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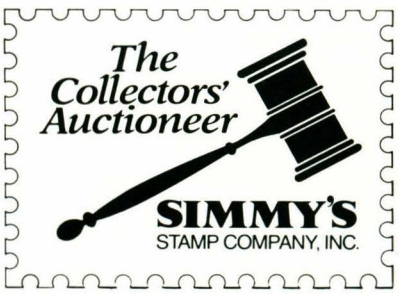
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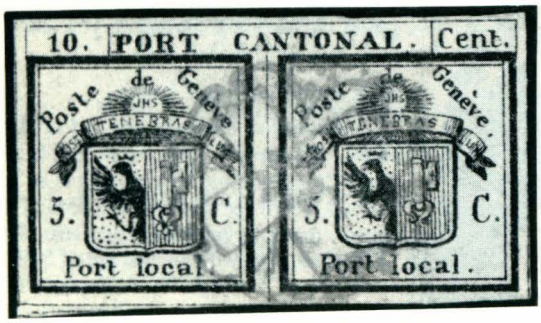
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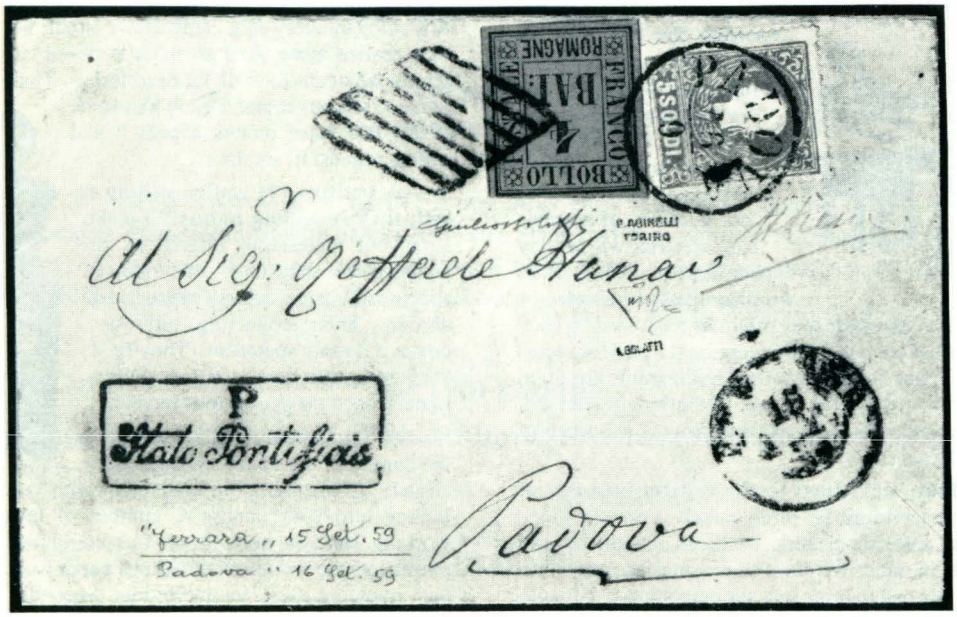
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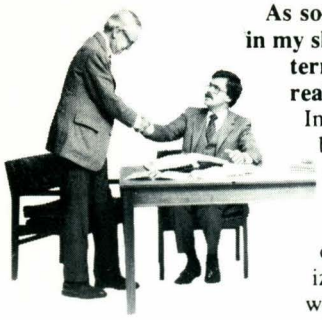
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The Collectors Club Philatelist

Volume 63, Number 1 **January-February 1984**

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1982 STAMPSHOW '82 (APS), Gold Medal for Volume 60
1982 Dorothy Colby Award for best original article appearing in the philatelic press, to Abbot Lutz for "Post Office Machines: Metered Mail—Coin Fed for Public Use," July 1981.
1983 ESPAMER '82 Medalla de Plata Grande for Volume 60.
1983 Dorothy Colby Award to Philip Silver for "United States: The Beacon Air Mail Stamp of 1928 Revisited".

Musings on the State of Modern Judging

Ernest A. Kehr

A most distressing report concerning the TEMBAL 83 exhibition has been thoughtfully sent by our member Hans Hunziker, President of the International Association of Philatelic Experts. It involves the awarding of the Grand Prix to a collection which contained a number of counterfeits and fakes.

The collection, displayed in ten frames as "Entry 328: Venice, the History of a City," was submitted by Luciano Viti of Italy and consisted chiefly of stampless covers of the period when Doges ruled the Venetian Republic, but did have some as late as 1810, under the Napoleonic occupation.

Mr. Hunziker admits that judges made minor mistakes at previous international shows, but these pertained to only the lower classes of medals. In the case of TEMBAL 83, it was the first time that a collection sprinkled with spurious material was awarded the top prize—a precious pendulum clock offered by the Swiss Postal and Telecommunications Administration. He describes the blunder as "an unpardonable mistake on the part of the twenty person jury, including the president of the FIP, that could well spark a scandal of international proportions and strain the credibility of those who committed it."

For generations it has been accepted practice for a jury to be subdivided into committees of two to four members to make preliminary recommendations for prizes in the various classes and sections. In the case of silver or less, the suggestions usually are accepted.

But proposals for vermeil or higher awards, the *entire* panel is expected to examine entries to verify them and arrive at a unanimous decision. In the case of the Viti entry at TEMBAL 83, it is evident that either this was not done or that the judges were not sufficiently knowledgeable to recognize the fakes it contained. (This seems strange since Paolo Vollmeier, an eminent scholar and expert in the field of Italian stampless cover markings, has published articles on the subject in Swiss, German, and American journals, articles that ought to have been read by anyone considering himself to be a serious philatelist.)

Mr. Hunziker states what has been stated by many veterans in the last decade or two: that the number of philatelists qualified to judge competently has dwindled so that most of today's jury members are only familiar with one or two limited specialties. This makes it virtually impossible to constitute juries comparable to those assembled before international competitions became big business, consisting of 3000 and more frames, and generally directed or coordinated by "philatelic politicians" rather than well-informed scholars.

"Fortunately, there still are a few veterans alive whose knowledge is so generally wide that they can accurately appraise entered material whether it be a collection of Nova Scotian, Luxembourg, Spanish, or Japanese," our member says. "We cannot expect such elderly experts to endure the strain of walking miles to view *all* entries. But certainly they might be invited as consultants before high-rank awards are finally selected and designated."

The history of the Viti collection is interesting. Not long before the Spanish Stamp Centennial Philatelic Exhibition was held in Madrid in the autumn of 1950, a European collector applied for twenty frames to display a collection of Venetian Republic stampless covers, plus space in the "bin room" for a suitcase full of more material to back up what was shown to the public. (This frame-and-bin-room form of entry was common practice to enable the judges to see the full extent to which the competitor had developed a collection, until the FIP suggested its elimination as too "bothersome.")

It seems that someone got into Venetian archives and "liberated" this postal history trove which the European acquired in time for the Madrid show.

Some years later this find was dispersed by private sale and auction to enable others to build smaller collections. One buyer was Kurt Dirnbach, of Austria, who submitted his to the ESPANA 75 exhibition of Madrid as "Venetian Republic, 1400-1810, Postal Covers, Postal Markings of Routes, Registration and Local Towns until the Napoleonic Occupation."

At that show, the sectional committee spotted a number of faked cancelations and recommended the entry's disqualification. It was returned to the owner with an explanation why it was not given even a medal. Only weeks later, it showed up at the WIEN 75 show, where once more the owner was told about the spurious items it contained.

One cannot be sure whether Mr. Dirnbach or the owner who sold him the covers had added counterfeit markings to some that had no postal need of them. In any case, the collection subsequently was acquired by a Swiss collector by whom it was later sold to Mr. Viti.

Another and similar collection (probably also made up from parts of the original find) was acquired by a Swiss collector. It, too, "contained many counterfeits." Again, it is unknown whether the vendor salted this and the Viti material and if the new owners were aware of their presence.

Is There an End to Philatelic Study?

George Brett

George Brett is the 1983 receipient of the Alfred F. Lichtenstein Award.

Not long ago the United States Postal Service issued a stamp proclaiming that "Learning never ends." I have no argument with that and I shall change it only a wee bit and say that philatelic study never ends either—for any stamp or issue.

Of course, what is philatelic study? My definition is that it is the search for and the development of true knowledge on philatelic subjects. It is the determination of facts and their proper understanding and application. Easy to state but no so easy to accomplish, and one has to constantly be on the alert against deluding one's self that they have always proceeded in the right way and have gotten the right answers. But here is where one should apply scientific methods, whether one is familiar with them or not. Too, it is not necessary to use the term "scientific" as one say "valid," "correct," etc. And it is usually a matter of one's personal interests as to how good the results will be. If you don't have a real "spark" or drive to get to the truth of something—if you are willing to accept a partial answer and speculate on the rest then you really don't have the interest. But if you really have the interest you will develop the how to the best of your ability.

Certainly success is not assured for one's endeavors and one must learn as they go along. I have questions that go back to the 1920s to which I don't feel that I yet have adequate answers—and maybe I never will but one progresses nevertheless. In my over sixty years in the hobby I've had hundreds of questions and gotten hundreds of answers. Still the number of unanswered questions does not diminish and instead continues to increase. Frequently what seemed a simple subject in the beginning all too often has spread out to cover one's whole field of view. Also the idea that as one specializes one learns more and more about less and less doesn't really fit. Instead I've found myself learning more and more about more and more. Of course to be honest I'm always forgetting things and having to relearn them too so the statement that I've

forgotten more than I know is also true. That's why one should write things down. It's not useful to anyone unless you do—*and get things published if you've really done something.*

Still, there are things that I find disturbing. These include why does philatelic study seem to lag behind in the use of new techniques of analysis, of new ways of authentication, in the application of new equipment, in the use of better tools—all evidenced finally by the presentation of *few* well- researched, up-to-date studies. Aren't we constantly training new people along these lines in the schools, and don't some of them collect stamps so that they could take the lead in showing the rest of us what to do, or at least what they can do? For example, try to come up with a really good statistical study in philately. Mostly what one seems to get are numerical counts of so many of this and so many of that. Many years ago a writer calling himself "Sevard" (which was Draves spelled backwards) used to take delight in presenting little statistical tidbits on stamp issues where he would come up with percentages of this and that—like so many precanceled, so many damaged, so many with straight edges, etc. But just tidbits, never a full-blown study indicating parameters used, sampling method, variance, means, confidence intervals, etc., as appropriate.

So we say that there is all kinds of room for new philatelic studies on all facets of the philatelic scene. It doesn't make any difference whether on old or new material, or whether there are any so-called definitive studies extant; not at all. For instance, do most people today truly realize that right now things are more complex in the way of stamp production than they've ever been? Those who try to collect current Canada or Great Britain surely realize it but there are plenty of complexities in current United States too if one would stop and look at some of the individual "trees" in our present production "forest."

Yes, I can be specific on studies that could be performed and in fact I wrote such an article once[1] in which I listed a number of items. Today that list could be enlarged a bit and I mean just in relation to what is called "traditional philately," a term whose application I blur in use all the time as my interest ranges over my own personal spectrum.

But don't let anyone tell you that you have to be in Washington, D.C. to write about United States stamps, or that you have to have scads of money for material, or that everything of interest has been studied, etc., because these are excuses, not reasons, and examples of "tunnel vision" for sure. Actually what these people are telling you is that they don't have sufficient interest themselves to do the work, that's all. When I was short on money and didn't have a job back in the early 1930s, it was still possible to acquire thousands of stamps for pennies. What matter if they were all apparently alike, damaged, etc.? They constituted material that one could study and learn from and they finally made me realize that no two stamps are ever *exactly* alike; similar to people.

No, there will never be an end to philatelic study on any issue or facet— except as we ourselves will it.

Now a few sample examples of possible U.S. study areas, picking an arbitrary one from every twenty-five year period designated:

1845-1870. The 10 TAG variety of the 1861-1867 issues.
A fair number of people have already tackled this one, but I say that more can be done. First, what is needed is a record of its ocurrence—what plated, what catalogue numbers, are there combination pieces both with and without, etc. Comparisons should also be made of different examples from the same plate and position. In other words the first basic of scientific method: a thorough record, including a literature search. Then more detailed examination and analysis, experimentation if possible, and finally theorizing and speculation if that last is necessary in the end.

1871-1895. A subject of concern for this span is better consideration of the several papers used.
There was a change in this period from the use of rag paper to the use of wood-fiber paper. There is not only the continuing problem of the so-called "hard" and "soft" papers, but the "semis" and the experimentals. Re-examination of the arbitrary 1879 catalogue cutoff by banknote company also would be in order.

1896-1920. In this span the matter of the star plates needs to be tightened up.
There is presently a loose segregation of "2 mm" and "3 mm" spacings. Well try to find a piece with a 2 mm spacing. The closest I've ever come is a 2¼ mm and from there they range on up to as much as 3½ mm. A lot of careful measurement work is needed here and hopefully some official-record backup. Some analysis of variance may also be in order because I'm afraid the measurements will be found a bit confusing as overlaps are possible. This one will be tough.

1921-1945. A study of gumming and the use of gum breakers is in order for this period.
Here the pioneering work of H. M. Southgate needs to be pulled together and updated.

1946-1970. A pioneering study of the use of cut reliefs should be performed for these years—and subsequent years as far as that goes.
This is a subject that should be of real interest and was something initiated during the period. The Canadians had tried it out even earlier.

1971 to date. The different adhesives used in this period could be tackled or the matter of the several different perforations.

Here are subjects that we are currently living with and no further comment should be necessary.

Still I would have to say that if readers think any one of these would be nice to tackle personally and they don't know how to get started, then they are in deep trouble. I would then have to suggest that maybe they'd best not start. Actually, for several of these picked subjects I know of studies in progress, so there will be developments. Nevertheless there is plenty of room for everyone and as I've tried to indicate there is no dearth of subjects.

References

[1]Brett, George W., "Some questions not adequately answered or problems not completely solved in our field of U.S. and 'Possessions,'" in *U.S. Specialist*, vol. 46, pp. 305-307 and 390-394; vol. 47, pp. 11-14; and vol. 48, pp. 288- 292.

The Two Designs of the 1890–1897 Philippine "Babyhead" Issue

Donald J. Peterson

The 1890-1897 issue of the Philippines is the most common and perhaps the most familiar issue of the Spanish period. It is known as the "babyhead" issue because it depicts the effigy of the four-year old Alfonso XIII. Scott lists forty-one different postage stamps (ranging from 1 centavo to 80 centavos); and sixteen different newspaper stamps, rainging from 1 milesima to ⅛ centavos. Few collectors, however (including many Phillipine specialists), are aware that there are two different designs of this issue. The purpose of this article is to describe these designs, describe how some issues can be differentiated from others knowing these design differences, and show how to identify some additional issues not listed in Scott (most of these additonal issues are not listed in the other major catalogues as well).

The "babyhead" stamps were printed in Madrid on white, wove, unwatermarked paper. After being perforated (perf 14), they were sent to Manila where the sheets were gummed, and the stamps were officially issued. The difference in the design was first described by Bartels et al.[1] and, later, in a revision of that catalogue, by Palmer.[2] One of the earliest catalogues describing the issues of the Phillippines, Mencarini[3], does not mention any design differences for this issue; nor have other specialized catalogues such as Hanciau[4] or Harradine[5].

Palmer indicates that there were two types of ornamental clichés in the stamp design. The difference between the two types is primarily noticeable in the upper right corner directly below the "S" of "FILIPINAS". In Type I, the cups of the scroll are more or less heavily shaded, while in Type II there is no shading at all and, instead of cups, the design consists of only a thin scroll line. Scott, Stanley Gibbons, Edifil, and other popular catalogues make no metion of this difference. Fig. 1 shows the difference between the Type I and II designs.

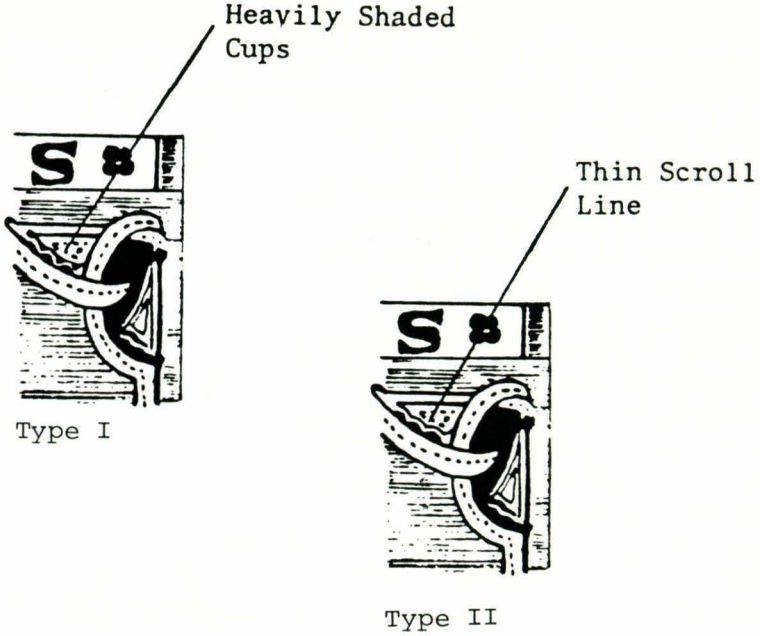


Fig. 1. Type I and Type II Clichés of the 1890-1897 Philippine Issue

For the 1890 and 1891 issues, only the Type I cliché was present. In 1892, the Type II cliché appeared so that between 1892 and 1897 some issues were Type I, some issues were Type II, and three issues had both types present. According to Palmer, in the case where both types were present on the same issue, the types occurred on different sheets (two—5 × 10 or 10 × 10); or one type on one 5 × 10 pane and the other type on the other 5 × 10 pane; or one type on half of the 10 × 10 pane and the other type on the other half. Table 1 shows the cliché types by Scott number for the 1890-1897 postage and newspaper issues.

Two erroneous listings were found in Palmer's data. Scott 158 (6c red-orange, 1894) and 169 (15c red-brown, 1892) were listed as Type I by Palmer, where they actually are Type II. Also, Palmer does not list a comparable entry for Scott 154 (5c lilac, 1892) which actually is a perforated proof. Further, according to Harradine, there are at least twelve other such proofs of the 1890-1897 issue known to have been placed in circulation that have not been specifically listed in any catalogues (other than by Harradine).

The occurence of both cliché types on the same issue is found on three 2-centavos stamps—Scott 144, 145, and 146. In Scott, 144 is shown to be issued in 1890 in claret. However, according to Mencarini, there were actually two issues—one in 1890 in light red-carmine, and a second in 1894 in dark red- carmine. According to Palmer, the 1890 issue was Type I and the 1894 issue was Type I and II. For the 1894 issue, two printings were made, each with a different plate. The first printing had two panes (5 × 10 each), the left pane being Type I and the right pane Type II. In the second printing, there was only one pane (10 × 10), the left half being Type II and the right half being Type I. Palmer further states that in the

Table 1

Cliché Types of the 1890-1897 Philippine Issue

Scott No.	*Value*	*Cliché Type*	*Scott No.*	*Value*	*Cliché Type*
140	1c	II	169	15c	II
141	1c	II	170	15c	II
142	1c	II	171	15c	II
143	1c	II	172	20c	I
144	2c	I, II	173	20c	I
145	2c	II, II	174	20c	I
146	2c	II, II	175	20c	I
147	2c	II	176	20c	I
148	2c	II	177	25c	I
149	2½	I	178	25c	I
150	2½	I	179	40c	II
151	5c	I	180	80c	II
152	5c	I	P5	⅛c	I
153	5c	I	P6	⅛c	I
154	5c	*	P7	⅛c	I
155	5c	I	P8	⅛c	I
156	5c	I	P9	1m	I
157	6c	II	P10	1m	I
158	6c	II	P11	1m	I
159	6c	II	P12	1m	II
160	8c	I	P13	2m	I
161	8c	I	P14	2m	I
162	8c	I	P15	2m	I
163	10c	I	P16	2m	I
164	10c	I	P17	5m	I
165	10c	I	P18	5m	I
166	10c	II	P19	5m	I
167	12½	I	P20	5m	I
168	12½	I			

* Cliché not known. This issue, which is reported to be a perforated proof, is quite scarce.

second printing (10 × 10), one cliché of Type I was accidentally placed among those stamps with the Type II cliches on the left half of the pane. It is the second stamp from the left in the seventh row (position 62).

To aid the collector in identifying these issues, the Scott catalogue and others should describe the differences in cliches, and indicate the type for each stamp. For Scott 144, the entry in the catalogue should be revised as follows:

144 (1890) I light claret
144A (1894 I dark claret

In Scott 145 is shown to be issued in 1892 in violet. According to Mencarini and Palmer, there were two issues in 1892- -one in light violet, and a second in dark violet. According to Palmer, both cliché types were known for both of these issues. Palmer further states that this is the first appearance of both types on the same sheet. The sheet consisted of three names of 50 stamps—each pane being 5 × 10. The center pane was Type II and the two outer panes

were Type I. The stamps with the Type II cliché would be half as common as stamps with the Type I cliché.

Scott 146 is another interesting issue because, based on color, it is actually very similar to Scott 148. Scott lists 146 (which was issued in 1894) as dark brown, and 148 (which was issued in 1896) as gray-brown. However, light shades of Scott 146 and dark shades of 148 are indistinguishable. Actually, Scott lists 146 darker than it really is—deviating considerably from Mencarini which describes 146 more like the gray-brown 148. According to Palmer, both cliché types are known on Scott 146 whereas, only Type II occurs on 148. As with Scott 144, there are two plates. The composition of those plates was also similar to 144. Because of the similarity of color between 146 and 148, the entries in Scott for 146 and 148 should be revised as follows:

146 (1894) I, II	gray-brown
148 (1896)	light gray-brown

Although Scott lists fifty-seven different postage and newspaper stamps of the 1890-1897 issue, over ninety different stamps could be listed if the different cliché types were included, in addition to the major color variations, second printings, and proofs. It is unfortunate for the collector that the accuracy and completeness of coverage of the Spanish Philippine issues has declined over the years in major catalogues like Scott and Stanley Gibbons as a result of condensing and simplifying for economy. If demand for greater accuracy in the listing of the stamps of the Spanish Philippines increases, the "babyhead" issue would be a good place to start.

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Interesting and Unusual Items from a Specialized Collection of China

Part V of an Article By Carl A. Kilgas

9 Candarin—Unwatermarked

This variety at first appeared to be from the bottom of a sheet which had been fed into the press incorrectly so that the watermark was missing. However, later, blocks were found—all from the center of pane 3—and also unwatermarked. Livingston believed this to be from a proof pane of 20-position 7.



Fig. 54. 9 candarin unwatermarked.

There is also an interesting "recut" on the watermarked issue. While the transfer was being made to the printing stone, a wrinkle occurred inthe upper right corner stamp, position 5, on three of the six printing plates. On each pane a different degree of retouching was necessary. Type I: not much recutting; Type II: more recutting; and Type III: deep recutting was required. All types are shown in Fig. 55.

Fig. 55. Three types of recut varieties.



9 Candarin-Tete Beche

In the earliest printings, the lower left corner of the plate was apparently damaged and replacement for the die was inadvertently placed in an inverted position. Before the error was discovered, the repaired plate had been used to set up the six panes of the printing plate. Upon discovery, the plate was promptly retired but, de Villard reported, not before 1,691 pairs with the error had been sold (Fig. 57). Only five percent, or eighty-five pairs, are estimated to have been used. Mint horizontal pairs are much less common than vertical pairs (Fig. 58).

Fig. 56. 9 candarin tete beche.





Fig. 57. 9 candarin used vertical pair.



Fig. 58. 9 candarin used horizontal pair.

12 Candarin

The engraver's guide mark is supposed to be in the left and right

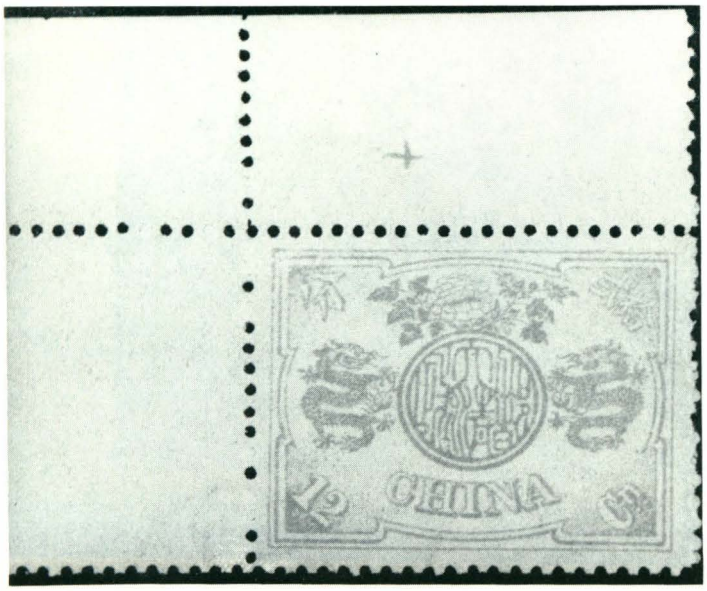


Fig. 59. 12 candarin with engraver's guide mark in margin.

margins opposite the center stamp of pane 4. In the copy shown in Fig. 59, it is above the stamp in position 1 of pane 1—the upper left corner of the printing stone.

Proof for a Proposed Customs Office at Anping, Formosa

The existence of a standard metal Customs chop for Anping is an indication that the Customs Post had planned to set up a Customs post office there. However, the Japanese were victorious in the 1894-1895 war with China and, according to the Treaty of Shimonoseki (April 17, 1895), Formosa was ceded to Japan. The "ANPING CUSTOMS" cancel (Fig. 60) was personally applied by de Villard in his Shanghai office, according to M. D. Chow.



Fig. 61. Lack of UPU membership continued to be a problem as foreign adhesives were still necessary to carry mail into and out of China. This example of incoming mail, Paris to Peking—registered shows, on the face, a "PARIS 25 R. DANTON" posting for 29 July 1896. The Paris foreign registry marking ("PARIS–ETRANGER CHARGEMENTS," is dated 30 July as is the "MARSEILLES-PARIS" railway transit. A registry receiving marking, "TIENTSIN R" (oval in red), is also displayed on the face. Here the 9 candarin adhesive was affixed and canceled with the Peking "seal." On the back is the "I.G. OF CUSTOMS PEKING" inspectorate-general receiving marking dated 10 September 1896.



Fig. 60.5 candarin with "ANPING CUSTOMS."

Official "Free Franking"

Postage stamps were used in fairly large quantities on official Customs mail. Their cost was charged as an expense to the Customs Department. However, Robert Hart believed this to be an unnecessary and avoidable expense.

On December 22, 1892, he issued Circular no. 204,[64] directing that adhesives were no longer to be purchased. In their place, Customs officials were to use a special identifying "Customs Mail Matter" chop on the mailing envelope to designate free franking privileges. Each postmaster was to design the chop used in his post office resulting in some variation, but all show "CUSTOMS MAIL MATTER."

To be continued



Fig. 62. An example of outgoing mail, this cover shows the "I.G. OF CUSTOMS PEKING" marking for 5 March 1896 when the adhesives were canceled with blue Peking seal. A transit marking "I.J.P.O. SHANGHAI" is dated 21 March when the 5 sen Japanese adhesive was applied and canceled. A 26 March "YOKOHAMA JAPAN" transit and an 13 April "EVANSTON ILLINOIS" receiving marking complete this cover.

[64]*Maze, Sir Frederick. "Documents Illustrative of the Origin, Development, and Activities of the Chinese Customs Service," Inspector General's Circulars.* Vol. 1, p. 437.

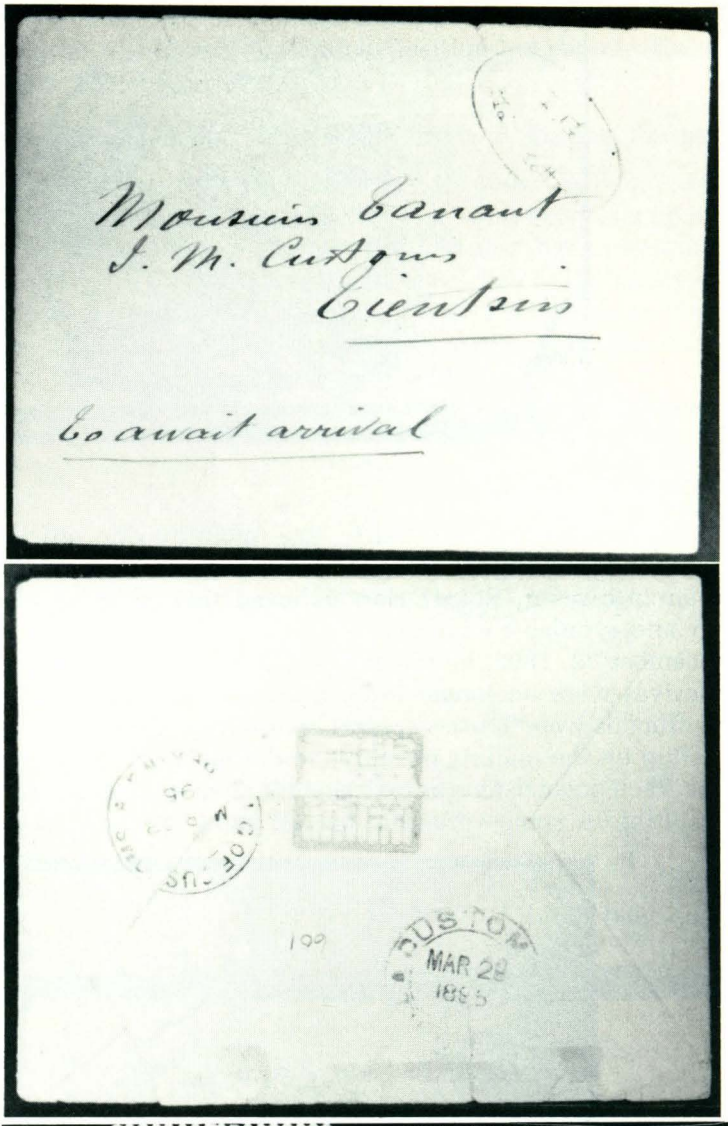


Fig. 63. This cover illustrates domestic use from Peking to Tientsin. The Headquarters "I.G. MAIL MATTER" franking for the inspectorate-general of customs is on the front while the "I.G. OF CUSTOMS PEKING" posting mark for 28 March 1895 and a receiving "TIENTSIN CUSTOMS" for the same date complete the back.



Fig. 64. The Amoy postmaster prepared a chop as authorized but, contrary to instructions, used it to cancel the adhesives it was to have replaced.





Fig. 65. For outgoing mail, the chop was valid only for domestic postage. The "HANKOW MAIL MATTER" red oval chop is partially covered by the French adhesive. On the reverse is the "HANKOW CUSTOMS" posting mark for 9 January 1887. The "SHANGHAI CUSTOMS" transit marking was applied three days later. When the French adhesive was applied to the face, it was canceled by the "SHANG-HAI CHINE" French post office transit marking dated 25 January. The cover is backstamped "KIEL" Germany upon receipt on 8 March.



Fig. 66. This envelope flap is embossed "CUSTOMS HOUSE, CHEFOO." A rectangular chop "CHEFOO CUSTOMS MAIL MATTER" franking was applied to the face and a "CHEFOO CUSTOMS" posting marking was stamped on the back on 28 July 1896. A "SHANGHAI CUSTOMS" transit mark for 30 July and a Berlin receiving mark of 4 September were also applied to the back. A French post office "SHANGAHI-CHINE" transit marking of 31 July canceled the 25 centime French adhesive overprinted for use in China. The French packet marking "LIGNE N PAQ. FR. NO. 1" dated 1 August 1896 was also applied to the face.



Fig. 67. The earliest date recorded for the "CHEFOO CUSTOMS" dated December 1894.



Fig. 68. The rare Wenchow seal cancel with "WENCHOW CUSTOMS".

The use of Ultraviolet Light to Photograph Phosphorescent Postage Stamps

Roger B. Parrett

An aspect of contemporary philately that I find quite fascinating is the use of phosphorescence, in both the inks and in the paper, of postage stamps that are currenntly being printed by a number of countries. As a photographer, I am also fascinated with the idea of photographing this type of postage stamp using ultraviolet light as the sole source of exposing radiation. A postage stamp which has been printed with phosphorescent ink can look strikingly different, when seen solely by ultraviolet light, than it will look when seen by reflected visible light.

In many cases the phosphorescent chemicals, by design, are mixed with all of the differently colored inks to be used in the printing of a stamp, or the phosphorescent chemicals are applied, as a surface coating, to whole sheets of stamps after the stamps have been printed with regular, non-phosphorescent ink. In this way the phosphorescence is made to uniformly cover the entire face of the individual stamps. In other cases, also by design, the phosphorescent chemicals are applied only to selected specific elements of the individual image area of a stamp. (See Fig. 1.)

For example, contemporary American phosphrescent postage stamps are, in many cases, being printed in such a way that the phosphorescence covers only the total image area of the individual postage stamps, while the white border areas that surround the picture area (where the perforations are located) are left completely free of phosphorescence. Canada and France have issued many phosphorescent postage stamps in which the phosphorescence appears in two or three vertical strips, or bars, across the face of the individual postage stamps (see Figs. 2 and 3). The Soviet Union has issued several postage stamps with specific elements of the in-



Fig. 1. Canadian stamp with all-over phosphorescence.



Fig. 2. Canadian issue with vertical strip phosphorescence.

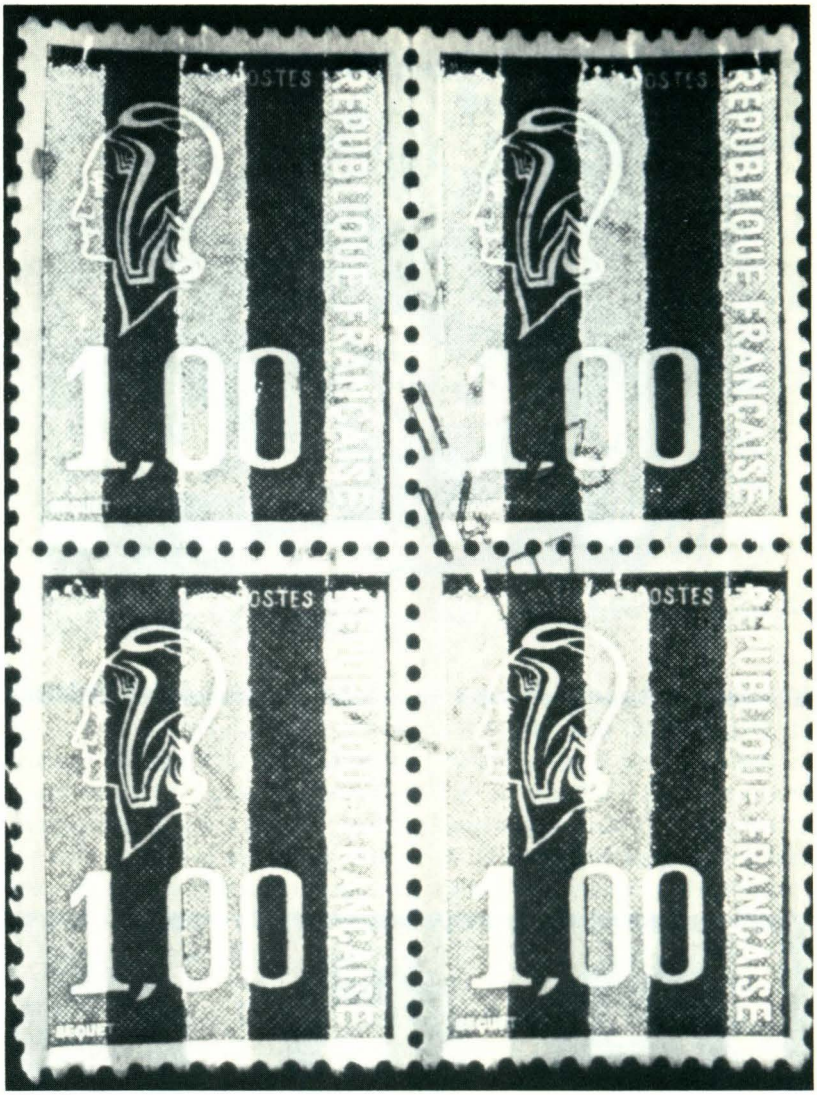


Fig. 3. French issue with vertical bar or strip phosphorescence.

dividual images, such as small stars and maps of the Soviet Uni' that contain phosphorescent chemicals, while the remainder of t... pictures of the stamps will be printed with regular, non-phosphorescent, ink (see Fig. 4).

One interesting point that came out during my research into the photography of phosphorescent postage stamps is that even the meter and meter tape stamps issued by the United States Postal Service and the United Parcel Service are printed with phosphorescent ink on phosphorescent paper (See Fig. 5). In fact, I think these stamps are quite beautiful when seen solely by ultraviolet light. The fact that these meter and meter tape stamps, in addition to some regular postage stamps, are printed with phosphorescent ink onto phosphorescent paper brings into play a rather special technical problem, which will be discussed later in this text.



Fig. 4. Soviet issue with spot phosphorescence.

The technique used to photograph postage stamps that have been printed with phosporescent ink is generally quite simple and straightforward. The room used for the photography of this type of postage stamp must first be made as dark as is possible before the actual photography begins, since the ultraviolet light being used must be the only radiation to reach and affect the postage stamps being photographed, and the resulting phosphorescence of the postage stamps must be the only light reaching and affecting the film being exposed in order for the technique to work. If one possesses one's own darkroom, then this would be an ideal room in which to conduct this type of photography.

This is important because phosphorescence is generally quite dim compared to daylight or to the various forms of artificial light. If the room in which the photography is to take place is not made as dark as is possible, then the daylight and/or the artificial light that is present in the room will overwhelm both the ultraviolet radiation and the resulting phosphorescence, and the phosphorescence will be lost both to the eye and to the film. Since I have several windows in the room in which I photograph postage stamps, I always wait until nightfall before attempting photography in order to take advantage of the natural prevailing darkness of night. However, even then I have to pull down all of the window shades in the room in order to prevent the light from street lamps and external flood lights from entering the room.



Fig. 5. US Olympic issue with block phosphorescence.

I use two ultraviolet lamps which are placed one on either side of the stamp to be photographed at a 45-degree angle to the lens. I use two small, home-made, light stands to hold the lamps in place while the photography is under way.

The most commonly available UV lamps possess lamp housings that completely enclose the UV lamp. These lamp housings, however, possess special filtered "windows" from which the UV light escapes from the lamp housings. The filtering materials used in these "windows" is especially designed to allow UV light to pass through while the visible light, which these lamps also emit, is held

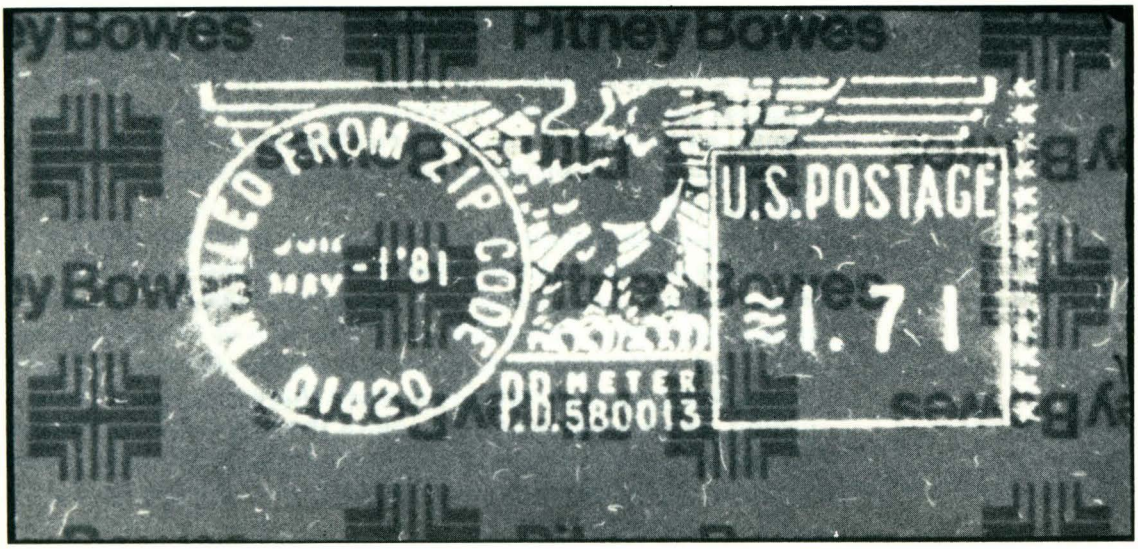


Fig. 5. Meter strip with phosphorescence.

back. Because of the less than one hundred percent efficiency of the filtering material used in UV lamps, a small amount of blue visible light escapes from the lamps, right along with the UV light. In fact, many people mistakingly assume that this blue visible light is UV light.

All of the texts on ultraviolet/phosphorescence photography state that a "barrier" filter must be used over the camera lens in order to absorb this blue visible light, so that the phosphorescence being excited by the UV lamps will be the only radiation to reach and affect the film being exposed. A "barrier" filter is simply a yellow filter which always absorbs blue light. However, at least in the UV photography of phosphorescent postage stamps, I find the use of a "barrier" filter to be a matter of personal preference: i.e., it depends on the specific end results that the individual photographer wishes to obtain as to whether or not a "barrier" filter should be used.

My personal experience has shown that if a postage stamp has been printed in such a way that the phosphorescence covers its entire face, then it is probably best to use a "barrier" filter over the camera lens. By using a "barrier" filter, the entire face of the stamp will be visible in the resulting slide or print, and all of the blue visible light will be eliminated from the picture area.

If a "barrier" filter were used in the UV photography of a postage stamp where only a portion of the total image is phosphorescent, then only the areas of the stamp that are actually phosphorescent will appear in the resulting slide or print. The rest of the stamp will either not appear at all or, if it does appear in the resulting slide or print, that part of the stamp that is not phosphorescent will be extremely faint and it will be greatly lacking in any form of definition and detail. Alternatively, if a "barrier" filter were used, and the blue visible light escaping from the UV lamps would illuminate the

parts of the stamp that is not phophorescene with a faint blue light. It greatly depends on the end results that the individual photographer wishes to obtain in deciding if a "barrier" filter should be used. On appropriate occasions, I have found both types of end results to be very good (i.e., those results obtained through the use of a "barrier" filter, and those results obrained without the use of a "barrier" filter).

Some postage stamps, in addition to the meter and meter tape stamps issued by the United States Postal Service and the United Parcel Service, are printed with phosphorescent ink onto phosphorescent paper. Depending upon the type of phosphorescent inks used in the printing of postage stamps, the colors of the phosphorescence can range from green through greenish yellow, yellow, reddish-yellow, to red. All of the meter and meter tape stamps that I have seen are printed with ink that fluoresces either red or reddish-yellow.

Whenever phosphorescent chemicals are used in the paper that either regular postage stamps or meter or meter tape stamps are printed on, these chemcials will always fluoresce a bluish-white. These same phosphorescent chemicals are also used extensively in paper that is used for other, non-philatelic, purposes, such as for better grades of stationery, etc. The bluish-white phosphorescence found in paper is called the "hi-brite" effect. The "hi-brite" effect is used in many types of paper because there is some UV light present in the normal light that we all use, and this UV light activates the "hi-brite" effect in the paper that possesses it, thus making this kind of paper appear whiter and brighter than it would if the paper did not contain the phosphorescent chemicals that cause the "hi-brite" effect to occur.

When attempting to photograph postage or meter stamps that contain phosphorescence of different colors in both the ink and the paper, it is my opinion that a "barrier" filter should not be used. If a "barrier" filter is used, it will completely eliminate the "hi-brite" effect in the paper, and only the phosphorescence of the ink with which the stamps are printed will show up in the resulting slide or print. The greatest amount of loss would occur when one attempts to use a "barrier" filter in order to photograph a meter tape stamp issued by a Pitney-Bowes meter tape machine, since this specific type of meter tape stamp is the most beautiful when seen by UV light.

The meter tape paper that is used in Pitney-Bowes machines has the phosphorescence applied to it in such a way that something very like a watermark shows up in the paper when the paper is viewed by UV light. The name "Pitney-Bowes" appears repetitively in the "watermark" throughout the paper along with a repetitive stylized cross (which is a type of mark of the Pitney- Bowes Company).

Without the use of a "barrier" filter, all of the bluish-white phosphorescence of the "hi-brite" effect would appear in the

resulting slide or print, right along with the red, or reddish-yellow, phosphorescence of the ink that the meter tape stamps are printed with. These same principles would also apply to the UV photography of regular postage stamps that contain these two types of phosphorescence as well.

In the photography of postage stamps, I find that a 35 mm single-lens-reflex (SLR) camera is the best type of camera to use, as opposed to the 35 mm rangefinder type of camera. The reasons for this are, firstly, 35 mm SLR cameras possess viewfinders that see through the camera lens and thus allows the photographer to see the exact field of view that will be recorded on the film, whereas the rangefinder camera viewfinder does not. Because of this, whenever a rangefinder camera is used in any form of close-up photography, parallax problems occur that have to be contended with. Secondly, most 35 mm SLR camera possess removable lenses; macrolenses, extension tube sets, or bellows units are available to fit in between the camera lens and the camera body. These accessories are necessary for any form of close-up photography. But, if one must use a 35 mm rangefinder type of camera, then special auxiliary close-up lenses are available that fit on over the normal camera lens that accomplish the same end result as the use of a macrolens, a bellows unit, or an extension tube set on a 35 mm SLR camera.

In addition to the lamps, camera, and its accessories, the following equipment is also necessary to the UV photography of phosphorescent postage stamps: a medium-to-deep yellow filter for use as a "barrier" filter; a copying stand with which to hold the camera; the stamps; the lights in their proper positions relative to each other; a locking-type of cable release; and some form of exposure timing device such as a darkroom timer. The camera must be capable of time exposures and use of the locking cable release.

The exposures that are required for the UV photography of phosphorescent postage stamps are quite long compared with normal daylight exposures. The reasons for this are: firstly, phosphrescence is so dim that it requires a long exposure to obtain a bright image on film; secondly, a bellows unit or an extension tube set to fill up the entire film frame always necessitates an exposure increase due to light lost through their use; and thirdly whenever a "barrier" filter is used, the filter over the camera lens necessitates a further exposure increase.

Depth of field is always quite shallow in any form of close- up photography, so the lens diaphram will have to be closed down as much as possible in order to increase the depth of field as much as is possible. But, alternatively, since phosphorescence is so comparatively dim, it is not desirable to close down the lens diaphram too much or unduly long exposures will be necessary. For these reasons I usually find f/5.6 to be a good compromise for the diaphram-setting in this type of photography. If the lens diaphragm setting is to remain constant at f/5.6, or at whatever other f-stop the photographer chooses, then the exposure must be changed through

time. Under my personal working conditions, I have found that an exposure duration of from 2½ to 3 minutes at f/5.6 to be sufficient for good results when using a "barrier" filter, and an exposure duration of 1½ minutes at f/5.6 when not using a "barrier" filter to be sufficient for good results. Obviously, if one is using UV lamps that are very different from the lamps that I use, then the exposures are going to have to be radically altered in order to obtain good results.

To determine the correct exposure durations to use with any given equipment setup, a test should be performed at the outset, under actual working conditions, to show which are the correct exposure durations to use, both with and without a "barrier" filter, for all future UV photography of phosphorescent postage stamps, so long as the equipment setup remains the same. The test can be carried out in the following way: the equipment is set up under actual working conditions, and the lens diaphram is set to whatever setting the photographer chooses. A bracketing exposure sequence is then made with the roll of film in the camera, without the use of a "barrier" filter over the camera lens.

The first exposure should be made at a duration of thirty seconds, the second exposure at a duration of 1 minute, the third exposure at 1 ½ minutes, the fourth exposure at 2 minutes duration. This bracketing exposure sequence can be continued until one reaches an exposure duration of 4 or 5 minutes. If one plans to use the "barrier" filter occasionally, then conduct a second bracketing exposure sequence with the "barrier" filter in place to determine which are the correct exposure durations to use under both of these two conditions.

I always write out numbers on small pieces of paper (i.e., 1, 2, 3, 4, 5, 6) and place these pieces of paper, in sequencial order, in the camera's field of view, right along with the phosphorescent postage stamp (which, incidentally, should be used as a target for the two bracketing exposure sequences described above). Every time that an exposure is made, I note the conditions of each exposure (i.e., the diaphram setting used, the exposure duration used, whether or not a "barrier" filter was used, etc.), making certain that the same number that appeared in the camera's field of view also appears beside each notebook entry. Once the film has been developed, comparing the best film exposure with the notebook entries can tell which exposure durations should be used in all future photographic activities of this type, so long as the equipment setup remain the same.

One final point to consider is which film to use. I use Ektachrome 400 Film exclusively for this type of photography since phosphorescence is generally so dim compared with other types of light. A fast film is required in order to record the phosphorescence as a bright image in the film without unduly long exposures. Given the choice between black and white film and color film, I choose color film since the colors of the phosphorescence that is contained in

postage stamps are so beautiful when seen in color. There are also certain technical problems associated with using black and white film for this kind of photography that one does not have to contend with when using color film. Slides are much easier to work with and to store than are either black and white or color negatives. Also, with color slides one has the advantage of being able to use a projector to show the slides on a screen; and if one desires a print, a print can always be made up from any slide.

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Carl H. Werenskiold, "Use of Ultraviolet Radiation in Philately," *American Philatelist*, July, 1980.

"From the Clubhouse"

Account of the May 18, 1983 Meeting
Dan Franklin: The Oranges

The Collectors Club was favored with the presentation of one of the world's leading collections of Orange Free State (OFS) and Orange River Colony by Dan Franklin.

A few examples of pre-stamp covers were followed by photographs of the original sketches prepared by the then President of the OFS, J. H. Brand. These sketches were sent to De La Rue & Co. in London, and in due time that firm produced the first issue, which consisted of the 1d, 6d, and 1s values. At this time all OFS stamps were perforated 14, without watermark, and with the same design. On display was the artist's original sketch for this stamp. Including color changes, there were twelve basic stamps issued between January, 1868 and 1897. This would seem to make it too easy a country to complete, since only one of the twelve is a little difficult to come by without overprint or surcharge: the 6d blue. However, grapefruit in this pile of oranges is that these basic stamps were surcharged with thirty-three different values up to the end of the Free State era (not counting the almost countless varieties of the surcharge, some minor, some major, including a few *par complaisance*).

Examples of just about all of these were shown and explained. The greater part of the surcharges were needed to supplement exhausted supplies of the basic stamp, since shipments of the printed stamps (either by De La Rue or some agent) took quite a time to arrive. Although all stamps were perforated 14, the first printings were perforated by Somerset House and had wing margins.

Starting in 1877, however, De La Rue started doing its own perforating, and wing margins disappeared. De La Rue's quality was much cleaner than the earlier jobs and, lacking any other consideration, serves to distinguish the different printings. Shades of the early issue can also be allocated with a great degree of certainty to a particular year.

There were many covers to illustrate the domestic and overseas postal rates and to show the surcharges. Until 1874, OFS stamps were not valid for use outside its borders—external mail required additional franking with stamps of the country through which the correspondence had to pass. In 1874, the other parts of South Africa

agreed to recognize OFS stamps as valid for use within their borders, but it was not until 1885 that overseas use was approved. Combination covers of the early period are rare, and a few examples were shown, one of which included a bisected Cape of Good Hope, Scott No. 25, SG 39.



Complete panes were exhibited of both the basic stamps and of some of the surcharges. The Anglo-Boer War of 1899-1902 brought immediate changes in the stamps of the Free State. British occupation issues dominated for almost three years and gave rise to many printings and settings of the printings, almost all of which can be allocated. Varieties abound—some of them accidental and later corrected, but some that may not have been without guile. Both the civilian and military population at that time suddenly became very stamp conscious and speculation in the VRI overprints and surcharges was the name of the game. Shortage of any particular type face caused many of the changes in settings. Although today most of the varieties are generally recognized as legitimate, care has to be taken to avoid forgeries.

Examples of almost all of the settings were displayed, including the varieties, some of which are extremely rare. Particular mention should be made of a block of nine of Scott Nos. 47c and 47e. These show the thick "v" with periods on the level of the bottom of the letters. According to Buckley and Mariott (vol. II of *Stamps of the Orange Free State*), it is not certain how this came about, but it has been accepted that they are genuine.

From the Occupation Issues, discussion went over to the Colony surcharges and overprints, three of which were stamps of the Cape. The country officially became a colony on 28 May 1900 but Occupation stamps continued in use for two more years and it was



Fig. 2.

not until February, 1903 that the Edward definitives appeared. Nine values were created with single CA watermark, and from 1907 to 1909 four of these values were re-issued on multiple watermark paper. The only major variety was the "IOSTAGE" error on Scott no. 56 of the UL pane, and this occurred on both watermarks.

The display contained many proofs, color trials, and specimen stamps. Some examples of both telegraph and fiscal stamps were shown, as was a complete sheet of the Boer War OFS Commando Brief, a stamp used by the OFS Armed Forces for a short period of time in late 1899 and early 1900. There was also a complete pane of the Mounted Police Franks which were as close to official stamps as this country came. The postal stationery was not exhibited since doing so would have required the use of a much larger area and more time than was available.

At the conclusion of the formal discussion there was a question and answer period. One very basic problem was underscored when Herbert Bloch ventured the opinion that the listing of so many varieties in the catalogues (both Scott and Gibbons) was apt to discourage many collectors from even starting a particular country.

On the other hand, it was pointed out that when a collector came across a variety *not* in the catalogue, he would be uncertain as to its status or value and might be tempted to consider the catalogue incomplete. It was admitted that there comes a time when a variety has only specialized interest, when it is a useful variety for plating or locating a stamp to a certain setting. The question was certainly not resolved at the meeting, but it is one that should be given a lot of thought.

Robert H. Pratt To Receive Lichtenstein Award

Colonel Robert H. Pratt says that an automobile accident in 1951 proved to be "rather disabling" and confined him to his home for a time. Collectors and philatelic students of postal history can be glad that this enforced "vacation" re-awakened a boyhood interest in, and enjoyment of, collecting.

At first Pratt acquired a United States collection which, to his surprise, contained some Newfoundland material. A few years later, Bob Siegel persuaded him to buy a Newfoundland collection, and from then on Colonel Pratt devoted his collecting interests and research to Newfoundland. Fortunately, he became interested in proofs, essays, and postal history at a time when this material was available at prices which today would seem inexpensive indeed.

Eventually, Colonel Pratt acquired substantial protions of the proofs and essays of a number of Canadian collectors, including Borden, Glasgow, and Banfield, and (from overseas) from the collections of Dr. Willan, Wilkinson, Goodie, and Harris. With the death of Dan Meyerson, his postal history material also became available and this was joined by a collection of Charles deVolip's. The sources of Bob Pratt's general collection from the on read like an inventory of the great collections of the world—Ferrari, Caspary, Amundson, Burrue, and others, with covers from the Colonel Green and Seybold collections. He says his greatest acquisitions came from the Singmaster, Fox, Dale-Lictenstein, and Harris sales, as well as portions from the Jephcott and Hubbard collections.

The lack of written material on the postal history of Newfoundland induced Colonal Pratt to begin his researches in this area and his inquiries reached from Milwaukee to the G.P.O. and the Royal Philatelic Society in London, by way of the New York Public Library and the Collectors Club Library and the Newfoundland Archives in St. John's.

Book Reviews

A Census of United States Classic Plate Blocks, 1851-1882, by John C. Chapin. New York: The Collector's Club, 1983. 116 pp., ill. $19.50 (hardcover), $12.50 (softcover).

The word "rarity" is often heard in describing stamps. There are many other phrases (such as "largest known multiple," "unique sheet," etc.) as well. These terms are most frequently used by a seller to stimulate desire in the buyer. Too frequently they are used without any reference to the actual or supposed scarcity of the item being discussed. In stamp collecting, as in any acqusitive avocation, the buyer must be well informed or experience becomes the main teacher and usually an expensive one.

This book is a research project undertaken to assemble in one place a record of the plate blocks of United States stamps of the classic period. It is a census of those blocks which have appeared on the market in the last eighty years, or where the owner has co-operated with the compiler of this listing. While this is a big step in the right direction, it must be remembered that there are more of these great philatelic items out there in the hustings, buried in attic trunks, old forgotten desks, and in the hands of closet philatelists.

It has long been a practice among dealers in the fine arts and antiques fields to keep a record of previous owners and origins of individual items. This is referred to as the "provenance." The main purpose of this record is to establish the bona fides of an item so that it may be quickly authenticated. Mr. Chapin's work has given philately a good start on a similar sort of record which will be invaluable to both collector and dealer in the future.

There are several inferences that can be drawn from a study of this census (other than the obvious ones already discussed). There are two patterns that become evident to the careful reader. One is of regular appearance and occasional disappearance. Certain well-known pieces keep coming back to the market, appearing in auction lists five or six times. The opposite trend can equally well be seen in items which have not appeared for twenty, thirty, or forty years. Some we know have been put away in private hands. Many of these items may well have been broken up by merchandising dealers hoping to make a greater profit by selling the individual stamps. After all, philately is the only form of collecting where the pieces may bring a higher price than the whole.

The Collectors Club is to be congratulated for having the courage to bring out such a volume. We hope that this marks the beginning of a resurgence of the publising activities of the Club. I did note one thing missing from the title page. There was no mention of the Theodore E. Steinway Memorial Publication Fund.

The author, John C. Chapin, admits to having been a stamp collector since 1928. For twenty-two years he continued collecting and learning. Then he became a philatelist, forming major collections of United States and other areas of interest to him. He has logged many years of service to studious philately and the results of these studies are now evident and a part of the public record.

The book is well printed with an eminently readable type. The eyes do not get tired even when working with the tables. The book is well illustrated. One could, perhaps, wish for somewhat more clarity in some cases. Others are so well reproduced that it is as if the actual item were attached to the page.

The need for the book by the serious student, both professional and amateur, need not be questioned. It is an indespensible tool. *H.D.S.H.*

Publications Received

Werner Elias

Austria—Catalogues

Michel Oesterreich—Spezial—Katalog 1983, 1982 ed. Schwaneberger Verlag, Munich, Germany. 260 pp, ill. Gift of Frank Kohn.

Austria—Postal History

Dr. Hadmar Fresacher, Ed. *1000 Jahre selbstaendiges Kaernten*, 1976. Kaerntner Philatelistenclub, Klagenfurt, Austria. 148 pp, ill., softbound. Gift of Frank Kohn.

Baltic States—Revenues

Andrew Hall. *Baltic States Revenues*, 1983. J. Barefoot Ltd., P.O. Box 8, York YO3 7BE, England. 40 pp, ill, spiral bound. Price $6 surface, $9 airmail. Gift of the publishers.

Beligan Congo

Abbe G. Gudenkauf. *Mailboat Services from Europe to the Belgian Congo (1879-1922)* (Cockrill Series No. 41), 1982. Belgian Congo Study Circle, 5 Asham Lane, Whittlesford, Cambs. CB2 4NT, England. 84 pp, ill. Price not indicated. Gift of the publishers.

Catalogues, General

Stanley Gibbons Stamps of the World 1984: Vol. 1, Countries A-J; Vol. 2, Countries K-Z, 1983. Stanley Gibbons Publications Ltd., London. 978 and 956 pp respectively, ill. Price £11.50 each. Gift of the publishers.

Stanley Gibbons Stamp Catalogue, Part 12: Africa Since Independence, A-E, 2nd ed., 1983. 286 pp, ill. Price £9.95. Gift of the publishers.

Scott 1984 Standard Postage Catalogue, Vol. 3: Countries of the World, G-O; Vol. 4: Countries of the World, P-Z, 140th ed. 1983. 1058 and 957 pp, respectively, ill. Price $20 each. Gift of the publishers.

Zumstein Europa 1984 (4 vols), 67th ed. Zumstein & Cie., Postfach 2585, Berne, Switzerland, 1983. 1160 plus 798 pp, ill. Price not indicated. Gift of the publishers.

China, Revenues

L. Y. Woo. *Revenue Surcharges (L. Y. Woo Collection)*, 1983. Published by the author, c/o Jack Wan, P.O. Box 255, East Brunswick, N.J. 08816. 156 pp, ill, slipcased. Price not indicated. Gift of the author.

Fakes and Forgeries

John Barefoot, ed. *Forgery & Reprint Guides: No. 1, Great Britain; No. 9, Latvia; No. 10, Latvia Airmail; No. 12, Portuguese Colonies*, 1983. Published by J. Barefoot Ltd. 24, 15, 16, and 15 pp respectively, ill, softbound. Price $2 each surface, $3 airmail. Gift of the publishers.

Great Britain

M. R. Hewlett. *A Provisional Guide to the Valuation of the Numerical Cancellations of the British Isles: Part I, England and Wales*, 1979. B.P.H. Publications Ltd., Chippenham, England (Picton's Philatelic Handbook No. 1). 77 pp, ill, softbound. Gift of Dr. George Balint.

Ireland

Mairead Reynolds. *A History of the Irish Post Office*, 1983. MacDonnell Whyte Ltd., 102 Leinster Rd., Dublin 6, Ireland. 91 pp, ill. IR£4.50. Gift of the publishers.

Japan, Postal History

Takao Suzuki (translated and annotated by E. J. Rasmussen). *A Study on Locating Japanese Field Offices: The Siberian Expedition*, 1983. Edward J. Rasmussen, 110 Maiden Lane, New York, N.Y. 10005. 14 pp with appendix in folder, typed. Price not indicated. Gift of the translator.

Latvia

John Hall. *Latvia Map Stamps*, 1983. J. Barefoot Ltd. 36 pp, ill, softbound. Price $3 surface, $5 airmail. Gift of the publishers.

Miniature Sheets

Sieger Block Spezial Katalog (West Europa), 7th ed, 1983. Sieger Verlag, Postfach 1160, Lorch/Wuerttemberg, W. Germany. 268 pp, ill, stiffbound. Price DM 9.95. Gift of the publishers.

New Zealand

J. W. Brodie. *New Zealand Railway Charges Stamps: Design and Printing*, 1983. Royal Philatelic Society of New Zealand, Wellington, N.Z. 55 pp, ill, stiffbound. Purchased with library funds.

Portuguese Colonies

Rufino R. Pernes. *Mozambique Company Postal Stationary* (ISPP Handbook No. 1), 1983. ISPP Publications, P.O. Box 1916, Philadelphia, Pa.

19105. 20 pp, ill, stiffbound. Price not indicated. Gift of the International Society for Portuguese Philately.

Romania, Revenues

Andrew Hall. *Romania Revenues*, 1983. J. Barefoot Ltd., 42 pp, ill. Price $6 surface, $9 airmail. Gift of the publishers.

Russia—States

John Barefoot and Andrew Hall. *Georgia*, 1983. J. Barefoot Ltd, 66 pp, ill, spiral binding. $9 surface, $14 airmail. Gift of the publishers.

Scandinavia, Catalogues

Frimaerkekatalog Skandinavien 1984, 1983. Aarhus Frimaerkehandel/Lars Boes, Brunsgade 42, DK-8000 Aarhus C, Denmark. 328 pp, ill. Price DKr 65. Gift of the publishers.

Scandinavia, Revenues

Paul A. Nelson, ed. *Catalog of Scandinavian Revenue Stamps. Vol. 1: Danish West Indies, The Faeroes, Greenland, Iceland, Norway*, 1983. Scandinavian Philatelic Foundation. 80 pp, ill, softbound. Purchased with library funds.

South Africa

A. A. Jurgens. *The Tercentenary of the Birth of the Mother City of the Union of South Africa (Cape Town)*, 1952(?). Typed copy with tipped-in illustrations, 6 pp, softbound. Gift of Werner Elias.

Switzerland, Catalogues

The Amateur Collector's Stamp Catalogue of Switzerland 1984, 27th ed., 1983. The Amateur Collector Ltd., P.O. Box 242, Highgate, London N6 4LW, England. 152 pp, ill, spiral binding. Price $8.50 surface, $11.75 air mail. Gift of the publishers.

Zumstein Katalog Schweiz/Lichtenstein 1984, 1983. Zumstein & Cie., 406 pp, ill, stiffbound. Price SFr 10. Gift of the publishers.

Topicals

Alma Lee. *Introducting Thematic Collecting*, 1983. National Philatelic Society, 27 King St., London WC2 8JD, England. 34 pp, ill, stiffbound. Price not indicated. Gift of the publishers.

United States

Loran C. French. *Encyclopedia of Plate Varieties on U.S. Bureau-Printed Postage Stamps*, 1979. Bureau Issues Association, Inc. 337 pp, ill. Purchased with library funds.

Jonathan W. Rose, ed. *The 1982 Register*, 1983. United States 1869 Pictorial Research Associates, 160 E. 56th St., New York, N.Y. 10022. 124 pp, ill. Price $20. Gift of Elliott Coulter.

United States, Airmail

Dr. Perham C. Nahl. *1983 Pricing Supplement to American Air Mail Catalogue*, 5th ed., Vols. 1, 2, and 3, 1983. American Airmail Society, c/o Robert Outlaw, P.O. Box A3960, Chicago, Ill. 96 pp, softbound. Price not indicated. Gift of the author.

United States, Americana

Sagendorph, Robb [sic]. *America and her Almanacs*, 1970. Yankee, Inc. (Dublin, N.H.) and Little, Brown & Co. (Boston, Mass.). 318 pp, ill. Anonymous donation.

United States—Possessions

Robert T. Murphy. *A Postal History/Cancellation Study of the U.S. Pacific Islands (Including the Trust Territories)*, 1983. American Philatelic Society, State College, Pa. 362 pp, ill. Price $46 ($36.80 to APS members). Gift of the publishers.

United States—States

William C. Coles. *The Postal Markings of New Jersey Stampless Covers*, 1983. The Collectors Club of Chicago, 1029 No. Dearborn St., Chicago, Ill. 60610. 296 pp, ill. Price $35. Gift of the publishers.

Additional Donations

George Balint: Runs of auction catalogues. E. E. Fricks: Pamphlets, articles. Calvet Hahn: Runs of periodicals. Ernest A. Kehr: Pamphlets, catalogues, runs of periodicals. Frank Kohn: Exhibition catalogues, pamphlets. Robert A. Mason: Runs of periodicals. Robert Odenweller: Periodicals.

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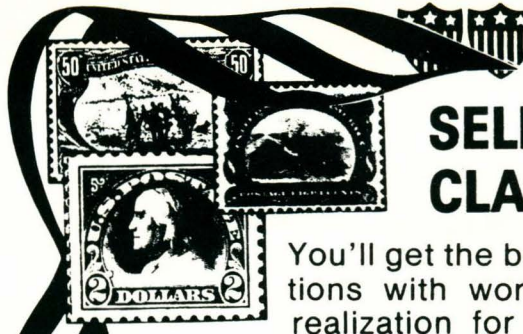
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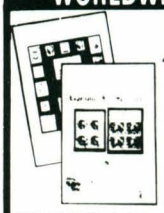
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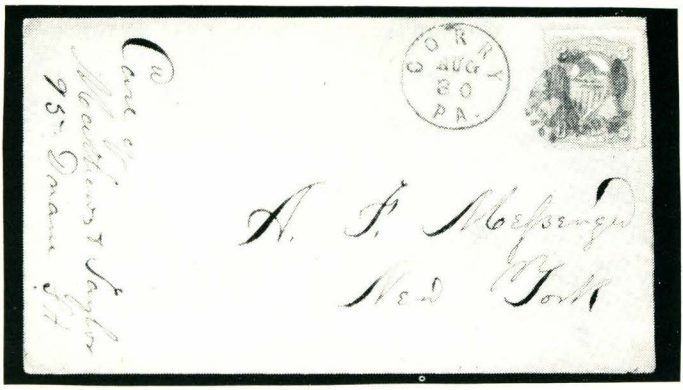
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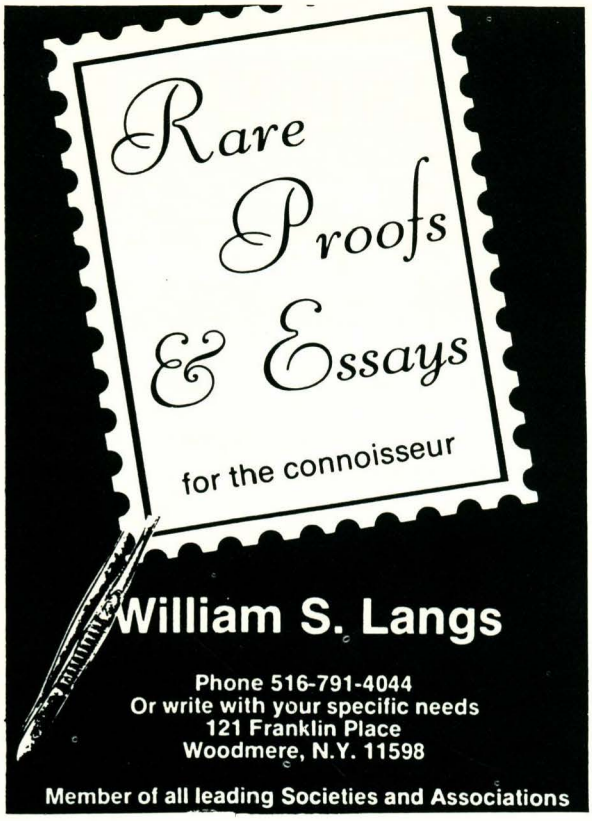
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