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STAMP MEMORANDA.

*Relating to any and all stamps
ever issued in the*

United States, B.N.A. Provinces

AND

Sandwich Islands.

A. B. SLATER JR.

Box 1160, Providence, R. I.

1893.

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Stamp Memoranda.

Nov. 20, '93. Providence, R. I. Vol. 1, No. 1.

The object of this pamphlet is to put into convenient form for binding, such notes relating to stamps as I may acquire by experience, intercourse with collectors, dealers and others, from the pages of any publications, book or serial, or from other sources, to have them more handy for reference in compiling a check list of the adhesive stamps of the United States, British North American Provinces and Sandwich Islands, (in all their branches,) in form for the use of *advanced* as well as ordinary collectors.

This pamphlet does *not* aspire to the dignity (?) of a halo in the realms of philatelic journalism, for most of its articles will be copied from duly accredited papers, or referable to the page of book or paper for such are inconvenient to reprint, and will be an index of literature of interest or value on stamps of the countries above named as far as comes to my notice. While it is hoped

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that the matter presented from time to time may be of interest to some of my collecting friends, it is not given to instruct, for it is printed simply as a means of preserving bits of information for handy reference. Therefore subscriptions and advertisements will not be accepted but copies may be had gratis if addressed 1¢ envelopes are sent to cover postage.

No exchange list is expected, for if samples of papers are sent me I will subscribe for such as I desire.

Auction catalogues are desired, not only to bid from but for reference to all specialties worthy of note.

I shall always be glad to receive memoranda of anything relating to any stamps of English speaking North America or Hawaii and would be pleased to correspond with advanced collectors of such.



TO DESIGNATE A STAMP we must locate it in the sheet and then describe it. A SHEET is the entire unsevered block of stamps as received from the press after the printing

Completed. The sheet may be Single, Double, etc, or may be Paned. A *Single* sheet is one having no more than one impression from the same plate and contains the same number of stamps as appear on the plate or one. A *Double* or *Triple* sheet has two or three impressions from the same plate and has twice or three times the number of stamps that appear on the plate; a *Quadruple* sheet, four times, etc. A *Paned* sheet is one in which the stamps are arranged in groups instead of in a single block and may be produced by the engraving being so arranged on the plate, or by being a double, triple, etc. sheet with the several impressions well apart. For instance the current U. S. postage 2¢ carmine is printed in single four paned sheets of 100 stamps (10×10) to the sheet; the sheets being quartered for convenience in handling and counting before being distributed to the postmasters. The plate or one usually prints also its own number as "D No. 46," etc. If we take a sheet and begin at the upper left corner and letter the stamps horizontally from left to right and vertically from top to bottom (lettering each stamp independently if the sheet be paned,)

the corner stamp would be Aa, the second from top in the third column would be Cb etc., always placing the column letter first and so if the stamp in question be found in the lower right pane of a four pane sheet it would be specified for instance as Cb 1r, PL D D 46 thus enabling us to systematically designate without verbosity any impression from any part of any plate.



The description of a stamp must be systematized to be of any use where many varieties of stamps are concerned. To a philatelist, the first thing to note is the face value then the die, ink, paper, edge, gum, date when issued and suppressed and also in the case of the "advanced collector", the engraver and printers. The above points determined, but little remains to complete the description and further information is most likely to be historical. But to properly specify as to those points requires the sifting of a host of possible peculiarities, the principal of which are noted in the following.

The **FACE VALUE** admits of variation

an individual stamp only by alteration after printing. (and evidence of this would at once condemn the stamp as a "fake"), or by surcharging and as such are generally type set a systematic description of them must be specially adapted to each class of such make-shifts.

The DIE we understand in philately to be as much of the plate or stone as in printing, produces a single stamp. In plate printing as now generally employed, the stamp is engraved but once, making the *Master Die* from which by impression are produced the shop or *Hob Dies* which are in turn used to produce by similar process, the *Plate* used in actual printing. In lithography the design is drawn, or transferred from a *Cut* or its print, upon a smooth *Stone* in such manner as to produce a surface that will take ink of an oily nature while the remaining surface of the stone if wetted will not hold it. An ink roller passed over the stone then leaves ink upon the designed surface and lines only which in turn makes the print when the paper is pressed upon it. In surface printing a wood *Cut* or similar engraving of the stamp

is prepared and as many *Stereo* or *Electrotypes* made from it by the usual processes as are necessary to make the *Block* or *Plate* from which the stamps are then printed in the same manner as are the pages of an ordinary book, or the stamps may be simply type set like an ordinary tag or label. The **SHAPE** of the die impression may be square, rectangular, lozenge, triangular, circular, elliptical (seldom oval as that is egg shaped), etc., and if the contour of the design be ornamental, as of scrolls, etc., the shape would be called ornate rectangle or ornate lozenge as the case might be. If the design be other than a circle or regular polygon the letter *v* or *h* should be used to denote the direction of the longest axis, thus for instance the Home Bitiers medicine stamps would be called ornate horizontal rectangles, or as abbreviated, "or. h. rect." The **SIZE** of the die impression should be measured in millimeters and tenths, vertically and horizontally, and the vertical measurement in all cases given first, thus the U. S. '75 Periodical 84^c would be given as 35.5×24.3.

The **PROCESS** of producing stamp impres

sions may be *Plate Printing* as the U. S. Columbian stamps, *Lithographing* as the third and fourth issues of the B. & O. Telegraph Co., *Surface Printing*, whether simply type set or from electrotypes, as the Confederate provisionals of Fredericksburg, Va. and Lynchburg, Va., *Embossing* as the early issues of Saxony,* *Combination impressions*, as of the last two processes which is exemplified by the Newfoundland envelope stamps, or by *Hand Stamping* as the Baltimore envelope stamps. The

SPACING of the stamps refers to the distance between the impressions measured vertically from the bottom of one to the top of the next and horizontally from the side of one to the side of the next, thus the U. S. '75 Periodical 96¢ is said to be spaced 2.5×2.3, measurements always in millimeters and decimal and vertical invariably given first. If the spaces between the panes be measured, such measurements ought to be specified as "Parting Spaces." The STYLE OF FIGURE refers to the distinctive part of the design, generally the central portion and is usually a head, bust or full length figure or may be a scene, ma-

* Not Saxony but Sardinia '53 and Natal '57.

rine, land or chamber as in the case of the U. S. Columbian issue, or it may be a monogram, letter, figure or heraldic design. The **TYPE** of die is the general design except the central figure or *Subject* and the figures and words of value. Thus in the U. S. '90 issue the 1¢-8¢ inclusive are all of the same type.

The **Type** of die should be designated (in chronological order) by Roman numerals, the *Die* by the Arabic figures denoting the face value, ~~and in the case of the Match and Medicine stamps with initial of proprietor prefixed~~, and the **VARIETY** of die by affixed Roman letters, thus the U. S. postage 10¢ of '75 might be designated as Postage CXV10, the 5¢ of '75 as CXV5 and the 10¢ of '80 (work plate called "Plain Frame") as CXV10a and the 10¢ of '82 as CXV10b. In the case of varieties of the same original die, the distinctive differences that they are most quickly and surely **DISTINGUISHED BY** should be carefully noted and given in as few words as possible.

The **INK** used in printing is, of the essential points of a stamp, the most difficult to describe in any positive way. In the early

days of stamps, simple COLORS were used but now the mixtures are intended to be the most difficult of imitation; and again the colors are nearly all affected to a large extent by heat, sunlight and also in many cases quite powerfully by artificial lights of high intensity, so that new shades and colors of old stamps are constantly being discovered(?). Ignorance of the science of light and color is the cause of colors being so generally called by misplaced names, violet and purple, rose and pink, orange and vermilion even, being generally confounded, and the one who makes the greatest blunders is almost always the one who believes *he* understands it best. A thorough study of the Spectrum or primary rainbow colors is essentially necessary as a foundation for a real understanding of the subject.

The primary colors are easily distinguished but the binary are often difficult to classify and the ternary and more complex colors are only to be specifically and correctly classed by experts. It has always been palpably evident that for philatelic purposes some standard of colors must be had, otherwise all comparison by description is practi-

cally impossible. Color Charts have from time to time been brought forward but the false shades and unstable character of the colors especially if printers ink, have made them all nearly if not quite useless and many worse.

The only thing I have yet found that in any degree approaches the character and stability of colors necessary in a standard, is the sample book of water colors which is furnished by Winsor & Newton of London, England to dealers handling their goods. This is of course an expensive book but if made up with especial design for use for philatelic purposes, would to a large extent supply the need which now seems so nearly absolute.

The *Primary Colors* all have their own individual names as also have all of the *Binary Colors* when mixed in equal intensity, that is so that each of the components shall have a degree of effect equal to that of the other, though the amount of pigment necessary might be quite different. Many of the *Ternary* and higher mixtures also have their distinctive names and all will in description be treated by the same system. The SHADE of a color is its degree of inter-

ty and is made lighter by diluting with white only. If dense, that is entirely undiluted with white, then it is said to be normal and is made darker by the admixture of black only.

If any other color than black or white be mixed in, the original instantly loses its individuality by becoming one of the components of the new mixture. In any mixed color, for instance a binary, if one of the components has an excess of effect, that is predominates, the mixture is said to be of the *Cast* of that color, as in the case of a green which usually seen in the U. S. Postage '82 3¢ would be called a dark shade of green of blue cast which describes it definitely as is hardly the case when it is called a blue-green. The same type of 3¢ as issued in 1872-6 was more variable in color, appearing in dark, normal and light green of a slightly varying yellow cast.

In judging of the color of the ink, select if possible a spot where the color is solid, that is where the paper does not appear in lines or dots that are left bare by the design, for the color of the paper will modify the effect of the ink color on the eye and so bias the judgment. Also in surface printing note if the

ink is so thin as to allow its color to be affected by that of the paper showing through, for in any case the character of the *Print* may have much to do with the appearance of the ink. Note if the print be clear and sharp as from a new plate, or whether dull, rough or coarse, light or heavy, for it will be affected by the character of the ink and the condition of the plate and machine as well as the character and condition of the paper used and by no means least the ability and care of the printer.

Water colors are sometimes used in printing as in the case of Russian stamps, so it behooves the collector to be careful about soaking them. Such are called *fugitive* colors, a term applied also to those which fade easily by sunlight.

The PAPER used in stamp manufacture is an item which has been, until quite recently almost entirely ignored and even at the present day is properly regarded by but few cataloguers. Even the U. S. match and medicine stamps which appear upon five very distinct KINDS of paper are commonly catalogued as on "pink" and "white" papers only.

Variety in the paper may be in its body, color or surface. The character of the body of the paper depends upon the ingredients of the pulp as is shown in the case of the silk fiber, straw and manilla papers and also upon the method of treating the pulp during the knitting and finishing processes which is most readily observed by viewing the paper by transmitted light and often times by reflected light (at a very acute angle to the paper) and also by laying the paper over a black surface, particularly if the paper be quite moist. The principal pulp varieties of paper used for stamps are *rag*, *wood*, *straw*, *manilla*, *rice*, *India*, *silk*, *mince* etc. The first two are the most common, the next two are used mostly for wrappers, rice sometimes called *silk gloss* is, if genuine, not pulp made out a natural wood pith obtained from the tree in cylinders and shaved into rolls of the finest quality paper, found in Japan issue of '71, but is often used for proofs as is India paper which is sometimes prepared with a cardboard backing. Silk paper is exemplified in the U. S. two color document and proprietary stamps, mince paper is very thin and

tough and is shown in the issue of Turkey '63 and is somewhat similar to *onion skin* and *gold beater's skin* papers. Sometimes continuous *silk threads* are worked in as the paper is knit, the Swiss issue of '5 being an example. Native paper as for instance in the stamps of Cashmere '66, is generally distinguished by its very uneven thickness causing poor prints and is often rather coarse, quite the reverse of bond paper which is a very fine tough fiber paper of very uniform thickness but not always as smooth as some others, being of a parchment character. In knitting the pulp into paper, the principal varieties produced are *wove* and *laid*.

Wove paper is characterized by a very even body, generally by transmitted light showing through the whole area fine dots of light about as far apart as, or a little more than their own diameters as is very nicely shown by the thin Hawaiian envelopes. The principal subvarieties of wove paper are *pelure ribbed* and *moire*. Pelure paper is a wove paper which does not show the dots of light and is of a decidedly fibrous nature, appearing hairy when roughened. Ribbed paper

has fine elevated parallel lines or ribs on its surface making a fine corrugation found on many Canadian stamps and when the lines are sinuous or wavy, it is called papier moire and the surface of the paper presents the appearance of watered silk as seen in the Spanish issues of '75. Laid paper viewed by transmitted light is characterized by the entire area being covered by close parallel light lines of width generally about equal to the spaces between them and as an average about 16 lines to 20 mm. These are generally crossed at right angles by lines usually about 15 to 20 mm apart. If these last lines are diagonal instead of perpendicular to the first it is called *verge* paper. If the first lines are farther apart and the second lines brought nearer each other so as to form an area composed of squares, it is called *quadrille* paper. *Batonne* paper may be wove or laid out is distinguished by a series of pronounced lines spaced so as to show guide lines for writing if placed over a black surface.

In the case of laid paper give the number of light lines per 20 mm, for verge adding the angle, and for quadrille and batonne give in

mm the distance between lines.

Besides these straight lines which appear in laid paper, various designs are produced in any kind of paper by touching the wet pulp, as it is being knit, with the figure in wire or metal plate which holds the water at the places of contact and causes the body pulp to work away towards the parts that are drying more quickly thus producing *watermarked* paper, as the U. S. envelopes.

Paper may have colored fiber worked into it or may be colored throughout its body.

The COLOR of the paper should be specified just as accurately as that of the ink and as carefully examined for many times so called white papers are simply bleached and many tinted papers have been fraudulently treated to infusions of color. U. S. postage up

to 1851 and P. O. Dept. envelopes are frequent subjects for bleaching by the philatelic fraud. Evidence of chemical tampering is generally found in the TEXTURE of the paper which should be closely examined.

It may be hard or soft, firm or loose, fine or coarse, close or spongy, oil sized (as some U. S. revenue essays) etc.

In connection with the texture, the THICKNESS of the paper is an important item and should be measured in hundredths of 1 mm. care being taken to measure where the ink or gum will not interfere. For this purpose a micrometer should be used, a very nice one specially adapted for the purpose, being made by Brown & Sharpe Mfg. Co., of Providence, R. I. The condition of the SURFACE of the paper should also be noted. If the stamp is steel or copper plate work and the plate was not properly wiped clean, the surface of the paper will be *ink tinted* by the foul plate, same color as the print. If the colored lines are raised, it is probably a plate print, if depressed, probably a surface print, but if it is smooth and particularly if the surface have a slight waxy or greasy feeling and the print is not sharp but under the glass is rather ragged, it is probably a lithograph. Paper bleached in liquids will betray it in the surface even if it be burnished as is sometimes done. The surface of the paper may be enamelled or *glazed* as the stamps of the Roman States or the New York 3^d. This may be done in any color or the surface of the

paper may be colored without being glazed.

The **EDGE** of the stamp should be carefully examined. It may have been separated by cutting apart by knife or shears in the absence of any other provision, such being called imperforate, but stamps purporting to be such should be treated cautiously for unless they have very large margins on *all* sides or, what is better, are in pair or block, they may have been trimmed, having originally been perforated or perhaps rouletted.

Sheets of stamps are usually treated so that they may be torn apart with ease and certainty without mutilation, and this is provided for by making a series of disconnected cuts through the paper between the stamps.

The **SIZE** of the stamp is the length and breadth (or the diameter if round) measured across the stamp from center to center of the perforations or cuts, or edge to edge if unperf. and is given in mm., vertical first, and may show whether the stamp came from edge of sheet or pane and aids to determine if the edge of the stamp has been tampered with. There are many different styles of cuts used of which the most important are here noted.

Perforation is by a series of small usually round holes punched through and removing bits of the paper, pin perforation being where the holes are simply pricked as by running the paper through an unthreaded sewing machine. The size and shape of the holes should be noted and also the number in 20 mm.

Rouletting is a series of slits or straight cuts all in line and not only should the number in 20 mm. be counted but also note the length of the cut and the distance between them. Rouletting in color shows ink at the cuts as it is usually done at the same time that the stamps are printed and is generally found only in surface printed stamps.

Serrating gives a very rough and irregular outline as if the paper had been torn over a very coarse ragged edge. Of the many other forms commonly listed but few are often met with except the serpentine rouletting which instead of being straight is sinuous as in the case of the issues of Finland 18-60, and the large wavy perforations as seen in the Bulgarian "unpaid" issue of 1887.

Care should be taken to note whether the cuts

are regular and uniform and also if all four sides are cut alike as stamps are often found that are cut differently on different sides.

The GUM should be carefully examined as it often affords one of the best clues to the proper classification of a stamp. The COLOR may vary from white to a very dark brown, or it may be quite colorless. In judging its color, be careful to note QUANTITY or thickness of the layer as a very dark gum in a very thin layer may appear to be very light colored, or if the paper be colored look out for the effect of that. Under the head of TEXTURE of the gum we note its consistency, whether hard or soft, flexible or brittle, and also whether smooth or uneven and if convenient, whether it is such that the stamp could be easily peeled from adhering paper, a characteristic of the gum used on the U. S. postage stamps between about 1867 and 1875.

The ENGRAVERS are generally noted by their marginal imprints on the sheets and are not always the PRINTERS, so that for the satisfactory determination of these points, the marginal imprints and marks are not always sufficient but the history of the stamp must

be looked into for what is apparently the same stamp may during the time it is current, be produced by different parties as in the case of Grecian and Confederate stamps and even the U. S. postage issue of 1872-80.

In noting the time ISSUED be sure that it is the day the stamp is first placed on sale, although the date it is officially announced is also of interest and the time SUPPRESSED is the day officially specified for the discontinuance of its sale although generally the stamps can be bought at many post offices for a time after such date, till the local stock is exhausted. If placed on sale for any other purpose than that for which it purports to have been engraved, it is not a regular issue, but a Provisional, Reprint, Imitation, or it is a speculative issue.

If we carefully examine a stamp in accordance with the foregoing we will become well acquainted with it and if once so familiar with a genuine original, the detection of false pretenders is not such a very difficult affair, and too, no varieties will be apt to escape notice and by systematically recording all the points noted we will have the most complete phila-

telic description of such stamp, which if carried out through all the stamps of any country will make a most thorough and systematic descriptive list for that country. It is my intention to apply this to the adhesive postage stamps of the U. S. including proofs, essays, etc., and listing only from actual examination of existing specimens. No satisfactory check list for the advanced collector exists today, the necessary data even which does exist being scattered far and wide.

Mr. Tiffany's book is the most meaty current compilation but is not adapted to be used as a check list. For my purpose I have sheets systematically prepared to receive the data necessary for the compilation of the list which is not to have any reference to the prices of any stamps as that is left to dealers who are in it for commercial rather than philatelic purposes.

The correct naming of the colors is the most difficult part and I hope soon to secure by the aid of Winsor & Newton of London, Eng. a reference list prepared for the purpose of comparison, and illustrated in colors that shall be as permanent as their art can produce.

The plan of listing the die types is based upon the order of the appearance of the primary designs, designating them by Roman numerals, and for convenience in noting, they are indicated by a separate prefix for each branch, thus Provisionals, A; Postage, P; Carrier's, Ca; Newspaper, N; Unpaid, U; Official, O; Telegraph, T; Local, Lo; Document, Do; Proprietary, Pr; Match, Mh; Medicine, Md; Playing Card, Pc; Hydrometer, H; Lock Seal, Ls; Cotton, Ct; State Revenue, Sr.

I am quite aware that the type list will probably need revision when the work approaches completion as it is impossible to assign at the outset what should be the final designating numbers unless we have complete information of all the dies and designs, and I do not believe that any one living man can immediately display all that knowledge in the detail which it is proposed to carry this work.

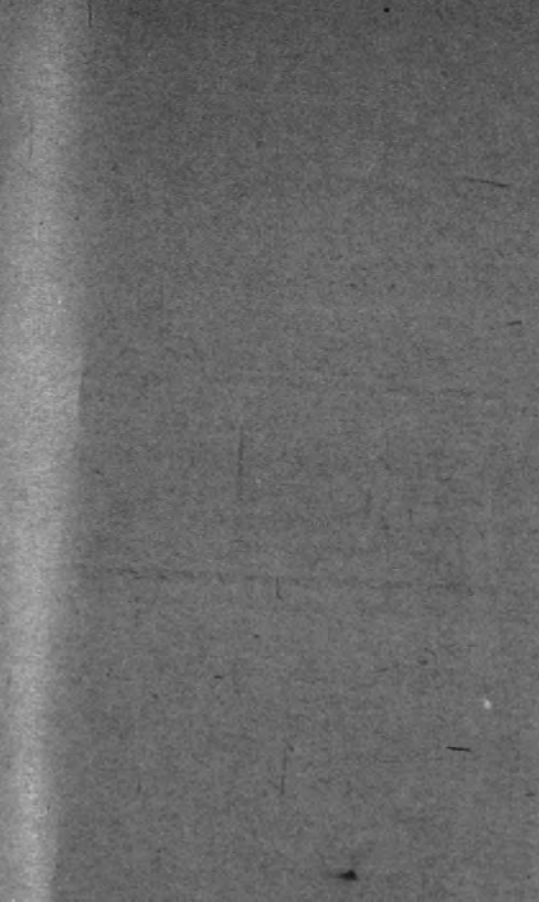
Accompanying this pamphlet is a sheet illustrating the form in which I am recording stamp descriptions and I would consider it a personal favor if you would write me any criticisms or suggestions that may occur to you concerning it.

Also if you notice in this pamphlet or its successors any misstatements that I may have made through mistake or ignorance of true facts, I will appreciate the kindness if you will notify me of it and put me in the way to be correctly informed as I am but a beginner in philately and not a "know all".

As the GRILLS were confined to but three of the postal issues their number is not great and this item may be entered under the head of Remarks under GUM. The size of the grilled area should be given in mm. and also the number of squares vertically and horizontally. There are also several distinct varieties of genuine grills, designated a, b, c, etc., and will be considered more at length later.

In the list, all varieties (of whatever kind) printed from the same typical design, are, if possible entered on the same page regardless of what set or issue they belong to, and specimens hinged at top of page to foot on the blue line.

If the paper is watermarked, specify the design under the head of gen'l REMARKS.





June 1, '94.

Vol. 1, No. 2.

STAMP MEMORANDA.

*Relating to any and all stamps
ever issued in the*

United States, B.N.A. Provinces
AND
Sandwich Islands.

A. B. SLATER JR.
Box 1160, Providence, R. I.
1894.



Stamp Memoranda.

June 1, '94

Providence, R. I.

Vol. 1 No. 2

About the first thing that a philatelist requires in the way of instruments is a good pair of **TWEEZERS** of German silver or aluminum. The style furnished by Becker & Sons (6 Murray St., N. Y.) with their No. 5 set of chemical weights is a splendid size and style, about $4\frac{1}{4}$ in. long, $\frac{3}{8}$ in. wide. The body is the same width for over 3 ins. of its length and then evenly tapers to the points which should be smooth, with all edges slightly rounded and fine but not sharp.

Stamps should never be handled with the fingers but with tweezers if they are to be kept in the best condition possible.

In the examination of a stamp, the next thing requisite is a good **MAGNIFYING GLASS**, the best being an achromatic glass of about an inch diameter, which will enlarge a letter to about two and a half times its actual height.

A large glass of about $3\frac{1}{2}$ to 4 in. diameter and of about the same magnifying power as the small one, is very convenient for comparing two stamps as both can then be seen by moving the eyes only.

As soon as we can satisfactorily see the minutest detail of the stamp we begin to measure, and a millimetre scale is at once a necessity. It is very convenient to have two scales, one about 100 mm. long and divided to at least as fine as $\frac{1}{2}$ mm. for not less than the first 10 mm. The other should be 300 mm. long and is used for measuring sheets, and postal cards, also various shapes of revenue stamps. Both scales should have inch graduations on one edge, the shorter one divided as fine as 1-32 for about half an inch, the rest being in 1-16. We are now prepared to study the die of the stamp but when we begin to examine the ink our troubles begin for at present no satisfactory standard of colors for comparison is known to exist. This matter of color will be considered in a special paper later.

If the stamp be soiled, it may be necessary to clean it. First remove all adhering paper

(unless it be a portion of the original cover showing post or other mark desirable to retain) by peeling if possible without injury to the back of the stamp, as it is advisable to retain as much of the original gum as possible. If necessary to moisten, do not under any circumstances steam it, and do not soak it in water any longer than absolutely necessary. If the paper covers the whole back of the stamp, float it face up on some water in a plate but if there is but little to remove, as perhaps part of a hinge from an unused stamp, place the stamp back up on a clean WHITE BLOTTER (the coloring or ink in others is apt to stain the stamp) and moisten only the paper to be removed, till it easily peels off, then let the stamp dry and if necessary press it afterwards in a copying press or under heavy books. Occasionally some of the large tax paid stamps have to be severely soaked (always use pure rain water if possible as others are apt to have in solution salts that may affect the stamp.) and are then much improved in condition by being placed while slightly moist, between white blotters and pressed with a hot SAD IRON like a collar.

This same ironing will also remove almost any grease or oil spot from a dry stamp if the iron be sufficiently hot (be very careful not to scorch even the blotter). A very cute little sad iron, just the thing for this, is made by Luther & Lederhos, 30 Cliff St., N. Y. It is so made as to attach to and be heated by an ordinary gas jet, but if you have no gas, get an ordinary toy sad iron.

If necessary to clean the face of the stamp, sometimes it may be done by very careful use of a RUBBER - pure gum -, not the ordinary pencil erasers, for they contain clay which will ruin the stamp. Sometimes foreign substances may be removed by the use of a very keen SCRAPER, but with safety only if in expert hands

The stamp may need washing, in which case ETHER should be used and applied with a soft CAMEL'S HAIR BRUSH, holding the stamp in a WATCH GLASS. Ofttimes it may be necessary to use DEODORIZED BENZINE when ether fails, but as this is apt to leave the stamp slightly greasy, it is then generally necessary to iron it. If the stamp is carefully laundered it should come out as nice as a clean

shirt and have suffered less. Acetic and various other organic acids and some alkalies are used for washes, many for the purpose of removing the cancellation ink, but don't experiment with a stamp you care for, as a specimen with an honest light cancellation is far nicer than one that elicits the remark, "Oh that's not unused, it has been fraudulently cleaned." The matter of removing cancellations and changing the ink colors will be considered later.

In studying the paper, it is often very convenient to use a POCKET MIRROR to reflect light up through it while examining it with the magnifying glass. The thickness of the paper should be measured by a MICROMETER, a very nice one reading to 1-100 of a mm. and specially adapted for the purpose, being made by the Brown & Sharpe Mfg. Co., of Providence, R. I.

To examine the paper for watermarks, if they are not immediately apparent by transmitted light, hold the paper so that a strong light will strike and be reflected from it to the eye (at a very acute angle to the paper) and wherever the watermark is, the variation

in the paper will cause the minute shadows to reveal the outline. If then it does not show, place the stamp face down upon a black card and let a strong light fall perpendicularly upon it and if still undecided, barely moisten it while upon the black card, with deodorized benzine, or if ink will stand it and there is no gum, use water sparingly. The best kind of black card is the plate used by photographers for tintypes.

For examining the edge of the stamp a PERFORATION GAUGE is necessary. Various forms have been made showing the dots representing the number of cuts per 20 mm., the usual form showing them arranged in a vertical column of horizontal rows in the middle of a card. If the card be nicely transparent as of the best colorless celluloid, it does very well but if not transparent it is quite worthless, for stamps already mounted cannot be tested without removal and so the form of gauge with the marks along the edge is by far the most practical for it has all the advantages of the other without any of its defects.

For mounting your stamps never use perforated HINGES, their only use is to patch the

edges of injured stamps. Don't use any but very thin hinges unless you are an approval sheet dealer and have no regard to nicety in the condition of your stamps.

Hinges should be very thin, but tough and well gummed and should not peel, for if they do, somebody will find it out and take advantage of it if you let your album out of your own surveillance an instant. The remainder of a well stuck hinge would engage your attention instantly and aid in promptly following up the thief. The "Perfect" hinge made by the Excelsior Stamp Co., of Hoosick Falls, N. Y. is an excellent thing without a superior either for paper, shape or gum.

In mounting stamps in your book always fold the hinge parallel to its longest axis and so that about one third of its width sticks to the stamp and two thirds to the book, the fold should be parallel to and slightly above the top edge of the stamp so that the stamp may be swung up at any time without creasing, for examination of its gum, paper or grill.

Don't be afraid of the hinge showing, for if you do your work neatly, such objection will

be found to be more theoretical than of noticeable reality.

Until your collection is well advanced it is well to stick to some cheap album of the type of the International if you are making a general collection, or after the fashion of Mekeel's U. S. album if you specialize. If you lay out more than two or three dollars for a book before your collection is well filled out, per catalogue at least, you will probably find later on that the money was wasted, for your experience and line of greatest interest will then point out to you the requirements of a book best suited to your purpose.

For a large and advanced collection do not have a large book, the most and best reasons favor several volumes of convenient size and shape. Removable leaf books should be received with caution and if the leaves are so held that they can slide upon each other, reject it, for the stamps will be rubbed and liable to great injury. Even with fixed leaf books, sunk mounts should be used so as to avoid all possibility of rubbing, which is also the great objection to jointed leaves.

Pure hard made paper is best for the leaves

as it is far less liable to be impregnated with chemicals that may spoil a precious stamp.*

A slim pointed keen PENKNIFE is useful in restoring envelope stamps that have been cut to shape, by sticking the stamp firmly on to a piece of paper as near as possible the same as the original envelope, then cutting through all around the outside edge of the border line of the stamp; then remove the paper from the back of the stamp. Place the stamp in the opening thus made, secure it by covering the joint on the back with narrow stripes of hinge, then see that the restored stamp is cut square and it is made quite presentable.

In patching stamps a small piece of PUMICE STONE will be found very useful and also a good LITHOGRAPHIC PEN, the first for regulating the thickness of the paper where the patch is stuck on and the second for disguising the patch, which should be stuck with pure dextrine or gum tragacanth as gum arabic is liable to shrink with excessive drying and warp or drop the patch. Many rare stamps if badly injured may thus be reclaim-

* See *American Journal of Philately*, April, 1894, Page 180.

ed and be quite equal to the veteran with his glass eye and cork leg.

If you send stamps by mail in warm or moist weather, see that they are wrapped securely in paraffined tissue paper and you need have no fear of their sticking together if the paraffined paper is next to the gum every time.

Be careful about using tinted or colored papers as they are apt to stain the stamps and in mailing use blue or other opaque envelopes for stamp thieves infest lots of post offices.

If in addition to the articles already mentioned you are provided with a medium hard pencil, a good pair of scissors, gum bands of various sizes and plenty of envelopes from "pay" to "legal" size, your "kit" is well made up and if you only acquire skill in using your instruments you will soon find plenty of satisfaction in your "philatelic laundry" and "stamp hospital."



The first inventor, or advocate, of postal cards is said to be Dr. Emanuel Hermann of Klagenfurth, in Carinthia, Austria. The art-

icle advocating postal cards appeared in the evening edition of the Vienna *Neue Freie Presse*, January 27, 1869. They were introduced in Austria, October 1, 1869, and soon afterwards throughout Germany.

Golden Eclipse, February, 1887

CONFEDERATE. MEMPHIS STAMPS.

M. C. Galloway war postmaster of Memphis, Tenn. interviewed about August 1893, said he designed the stamps which were engraved on copper and printed by one Hutton of that city. They were 100 to a sheet, unperforated; values, 2¢ blue, 5¢ red and 5¢ red on envelope; Mr. Wormley has the 2¢ and 5¢ both on white and brown, making 5 varieties.

At the close of the battle, Mr. Galloway closed the office leaving the plates in it, but Mr Hutton soon after entered and took away the plates and hid them in an old cistern near Zimmerman's bath houses. The cistern was afterwards filled up and the plates covered and are now probably unrecognizable.

Memphis Stamp News.

The "National Youth," Minneapolis, Minn., of Dec. 1885 (Vol. II No. 12) said that the

periodical stamps only a short time before they were placed on receipts and given to the persons paying for 2d class postage, and that the stamps could be purchased there same as the general issue.

The U. S. Postal Cards of 1891, sizes A (small) and C (large) were first issued on departmental order of Dec. 16, '91 to all 1st class post offices. The shipments were so timed that they were delivered to the offices on the 22d, the amount delivered being about 6 millions of A and 13 millions of C. Their total issues including Feb'y 10, '92 were of A 13,144,000 and of C 44,982,500.

Essex County Philatelist, Feb'y '92, Vol. III, No. 4.

The 5/ brown playing card stamp of Cateron, Brontz & Co., is one of the rarest of all private revenues, and was the last private proprietary stamp issued by the Bureau of Engraving and Printing, at Washington. They were intended for a Philadelphia playing-card manufacturing company, who suggested as a design, their trade-mark, which was forwarded to Washington. The Government engravers outlined and submitted to

C. B. & Co., a design conforming to their suggestion, and they being satisfied with the sketch at once adopted it, and in due time the dies were prepared. Meanwhile Congress was discussing the proposition of completely annulling the Proprietary Act of 1862.

It was abolished in February, 1883, but not before thousands of C. B. & Co's stamps had been executed and were stored in vaults awaiting payment previous to being surrendered to the Philadelphia firm. The tax on playing cards having been removed, Messrs. C. B. & Co., who had already deposited the sum of three hundred dollars at the Treasury for the engraving of their die, declined to receive the stamps. In consequence thereof the complete stock on hand at the Government offices was ordered by the officials to be destroyed. An attachee of the Bureau of Engraving and Printing, authorized to perform this duty, detached and retained two of these stamps simply out of curiosity.

They afterwards fell into the hands of New England collectors and are possibly the only two specimens extant. One hundred and fifty dollars, or three thousand times the face

value, is considered cheap for one of these rarities, and it is questionable if the fortunate owners will part with them at any price.

Messrs. C. B. & Co. themselves never saw the stamps completed.

Abstract from article by E. F. Gambs in the Empire State Stamp Journal, April, '90, Vol 1, No. 4.

Few persons are aware that the United States government issue a two cent newspaper wrapper, as well as a one cent, but such is the fact. The two cent wrapper can be had in either white or manilla paper.

E. P. Newcomer in the Phil. Kaleidoscope, Vol. 1, No. 2. Aug. '92.

That there is a re-engraved die of the 1872, 15¢ orange, there is no doubt. At first it was supposed to be merely a difference caused by the paper. Everyone knows that this issue comes on two kinds of paper, a fine white, and a dark spongy paper. The latter has a way of stretching itself after it has been soaked and pressed, and it was thought that this caused the difference in size, but this theory was soon knocked in the head by finding both varieties on the white paper, also on the two kinds of paper but unused. The following are the principal points of difference: Head

and oval narrower; top of head shaped different; difference in figure five; difference in hair at the back, and the back of bust slopes more direct.

Phil. Kaleidoscope, Vol. 1, No 2, Nov. 1, '92.

At the out-break of the Indian and Half-breed rebellion in the Canadian North-west in 1885, as the corps assigned to active duty had to be hurriedly called out, it was deemed important by some of the corps, that the notifications should bear some distinctive mark to distinguish them from the ordinary mail matter and by calling attention to them, insure their prompt delivery. Accordingly Cards, Envelopes and Bands intended for this special purpose, were stamped on their face, across the adhesive with the word "Service" also with the British coat of arms upon the the top centre, and in the lower left corner with "on H. M. S. only." Others had simply the number and name of the corps and the word Headquarters. The first emission were printed on the first and second issue of bands, second issue of post-cards and 1[¢] and 3[¢] envelopes of the current issue in black and carmine. The second emission were

printed with the word "Service" in a heavier and partially shaded type, but otherwise the same as the first in every respect, except that they were printed in blue as well as black and carmine, on the second and third issues of the above named.

Now it has been contended that these Envelopes, Cards and Bands had no official sanction to their issue, and that they were simply the outcome of one man's ingenuity, and accordingly should not rank among collectable specimens. Admitting the first part of this to be true, we fail to see why they should be debarred a place in our collections, when we are so eager to collect cut sixpences, shillings and the like of Nova Scotia, New Brunswick and other provinces, whose history has developed no stronger argument in favor of their use, than which is offered for Canada "Service" Envelopes, Cards and Bands.

Henry S. Harte, Malden Philatelist, Vol. 1, No 4, Aug. '94.

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