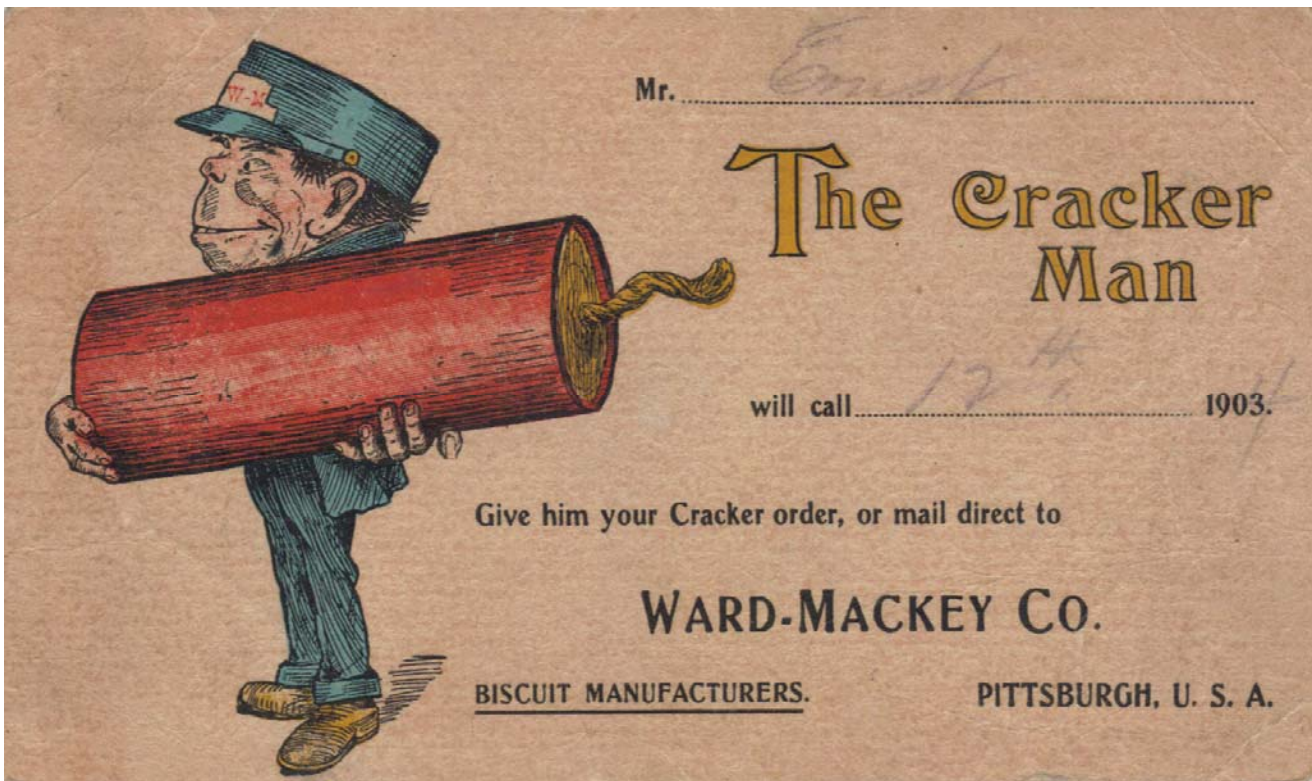


POSTAL STATIONERY



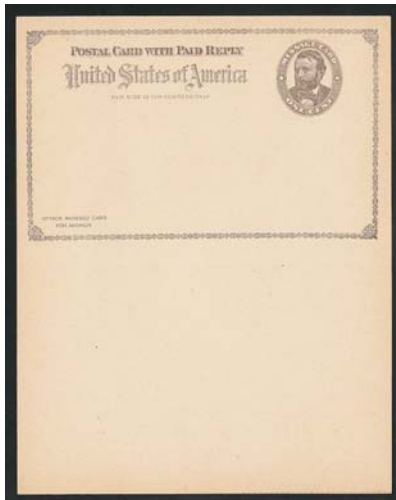
USA Salesmen Calling Cards
See Article on Page 73

Journal of the United Postal Stationery Society
www.upss.org

May-June 2011
Volume 53, Number 3
Whole Number 378



A few examples from our new inventory of Message/Reply cards that can be purchased from our online Store at www.postalstationery.com



MR1c Joined at bottom



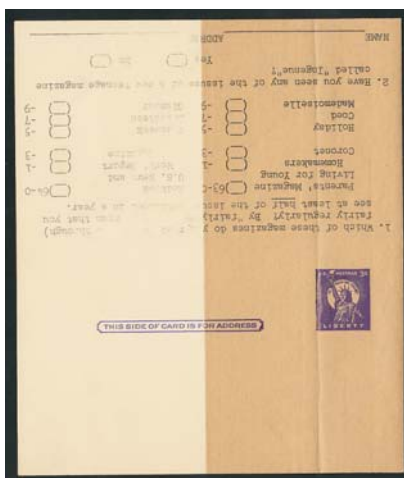
MR1 UPU Overprint



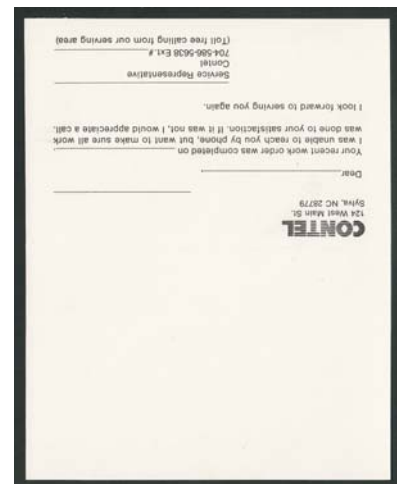
MR26aa Message both sides
Double red 1 side



MR27a-1b Roulette on Blank side



MR27PUv Wide tape Paste-up



MR47a Blank one side

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POSTAL STATIONERY

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Editor's Notes

By Wayne Menuz

The UPSS offers members who live in the USA an option of paying extra for receipt of this magazine by first class mail. (All mailings to foreign members are sent first class airmail.) For many years, I have conducted a survey of receipt times. This included sending the magazine to my home both by first class mail, and by the normal "periodicals" rate. Previously, each issue's Periodicals-rate magazines were hand carried to the San Jose bulk mail center, where they were sent to the Oakland, CA distribution center (about 60 miles from San Jose.). Too often, that center was a black hole, and it sometimes took up to 3 weeks for PS to be delivered, even to me. (This rate is supposed to be treated the same as first class mail by USPS rules.) The magazines for first class had adhesive stamps applied (by me) and mailed at my local post office. They usually took less than a week to arrive at my home.

The switch to full color beginning with the July 2009 issue was concurrent to a switch to a printer in Wisconsin, and a USPS bulk mail center there. They hand deliver all Periodicals-rate and first class rate items to the center simultaneously. Since then, the delivery of PS has greatly improved. In fact, so improved that I almost always receive the Periodicals-rate copy the same day I receive the first class copy. A few times it arrives a day or so later, but a few times the reverse is true! That is, there is now basically no difference in delivery times between the delivery time of the Periodicals-rate and first class rate.

My advice, therefore, is for USA members to save their money and not take the first class \$9.00 option when paying their annual dues.



President's Column

By Dan Undersander

We had a great annual meeting and Marcus White Showcase competition at Garfield March Party in Cleveland! We had many members present, 9 postal stationery exhibits, successful meetings and a level of enthusiasm that I have seldom seen. (The dealers also had some great postal stationery for sale.) The show committee members were very gracious and did many things to provide an enjoyable environment for the collectors, dealers, and exhibitors.

We appreciate those who voted in the survey of membership concerning the need/desire for electronic searching of our journals on the website in November/December PS issue. 108 members responded, 95 of whom use email and 93 who use the web. Of the respondents, 46 thought searching capability was important, 34 said maybe it was and 28 indicated not. Most of those wanting search capability wanted it on the web. CDs are quickly out of date and require storage so were much less favored. Those wanting search capability felt the society should spend money on it and were willing to increase dues for the capability while those who were unsure or did not were opposed to the society spending money on search capability. Thus the board voted not to go with the proposed search capability that the Philatelic Classics Society has established for its journals. Members who are knowledgeable in computer software say that there presently is no other option for searching our journals on the members' only website. We will continue to look for a way to provide search capability of our journals to make the wealth of knowledge contained therein more available to our members.

Society members at the annual meeting suggested we establish an email list on the web of volunteers to be "experts" in defined areas. We need to spread this activity to more members of the Society. I expect than any one individual would receive least than 5 emails per year. If you are willing to help, let me know – many of you are experts in one or more areas.

The Catalog of 20th and 21st Century Stamped Envelopes and Wrappers of the United States has been well received. It is in color and larger format, with new images, descriptions and tools for identifying dies, better information on envelope manufacture and numerous changes in listings due to the many hours of work by the editorial committee. In this regard, I neglected to give Wayne Menuz credit in the catalog for his help and suggestions. The charts to sort dies, layout of knives, and other changes were his suggestions that greatly improved the catalog. We are fortunate to have as a journal editor someone so familiar with worldwide catalogs and postal stationery to bring ideas and information to our UPSS publications.

Please plan on joining the UPSS gathering at STAMPSHOW in Columbus, Ohio on August 11 through 14. We will have a booth that is always occupied by members with interesting postal stationery, stories and information. We will have a society dinner Friday evening at 7pm at the Gordon Biersch Brewery Restaurant and a members' meeting on Saturday morning. We hope you will join us!



FUTURE UPSS ANNUAL GENERAL MEETINGS BOARD OF DIRECTORS MEETINGS Marcus White Showcases

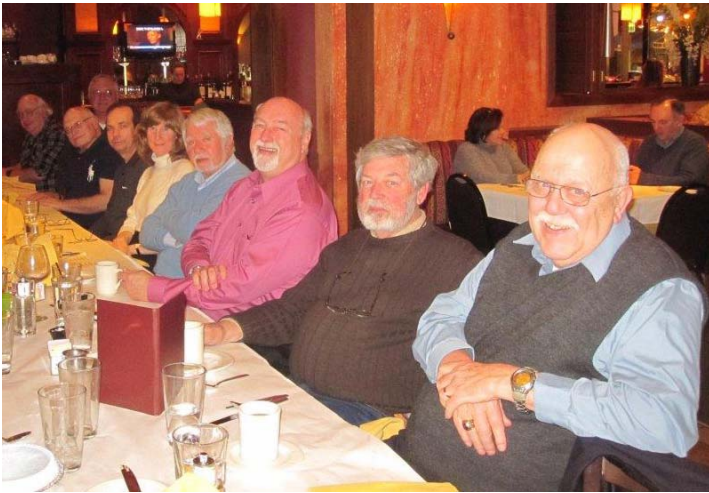
2011 August 11-14. APS StampShow, Columbus Convention Center, Columbus, Ohio

2012 March 16-18. AGM, BoDM, & MWS St. Louis Stamp Expo. Renaissance Hotel, 9801 Natural Bridge Rd., St. Louis, Missouri 63134. Contact David Kols, 229 N. Euclid Ave., St. Louis, MO 63108 expo@regencystamps.com. www.mophil.org/stampexp.htm

2012 August 16-19. APS StampShow, Sacramento, California

2013 August 8-13. APS StampShow, Milwaukee, WI

2013 November 22-24. AGM, BoDM, & MWS CHICAGOPEX, Westin Chicago Northwest, 400 Park Blvd, Itasca, Illinois. Contact Kevin Doyle doyle, stamps@att.net. www.chicagopex.com



UPSS Dinner. (Right to Left) Roger Rhoads, Garry Starkey, Dan Undersander, Bruce Nelson, Karen & Dick Taschenberg, Stuart Leven, Wayne Menuz, Joe Pryluck.



Garfield-Perry March Party Jury (Left to Right) Roger Snell, David McNamee (chairmanj), Patricia Walker, Richard Drews, Wayne Menuz



(Left to Right) Cary Finder, Porter & Maggie Venn, Susan & Ed Heir, Bob Thompson, Glen Spies.



Presentation of Marcus White award, by Garfield Perry Exhibits Chairman Roger Rhoads to Dan Undersander (at left).



(Left) Joe Pryluck, Wayne Menuz, Stuart Leven, Dick & Karen Thschenberg, Bruce Nelson.

(Right) Glen Spies (sorry for photo cut-off!), Bob Thompson, Ed Heir.



Presentation of Marcus White Showcase award to Raymond Todd by UPSS President Dan Undersander.

Exhibitions & Awards News

Editor: Gary Starkey

Reporting on exhibits of postal stationery at the local, national and international levels Readers are encouraged to report to this column editor any award results not covered, to ask questions about exhibiting postal stationery, and whatever else they want to discuss.



I have just returned from the Garfield-Perry Stamp Exposition and Bourse held March 25-27, 2011 in Cleveland, Ohio. This show was the site of our Champion of Champions competition: the **Marcus White Showcase**. There was also a Board of Directors meeting and a general membership meeting. But the best thing at the show was the large number of postal stationery exhibits, both for the MWS and for the MWA. The competitors for the MWS and their WSP awards were:

William Weiss, Jr., **United States Postal Card Errors, 1881-1991** Gold

Raymond Todd, **The Postal Stationery of Sweden, 1872-1918**, Gold

Tim Bartshe, **Orange Free State Postal Cards of 1884-1900**, Gold, APS Medal of Excellence (Pre-1900), APS Research Medal

Philip Edward, **Postal Stationery and Government Issued Commemorative Postcards of Japan, 1878-1945**, Vermillion

Jacques Tillard, **The Alpee and Groupe Types of Postal Stationery of St. Pierre and Miquelon**, Gold

Paul Baker, **AMG Germany Postal Cards, the 1945 "M" Design**, Gold, APS Medal of Excellence, 1940-1980

Ron Strawser, **Postal Cards of the Belgium Congo**, Gold

The **Marcus White Showcase**, Best of the Best, was won by Raymond Todd for Swedish stationery.

There were also 5 exhibits in competition for the **Marcus White Award** at the show. The winner was Dan Undersander for his exhibit of "U.S. Postal Stationery Wrapper Usage". In addition to the above awards this year, the following exhibits have recently won a MWA and will be invited to the next Marcus White Showcase to be held March 16-18, 2012 at the Saint Louis Stamp Expo.

Art Bunce, **AQ Letter Sheets of the Republic of Venice, 1608-1797**, SANDICAL 2011

Darrell R Ertzberger, **British Honduras Postal Stationery**, ARIPEX 2011

Behruz Nassre, **Persia 1879 Postal Card**, AmeriStamp EXPO, 2011 (Single Frame)

Also at AmeriStamp Expo 2011, UPSS member Jerome V.V. Kasper's exhibit of **SCADTA Postal Stationery** and Robert L. Markovits' exhibit the **7¢ Stanton Entires 1871-1875** were in the Single Frame Prix d'Honneur. Tim Bartshe's exhibit **Postal Cards of South African Republic: The Shaft & Disselboom Series 1893-1900** and Jerome V.V. Kasper's exhibit of **South Africa's Korean Forces Airletter Sheets** won Single Frame Gold awards. While George T Krieger's exhibit of **Zanzibar: The Overprinted Postal Stationery of India** and Stephen L.

Suffet's exhibit **Usages of the U.S. 1 ½ cent Circular Die Postal Stationery** won Single Frame Vermeil awards.

And finally, I received word that UPSS member Steven Schumann won a Large Gold at INDEPEX 2011 held in New Delhi, India for his exhibit of "New Zealand Postal Stationery".

WOW! The first 3 months of 2011 have been great for exhibits of postal stationery with over 80 frames alone exhibited at the Garfield Perry March Party. The March Party was a great show and I encourage everyone to attend this show whenever possible. Below are pictures taken at the members' meeting.



Postal Stationery

ADVERTISING RATES

Number of issues:	1	3	6	12
Business Card 2½ x3½ inch	\$ 25.	\$ 65.	\$ 115.	\$ 205.
Quarter Page	50.	135.	240.	420.
Half Page	80.	220.	395.	690.
Full Page	140.	378.	670.	1,175.
Inside cover, front & back*	180	485	860	1,510.
Center 2-page Spread	265.	715.	1,270.	2,275.

*both presently subscribed.

Note: There are 6 issues per year.

Send ad and check (made payable to UPSS) to editor Wayne Menuz. Ads should be sent as paper printout, or sent as typed text files with separate graphics files, or a MS Word file, on floppy disk or CD, as an email attachment, or original item(s) can be sent for scanning by the editor.

“I’ll Be Seeing You” – A Revue of Salesmen’s Postal Cards

By Alan Mintz

One of the uses for the first postal cards was to announce the coming visit of the Drummer to the local stores. The telephone had not been invented and the telegraph was very expensive. The cheapest way to make an appointment to see the shop keeper was to send a postal card ahead of time. Thus the Salesman’s Cards came into being.

If you saw the show or the movie “The Music Man”, read the book “7-½ Cents” (later becoming the movie “The Pajama Game”) you have an idea what the Drummer or Traveling Salesman’s life was like.

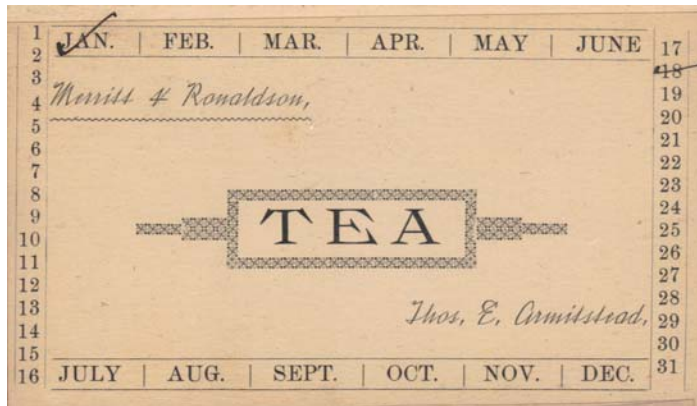


Figure 1 UX9 S8

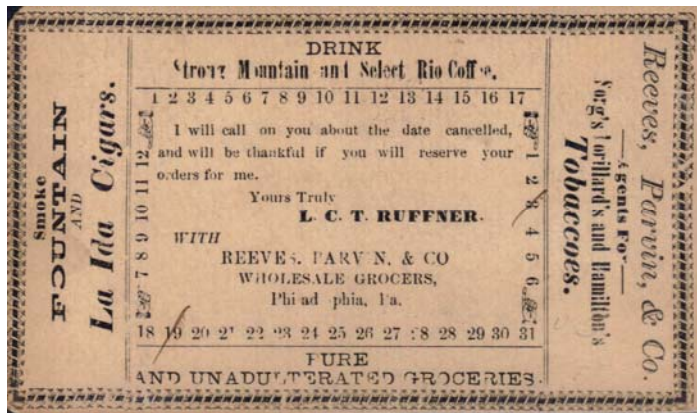


Figure 2 UX7 S6

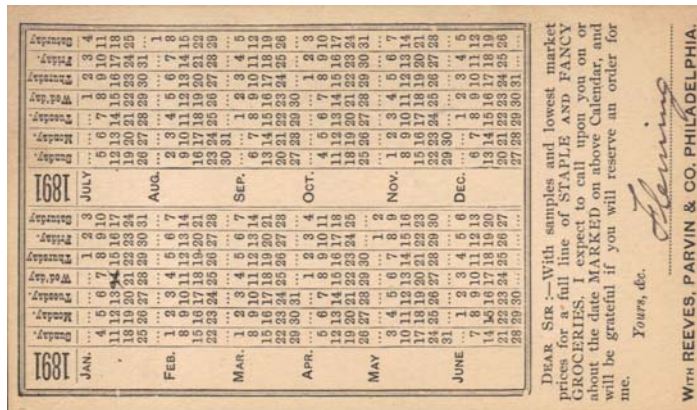


Figure 1 UX9 S8

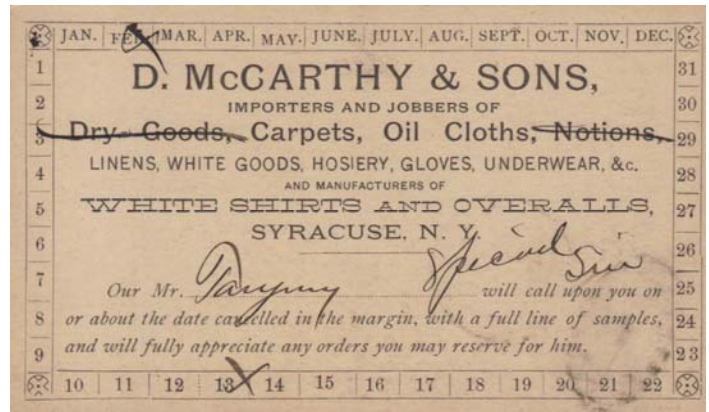


Figure 4 UX7 S6

There are many forms that the cards take and the most basic and some of earliest, in Figures 1 through 4, show varying types of the calendar cards. On this kind of card the days of the month and the months of the year are listed. The salesman merely has to tick or punch the correct day and month, sign his name and time of the proposed visit and mail the card.

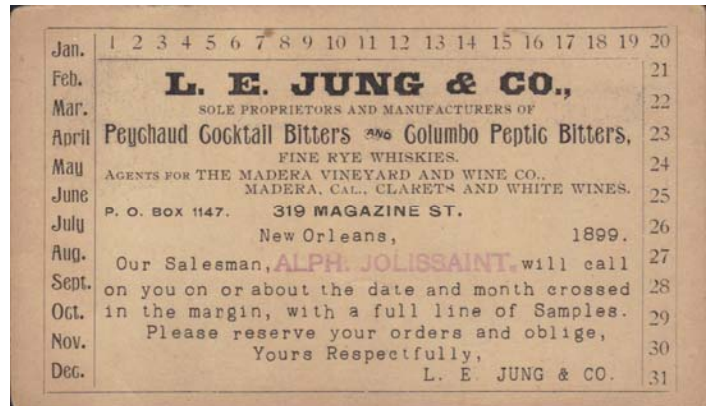


Figure 5 UX9 S8

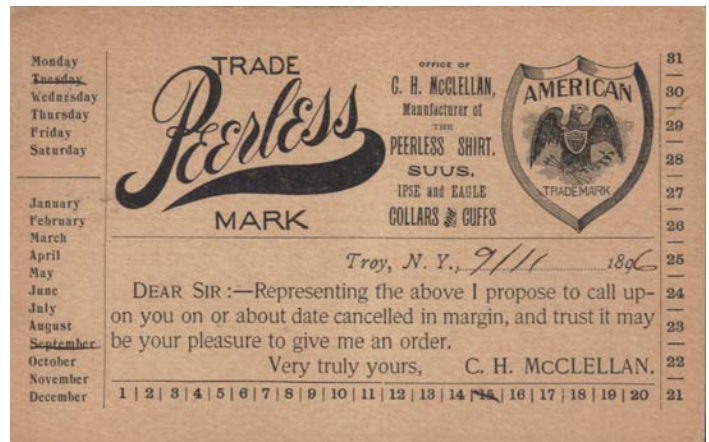


Figure 6 UX9 S8

When a salesman had many lines of products to sell, the calendar cards could show his line as well as the day and month he would arrive. (Figures 5 through 8)

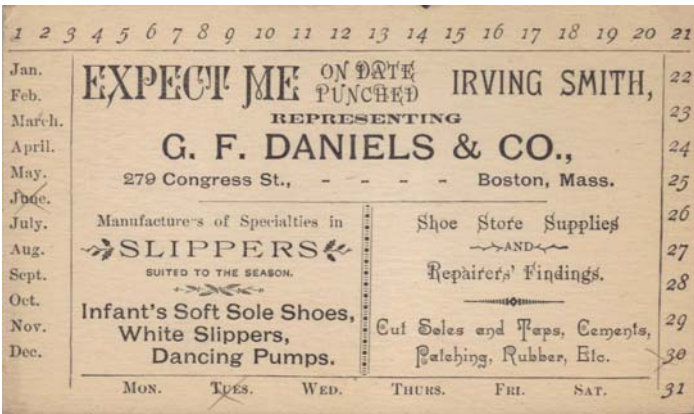


Figure 7 UX9 S8

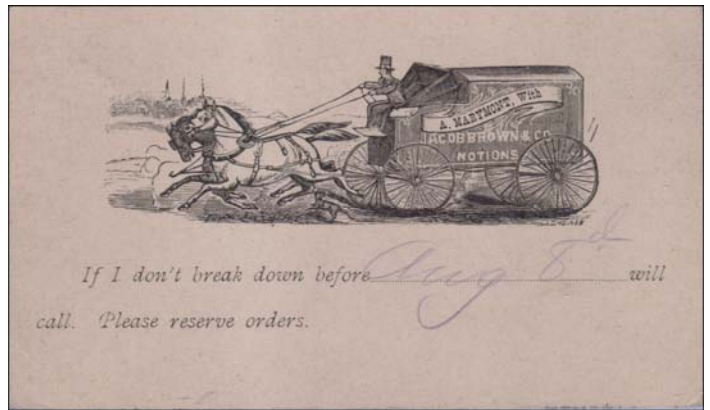
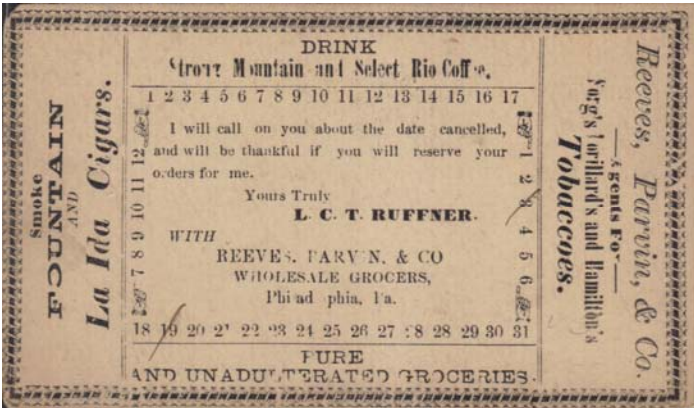


Figure 8 UX9 S8



Before we inspect some of the many logos, pictures, and unusual methods of arrival there is one card from a rather unique Drummer. Figure 9 shows a young lady on her bike - a saleswoman! The card is UX22/S30, which means she traveled the roads in the early years of the 20th century and her name was Hazel. It would be interesting to know what she sold.



Figure 9 UX9 S8



Figures 10, 11, 12 and 13.



Many of the cards were quite clever in an attempt to make sure the merchant would remember the salesman and his product. One of the methods was to show how the salesman would get

there. Figure 10 on UX7/S6 shows a horse and buggy; Figure 11 UX12/S14 a fancy horse rig; Figure 12 on UX22/S30 shows one of those new fangled aeroplanes. And getting into the modern era UX46/S63 the salesman is coming by parachute. (Figure 13).

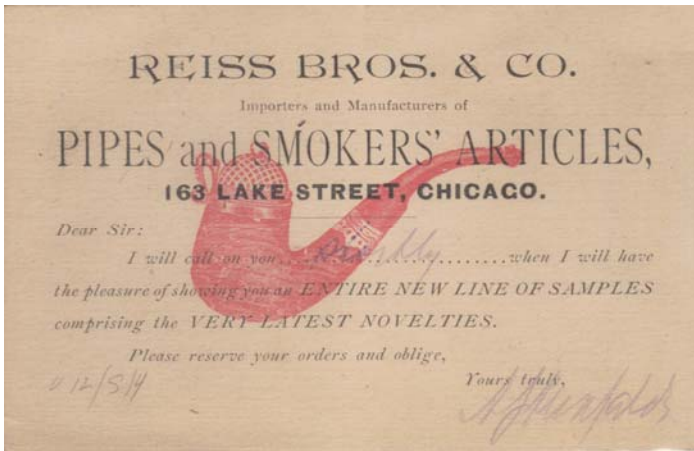


Figure 14A UX12 S14

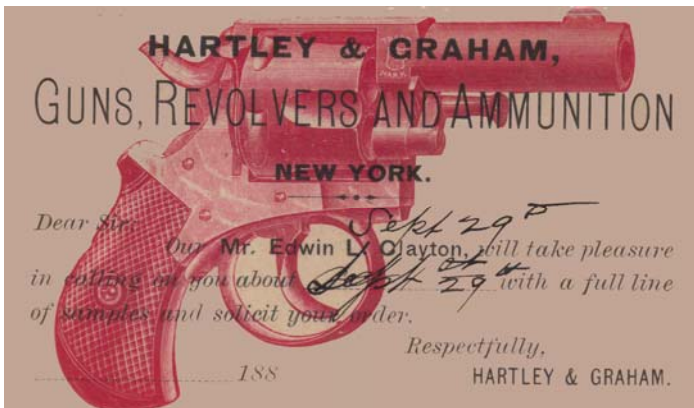


Figure 14B UX7 S6



Figure 14C UX3 S3

Another common item on the salesman cards was an icon of what they were selling shown on the postal cards. This can be seen in Figure 14: a pipe, a gun and even a plow. Probably the most famous of this type of card is the iguana shown on the Sherwin-Williams card (UX8/S7) shown in Figure 15. This card is not known used.

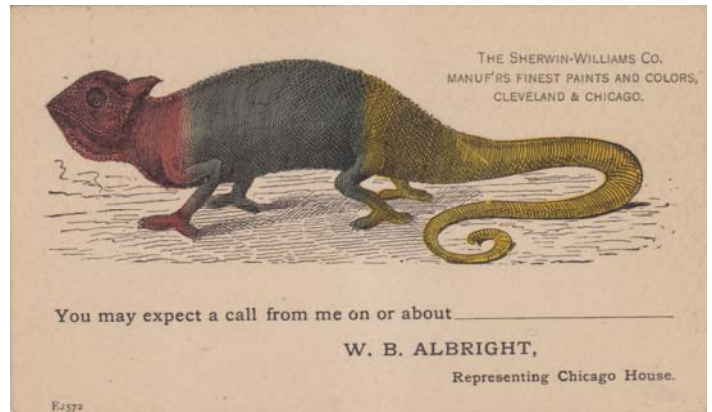


Figure 15

Some of the cards had the salesman's pictures on them, as seen in Figures 16A and 16B.

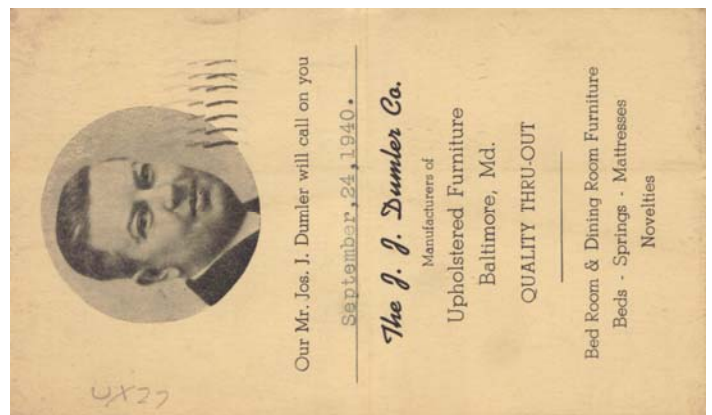


Figure 16A UX18-S22

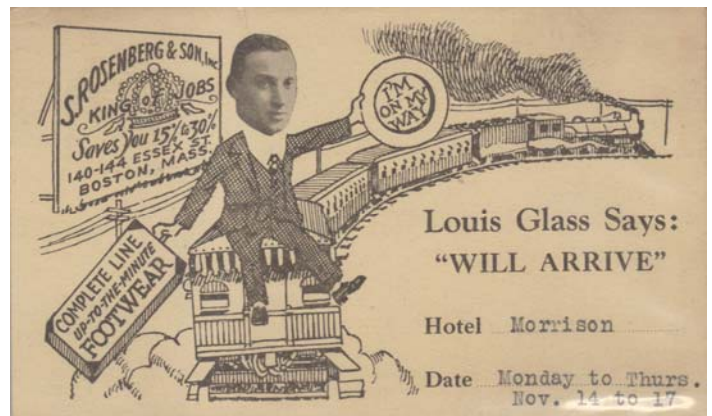


Figure 16B UX27-S37

Others salesman postal cards get their message across with a touch of whimsy. Figure 17 shows one of the original music men. Figure 18 wants the merchant to look for him. Figure 19 lets the merchant know he's coming his way. Figure 20 lets the merchant know the "Cracker Man" is coming his way. Figure 21 -the salesman "want a word with you".



Figure 17 UX9 S8



Figure 18 UX19 S24



Figure 19 UX18 S22

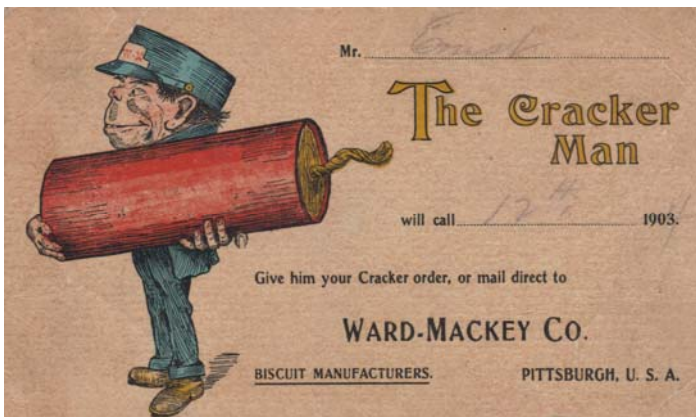


Figure 20 UX18 S22

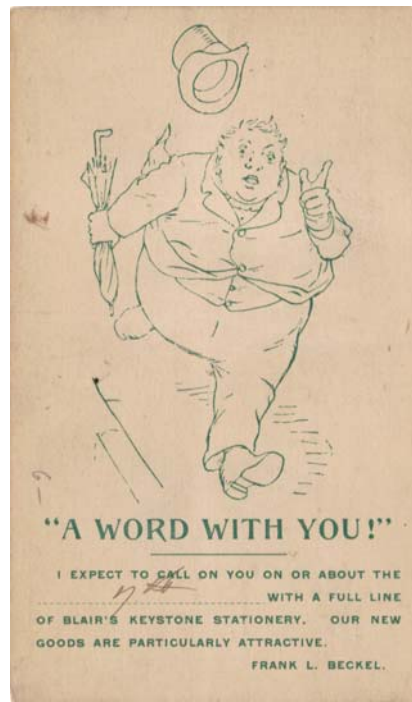


Figure 21 UX9 S8

While there are many clever and witty cards, too many to be shown in this article, the time for this type of postal cards is long past. With the end of WWII the method of buying changed; bigger multi-product markets and the end of the "mom and pop" stores changed selling methods. Later on, with much lower telephone rates and the Internet, one would question if any of this type of announcement is still in use. A different usage for the postal card is gone, but not forgotten.

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- 7½ Cent, s R. Bissell 1954
- One Hundred Years on the Road, Yale press 1995
- The Return of the Salesman, hbs 2009
- Kaput-earthworms Tractors in Russia, W.Upton
- movies
- The Pajama Game, 1957
- The Music Man, 1962

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U.S.A. 19th Century Envelope Column

Editor: Dan Undersander



Reporting on U.S.A. 19th Century Envelopes, Wrappers, and Letter Sheets. Readers are encouraged to report to this column editor any new finds and discoveries, to ask questions, to help provide answers, to submit tidbits of history about these envelopes and their collectors, and whatever else they want to discuss.

We have begun work on the 19th Century U.S. Envelope and Wrapper Catalog which we intend to revise this year and reprint early next year. We have had some volunteers but need more help from the membership to really move the 19th Century catalog forward. Please let me know if you can help in any way, even just proofing is a great help.

One of the issues we need member help with is clearing up the listings for the first Nesbitt issue. The first 5 listings are shown below (with 2005 pricing updates) and proposed changes with proposed changes in red.

UPSS							Scott
No.	Wmk	Size	Knife	Mint	Used	Notes	No.
1853 Nesbitt Issue							
Three Cents Red on White, Die 1							
1	1	2	2	2,750.00	60.00	\$500 unused	U1
1 a	1a	2	2	4,000.00	3,500.00	HL, no Nesbitt seal on flap	
2	1	7	20	2,250.00	45.00	\$350 unused	
2A	1	7	20	2,250.00	45.00	with Nesbitt seal on flap	
2 a	1a	7	20	4,000.00	85.00	HL, with Nesbitt seal on flap	
2 b	0	7	20	2,500.00	Wave-type-2 1 known	
Three Cents Red on Buff, Die 1							
3	1	7	20	975.00	30.00	\$250 unused, also VL	U2
3A	1	7	20	975.00	30.00	with Nesbitt seal on flap	
Three Cents Red on White, Die 2							
4	1	2	2	6,250.00	130.00	\$900 unused, type-3	U3
5	1	7	20	6,000.00	120.00	\$750 unused, also VL	
5A	1	7	20	6,000.00	120.00	with Nesbitt seal on flap	
Three Cents Red on Buff, Die 2							
6	1	7	20	2,750.00	80.00	\$350 unused	U4
6A	1	7	20	2,750.00	80.00	with Nesbitt seal on flap	

When Nesbitt began manufacturing envelopes he first used paper with the POD/US watermark perpendicular to the batonné (laid) lines as shown in figure 1a, intending to have the watermark horizontal on the manufactured envelope. He quickly found that it was more efficient to cut envelopes from the sheets of paper at a 30 degree angle so the paper was changed to have the POD/US watermark at a 30 degree angle to the batonné lines (figure 1b) to keep the watermark horizontal on the manufactured envelope.

Harrison and Bacon (*Nesbitt Stamped Envelopes and Wrappers of the United States of America*. Supplement to London Philatelist, 1895) listed these two watermark types (actually listing 8 figure 1b subtypes as shown on pages 179 and 180 of the UPSS 19th Century Envelope and Wrapper Catalog). However catalogers since then have generally lumped the 9

watermark subtypes into one. It is believed that all envelopes with paper watermarked as in figure 1a have the Nesbitt seal on the top flap. Early production of envelopes with watermark 1 also has the Nesbitt seal while those produced after July 7, 1853 do not.

Our listings generally arise from the Thorp Century Catalog (1954) which UPSS bought the rights to in the mid-1970s. The Thorp catalog lists a horizontally laid subtype for UPSS No 2 but does not list 2a as a separate item. The Thorp listing was carried over into the first UPSS 19th Century Catalog in 1984. However the 2001 19th Century Catalog added '2a' as horizontally laid (envelope with watermark in figure 1a) but continues to list 2 as occurring with horizontally laid paper; this would presumably be paper with watermark at a 30 degree angle (figure 1b) but cut so that the batonné lines were horizontal. Does anyone have one of these or do they not exist?

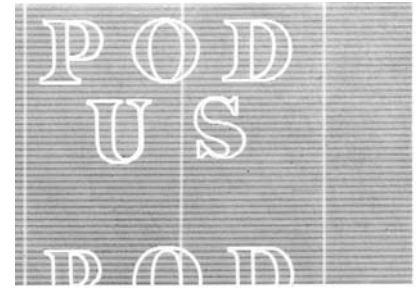


Figure 1a. Wmk 1a (POD/US perpendicular to batonné lines)



Figure 1b. Wmk 1 (POD/US at 30 degree angle to batonné lines)

The size 2 envelope (Die 1) has been discovered with horizontal paper and watermark as in figure 1a so the UPSS 1a listing is good. However, Thorp lists UPSS No 3 as also occurring on vertically laid paper and UPSS No 5 as occurring on horizontally laid paper (not VL as in the last edition of the UPSS catalog). It is presumed that the last two items referred to the direction of the batonné lines and that the watermark would be at a 30 degree angle to the batonné lines as in figure 1b.

One thought is that UPSS Nos. 1, 2, 3, 4, 5, and 6 all occur with the batonné lines at varying angles and this should be mentioned in a note rather than to indicate that a specific UPSS number are known with lines in a particular direction.

Our intent is to clarify first issue listings. This includes:

- 1) Renumbering the watermark in figure 1a as watermark 1a and adjusting listings accordingly.
- 2) Adding listings for the envelopes with the Nesbitt seal
- 3) Clarifying other listing of vertical or horizontal paper.

If anyone has any information on any of the above items or thoughts as to how items should be listed, please send me a note or email and include the city of use, if known.

References:

Victor M Berthold. May 1914. Nesbitt seals, The Philatelic Gazette, New York Vol. IV No 5
 Allen Mintz. Oct-Dec 1996. The Nesbitt seal: A brief History, A review of characteristics, A statistical Analysis. Postal Stationery p147-153

U.S.A. Postal Card Column

Editor: Lewis E. Bussey

Reporting on U.S.A. postal cards. Readers are encouraged to report to this column editor any new finds and discoveries, to ask questions, to help provide answers, to submit tidbits of history and past collectors, and whatever else they want to discuss.



First U.S. Bi-Colored Postal Cards -The “Offset Double” Errors of 1956

For the Fifth International Philatelic Exhibition (FIPEX) in New York in 1956, the USPOD produced a first-class stamp, souvenir sheet, envelope and a stunner – its first commemorative and two-color postal card. Later that same year two new bi-colored international cards - a single and a message-reply - were released.

Miehle Press

All three bi-colored cards were printed on the GPO’s new Miehle “Super 60” offset rotary press. (Fig. 1) The Miehle press delivered crisp, well-defined printings over the next 30 years, eventually becoming the go-to press for other commemorative and airmail card production. The main difference from the Potter-Hoe continuous web-fed press was that the Miehle was sheet-fed, with a maximum sheet size of a 60” x 43”.



Fig. 1 - Rear view of GPO’s two Miehle presses, showing sheet stock at feeder end.

Sheet layouts for the 1956 cards were composed 10 cards across and 10 cards down, giving a design sheet size of 55” x 32.5” (140 x 82.5cm), not including trim margins. (Fig. 2) The Smithsonian Institute reports, the FIPEX card was only printed in sheets of 80, so some further work needs to be done in that aspect.

In post-press operations, all three cards were trimmed of excess margins and cut into singles. Message-reply separation replaced

every other horizontal cutting wheel with a rouletting wheel, thus making layout 10 cards across and 5 card pairs down.

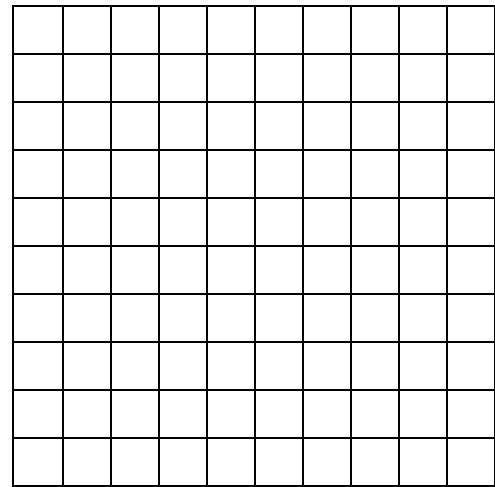


Fig. 2 – Reported 10 x 10 plate composition.

Offset Lithography Printing

Rather than use direct plate-to-card printing, the Miehle utilized an “offset” method. While the BEP used web-fed offset for stamps during 1918-20, this method was new in 1956 for postal cards. A simplified illustration shows the basic process. (Fig. 3)

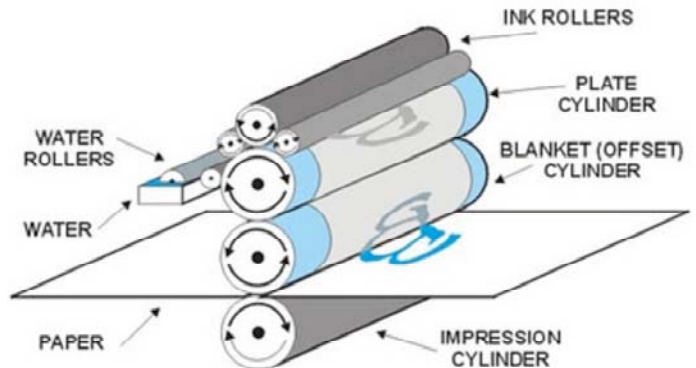


Fig. 3 – Simplified Offset Illustration (Courtesy of Penn. State Univ.)

Each printed color had a flexible image plate prepared by a photo engraving process and mounted on a plate cylinder. During printing a water solution is applied as well as ink (the water repels the ink in the non-image areas). The ink was then pulled from the plate by a transfer blanket mounted on the blanket cylinder. The blanket was a multi-ply fabric with a vulcanized rubber surface coating, and exhibits some plasticity under print pressures.

The transfer blanket then deposited the latent image onto moving card stock, pressed underneath by an impression cylinder. After exiting the impression stage, the paper is further handled while the ink dries.

The GPO experienced two-color printing gone wrong: doubled colors, missing colors and wrong colors, not to mention problems with oil products in the special ink that tended to separate – causing intermittent printed “bubbles”. Somewhere along the line a secondary image was printed on the card. The doubled color(s) appear slightly shifted and appear under-inked.

The UPSS defines these as “offset double impressions”.

Some output could be considered printer’s waste, some as legitimately distributed errors. All of these problem cards should have been pulled and never distributed, but that’s what makes collection fun.

FIPEX Card – S61

After decades of portraying dead presidents, on May 4th 1956 the GPO issued their first new design in thirty years. This card remains as our first and only card designed as a triangle (see *Postal Stationery* Jan/Feb 1988 for essays). 100,000 sheets of 100 cards were printed, making 10,000,000 single cards.

The UPSS 2010 U.S. Postal Card Catalog lists offset doubles S61ab (double violet-blue), S61ac (doubled rose-carmine), S61ad (doubled rose-carmine and violet blue), S61ae (doubled rose-carmine, violet-blue missing) and S61cb (doubled violet-blue on pink). The S61ad card was pictured in *Postal Stationery* Mar/Apr 1981. (Fig. 4)



Fig. 4 – S61ad Detail

According to the catalog the most “available” offset double card is S61ac, valued mint, unused and used. Next is S61ab in mint condition. (Fig. 5)



Fig. 5 – S61ab Mint Detail

With either color, notice the vertical shift, typical of all S61 varieties. As luck would have it, I recently found an S61ab at a local stamp show and paid 25¢, although rummaging through my 400 mint cards (need a bunch?) I didn’t come up with anything else.

Other than several S61ac cards with FDI cancels, the catalog lists only two used S61ab cards. The ERP for S61ab is May 18, 1957 (Chicago), indicating these cards remained dormant for

some time.

Single International Card – S62

The second Miehle product, the single card for the 4¢ first-class international rate, was issued November 16th, 1956. Complying with a rate already in existence (since 1953!), S62 finally replaced the 1926 3¢ McKinley card, S53. 20,000 sheets of 100 cards were printed, making 2,000,000 single cards.

During the ASDA show, a New York Times article of November 18th mentioned the find of a “double error” that led to a run on purchases the following day. Reportedly one dealer “bought 20,000 cards and found only four misprints. One collector bought 100 cards and found two.”

Only mint cards for S62a (doubled scarlet) and S62b (doubled ultramarine) are known and valued. No First Day cancelled cards, let alone any other used cards, have been reported.

Message-Reply International Card – MR26

MR26, the message-reply version of the 4¢ first-class international rate (replacing MR19), was also issued November 16th. 40,000 sheets (10x5) were printed, totaling 2,000,000 card pairs. With only two printing stations on the Miehle, two-sided printing and only 50% face printed per sheet side meant the printing time quadrupled than that for S62. Cards were rouletted and separated in a post-press operation.

Indications are the cards were fully printed one side at a time, and the card stock turned over for the second run. We see this result in errors MR26a (double message) and MR26b (double reply), as both sides carry the same “blue” plate images from an unchanged plate. It is conceivable that only one “red” plate was necessary since the image was identical on both sides.



Fig. 6 – MR26aa Mint Detail, Shift to Left

For “offset doubles” the catalog lists MR26aa (doubled scarlet message side – Fig. 6), MR26ab (doubled ultramarine message side), MR26ba (doubled scarlet reply side – Figs. 7 & 8) and MR26d (doubled ultramarine both sides). Listing only limited quantities, none of these relatively scarce cards is valued.

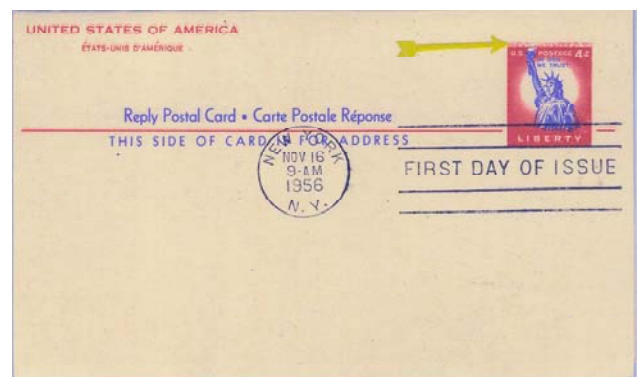


Fig. 7 – MR26ba Used (First Day) Reply

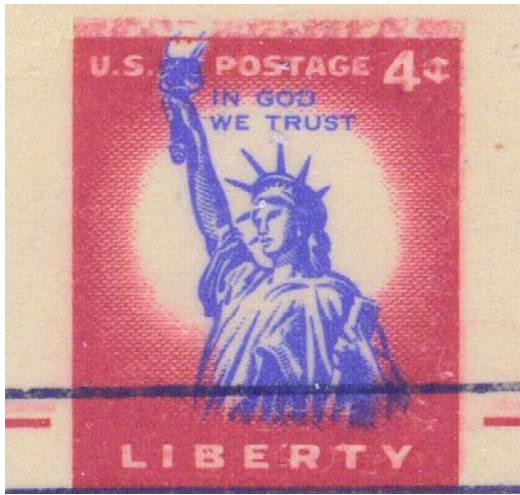


Fig. 8 – MR26ba Used Detail, Shift to Top

Just ten *used* offset double cards are listed, eight of which are found cancelled (message side) on the First Day. It would seem a larger stack of early printed cards that contained these misprints was prepared and set aside for the event.

Doubled scarlet appears considerably shifted. Doubled ultramarine is a trickier to discern. Without magnification, MR26ab and MR26d cards are best described as having a slight blurring of color. With magnification, the Liberty portion shows a shadowy offset shifted to the right. (Fig. 9) The inscriptions are similarly displaced.



Fig. 9 – MR26d Reply Side Detail

This horizontal shift is typical of ultramarine offset varieties of this card. And for MR26d to occur, both message and reply side runs had the same printing event.

Doubling Explanations

On sheet-fed presses, it is common to have the sheet grain parallel to the print cylinders (all three card's exhibit horizontal grain). This is done to limit the paper curling under when mechanically fed. On single color rotary press cards, a double printing indicates the printed direction through the press. And while the vertical doubling on S61 is keeping true to a "top of sheet feed" direction, the MR cards have both vertical and horizontal color shifts.

Looking at the simplified press illustration (Fig. 3), numerous event possibilities come to mind, including plate-to-blanket contact, blanket-to-paper contact, lateral cylinder adjustment and even ink properties for "tackiness" (not to thin, not to stiff).

Art Karsch (*PS*, Mar/Apr 1981) stated "during production if the printing cylinder and blanket became slightly out of register *between* impressions then a double offset impression can occur". This explanation of a simple mis-registration is presented in the catalog's Foreword.

The transfer of ink "set off" from a plate should deposit on the blanket in the same location as each inking rotation occurs. If the plate was not wiped well, or the blanket ink not fully transferred, a second rotation picked up more ink along with the remains of the previous rotation. Both new and residual inks could end up printed on the card stock. This is unlikely given the lateral image displacement of MR26aa.

George Slawson's explanation ("...printing pressure is removed the sheet skips slightly bringing the still freshly inked surface against the plate" - *PS*, Feb 1957) is a variation on a "kiss" print, when the paper doesn't properly separate from the plate cylinder due to ink tack. The intermediary blanket obviates this conclusion.

And although there is no real contact between the blanket and impression cylinders, poor blanket adjustments on high speed presses could lead to an extra "bounce" print on the paper. Again, this seems improbable for a lateral displaced doubling.

The Transfer Blanket

GPO specifications required the blanket to operate at "4,000 and 6,000 impressions per hour", and for "continuous round to clock operation". Due to the slight plastic nature, at least one blanket manufacturer notes mounting tension of the blanket should be adjusted every 5,000 impressions. In combination, the two instructions suggest that every 5,000 impressions or so the press would be stopped (i.e. every hour) for cleaning and tensioning.

It is important to note that while the image plates were mechanically wiped of excess ink during each rotation, most transfer blankets are usually wiped down with solvents by hand only when the press was stopped. For the FIPEX card, there may have been ten or more press startups.

The lack of more dramatic errors helps to narrow down the cause. My conclusion points to the transfer blanket during inking. Rather than a mis-registration, a slight blanket movement due to tension, or a "deforming" compression occurred at each press startup, leading to an additional image.

Strong doubling initially would fade as the press run warmed up, as is noticed on several cards. Startup would also explain doubling of both colors on a single run (S61ad and MR26ab).

Slawson opined that these offset doubles were "... merely caused by exceedingly careless press work, and totally inefficient wiping of the plates". Carelessness, if any, amounted to only lack of inspection of the final products. Perhaps minor offset doubling was considered acceptable within the new press learning curve or time constraints.

Epilog

Although 26 years of airmail production only began on the Miehle press in 1960 with SA3, it would be another 10 years before the GPO printed another surface rate card. It is worth noting that MR26 represents the only time the Miehle press was used for message-reply cards. Perhaps it was too much trouble or resulted in excessive (and culled) printer's waste.

There is a disparity between mint and used copies of these three cards. I believe many of these "offset doubles" have been overlooked in collections and used copies have yet to be found in accumulations. Good hunting, and let me know what you find!

U.S.A. 20th/21st Century Envelope Column

Editor: Bill Geijsbeek

Reporting on U.S.A. 20th and 21st Century Envelopes, Wrappers, and Aerograms. Readers are encouraged to report to this column editor any new finds and discoveries, to ask questions, to help provide answers, to submit tidbits of history about modern envelopes and their collectors, and whatever else they want to discuss.



Flip, Flip, Flip – the story of the precut envelope blank

There are many, many types of envelope errors - incomplete inking, no inking, misplaced impressions, double impressions, no impressions, miscut blanks, paper flaws, and on and on and on. Some are dramatic and some are barely noticeable. Some are common, and some are scarce (note that I did not say “rare”). Many may not be errors but just plain production varieties. It is all a matter of your point of view. The envelope contractor obviously had his own set of standards – what variations were acceptable and could be shipped and what variations were unacceptable and must be destroyed.

Years ago when I was a beginning collector and knew a lot less than I know now, I was fascinated in finding a few used 1916 Circular Die and 1950 Oval Die series envelopes with watermarks that appeared backward when held to the light. A few times I even found them in post offices while searching for new varieties - and they seemed to be consistent within a box. These reversed watermarks led me to discover other differences in the same envelopes. After studying them, and after becoming more knowledgeable about the then current manufacturing process that made them, I finally figured out what was happening and why. First, an introduction to this process.

Envelope paper was made by one or more paper manufacturers under contract to the envelope contractor. The specifications in the paper contract were a blend of requirements from both the USPOD requirements (color, weight, strength, etc.) and those of the envelope contractor (how shipped – rolls (width and size), or sheets (length and width, count). In the 1912 to 1964 period, paper was supplied by the paper manufacturer in flat sheets (except for the paper destined for use on the Keaney machines, 1912-1925, and for use on the Smithe machines, 1915-1918). The flat paper was cut into large size sheets by the paper manufacturer and shipped in that form to the envelope contractor. The envelope contractor then cut multiple envelope blanks from it. The blanks were then fed into one of the three types of envelope machines used to print the blanks – the O’Connell flat-bed press, the Huckins rotary press, and the Harris rotary press. There were multiple installations of all three types of presses in the factory. The O’Connell flat-bed press is a multiple-step production machine - it prints the envelope blank, gums it, and then folds it into a completed envelope. The two rotary presses only printed the envelope blank. The printed blank was then physically carried to a different machine that then gummed and folded the envelope. If a window envelope was required, then the window panel was cut out and glassine attached immediately before the gumming and folding process.

Now that the process is known, let’s see what could happen. Sheet paper stock was wrapped and shipped to the envelope contractor in packs of paper of a specific physical size. It is not known what size(s) these sheets came in, nor how many sheets there were in a package. Certainly there had to be various sizes of sheets ordered by the envelope contractor to be used for the various sizes of envelope blanks (knives) that were to be cut from it. And definitely the number of sheets contained in a package is unknown. It undoubtedly was more than a ream – perhaps 1000 to 3000 sheets. It is almost a certainty that when a sheet was viewed from the top side of the package, the watermark read normally (rather than being reversed).

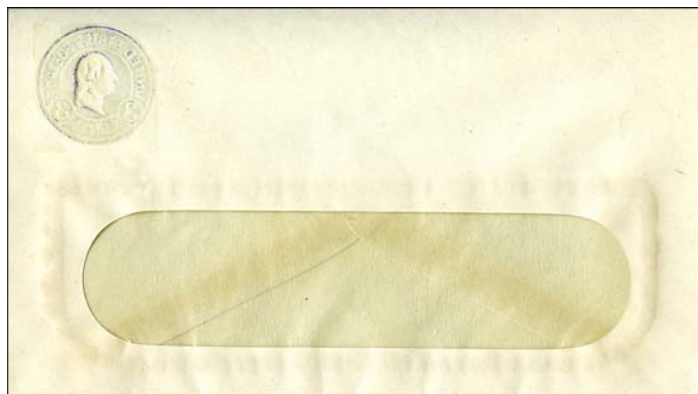


Figure 1 – An inside-out folded 3¢ Circular Die window envelope – Die A, PO size 5. White paper, with reversed watermark 30a, with sharp cutting edges exposed

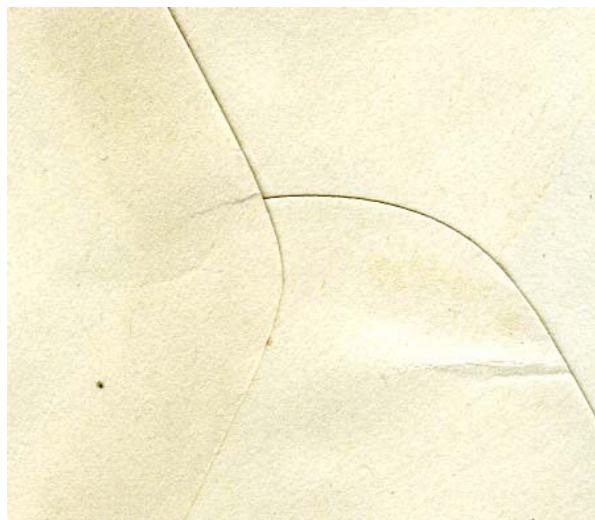


Figure 2: - Reverse side detail showing paper edge.

When the paper was received at the envelope contractor, the package was opened and placed on the cutting table in preparation for its being cut into envelope blanks. Normally the “package” would be upright – and thus the knives would cut through the paper with the watermarks in the normal position. However, if the package of paper was turned over prior to cutting, then the envelope blank would appear with the watermark reversed.

When paper is cut by a knife, the pressure exerted on the paper by the knife leaves a telltale edge signature. The top edge of the paper along the cut is depressed downward and has a rather smooth feel. The bottom edge of the paper is left with a sharp feel. After cutting, the envelope blanks were fed top side up into

the printing equipment. Since the flat envelope blanks were symmetrical left-to-right they could occasionally be turned over prior to being fed into the printing equipment. If this happens, then the envelope blank is fed into the printing press upside down (with the sharp edges caused by cutting now facing up).

Now the blanks were printed, both with a stamp indicia and, if required, a printed corner card. They were then placed into the gumming / folding equipment (probably printed side up). A completed converted envelope was then created. However, if the envelope blank was turned over (before gumming / folding), an inside-out folded envelope would be produced.

Obviously each of these steps was subject to handling errors and at times the process failed. In summary:

Step one flip (before knife cutting): If, at the first step, one or more sheets of paper (or even the whole stack) were turned over before the envelope blanks were cut, one would end up with a normal envelope but with a reversed-reading watermark.

Step two flip (before printing): If one or more envelope blanks were turned over after cutting, but before being placed into the printing equipment, one would end up with a normal envelope but with a reversed-reading watermark. However this envelope would be different than the envelope above as it would have the sharp cutting edges exposed.

Step three flip (after printing): If the stack of envelope blanks was inverted after printing but before being placed into the folding equipment, one would end up with an inside-out envelope. The stamp would be on the inside at the upper left corner, the watermark (as viewed from the front) would be reversed, and sharp cutting edges would be exposed. A step three flipped window envelope would have its window on the inside as one would normally expect. But such an envelope, if opened up and splayed, would have its window on the same side as the stamp impression.

But combinations of these flips can exist. **Step one and two flips:** You have an envelope with a normal watermark but with sharp cutting edges exposed.

Step one and three flips: You have an inside-out envelope with a normal watermark but with sharp cutting edges exposed.

Step two and three flips: You have an inside-out envelope with a normal watermark with regular cutting edges exposed.

Step one, two, and three flips: You have an inside-out envelope with an inverted watermark and with regular cutting edges.

Again, it needs to be pointed out that O'Connell press envelopes will never have a step three flip – thus they will never be found as inside-out envelopes. Needless to say, the double/triple flip envelopes are quite uncommon. "Single flip" envelopes are the most common. If we examine all of these possibilities, only those involving step three flips produce real errors – that of inside-out folded envelopes. These should have been caught and destroyed and never left the plant. All of the other types of single or combinations of flips produce envelopes that were perfectly acceptable to both the envelope contractor and to the USPOD. These are only minor, unlisted variations – as well they should be.

UPSS MAIL AUCTIONS

Turn your duplicates into extra cash!

Consign excess postal stationery, single items and collections, and related items such as books, posters, catalogs, etc. to the UPSS Mail Bid Auctions, to be held about 3 times per year.

There is a sellers' commission charged for all lots sold. The rate (per lot, not the total value of the consignment) is: 15% on lots realizing up to \$300, 10% from \$300 to \$500, and 7% on lots over \$500. The minimum value of lots accepted is \$5. This is the estimate of true value, not catalog value. The auctioneer reserves the right refuse any part of, or an entire consignment. The auctioneer may combine lots to bring the estimated value to \$5. The auctioneer makes final decisions on the lotting of items.

Sellers are expected to correctly describe their own lots. **For better sales, USA entire envelopes and cards should be identified with their UPSS catalog numbers.** All material submitted must have a detailed inventory together with an estimated price. Material without an inventory will be returned to the sender at sender's expense.

Consignor's reserves are acceptable if they are realistic, and approved by the auctioneer. Payment on items sold will be usually within 45 days following the sale, .

**Send your consignments, insured, to appropriate
UPSS Auction Manager:**

USA and Possessions Material

Edward.P.Ferber
P.O. Box 5901, Wilmington, DE 19808
edward.p.ferber@gmail.com

Foreign Material

Robert Kittredge,
P.O. Box 1081, Sedona, AZ 86339
caljenkitt@aol.com

USA Envelope Size Chart

If you want to have another copy of the envelope size chart from the new UPSS Catalog of 20th and 21st Century Envelopes and Wrappers for a handy, stand-alone page, just visit the UPSS website. You will find a link so that you may download a pdf file and print it out for your use.



SHOEBOX & STATIONERY FORUM

A place to share your discoveries, ask questions, provide answers, discuss stationery trends, and report happenings.

Grant Letter Cards (Sheets)

Howard Ness writes:

I am in real doubt of the listing of UPSS numbers 874 and 874a on page 116 of the 19th Century Catalog. If the listing are indeed not errors, how about the next issue of PS running a request for examples? The previous editorial crew did this sort of thing.

For the benefit of the on going saga of "first day" stuff (last issue of PS, page 61) I'm most pleased to see the continuing interest in the Grants. Your new-to-me author and others might want to read "The Pacific 97 Handbook - The Congress Book of 1997" on this matter. I noticed the printed description of the heading of the Grant "letter sheet envelope"

Alan Warren writes:

Nice article about the Grant stationery FDC, even if they did misspell the author's name. [*Ed: My apologies to Henry Scheuer (not Scheuier)*]

Puerto Rico Fake Overprints

Byron Mitchell writes;

I enjoyed very much your article regarding the Puerto Rico overprinted cards in the Journal I received yesterday.

I first saw those two cards when I purchased Laiz second edition catalog back in 2001. At the time, November, 2001, I was in Madrid. I purchased the catalog in what had been his store. Anyhow, I went to different dealers asking if any had seen these cards but none had. I have always believed that they were not officially overprinted and they were made to defraud collectors. There was no need to overprint cards as there was no shortage of cards at that time as there was a shortage of stamps. Once the U.S. took charge of the island some of these overprinting devices landed in stamp dealers possession.

I know of various stamp collectors who knew a person from Mayaguez who had an original "stick" of five of the Habilitado hand stamp. That was back in the late sixties. They also say that this man, well past his 80's, admitted making many varieties with the devices and knew some other people who had single hand stamps taken from other "sticks" of five and that they made hundreds of varieties on the stamps. So I do not discount that some cards were also used to defraud collectors. One has to remember that they were using original hand stamps, original ink and original stamps. Very difficult to know which is which.

When I saw the Andreini letter mentioning the "Hinkson die", I recalled that this person he was referring to was a Mr. Juan Torres Huikson, a dealer and collector who lived during that period. Today we can find many of his philatelic covers occasionally coming up in auction. According to stories here, he had a single Habilitado hand stamp which he used to make varieties on the stamps. Maybe he also stamped some of the cards and tried to pass them on as he did the stamps. Over 100 years have gone by and only these two cards have surfaced so

hopefully not many of them were made. Probably because they knew that there was no shortage of cards. The next time I go to our Philatelic Clubhouse, I will see if I can find more information about this subject. Regards from sunny Puerto Rico,

ERP Info on Wikipedia

Robert Littrell writes:

In my continuing effort to highlight the projects of the society, I created a page on Wikipedia for Earliest Reported Postmarks at:

http://en.wikipedia.org/wiki/Earliest_Reported_Postmark

It looks like this:

The term **Earliest Reported Postmark** or **ERP** is a term used by the [United Postal Stationery Society](#) (UPSS) for the past 40 years. They have established a database in which the earliest postmarks on [stamped envelopes](#) or [letter sheets](#) is kept. Postmarks are typically dated from days to many months after the date of issuance. An envelope can come out in varying sizes, colors, or shapes without notification to the public. Collecting the ERP for a particular variety is an ongoing effort.

An ERP is different from the term [First day of issue](#) where there is a first day of issue postmark and frequently a pictorial cancellation, indicating the city and date where the item was first issued. Although primarily a US undertaking, recently the UPSS has expanded the project to include the issues of Cuba during the US occupation (1898-1902)^[1] and the Republic (1902-1958).

ERPs are collected by the **entire** or cover (the entire envelope). The obvious reason for this is that an envelope's [knife](#) or size could not be determined if the specimen was a [cut square](#) or full corner, even if the entire postmark is retained.

Mariana Islands Precancelled Postal Card

Scott A. Shaulis writes:

In the March-April issue, Steve Blair writes about a postal card from Saipan Mariana Islands that he found on eBay. I can help explain this card. The cancel is actually from a precancel device that was designed to precancel postage stamps. In this case, the precancel device is made of a vinyl (rubber like) substance. It's mounted on a wooden block with a handle. The device would precancel 10 postage stamps at a time – 2 stamps wide by 5 stamps high. Mr. Blair's card shows just one row from the precancel device. The Precancel Stamp Society assigns type numbers to differentiate the different styles of precancels that have been used over the years. In this case, the precancel from Saipan is known as type 843.

Precancel devices are supposed to be used to precancel postage stamps only. However, over the years, they have been used on postal cards too. These items are usually considered favor cancels. Most of the time, the precancel is applied just like Mr. Blair's card – one row from the device. In some cases, an imprint of the whole device was applied to the postal card. I have a number of such postal cards that have been produced over the years, starting in the 1950s. Many of the precancels on postal cards that I have are UX38, UX46, and UXC1. Other cards have been used too, but not as frequently.

Because these are considered favor cancels, the value is usually minimal. I've paid \$1 or \$2 for a card if it is from a town that I don't have in my collection. Demand for these items is very

minimal. Precancel stamp collectors don't save them because it's not a postage stamp. And these items are relatively unknown to postal stationary collectors. I collect Mailer's Postmark Permits and I include cards like this in my collection because they are somewhat related.

In the 1950s, a collector named Bob Baughman from Kansas was very active in the Kansas Precancel Society. Many of the UX38, UX46 and especially the UXC1 postal cards I have with precancel devices applied to them were created either by Bob directly, or through other collectors who knew Bob.

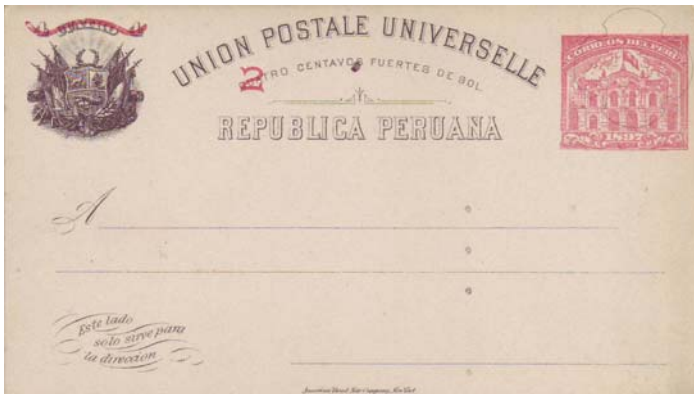
I don't know who is responsible for the precancel devices used on postal cards from the 1980s and 1990s. Someone had precancel device imprints applied to postal cards from a number of places in the Pacific that had precancel devices. Saipan is just one of them.

P.S. I'm EXTREMELY pleased with the quality of *Postal Stationery*. It's obvious you devote a lot of time putting a quality issue together. You probably don't get enough thanks. We're lucky to have you as the Editor! Keep up the terrific work!

Identification of a Peruvian Card

Kenneth Grant writes:

I very much enjoy our UPSS publication. I went to the Members Only section of the website to ask about a Peruvian postal card I have that does not seem to be listed in Herbert Moll's *Postal Stationery of Peru*. I thought I would send a scan to you, since there did not seem to be a way of posting the image on the discussion board. It is a 4 centavos postal card imprinted with the indicium of the Main Post Office of Lima.



The 4 centavos value is blanked out in orange and replaced with a figure 2 on the curved line QUATRO CENTAVOS FUERTES DE SOL. The reverse of the card is blank. Is this an unlisted issue? It does not seem to fit any of the listing in Moll's catalog. [Ed: This Peru card is Moll #55a, H&G #55a. It is illustrated in Moll as Figure 38, which does not include the catalog number in the caption. I hope this helps. And, thank you for your complement regarding PS.

Multiple Ad Card?

David G. Nussmann writes:

In the March-April *Postal Stationery*, page 47, William Tatham inquired as to whether his postal card with a Primary Ad from Portland, Maine was a New USA Multiple Ad Postal Card. 'Editor' was correct - it is not a new Multiple Ad postal card -

but 'Editor's' reasoning was incorrect, perpetuating a confusion of logic. Here's my interpretation: Page references are to the UPSS *U. S. Multiple Advertising and Discount Postal Cards (MA&DPC)* handbook.

First, with regard to Editor's logic - the absence of a writing space is a good argument against this being a 'Discount Card'. But it is irrelevant with regard to whether the card is 'Multiple Advertising.' 'Multiple advertising' and 'Discount' are two distinct attributes (MA&DPC Handbook page 1). The MA&DPC Handbook contains many examples of cards that are not Discount, contain no writing space, but clearly belong as Multiple Advertising - e. g., cards MA-1, MA-3, MA-14a, b.

Now, for the correct reasoning: Bill Tatham's card mentions three firms. But it is not Multiple Advertising because the function of the entire printed content is to solicit business for only one firm, that of N. A. Sanborn. The other two firms are wholesalers, from whom Sanborn obtains its supplies. Sanborn is showing that it has feed from both wholesale firms (W./ W. Carruthers & Co. and D. D. Garcelon and Co.), but the card format and wording show that the business is being solicited solely for N. A. Sanborn Co. - and will be supplied solely from Sanborn's facility in Portland. The customer is NOT being invited to buy feed direct from either wholesaler. The MA&DPC handbook illustrates three cards that fall in this category (multiple suppliers of the products sold by a single company), that are not 'Multiple Advertising, in its 'multiple products' section of its *Collateral Cards* category (page 163). (In passing - one of those three has a message space - irrelevant to the question of whether that card is multiple advertising.)

Nordia Exhibition

Paul Nelson writes:

The Scandinavian Collectors Club participates in NORDIA as a result of the SCC belonging to the Norwegian Philatelic Federation. The SCC provides our own commissioner, who brings the US exhibits, and also functions as a judge many times. There were some great Stationery exhibits in this year's show:

- Gold Awards:

Eythorsson, Sigtryggur R.: **Icelandic Postal Stationery 1879 - 1920 92**
Plantinga, Max: **Netherlands 1871 - 1880 - The "small" type post- and replycards issued during the reign of King Willem III**
Rahiala, Kari: **Finland, postal stationeries with rings 1891 90**

- Large Vermeil Awards:

Daun, Lennart: **Swedish Postal Stationery 1900 - 1930**
Karlsson, Askö: **Suomen Suuriruhtinaskunnan ehiökortit 1871-1917**
Ryss, Arnold: **Postal stationery of Russian Empire, including Great Principality of Finland**
Kaplan, Stephen: **Usage of Ring Stationery of Finland, 1891 - 1911**
Koskiahö, Tuomo: **Postal stationery used in Estonia 1852 to 1944**
Rahiala, Kari: **Mallin 1930 ehiökortit**

- Vermeil Awards:

Aro, Kauko: **The 1875 Stamp Design on Finland's Postal Stationery**
Quinby, Roger: **The Saarinen Postal Cards 1917 - 1930**
Andersson, Sven-Åke: **Sveriges militärbrev och svarsmärken**
Taitto, Pekka: **Württemberg ehiöitä**

- Silver Bronze Award

Joutsu, Mikko: **Parokirjekortit 1937 - 1940**

The UPSS should pitch Nordia 2012 and get some good exhibits into that show. Exhibitors will need to be SCC members, but

that's cheap. There is no requirement that the exhibits be of Scandinavian material. You can find information at http://www.sconline.org/membership_application.html

Next year Nordia will be in Denmark. Steve Schumann has rejoined the SCC and will serve as our commissioner / judge. Steve is an a national APS and FIP judge. He is also chair of the FIP postal stationery commission.

Cards with New York Exchange Office Marks

Lauck Walton writes:

With regard to Alex Gundel's article in the last issue, I can provide additional items to add to his census of USA postal cards with New York City Exchange postmarks.

UX1



(top) San Francisco cancel with 2 cent Jackson adhesive with a backstamp but the date is unreadable. (center) San Francisco cancel with 1¢ Franklin adhesive is dated by the writer as Jan 9 1874. (bottom) I can't be certain of the blue postmark on the card with the added 1¢ Franklin with NY exchange, but the writer dates it Jan 26, '76. It may be an agent RR cancel.



Hungarian receiver on card with a Pope Valley cancel shows a '75 date.



Card with a Cambridge MA cancel with the Brooklyn Paid All Direct postmark does not show a year date. Perhaps this is not considered a NY exchange?

UX3



(top) The card used from Fort Wayne, Indiana to Dresden, German is docked 1875. (bottom) The San Francisco originated card to Stuttgart, Germany is dated by the writer Oct 6 1874.



A card cancelled Rochester, NY used to Hamburg, dated 1874 by the writer.



Card with a New York cancel that is dated by the writer as Jan 17, 1874.



(top) Card with an indistinct "Stone ***"cancel used to Heidelberg, Germany. It is dated by the writer 1875. (bottom) The Scranton, Pennsylvania originated card is undated.



(top) The next card is a Chicago Exchange from Quincy to Heidelberg, Germany, and is undated. (bottom) This Fort Wayne, Indiana usage is dated by the writer 15.4.75. The marking is indistinct but I think its New York.

UX5



Used from and cancelled Sonoma, California with two 2¢ postage stamps added. It is dated by the writer and by the receiver as 1876.



New York cancel plus 1¢ adhesive on card used to London, England. The NY 7 receiver shows 1876.

paragraph of that procedure, (page 1) all the sub lettered numbers should have been an assigned new number as a result of the recycle logo change.

3. Lumping all Seabiscuit issues on the same issue date is in error. There were several different issue dates, and the sub lettered numbers were issued in 2010 rather than 2009. The same is fact for the Liberty Bell.
4. I assume the use of w1 and w2 indicate the latter is bigger than the former, and I further assume there may be no correlation when the same technique is used for a different issue. The window sizes should be tabulated in the appendix.

Dan Undersander, editor of the catalog, replied:

Thank you for your comments. I will give an answer below for each question but also want to generally comment that I think society members need to have discussion over the next couple years and decide how they want things listed. We struggled with whether or not to list all of a similar indicia (stamp) together or list items as they were issued. We also struggled with how much back printing to include in the catalog number (recycle logo, cradle-to-cradle logo, SFI logo and/or differing positions of each). Having worked with the catalog, I realize that there is no one right way, and different members will want things in different order.

I agree that it is not too late to change the numbers if there is a consensus of the membership and have encouraged the editorial committee to continue to discuss the above issues with the membership and see if a consensus can be reached. Here are my answers to your questions:

1. We assigned the numbers before we had a copy of the Scott catalog and simply did not go back to check what they had done. We note that some previous listings do not follow Scott order due to differences in ordering philosophy. (We have ordered more consistently by date of issue.)
2. We actually did follow the stated criteria and list a major new number for each different recycle logo but not when the cradle-to-cradle logo or SFI changed. Perhaps this should be re-evaluated - should each different combination, order, color and size of back printings be given a new number? (Some said yes, some said minor number and some said no.)
3. Again, the issue is: do we want all of the same stamp designs together (as Scott usually does) or do we want items by date of issue? The 2010 issues came out after we had gone to press.
4. 'w1' and 'w2' are defined in a box alongside each issue where they occur and mean different things for different issues. This numbering system is defined in the introduction to the catalog. We decided to use this approach to indicate differences within an issue where they occurred and then use 'w' where only one type occurred within an issue. We felt that this was overall clearer than carrying a myriad of abbreviations for different window types (w, ws, wc, wd, and then abbreviations for square windows, large windows, etc). Note that an issue with 'w' may have had any material and size/shape window but only one type is known within that issue. So if you have a window envelope, whatever type it is the only type known on that envelope.

Thank you again for your questions/comments and I will pass them on to the editorial committee for future consideration. I hope that these responses have been helpful but encourage further discussion among the membership on these questions.

Unlisted British STO Post Cards

John Jennison wrote:

Latest journal arrived and as always full of interesting information. On page 48 you illustrate a couple of GB GV PTPO postcards. The double impressed halfpenny card is listed in Huggins & Baker under CS64, 65, 66 - the numbers representing the different sizes. I have just purchased the unregulated size - none of these are common. I have never seen the UPU one and a halfpenny card with the old arms in this form - only with the garter arms. As you write, it is not in the catalogues.

Wayne Menuz responded: In 2010 an 11 page booklet was issued by the Postal Stationery Society of Great Britain that contained corrections and additions to the catalog. One of the corrections was to indicate that CS64-66 are reply cards, each with the 1/2d stamp impression, not single cards with two impressions. I had originally thought my item was CS64 also, but with the correction, it became an unlisted item.

There are many, many corrections, and all users of the catalog should amend it with the corrections from the booklet. The update contains all the known corrections at the date of its issue, so anyone having the first corrections list should disregard it. Anyone can download it for free from the PSS of GB's website www.postalstationery.org.uk.

John Jennison responded: Thanks for your response. I do have the 2010 corrections and on page 6 it does mention about reply cards but it just doesn't look right. On page 13 of *The Postal Stationery Soc. Journal*, vol. 18, #2, May 2010, you will see CS65 illustrated as a *printed paper rate* postcard.

CANCELLED USA Postal Cards

Ed Ferber writes:

I would like to contribute to Cary Finder's article in PS #374 - pg 148 about redeemed postal cards by the USPS. I have examples of the following to add to the list shown in the article. I hope this helps improve the compilation.

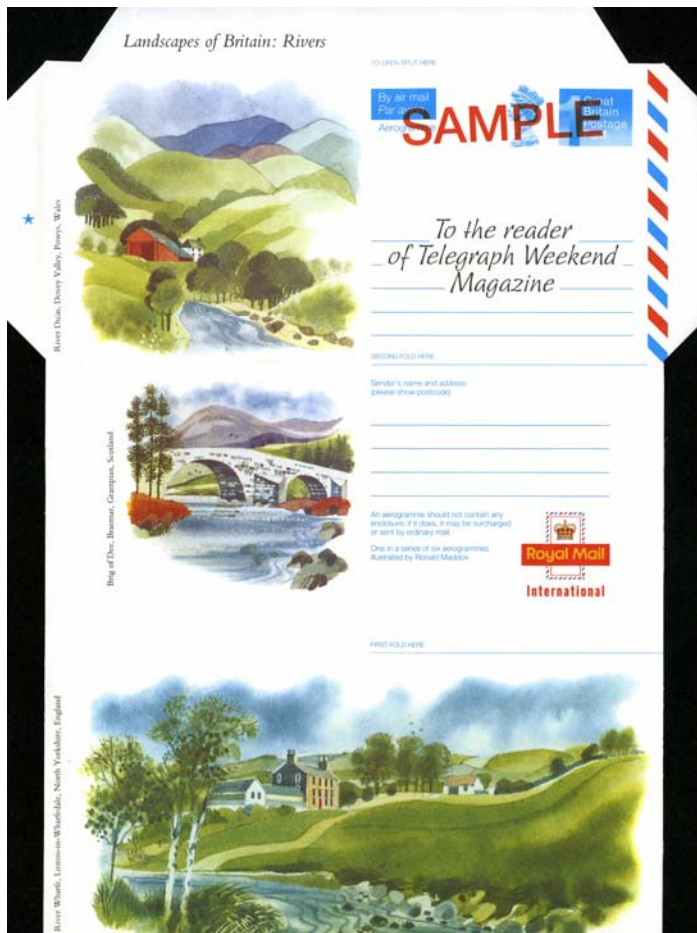
UPSS	Cancel Type	Color	Date
S63- type 1	2 - vd	B	n/a
R14	1 - h	R	OCT 27 53
R22A	2 - vd	R	OCT 27 53
M27 or R27	2 - vd	B	n/a

Great Britain Sample Aerogram

Jerry Kasper writes:

I ran across the GB Sample Aerogramme that I recently mentioned to you. To me this is a very fascinating item. The printing plates are essentially identical in large parts, but then there are small differences throughout. Note that the issued copy has "Printed at the House of Questa Limited for the British Post Office". The Royal Mail International name and Emblem are smaller on the issued copy with 22.5 mm vs. 26 mm for the word "International". The colors are cleaner and more attractive on

the issued aerogramme. The sample is printed on heavier paper with a coarser feel. I'm trying to remember what was said about this when I picked it in the UK. It was folded in thirds as it would be for mailing, but the flaps were not folded over. It was included in the magazine as distributed.



Front Side of "Sample" Aerogram

An aerogramme should not contain any enclosure: if it does, it may be surcharged or sent by ordinary mail.

One in a series of six aerogrammes illustrated by Ronald Maddox

Printed at The House of Questa Limited for the British Post Office

Issued Aerogram

An aerogramme should not contain any enclosure: if it does, it may be surcharged or sent by ordinary mail.

One in a series of six aerogrammes illustrated by Ronald Maddox

Sample Aerogram

Comparison of Main Differences Between the Sample and the Issued Aerograms



Pictorial Aerogrammes – the attractive way to write abroad.

Dear Reader,

Have you tried Pictorial Aerogrammes yet? As you can see, they'll really brighten up any letter to your friends and family abroad.

There are six different Pictorial Aerogrammes in a pack, each one capturing a different aspect of Britain at its best. You'll discover inspiring gardens, tranquil rivers, imposing mountains and historic landmarks. And they all add up to making writing abroad better and brighter than ever.

They're just as convenient to use as normal Aerogrammes and postage is pre-paid to anywhere in the world. What could possibly be easier?

You can buy Pictorial Aerogrammes for just £2.99 at your local post office right now – but you can save 30p with the coupon below.

So make your next letter abroad a Pictorial Aerogramme – it'll show everyone what they're missing.

Yours faithfully,

Mark Thomson
Mark Thomson
Royal Mail International.

PS Don't forget to drop a line or two to the folks abroad!



Reverse Side of "Sample" Aerogram

Here is a note from Wikipedia: *The Daily Telegraph* launched its first Saturday colour magazine on 10th September 1988. It was called the "Telegraph Weekend Magazine" and contained features and regular items on shopping, homes, fashion, food and drink.

This sample was distributed some time in 1990 or 1991. The original aerogramme was issued on Aug 1, 1989. It is the only copy that I've ever run across. In some ways it is akin to the 1930 Guatemala form. But, this has a coupon which has an actual well-defined value of 30p.

USA Postal Cards S44-19, S110a, etc.

Karl Klemmer wrote to Lewis Bussey:

Let me start by saying that you did a very fine job on the 2010 edition of our Postal Card Catalog and seeing cards in color makes a huge difference. I hope that you will agree to do it again for our 2015 Edition. Kirk told me that you still have a regular job as an architect, but hoping that you feel inspired to do it another time. Here are my questions/comments:

1. I was surprised that the S44-19 card, after all my efforts in the past, did not get listed in the 2010 edition under (2) having sent you the scans (front & back) back in 2009. (ref. *Postal Stationery* #369, November-December 2009 issue, page 186)

2. How does one know if he has a S110a versus S109 since the stamp is missing? They are the same color and have the same bottom left.

3. I recently acquired a U.S. Government card (16-18394) that has no stamp (inducium) that says instead on the left of the card:
WAR DEPARTMENT / THE ADJUTANT GENERAL'S
OFFICE / WASHINGTON, D. C. / OFFICIAL BUSINESS
and on the right side it says:

PENALTY FOR PRIVATE USE / TO AVOID PAYMENT
OF POSTAGE, \$300

What kind of card is it and why is it not listed in our catalog. Thanks for all your efforts on behalf of our Society, it is greatly appreciated.

Lewis Bussey responded:

1. As for the S44-19 not appearing in the catalog, it slipped under the radar during my compilation of new information and formatting. I have noted it for the next issue.

2. The only way to tell the difference at present between S109 and S110 is by comparing the paper types (smooth / coarse) along with the fluorescent quality. Unfortunately we don't have a good description of the S110a cards listed, so a new example would need to be judged against one of the previous ones.

3. As for the "Penalty for Private Use" cards, they are legion, issued for governmental use from many departments. Our long standing policy is that we do not list them because they do not represent pre-payment for a postal service.

New Zealand Double Embossed Envelope

Stephen Schumann writes:

The number of New Zealand stationery items known with printing errors is extremely small, and most are from the later Queen Elizabeth issues. The November 1901 production of Stamped to Order envelopes for T. H. Hall & Co is cataloged in Samuel as CW5b, and is quite rare. The example shown below with a double embossing is likely unique.



Australian Sample Aerogram

Jerry Kasper writes:

A sample for a different purpose was made in Australia. To test public reaction to a new, larger format for aerograms, sample forms without postage value and overprinted SPECIMEN ONLY were distributed in February 1980. Adoption of this shape and size of form followed in November 1980.



Some Australia P. O. Issued Cards

By Wayne Menuz

There are many rare to unique items of Commonwealth of Australia postal stationery. Most of these are examples of Stamped to Order (STO, also called PTPO) items that were never sold over the Post Office counters to the public. Instead, these STO issues were prepared for private users, usually commercial firms, that sent their own paper to the government printers to have it stamped with the appropriate letterpress or embossed die. Some of today's STO rarities were made in miniscule quantities. Others achieved their exalted status because their survival rates were almost nil, often because they were printed matter rate stationery, i.e., "junk mail".

Regular post office issues, on the other hand, were normally issued in large quantities and their survival rates are relatively high, and thus, there are not many extreme rarities in this group. There are a few exceptions, and in this article we explore some of them.



Australia first issue post card, H&G 1, ASC P1, commercially used May 28, 1912 from Adelaide, displaying classic features of a Relief Printing Double Strike.

The first item is a rather ordinary looking example of the first post card the Commonwealth of Australia, issued April 1911. Let us first review the creation of this issue.



South Australia H&G 3 printed by J. B. Cooke in Adelaide in sheets of 36 – size 130x90mm.

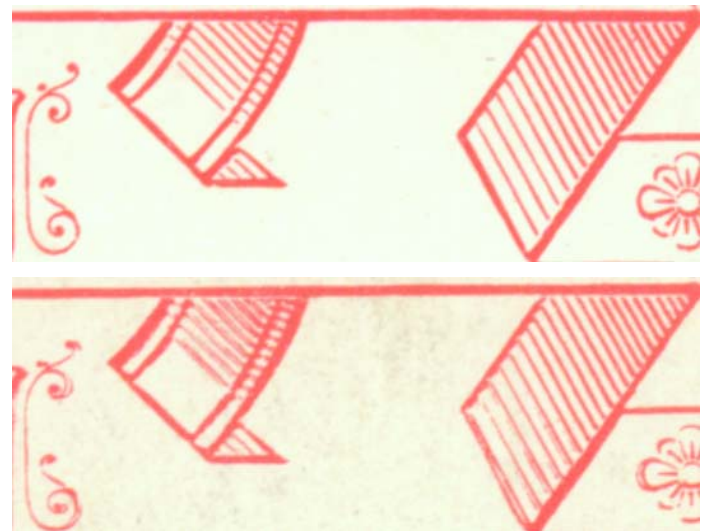
The general shape of the central formular portion had been previously prepared by the printer J. B. Cooke for South Australia post cards. When he relocated from Adelaide, South Australia to Melbourne, Victoria to become the Commonwealth's printer, he continued to produce S. Australia's postal stationery.

After the financial consolidation effective January 1, 1911, Cooke was finally able to reduce the number of electros he had to carry in inventory by printing a card that would be used throughout Australia. It employed a full-face stamp design of King George V that was engraved by Samuel Reading. It is the first Commonwealth postal item issue except for the 1902 postage due stamps.

The formular part was taken from the S. A. card by merely replacing SOUTH AUSTRALIA with AUSTRALIA, and replacing the British coat of arms with that of the new Commonwealth.

The plate was made by producing electros for the formular coat of arms portion from a master zinc line block that had been prepared photographically and by stamp electros from Reading's master die. A total of 32 of each would have been locked into a printer's chase, which then would constitute a relief (also called "letterpress") printing plate. The process of making the electros would have entailed placing a soft lead mould block over a master die, and striking it under great force with a plunger. This would transfer the design into the lead, which would then be faced with zinc to provide a hard printing surface. This process would have been repeated 32 times for the stamp indicium and 32 times for the formular portions to produce the clichés

If in the striking process the collar, surrounding the lead block and the plunger, is a bit larger than the lead mould, or if the base shifts slightly, a "double strike" can be caused by the bouncing of the plunger that hits the lead mould a second time slightly shifted from the first strike. The result is the duplication of some of the relief lines. When that mould is made into a zinc coated cliché and placed into one of the 32 positions on the plate, all impressions from that position will show the doubling of those lines.



Above are enlargements of the scroll to the right of the Australian coat of arms of a normal card (top) and the card

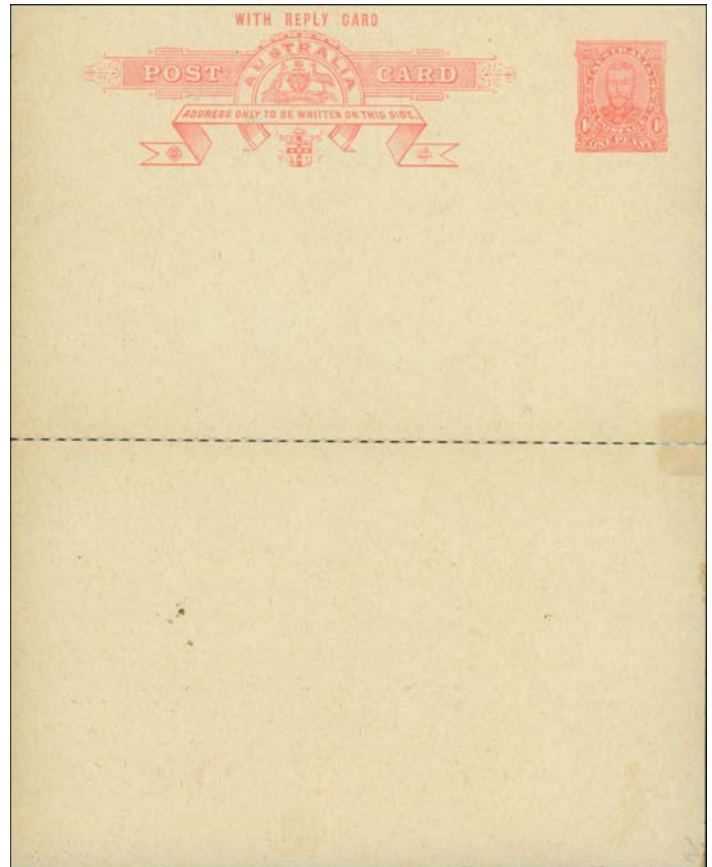
shown at left (bottom). The lower example clearly shows doubling of many lines, especially evident in the diagonal lines, but also seen in the flower pedal at right and the arabesque lines at left.



The above enlargements of the central coat of arms portions show the normal at top and the double strike card below. The letters in AUSTRALIA have doubling to their right side lines on the double strike card. Additionally, the top spandrel has weak semicircles, which could mean the lead slug was slightly tilted when first struck with the plunger such that it struck the master die at an angle. Then the plunger continuing its travel downwards would have caused the lead mould to slip so as to be level, and that caused the second strike.

I have examined perhaps hundreds of examples of the first issue card, and this is the only example I have found. I have not found any reference to it in the scanty literature that exists about this card. John Sinfield has recently informed me that 3 other, less distinct double-strike clichés were in the plate of 32 cards. Cooke modified each position to produce H&G 3 cards, and he replaced the defective clichés when doing so.

The next item is well known as it is listed in Ascher, H&G and the ASC catalogs. It is the reply card companion to the first issue Australian post card, and it incorporates the same design with the addition of "WITH REPLY CARD" and "REPLY CARD" above the coat of arms. The message and reply cards are printed on opposite sides, and are rouletted in between. A total of 13,440 were printed.



The example shown above illustrates the card stock, which is a glossy white on one side and an unsurfaced buff on the other. The above example has the message side printed on the white and the reply on the buff side, but I have seen an example printed the other way. While it has been suggested that this card was issued in one or two post offices, there is no evidence that it ever was. At the time, the individual states' post offices had an overabundance of their own reply cards, and they would have had no reason to order any of the new Commonwealth issues from Melbourne. There are none that are known used. I believe

that the four or five copies in collectors' hands today all came from post office archives. In any case, it is one of the most sought after items of Australian post cards.



This brings us to the next item. As noted in John Sinfield's article "1917 Reply Obliterated Postcards" in the March 2002 issue of *Philately from Australia*, the Australian Postmaster General, due to poor public demand, decided in October 1916 to discontinue the supply of reply postcards, and ordered all remaining stocks of the individual states' reply cards to be sent to the government printer in Melbourne. These returned reply cards, as well as the unissued Australian reply cards, were separated, and each half was overprinted to obliterate all references to "reply card". These cards were subsequently reissued as single cards.

This was at a time when the stocks of suitable cardboard for producing post cards was running low because World War I interrupted supplies from the source in Great Britain. The quantities of reply cards were noted in John Sinfield's article, and their H&G catalog numbers for those that they list are shown in the following table. The last two columns record the number of examples known to exist today.

	H&G	Quantity	Known M Half	Known R Half
New S. Wales		380	0	0
Queensland		3,014	6	2
S. Australia		9,180	2	0
Tasmania	14, 14a	6,820	12+	16+
Victoria	33,33a, 34,34a	3,188	12+	14+
W. Australia		750	7+	0
Australia	8A,8B, 8C,8D	3,978	3	0

The H&G stock, which emanated primarily from the Dr. Walton Mitchell collection, did contain one example of the unissued Australian reply card. However the H&G listing for the Australian overprinted reply card is a theoretical one, as the editor, Edward Fladung, had no access to any example, and based his listing solely on reports of the existence of overprinted cards. He therefore assigned four numbers, one each for the message and the reply card on the white side, and one each on the buff side.

As noted in the table, only three examples of the severed and overprinted message card are known, two mint, and one used.

Literature Reviews

By Wayne Menuz

(Illustrations of all publications: 25% size. All publications are in English unless otherwise specified. Shipping price to USA destinations.)

Die Bildpostkarten der Schweiz 1924-1964 Motivhanduch [The View Postal Cards of Switzerland 1924-1964 Thematic Handbook]. Published 2010 by Schweizerischen Motivsammler-Verein and Schweizerischen Ganzsachen-Sammler Verein [The Swiss Thematic Society and the Swiss Postal Stationery Collectors Society.] Edited by Dr., Ernst Schlunegger. Perfect bound softcover, 5.8 x 8.2 inches, 359 pages, color illustrations, unpriced. It is in German. Available from the editor, es-ez@bluewin.ch, for 35 SF plus postage. PayPal accepted.

Beginning in 1924 and ending 40 years later, the Swiss post office issued postal cards with views at left, and occasionally, on the back side. Primarily they are "tourist" pictures of country, village, city, Alpine, and similar scenes. A few separate issues have illustrations from the postal museum's significant holdings, postal buses, etc. The scenic views all have text underneath that states the name (the city, the Canton, the scene's subject such as "Post Office Bus", the lake, etc.), sometimes followed by an additional phrase with more information. By my count, there were 42 different post card issues (by Zumstein catalog number), not including sub-numbers such as perforated cards sold in booklets or in vertical strips. Each had from 1 view to a high of 490 views. The total, by my count, were 2,498 cards/views. For Each catalog number post card, the Zumstein catalog lists its views in a table, arranged alphabetically by the text underneath.

The main section of this book (311 pages) compiles the views in alphabetical order of the main place name, starting with the village of AARAU and concluding with the town of ZWEISIMMEN. For each a list is provided with stamp design, issue date, the full text associated with the name, the Zumstein post card catalog number, and finally the Zumstein specific view catalog number. Each view is illustrated, and there is a short explanation of the main features illustrated in the view. For example, there are 5 different views with AARAU, two of which have additional text following the name. One view exists on two different post card issues, so there are a total of 6 views with AARAU. This book provides an explanation of the main buildings, churches, bridges, rivers, etc. shown in the various views.



For those who many not have a Zumstein catalog, there is a section in the back that enables one to assign the catalog number by means of cross-referenced illustrations and descriptions. The whole arrangement is quite easy to use, even if one is not fluent in German, but of course, the book's main utility, namely, the explanations of each view, necessarily requires some fluency. All in all a nice work, and certainly a boon to thematic collectors (if they read German.)

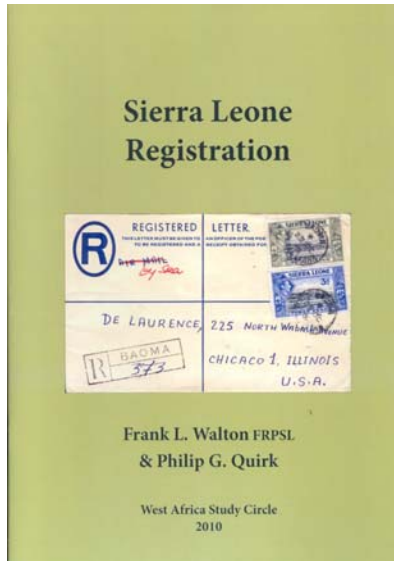
Sierra Leone Registration (Second Edition) Published 2010 by the West Africa Study Circle, edited by Frank L. Walton and Philip G. Quirk. Saddle stitched softcover, 8.2 x 11.7 inches, 48 pages, black and white illustrations, unpriced. Available from the WASC, Ian Anderson, 57 Manse Road, Edinburgh EH127SR, UNITED KINGDOM for £6 plus £2.50 surface postage, or £4 by air. PayPal accepted at wasctreasurer@aol.com if £1 additional included.

All aspects of the registration service provided by Sierra Leone are

covered. There are five chapters: a historical introduction, the postal stationery, the oval handstamps, the boxed handstamps, and the registration adhesive labels. The booklet concludes with an Index that consists of a table with post office names arranged alphabetically and check marks for which used oval and/or boxed markings and/or labels. This review is confined to the four pages devoted to the postal stationery registration envelopes.

There are three sections in this chapter. The first provides a short introduction and the second a list of envelopes known with SPECIMEN' overprints, including quantities issued. The listing is in H&G catalog number order.

The third and main section is a listing of issued envelopes, in a table format. The headings are: H&G #, the editor's subset numbers for varieties and items issued subsequent to H&G, the date the printing order was sent to the colony, the stamp design, the denomination, the stamp color, the paper color, the envelope size, the earliest known date of use, and the latest known date of use. This section is not illustrated, but the table provides sufficient information to enable ready identification even if one does not have an H&G catalog at hand.



The listing is useful for the earliest known date compilation, and for the listing of the ten items issued after H&G. Also worthwhile are a number of varieties in the letterpress text settings. However, the stationery is not treated to the same degree as the other chapters, in that the quantities printed, the dates of each delivery, etc. are not provided though they are available from the De La Rue Day Books. Still, well worth the modest price even if you only collect the registration envelopes.

Catálogo de Enteros Postales de México [Catalog of Mexican Postal Stationery]

Volumen I: 1874-1894, 273 pages

Volumen II: 1895-1899, 221 pages

Volumen III: Siglo XX. [20th Century], 310 pages.

Published 2010 and edited by Arturo Ferrer Zavala. Perfect bound hardcover, 6.6 x 9.5 inches, color illustrations, priced. It is in Spanish. Available at www.filateliahobby.es at €50 for each volume plus postage. Contact Jorge Castillo at jorgecastillova@gmail.com for details.

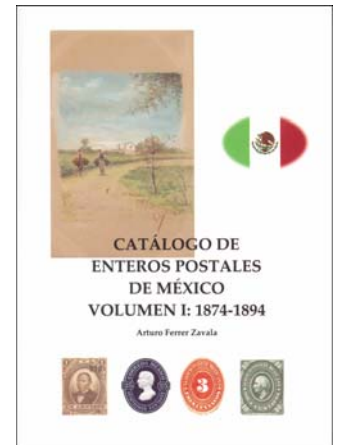
The postal stationery of Mexico is very complex. The majority was locally printed. The envelope blanks were mostly purchased from British or USA companies and stamped in Mexico, and exist in a vast array of knives, watermarks, and/or embossed manufacturer's names under the flaps. The letter cards and post cards are even more complex, as most were done by letterpress from individual type. There are often dozens of similar looking items that have separate catalog numbers. The 1928 Ascher catalog reduced the complexity by using tables and crisp descriptions. The Elmhurst Philatelic Society's catalog of the 1950's essentially followed the Ascher model but included full size illustrations of all items. But its best innovation was the separate listing of all similar features into their own sections, such as: envelope knives,

envelope linings, corner cards, and for the post cards, grouping similar designs and pointing out the differences. Since the catalog is loose-leaf, each section can be consulted while simultaneously checking the main catalog listings. Even with this user-friendly approach, I often see items misdescribed on eBay and in dealer's stock. The H&G catalog essentially follows Ascher but without tables, and is much more difficult to use.

Arturo Ferrer Zavala therefore had a difficult task ahead of him when he decided to write a new catalog, even with the utilization of color illustrations and computer aided composition. The catalog listing tables in the EPS catalog are replaced with extensive narrative. Unfortunately, page after page of text, with inset enlargements of varieties and types, make trying to locate the catalog number of most items an impossible task. And, unless one reads through to the end of each issue, it is likely one will miscatalog an item because some additional detail of a similar item with a different catalog number is located some pages away.

To aid the user, the illustrations that are intended to show the main catalog numbers are surrounded by a double-lined, thick black border. These are supplemented with others without the border, but with a background shadow on two sides such that the items seem to float over the page. These are primarily items selected to show outstanding usages. These are outstanding gems, and wonderful to see, but they add more complexity to a work that needs to strive to simplify wherever possible. While the illustrations are clear and have good color rendition, most have been excessively cropped on two, three or four sides, and this results in partially cut-into stamps, clipped borders, etc. The envelopes are illustrated full size, rather than just the stamp indicium, resulting in much useless white space and compelling the user to trod through even more pages to try to find an item he wants to look up. Showing just the stamp indicia from otherwise blank envelopes reduces clutter and excess pages.

The catalog provides useful tables of known district names/numbers overprinted on the early stationery, taken primarily from a privately published booklet by Peter Bamert and the late Karl Schimmer. Another nice feature is that some of the background information from government archives are provided for the first time, including quantities printed for a few of the issues.



Each item is given a rarity code from A to E that combines mint and used into one code. To be useful, these two conditions have to be separated.

The catalog mentions and illustrates a few examples of the telegraph cards and the express company envelopes, but does not catalog them. Omitted are International Reply Coupons, postal money orders, and prepaid envelope boxes for sending cassettes.

The catalog illustrates a large number of items with privately printed advertising, notices, pictures, etc. Such items are, at best, of secondary interest to a stationery catalog, and their inclusion scattered throughout the catalog tends to hide the actual catalog listings which are already hard to find (because of the narrative approach) and the complexity of the subject.

In summary, the catalog does contain some new and useful information, but its hefty price and user-unfriendly listing method will probably result in the EPS catalog continuing to be the catalog of choice for collectors of Mexican stationery. Still, it does contain a lot of pictures of interesting usages of Mexican postal stationery, which has its own merits.

officers of the British army. The blue triangle in the lower left corner indicated that this was the so-called "privilege" type which was not subject to censorship at the base unit. The sender had to sign the honor pledge on the reverse side. It is printed in blue, and has a control number on the back flap reading M.I.P. - 3289-2-G-G 38 - 9-4-45-25.00.00.

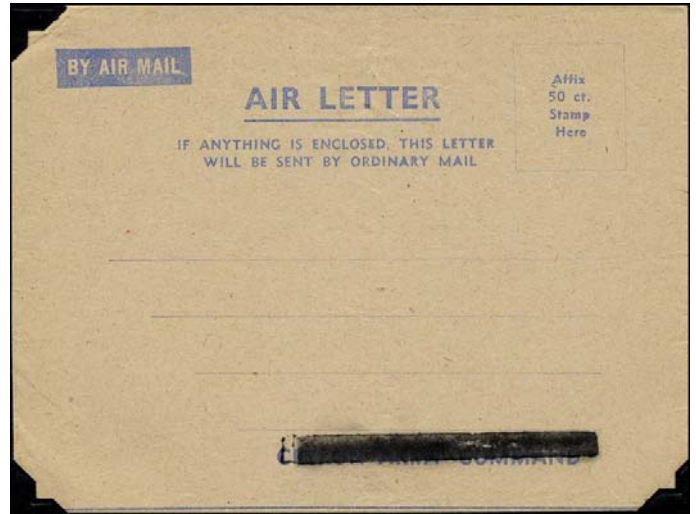


Figure 115. Kenya, 1944 fore-runner. This sheet was issued for civilian use. It required an adhesive stamp of Kenya of 50¢ for franking. Originally this sheet was printed for military use for airmail sent to Ceylon. Blue printing on brownish paper. The original printing "Ceylon Army Command" has been hidden by a black bar overprint.

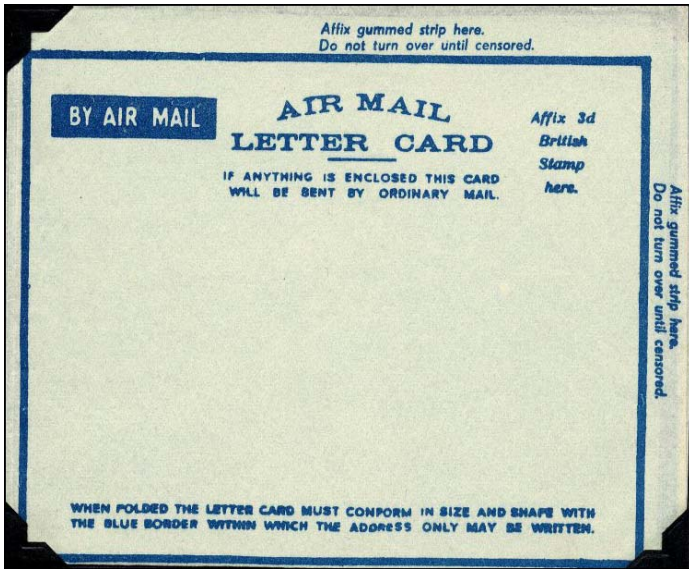


Figure 113. East Africa, 1942, military air letter sheet fore-runner. Printed by the Southern Rhodesia Survey Unit in Nairobi, Kenya. Printed in deep blue on white paper with a blue overlay on the inside. A British 3 pence stamp was required for franking

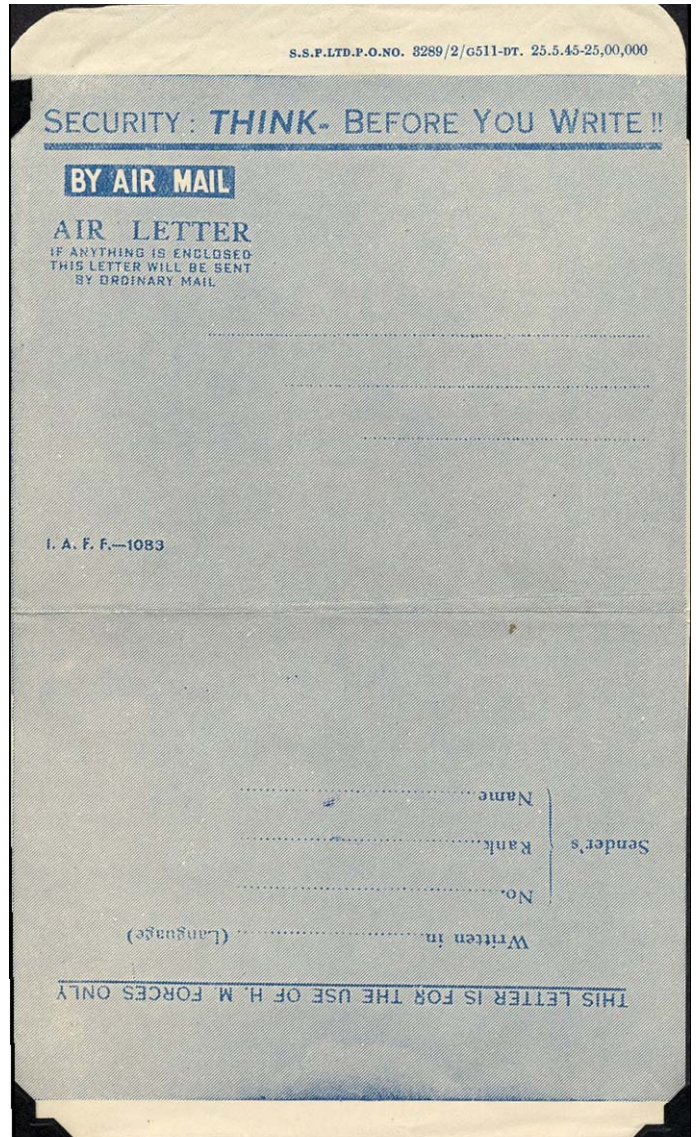


Figure 116. India, 1945. Printed in India for use of British forces

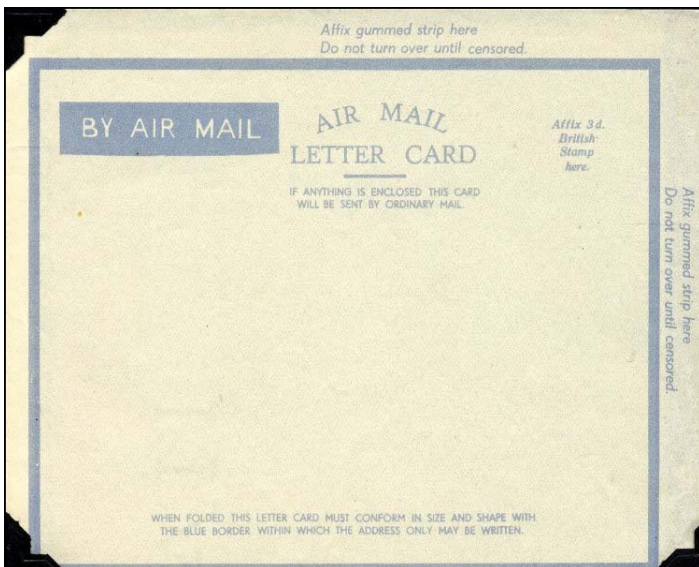


Figure 114. East Africa, 1941 September, military air letter sheet fore-runner. Printed by the Southern Rhodesia Survey Unit in Nairobi, Kenya. The words "Gt. Britain" on the address panel have been eliminated. Blue printing on orange paper. A British 3 pence stamp was required for franking

stationed in India. Very similar in design to the 1944 issue but with the words "Air Letter" on the front Panel moved from the center to the left. Printed in blue on creamy white, with control number S.S.P.Ltd.P.O.No. 3289/2/G511-DT. 25,5.45-25,00,000.

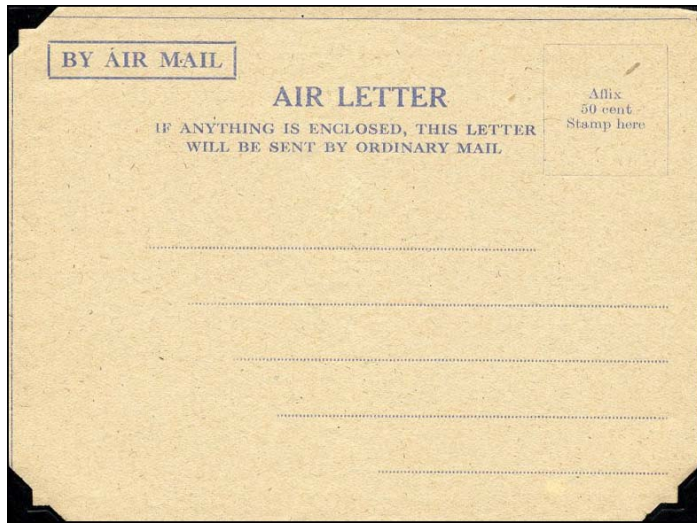


Figure 117. Tanganyika, 1944, fore-runner. Special air letter sheet for civilian use. This form required a 50¢ adhesive stamp of Kenya for franking. It is printed in light blue on brownish orange.

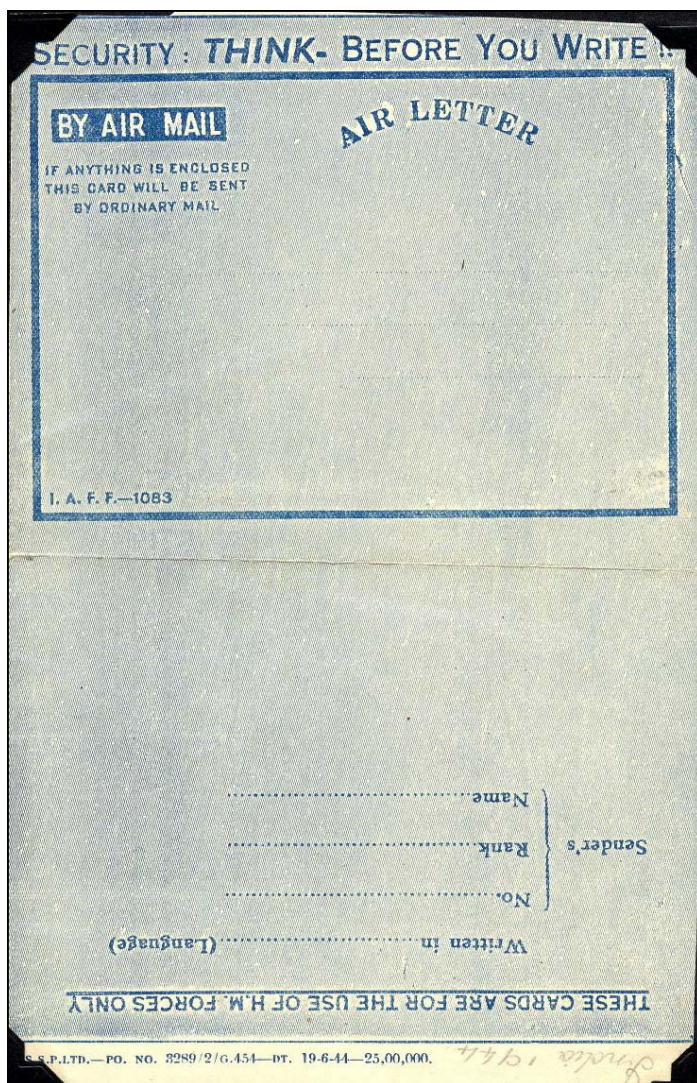


Figure 118. India, 1944. Printed in India for use of British forces stationed in India. Printed in blue on creamy white, with control number S.S.P.Ltd.P.O.No. 3289/2/G454-DT. 19-6-44-25,00,000.



Figure 119. North Africa, 1942-1943, British naval issue. Regular air letter sheets were used and cancelled with a special "Postage Paid": cancellation in red. The sheet is blue on cream white.

This concludes the thirteenth and final portion of the article.

UPSS Sales Circuits

UPSS members are welcome to participate in the Sales Circuit for USA Possessions and Foreign Stationery circuits are available. (The USA circuit is currently not in operation.) This is an excellent opportunity to see material in the comfort of your home, as well as an easy way to dispose of those duplicates that have been sitting around your shoeboxes and just gathering dust – turn them into cash, and maybe help another collector fill a wantlist. For details, contact:

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MARKET REPORT

This is place to record recent retail, auction, and eBay sales of postal stationery. In general, the items shown here were sold based on their worth as postal stationery rather than having added adhesive stamps, special postal history or rare cancel premiums. Prices are shown in US\$, converted at the time of sale if sold in another currency. Some prices are exclusive of an additional buyer's auction commission, and/or sales tax or VAT which can add 15-30% to the hammer price.



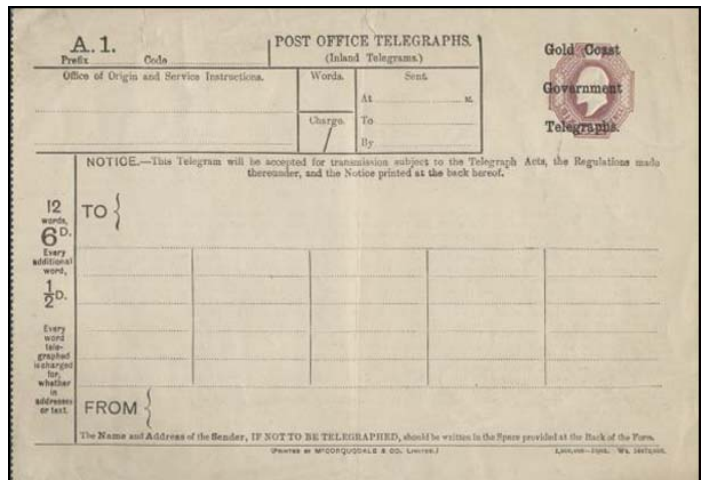
French Polynesia 20F aerogram of 1972. Sold 2011 on eBay for \$251.15. It is priced mint in the ACEP catalog, 2001 price supplement, for €250.00.



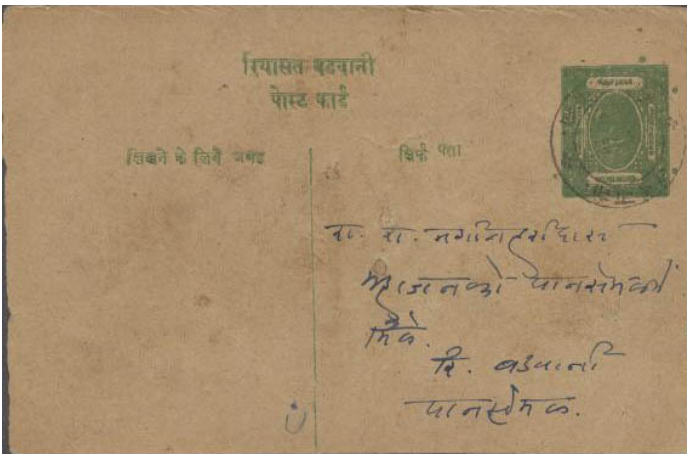
China post card with Waterlow & Sons salesman's specimen overprint, H&G 2, HAN 2. Sold 2011 on eBay for \$20,000.00.



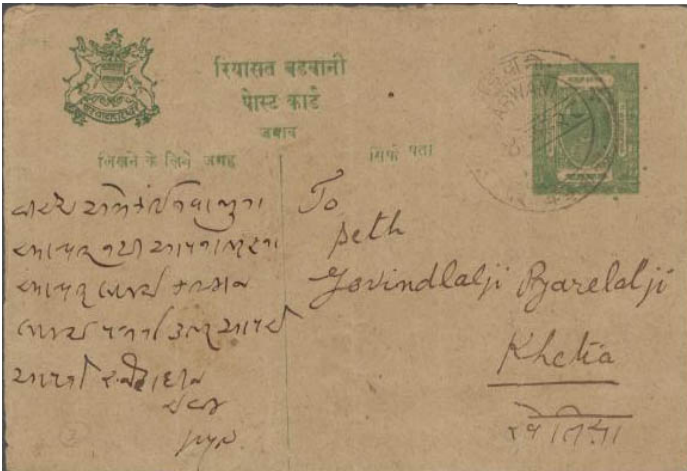
USA Exhibition Postal Card set of 12, UPSS EX62-73. Sold 2011 on eBay for \$305.00



Gold Coast telegraph form, H&G H1. Sold 2010 at Gartner Auction for \$2,228.00



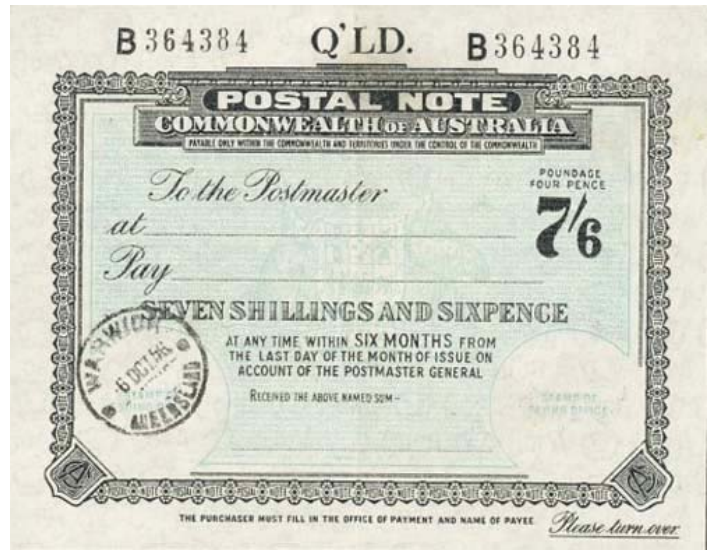
Barwani (Indian Feudatory State) Deschl catalog C1. Sold 2010 at Gartner Auction for \$6,300.00. It is used Feb 1927, making it the earliest of any recorded postal stationary item from the state, and it is listed as unique in Deschl. The smooth top edge indicates that this is a true single card.



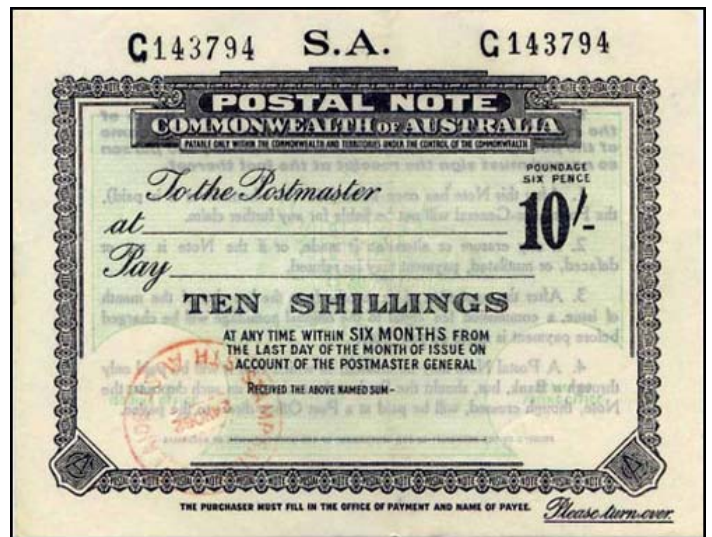
Barwani Deschl C3 (coat of arms at upper left.). Sold 2010 at Gartner Auction for \$5,040.00. The top edges would indicate this to be a one-half of a reply-card (both M & R halves are identical.)



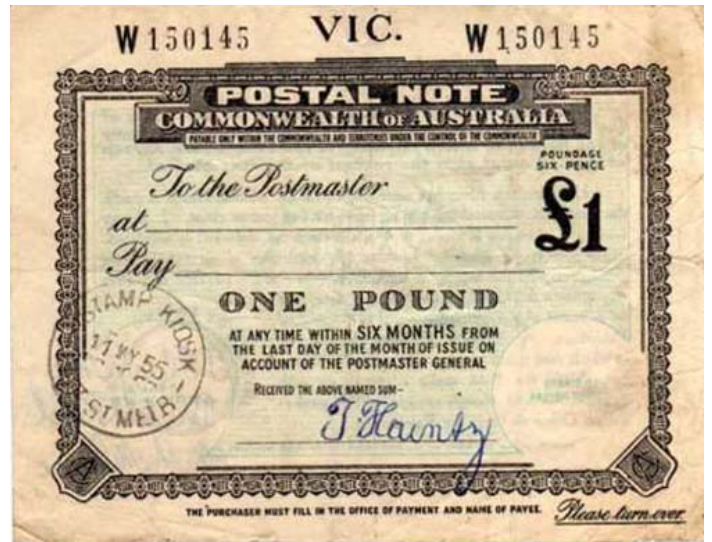
Straits Settlements post card H&G 18 – the obsolete 4¢ Labuan card overprinted for use in Straits Settlements and surcharged 3¢. Sold 2010 at Spink Auction for \$1,326.00.



Queensland Postal Note, issued 1956. Sold 2011 on eBay for \$180.00.



South Australia postal note. Sold 2011 on eBay for \$130.85.



Victoria postal note issued 1955. Sold 2011 on eBay for \$71.95.



Labuan 4¢ post cards. The top example used in 1882, one year after issue, and the bottom example used in 1895. Sold 2010 at Spink Auction for \$770.00 and \$624 respectively



Rhodesia post card, one of the 12 post office issued scenes of Victoria Falls, H&G 11a. Sold 2011 on eBay for 221.10. These cards are seldom offered, and are almost always used as, apparently, there were none saved by philatelists. This is one of

a small group offered recently. Some additional examples are shown below.

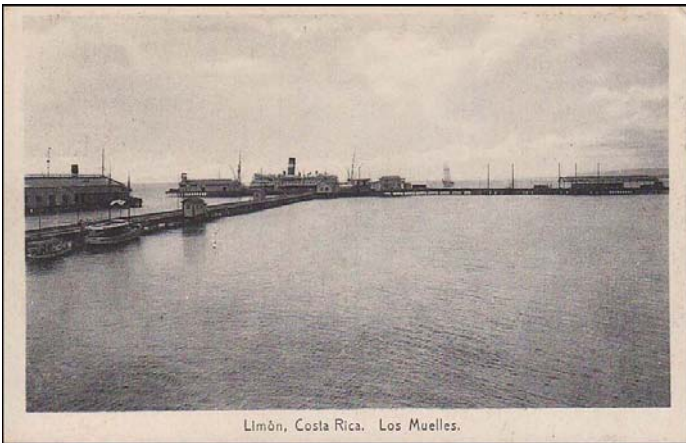


(top) Sold for \$181.75. (bottom) sold for \$210.25.

office in 1923, H&G 17. The stamp indicium is of a coffee plant. Sold 2011 on eBay for \$392.00. Below are three additional mint cards sold at about the same time.



Sold for \$338.00



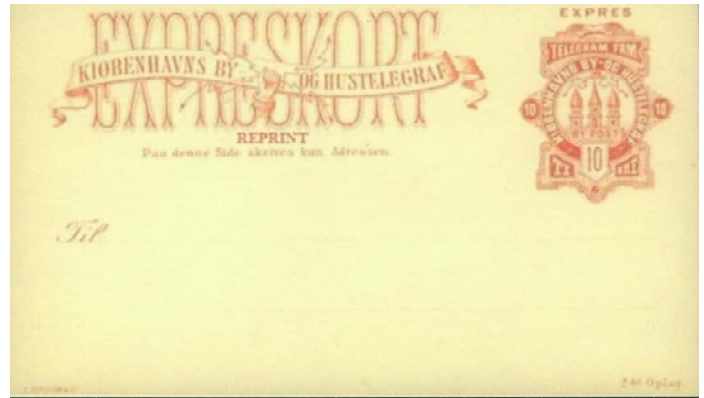
Sold for \$560.00



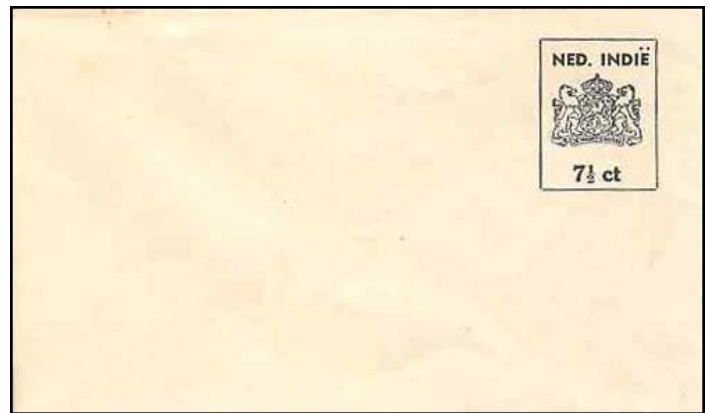
Sold for \$1,224.00

Counterfeit and Bogus Stationery

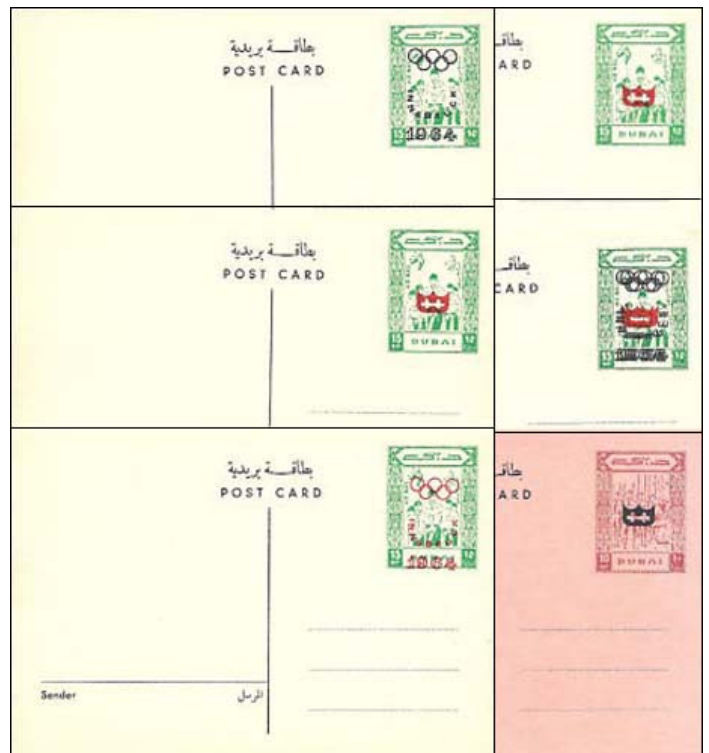
Below is a record of recent retail, auction, and eBay sales of fake postal stationery. These include counterfeits, which are imitations of genuine issues, and bogus items, which have no genuine counterparts.



Denmark Copenhagen local post, H&G M35. Sold 2011 on eBay as a “reprint” for \$2.00. This card is 169x98 mm, whereas the original is 135 x78 mm. The printing is an extremely poor quality color photocopy, but at least it has “REPRINT” added above the last text line. It is bogus in all aspects.

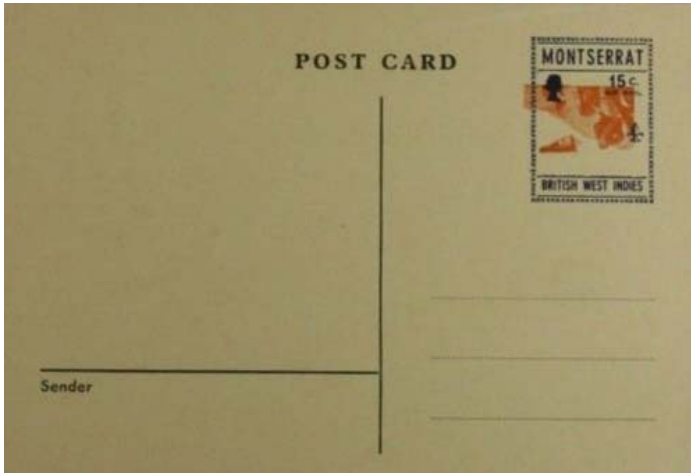
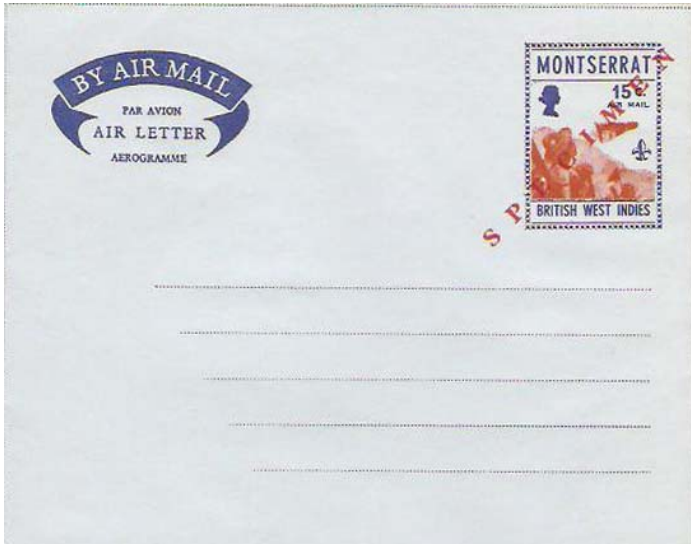


Netherlands Indies envelope. Sold 2011 on eBay for \$13 as an “unlisted” item. In fact, this is a well-documented bogus issue.



Dubai post cards with overprints for the Innsbruck Olympics, showing missing portions, doubling, etc. Offered 2011 as one

lot on eBay for \$165.00 but unsold. J From eBay member 4578221 from Binghamton, NY. As noted in PS #355 of July-August 2007, these are bogus in all respects.



Montserrat Boy Scout and spaceship aerogram (with SPECIMEN overprint) and post card (with inverted center). Offered 2011 on eBay for \$25 and \$246 respectfully, but both unsold. As noted in PS #354 of May-June 2007, page 88, these are bogus in all respects – this design was never associated with Montserrat, and in fact, the country never has issued any aerograms since it does not have an airport.



Ghana aerogram H&G FG6 with SPECIMEN overprint. Sold 2011 on eBay for \$10.00. The overprint is bogus.

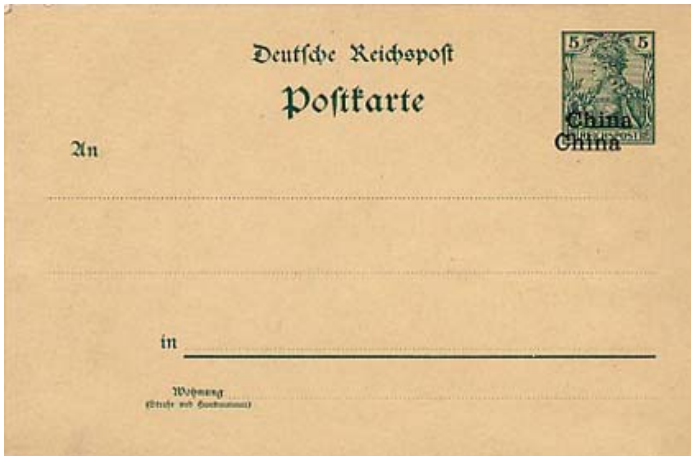


Idar (Indian Feudatory State) ½ Anna green post card and 4 Annas red-violet envelope. Sold 2011 on eBay for \$3.00 and \$4.75 respectfully. These are both bogus items, as this state did not issue any postal stationery. Apparently, some faker obtained a die used for the State's adhesive stamps and created some postal stationery.



Ethiopia post card with black overprint used to Hersfeld, Germany, H&G 6d. Sold 2011 on eBay for \$211.00. Since at the time of this issue the country was not a member of the UPU, all mail to other countries had to have adhesive stamps of some other country, usually neighboring Djibouti or one of the European countries whose consulates stocked their own stamps. All of the 1896-1905 post cards were only valid for internal

used. Thus, this card is a CTO example with a posthumous receiver CDS applied, and filled in address and message.



German Post Offices in China post card H&G R10, Michel P10 with double overprint. Offered 2011 on eBay for \$493.00 but unsold. Purporting to be a double overprint. The lower "China" is a slightly different font, most noticeable in the bottom serifs of the letters. On the faked bottom overprint, they are horizontal lines, whereas on the upper original, they are tapered.



Pakistan service post card of India surcharged and overprinted when the two countries separated, with a colorless embossed SPECIMEN vertically at left (computer enhanced in gray at center.) Sold 2011 on eBay for \$19.15. The embossing is bogus.

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FOR SALE: 390+ US envelopes U611//649 commercial usage VF+, unpicked many hand cancels & small NYS PO's. email for list. \$40 OBO plus shipping. Debby Friedman 10 Reddy Lane, Loudonville NY 12211 rbreuer1@nycap.rr.com [379M]

FOR SALE: Various Cuban stationery card sets 2000-2010 mint. Mint & used aerograms. Also taking orders for new issues. Email for list and prices. Mark Piper, 482 Joost Ave., San Francisco, CA 94127-2406. hurricanemark@prodigy.net. [380M]

LITHUANIAN POSTAL STATIONERY WANTED. Postal Cards, Envelopes and Letter Sheets as listed in Higgins & Gage. Picture Postal Card varieties as indicated in H&G. Used or unused. All pre-1946 Robert Shoemaker, PO Box 1046, Cockeysville, MD 21030-6046 [380P]

WANTED: 19th century U. S. Official envelopes/covers and penalty clause envelopes/cards. I will pay all postage costs. Buy or trade. Dennis Schmidt, 4325 Smallwood RD., Paris, TX 75462 or officials2001@yahoo.com [380M]

FOR SALE: Koi postal cards se-tenents - Mint block of 4 (two of each design) cut from sheet of 40. Original (2009) \$7.50; reprint w/Cradle to Cradle logo): \$5.00; One of each: \$11.00. plus \$1.00 postage within US, limit 3 of either per order. Lewis Bussey, PO Box 18674, Denver CO 80218. [381M]

SELLING: Postal Stationery of Canal Zone, Cuba, DWI, Hawaii, Philippines, Cuba, Ryukyu and USA. Coughlin's, 1269A Homestead Loop, Springdale, AR. 72764. Webstore & mail only, www.raylcoughlin.com/store, coughlin@raylcoughlin.com [381M]

WANTED: Philippines Republic Aerogrammes 1980 and later, new & used, especially value and ASEAN surcharged issues. Ed Carney, 5411 6th Avenue. N., St. Petersburg, FL 33701-7225, (727) 773-5779, edcarney1@verizon.net [381M]

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1. One ad per issue per member.
2. Ad will run for 4 issues unless fewer are requested.
3. Limit of 30 words plus name/address/email.
4. Ads must relate to postal stationery.
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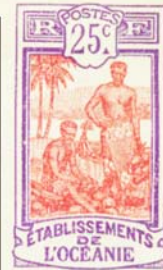


RARE AND UNUSUAL STATIONERY #64

French Polynesia (Oceania) Envelope

H&G B12

Right: B14



Left: B12



In late 1921 the island group of The Settlements of French Oceania issued a single envelope of 25c denomination. The stamp featured two Tahitian fishermen tending their nets and floats. It has a blue frame and a greenish-blue center, and is listed in H&G as B12

In early 1924 that envelope was reissued, with a purple border and a red center.— H&G B14.

The H&G catalog prices the 1921 issue at \$400 mint and used. The ACEP catalog price supplement of 2001 assigns €900 and €600 mint/used, and notes it is “extremely rare”. In the past 40 years or so, I have recorded one mint and one used example in addition to the above example.