March 13, etc.) Stamps Nos. 64, 73, 66, 75 (Harrison printings) with watermark W-3 multiple, with similar local surcharge, OS 4.

		Number Issued
18.	1 m. sepia	20,000
19.	2 m. vermilion	10,000
20.	3 m. orange	1,600
21.	5 m. pale rose (March 13)	60,000

(Numbers issued taken from Champion.)

1922 (End of Sept. etc.) No. 28, 1923 (Aug. 24) Portrait issues, surcharged OS 5.

O.H.E.M.S.
الحكومة
الملكية المصرية
OS5.

22.	1 m. sepia	Stamp No. 65
23.	2 m. red (end of Sept.)	72
24.	3 m. orange	66
25.	4 m. green	74
26.	5 m. lilac rose—a variety a) two dots under H, none after S.	75
27.	10 m. cobalt blue	68
28.	10 m. carmine (8/24/23) Variety a) two dots under H, none after S.	76
29.	15 m. indigo	69 I
30.	15 m. indigo	69 II
31.	50 m. purple	71

The surcharge was applied by means of plates of 10x10 designs, so that the minor errors (see below) are repeated in both groups of the whole sheet (of 2x100) in the same positions. This variety is repeated in stamp 44 of *all values* (with the exception of the 10 m. carmine, which was issued later). Both dots to the left of the lower wing of the lower Arabic line of inscription are deeper than the stroke of the character to the right. Of the *1 m value* we distinguish an earlier surcharge plate made up of groups of 25 and a later one of 100 subjects; the latter shows a space of 2mm instead of 1½mm between E and M. In the first printing of the *4 m* and that of 10 m. carmine (No. 28) we find occurring once in every sheet variety a (see above) which was corrected later. The two deep dots in the lower line of inscription in Arabic we find in No. 28 in the rarer first printing in stamp 94; in the later issue in stamp 93. In addition, both dots are entirely missing on one of the stamps of the first issue of No. 28.

1924 (end of October)—1925. Stamps of the Fuad issue (A 36) with black surcharge (red surcharge on No. 33). "Amiri"—official (stamp).

32. 1 m. orange (10/25/24)
33. 2 m. black
34. 3 m. brown (end of 1924)
35. 4 m. green
36. 5 m. reddish brown
37. 10 m. carmine rose
38. 15 m. ultra-marine
39. 50 m. blue green

All these values were announced in trade journals about the end of 1924; but, with the exception of Nos. 32, 34, they came into use for the first time in 1925.



Stamps of this design were used by the authorities before the introduction of the first official stamps, in order to insure free transportation, and are found on the reverse of official letters. It seems that they were also employed as sealing labels, and in order to indicate particular offices from which they emanated. The various places were indicated by various colors of paper, often changed. A comprehensive list of the colors and designs used by the various districts may be found in the Moens Catalog pp. 90-105.

In July 1868 the Suez Canal Company issued its own (private) stamps, which were declared by the Egyptian Government in October of that year, or earlier, not to be valid for postage.



P1.

These lithographed stamps, in French currency, were destined for postal use within the sphere of the company. They were used however, with or without Egyptian stamps in communications with Egyptian post offices. The comparatively few letters which passed through the mail come mostly from Suez, Port Said or Kantara; and are either pen cancelled or provided with a large French numbered cancellation 5129 (Port Said) or 5105 for Suez, or cancelled in other ways. Genuinely used stamps, particularly of Nos. 1, 2 and 4 are exceedingly rare. Pen-cancelled copies, particularly, should be accepted only genuinely used on cover. Such letters bring very high prices from specialists. Outside of the small material contained in large specialized collections, there is a large aggregation of covers in the Tapling Collection. The stock of stamps remaining on hand was sold by the company to collectors, although there are many forgeries in the market. Bibliography: Moens' Catalogue; *Philatelic Record,* XV, No. 175; *Illustriertes Briefmarken Journal,* 1909 p. 232.

About the date when these stamps were declared invalid for postage (end of 1868-69) we find *Egyptian Stamps* with the (official) circular cancellation—above: "CANAL DE SUEZ", below "CHANTIER VI", with the date in three lines. Egyptian stamps with such cancellations are also great rarities.

1. 1 c. black
2. 5 c. green
3. 20 c. blue
4. 40 c. rose

Collectors Club Philatelist Account

INCOME AND EXPENSE FOR THE YEAR 1937.

Income:		
Advertising—4 numbers	$1,299.50	
Subscriptions	1,688.27	
Total		$2,987.77
Expenses:		
Production—4 numbers	1,718.66	
Editorial Expense	1,290.49	
Miscellaneous	91.08	
Total		$3,100.23
Expenses over Income		$ 112.46

ASSETS AND LIABILITIES AS OF DECEMBER 31, 1937.

Assets:		
Cash on hand	$1,281.36	
Subscriptions in advance	94.87	
Accounts Receivable adv.	593.51	
Total		$1,969.74

Liabilities:
None.

THE COLLECTORS CLUB

22 East 35th Street - - New York City

OFFICERS

President—Arthur W. Deas
Vice-President—Arthur E. Owen
Secretary—Max G. Johl
Treasurer—George R. M. Ewing

TRUSTEES

Alfred F. Lichtenstein, *Chairman*
Theodore E. Steinway
Laurence B. Mason

BOARD OF GOVERNORS

Class of 1938	Class of 1939	Class of 1940
Arthur W. Deas	Clarence W. Brazer	George R. M. Ewing
Max G. Johl	Frederic R. Harris	Edward S. Knapp
Arthur E. Owen	Harry L. Lindquist	Charles J. Phillips

Honorary Life Governor: John N. Luff.

The Lists of New Members, Reports of Meetings and other official announcements now appear monthly in the *Collectors Club Bulletin*, edited by Charles J. Phillips.

President's Report for 1937

TO THE MEMBERS OF THE COLLECTORS CLUB

As your President for the past year, I am submitting the following report. There is nothing in our rules of Government that calls for submission of reports from various Officers, excepting the Treasurer, and yet, it might be deemed a necessity that various Officers and Committees of the Club make an Annual Report for the information of the Members.

In the year 1936 we certainly made philatelic history of a sort, and in 1937 we surpassed all previous efforts and advanced the Club in that year more than we have done during the previous ten years.

It has been a strenuous year for your Officers and many of the members. Our problem was to build, move and get settled without interfering with the members' use of the Club. How much we succeeded need not be here said, it is all too evident.

However, as the one in charge of the work I take pleasure in commending the following for their valued assistance, advice and work. I can mention a few who I remember the most: "Bill" Owen, Max Johl, Geo. Ewing; Harry L. Lindquist, C. J. Phillips and W. L. Heath, who has taken many cares off my shoulders, Herbert Stannard, who has had charge of our moving, Fred Cagna, Harry Weston, Joseph Wise and many others that helped in the Library. J. B. Kremer who guarded our interest in insurance and A. F. Lichtenstein who gave us support and advice whenever we most needed it. I also want to commend Miss Neumann for the assistance she gave during the period which at times proved difficult and aggravating. In fact I must express appreciation of the consideration shown us by the entire membership.

It is therefore fitting that I give you some information on the existing conditions of the Club and some views for future consideration.

MEMBERSHIP.

We are to be congratulated in nearly reaching our objective, expressed in our last year's report. You will remember that for the year of 1936 we had an increase of 49 members or 6.6%. For the year 1937 we had a net increase of 112 members or an increase of 15.2%. Including all our Honorary and various classes of membership we have a total of 895 members on our rolls, and that is the High for all times in the Club's record.

This splendid record is particularly due to the fact that we have acquired a New Home and to the untiring work of Charles J. Phillips, as Chairman of our Membership Committee.

With the wonderful home we now have and the opportunity of its use before us, we can confidently hope to reach our desired total of 1000 members during the ensuing year. In fact, we must have at least fifty more Resident Members to help us successfully maintain the Building.

HOUSE AND HOME.

We purchased, developed and occupied our new home at a cost of approximately $65,000.00 the details of which have been partially published, and a report covering the expenditures will be published in the **Collectors Club Philatelist** so that there is no necessity of going into detail now. We still have quite a way to go to get our house fully developed and furnished. We have about $750.00 left in the Fund for Furniture and Fixtures to be expended as the occasion presents itself. Our present need in furnishing the house is for some dignified pictures or engravings of some philatelic subjects, to hang in the space in our Lounge Room on the second floor. We also need some furniture and fixtures for the development of rooms for Committees and other activities.

LIBRARY.

We have had all the books formerly in our old quarters safely moved to this building and arranged on metal shelves in stacks, covered with glass door-cabinet cases for their better protection. These books are arranged in somewhat the same order as they were in the old location, but in their new home we had the opportunity to expand the space for filing these books and arranging them in more desirable order as well as to leave space for a large amount of material which we expect to receive in the near future.

Unfortunately in the past several years we have not been able to get the necessary assistance to put and keep the books in the order in which we hope to have them, and consequently during the year 1938 we must look forward to an immense amount of work in re-arranging the library, inventorying and cataloging the books and making them more available to the members.

We have so far arranged the reference books and publications on the second floor and provided room on the third floor for catalogs, price lists and duplicate material, miscellaneous papers, where we can work them into proper shape without interfering with the privileges of the members.

We must seek all the clerical assistance that our local members can afford to give us and it will be an elegant opportunity for them not only to lend the Club their active assistance, but to acquire a good deal of philatelic knowledge.

FINANCIAL FIGURES.

It might be well at this point to consider what we are worth as a matter of information, interest and pride and also to consider what it is going to cost us to maintain our home and how we may get the Income to do so.

Some figures, taken from various reports and do not all show up in the present book figures, we might assume to be:

ASSETS OR HOLDINGS

Our house which cost us about $65,000 may be valued at ..	$ 75,000
Furniture and Fixtures including unexpended funds	4,600
Misc Accts. Receivable, Cash, Stamp Collections etc.	10,000
Library, probably more than ..	20,000
Life Membership Fund, Estimated and approximate	900
J. Brace Chittenden Memorial Fund, Estimated and approximate	7,500
Permanent Home Fund, Estimated and approximate	10,000
Approximate Total Value .	$128,000

Or we can safely say that our holdings are in round figures $125,000.

INCOME AND EXPENSES.

We must now give our attention to the question of sufficient revenue to carry the building. Our present anticipated and estimated expenses of the building and Club are about as follows:

For Taxes	$1800
Clerical Help	2000
Janitor Service	600
House & Library & Misc.	2500
Club Office expense	1200
Miscellaneous	300
Total for one year	$8400

The main source of our revenues to cover the cost are the dues paid in by the present roll of 895 members, nets approximately $5,600 per year. We will have to gain more than 100 members to obtain an additional $1000. Our meeting room for the dealer members for auction sales should bring us in a revenue of about $1000 per year. We shall have to use all the interests of whatever funds we have, so we can approximate our income as about as follows:

Net Income for dues	$6500
Rental for auctions	1000
Interests	700
Various sales books and dupl. material	200
	$8400

All this goes to show that if we work hard enough to get new members and keep our old ones, and are careful of our expenses, we can carry the Club House.

The future looks exceedingly bright for us but there are a few things that we should consider that we will have to do.

CHANGE IN OUR CORPORATE EXISTENCE.

When we were in the process of acquiring our building it was discovered that our present organization was not in accord with the articles of Incorporation, and if and when we would acquire property it would be necessary to consider re-incorporating the Club. Also there appears to be some question as to our various trust-funds all of which will have to receive legal attention and be ironed out. There was and is no pressing demand for an immediate adjustment of these things and their consideration has been put off for this year so that now in the immediate future the questions are to receive the attention of your governing board, and when they are, will be submitted to you for consideration and approval; due and timely notice will be given for your action.

REWARD OF MERIT.

This medal and diploma was established by the Club for outstanding achievements in philately, to be awarded at the discretion of the Board of Governors. Only one award, the first ever issued, was made to Charles Lathrop Pack, and it is singular that in the lapse of time no further occasion has been found to exercise this privilege.

Our Club has for years, within itself, maintained its superiority in the philatelic world, and it is high time that it should assert that contention by participation in philatelic controversies and activities by the re-occurring expression of its own views; such expression could take the form of award of the Club's medal and another form might be the small round medal of which we have quite a supply in copper and silver. It is to be devoutly hoped that in some way we may become active in this idea.

CERTIFICATES OF MEMBERSHIP.

Evidences of membership in our Club are not given with the dignities warranted by the standing of the Club. Members living in the immediate vicinity of the Metropolitan district, on account of the many other attractions may not be so keen on membership certificates, but for the greater part of the 700 members living far off, I am of the opinion, derived from the number of letters received on the subject, that most of these out-of-town members would welcome a properly engraved, signed and sealed certificate as evidence of their membership, one that could be hung on the walls of their offices or residence. I hope that the Club will see fit to cause these certificates to be issued.

EXPERT COMMITTEE.

The formation of such a Committee has been the subject of our consideration and conversation for several years past. Nothing much has been done about it, excepting to decide that it would cost a great deal of money, require a lot of technical and expensive equipment, years of preparation, and even then, in this country, we would not have all the necessary knowledge and experience to do a complete job.

I have no patience with these thoughts. If we wait until we are completely endowed, fully equipped, and have all the necessary knowledge, we will never get anywhere. We have a home to house such a committee, we have some equipment, and Mr. Phillips has presented us with a very fine start of philatelic material, and we have enough members with sufficient knowledge to at least start expert work on some portions of the U. S. Philately. My idea of the way to start, is to start, and build up our efforts as we go along. We can start with United States and gradually branch out to other countries as we acquire whatever is needed for that purpose, and I hope we will proceed accordingly the coming year.

RESEARCH WORK.

We have the finest philatelic library in the country. Among our members are the possessors of championship collections of stamps and the widest experience and knowledge, and the best ability for writing up philatelic information. We publish a quarterly that is far above any other philatelic publication, yet the Club is not recognized or considered as an authority in research work. Other organizations, to which our members belong, find some of the information in our library and claim credit for the information or discoveries which really should belong to this organization.

I believe it is high time that we should take steps whatever they may be and enter this field with all our strength and secure and get the credit that is justly due this organization.

Respectfully submitted,

—ARTHUR W. DEAS,

President.

Secretary's Report for 1937

Arthur W. Deas was duly elected the President of **The Collectors Club** at the last Annual meeting and to him must go the major credit for the splendid progress made during the past year, thereby proving the old saying "Good things come in small packages."

He has given untiringly of his energy and his ability. From April, when this house was purchased, until the completion of the renovation, he was at the Club daily, except for two days leave of absence given to him by the Board of Officers. The record of **The Collectors Club** for the calendar year 1937 is truly a recital of the activities and perseverance of President Deas.

During the past twelve months an important change was made in the By-Laws pertaining to classes of membership. In an endéavor to attract younger collectors, with the future of the Club in mind, an additional class of resident membership was felt advisable. Philatelists under 35 years of age may now join the Club at half the cost of resident members who are over thirty-five years. It is hoped that these younger members will take an active part in the Club and maintain their membership for many years to come. The suburban Classification was discontinued and those formerly qualifying in that group were added to the Non Resident one.

During the past year the Club has lost 47 members, 16 through death, 17 by resignation and 14 for non payment of dues.

This loss in membership is divided into the following classification:

Resident members—

Resigned	4
Deceased	1
Dropped	2
Total	7

Resident und. 35—

Dropped	2
Total	9

Non Resident—

Resigned	13
Deceased	15
Dropped	10
Total	38

Total loss of members from all classes 47.

During 1937 we added 159 newcomers to the Club membership. Of this number 64 were admitted prior to July 1st and the balance since the Club obtained its new permanent home. This is further evidence of the wisdom of moving from rented quarters to this Club House. These new members are divided as follows:

To July 1937

Resident over 35 years	7	
Resident under 35 years	8	
Nonresident	49	
Juniors	0	64

From July 1st to Dec. 31, 1937

Resident over 35 years	19	
Resident under 35 years	9	
Nonresident	66	
Juniors	1	95
Total		159

Gains. Total membership 112. Resident over 35—19, under 35—15, Non Resident 77. Present membership:

Resident over 35 years	138
Resident under 35 years	29
Non Resident	725
Junior	3
Total	895

This membership is the largest in the history of **The Collectors Club.** It is hoped that this will be increased to one thousand in the forthcoming year, an easily obtainable number with the continued co-operation of active members.

Respectfully submitted,

—MAX G. JOHL,

Secretary.

Treasurer's Report for 1937

INCOME AND EXPENSE STATEMENT FOR YEAR 1937.

INCOME			
Membership Dues			
Resident over 35	$2,912.50		
Resident under 35	268.75		
Non Resident	3,144.03		
Junior	7.50	$6,332.78	
Paid in Advance			
Resident over 35	$ 5.00		
Resident under 35	62.50		
Non Resident	162.20	$ 229.70	
Gross Receipts for Membership dues		$6,562.48	
Less Subscription to C. C. P.			
Resident	$ 266.00		
Non Resident	1,187.80		
Junior	5.00		
Paid in advance	65.00	$1,523.80	
Net Receipts of Membership Dues		$5,038.68	
OTHER INCOME			
From rentals for auctions	$ 615.00		
From rental of room	100.00		
Sale of Great Britain Book	60.00	$ 775.00	
Net Total of All Income			$5,813.68
EXPENSES			
Ordinary			
Rent of old quarters	$1,500.03		
Present Building Expense	1,328.71		
Clerical Salaries	1,906.40		
Printing and Stationery	132.16		
Social Security Payments	19.05		
Miscellaneous and Sundry Items	751.99	$5,638.43	
Unusual			
Legal	$ 250.00		
Library	20.00		
House Warming	289.40		
Moving (on account)	28.50	$ 587.90	$6,226.33
Expenses Over Income			**$ 412.56**

NOTE—Omitting the unusual expenses of $587.90, our net operations would be, Income over Expenses of $175.34.

ASSETS AND LIABILITIES

Assets as of December 31, 1937			
Cash on hand			
General fund	$ 271.35		
Furniture and Fixtures Fund	745.23		
Building Fund	3,873.70	$ 4,890.28	
Property at 22 E. 35th St.		$61,126.30	
Accounts Receivable			
J. B. Chittenden Fund	$ 324.32		
Auction Rentals	60.00		
Great Britain Book	40.00	$ 424.32	
Life Membership Fund in Bowery Bank		$ 900.00	
Total Assets			$67,340.90

LIABILITIES—None.

—GEORGE R. M. EWING, Treasurer.

Collectors Club Life Membership Fund

DEPOSITS AND INTEREST

Jan. 28, 1936. Cash on deposit in account No. 378,360	$ 300.00	
Apr. 1, 1936. Interest to date	1.50	
July 1, 1936. Interest to date	1.51	
July 7, 1936. Deposit: Proceeds of sale of Liberty Bonds by "Curie Trustees"	600.00	
Oct. 1, 1936. Interest to date	4.31	
Jan. 1, 1937. Interest to date	4.54	$ 911.86

WITHDRAWALS

Mar. 1, 1937. Withdrawn and paid to the Collectors Club by check No. 478831 of the Bowery Savings Bank, drawn on the Irving Trust Company (Lincoln office)	$ 8.85
Mar. 1, 1937. Balance on deposit	903.01

DEPOSITS AND INTEREST

Mar. 1, 1937. Cash on deposit in account No. 378,360	$ 903.01	
Apr. 1, 1937. Interest to date	4.52	
July 1, 1937. Interest to date	4.54	
Oct. 1, 1937. Interest to date	4.56	
Jan. 1, 1938. Interest to date	4.58	$ 921.21

WITHDRAWALS

Jan. 6, 1938. Withdrawn and paid to the Collectors Club by check No. 545621 of the Bowery Savings Bank, drawn on the Irving Trust Company, 42nd St. & Park Ave., N. Y. C.	$ 18.20
Jan. 6, 1938. Balance on deposit in account No. 378,360	$ 903.01

—GEORGE R. M. EWING, Treasurer.

J. Brace Chittenden Memorial Fund Report

For the Year 1937.

By Original Fund		$7,013.76
Interest to January 1, 1937		2,251.78
Interest to January 1, 1938		18.33
N. Y. City Coupons		195.00
Total		$9,478.87

DISBURSEMENTS.

Withdrawals to January 1, 1937	$8,337.98	
A. J. Doernberg—Insurance	61.27	$8,399.25
BALANCE, January 5, 1938		$1,079.62
Cash	$1,079.62	
City Bonds Cost	6,286.08	
	$7,365.70	
Original Fund	$7,013.76	
Excess of Spendable Interest	$ 351.94	
City Bonds Market Value January 3, 1938	$6,060.00	

THE J. BRACE CHITTENDEN MEMORIAL,
THEODORE STEINWAY, Acting Treasurer.

Permanent Home Fund of the Collectors Club

STATEMENT OF RECEIPTS AND DISBURSEMENTS.

From January 1st to December 31st, 1937

At January 1, 1937, we had on hand—		
Cash in Bank		$ 1,612.49
Securities Owned—Market Value		71,096.15
Our Receipts for the year were—		
Interest on Securities Owned		1,841.25
1 New York City Bond 3¼ %, due 1975		1,103.13
Making a total of		$75,653.02
From this amount our Disbursements were—		
1 New York City Bond 3¼ %, due 1975	$ 1,103.13	
Rental of Safe Deposit Box	11.00	
Interest on Cash advanced	11.14	
Advance to Treasurer for Account of Permanent Home	65,000.00	$66,125.27
Leaving a Balance of		$ 9,527.75
This balance is made up as follows—		
Cash in Commercial National Bank		$ 4,361.74
5 Penna. Railroad Bonds 4½ % due 1965		5,166.01
		$ 9,527.75

New York, N. Y., January 5, 1938.

For the Trustees, A. F. LICHTENSTEIN.

Report of Cost of New Home

Cost of Building and acquiring same		$36,378.76
Cost of Renovating Contract		22,618.00
Cost of Underpinning West Wall		670.00
Cost of Architect plans and specifications		516.50
Cost of Engineers Supervision		1,500.00
Cost of Electric Fixtures		604.45
Cost of Venetian Blinds		292.34
Library:		
Incasing	$ 637.50	
Additional Stacks	103.02	
Locks	32.71	
Hardware	25.20	
Painting	65.00	$ 863.48
Exhibition Frames:		
Moving	$ 25.00	
Wiring	50.00	
Additional	130.00	
Erection in New Home	30.00	$ 235.00
Miscellaneous labor and materials		$ 328.17
Moving Costs		350.00
Sundry Items, not yet fully determined		643.30
Total approximate cost		$65,000.00
Of this Total, the amount paid out is	$61,126.30	
And there is a balance of Cash on hand	3,873.70	$65,000.00

Respectfully submitted,

—ARTHUR W. DEAS, President.

Library Report for 1937

My submitting a report on the Library activities must be taken as largely a matter of form since during most of the year I was prevented by illness from carrying out the duties of Librarian. But thanks to Miss Mitzi Neumann and Lloyd Heath the work of the Library has been taken care of, particularly during the trying time covering the period of moving to the new Club house. All who have seen the new library rooms have expressed their profound satisfaction with the lay out that has been provided and the transformation that has been effected from a storage room with shelves to a real library that compares with any to be found in the clubs of this city.

The Collectors Club Library as you well know is the finest philatelic one in America and with the possible exception of that of the Royal Philatelic Society of London, in the world. Its books are for the use of the members whether resident or non-resident and in the case of the latter can be had by mail. A new set of rules regarding the taking of books is being prepared and will be mailed to all members in the near future.

New acquisitions have been constantly received during the year and have been regularly listed in the **Collectors Club Philatelist.** Due to making arrangements for moving to the new location, the usual binding of periodicals for last year was deferred with the expectation that this work would be taken up as soon as the books are all properly in the place and the checking of completeness of volumes accomplished.

The library maintains a petty cash account from which incidental expenses are paid and to which moneys from the sale of duplicate material is credited. This account for the calender year 1937 is as follows:

Balance as of Dec. 31, 1936 ...	$ 78.61
Received from sales	52.40
	$131.01
Expenses	36.69
Balance December 31, 1937	$ 94.32

In this connection a check is being made of all duplicate stock, and when ready a list with prices will be available to members.

With this report I am tendering my resignation as Librarian with an expression of thanks to those who have assisted in the work, and to the President and Board of Governors for their sympathetic tolerance of an unfortunate situation. To my successor I bespeak the satisfaction of accomplishment which through physical incapacity was denied to me.

Respectfully submitted,

—RALPH A. BARRY.

Report of the Editor of The Collectors Club Philatelist

With the January, 1938 issue of **The Collectors Club Philatelist,** the editor starts on his 17th consecutive year in charge of the Club's official organ. During this entire period, the membership has been very cooperative in supplying suitable material for the magazine, and we are indebted to a loyal group of dealers, many of whom have advertised with us consistently during the entire period.

Our members are urged to recognize this loyal support on the part of our dealer members by patronizing them whenever possible, and even though you may have been dealing with many of them for years, an occasional vote of thanks for their cooperation is always appreciated by everyone.

It has been our constant endeavor to publish material in **The Collectors Club Philatelist** that will be of some value for future reference. At the same time, we have tried to make the magazine readable as we go along, and not merely a compilation of uninteresting statistics. A glance over the past files is the best evidence of our success along this line and we will always welcome constructive suggestions from our readers.

The translations from the Kohl Handbook continue to be a welcome feature, and we will appreciate the further cooperation of any of our members competent to translate the German original into English. The translator can select his own country, providing, of course, that it has not already appeared in the magazine.

See account on page 158.

Respectfully submitted,

—H. L. LINDQUIST, Editor,
Collectors Club Philatelist.

YOU

Do not want COMMON stamps that everyone has—you want **RARE** *stamps that have a* **real value** *and not seen in every collection. I make it my specialty to supply*

Rare British Colonials

in superb condition—the "Gilt Edge" investment of stamps. My approval selections are the finest in the world. Prices are reasonable and the goods are right.

T. ALLEN

FRINTON-ON-SEA ESSEX, ENGLAND



"BARON DE WORMS"

CEYLONS

H. R. HARMER of New Bond Street, London, has great pleasure in announcing that instructions have been received from the Executors of the late Baron Anthony de Worms, Fellow of the Royal Philatelic Society, London, to offer by auction his World-famous Collection of Ceylon.

The Collection, undoubtedly one of the finest single-country Collections of British Colonials in the World, contains such rarities as

1857-59, imperf. 4d., 8d., 9d., two unused copies of each, 4d., eight used copies, including a pair, and a miraculous range of pairs, strips, blocks, covers, part sheets, re-entries, etc., of all issues.

The Collection will be sold in a special auction on **June 21st** and **subsequent days**; fuller details will be announced later.

The outstanding **Collection of Great Britain,** from the same source, has also been received and will be offered during May. Write for catalogue immediately, mentioning at the same time your specialties when other auction catalogues containing items of interest will be forwarded.

SELLING?

Request a copy of our Resumé of Prices Realized during last Season and leaflet "Selling Stamps by Auction." The two publications will prove conclusively to you the absolute safety of selling through Harmer's of Bond Street.

H. R. HARMER

Philatelic Auctioneer, Expert and Valuer

131-137 NEW BOND ST., LONDON W. 1., ENGLAND

Cables: Phistamsel, London

Match, Medicine and Playing Card

Private Proprietary Revenue Stamps

Issued by the U. S. Government

1862 Civil War and 1898 Spanish American War

Every collection of U. S. Revenues should include these stamps. They are not alone scarce but interesting, beautifully engraved and of individual, distinctive designs in various sizes and shapes, picturing animals, birds, Masonic emblems, portraits, locomotives, etc.

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Milbury, Mass., 5c
St. Louis, 5c, 10c, 5 copies
Providence, R. I., full sheet

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1862, 3c scarlet
1870, 24c used

Carrier Stamps
New York, 3c rosy buff, unused

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United States Revenues
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$500, three grand specimens
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$5, green and black unused

Foreign Stamps

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Cape of Good Hope, the two wood block errors
Egypt, Port Fouad set
Great Britain, 1d black V. R.
Great Britain, £1 unused, cross wmk.
Great Britain, 10sh unused, anchor wmk.
Great Britain, £1, three crowns, unused
Mauritius, Post Paid, 1d on yellowish and bluish papers; superb impressions
Spain, 1851, 2 reales unused
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Tuscany, 3 lire, ochre, used

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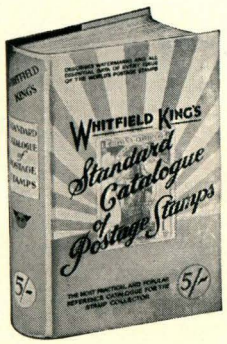
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